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Sept. - October 1999



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Entry subject to competition rules, a full copy of which is available from ICIA (Australia).

Only residents of Australia who can travel to and from the USA are eligible to enter. Staff and relations and suppliers of/to PRESENTECH Magazine, or the International Communications Industries Association Inc are not permitted to enter.

The judges decision is final. Six finalists will be selected from entrants, interstate winners will be flown to Sydney for the Finals in March. One nights hotel accomodation and airport transfers are included. The Australian grand finalist, as judged at ENTECH, will be flown to LA, economy class. As a guest of ICIA, they will be accomodated for the duration of InfoComm International, at Anaheim.

Competition promoter is Connections Publishing Pty Ltd, ACN 058443182, 16 Willoughby street EPPING NSW 2121.

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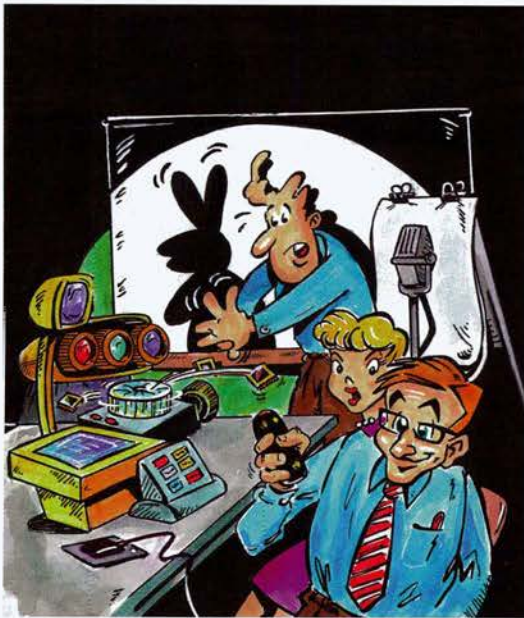
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3. More info: www.icia.org

All entries must be postmarked no later than December 31, 1999.

Send to Playoffs, c/o Presentech Magazine,
16 Willoughby st, EPPING NSW 2121, Australia.

ENTECH
2000

PRESENTTECH



Our cover this month shows kind of how it is, just before many presentations! It is drawn by Brett Bower, who by day is the regional honcho for the ICIA. It's fun watching the reaction when he is misheard and is announced by a receptionist as 'a man from the CIA'. Nevertheless, Brett and our associate editor Catriona Forcer are both accomplished artists - and we are lucky to enjoy their art!

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Congratulations and Suggestions

Congratulations on a really nice new magazine. It is not my market but I do know good graphics, design and content when I see it - and Presentech has it. Good idea to move it from Connections too, come to think of it. If anything, much of the content of Connections is almost a subset of Presentech. I hope this new venture does well - it deserves to succeed.

- John McCubbery, Music Link, North Richmond

Congratulations on your first 'Presentech' edition. A wonderful example of creative professionalism. Thank you!

-Mike Browning, ShowWorks Australia, Flinaers

I like your new publication! A suggestion: what about a story on a day in the life of a corporate presenter? Some of us spend weeks working up to a launch, steer the project through endless committees, get the final script mauled by an indifferent executive at the last minute, then toss and turn waiting for the alarm clock to ring for the 6am flight to Sydney. Try putting on a good show just after lunch, when your audience get the nods, while trying to look your best. It happens once a month on average for me!

-Melissa Carrick, Bayside

Bon! Such a bold move, a new magazine without advertising!

-Barry Mur, email

• *It made sense to prototype the first issue because getting advertising in a debut usually means special deals and inconsistencies. We thought it would be better to deliver a product rather than a promise.* - Editor.

Video Conferencing: first?

I would like to make some points on your article "Justice by Video Conferencing" (PT issue 1, July 1999). I am sure that Rutledge Engineering have done a fine job of implementing an integrated solution, and I do not wish to take away from their thunder at all. However, it is good to see that Victoria is finally catching up with the rest of the world.

The NT Supreme Court was the first remote/centrally monitored court in Australia - commissioned

in 1991, with the electronics designed and built by our company, Integrated Media. It also had Australia's first Vulnerable Witness system, which was upgraded to touch screen operation (judge/magistrate controlled) in 1994 and video conferencing in 1997.

Since then, we have also installed centralised monitoring systems in Hong Kong - approximately 50 courts, and the whole Hong Kong judicial system is on central monitoring.

The Victorian project appears to be an exercise in integration, rather than the piecemeal implementations which have been undertaken in the past, and for this, they should be congratulated.

-Rod Louey-Gung, Integrated Media, Darwin

CORRECTION

NEC and FUJITSU PLASMA SCREENS

The first issue of PRESENTECH carried a 'technology tips' article which detailed the inner workings of plasma screens. In the article, in the section titled 'Short History', our journalist suggested that Fujitsu made plasma screens for NEC and others.

We fully accept that NEC do, in fact, manufacture their own plasma screens.

The publisher apologises to NEC, its agents, distributors and dealers everywhere for any commercial duress this error may have caused.

We similarly apologise to Fujitsu if this has in any way caused them any problems.

• **Apologies to James Waldron of Sony (Aust),** whose name we misspelt last issue.



Self actualisation via your computer monitor

If you like to keep at the forefront of technology then you'll need to know about a company testing some amazing technology. Using this, you can actually take a picture of yourself using your computer monitor.

Your monitor can discern small electrical impulses and detect bright and dark areas very close to the screen (within 600mm). You really need to get up nice and close to your monitor and hold very still while the picture is taken.

This is still a beta site, and the image is blurred, but it works!

Check out the test site: <http://www.squarewave.com/camera>

(Thanks to Michael Hasset from Technical Direction Company for this vital news item)

SMPTE unveils HDTV in Australia

by Andy Ciddor

How much sound?

A sound system for replay of music is not always great for reproduction of the spoken word. If you've got a presentation that involves a soundtrack or musical item, think carefully about quality. A loud system in an empty room can become a stressed sound system in a room full of people. People absorb sound. Event producers know that music reaches out and involves an audience. Audio can be one of the major factors in making a presentation or event work. Large concert sound systems are usually over specified and are only run at 60 - 70% of capacity.

Chances are you'll need more audio than you first thought!

In audio, inadequate system capacity will distort 'clip' and sound bad. It's the presentation equivalent of a really dim projector or uncomfortable seat.

We'll give you a formula in a forthcoming issue. Meanwhile, more is better!

Into the Total Digital Era was the theme of the SMPTE '99 Conference and Exhibition, staged recently in Sydney by the Society of Motion Picture and Television Engineers. The theme was a reference to Australia's move to high definition digital terrestrial television broadcasting and an acknowledgment that all media are moving towards digital processing and storage.

But at presstime one of the three commercial TV networks in Australia, the Seven Network, announced they MAY break ranks and not adopt what was to be the HDTV standard. Watch this space!

On the exhibition floor it was possible to look around and believe that video had already made the transition to 16 x 9 format and that Fujitsu's 42 inch plasma screens were a household commodity, and if you didn't believe that, then there's always the option of believing that digital video post production and effects work was either easy to do or easy to buy. Or that you can actually purchase a PAL High Definition Television camera.

The Sydney Olympics Broadcasting Organisation still had some purchasing decisions to make, and the companies exhibiting put in a great effort to present their products.

TECHNOLOGY HIGHLIGHTS:

Some of the highlights of the exhibition from a Presentech perspective would have to include:

- The *Casablanca* standalone non-linear video editing system shown by DraCo Systems Australia, a system which gives insight into what might have been achieved if the Amiga had only remained in the marketplace. The facilities and ease of use of this system look quite astounding, especially when you consider the price.

- The *Tieline Digital Audio Codec* (pictured above) from Perth's AV Communications which enables a full 15kHz quality audio signal to be squeezed down a standard (PSTN) telephone line.

- BDL's *Autoscript* prompting system shown by Quantam Pacific, has compact LCD-based screens in sizes and weights that will even fit on lightweight pro-video cameras or glass panels for presentations. The windows driver software will run on most

desktop PCs and notebook, even that old 486/66 with 4MB or RAM.

- Ancor Broadcast Equipment Rentals have Outside Broadcast facilities for hire which include portable single-roadcase systems suitable for conferences, video link-ups and telecasting live on to the World Wide Web.

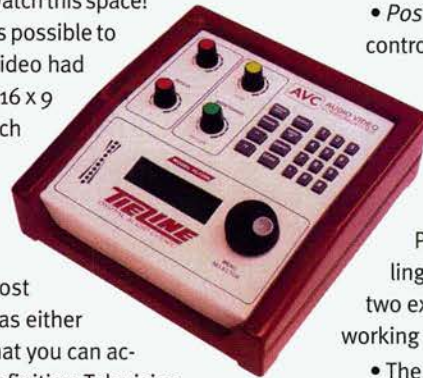
- The Analog Way *Graphic Switcher GSW 611R* available from Axis Audio Visual can cut, wipe, fade or key between six video inputs of different resolutions handling images of up to 1600 x 1280 pixels and frame rates of up to 130Hz.

- *Post TC System* of folding camera or control platforms - a neat product from The Resource Corp

- Soundgear's *Teleforum Audio Conference Phone* (from Production Audio Services) is a full-duplex PSTN device with echo canceling and the capability of having two external microphones fitted for working with large groups.

- The *Altinex Pop'n Plug Interconnect Box* (pic, below) from Axis Audio Visual is a pop-up connection box which can be installed in conference rooms, lecture theatres, training rooms or boardrooms. When not in use it sits flush with the desk top but by pushing on the lid a block pops up that has (USA) mains, BNC, 15 Pin miniature D, RCA, 3.5mm Stereo, RJ11 and RJ45 connectors.

- Silicon Graphics *1600SW LCD Flat Panel Widescreen monitor*. With a resolution of up to 1600 x 1280, this 17.3in monitor with a dot pitch of only .23mm (that's 110dpi) and a depth of only 75mm really deserves to be on your desk, it costs about A\$4,500. Excellent for graphics (or spreadsheets), the extra width allows control panels to be stacked on one side of the viewing area.





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Barco secure prime stand at ENTECH 2k

Barco Systems Pty Ltd have moved fast to book the most prominent stand in the newly released Presentation Zone at ENTECH 2000, March 5 - 7. The large 12 x 12 metre (144^{m²}) stand sits at the end of the 5m wide 'gun barrel' main aisle.

"This is the sweetest news of all" says Caroline Fitzmaurice-Grafton, show director. "The story is that ENTECH is virtually a sellout to its existing entertainment technology customer base. The new Presentation Zone is anchored by the ICIA Presentations Academy, and now features a market leader in Barco".

"We are negotiating with a number of other major distributors, and are truly delighted at the early show of faith from Barco".

• ENTECH details at www.conpub.com.au or call +61 2 9876-3530 .
(VISIT THE ENTECH STAND AT INCOCOMM ASIA - NEAR THE RESTAURANT)

Spotlight: Panja - the all-new AMX

By Gary Kayye

DALLAS: No, this isn't simply the merging of control giant AMX and its Phast offspring into one new company, called PANJA.

This is MUCH more than that. Here's the scoop:

The world is going digital. How we communicate, are informed and are entertained is already influenced by what happens on the Internet. The pressure is on today's technology companies to figure out how to make it all happen, especially when bandwidth no longer matters and home networks are as commonplace as the telephone.

The Digital World, otherwise known as the IP Home, is a marriage with -yet a paradigm shift from- the analog world we've come to know. In this new domain, Panja is redefining how we find things to enjoy, how we view data, and how we interact with Internet. Panja technology offers the user interfaces, machine interfaces, and content that extends the Internet beyond the PC and brings it throughout your home.

Panja has been delivering home networking systems since its very inception as AMX. Their networks have been distributing information and control by Radio Frequency (RF), AXlink, PHASTLink, ICSNet, Ethernet and ATM. All Panja human, data and machine interfaces are attached to a network and share information in real-time, all the time. This networking ability and device interaction is exactly the type of activ-

ity that gives people the advantages of a truly interactive marriage between Home Networking and the Internet.

The devices with which Panja systems interact range from consumer entertainment devices such as televisions and VCRs, lighting systems, home security systems to heating and ventilation systems, sprinkler systems and PCs to boot.

Panja products are rich in their ability to interact with these appliances and range from infrared and contact closures (the most basic form of control) to real-time interactive protocols including two-way serial, RF networks and

TCP/IP protocols.

Because of this rich interaction ability, Panja Home Networking solutions enhance the growth of the Internet by bringing the many new content and information rich services into our daily lives with or without a PC. Panja systems inherently contain the ability to integrate and efficiently exchange information between the Internet and our home appliances.

Panja are locked in a battle for market domination against arch competitor CRESTRON. Both companies currently have roughly the same market share in the USA.

There's a whole lot more to read about at <http://www.panja.com>.

AMX
panja™



The march of Plasma continues. Four of Fujitsu's 42" screens feature on the set at Entertainment Tonight, an Australian TV show.



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ICIA ANNOUNCES CALL FOR AUSTRALIAN FACULTY

The International Communications Industries Association, Inc. (ICIA) is searching for qualified Australian audio-video/presentation industry professionals interested in assisting in the expansion of ICIA's educational offerings in this region.

ICIA offers extensive training opportunities for A/V professionals at ICIA's International Institute for Professional Development, held annually in Sydney, Australia.

ICIA invites you to share your expertise and take the lead in developing industry standards throughout Australia and New Zealand. Dynamic A/V professionals involved in training technicians, sales staff or company management are encouraged to apply.

Send a brief biography outlining your industry experience to Brett Bower in ICIA's Sydney office via fax: (61) (2) 9531 6777 or email: icia_sydney@msn.com.au, - or phone Brett at (61) (2) 9531 6777 for more information.

Vision Display Centre opens

Image Design Technology (IDT) has just launched Australia's first Vision Display Centre located at Chatswood in NSW.

The Vision Display Centre is designed to showcase the wide range of video and data display products that IDT distribute. On the opening night IDT had 52 screens from 6 different manufacturers lighting up the Centre- ranging from 5" mini LCD panels through to 52" DLP projection cubes.

The Centre will be available to both end users as well as IDT's network of resellers and system integrators. IDT has undergone a complete change. Previously it operated as a stand alone arm of the Staging Connections group, but it is now an independent importer and distributor of professional display products. CEO Gerry Wilkins told Presentech that the split with Staging Connections now enables IDT to concentrate on distribution - without the distractions of video wall and equipment rentals.

In the year since the split, IDT has developed a display product line to fit virtually any size application or budget.

Phase II of the development calls for the establishment of an in house graphic and video production suite to both drive the Centre, as well as support the Digital Signage products that IDT represent. Further down the track will be the Phase III development that will consist of an in-situation zone focusing specifically on retail and Digital Signage.

TOSHIBA debut new LCD range

Optional camera arm is coolest thing!

Toshiba is back with its latest range of LCD projectors finished in sleek, silver magnesium looks. The TLP 450 and the TLP 650 weigh in at an ultra light 3.7kgs and are said to produce a very useful 1100 ANSI Lumens. The 450/451 offers SVGA, while the 650/651 outputs real XGA.

With features such as keystone correction and integrated smoothing that allows images to be projected with outstanding brilliance and sharpness.

Unique to the TLP651 and TLP451 is Toshiba's built-in document camera arm. The camera is capable of projecting written materials and three-dimensional objects directly from the surface of the projector. This allows presenters to place meeting notes, photographs, and even 3D products on the projector surface- casting high-resolution images on the screen. This is a great feature, we saw it in action at the AVA Toshiba launch in Melbourne recently.

For close inspection, a digital zoom feature on all models allows users to highlight in on a particular area of the displayed image and enlarge it.

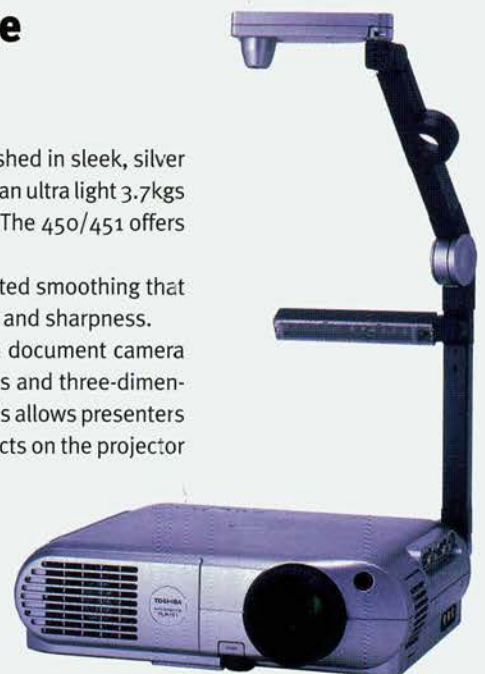
• Audio Visual Australia, +61 3 9720 9888.



• The Toshiba P400LC Digital Information Display available from IDT is a 40in LCD rear projection display unit - which aside from being a compact video display is designed to fit together with three of its siblings and by using its internal splitter electronics, to become a no-brainer, self-contained info display. Great for airports!

Completion for all works is slated for 1 March, 2000.

Appointments to see the centre can be made by contacting Gerry Wilkins or Michael Hearder of IDT on +61 2 9417 4924 or 1800 800 107.



SANYO



Command Performance

Sanyo's PLC-9000 projector has already established itself as one of the best value projectors on the market for large venue applications. At 2100 ANSI lumen, weighing only 17.3kg and featuring detachable input/output terminals, component video inputs, motorised lens shift plus a range of optional lenses, the PLC-9000 is a big performer at a fraction of the price of its nearest competitor.

Now Sanyo introduces an addition to the family, the PLC-EF10, a true SXGA resolution projector with light output of 2300 ANSI lumen. In the same cabinet and utilising the same light source as the PLC-9000, the PLC-EF10 incorporates Micro Lens technology for even brighter images. This technology increases the efficiency of light from the lamp, concentrating the light through each pixel, allowing more to pass through the LCD panels for significantly brighter image reproduction.



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MOTOR ZOOM

PLC-EF10

SXGA
(1280x1024 dot)

UXGA
With DRIT

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TWIN-STACKING
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600 inch
30-600 inch

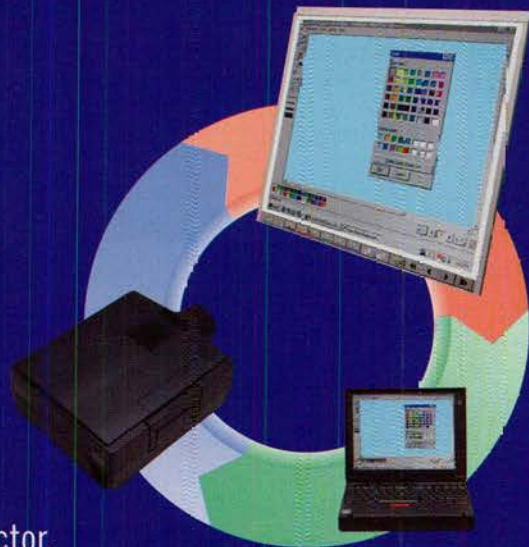
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Business class compared

By Julius Grafton

Presentech has been lucky enough to buy the business class wares of two competing carriers on the Sydney - LA route. United Airlines and Air New Zealand actually code share on the route, but compete - each flying 747-400 equipment. Both fly daily, UA leave just before lunch, ANZ mid afternoon to arrive the next morning. Both return from LAX at night, and arrive in Sydney around 6am.

UNITED AIRLINES

United have finished an upgrade program which has made them competitive with Air New Zealand (and Qantas). Previously their Connoisseur Class featured a very average seat with limited space between rows. A new seat is the feature in the re-named United Business, and it ranks amongst the best in the air. There is more space between rows too. You can sleep in the chair.

Service is OK but there are still some attitudinally challenged flight attendants on the payroll. One persisted in not talking to anyone, just pointing to another crew member when approached in the galley. Food and beverages are almost as good as Air New Zealand.

UA have the best deal in the air. If you join their Mileage Plus program and accrue 25,000 miles (two return trips from Australia to the USA) then you can redeem these for a business class upgrade return to the USA! There are two catches - first, the upgrade is increasingly hard to get, we have managed on several occasions, but recently missed out with 8 and 12 weeks advance notice. Second, the economy ticket needs to be full fare, not discounted. So expect to pay between A\$2,600 and \$3,100.

• A United Business Class return ticket to LAX will cost around A\$7000.



AIR NEW ZEALAND

Their business class cabin has the best ambience of the two, thanks to cute striped pillow cases and really nice blankets. The seat is very good too, possibly the very same brand as the United one! Which means you can sleep in it--- and we have.

The food and beverage service shines, they call it contemporary brasserie style cuisine, and it is. The crew are uniformly nice to deal with too. The upstairs cabin on the 747-400 is unique, as the lavatories are located opposite the staircase, just in front of the galley-instead of up front, just behind the cockpit. This is because the flight crew themselves have the most lavish cabin in the sky, featuring their very own lavatory cubicle, and two comfy standby crew seats. It's all packaged up behind a door, making a huge cockpit with the standard two crew bunk beds too, away from the riff raff. Every other airline expect the second crew (used on long haul flights) to sit in the main cabin when not in the two bunk beds.

Because Air New Zealand and United code share (the curse of the sky if you are unaware whose aircraft you are flying on) you can experience each airline's service each way on the one trip for one return

fare. But you can't use a United upgrade on Air NZ, nor do Air NZ (or any other international airline we know of) allow a business class upgrade.

• Air New Zealand charge around A\$6,466 for a return business class seat to LAX.

Outcome? Yes it costs a lot. If you are seriously trying to do business at each end of this 14+ hour flight, then economy class is not an option. It's the difference between sleeping in both directions (business class) - or not sleeping, and arriving with cramps neck and back pain if you fly economy. It depends entirely on your physiology.

If you can get it, go the UA upgrade. If not, go with Air New Zealand. We haven't tried Qantas for a while, and look forward to the chance. We'll let you know how it goes when/if we do.

SAFETY ADVISORY

Presentech advises against flying with Malaysian Airlines until further notice, due to a safety issue on their long haul flights to the UK. The airline is under investigation in the UK for insufficient reserve fuel planning, after several flights arrived at Heathrow critically low on fuel.

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A.V. rental firm find speciality and fast response the key to success
-by Julius Grafton

Durham AV Hire

-an independent with strength

Durham Audio Visual Hire have carved a growing niche in the Melbourne presentation industry by specialising in hiring out large format trade show displays. But exhibitions are only part of their success, says general manager Gary Ashmore.

The presentation audio visual rental business is all about fast action. "We have a response time to the CBD of just minutes" he explained. "So if we get a last minute call for a data projector needed at a hotel, we just get on the radio and see which of our drivers who has just collected one is nearest. We've got a 'can do' attitude."

With 20 staff plus casuals, Durham are enjoying solid growth. This is their fourteenth year of operations, since being established by Peter Durham. Previous, his business was known as Movie Hire. Last year Durham had over 7,000 equipment movements in and out of their smart and tidy facility at Southbank. Their average

hire might be an audio visual system and data projector in a four star hotel function room, or a variety of display systems for a trade exhibition.

The large format display systems include several monstrous rear projection systems - with a screen measurement of 3 metres diagonally. These are fully self contained, with a high output projector supplied to suit the task. The whole system packs down for transport. For smaller jobs, a portable 72" screen rear project system has been fabricated which is angled to fit into a tradeshow booth corner.

For those exhibits where space is a problem, Durham have a growing inventory of low profile Fujitsu 42" plasma screens, with a variety of fixing brackets for almost any situation. Flip charts and white boards make up the less glamorous side of the inventory, and the firm has an impressive selection of professional audio systems which can be tailored to almost any task.

GST and its affects on the A/V rental industry is a current dilemma facing Gary Ashmore at Durham Audio Visual. "We need to start planning next year's rate card, effective January. But we don't know, and no one can tell us, what happens with (state) hire duty" he says.

When GST was first announced, the Australian Government mooted the tax would replace a myriad of state taxes, but subsequent amendments have confused the actuality.

In Victoria, state hire duty amounts to 0.75% which although reduced in recent years still amounts to a considerable impost. Durham include the hire duty within a 5% extra charge on every transaction, which includes a damage waiver.

This makes their damage waiver charge (at 4.25%) one of the lowest, industry wide. And, it is an optional charge, says Gary Ashmore.



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ICIA ramps up in Australia and New Zealand

Presentations Playoffs announced for ENTECH

Sydney: Membership in the International Communications Industries Association, Inc. (ICIA) has increased dramatically across Australia and New Zealand since 1998. More than 65 member companies are taking advantage of the best training available in the audio-video/presentations industry.

Enthusiasm in ICIA offerings continues to grow- more than 75 Australian members flew to Orlando in June this year to take part in ICIA INFOCOMM International 1999 trade show and seminars.

"This growth and commitment in the Australian and New Zealand market has prompted ICIA to expand the number of educational and networking opportunities in this region," said Walt Blackwell, Executive Director of ICIA.

"Our Australian Calendar of Events includes an A/V Industry Golf Day in December 1999; the fourth International Institute

for Professional Development in January 2000-and a number of manufacturers showcase meetings throughout the year."

ICIA has announced that the highly successful ICIA Presentations Academy seminars, which recently toured north America, will take place in Australia and New Zealand in 2000, starting at ENTECH in March 2000. The Presentations Academy is a one-half day seminar teaching end-users how to create and design expert presentations.

For the first time ever, ICIA will present ICIA Presentations Playoffs in Australia, in conjunction with Presentech.

An Australian Grand Final Playoffs will be staged at ENTECH 2000 in Sydney next March. The Presentations Playoffs is a competition to determine Australia's best presentations and presenters. Each contestant at ENTECH will qualify in a preliminary judging round and will move on to deliver a 15-

minute presentation in front of a live audience at ENTECH.

Australia's best presenter from the ENTECH competition will fly to Anaheim, CA for the ICIA's International Presentations Playoffs Grand Finals at ICIA's INFOCOMM International 2000, June 15-17, 2000 - and compete laser-pointer-to-laser-pointer with the American champions.

A call for entries is now open; collect your best presentation, and submit it to Presentech.

For more details, check www.icia.org.

Next year ICIA's Australian commitment will expand with more education, bigger promotions, and new member networking opportunities, says ICIA.

For more information about ICIA events in Australia and New Zealand, contact Brett Bower at (61) (2) 9531 6777 or email icia_sydney@msn.com.au

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WESTPAC'S

“We're with you” programme

In Australia the Banking Industry has a terrible image problem with many of its customers, worsened in recent times by a ‘cash for comment’ scandal involving a national broadcaster.

The radical upheavals that created this revolve around a tough financial crisis in the late 80's and early 90's which required focusing on their financial performance and restoring shareholder confidence, they recognised that more attention needed to be directed towards ‘people issues’.

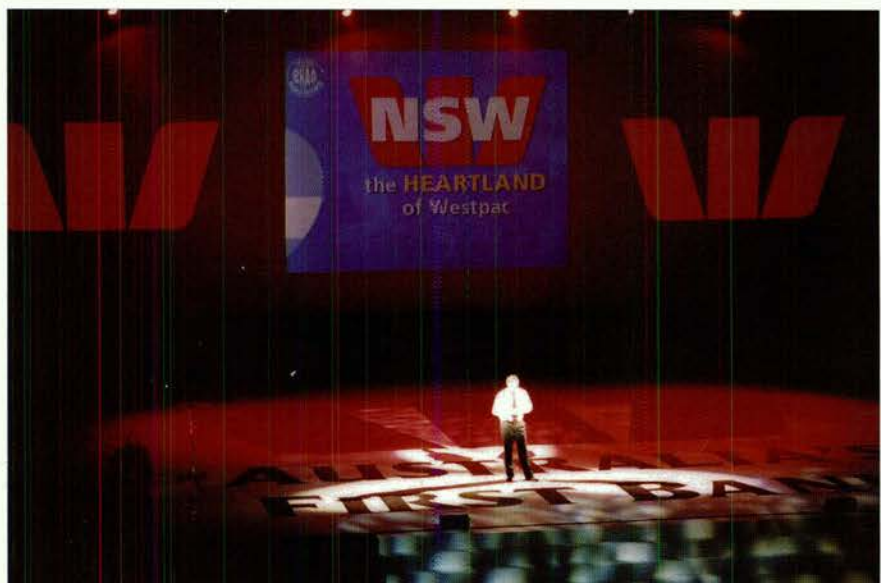
Along with the other banks, Westpac was tired of being ‘bank bashed’ and believed that the time was right to draw a line in the sand, to stand up and say “we're different from those other banks, we're better, we're more customer focused” and to illustrate in a powerful way that they had a lot to be proud of as individuals and as an organisation. From this the “We're With You” programme (WWY for short) was born.

The WWY programme was designed to highlight to both customers and staff the positive things about the bank, to increase the sense of pride among the staff nationally and focus on the initiatives which are being put in place to further improve the customer experience. The campaign had both an internal and external focus and was to roll out nationally to each region and division of the bank.

Enter Caribiner

The Regional Chief Executives were briefed on the programme and each presentation was customised to suit the personality of that region. Caribiner worked with the Regional Chief Executives in each State to ensure the WWY message remained consistent as well as ensuring specific regional

Caribiner take on the perception issue
By Sandy Goh



Continued over page

"We're with you"

Continued from previous page

issues were addressed. The content was designed around a series of video's where staff from across the bank including the processing centres, gave their commitment to work in partnership to improve systems for the benefit of Westpac's 7 million customers. All video presentations were customised by using staff from each State which ensured the content was regionally specific.

NSW presented a unique problem due to the size and diversity of the State. The campaign was launched in Sydney to 5000 staff at the Sydney Entertainment Centre.

The NSW regional theme was FIRST and this large event was also a first for Australia's First Bank. It was the first time in the bank's 182 year history that such a large and diverse group had come together under one roof. It was the first time many staff had the opportunity to hear Westpac's new Man-

aging Director Mr David Morgan speak of his vision for Westpac as a great Australian company, as well as the first time to meet & hear from new NSW CEO, David Liddy.

Using large format images projected on a massive screen, the Sydney event at the Entertainment Centre was designed to be simple and powerful. The simplicity and impact of the stage design allowed each presenter to deliver their message in a powerful manner which was clear and uncluttered, leaving the audience with a clear sense of the strength of a united Westpac group.

The WWY campaign has been hugely successful, says Westpac. As support for the campaign grew internally, each region could see the enthusiasm and excitement shown by the staff for the programme and the strength of a united message which was supported by senior management across the bank.



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CRT PROJECTORS fade from the scene at Uni of Melbourne

They've been a groundpin, a standard and are well recognised in most lecture theatres around the region. The CRT (cathode ray tube) or 'three gun' projector was simply the only real choice until recently. So there are literally thousands of them installed.

A major advantage of the CRT is that it doesn't consume globes. The luminescence comes from the cathode ray tubes themselves. Over time these CRTs lose brightness, eventually fading away to useless levels.

But today the LCD or DLP projector is making serious inroads, and winning the hearts, minds and chequebooks of consultants, AV managers and installers everywhere.

It's because of the data resolution, where more and more CAD and sophisticated computer graphics are a feature of the daily life of a lecture theatre. An LCD or a DLP projector is way, way superior to a CRT for projecting graphics. Plus the image intensity is far greater, courtesy of metal halide and other forms of highly efficient discharge globes. A downside is that the lamps must be changed every 2000 or 4000 hours - and those hours come around fast in a professional environment.

But changing what was a de facto standard is proving taxing for university AV managers - because there is no standard. Connectors, mounting brackets, throw distances, lamps - everything is variable between brands and models. And the resolution limit on some LCD projectors is XGA, limiting what can be fed in from a laptop or PC. If the graphics output of a computer exceeds that

of the projector, many LCD and DLP projectors will simply show nothing. The CRT projector will still show, albeit with rapidly decreasing sharpness.

"Interface is a big problem" says Paramjit Jaswal, head of AV at Melbourne University. He is studying alternatives to the fleet of mainly Sony CRT projectors in the 80 theatres on Campus. "In some theatres if I move a projector just a little, it still might interfere with the slide projector beam. Then there are air conditioning ducts and lights that might get in the way".

Aside from the physical differences between different projectors, Mr. Jaswal is exasperated at the lack of skills exhibited by some sales and service people in the projector industry. "If you ask them a question, they don't know the answer. We rely on information here".

Melbourne Uni has purchased several different kinds of LCD projector recently, and continues to evaluate which model it may standardise on. Backup and service are of major importance. "Price is not an issue, we need a good service guarantee. We only try once, if you fail us, we go elsewhere." To this end, Sony have serviced Melbourne Uni well, says Mr. Jaswal. Others have not been so professional, and have been banished.

"Some suppliers don't understand that we (the AV dept) are not just looking after theatres. Other departments such as computer rooms and labs buy through us as well."

The actual management of the systems and equipment within The University of Melbourne falls on Paramjit Jaswal's shoulders too. Daily

Systems management challenges met as technology changes
By Julius Grafton



Paramjit Jaswal

CRT PROJECTORS

maintenance is done by building services staff who have been trained to check equipment and change batteries. A rolling program of preventative maintenance is done by AV department technicians.

Currently the University has budgeted about A\$1.6 million for rolling replacements this year, assuming a five year life cycle for equipment, with a reduced life cycle of three years for forthcoming LCD projectors. "That's what the manufacturers quote us".

Progressive maintenance costs are budgeted at around A\$650,000 this year, based on 8% of capital value. I.T. equipment carries a zero budget, based on a three year warranty term after which the equipment is written down to zero value and replaced.

"In the absence of planned replacement cycle, advanced multimedia installations

Managing an AV dept

When Paramjit Jaswal started at University of Melbourne, the AV dept phones ran hot all day and the five technicians jogged from theatre to theatre, sorting out small problems. Typically, an academic or presenter had arrived for a lecture and had problems interfacing their laptop, or working the AV system.

Solution? Train the trainers. The Uni runs a series of one hour introduction courses for academics before the first semester each year, and posts instructions on the AV website. It must work, Presentech spent an hour in the office and the phone rang only three times.

Another advance was to remove mundane maintenance like changing the batteries in laser pointers, and daily system testing - now done by building services staff, once again they are trained to do what the AV dept. requires.

At RMIT in Melbourne, Mark Gunther (Manager, Audio Visual Services) says that his technicians are trained to respond to customers and provide a service - rather than treat dumb enquirers as ... dumb enquirers!

of today will look like a piece of history in a few years time" says Mr. Jaswal.

The university has an excellent audio visual

website, which can be found at:

<http://www.pb.unimelb.edu.au/av/home.htm>

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BIGGEST video wall yet switched on

CONTROL AND COMMAND IS A reasonably new and growing sector of the presentation industry. There are a lot of large displays being installed in all manner of control rooms - and the largest and most impressive we have seen has just been commissioned in Melbourne.

Telstra (Australia) have opened their Global Operations Centre, where all their networks are remotely monitored and switched by up to 150 operators at a time, around the clock. Specialist groups who previously worked at different geographic locations around the continent now work in one large space - dominated by a master 24m x 3m video wall.

I visited the centre just as it came online. An upstairs 'surveillance room' allows the establishment to be properly viewed - after wall to floor LCD glass is switched to clear. Suddenly the opaque glass clears, and the scale of the huge room is unveiled.

The requirement at the Centre is that virtually any monitor on any PC in the room can be routed onto part of the video wall. At any time there are a variety of presentations running, anything from a sys-

tem map to a live feed of a Foxtel movie channel. As our pictures show, an image may be run on four or more cubes, or on a single cube.

The actual arrangement of what is displayed was painstakingly assessed by a working group over the months ahead of the centre opening, but can be changed any time by software.

The video wall itself comprises 96 modules of Synelec Lightmaster 800 DLP cubes, (24 x 4) and each contains a single DLP data projector which is contained within the cube. Rear projecting onto the front surface. The cubes have the lowest possible profile 'mullion' or frame, so that the image presents virtually seamlessly. The mullion gap on these cubes is just 2mm.

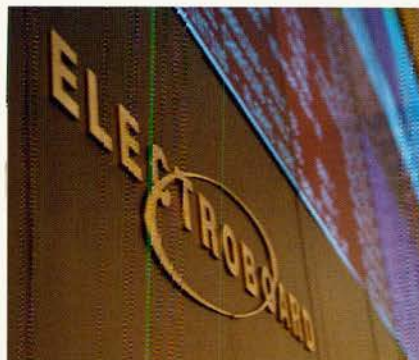
Video walls are favoured by designers of control rooms for a variety of reasons. They are modular, giving the security of redundancy if something goes wrong. Rear projection means no beam interference in the room. And they punch out a lot of luminance due to the short throw from the projector to its integral screen. Finally, they offer great control opportunities as images

Global Operations Centre comes online with 96 DLP video cubes

By Julius Grafton

Synelec DLP cubes

*Model: Lite Master 800
Measurement: 311 wide x 750mm x 670mm deep each.
Weight: About 55kg each.
Projector: DLP
Resolution: SVGA
Lamp: 100W UHF
Lamp life: 6,000 hours*



can be split or merged on each cube.

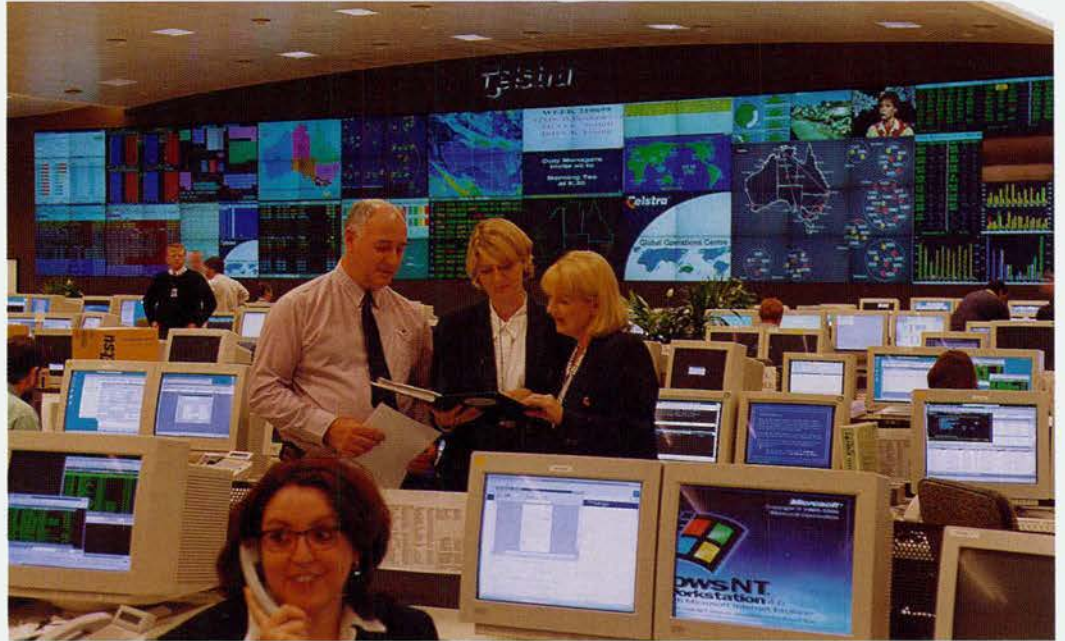
The GOC video wall contract was awarded to Australian supplier ELECTROBOARD, and was valued at around A\$5 million. Electroboard supplied and installed the wall, along with signal

panels in projectors. A DLP projector is said to pass more light, and operate potentially faster than an LCD projector.

Electroboard designed and wrote specialised video wall management software to enable operators to design video wall

layouts in many image sizes - with freeze, zoom and picture-in-picture displays.

Electroboard are most famous for their direct distribution of InFocus Systems multimedia projectors but also supply custom presentation solutions.



processing, commissioning and cabling.

An Extron 6400 matrix switch takes the program from Telstra's system, with 64 inputs possible at once. Three Synelec Prism processors then route signals to the cubes, and each processor handles 32 cubes. There is a duplicate system in case of difficulties.

Electroboard engineer Jim Sherwood told Presentech the installation went off without a hitch. "The only challenge was getting them all straight and level" he said. The cubes sit on twelve custom fabricated steel frames, each with levelling feet. Each frame accommodates 8 cubes, weighing in at about a half tonne total.

This is the largest DLP cube installation in the world as this is written, claim Electroboard. DLP is a new technology that will ultimately replace CRT and LCD

DLP Technology

Digital Light Processing is the state of the art in projection display, says Texas Instruments who invented the technology.

The DMD is a reflective device, it has a light efficiency of greater than 60 percent, making DLP systems more efficient. This efficiency is the product of reflectivity, fill factor, diffraction efficiency and actual mirror "on" time. The result of this is that more brightness can be obtained per watt of lamp input. It also means that, as resolutions increase - creating a larger reflective area - brightness also increases: this is typically not the case for transmissive technologies.

Because of the close spacing of the micromirrors, more than 90 percent of the pixel/mirror area can actively reflect light to create a projected image. Pixel size and gap uniformity are maintained over the entire array and are independent of the resolution. The higher DMD fill factor gives a higher perceived resolution (individual pixels are scarcely visible) and this, combined with the progressive scanning, creates a projected image that is much more 'film-like' than conventional projection displays.

There are many unique aspects to TI's DLP technology. No other projection/display technology, for example, has DLP's all-digital approach.

In video walls, though, there has also been a movement towards DLP as an enabling technology: manufacturers like not only its outstanding image quality, but also how DLP uniquely helps them to develop video cubes which are lighter, have a smaller footprint and require less ongoing adjustment.

When you wish upon a Star...



Theme maestro Lloyd Bond loves life
by Madeleine Murray

If you like positive people, you'd love Lloyd Bond. He is literally bursting with joy, wonder, enthusiasm, and gratitude about everything in his life—his work, his imagination, family, children, friends, and projects. Even his 400 hats.

Bond is so excited about life, that he only sleeps three hours a day, getting up at 3am for his morning walk. He never uses the word person when he can say human being. His thoughts come out in a breathy, excited way, as if he had just been given the gift of sight. He talks effusively and effulgently about joy, wonder, love and being blessed. Now this is tedious in most people, but in Bond's case, it is strangely endearing.

Lloyd's hair

He used to have masses of curly blond hair. Now he shaves his head, and owns over 400 'cake tin'

round hats which he has made all over the world. "I have shelves of them, and in the morning I say, 'What sort of a hat do I feel like today?' It's a lot of fun for someone of my age and shape to do these things!" he exclaims.

Today a little bronze Tinkertell pin sits whimsically in the front of the cap. Bond shaves his head because he likes to shower and feel the hot water on his scalp. This sounds like a bit of whimsy, self delusion, or fantasy from a man who is probably going bald. Bond puts a positive spin on everything, he can't help himself. He's just a fiercely exuberant guy. "Instead of being depressed about going bald, a friend told me that he loved to experience the pressure of hot water on the top of his head every morning—it gave him such extraordinary pleasure. I was so affected by it, not to mention the 151

Consumption:

- Warm salad of Atlantic Salmon, borlotti beans and grilled radicchio
- Pan fried reef snapper with fennel puree and warm green bean salad
- Almond tart with stewed rhubarb and cream
- Chocolate mousse with ginger anglaise
- Double espresso
- Green tea
- 2 bottles of Hungerford Hill Sauvignon Blanc

*The publisher has since placed a limit on the budget for Lunch with Mad!

What they say about Bond

Ric Birch: *Lloyd and I never get to each other's events, because we're too busy working. Lloyd has been an exceptional mate, in the true sense of that Aussie word. He's stuck with me through thick and thin, he's been a terrific support. He's also a very entertaining dinner conversationalist. We've got some big plans for the future, once the Olympics are over.*

drinks we'd had that day, that I drove to a hair-dressing shop the next day and asked them to remove all my blond hair."

Bond is a living breathing example of the pleasure principle. He doesn't smoke a pipe or lunch in his pyjamas, but he has been a noted pornographer. He was the founding publisher of Australian Penthouse magazine.

Part of the explanation for his rampant hedonism and Bacchanalian zest comes from his childhood. Bond was the eldest of eight children in a desperately poor country family. They lived in a little house, without a refrigerator.

His father worked in a woollen mill at night and tried to study law in the day. When the polio epidemic hit Melbourne, the family moved to Ballarat, where the father worked in a sawmill. One day, the work horses bolted, and broke both his legs, so he couldn't work for over a year. Bond was seven, and became the main provider for the family, stealing potatoes and selling papers. "But it teaches you some wonderful things!" he beams.

Lloyd's tattoo

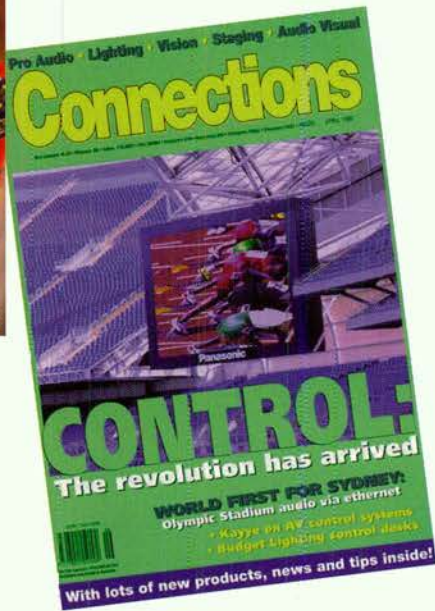
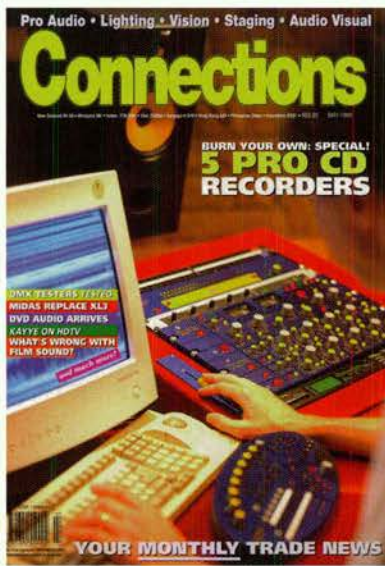
We're in the posh Wharf restaurant, with lunchtime barristers and CEOs, when I notice Bond's tattoo, just peeking out from the rolled-up cuff of his handmade cornflower blue shirt. Like most things about Bond, the tattoo has a colourful story behind it.

When he was 16, he climbed out the window of the crowded, rundown family shack, and disappeared for nine months. He fought in touring boxing matches and picked fruit. "I was picking tomatoes about 50 miles north of Melbourne. It was raining and these big butch pickers, said, 'Let's go down to Melbourne and get a tattoo.' I didn't want to wimp out, and ended up at Dickie Reynold's tattoo shop. One guy got his whole back done. I was wimping around trying to get the smallest one. Five shillings and threepence worth, and about two gallons of blood. My biggest fear wasn't the blood, but what my mother would say."

He wanted to be a writer, and landed a job as a

The Crystal Rainforest





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Jan Bond, who was 17 when she married him 35 years ago: *He's gorgeous, interesting, and different. At times he's out there on his own little plane, but he's amazing. He's a great father, loves his kids. He's extremely creative, but he's not domestic. He doesn't cook or do your everyday around the house stuff. He's not into that at all, he doesn't change a light bulb. He's romantic, for my 52nd birthday, he gave me 52 roses.*

Stephen Found, Bytecraft Director: *He is without question one of the great under-rated, no I wouldn't use the word under-rated, creative powerhouses. He's right up there. He's off the wall. No one has yet taught him that there is gravity on planet Earth, and it's probably best that no one does. The industry can learn a lot from someone like that. He is probably going to become the father-mentor figure before his age is due.*

cadet reporter on a country newspaper in Sale, Victoria. "That was one of the great disappointments of my life. When I filed the story and saw it in the newspaper for the first time, I realised then that I wasn't cut out for reporting the facts. I needed to write about fantasy, and make it come true! I've always been a dreamer. I still remember my dad whacking me over the ears for daydreaming."

Though it's hard to believe about anyone, Bond has been married for 35 years. He was 21, and Jan was 17. They now have three children, and ten grandchildren. "My darling wife is the most extraordinary human being I've ever met," is Bond's version of it.

Meaning, relevance, intelligence and fun

The only thing that seems to annoy Bond are architects, particularly ones that design theme parks. "Architects draw plans of things, just things. They are just producing trash, stuff that they have no living conception of the experience. They are so committed to their sense of abstract. More than anything else, I see everything I create as living."

He shifts into a 'giving birth to' metaphor, applied to theme parks, shopping centres, casinos, and gaming lounges. "I use the human analogy. They have names. No project just has a number, it has a name and I have an extraordinary love affair with it."

He practically elevated themeing to a quasi-religion when he built his 'Theme Corporation cathedral' on the Gold Coast. The pediments on one of the five buildings feature life-size sculptures of his three heroes—Leonardo da Vinci's man in the circle, Walt with Mickey Mouse, and Michelangelo's David.

Bond adores Walt Disney. He has visited all the Disneylands, read all the books, and can talk for an entire main course about the frozen one.

Bond invests all his work with the same infectious enthusiasm, and excitement. "I write a story for every project I've ever done. I always tell my clients the story. Initially I tell them a story, without pictures. If they don't love the story, there's no point in going on! They must understand the story without pictures, without the effects. In the beginning I always make them write the answer to these questions on one piece of paper. 'How do you want the people you are inviting to feel about

you on the night, the next day, a week and a month and a year later?' I tell them, 'You have to write this down and then I will create an experience that will enable all those things to happen.' And it works fabulously!"

Here he switches into high gear—"We're all a lollipop for a story. Life began, the whole history is about telling stories. It's just something that is very natural to me, and we should just tell beautiful stories. We don't have to go overboard with a million lights, if it doesn't mean anything. Everything in life, everything I do must have meaning, relevance, intelligence and fun. Four things, and that's always the checklist.

"And it's always served me very well. The older I get, the better it gets, it's just really been wonderful."

Lloyd's handwriting

At the top of his company profile, his name 'Lloyd' is scrawled across the top of the page in pink handwriting, with a star inside the L and a bold underline, with a paint drip at the end. I asked a handwriting analyst for a brief appraisal of Bond's signature. This analyst is so astute that she was flown over to England during the Falklands war to interpret the handwriting of the Argentinian generals.

About Bond, she said, "He doesn't conform to set patterns. He is flamboyant, creative, highly original, forward thinking, flexible, quick thinking, enthusiastic, positive, optimistic. He has a lot of showmanship, and a need for recognition and status. He's an inspired individual and capable of inspiring others. He's out to achieve, he really needs space for himself, he couldn't live in a cramped mental atmosphere. He takes a broad view, not a narrow view. Interesting. It does come out in the handwriting, I've never known it to lie."

His work and friends

Bond has a long association with Ric Birch. They met when Bond was a producer of Channel 10's LA Olympics in '84. At that time, Bond was doing all sorts of things for Rupert Murdoch, including producing an event at the Beverly Wilshire Hotel. It was here that Birch met Murdoch, and they eventually set up Spectak together.

Bond is a segment creative designer for the

Opening Ceremony. He and Birch are good friends, and have some post-Olympics projects planned. "Intellectually Ric is extraordinary, and I admire his ethics. He is one of the most ethical human beings I've ever met. He's a very decent person. We enjoy each other's company.

"They pay us to get it right the first time. The thought of being able to fix it tomorrow night is abhorrent to me. He likes walking that fine line as well. He has not a peer in the world in the job that he does."

For the Olympics, Bond is producing the 200 Team Welcome Ceremonies, the official IOC opening session (which has been pared back), the audience participation activities and the warm up show of the Opening and Closing ceremonies. "I spent three months trying to understand what ceremonies mean to various cultures. A ceremony in Australia is just an excuse to get pissed."

The crystal rainforest was a project in Malaysia, done in '92 and '96. Matsushita of Japan invited 650 global heavyweights to announce the company's global environmental policy, which was essentially to be more aware and responsible in their work around the world.

Bond created and produced this five day event, with 8500 trees (in pots), 17 waterfalls, 700 lights, 10 different audio sources, and 216 different tiny speakers. The event used all five senses, as Bond likes to do, so there were the smells, as well as the sounds and taste of the rainforest. The effects and time inside changed, as the rainforest

day faded from dawn, to dusk, to dark.

Another big coup for Bond was Gondwana, inside Wakayama Marina City, near Osaka. The project was such a success, that Bond now has semi-hero status in Japan, and is a regular guest there. The huge restaurant has 22 different themed eating spots in the Gondwana environment, complete with an island, a tree of life, and ten different dining barges sailing around the island. Bond installed computerised lighting, rain, and rainbow systems, as well as the programmed evolution from dawn to dark again. Bond loves nature, and seems to enjoy playing God.

"I do a lot of work in environmental themes. My great belief in what I do is to make people aware of the beauty of the rainforest, the coral reefs. If they see it in an encapsulated and magnified form, the impression that it creates is far greater than just seeing a picture. People don't interact with the environment like they used to, because we've chopped it all down to build all these f#*o!^o@, concrete, s*!†∞ buildings now."

When I asked him what his great skill was, he answered, "My imagination! I see things in 3-D, and full living spectracolour. It's really extraordinary. I am the most uncoordinated human being on earth, getting on, a bit fat, not very handsome. There's not many physical things I have going for me, but I am awe of having this talent. My imagination and passion about it grows stronger every day. I feel very chuffed about that."

Jann Stuckey, Professional speaker, Marketing and presentation of Lloyd: *He simply needs guidance because he has such a wealth of knowledge. He's a creative genius, we spoke at a serious breakfast on Tuesday, and he had them falling out of their chairs. He makes some pretty outrageous statements, but he was able to back them up. I mean, the man knows the Emperor of Japan, big CEOs. He is also a big picture person. We're breaking new ground out there. I believe everybody has to be able to use their imagination more. To me, Lloyd's got a powerful message for the world.*

Treasury Victorious



Resolving your image resolution dilemmas

Scanning an image so it looks good on a PC doesn't necessarily mean it will project OK!
by Andy Ciddor

What is the ideal resolution for an image? Or to put it more concisely: How long is a piece of string? The ideal resolution for an image is totally dependent on the medium in which it is being viewed, while the length of the piece of string is obviously a problem for the staging department. We often require the same image to be used for a wide range of media: from brochures, annual reports, press advertising, point-of-sale display and billboard posters to web pages, video, multimedia CD-ROMs, Powerpoint presentations and on to T-Shirts, baseball caps, mouse-mats, banners and of course, stubby holders and key rings. Painful and irritating as it may be, there is no optimum resolution that will serve all of these applications. Let's take a look at some of these media and find a method for keeping the number of formats and resolutions down to a workable minimum.

What is resolution

The resolution of an image refers to two of its properties: how

many dots (picture elements, pixels or pels) the image is made from and how much colour information is contained in each dot (bits per picture element). For some media the dot density of the image (dpi: dots per inch or spi: spots per inch) is used in conjunction with its output size. For example; an image in this magazine may be sized 50mm x 40mm at 300dpi which, after some arithmetic with the un-metrified dpi, reveals itself to be a 590 x 472 pixel image.

The number of bits of colour information for each pixel defines the quality of the colour rendering in the image. A single bit per pixel image

has either black pixels or white pixels, which is just fine for line art such as schematic diagrams. An eight bit per pixel image has 28 or 256 possible shades. This bit depth is often used for greyscale photographic images to great effect. Despite being the bit depth for several generations of colour macs, standard VGA, some data projection systems and many colour laptops, eight bits per pixel is woefully inadequate for colour photographic images but can work quite well for such colour graphics as graphs, charts and colour artwork.

A slightly modified version of the eight bits per pixel colour scheme was adopted for Mosaic, the original graphical web browser (which later became Netscape). This involved a palette of 216 specified colours for the web browser with the remaining forty being allocated to the user interface (window borders, headers, mouse pointers, icons etc). As this palette is supported by most web browsers and represents the only colours which

"In order to get the best image quality from a system it is necessary to know which element of the system is going to define the final resolution of your images. This will require establishing the horizontal and vertical resolution and bit-depth of each input and output device".

are essentially guaranteed to be seen unadulterated on a web page, it is generally known as the "Web Safe" palette.

Whilst very few images are stored in a sixteen bit per pixel format, many computer graphic cards used this format for their displays before full colour video was affordable. By the careful selection of which 216 or 65,536 colours are in the palette at any given time, this "Hi Colour" format produces displays of what can readily be mistaken for true colour resolution.

The widely used twenty-four bit per pixel scheme is usually identified as "True Colour RGB"



Bret Bower

with its 224 or 16,777,216 colours divided up on the basis of eight bits (256 levels) for each of the video component primaries Red, Green and Blue. This format is close to optimum colour resolution for images which will be displayed on video-based systems such as monitors, video projectors and video capture devices.

Known as "True Colour CMYK" the thirty-two bit per pixel system can produce 232 or 4,294,962,796 colours. This system defines colours by 256 steps each of the print primaries Cyan, Magenta and Yellow, plus an overlaid 256 steps of black. This format is closely associated with the four-colour process used for much colour printing and is nearly ideal for material which will be printed.

What help is image compression

To maintain the resolution of an image while reducing the size of the file, is an

act of digital prestidigitation worthy of thunderous applause. There are two broad types of image compression: lossless which exploits the redundancy or repetition of information in an image to shrink the file size without losing any of the information, and lossy which removes some (hopefully) unnoticed detail from the image.

Two of the most common lossless compression methods are Run Length Encoding (RLE) and Dictionary Lookup. In Run Length Encoding groups of adjacent identical pixels aren't repeated, only the first pixel is stored along with the number of repetitions. This method works well for large areas of identical colours. In Dictionary Lookup compression repeated patterns are stored once in a dictionary table and each repetition of the pattern is replaced by the address of the pattern in the dictionary. This method works well

with images having regular patterns. GIF, TIFF and PNG are all image file formats which can use lossless compression to minimise the storage for an image.

Lossy compression can achieve astounding results in decreasing the size of a image file on disk, but as more of the image information is simplified for storage reduction, less detail is apparent in the picture. Careful use of lossy image compression can produce a smaller file without drastic loss of clarity. The lossy compression method proposed by the Joint Photographic Experts Group (JPEG) is an example of this technique which has been widely accepted.

Too little resolution

The advantages of keeping the size of an image file to a minimum are fairly straightforward: you can store more of them on a disk, they are faster and less troublesome

image resolution

{HINT}

If the image you are scanning is from printed material (brochures, catalogues, magazines etc) to avoid a moiré pattern on your scan caused by the screen lines in the printing reacting with the scan line from your scanner, use the descreen option in your scanner control software.

A simple approach to determining the optimal resolution for each element of your work is to get information about each of the components of the system, ascertain which of these is limiting your resolution, and then work to that resolution limit. You will need some forethought, some commonsense, some information and possibly a calculator.

to send as email attachments, they download more quickly as part of a web page and they don't bloat the size of the document, Acrobat or Powerpoint files that you embed them in. The disadvantages are also plain to see: if the original image is too low in resolution, as you attempt to enlarge it in your document, presentation etc, your application program will add extra pixels into the image for you. Unfortunately your application program has to guess what the new pixels should look like and will most likely just make it identical to its neighbours, which leaves you with a very blocky looking image. The better quality image processing packages available will often do a much more enthusiastic job of interpolating pixels by making each new pixel an average of the pixels surrounding it, thereby reducing the blockiness; a technique known as anti-aliasing.

Too much resolution

In view of our observations about images which are too small, it may seem that we are safer with large images, which might be the case as long as you don't have to accompany your slick, magnesium-alloy notebook computer with a wheelbarrow load of floppy disks, CD-ROMS or Zip disks in order to move your Powerpoint presentation or brochure layout. Just as pixels need to be created when you enlarge an image past its original size, so pixels need to be discarded as you reduce an image. If you're lucky your application program will use an anti-aliasing approach by removing excess pixels and then recalculating the values of the remaining pixels to produce a smooth image. Unfortunately this isn't always the case and your application may just throw away every sixth pixel and leave you with an image full of jaggies. Here again there is a case for using a good quality image processing tool to adjust your images.

Determining the limits

In order to get the best image quality from a system it is necessary to know which element of the system is going to define the final resolution of your images. This will require establishing the horizontal and vertical resolution and bit-depth of each input and output device.

If you're using a Mac, the information for your

system will be found in the control panels, Monitors provides video information, other devices will usually have their own control panels.

On a Windows 9x system the information is in the control panel, video information is found in the Display section. The manuals for your scanner, printer, plotter etc will have the details you require on those devices. If you are using someone else's device for your output, whether it's to a printer, a neg preparation bureau, a video projector or a video capture system, it's in everyone's best interest to get the information from the provider. They will generally have some kind of client information sheet available for just this reason.

Selecting an optimum

If your output device is a fax machine with a resolution of 200 x 100 dpi or a monitor with a 72-75dpi resolution, then clearly a scanner with a 300dpi resolution is adequate for your input task. If on the other hand the video projector in the meeting room can give 1080 x 1920 pixels of 24 bits per pixel colour, your old VGA colour notebook with its 640 x 480 x 256 colours video card is going to limit what you can do. Images prepared for colour printing at 300dpi resolution in 32bit CMYK colour are going to be a touch excessive in detail as screen images in a Powerpoint presentation on a Hi Colour video projector with a 600 x 800 resolution.

Tools for conversion

All of the major (expensive) graphics programs such as Photoshop and PhotoPaint have image resampling capabilities which allow you to resize an image or change its bit-depth using anti-aliasing and error diffusion methods to produce the best possible images, and batch modes which allow you to perform the same transformations on entire folders full of images in a single run.

These facilities are also available in the shareware gem Paint Shop Pro and in GIMP for Linux Xwindows users. JASC software's JASC Image Robot (for Windows 9x) is a tool designed solely for repeating an image transformation on multiple image files, and with its 30 day free shareware trial is well worth a look if you don't need the complexity of a full blown image creation and manipulation tool.



Clipsal Vision shows off Son of Super Screen

By Mandy Jones

Clipsal Vision's new CVP102 fills an unexplored niche in the semi-outdoor super screen market. It's aimed four-square at corporate hospitality. One of these new smaller than huge fully digital screens was recently demonstrated around Victoria to 'show off' its capabilities.

Clipsal Vision also offer rental of large format outdoor LED screens - this is a line extension.

According to Clipsal Vision Managing Director Geoff Ellery, the LED screen's best features are its brightness, resolution and weight - three key factors in any super screen. Weighing in at only 23 kg, each panel section is made up of LED clusters consisting of red, super bright blue

and pure green LEDs with a 10mm pixel pitch. Capable of being seamlessly joined, the 640mm x 480mm panels can be built up in any configuration according to aspect ratio.

With a resolution of 10,000 pixels per square metre, 15.7 million colours (true 24 bit) and 256 step gray scale, the picture quality is very good. The screens feature an 8 step brightness adjustment up to 1000 nits (1000 candelas per square metre) whereas the true 'outdoor' super screens in the Clipsal Vision range go all the way up to 5000 nits.

A wide viewing angle of 140° horizontal and 90° vertical, and a minimum viewing distance of 5 metres makes the screen

perfect for hospitality functions, especially in a marquee setting.

While Clipsal Vision are relatively new in the large screen market, Geoff says what they lack in mileage they make up for in reputation, being a subsidiary of well known electrical accessories company Clipsal.

Having only been in the country for 3 months, the new super screens have caused a great deal of excitement in the industry as a new competitor enters the game. But as Geoff explains, the CVP102 fills a void in the existing market.

'My terrible specification for it is it has to work in a white vinyl roof marquee on a brilliantly lit Australian summer day.

Super Screen

And that's what it does. So I call it semi-outdoor. It's really only meant to work in the shade or under a veranda not under full sun light. That's when you move up to the true outdoor screens.

"The customers that we've shown or hired it to think it's absolutely brilliant. At long last there's something on the market for these conditions."

The panels can easily be built into stacks, flown, or mounted on mobile vehicles and only take about 90 minutes to assemble. Made of sturdy construction, the panels pack away 3 per roadcase.

Like most of its competitors, the CVP102 accepts all forms of signal including television, video, DVD, computer and data signals. And apparently Playstation games have never looked so good - but that was purely for testing purposes!

Other features include variable colour temperature settings, 300 test patterns, and a self-diagnostic test program to check the circuitry in each panel and report on any problems.

In the two and a half years Clipsal Vision has been in the superscreen market Geoff has noticed an enormous growth rate as customers expect higher standards of picture quality, and are willing to pay for it. The 5 x 5 panel super screen on display (including control equipment) was valued in the ballpark of A\$500,000.

"They're not cheap items, but they fill an area where projection systems and normal television sets just won't stand up to it."



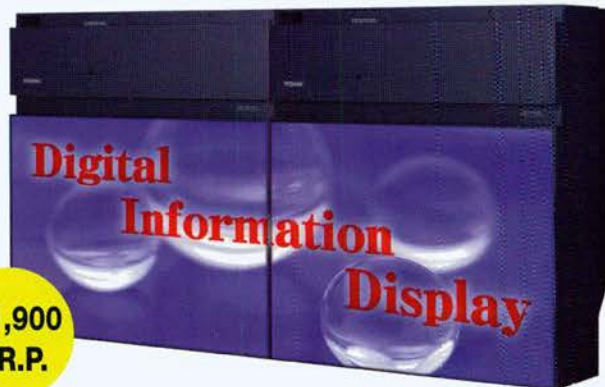
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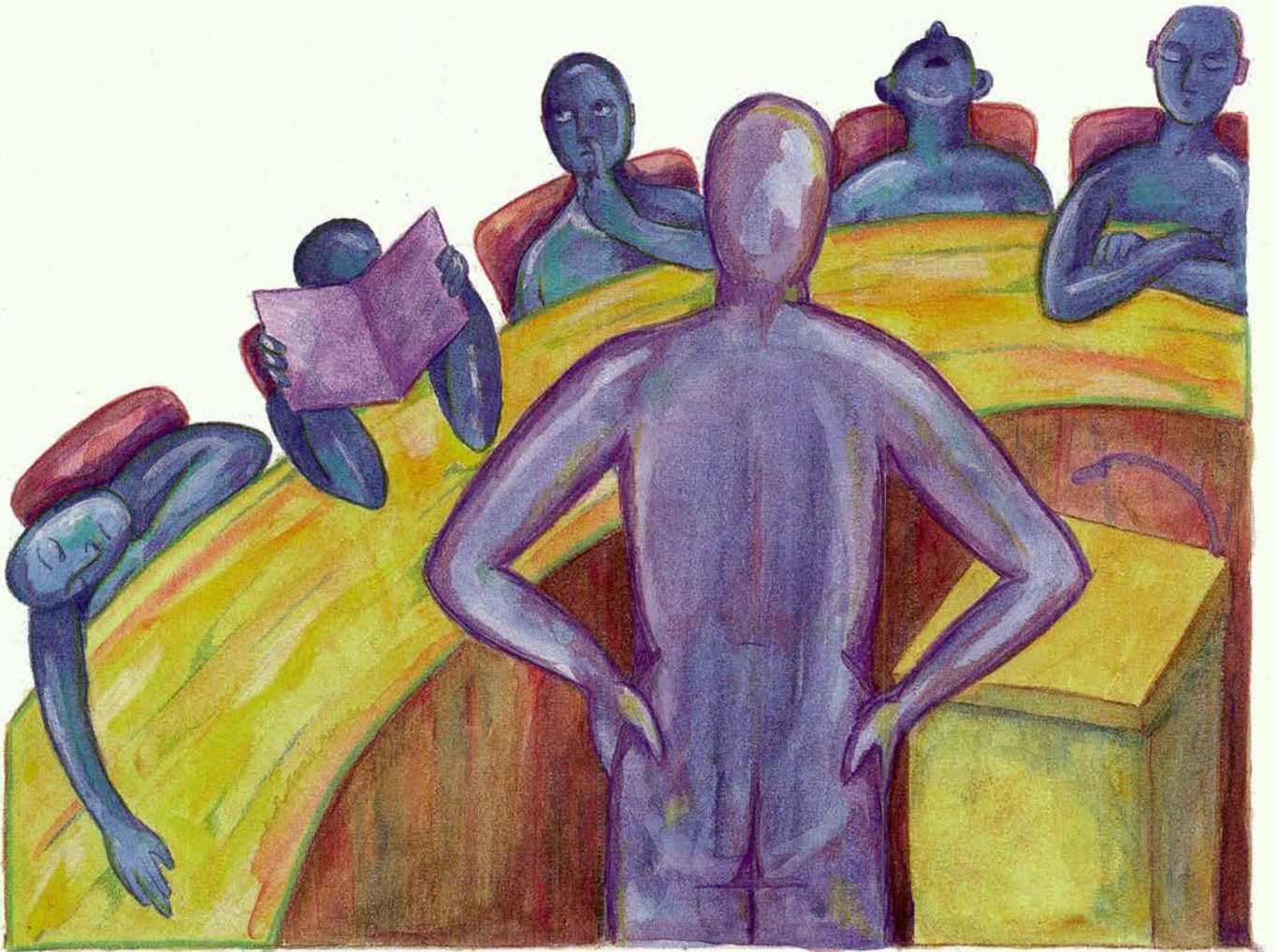
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Good and bad design



Cat Forcer

Making lecture theatres (and their equipment) function well

By Julius Grafton

Lecture theatre 8.11.68 (11.69 - 11.71) at RMIT University has won awards for its architecture. But as a functional space, this 170 seat theatre is severely compromised. How can this happen?

"The lecturers don't want to stand on the stage - they prefer to dance around up front doing a show. So the people upstairs can't see them!" Mark Gunther is the manager for Audio Visual Services at RMIT, and he is showing me the best and worst aspects of theatre design at the large CBD campus.

In this theatre, the lecturn is placed on the floor in front of a large stage which has no apparent purpose. Another strange feature of the theatre is that an overhead projector screen is set to one side of the main screen, angled so that many students can't actually see it. To alleviate this, academics simply swivel the overhead projector around so it shoots onto the main screen - where the data is projected.

The standard of the audio visual installation at RMIT is excellent, however. The university has well engineered systems,

with each of the thirty 'sloped floor' theatres having an integrated audio, lighting and vision system that is fully programmed and remote controlled from the lecturn by an AMX control system.

As is the case at every higher education facility, the lecture rooms are almost fully booked. A visiting academic will typically turn up with a laptop computer and expect to hook it up to the installed data projector. Which shouldn't be a problem. But it often is...

"There is an issue with a lack of standards in data projectors" says Mark Gunther. "Some projectors are more 'touchy' than others. AMX (remote control systems) needs bi-directional serial capability". This is because the remote control system may instruct the projector to turn on, but then may not be aware if projector power is subsequently interrupted. Proper two way communication between devices and control systems result in both being properly synchronised. "We have to ask our supplier to recommend a projector which will talk to the AMX system, and base our purchase decision on the list they give us" says Mark.

At RMIT each lecture theatre is operated from a standard lectern design, using push buttons each function - lighting dimmers, video, audio audio and so on. Each button is labelled the same in each theatre. Mark would prefer to switch over to touch

screens, which is how most modern AV systems are controlled.

Mark details the small things that are essential in good theatre design:

LIGHT

Make sure the audience are lit so they can write notes, but the light shouldn't spill unnecessarily onto the screen. No matter how powerful your data projector is, it shouldn't compete with room lighting.

"The lecturers prefer the room lights up so the students don't go to sleep" adds Mark.

SOUND

A distributed system with multiple small ceiling speakers for your voice public address (PA) system should be used, separate to a stereo system for video replay. These will operate at different volumes too.

SECURITY

If it can be stolen, it will be. RMIT have lost four document cameras, speakers mounted several metres up a wall, and one \$25,000 projector recently. Secure fittings and stainless steel lock wires assist. "A university is open to the street at all hours" says Mark.

"There is a degree of anti-social behaviour, especially to-

wards the end of the year when some people realise they won't pass their course!"

CONNECTIONS

A fixed lecturn is preferable to a moveable one. Floor dip traps with cable connections need to be well out the way of traffic, and preferably capable of being fully closed with cables connected. If a PC can be in-built into the lecturn, all the better. Make less options available to presenters!

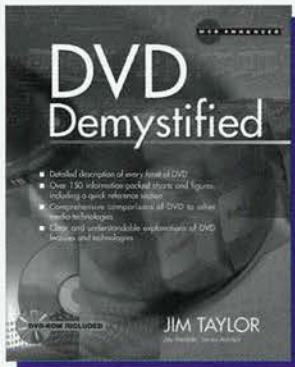
LIAISONS

A good engineering company or supplier helps. Mark likes to use Rutledge Engineering amongst others. And backup, whether it be through professional on site staff or from a contractor, needs to be good. After all, the last word comes from Mark : "You just never know what is going to come through the door!"



Mark Gunther

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Microsoft's Office 2000

by Gary Kayye

Upgrade immediately.

Office 2000 is more than a patch to Office 97 (it does, however, fix all the major Office 97 bugs). It's finally the ultimate office suite. PowerPoint is, by far, the best it has ever been.

Now, when building slides, you can see the slide outline simultaneously with the actual slide graphic side-by-side, you can animate GIFs and there's a cool Projector Wizard (developed by InFocus) that can actually optimize your computer for the specific brand and model of

the projector you are connecting.

Word is better than ever and Outlook is almost flawless. The new features of Outlook include better Contact integration into the Inbox, faster searches and a host of contact management features.

But, the best feature of all is an obscure feature that allows you to COPY multiple objects or lines of text all at one time and then PASTE them one by one into your document. It's one of those things that are a true time saver.

Finally, I've had it running for over 2

weeks now and it still hasn't crashed. Nothing has slowed down, no "blue screen" fatal error messages and no weird Outlook errors. I don't know how many lines of code it took to fix all those problems, but more power to Microsoft as they seem to finally be fixed.

(Gary's hardware note: In our office and on the road, all our computers are Pentium II or better with at least 72 meg of RAM and have 4-8 gig hard drives. So, your performance may vary with your processor speed and hard drive space.)

TVL ShowPower for PP

by Julius Grafton

This was one of those little gems that you find on your third day walking around INFOCOMM, just before you are about to flee to the airport for the long flight homewards.

TVL make software called ShowPower, and I had to wait while they sold a pile of it on their stand before I could find out more!

TVL ShowPower allows you to take a PowerPoint presentation and quickly improve the appearance by adding a unique and high quality look to your images and transitions. It's easy to use, yet gives you the extra impact that you desire for your more important meetings.

Just install ShowPower software on your laptop computer and press the Save All Slides button. ShowPower will render all of your slides in high resolution without the jaggies normally associated with computer graphics, and will add semi-transparent outlines and soft shadows to give your slides a feeling of depth. When the rendering process is done, you just click on the Show button. You can step through your presentation just as with PowerPoint but the presentation will look better.

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ShowPower software with TVL's Director 4 FX board goes beyond just improving the PowerPoint presentation by adding a range of sizzling new screen effects, flowing backgrounds, still image camera pans,

and high resolution video input. The basics of the software are reasonably easy to learn so you can be up and running in a few minutes. Then when you have time, you can explore the host of additional professional features which will make your presentation on the big screen truly memorable.

Go to <http://www.tvl-online.com> for more.

NEW
TECHNOLOGY



NEC's PLASMA monitors STEP UP TO 50"

There is a difference - new NEC plant seeks to drive down costs

By Julius Grafton

All PLASMA displays are not created equal. NEC make their own at three different plants in Japan. The Kagoshima plant is the first production line able to manufacture two 42-inch PDP's from a single mother glass, says NEC. This new facility also allows for future production of larger modules, making it one of the most advanced lines of its kind in the world.

The PDP story at NEC currently features models including a 42" unit, and a brand new 50 inch Plasma monitor. NEC are arguably the largest supplier of displays, if you count the number of kinds and models they offer.

NEC's current PDP's are finding most favour in commercial applications like reception areas, boardrooms, executive offices, airports, rail & road transport, clubs

and recreation centres - through to medical training facilities.

But soon, maybe sooner than we think, Plasma monitors will be the home theatre option that replaces the common CRT TV set - due entirely to the radical improvements offered by this new technology. Our story in the last issue of PRESENTECH detailed just how a Plasma display works.

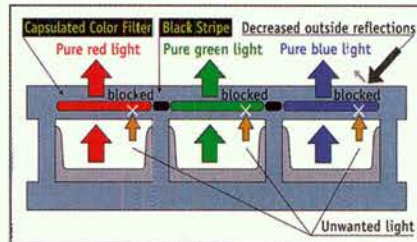
Plasma differs from conventional LCD-liquid crystal display. Your laptop computer and your new desktop low profile monitor are LCD monitors. Plasma is different - brighter, arguably sharper, and well suited to either graphics or moving video.

Simply put, NEC PlasmaSync monitors employ two technologies, phosphor dots (CRT) and digital matrixing to energise each cell (LCD). More than one million tiny pixels compose the NEC "PlasmaSync" monitor. In the new 50" model (named 5000W), a 0.81 x 0.81 pixel pitch results in a denser pixel grid: 1365 x 768. This is SXGA, which is a high resolution capable of tight and detailed graphics reproduction.

So many pixels so tightly packed on such a large surface makes for a clear and crisp image. What's more, the 5000W's pixels are square, resulting in greater precision with virtually no distortion.

A key to PlasmaSync performance is NEC's exclusive Capsulated Colour Filter (CCF) technology. CCF uses embedded colour filters in each pixel to remove the orange colour emitted by the plasma gas - and optimise the spectrum while reducing screen reflection. The result is better colour accuracy for truer-to-life colours, as well as enhanced contrast. In addition, because PlasmaSync achieves "true colour balance" - virtually perfect balance of red, green and blue - it is able to reproduce purer white tones.

The ability to produce true black tones is an important characteristic of any monitor, as it greatly influences the screens contrast. In the PlasmaSync monitor, black stripes are placed on the ribs dividing the gas cells to absorb unwanted light from external reflections. This im-



proves the "blackness" of the black areas for sharper contrast even in brightly-lit conditions.

The 5000W employs a new scan converter that improves the quality of images input from is ideal for displaying SXGA signals. The new scan converter's Optimum Conversion Process smooths the image even when the input signal resolution differs from that of the display. Rather than deleting lines, it reproduces and complements the data between the lines, so that even detailed graphics and small characters are crisp and clear, without chipped dots.

The new scan converter expands 4:3

mode PC signals to 16:9 mode signals with high quality, displaying sharp images without flicker or jitter

The 5000W takes advantage of NEC's latest animation processing which uses a new algorithm to reduce the false contours that appear in fast-moving scenes. This means smoother animation quality in videos, commercials and so on.

Another new NEC technology called Gamma-10 (10-bit conversion process) enables precise reproduction of many shades of black, so dark scenes are much clearer, with details remaining sharp and distinct.

Plasma is a hot technology because it isn't affected by magnetic fields, avoiding colour drift and screen warps. A PDP also offers wide viewing angles of up to 160°, and a flat screen without distortion. Currently, 42" models from various manufacturers are selling at around A\$16,000, so it isn't priced for the consumer market just yet.



Dinners with a twist

***Sick of speeches and slide shows?
Try something different...***
By Catriona Forcer

Peter Jones Special Events manages a variety of projects from opening and closing ceremonies to street parades and product launches, gala dinners and particularly dinners with a difference are a core part of the business structure.

So how does Peter Jones Special Events take a client's brief for what is basically a straight dinner and turn it into something that is very different?

No, you don't have to have a million dollars - although it can help - just a million ideas!

The development of an appropriate and meaningful theme that meets the objectives of the event is arguably a predominant aspect of creating a successful dinner with a difference. That and a great idea that works visually so the room is aesthetically different on walk in creating a reaction from

guests that is "WOW that's really different" and which also works from a management perspective.

An extraordinary theme allows you to create the entire event at the venue - look for something that's a little bit unusual and which compliments the theme, the linen, centrepieces, room decorations, entertainment, banquet staff costumes. Even the food can all be coordinated to compliment the overall theme.

Here are some examples of a client brief successfully delivering the objectives of the event in a unique and different way.

Adelaide Convention and Tourist Authority (ACTA)

The Adelaide Convention and Tourist Authority wanted to invite 30 industry guests from Melbourne and Sydney to a dinner to promote Adelaide as a destination for the meetings, incentives, conferences and events industry. The aim of the event was to educate guests about Adelaide in an entertaining and different way.

Rather than the usual and in some in-

stances monotonous speeches and slide shows demonstrating what Adelaide has to offer in the hope that guests might take with them some knowledge and remembrance of what was discussed, a truly unique theme was created for this dinner.

A life size Monopoly Board was constructed as a dinner table and various Adelaide properties were placed on the board instead of the traditional real estate. Guests were divided into teams and given ACTAOPOLY money to actually play the game using life size playing pieces including everybody's favourites: the hat, the boot, the iron and the thimble. Large dice were rolled and guest actually moved around the board learning the names of relevant real estate in Adelaide as the evening progressed.

If you landed on chance or community chest, questions were asked about Adelaide and the relative properties and if a guest went to jail - the whole team went to a specially designed jail built within the room!

An actor was introduced as Master of Ceremonies who fulfilled the role of Mr Chance. He was responsible for ensuring





the game was played by the rules, coordinated the movement of the playing pieces, chance and community chest and most importantly topping up the wine. The strict rules and regulations of the game included "teams can use money to bribe Mr Chance" and "Mr Chance has complete control of the game, he can penalise and reward teams as he sees fit".

Staff were dressed in striped prisoner T-shirts completing the look and the client's comments after the event were definitive of its success 'the idea of Actaopoly was just the perfect theme, allowing some education mixed with a very entertaining evening'.

Tourism Victoria

How do you create a dinner that is really different in a week when all the buyers attending the Australian Tourism Exchange have invitations to more than 200 dinners and there is enough money being thrown around to fund the new Telstra float?

When Tourism Victoria approached Peter Jones Special Events to entertain 150 international tourism buyers a completely unique dinner at a well known Melbourne venue was created to set this event apart from all the others while maintaining cost effectiveness. Fortunately they were open to new and innovative ways to create a din-

ner with a difference that would "WOW" their VIP guests.

Guests were invited to a night at the State Theatre of Victoria - but with a real difference. On arrival they were seated in the front rows of the theatre facing the closed curtains on the stage. The Chief Executive of Tourism Victoria made a welcome speech from a lecturn on stage and then waved a conductor's baton - at which time a fanfare played and the curtains were raised to reveal dinner on stage.

Three elegantly dressed separate long banquet tables were set up and each one was themed uniquely Melbourne - shopping food & wine and arts and culture. Standing on a stage in the centre of each table were human statues dressed in relevant costumes to the theme of each table including an opera singer, a waiter and a Toorak shopper.

Guests were entertained throughout the night by harp, violin and guitar soloists. There was no dancing and no fireworks but the simplicity and elegance of this event combined with the unique venue that made it such a tremendous success.

Tattersalls

If you're based in Melbourne and you want to hold an event with a cricket theme, why waste your budget and time recreating a

cricket ground in a hotel ballroom when you have the real thing just around the corner? The world famous Melbourne Cricket Ground (MCG).

Invitations were sent out to guests in the form of a ticket inviting them to come to the TCG (Tattersalls Cricket Ground) for the ONI (One Night International).

Guests arrived at the TCG and were escorted into the famous Long Room for pre dinner drinks overlooking the hallowed turf. The Master of Ceremonies for the night was dressed as a cricket umpire who welcomed everyone and then took guests onto the ground itself. A group photograph was taken and just as guests were beginning to wonder where dinner was, they were taken into the cricketer's changing rooms.

To their amazement, set within the locker rooms was a cricket pitch. One long banquet table dressed featuring grass (false, not real because of the smell), cricket balls in flight along the middle of the table recreating a Shane Warne leg spinner, a batter's crease, wickets and two human statues dressed as cricketers, one posed to bat and the other to bowl.

Guests were asked to sit in cricket fielding positions with a twist including; very short forward square leg, very deep mid off and bloody stupid silly slip. It's amazing how easy it actually is to create 24 wacky

cricket positions particularly after a few drinks!

All banquet staff were dressed as the legendary Merv Hughes with white pants and shirts and very large, black "Merv" style moustaches. The arrival of the real Merv Hughes, who made a special appearance to help serve dessert, was definitely a most unexpected occurrence during the evening.

Entertainment included a cricket trivia competition and a visit from a Pakistani gentleman (actor) who discussed gambling in cricket today - very amusing, very topical and certainly very different! The highlight however was undoubtedly the appearance of a stalker who ran through the room in slow motion to the music of Chariots of Fire.

IMAX Theatre Launch

The launch of the world's biggest movie screen was also the launch of the movie Everest featuring of course, the world's biggest mountain and the dinner certainly needed to be different.

The differentiating factor concerning this dinner was the main objective. How do you seat 800 guests, serve them dinner, allow them enough time to view the new 25 minute Everest movie in a theatre situated 400 metres from the dinner venue that only has the capacity to seat 400 guests at any one time? Not your average dinner brief!

As the movie was based on the Mt Everest expedition of our heroic Australian and international explorers, the dinner was themed Everest. Each table was dressed completely white, named after a Mt Everest glacier and featured lantern centrepieces. The room was decorated with camping and explorer gear in order to create the atmosphere of an explorer's expedition to Mt Everest so that guests felt like they were actually there. This was consistent with the effect and aim of the film on such a mega screen as IMAX.

The evening commenced with all 800 guests seated for the official welcome

speeches, following pre dinner drinks. The structure of the evening was then explained. Guests would be divided into two groups of 400 who will attempt to climb from base camp to the summit of Mt Everest.

Both groups were served dinner together before the first group, the red group were taken on their expedition by Australian Everest climber Tim Macartney-Snape to the new IMAX theatre to view the movie. This process, including travelling time took 55 minutes. During this time, the blue group enjoyed their main course and an enlightening speech by Brigitte Muir, the first woman to climb Mt Everest, about her expedition.

When the red group returned, the process was reversed and Brigitte led the second group, the blue group on their expedition to view the movie, while the red group enjoyed main course and listened to Tim Macartney-Snape's account of climbing Mt Everest.

The closing speeches were made to the

entire group of 800 guests prior to an Everest themed dessert consisting of a parfait of burnt sugar and vanilla with a fresh fruit coulis and seasonal berries. Fortunately no one was lost, died of frost bite or went with the wrong group resulting in an extremely successful and very different event for IMAX.

More than 95% of all "corporate dinners" fit into a certain style or format which, unless something goes terribly wrong or Mick Jagger turns up unannounced to sing, are usually fairly similar from one to another. While this is often a necessity to stage the event there are times when you can do something a little different.

Creating a dinner with a difference in today's event market is largely dependent upon an appropriate and creative theme that is developed throughout the management process and is evident in all elements of the event and of course, a slightly off beat sense of humour certainly helps!



Ultra portable data projectors

A buyer's guide

Smaller. Lighter. Brighter!

This market sector is so *blistering hot* that the models here may well be superseded by Christmas! Indeed, in preparing this we included some last minute model changes, and know of some more Just Around The Corner. Indeed Compaq have an ultralight projector ready for release before Xmas. So expect to see that baby in a few Santa stockings!

How do you choose one?

As our article by Gary Kaye in the last issue says, do your own side-by-side comparisons. Or, have your dealer do one. If they won't, find a new dealer that will. As with the other specs, light output affects price. The brighter the box, the more a manufacturer can charge. So, how much is enough light output anyway?

Light output of a projector is measured in lumens. The only standard for measuring lumens is the ANSI (American National Standard Insti-

tute) guidelines, however, most projector manufacturer don't follow it (even if they list an ANSI specification). But this has become so foggy that the ICIA have detailed a new industry body to monitor ANSI lumen claims!

What about fan noise? It's hard to believe, but some projectors have the most agricultural fan mechanisms ever made. Very Soviet era, in fact! If you are buying MORE THAN ONE projector then we urge you to go to an electronics store and buy a noise meter. Measure the dB output of each projector at an arms length. Be amazed how loud some are, and how quiet are others!

What about the warranty? And can you buy an extended warranty - and for how much? Where do sick projectors go to get warranty service - ie: will your happy dealer handle a warranty problem, or do you need to ship the ailing thing to a faraway state? Do the importers carry a good range of parts? So many questions.....

Resolution Guide

VGA	- 640 x 480
SVGA	- 800 x 600
XGA	- 1024 x 768
SXGA	- 1280 x 1024
UXGA	- 1600 x 1200





SONY VPLPx1

A\$13,298 retail. includes sales tax.

- LCD projector, supplies XGA output.
 - Size: 108mm wide, 223mm high, 337mm deep,
 - Weight: 4kg.
 - Ansi Lumens: 1000
 - Light source: UHP 120 watt lamp, 2,000 hours. Lamp replacement cost: A\$671
- Lens features 1.3x zoom.



Epson EMP 5550

A\$9,355 retail. includes sales tax.

- LCD projector, supplies SVGA output.
 - Size: 238mm wide, 85mm high, 346mm deep,
 - Weight: 4.2kg.
 - Ansi Lumens: 850
 - Light source: UHE 120 watt lamp, 2,000 hours. Lamp replacement cost: A\$699
- Lens features f37-48mm zoom.



Hitachi CP-X935

A\$12,200 retail. includes sales tax.

- LCD projector, supplies XGA output, plus resizing for other resolutions.
 - Size: 248mm wide, 100mm high, 330mm deep,
 - Weight: 4.45kg.
 - Ansi Lumens: 700
 - Light source: UHP 120 watt lamp, 2,000 hours. Lamp replacement cost: A\$700
- Lens features 1.3x zoom.



NEC LT-84

A\$9,760 retail. A\$8500 street price.

Includes sales tax.

- DLP projector, supplies XGA output.
 - Size: 235mm wide, 58mm high, 294mm deep,
 - Weight: 2.4kg.
 - Ansi Lumens: 800
 - Light source: PVIP 120 watt lamp, 1,000 hours. Lamp replacement cost: A\$500
- Built in PC MCIA card drive, component input for DVD, soft carry case.



Lightware Scout

A\$6,990 retail. A\$6,550 street price.

Includes sales tax.

- LCD projector, supplies SVGA output.
 - Size: 190mm wide, 99mm high, 266mm deep,
 - Weight: 2.4kg.
 - Ansi Lumens: 500
 - Light source: MHL 120 watt lamp, 1,000 hours. Lamp replacement cost: A\$650
- Inc. carry case for projector & your laptop



Sharp XG NV5Xe

A\$15,215 retail. Includes sales tax.

- LCD projector, supplies UXGA output.
 - Size: 229mm wide, 121mm high, 337mm deep,
 - Weight: 4.5kg.
 - Ansi Lumens: 800
 - Light source: UHP 150 watt lamp, 2,000 hours. Lamp replacement cost: Approx \$350
- Comes with 2 remotes, IR Com and support tools. Multi system video capability.

Gary Kaye's lumen guide

300-600 lumens

- useable in a dark room

600-900 lumens

- useable in a dimly lit room

900-1500 lumens

- room with incandescent lights on

1500-2300 lumens

- room with fluorescent lights

2300-5000 lumens

- big auditorium with the lights on

10,000 lumens

- use this outside at dawn or dusk



InFocus LitePro 330

A\$13,500 retail. Includes sales tax.

- DLP projector, supplies XGA output.
- Size: 222mm wide, 63mm high, 247mm deep,
- Weight: 2.2kg.
- Ansi Lumens: 650
- Light source: Mercury arc 120 watt lamp, 1,000 hours. Lamp replacement cost: A\$750 • Zoom lens.



Toshiba TLP 651

A\$13,800 retail. incl. sales tax.

- LCD projector, supplies XGA output, SXGA capable.
 - Size: 318mm wide, 87mm high, 288mm deep,
 - Weight: 4.4kg.
 - Ansi Lumens: 1100
 - Light source: UHP 150 watt lamp, 2,000 hours. Lamp replacement cost: A\$650
- Document camera acts as OHP, can project hard copy, photos or 3D objects. Available without camera at reduced price.



Mitsubishi Electric LVP-X120E

A\$11,500 retail. (\$10,500 street price) includes sales tax.

- LCD projector, supplies XGA and compressed SXGA output.
 - Size: 264mm wide, 115mm high, 340mm deep,
 - Weight: 4.5kg.
 - Ansi Lumens: 1000
 - Light source: NSH 150 watt lamp, 2,000 hours. Lamp replacement cost: A\$597.80.
- Manual focus and zoom lens, PC card input slot (direct playback from digital cameras).

Panasonic

A ray of bright light

Panasonic's PT-L797PE/P Multimedia LCD Projector outputs a brilliant 2200 ANSI Lumens of bright light - an increase in brightness that greatly improves colour reproduction and means more impact for your presentations. But the PT-L797PE/P is more than just bright. In true Panasonic tradition, it also offers a host of versatile, convenient functions:

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- Brite Optic™ Dual Lamp System
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- Intelligent Image Resizing for VGA/SVGA/SXGA/Mac Displays
- 10-Bit Digital Gamma Correction and 3D Comb Filter
- Lightweight/Durable Cabinet
- Stackable for Double Brightness - up to 4400 ANSI Lumens

For more information call 13 2600



Focus on a Panasonic Multimedia LCD Projector



Panasonic PT-L757E

A\$15,999 retail. includes sales tax.

- LCD projector, supplies XGA output.
- Size: 263mm wide, 124mm high, 223mm deep,
- Weight: 6.4kg.
- Ansi Lumens: 1400
- Light source: UHM 200 watt lamp, 1,100 hours. Lamp replacement cost: A\$995
- Manual Zoom and focus. Has PCM CIA card slot for flash memory.



JVC LX-D1000E

A\$12,434 retail. includes sales tax.

- LCD projector, supplies XGA output.
- Size: 264mm wide, 125mm high, 340mm deep,
- Weight: 4.5kg.
- Ansi Lumens: 1000
- Light source: DC Mercury 150 watt lamp, 2000 hours. Lamp replacement cost: A\$889
- 1.3 Manual Zoom 'silent design' cooling, PCM CIA slot, digital zoom, SXGA capable.



Sanyo PLC-XU10

A\$13,495 retail. includes sales tax.

- LCD projector, supplies XGA output.
- Size: 215mm wide, 109mm high, 326mm deep,
- Weight: 4.3kg.
- Ansi Lumens: 800
- Light source: UHP 120 watt lamp, 2000 hours. Lamp replacement cost: A799 approx
- 1.3 Motorised Zoom and focus, Soft carry bag included, PCM CIA card slot.



Fujitsu LPF-4700

A\$7,625 retail. includes sales tax. Street price A\$7,300.

- LCD projector, supplies XGA output.
- Size: 292mm wide, 162mm high, 374mm deep,
- Weight: 6.6kg.
- Ansi Lumens: 780
- Light source: UHP 120 watt lamp, 2000 hours.
- Lamp replacement cost: A\$450



Kodak DP1100

A\$10,100 retail. includes sales tax.

- DLP projector, supplies XGA output.
- Size: 229mm wide, 99mm high, 318mm deep,
- Weight: 3.4kg.
- Ansi Lumens: 1000
- Light source: Metal halide 270 watt lamp, 1000 hours. Lamp replacement cost: A\$400.
- 1.3x manual zoom, Kodak image manager feature, hand remote control.



Canon LV-5300

A\$10,461 retail. includes sales tax.

- LCD projector, supplies SVGA output.
- Size: 215mm wide, 109mm high, 316mm deep,
- Weight: 4.2kg.
- Ansi Lumens: 600
- Light source: UHP 190 watt lamp, 2000 hours. Lamp replacement cost: A\$711.
- 1.6x power zoom and focus, built in speaker, multistandard video.

How did we choose these projectors?

Well, easy. We faxed each known distributor in Australia, (that is, anyone who's sent us anything in the last few years) and gave them a week to tell us which is their one newest ultra portable data projector. A couple of them couldn't/didn't get back to us, and we may have missed one or two by not knowing who they are. If so, we apologise in advance.

-Editor



SHOWTIME

INFOCOMM Asia - show preview

**INFOCOMM ASIA 1999. Wed 15, Thursday 16, Friday 17 September.
10.30 am - 6.00pm daily. Venue: Suntec City, SICEC, Level 4.**

'Asia Is Back' is an often heard sentiment today, as the Asian region begins to rebuild and consolidate assets after a period of gloom and recessive pressure.

Infocomm Asia is the only event of its kind to be held in Asia, displaying a wide range of audio-visual, projection, multimedia, computer, interactive conferencing, imaging, educational products/tools/equipment/technologies.

Suntec City will be filled to the brim with dealers and producers of professional audio, video, presentation systems; A/V or multimedia; value-added resellers and contractors, system integrators serving corporate customers; specialists in educational media; publishers of information on CD-ROM; interactive and other formats.

Then there are training directors; medical imaging and education specialists; managers of A/V rental and event production firms; designers and military communicators; consultants; marketing and communication professionals; professionals who make business and training presentations internally and externally; communications, graphics and A/V staff and government officials.

Adding extra mileage to its exhibitors, the Organisers have instituted fly-in programmes for key business buyers as recommended by the exhibitors, regional journalists and editors and will charter in Asian delegates from the industry.

The big names are there, like SONY, BARCO, PANASONIC, PHILIP, ARX (now PANJA) KODAK, Emmy award winners from US - and a host of international big players.

Adding another element to this Trade Event, the organisers are also inviting educational institutions, organisations and departments who pre-

dominantly use presentation equipment and Government Ministries to the show to see what the future has installed for them. Education, simple presentations to full-scale business demonstrations, training and even simulation will enter a new chapter with these ground breaking equipment and technologies.

SHOW PICK:



Integration and control is one of the hottest sectors at INFOCOMM. All the more HOT this month as CRESTRON clash with PANJA, the brand formerly known as AMX. Both of these companies will show control possibilities you didn't think were possible! You'll marvel as they nonchalantly say 'yes' we can switch that, dim this, fade him, merge her! Allocate some serious time on these stands!



EXHIBITORS

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Altinex, Inc
592 Apollo Street Brea
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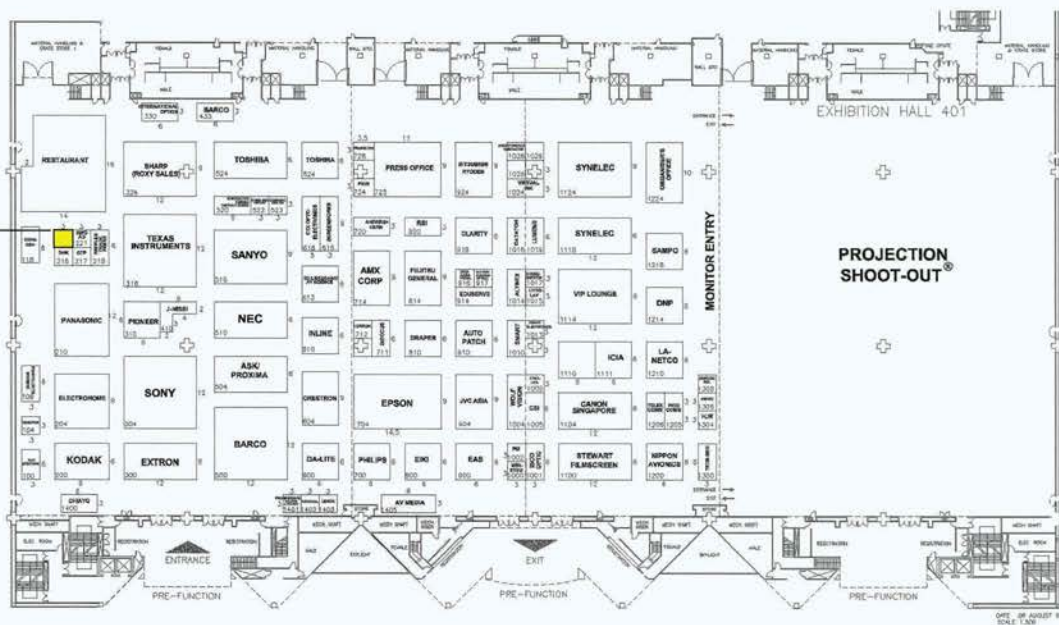
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Kodak (Singapore) Pte Ltd
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House, Singapore 159942
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Alongside the exhibition, internationally renowned and unique is the Projection Shoot-Out. There is nothing like this anywhere except at an INFOCOMM!

Imagine a huge hall filled with the best of today's projectors, TV monitors, large and medium venue screens, all projecting the same image feed for each visitor and buyer to judge for him/herself which is the best.

Such a demonstration provides an opportunity like never before, for the buyer to make a choice based purely on the performance, quality and pricing of the product. The Projection Shoot-Out is EXTREMELY POPULAR!

DETAILS

SUNTEC is centrally located, and taxis are cheap and efficient in Singapore. Show entry is free after trade registration on-site, or in advance at www.infocommasia.com. Hotels within walking distance include Pan Pacific, Conrad and Marina Mandarin. A list of travel agents is on the next page!

SHOW PICKS:

BARCO Visual Systems (the rear project system is shown below) have an all time record number of new products. See the new Extreme Light Machine, DLite, and a new CRT product range, called CINE, which will be announced at the show. Barco are planning an extra good display, they say!



SONY are a must see this year, especially the new CONTACT teleconference system, which is priced at less than A\$10,000. Sony have alluded to over 40 new presentation products before the end of the year.

PANASONIC has announced details of the new the PT-D9500U, Large Venue projector with native XGA (1024 x 768) resolution. It blasts out over 9,000 lumens!

EXTRON, COMMUNICATIONS SPECIALTIES, ANALOG WAY and ALTINEX all have new, better and more exciting video switchers, matrixes - 1001 different things!

Lutron Electronics Co Inc
7200 Sutter Road
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Lumens Technology Inc
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Tel 886 3 574 4368
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200 Commerce Drive
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1 Maritime Square #12-10
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Nippon Avionics Co Ltd
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RSI Videoconferencing
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RGB Spectrum
950 Marina Village Parkway
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Robotel Electronique Inc.
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Fax 852 254- 4402

Ryoden (Singapore) Pte Ltd
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Fax 65 748 2292

Sanyo Malaysia Scin. Bhd
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57 Jalan Pernimpin
Singapore 577216
Tel 65 252 1110
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Sampo Corporation
Visual & Optical Business
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Management Division
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Sharp-Roxy Sales (Singapore)
138 Robinson Road #21-00
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Smart Technologies Inc.
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Sony Marketing International
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Texas Instruments Inc
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Tae Won Electro-Optical Co Ltd
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Trooper Products by Visual
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Tel 1 562 493 1490
Fax 1 562 430 4299

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C/o NPKK, Mori 30 3-2-2
Toranomon Minato-Ku, Tokyo
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Wilson & Gilkes Pty Ltd
337-349 Newbridge Road PO
Box 63 Moorebank, NSW 2170
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Fax 61 2 9914 0901

Wolfvision GmbH & Co KG
Vorariberge Wirtschaftspark
A-6840 Gotzis, Austria
Tel 43 5523 52250
Fax 43 5523 52249

Winsted Corporation
10901 Hampshire Ave
Minneapolis MN 55438 USA
Tel 1 612 944 9050
Fax 1 612 944 1546

**THERE are more, of course.
This list was supplied some
time before you read this!**

SEMINARS

SESSION 1: Wednesday, 15 September, 1.00pm - 4.00pm

Understanding Video Images and ICIA's INFOCOMM Projection Shoot-Out
By Steve Somers, Extron Electronics

- Prerequisite for the serious-minded attendee to the industry's premier, world-wide projector comparison event.

SESSION 2: Thursday, 16 September, 9.00am - 12.00pm

Signal Management and Control Systems

By Mikhail Gershfeld, Altinex and Greg Colley, Panja (formerly AMX)

- Two of the most challenging components of integrated AV systems are the management of signals and the control of all the varied equipment.

SESSION 3: Thursday, 16 September, 1.00pm - 4.00pm

Video and Computer Display

By Chris Gillespie, CTS-R, Extron Electronics

- Using video and computer display equipment to better communicate your message. If you don't quite know how all this works, this seminar is for you!

SESSION 4: Friday, 17 September, 9.00am - 12.00pm

Presentations Academy

With Randal A. Lemke, PhD, ICIA and Jin-Dar Chu, Tech-Men Communica-
tions Group, Pte. Ltd., Singapore

- Most people aren't all that comfortable communicating to groups of people. The ICIA Presentations Academy will increase the skills and knowledge of those who make presentations for your organization so the delivery is persuasive, the AV support is professional, and the overall results effective.

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1 session	\$\$125.00	E\$ 75.00
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4 sessions	-Same Price as 3-	

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