



MONTHLY TECH NEWS

CX130 OCTOBER 2017
\$7.50 AU

Integrate 2017

The latest in Disruptive AV Tech

Shure's extreme wireless demo

Axient does some very tricky tricks

Chicago's venues

This part of America is very great!

NEWS:

- David Atkins for Helpmanns
- Messy audio divorce
- What now for Meyer in Australia?
- Bits, Bytes and Rumours

ROADSKILLS:

- 20 years of Placebo
- Fist full of rock
- Duets: Todd and Georgie

REGULARS:

- Tech Tools: If I don't have this product, will I die?
- Biz Talk: Get slowly baked
- Listen Here: The Parallel Universe
- Duncan Fry

GEARBOX:

- L-Acoustics Syva
- Event Lighting zoom wash
- Roland XS-1HD matrix switcher
- Robert Juliat footlight

Admire the Architecture

Adamson's NEW IS7 & IS10 installation array speakers—as launched at InfoComm 2017—are designed to blend into the surrounding space, so the architectural design remains the centre of attention.



For a demonstration please contact: adamson@cmi.com.au



ListenTALK

SIMPLY LISTEN



Mobile Two-Way Communication System

TRAINING AND COLLABORATION

- Corporate
- Sports Training
- Field Training

LANGUAGE INTERPRETATION

- Houses of Worship
- Hospitality
- Corporate

EVENT PRODUCTION/ INTERCOM

- Performing Arts
- Houses of Worship
- Education

ASSISTIVE LISTENING

- Houses of Worship
- Entertainment
- Education

TOUR GROUP

- Corporate
- Higher Education
- Hospitality

LISTEN
TECHNOLOGIES

www.listentech.com



PRX800W

S E R I E S

A SMARTER SPEAKER

The JBL PRX800W series is the most advanced PA in its class. Wi-Fi technology and sophisticated DSP give you complete control over the tuning and performance of your system—from anywhere in the venue—via the free PRX Connect app. An efficient 1500-watt class-D amplifier and patented JBL Differential Drive® technology provide best-in-class power handling while greatly reducing system weight. And the rugged all-wood cabinets feature a redesigned input panel and universal power supply for easy, reliable operation at gigs worldwide. The PRX800W Series is purposefully designed to deliver legendary JBL sound—representing the next generation in smart live sound reinforcement.

Find out more at samashmusic.com.



WI-FI
CONTROL



Connected PA™
Ready!



Distributed by



www.jands.com.au

CX ⁺ 130 2017 contents.



30

Features
Chicago's venues
This part of America
is very great!



Roadskills
Fist full of rock

52



New gear
Sennheiser's
FOCUSMIC Digital

52



22

Features
Resolution X and Mediatec
Event Production Showcase

NEWS

- 06** David Atkins for Helpmanns
- 06** Messy audio divorce
- 08** What now for Meyer in Australia?
- 10** Bits, Bytes and Rumours
- 10** Desk tapes – who knew?

NEW GEAR 11

FEATURES

- 16** Integrate 2017 - All the latest in Disruptive AV Tech on show in Melbourne

- 22** Resolution X and Mediatec Event Production Showcase
- 28** Shure's extreme wireless demo Axient does some very tricky tricks
- 30** Chicago's venues - This part of America is very great!

REGULARS

- 34** Tech Tools: If I don't have this product, will I die?
- 44** Biz Talk: Get slowly baked
- 60** Listen Here: The Parallel Universe
- 62** ACETA
- 62** Duncan Fry: A can of worms!

GEARBOX

- 36** L-Acoustics Syva
- 38** Event Lighting zoom wash
- 40** Roland XS-1HD matrix switcher
- 42** Robert Juliat Dalis 862 footlight

ROADSKILLS

- 46** 20 years of Placebo
- 52** Fist full of rock
- 56** Duets: Todd and Georgie

• Cover photo: Tony Lukeman

Published by Juliusmedia Group Pty Ltd ACN 134170460 under licence from CX Network Pty Ltd ACN 153165167.
Locked Bag 30, Epping NSW 1710 Australia
Phone +61 2 408 498 180
Email mail@juliusmedia.com

Editor and publisher: Julius Grafton
Business development and sales: Steve James
Layout: TIZAdigital by Karla Espinosa, Nadia Hidalgo

All contents COPYRIGHT CX Network Pty Ltd 2017.
Nothing herein to be reproduced in any format without express written consent.



DIGITAL NETWORK
cx-mag.com, cxmagblog.com, cxevents.com.au,
ProTech weekly news, Roadshows

Keep in
touch.

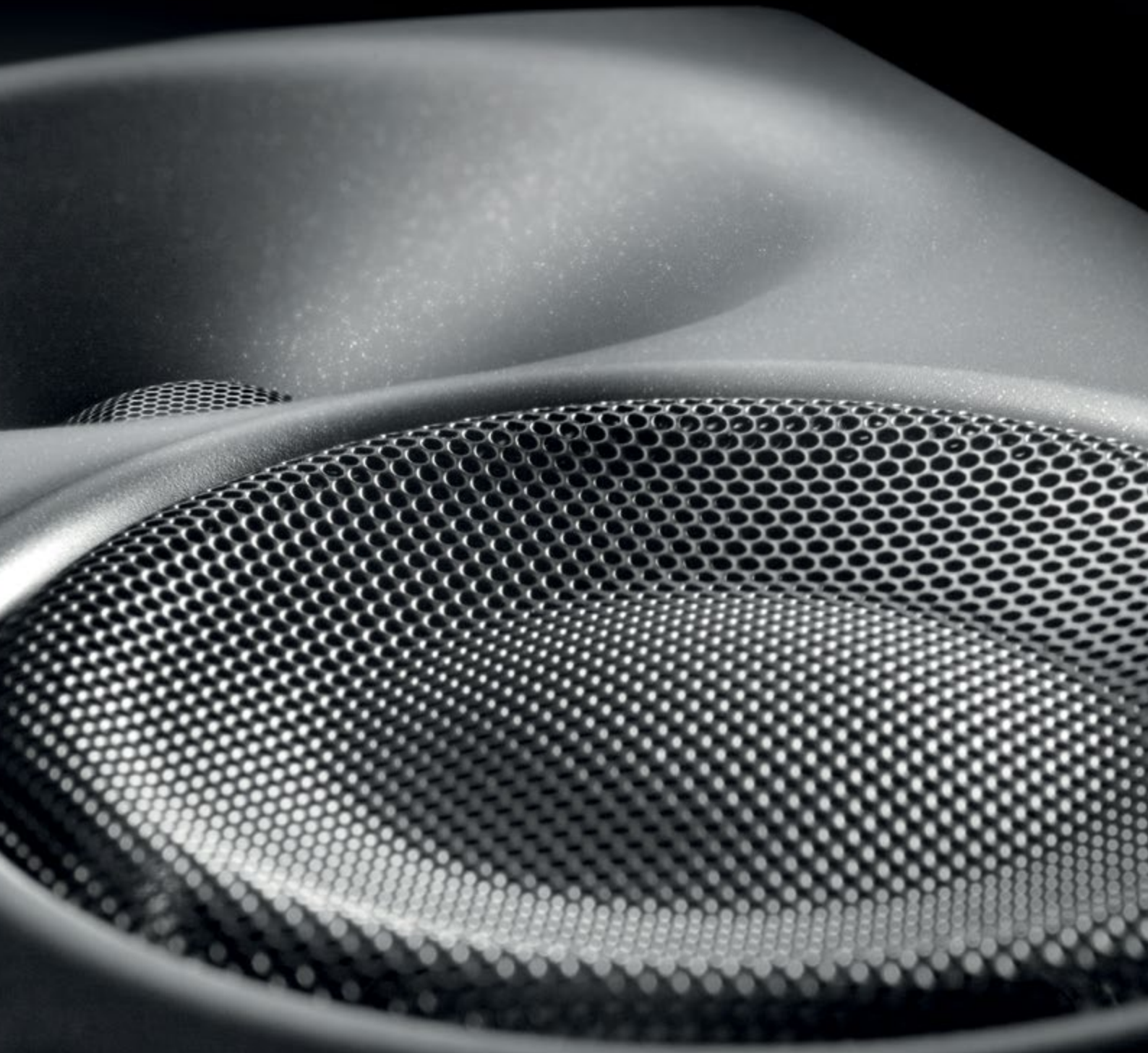


facebook.com/cxmag



▶ NEUMANN.BERLIN

STUDIO MONITOR KH 80 DSP



The new KH 80 DSP – Small. Clever. Neutral.

New Event Management Team for Helpmann Awards

David Atkins steps up

Live Performance Australia (LPA), announced its new production team for the 2018-2020 Helpmann Awards events. David Atkins OAM (pictured) has been appointed Artistic Director with Will Sheehan as Executive Producer and Dawn Martin as Production Director. LPA Chief Executive Evelyn Richardson said "We are delighted to announce David Atkins as our new Artistic Director for the Helpmann Awards for the next three years. David is one of Australia's most internationally renowned producer, director and choreographers.

"He has directed and produced some of the largest live events of this decade to a wide array of audiences around the world. He was acclaimed for his outstanding and innovative work as the artistic director and producer of the Sydney 2000 Olympic Games Opening and Closing ceremonies and has a pedigree that is unrivalled. His impressive list of credits in live entertainment events and theatrical experiences include creating and directing the first Australian musical presented on London's West End, the Olivier Award winning 'Hot Shoe Shuffle'. Currently David is the Artistic Director for White Night Melbourne and White Night Ballarat". The Helpmann Awards are the premiere



celebration of Australia's vibrant live performance industry and recognise distinguished achievement and excellence across our diverse live entertainment and performing arts sectors.

"We have some very exciting and ambitious ideas for growing the Helpmann Awards as we head to our 20th anniversary in 2020. We feel very confident that David will bring a fresh, creative energy to the awards supported by Will and Dawn who have worked with us so successfully on previous awards' ceremonies.

"This is a dynamic, talented and highly skilled team with impeccable credentials and we are delighted to have the opportunity to work with them for the next three years.



This heralds a new and very exciting chapter for the Helpmann Awards' events going forward", Ms Richardson said.

David Atkins said "Will and Dawn invited me to join them on the tender for this contract and it was too good an offer to pass up. The combination of our collective experience and skills, especially their delivery of the Helpmann's over the last few years meant we could bring both new blood and Helpmann's veterans to the team to create and produce the Awards. The Helpmann's and LPA are pivotal to the Australian performing arts industry and we are honoured to have won this opportunity".

Will Sheehan said "I am thrilled to be stepping up to the role of Executive Producer. Having been the associate producer of the Awards' for a number of years I am so honoured to be leading this amazing team entrusted with creating our industry's night of nights. I am also delighted to be collaborating with David and Dawn, both of whom bring such experience, creativity, energy and passion to the Helpmann's.

There is much we want to achieve together with LPA and I really just can't wait".

Dawn Martin said "I am thrilled to be given the opportunity to continue my long-standing association with the Helpmann Awards and to be working with David and Will to celebrate and promote the live performance industry through this prestigious event".

QU

CHROME EDITION

ALLEN & HEATH®



Firmware V1.9

Full Ecosystem Upgrade

- Fully featured Qu-Pad app • ProFactory mic presets
- Qu-Control install app • Windows DAW control

DIGITAL MIXING RESHAPED

Harnessing the full potential of digital mixing technology, with total recall of settings, convenient recording and playback solutions, iPad control, personal monitoring options and the choice of local or remote Cat5 I/O - its no wonder why Qu is the class-leading compact digital mixer.



Qu-16



Qu-24



Qu-32



Qu-SB





Inside a messy audio divorce

Battling partners hit the courts



Business bust-ups are sometimes worse than a divorce, especially when the parties go to court. CX fondly remembers the war between Gary Hackett and Terry Davenport of Staging Connections fame. It was a while back, and quite a stoush. At least it shaped up like that, judging by the 80 page affidavit that found its way into our office.

They got smart and settled before the laundry was hung out in court. That denied CX the delicious prospect of reporting the more juicy components of the affidavit. Bugger!

Hopefully the much smaller Master Sound Productions Pty Ltd case will also settle, with partners Bob Scirpo and Gabriel Zouain shaping up for a directions hearing in the Supreme Court of NSW this week.

Scirpo says, in effect, that Zouain squeezed him out of the company and that he should be paid out. Zouain says he made many offers to do so but they couldn't reach an agreement.

A sensible mediator wouldn't take long to put a value on a company like Mastersound. It provides touring

audio with an aging inventory of Martin Wavefront and Digico. The written down value of the equipment would be 'X' and the goodwill would be 'Y'. Goodwill is generally 4 to 8 times annual profit.

Factors like wages and drawings come into it.

On that, Scirpo has claimed a significant amount for back pay, saying that various verbal agreements with Zouain were not honoured. His whole claim could amount to most of a million dollars, and it is very unclear whether Zouain has the ability to meet any judgement, let alone defend the case.

Scirpo has raised the ten grand downpayment on the legal action and acknowledged to CX that he knows it will cost more to run the matter. He believes, because his lawyer told him, that he has 'a good case'.

Like many people who are too close and have emotions with no objectivity, these guys may go the way of Trump and Fatty and fight down to the ashes.

ARCA REVEALS DESK TAPES FUND RAISER FOR CREW

The Australian Road Crew Association has established Black Box Records and will soon begin releasing 'The Desk Tape Series', a treasure trove of live recordings by major Australian artists that have been amassed by Roadies over the years.

Coming soon are sensational live recordings of Redgum, Men At Work, The Models and Australian Crawl. Acts to follow include The Church, Cold Chisel, Crowded House, Jo Jo Zep, Wendy Matthews, Mental As Anything, Midnight Oil and Paul Kelly! Many more have indicated their willingness to participate and will feature in the future.

ARCA are reaching out seeking assistance to finance this on-going project. The costs associated with the manufacture of physical product (CD's and cassette tapes), as well as all promotional activities, will be borne by ARCA.

ARCA has made available sponsorship packages to help finance the cost of production for the Desk Tape Series. Sponsors can have their logo on the CD and cassette sleeves over 3 consecutive releases for \$300 (\$100 per release) with the further option of committing in blocks of 3, 6 & 12 releases.

Those making this contribution will receive prominent mention in the liner note credits and have their logo displayed on the back cover of the CD & cassette for the series of releases they are helping finance.

Sponsors will receive a copy of the CD and limited edition cassette for each release. They will also be included as being an ARCA sponsor on the ARCA website and featured on the sponsors page for Black Box Records. Credit will also be given on all publicity and press releases for each individual album release and subsequent single releases from that album.

All proceeds generated by the Desk Tape Series will be used solely for the betterment of crew. The individual roadie, who's legacy provided these valuable cultural assets, will receive a 20% share of profit. ARCA will retain 20% to cover administration costs, with the remaining 60% going to directly assist roadies in crisis through a partnership with the leading industry charity Support Act.

Visit www.australianroadcrew.com.au

Meyer Sound

New Direction for local distribution?

The recent termination of the Australian distributor of Meyer Sound products leaves a big question: what happens now?

We spoke to Steve Devine, a partner in the former distribution company, which is Meyer Sound Australia. The other partner is Harley Richardson.

"The cost of holding stock is prohibitive. Selling speakers is a dog game", Steve opened.

"Working with Meyer Sound has been fantastic, the designers, tech support people are all wonderful. I can't comment on the demise, it's too soon and we're still working through things. We're working with them on a satisfactory transfer to whomever, I don't know what they'll do."

"At the moment its mutually co operative. We wanted to see our customer well looked after in terms of warranty and support."

"The main reason is in Australia we have too many loudspeaker brands. Overheads in Australia are greater than anywhere. Rent, insurance, everything is far higher."

"We are 1% of the US market, 2% on a good year, of the USA speaker biz. You have to scream loud to get things done. They can't focus on us as we are too small."

"To sell a large PA, you have to own it, truck it to a venue for a demo, then it comes down to who can give cheapest cost. It used to be 30 to 40% on cost, now it's as bad as 7% on cost.



Steve Devine

The numbers just don't stack up. Our problem is, that's all we did, just Meyer."

"That's why it was called Meyer Sound Australia 19 years ago. Perhaps we should have diversified, but there's not a lot of products that complement that are not already taken. We never intended to be a big distributor, just to do one thing, and do it well."

"Meyer was poorly represented before we started, we've sold 15,000 speakers, to a lot of happy customers. It's a really, really good product. I learned so much - when I started I was a lighting guy, now people seek my advice on sound systems."

"If I could do it all again I'd do it the same way. Everything has had its day, and its passed. We look forward to helping whoever picks it up."

"Four months ago it came to a head, we were sent a termination letter, effective late July we would no longer be distributor. Letter suggested we come back with a proposal to sort out our financial differences, we put proposal to them, it was not acceptable, they came back with another proposal and that was not acceptable to us."

"I'm sure the next stage will be interesting, Harley and I may, or may not, work together, we're open to all situations."

Meyer Sound then wrote to Australian customers:

"We are taking this opportunity to take a fresh look at our distribution model in Australia and New Zealand with the intent of improving customer service and technical support. We expect to

announce the sales and distribution plan by the end of the year. In the interim, please know that our dealer network will ensure a seamless transition", wrote Helen Meyer.

Antonio Zacarias, Vice President of Sales, Customer Engagement visited Australia early in October.

BYTES, BITS & RUMOURS

- **Soon music retailer Allens Billy Hyde** will be down to five stores, a shadow of its former self. Late last year media reports emerged about staff payment issues, and rumours of cost cutting. Now owner Con Gallin faces internal strife with his major import brand Gibson Guitars. They have taken Gibson Professional away, which contains handy brands like KRK, Cerwin Vega, and Stanton.



he told the judge, earned from running suburban dances all over Melbourne. The case revolved around a property settlement, and De Luti eventually confessed to the tax office and paid appropriate taxes. Promoters. Cash. Love it!

- Lighting legend **Francesco Calvi** is lighting a TV show in Mumbai. Pictured here with impressed local.
- **Also in the 70's, Phil Smiles ran dances in Sydney.** He

- **It's silly to have a large downtown music shop** where you don't sell Fender. Just saying. I'd love to hear a commissioned retail worker trying to switch sell a guitarist from Fender to Gibson.
- **The halo slipped as Tina Arena's Sydney concert** kicked off 40 minutes late after the audience were held outside well past doors. Venue ICC Theatre had emailed ticket holders to get there early for enhanced security checks, then for some reason held them outside far too long. It's a fail that makes the artist and the venue look bad.
- **Another stage lighting millionaire hit the news last month as Rod Salmon**, founder of Lightmoves, sold his little harbourside pad in Sydney - for \$12 million. Since departing the lighting import trade around 1999, Salmon invested in hotels and established the Skwirk online learning enterprise which is now used by 320,000 students worldwide. We've mentioned the disproportionate wealth amassed by dudes who started in stage lighting before - must have something to do with strobes? Frontier Touring recently put \$10k into the Support Act Roadies fund. Sincere thanks to Michael Gudinski.
- **Millionaire stashed cash in Swiss account**, and he earned it running gigs in the 70's. Is this column obsessed with wealth, you may well ask. Yes, also sex and drugs but today we're talking about court testimony by Colin De Luti. 'I had boxes of cash in the roof of my bungalow',

was clever, holding his own concessions for catering and owning his own lightshow. Much later he would enter NSW parliament, and had a chequered career - until a small problem emerged with his children's nanny. Let's leave it at that.

- **John "Peko" Petkovitch passed away** on Saturday 26th August in Perth while undergoing chemo. Peko was the ex-drummer for the Mixtures. He had put his hand up to help the Australian Road Crew Association make a noise in the world, to bring awareness for what crew have contributed to the industry, and to keep the help going for those that need it. R.I.P Peko. Tim Bradsmith in Perth has now taken up the cause to help ARCA.
- **Grant Petty is probably the greatest success story** in Australian broadcast tech, with his \$300 million Blackmagic Design company totally eating Sony's lunch. It also devours Sony's dinner, and gobbles up the TV snacks too. With 350 people working at HQ in Melbourne, the firm also directly employs over 600 at its own factories in Asia. "I'd make more in Melbourne if I could find the technicians, but unfortunately the TAFE system has been destroyed and turned into profit-making centres for foreign students, and you can't get a uni graduate in electronic design to work in a factory repairing products," he told AFR. We are in complete admiration!

EMAIL US: juliusmedia@me.com or text +61 408 498 180

AYRTON MAGICPANEL FX 01

Ayrton's MAGICPANEL FX is a new multi-function, multi-use luminaire descended from the renowned MAGICPANEL R. With a new optical zoom system that has no visible moving parts and a stationary transmitting lens, this proprietary system has a 15:1 zoom ratio with a range of 3.6° to 53°. The front face of MAGICPANEL FX is comprised of a 5 x 5 array of squared lenses with isolated emitters which offer exciting new possibilities for creating 2D graphical effects. Each of the 25 squared 65 mm output lenses have an optical surface equivalent to that of an 80 mm round lens, combined with an powerful LED emitter. MAGICPANEL FX produces a powerful beam capable of creating new 3D volumetric effects.



Australian Distributor:
Show Technology
www.showtech.com.au
or (02) 9748 1122

EPSON EB-L1000U 03

The Epson EB-L1000U large-venue projector combines a laser light source and 3LCD technology. Ideal for events staging, auditoriums and sanctuaries, this projector features native WUXGA performance with Epson 4K Enhancement Technology. Delivering 5,000 lumens of colour brightness and 5,000 lumens of white brightness, the EB-L1000U's laser light engine also provides virtually maintenance-free operation up to 20,000 hours. It includes diverse connectivity such as HDBaseT and ten optional powered lenses with lens shift and lens memory.

Australian Distributor: Epson
www.epson.com.au or (02) 8899 3666



DYNACORD PROMATRIX 6000 OM-1 02

Dynacord's PROMATRIX 6000 Public Address and Voice Evacuation System has added IP functionality and connectivity via the new Dante network interface module OM-1. It is now possible to create a 16-channel Dante audio network between the individual controllers. This not only improves the size; the IP networking architecture allows users to create multi-controller network topologies for larger areas via up to four decentralized controllers. The PROMATRIX 6000 system from Dynacord can now address, at maximum configuration level, up to 984 zones with a total of 164,000 watts of amplifying power in one system, making the system suitable for bigger installations in which a large number of zones and loudspeakers are needed.

Australian Distributor:
Bosch Communications Systems
www.boschcommunications.com.au
or (02) 9683 4752



BOSE MB210 04

Bose Professional is now shipping the MB210 compact subwoofer, designed for background/foreground music and small sound-reinforcement systems that require low-frequency extension down to 37 Hz. The MB210 subwoofer features two 10-inch high-excursion woofers, derived from the award-winning Bose Professional F1 subwoofer, in a compact Baltic-birch plywood enclosure optimized for fixed-installations. The MB210 is designed to complement Bose Professional loudspeaker lines such as FreeSpace, Panaray, and RoomMatch Utility, with additional bass impact. The MB210 is available in black or white and ships with a u-bracket for easy mounting to walls or ceilings.

Australian Distributor: Bose
www.bose.com.au/en_au/professional.html
or 1800 023 367



VUEPIX SF SERIES

VuePix has introduced its unique SF series system, designed specifically for customised installations and applications where the use of traditional LED cabinets would not be possible. It offers a solution where a complex shape of seamless LED displays is needed with the ability to adapt to different structures and environments. The SF series panels feature special soft but durable PCBs, which are highly flexible and allow you to create convex and concave curved displays, fitted to metal frames via integral magnets in each module. Available in various pixel pitches down to 2.5mm, these panels are extremely lightweight and easy to assemble with no tools required. The advanced magnetic system enables easy front accessibility and maintenance.

Australian Distributor: ULA Group
www.ulagroup.com or 1300 852 476



05

NEUMANN U 87 RHODIUM EDITION

To celebrate 50 years of the U 87, Neumann is offering the U 87 Rhodium Edition only once, made to order and limited to only 500 units worldwide. Each of the meticulously crafted microphones is individually numbered with a certificate of authenticity hand signed by Wolfgang Fraissinet,

President of Neumann. Every U 87 Rhodium Edition is supplied with a Neumann aluminum case and a special Rhodium Edition EA 87 elastic suspension. A pair of black gloves is also included for keeping the limited-edition microphone in pristine condition.

Australian Distributor:
Sennheiser Australia
<http://en-au.sennheiser.com/>
or (02) 9910 6700



06



07 SENNHEISER FOCUSMIC DIGITAL

Sennheiser's FOCUSMIC Digital is a rugged mini-shotgun microphone for high-quality videography with the iPhone. Designed with a Sennheiser capsule and Apogee PureDigital pre-amp and A/D converter, the FOCUSMIC Digital plugs directly into the Lightning port of the iPhone and delivers high-quality, focused audio from the direction of filming. The new mic attaches to the smartphone via a rugged metal grip that can accommodate a variety of iPhone models (from SE and X to 8 plus) and case designs, and also allows the mic to rotate through 270°, including a selfie position and a transport position.

Australian Distributor: Sennheiser Australia
<http://en-au.sennheiser.com/> or (02) 9910 6700

08 ELECTRO-VOICE ELX200

The ELX200 series is the latest member of the Electro-Voice portable loudspeaker family and the next generation of the popular ELX line. The lineup includes 10", 12" and 15" two-way models as well as 12" and 18" subwoofers. Powered and passive versions are available. The full-range ELX200 models feature low-profile form factors designed with durable composite enclosures to balance light weight, structural integrity, and ease of use. EV's proven three-handle design allows for easy lifting and pole-mounting for mobile applications; suspension points make fixed installation simple and secure. The ELX200 has the new Bluetooth QuickSmartMobile app, which allows the wireless control of up to six ELX200 systems simultaneously.

Australian Distributor:
Bosch Communications Systems
www.boschcommunications.com.au
or (02) 9683 4752



The **Original Recipe** for networked audio endpoint solutions...



...now served in **bold new flavors** for every application.



Get Your Venue **Connected**

ATTEROTECH[®]

www.atterotech.com



Over 30 Years in Business
Come see our products.
Come meet the PAVT Team.

www.pavt.com.au



Production Audio Video Technology Pty Ltd
4/621 Whitehorse road, Mitcham 3132 Victoria
Ph: 03 9264 8000
sales@productionaudio.com.au

TASCAM US-1X2

09

The Tascam US-1x2 is a 2-in, 2-out bus-powered USB audio interface with the most compact body among Tascam's US series. It includes one Ultra-HDDA (High Definition Discrete Architecture) microphone pre-amp with ultra-low noise (EIN:

-127 dBu), XLR in, and phantom power. There is one 6.3-mm TRS analogue input selectable between line and instrument level, and stereo RCA analogue inputs and outputs. It records at up to 96 kHz / 24 bits and supports Windows, Mac and iOS operating systems. A notification function keeps you updated with the latest information for your product, and the automatic update notification means you can install new updates with the press of a button.

Australian Distributor: CMI Music and Audio
www.cmi.com.au or (03) 9315 2244



SHURE SUPER 55-BLK

11

Shure is releasing a limited quantity of the Super 55-BLK Deluxe Vocal Microphone Pitch Black Edition. A modern take on the classic Super 55's look and performance, this limited edition microphone features a matte black die-cast case, black foam, and smooth frequency response for natural vocal reproduction, and comes with an integrated, swivel stand mount base and microphone bag, perfect for any performance on-stage and on-screen.

Australian Distributor: Jands
www.jands.com.au or (02) 9582 0909

ROBE MEGAPOINTE

10

The Robe MegaPointe utilises an exclusive 470W short-arc light source, and has a zoom range of 1.8 to 42 degrees. It has CMY colour mixing and a multitude of effects available for splitting and shaping the light in Spot, Beam or Wash modes. Both static and rotating glass gobos produce precision in-air effects or projected images and the newly designed effects engine can produce 12 varying beam and 'flower' effects. The beam can also be shaped using innovative shutter emulation. It includes a variable speed, bi-directional animation wheel, a remote adjustable hot-spot control, and a series of pre-programmable 'random' strobe and pulse effects. Its total lumen output is 20,375 with a CRI of over 80.



Australian Distributor: Jands
www.jands.com.au or (02) 9582 0909

TECHBOX EVENT CONSUMABLES

12

Techbox is a solution for managing consumables and adaptors in the live event, exhibition and production industries. A Techbox kiosk will dispense your regular items when and as you need them. No need to order from multiple suppliers, fill and re-fill the traditional consumables cupboard. Using a smart ID card, users will access their chosen products and brands from the Techbox at all hours. Allowing full accountability and less wastage, there is no charge for the kiosk or the refilling process.



Australian Distributor:
Techbox Australia
www.techboxaustralia.com.au
or 0434 436 463

K-EYE™



MAKE YOUR COLORS SHINE WITH PERFECT WHITE

The K-EYE HCR provides total control over all forms of colored and white light.

Its six-chip module LED source, combined with Claypaky's award-winning optical system and highly advanced control software, produces an amazing light quality, an extremely wide color range with excellent color spectrum coverage, and a CRI that reaches values that have never been achieved before.

The K-EYE HCR is a state-of-the-art LED wash which can be used as a key light in theatres, television studios, showrooms, exhibitions, and fashion shows, as well as at live events.



INTEGRATE 2017

All the latest in Disruptive AV Tech on show in Melbourne

Integrate 2017 opened in Melbourne on 28 August with a queue at the door and a flood of visitors. After convergence has vanquished the large format matrix switcher, the next frontier in disruption is control – will we see a hardware-less future for our AV control systems? Jason Allen was on the show floor..

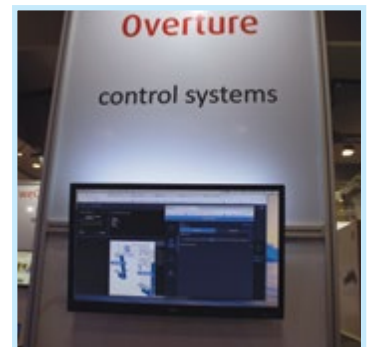
Integrate 2017 attracted exhibitors, presenters, and visitors from across APAC, including some who were miffed that they couldn't attend the clashing Musik Manilla in the Philippines, which just goes to show how wide Integrate's reach has become. At the 2017 show, the future of AV is becoming clear, with Ingram Micro proudly displaying Microsoft products on their stand, while Microsoft's Ian Heard moderated a 10:30 seminar on the 'Workspaces of Tomorrow'. Elsewhere in the large and well-curated seminar programme, staff from Google are on the bill.

SOFTWARE CONTROL IS THE NEW BLACK

Over at Technical Audio Group, Ewan McDonald proudly posed next to a Dell Server running QSC's Q-SYS DSP and control software, and explained how the customer purchases it from Dell with Q-SYS pre-loaded; QSC provides end-points. The present is now beyond convergence – IT hardware is now replacing AV's processing and control hardware, making us an industry of software licensers and end-point makers. To prove their point, TAG had set up a system that could order coffee via a touch screen and send you a text when it was ready – pretty nifty for what started out as an audio DSP.



>> TAG's Ewan McDonald with Q-SYS on a Dell server



>> Barco's Overture

In a similar vein is Barco's Overture. Last year, Barco purchased Canadian company Medialon, who had been making IP-based show control software for applications like theme parks for years, and have now repackaged their product as Overture. It's an incredibly simple web interface that is so straightforward that almost anyone could use

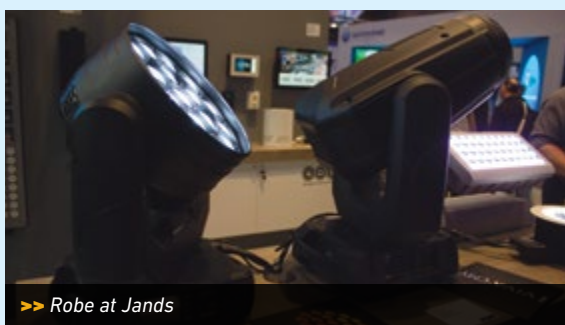
it to configure a networked AV system. It does everything the incumbents do with no special programming or coding required, and runs on off-the-shelf networking hardware as well. Some traditional AV manufacturers are acting like this isn't happening, and we'll see how that turns out.

AROUND THE SHOW FLOOR



AUDIO BRANDS AUSTRALIA showed off their new brand Mipro, the Taiwanese manufacturer with an incredibly broad range. New additions to their line-up included wireless mic systems with Dante connectivity. Well-known for their portable PA products, Audio Brands Australia were keen to showcase some of their lesser-known products, such as their tour guide systems.

<< *Audio Brands Australia's Don McConnell*



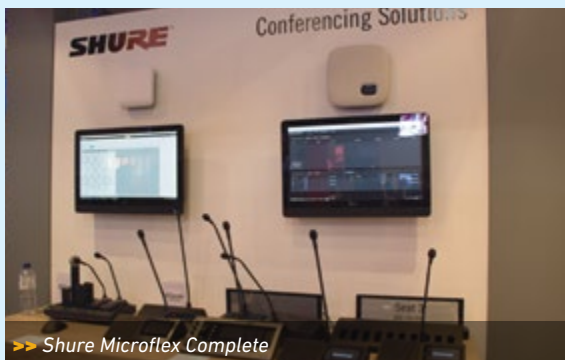
>> *Robe at Jands*



>> *Shure Axient Digital*



>> *Shure P300*



>> *Shure Microflex Complete*

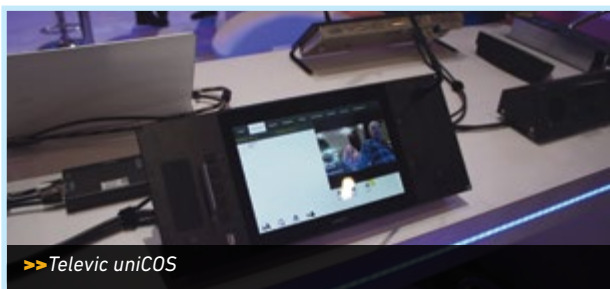
JANDS welcomed Robe and Anolis to their lighting portfolio, with new fixtures like Robe's Spider on display. The big news was from Shure, with three major new products on show. Shure's new Axient digital wireless range is the flagship replacement for both the current analogue UR and Axient lines. The receivers and transmitters are all new, with the ADX model featuring automatic frequency management. Receivers come in dual or quad, with the quads capable of 'Quadiversity' mode, where 4 antennas are combined for extra reach. All receivers are 24 bit 48kHz, with 120dB dynamic range, and come equipped with analogue, AES and Dante outs. A handy feature is the ability to listen to any Dante channel on the network via the monitor out.

Shure's P300 IntelliMix Audio Conferencing Processor is a handy little box that pairs nicely with the MXA 910 ceiling array microphone. It's got 10 Dante in and two out, two analogue in and out, USB in and out, and an extremely useful mobile input on a TRRS 3.5mm connection. Processing includes eight channels of AEC and automixing. It runs on PoE, making install a breeze.

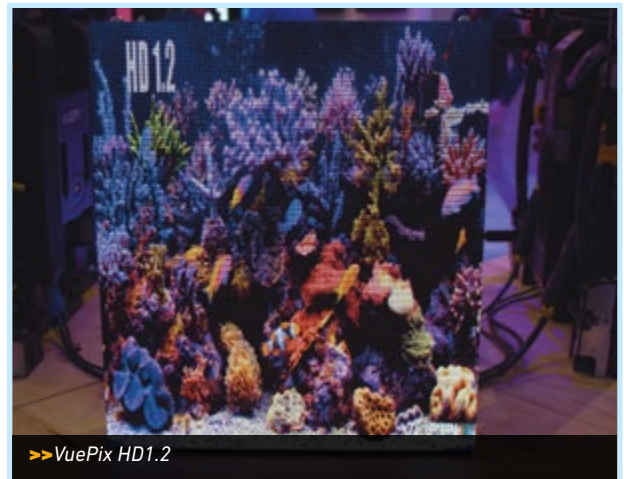
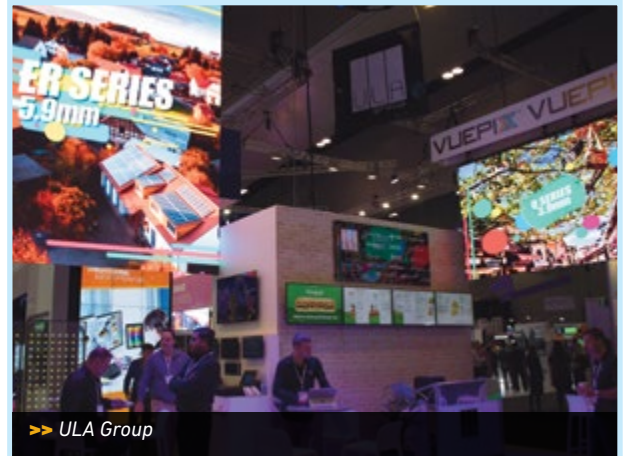
The Shure Microflex Complete conferencing system is a redesign of product acquired when Shure bought DIS (Danish Interpretation Systems). There's cabled desktop and wireless conferencing panels, and up to 125 conference stations can run off their wireless access point with eight delegates talking at any one time. The range also includes a nifty double-sided E-paper display that can be used to text (names, for example) and images. They can be affiliated with a panel and activated by delegate card login, or have details loaded via USB.

PAVT have secured distribution of AtlasIED, the American manufacturer with 85% of the US airport PA/paging market. Their product range includes visual paging, easy tie-in to flight info systems, and easy integration for common things like gate and baggage announcements. Their IP-addressable loudspeakers run PoE, and include visual displays and strobe lights for announcements. They easily interface with phone systems, VoIP, and Dante. AtlasIED is also one of the only AV manufacturers to be a Cisco Partner and is Cisco Certified.

Televic's uniCOS is a multimedia conferencing system that does real-time video capture and injection onto the network. With extremely low latency, each delegate can choose which video their display is receiving and send their camera feed out. The system also includes all the expected document loading and voting capabilities.



ULA GROUP dazzled with two massive VuePix LED screens, and showcased its HD1.2mm pitch panels. HD1.2 is convection cooled with no fans on board, and uses fast locks and positioning pins for easy alignment. There's dual power and signal redundancy, with hot-swappable power and signal modules that can be serviced from either front or rear.



BOSE launched the unique EdgeMax flush-mount ceiling speaker. It uses a proprietary phase guide and produces asymmetrical vertical coverage at 119dB continuous, which means you can cover a whole room with just units in the corners. When mounted, it shoots at a 90 degree angle directly down to cover below itself, but also shoots at a 15 degree angle across the room. Bose claims the performance as similar to a high-quality surface mount, with the advantage being you can cover a room with a fraction of the usual amount of ceiling or surface-mount speakers.



>> Bose EdgeMax

RIEDEL

CROSSWORDS

As simple as that!

Audio router (7)

Frame store synchronizer

4K (3)

Think BIG? Use MEDIORNET as a decentralized Router.

Video router (MEDIORNET)

De-centralized router

Ethernet router

Audio embedder de-embedder (9)

Multi-Viewer (4)

Stagebox

Scalable media network (1)

On-screen display

Delay measurement (8)

2

Audio gain control

IP compatibility

Quadsplit (6)

Cross conversion

REALTIME NETWORKS FOR VIDEO, AUDIO, DATA AND COMMUNICATION

Whether simple point-to-point connections or large backbone infrastructures, MediorNet provides unlimited flexibility in routing, processing, and distributing just about any broadcast signal – uncompressed and in real time.

Enabling futureproof network solutions, the MediorNet platform paves your migration path to IP-based production environments. With modular hardware and feature-driven apps, MediorNet is customizable to your specific application—from multiviewers to large-scale systems including de-centralized video routing.



NEW MediorNet MultiViewer

The big star on the Hills stand was **L-ACOUSTICS SYVA**, which looks beautiful and sounds amazing. Syva can produce 142 dB max SPL down to 35 Hz and throws 35 metres, at 140 degrees wide. The top box runs six 5" MF speakers and three 1.75" HF diaphragm compression drivers, loaded by DOSC waveguides in a J-shaped progressive curvature. There are two bottom boxes – the Syva Low and the Syva Sub. The Low enclosure features two K2 12" drivers while the Sub features one high excursion 12" driver equipped with a KS28 woofer motor. This system is going to be wildly popular in the corporate market, and anywhere else that cares about how their PA looks.



>> L-Acoustics Syva

EVENTEC (formerly Event Lighting) brought their giant LED skull, but also were showing off their 1.2mm pitch front-serviceable LED panel with removable modules, as well as signage solutions, fog machines, and DJ booths.



>> Eventec's Emanuel Maniatis with their 1.2mm LED panels

AMBER TECHNOLOGY unleashed Digital Projection's massive new M-Vision LASER 18K, a single-chip laser source projector producing 18,000 lumens. Its DisplayPort input accepts frame rates up to 60 Hz and HDMI 1.4 for side-by-side, frame packing and top/bottom 3D formats. It runs at WUXGA resolution, has a 20,000 hour life, and includes motorised shift, zoom and focus across the whole lens range.

Apart Audio MA Series mixer amps are cleverly designed from both the installers and end-users perspective. They're available in four models and two sizes; 19-inch 240W or 120W, and 9.5-inch 60W or 30W. The front panel controls are extremely non-audio-type friendly, light up when selected, and are easily labelled. The rear panel is clearly thought-through and well set-out, with a very clever left-to-right four step priority system for ducking.



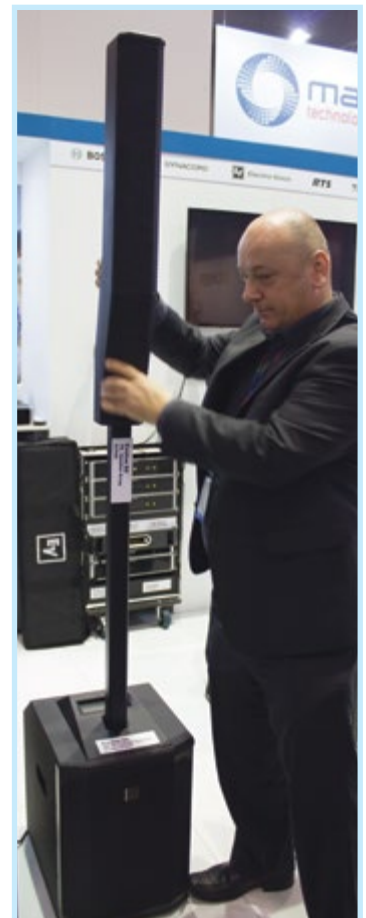
>> Digital Projection M-Vision LASER 18K



>> Apart Audio MA Series

BOSCH introduced the Electro-Voice Evolve 50 powered portable column speaker and sub, which clips together using an impressive magnetic system with no cabling. With a 120 degree wide and 40 degree vertical coverage pattern, the Evolve 50 can be used alone or paired. It's powered by a 1000 W Class-D amplifier and has Electro-Voice's QuickSmartDSP on-board. The system has three parts – a wooden, ported, powered subwoofer fitted with a 12" driver, the array running eight 3.5" neodymium drivers, and an aluminium pole that connects them, routing the signal internally.

The processing engine gives you four presets (Music, Live, Speech, and Club), three-band EQ, five user-programmable presets (Store and Recall settings), output delay, phantom power (+15V), visual monitoring of limiter status, input level control and meters, and master volume control to ensure optimal gain structure. You can connect via the Electro-Voice QuickSmart app for control and monitoring, and stream via Bluetooth.



>> Bosch's Tom Grzelak with the EV Evolve 50

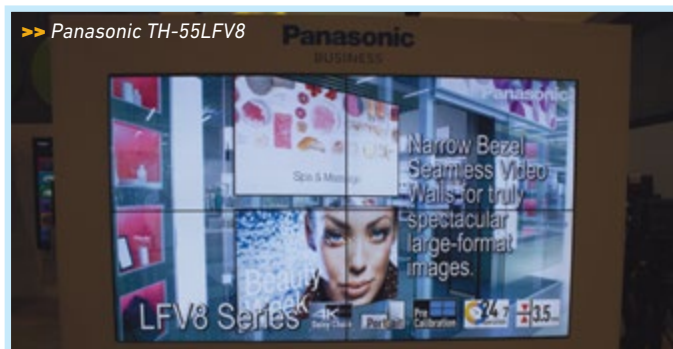
NAS were joined by Listen Technologies' Russ Gentner with ListenTALK, a DECT-based two-way digital tour guide system with applications way beyond tours. Because of the two-way capability of each transceiver, ListenTALK could easily find a home in training sessions, intercom applications, interpretation, hearing augmentation, or press conferences. The system can be set up with 'Leader' and 'Follower' units with a range of 100 metres indoors and 200 metres outside. Up to 10 groups of systems can share the airwaves, with an unlimited number of 'Listeners' or 'Followers'. Battery life is 8 hours for a talker or 'Leader', and 12 hours for a listener or 'Follower'.



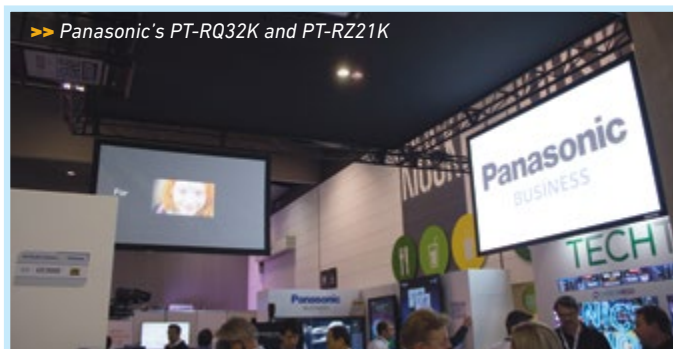
>> Listen's Russ Gentner on the NAS stand

PANASONIC displayed their PT-RQ32K, a 3-chip DLP, 4K, 27,000 lumen projector, and the PT-RZ21K 21,000 lumen 3-chip DLP laser projector, both of which use the same lenses as their current 3-chip DLP projectors. Also on the

stand was their impressive new 55" video wall display, the TH-55LFV8, which does 4K passthrough and can split the image out at 1080p to the other screens in the wall.



>> Panasonic TH-55LFV8

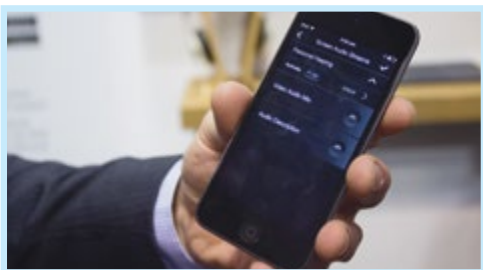


>> Panasonic's PT-RQ32K and PT-RZ21K

ROLAND'S tiny XS-1HD multi-format matrix switcher switches four sources to four outputs and runs 4:4:4/10-bit processing at up to WUXGA/1080p. It's got a frame synchroniser and scaler on every input, and scalars on the outputs. There's three operation modes; Matrix Mode allows switching of 4 sources to any of 4 outputs, Switcher Mode allows PinP, key-compositing, and dissolve transitions, and Split Mode allows PinP of up to three inset windows.



>> Roland's Marc Allen with the XS-1HD



>> Sennheiser's MobileConnect

SENNHEISER'S MobileConnect lets you stream low-latency audio over WiFi for exhibitions, tour guides, or the hard of hearing direct to their iPhone app. A recent firmware upgrade has added stereo operation, and now allows 100 users per MobileConnect server spread over two wireless access points. New pages on the app include a graphically non-threatening EQ and gain page that runs algorithms developed by Sennheiser with the Fraunhofer Institute.



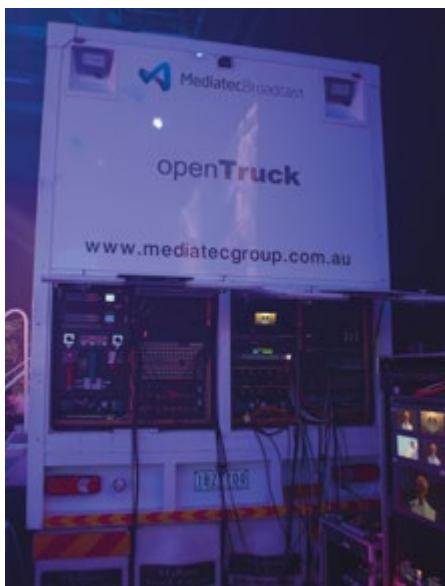
>> Audio Logistics Adam Dullens with MRC Audio

AUDIO LOGISTICS brought their new Procab cabling, including the premium pro quality Prime Series, which comes with Neutrik connectors. Also new was their distributorship of MRC Audio, a Spanish manufacturer of intelligent PA limiters. MRC Audio's limiters feature multiband and multi-octave limiting, real-time monitoring, and the ability to compare their mic and line ins, which helps them differentiate between an actual increase in volume or just a punter yelling near the mic.

Resolution X and Mediatec Event Production Showcase

Teamwork's A Beautiful Thing

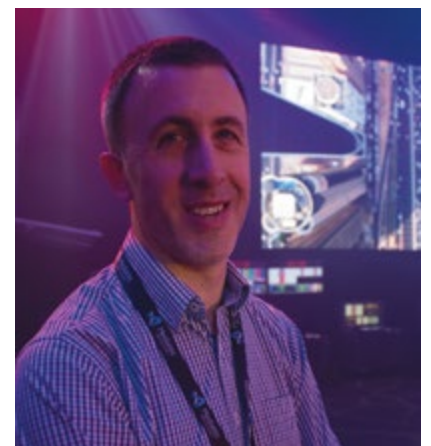
Lighting and rigging powerhouse Resolution X and display and OB giant Mediatec often find themselves on the same gigs. They've worked so well together that they thought they'd team up to show the world what they can do, and filled an entire sound stage at Melbourne's Dockland Studios in the process. Jason Allen was on the scene...



>> OB Truck, patched up inside

Docklands Studio 4 is a capacious 929 square metres, with an I-beam grid that can hold 480 kilograms per square metre, and power for days. On August 22 and 23, Resolution X and Mediatec filled it with more lighting, rigging, display and OB gear than any reasonable person could consider sane, invited existing and potential customers, and turned it all on. It was glorious.

"It was five semis worth of gear," said Mediatec's Head of Projects Rob Nelson. "Plus our OB trucks and screen trailers. We had 100 crew setting it up over two 16 hour days. There's 100 rigging points in the roof, and we're pulling around 600 amps. From pre-planning to delivery was around a two and a half month process."



>> Mediatec's Rob Nelson

marantz
PROFESSIONAL

Hills is proud to offer Marantz Professional condenser microphones, superbly designed and crafted with high-grade components, to deliver high-quality, accurate audio critical recording applications.



When performance matters

From the boardroom to the studio, Hills has the technology to make your next performance your best.



DENON
PROFESSIONAL

Introducing the Envoy portable battery powered presentation speaker featuring:

- 2-way active speaker
- Built-in rechargeable battery provides up to 12 hours of operation
- 16 channel UHF wireless microphone with auto tuning & batteries
- Bluetooth connection for wireless audio streaming
- Built-in USB/SD (MP3/WMA) player for unattended playback
- Pole-mount socket, telescoping handle & transport wheels built in
- Additional mic/line inputs

For more information on these and other best-in-class solutions from Hills call us on 1300 HILLS1 (445 571) or visit hills.com.au

 [facebook.com/HillsLtd/](https://www.facebook.com/HillsLtd/)

CONNECT ENTERTAIN SECURE

HILLS

What On Earth Possessed You?

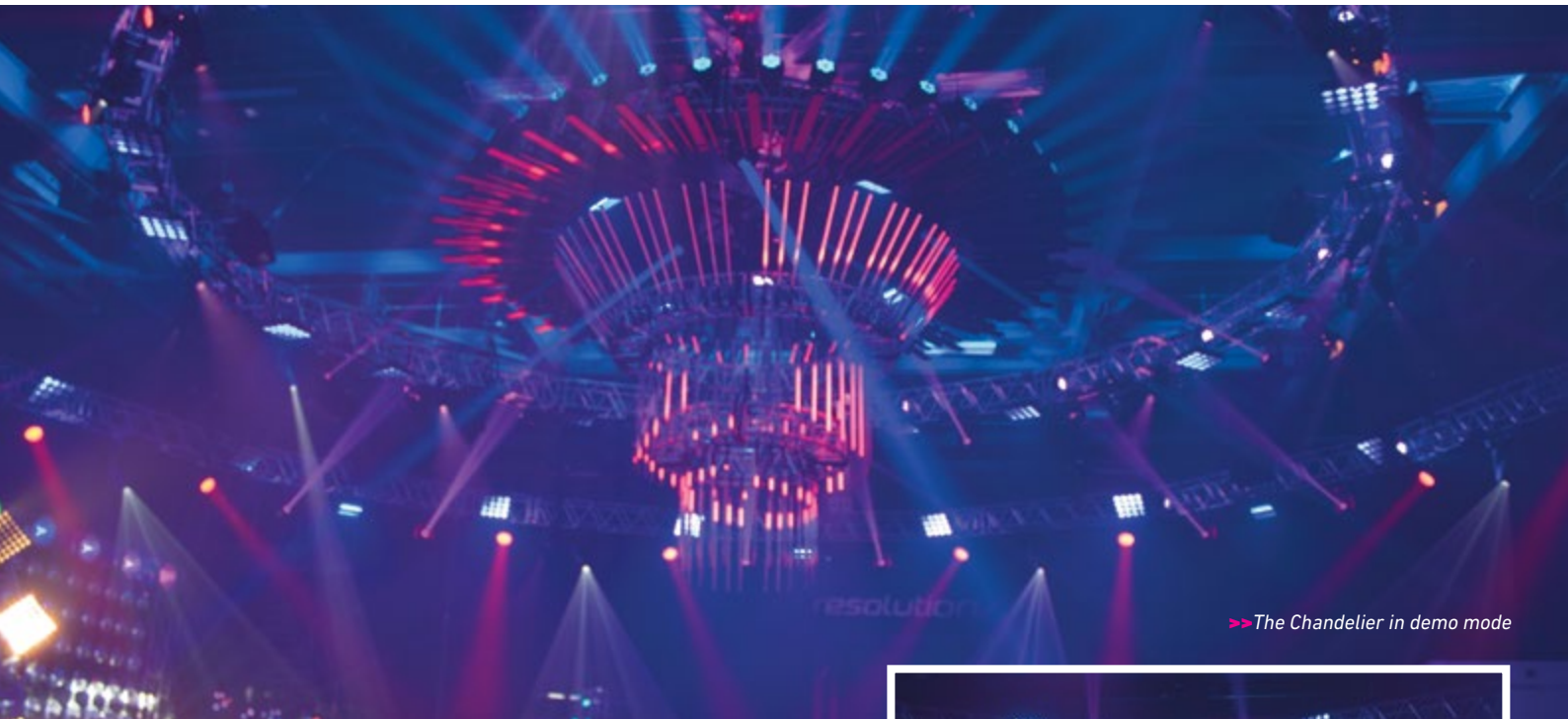
"We've wanted to do something like this for a long time," offered Rob Nelson. "We work very closely with Res X; we're complementary companies, not competing companies and we're always out in the field together. An event like this means we can cross-pollinate our clients, and show them things they haven't seen. For example, some of our clients know we have LED displays, but not OB trucks, or vice versa. We're trying to educate people on what we have that they don't know about."

"Part of putting this on was so people can see the full range of what we can do," agreed Resolution X's Business Development Manager Marcus Pugh. "Res X are a lot of things to a lot of different clients, and when I bring people to the factory, they're often surprised by the stock we have. Neither company could fill this room by itself. We needed to team up to make it happen. It's a big space, and the



>> Resolution X's Marcus Pugh

I Want To Swing From The Chandelier



>> The Chandelier in demo mode

team have filled it quite considerably."

Dominating the room was an enormous chandelier, featuring circular rigging and hundreds of lighting fixtures. It was put through it's paces in two separate programmed demos. "The Chandelier is running on 125 universes of Art-Net," explained Marcus Pugh. "The main fixtures are DreamPIX Strips, which are four pixels wide, DreamPIX Bars, which are a single pixel wide, and DreamPIX Tubes. There's also some Martin Mac 101s, Martin MH4





>> Mediatec LED screens



>> Mediatec LED screens



>> An IP-rated outdoor AV garden



>> Barco S3 switchers

beams, and Clay Paky Stormys, all rigged off our T2 box truss circles.”

Mediatec bought a huge selection of LED display options, including a stunning ROE Visual LED screen with 2mm

pitch, producing an image that almost looked projected. ROE’s 5mm pitch screen is IP rated, and Mediatec used it for the perimeter court signage at the Australian Open. Content management and show control is also part of Mediatec’s gig, and they were showing off their new





PROFESSIONAL LED DISPLAY

- 

CNC Machined Parts
Allow for seamless joints and support curved setups
- 

Hot Pluggable Modules
Allow for easier servicing and maintenance
- 

Magnetic Front & Rear Serviceability
Panels are able to fit through cabinet frame through rear side
- 

Indoor / Outdoor Models
Outdoor model is IP65 rated
- 

Multiple Pixel Pitches
P3.91 / P4.81 / P5.95

Sold & Distributed by **EVENTEC**
www.eventec.com.au
 E: info@eventec.com.au / P: 02 9897 3077





Broadcast Yourself

With OB trucks parked both outside and inside, a camera crew, and a studio set-up, it was clear Mediatec have gotten into OB services in a big way. "Mediatec has traditionally been a LED display company, with outside broadcast services mainly concentrated in Europe," elaborated Rob Nelson. "In the last six years, we've built some OB trucks and landed some contracts, so we're building more. Now we're part of the NEP Group, we have access to huge broadcast facilities and a global network of LED display products. Projection, media servers, and timeline players all complement that production gear."

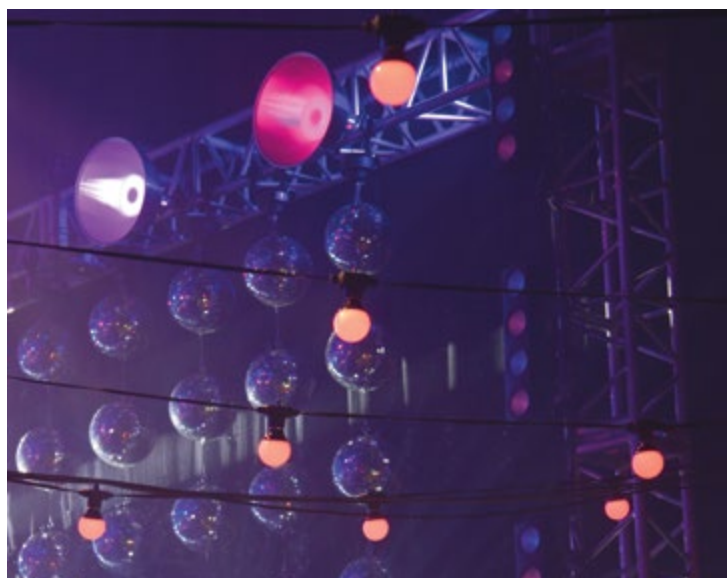
Resolution X were keen to point out their unique offerings, like an entire wall of mirrorballs. "Mirrorball walls, curved trusses, faceted circles; that's our market difference," pointed out Marcus Pugh. "The LED Hi-Bays mounted above the mirrorballs we actually make ourselves. The big circles of truss are actually straight truss using faceted truss designs. There are angle joints that space it out, and by adjusting truss and angle we can make almost any size circle."



>> Sports studio



>> Studio 4



>> Mirrorball wall and Hi-Bays

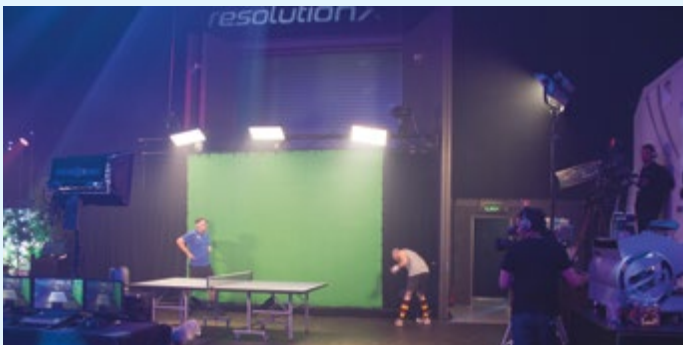
That's How It's Done

With a mix of around 50% existing clients and 50% potential customers entertained with demos, food and drink in seven two hour sessions over two days, Res X and Mediatec hit the sweet spot for an industry event. Not too long, not too short, visually impressive, and not a boring speech or PowerPoint presentation to be had.

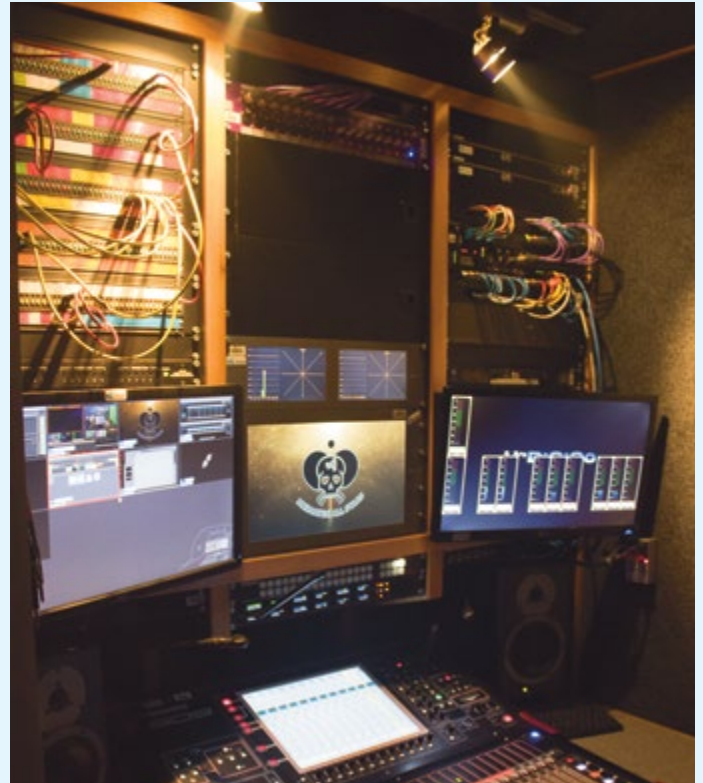
"We both hear a lot from our clients that Mediatec and Res X always make it work," related Rob Nelson. "We're always working together," concurred Marcus Pugh. "There's a lot of scheduling and collaboration. We've found that even more important than how you deliver the event is how you respond when something goes wrong, and how quickly you deal with it. That's why customers come back."



>> Outdoor screen truck and OB van



>> Live Table Tennis OB!



>> Sound control, OB truck

Two Way Radios



Why do leading events source their radios from The P.A. People?

We offer solutions tailored for your event, using premium Motorola handsets with specialist accessories and we are the exclusive major event partner of the Orion Radio Network.

Dedicated local sites - City-wide networks - Simplex
Engineered multi-coupling - Wide range of accessories
Integrated solutions - Flexible choice of headsets

Contact us to discuss your next event!

Radios | CCTV | Wired Comms | Wireless Comms | SPL Net

papeople.com.au



Shure's extreme wireless demo

Axient shown doing very tricky tricks

By Julius Grafton

Shure's new Axient digital wireless system has been turning heads in the upper echelons of audio since release – and also in its lengthy beta testing phase.

Last month Shure flew a contingent of media to Chicago to see first hand the capabilities of its new digital wireless system. The demonstration was at Soldier Field, a 63,000 seat outdoor sport stadium close to downtown Chicago.

Wills Tower and the John Hancock Centre are two high rise buildings near by, each has a TV mast on top. The scan of wireless traffic at Soldier Field shows it is one of the more congested locations around.

The demo was shot on video earlier this year, here: <https://www.youtube.com/watch?v=Jr8hM9nM7jo>

What was remarkable was that in the demo, the system is running in HD mode, which opens up 46 active channels on one 6MHz TV channel. This is done at a much lower output power of 2 mili-watts. The normal maximum available channels are 19 – subject to

frequency availability at any given location.

The video demo shows a guy up top of the furthest stand at the field, 220 yards from the receiver. He has a belt pack behind him, without line of sight. His signal strength is 3 of a possible 5, using HD.

A further demo video has an engineer walk in to the back of field tunnels. These are buried under the stands, with at least one foot of concrete walls and ceiling. The engineer walks and talks, around the curved tunnel, away from the receiver. This demo shows significant range.

At the press day, Shure recreated the video. They set the system up just before the press bus arrived, and didn't have time to check much. The demo was identical – both the 220 yard HD transmission and the tunnel journey.

The four channel Axient receiver was connected to an antenna splitter to exploit Shure's Quadversity feature. This combines four antennas. Two were placed at the tunnel opening, two were pointed up to the far distant grand stand.

A new body pack with internal antenna was shown, the ADX1M (where M stands for Micro).

The next demo was frequency interference detection and avoidance. Using an optional AXT6000 spectrum manager, the system deploys a control transmission on 2Ghz, and then each transmitter and receiver operates a pair of different MHz frequencies. If interference occurs the system switches to the second frequency within milliseconds. The demo was set up with a second system set to one of the frequencies in use. As soon as that transmitter was switched on, the system flipped to the alternate frequency.

Shure say that referee wireless is one of the classic uses where interference means running an alternately tuned beltack onto the field, and having it switched over. It is also problematic at a show for a performer to switch out a beltack. This feature alleviates the problem, and was shown to work flawlessly in the press demo.

The other notable features of Axient include ultra low latency, of around 2 milliseconds; and networked battery charging.



In a discussion about the development of Axient, Shure say that they assembled design engineers from the telecommunication industry, and also that a significant set of the features are subject to patent.

During the beta test program, various broadcast engineers took Axient to extreme locations, including buried in a slit on golf greens, where engineers have taken ambient mixing to a whole new level. To alleviate the long pauses and sometimes crushing boredom of golf coverage, they mix in crowd noises, or the sound of a ball rolling into a cup. One notable instance arose when rather than going to all the trouble, an editor inserted pre recorded bird sounds. Turns out that bird was not native to that area.

Shure's Axient range has some market leading features, and the company are clearly very proud of what they have achieved.



WE HAVE YOUR EVENT BACKDROP SOLUTIONS



1800 737 037
www.backdrops.com.au

Chicago's Venues

This part of America remains VERY great!

By Julius Grafton

The author rises early in Chicago



Chicago is an architecturally significant city, with stunning examples built along its historical canals and lake shoreline. The architecture cruise on the canals is a highlight.

I checked in to the Chicago Athletic Association Hotel on a warm fall Monday night last month. The Chicago Tribune describes it better than I can:



The building dates to 1893 and was designed by Henry Ives Cobb, a leading 19th century Chicago architect. Its facade has been likened to the Doges Palace in Venice. An annex on Madison street was built early in the 20th century. The building is part of the Historic Michigan Boulevard District, which was designated a Chicago landmark in 2002. The Athletic Association buildings are a throwback to an era when the affluent built clubs for themselves that resembled temples. One could exercise, enjoy a fine meal in a beautiful setting and then retire to a comfortable room for the evening, all under one roof. A person's status could be measured in part by the club that admitted him. "

Quite. Anyway they admitted me, and the Shure microphone company picked up the tab - which seems to run at over 300 greenbacks a night. I chucked the bags on the bed, had a quick shower, and headed for a steakhouse to overwhelm the airline food vibe that I'd been locked with for 26 hours. A bottle of Napa Valley Chardonnay won the night with me!

Shure took us to Soldier Field, where Luca Serra, the Director of Sponsorship and Media gave us a tour. This 63,500 seat arena was built in 2002, inside the facade of the historical stadium, opened in 1924. The facade retains original character, while the new stadium delivers for over 200 events a year.

SOLDIER FIELD

It was named thus as a memorial to the fallen. Americans have a deep reverence for their military- indeed, service personnel in uniform are invited to board airplanes first, as a mark of respect. It's not uncommon to see strangers applaud a group of marines or navy as they walk.

The big deal at Soldier Field is NFL- National Football League, or Gridiron football as it is better known. This is a US\$9 billion league with 32 teams and an average player wage of US\$1.9 million!

We were there a week before the season opener, and ground staff were building concessions and washing seats around the Kentucky grass field, which is 330 feet long by 160 feet.

The grandstand towers around the field, with a row of 260 floodlights along the roof over each long side, and two huge LED score screens.

Luca spoke to me on the sidelines about security, his firm also manage the Manchester stadium where the outside bombing took young lives earlier in the year.

'The NFL call the shots', he said. 'Now we have 72 airport (millimeter-wave) scanners and everyone gets scanned coming in. We allow no bags – they have to go to an offsite check facility if they turn up with a bag'.

Soldier Field is where the All Blacks slaughtered the USA Eagles, 74-6 in front of a sell out crowd. I would have enjoyed watching THAT! It is also where The Grateful Dead were exhumed for three gloomy hash hazed nights in 2015, grossing US\$30 million. Personally I'd prefer other recent acts: Metallica (gross US\$6m, one night), or Tay Tay (Swift), 2 nights (gross US\$11,400,000).

We had some audio business to do with the Shure people, and Soldier Field was an excellent place to do it! Then it was on the bus for a short hop to The Pier.



>> Soldier Field old facade fronts new stadium



>> Soldier Field

Demand more from your wireless system



DMS800

- Ultrawide band 150Mhz for any location in Australia
- Environment frequency scanner and spectrum analyser
- Supports Shure* microphone capsules
- Dante integration

*(Trademark Registered)



WMS470

- Automatic frequency setup
- Operate up to 16 channels simultaneously per band
- Line of sight transmission up to 300m
- Available for Vocal, Presenter, Sports & Instrument
- Up to 14 hours' battery life on transmitters



Cmi Audio For more information please contact: akg@cmi.com.au

CHICAGO SHAKESPEARE THEATER

Chicago Shakespeare Theater is on Navy Pier, which is a freaking enormous pier jutting one kilometer out into Lake Michigan. It occupies over 50 acres, and was built in 1916 and called 'Municipal Pier'. In 1927, the pier was renamed Navy Pier in honor of the naval veterans who served in WW1.

We sat in the Jentes Family Courtyard Theater, a 500-seat courtyard-style theater based on the design of theaters in early modern England, with a nod to the design of Shakespeare's Globe and the Royal Shakespeare Company's Swan Theatre. Three seating levels—Main Floor, Dress Circle and Gallery—wrap around the thrust stage.

Unlike anything in Australia, the theatre was purpose built in 1999 for its company, then known as the Chicago Shakespeare Workshop. As we did some secret Shure

audio reviewing (subject to an ongoing embargo that we continue to honor) the hoarding was coming off the new Yard Theatre next door.

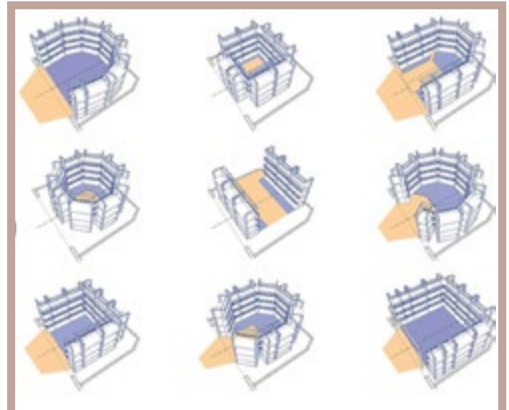
This is remarkable: A movable set of structural audience "towers" mean audience capacities vary 150 to 850. Say what? The picture tells the story,

The design team includes UK-based consultancy firm Charcoalblue, and Chicago-based firm Adrian Smith + Gordon Gill Architecture.

Having spent some time buried in audio, talking to the Shure engineers, the theatre crew and a visiting designer, we retreated to a dinner which predictably ended merrily.



>> Chicago Shakespeare Theater Aerial Perspective



>> The Yard has many modular possibilities!

THE GENESEE THEATRE

I wanted some counterbalance after the big city bling of downtown Chicago, so I hired a Hertz car and nervously challenged the peak hour streets to get out of downtown. Being beside that enormous inland sea (you can't see the other side of the lake) navigation can be very easy.

I had to do two things. Stay on the RIGHT side of the road (left hand drive), and head North which meant keeping the lake on my right.

Having done my research I had a lay day since my destination, the Genesee Theatre in Waukegan, 60 miles North, was dark until the next day. I'd booked a ticket to see Huey Lewis and the News, which suited me as I'd seen them last year at Unison Amphitheatre in Taupo (NZ) and enjoyed myself.

(I wrote about it in CX March 2016 <http://www.cxnetwork.com.au/cx-magazine/cx112-mar-2016/>)

The drive up through Evanston is postcard pretty – plus I stumbled on the Midwestern University Marching Band at practice in a park. If you haven't seen these guys in action, go Google them! It was something else.

I thought I'd head to Geneva Lake. Flying over I had just a few drinks



with a lady next to me on the plane, and she suggested this place. It was still an hour away when I saw the sign to Waukegan. I figured a slow drive past the theatre would be fun. The town itself was very sleepy, just a few little diners and a bar. The kind of place a tumbleweed may blow through.

'Huey Lewis Tonight 7.30' said the sign. The truck was outside unloading!

Screech go the brakes, I run inside. 'The show is on tonight?' I ask the lady at the box office.

'Yes sir'.

'Not tomorrow night?'

'No sir', looking at me like I'm a whack-job. Plus I speak with a very strange lingo.

I rummage through my iPhone to find the ticket which does indeed have today's date on it. Somehow it had gone into my travel calendar for the next day!

Fortunately I had nothing else planned, so I went along. I was amongst the youngest there, a sell out crowd of 2,416. The theatre is STUNNING, built in 1923 by a local who declared cost was no hurdle.

This is how they describe it: "No expense was spared in the creation of the Genesee Theatre. The outside façade was built from terra cotta and pressed brick in ornate design. The main entrance was located on Genesee Street and opened into a huge lobby with a large chandelier. The interior was designed in a Spanish Renaissance style using caen stone, which is a light yellow limestone, and antique plaster décor. The large center dome in the auditorium was fashioned from hammered silver. More than 1200 yards of tapestry fabric, several tons of marble from the Carrera quarries in Italy, and lighting throughout the Theatre combined to make it the most lavish building in Waukegan."

It stopped showing movies, and fell into disrepair. The city bought it, and spent millions restoring it. Now it hosts concerts, and in another great American twist, is mainly volunteer staffed.

We have a lot to learn from America. My trip reinforced the vibrancy of its people, and the community spirit that is generous to its arts and venues. I left happier for the experience.

• *Julius was a guest of Shure Inc while in the USA.*



TECHBOX

EVENT CONSUMABLE KIOSKS

AUDIO VISUAL, EVENT AND EXHIBITION SUPPLIES THROUGH A CONVENIENT, SECURE AND ACCESSIBLE KIOSK

A NEW SOLUTION FOR AN AGE-OLD PROBLEM



- safe and secure kiosk with smart ID card access at all hours
- replaces the traditional consumables cupboard
- Techbox supplies the kiosk, stock levels are remotely tracked, refilled when required
- monthly invoicing for what is actually consumed
- end of month reporting for customers, tracking who took what and when
- less wastage of consumables, reduced costs
- you decide what products and brands are stocked

FOR MORE INFORMATION:

Techbox Australia
WWW.TECHBOXAUSTRALIA.COM.AU 0434 436 463

EVERY WEDNESDAY
LUNCHTIME
we email

PRO
TECH
news

From Juliusmedia Group + CX Network

to industry people everywhere.
Get the latest NEWS, VIEWS, and
JOBS direct to your email box.

Register at juliusmedia.com

IF I DON'T HAVE THIS PRODUCT, WILL I DIE?

By Simon Byrne

The live production industry is capital intensive and significant ongoing investment is required to stay current. It is complicated by the fact that most people in the business are there because they love it. That means the decision to buy the latest gear is driven by emotion, ego and questionable financial justification. <

When I ran Audio Solutions in Canberra, I was constantly doing the delicate dance of trying to preserve capital, cashflow and profit, versus pouring money into the latest equipment to keep us current and support growth.

I quickly learned that there are two distinct markets, which have different capital strategies.

The entertainment and music sides of the business are the most interesting and exciting, but is rider driven, and not especially profitable!

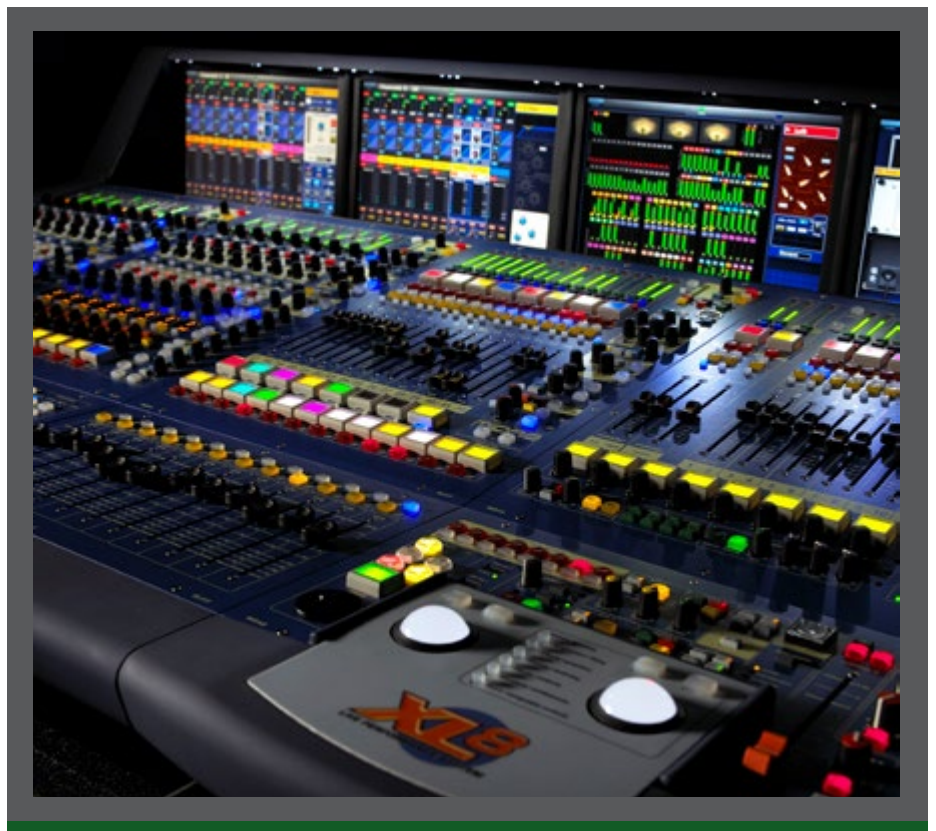
Production managers are fussy, know what they want, yet the money side for most acts is tenuous. However, production company owners are often enthusiasts, so they tend to over capitalise and buy gear that is nice to have and use, great for the gig, but not sensible from a finance point of view.

This means that bands get more than what they pay for when compared to a "traditional business" and are accustomed to it. Many production suppliers are comfortable with this as they too, love the industry.

Then there is the corporate world, and it is vastly different. Corporate clients have no idea what brand of speakers you offer, and what's more, they'll pay you more to hire them without asking! It just has to look neat.

What often ends up happening is that the corporate work funds the equipment buying for the music jobs. I used to hate it.

This is because I am the boring analytical guy, and the arguments given to justify purchases rarely stand up.



Will it get us more work? Hmmmm maybe.

Will it pay for itself including the new work? Usually not.

Will we make more money from our music gigs? Nope. Slightly less actually. We've now got more capital tied up in those gigs.

Will it stop us losing work to our competition who are silly enough to buy it despite the fact the numbers don't really stack up? Yes...damn it!

It is at this point I'm forced to capitulate and agree to fund the "investment", but not without some rigour. New gear

absolutely helps you have pride in the services you deliver, but has to be done with good judgement.

Firstly, don't get caught in the hype. I am constantly amazed by the amount of people in this industry who apparently don't actually listen, but instead base their purchase decisions on the latest fashionable brand or fad, and there are lot's of them.

For example, take vintage gear for sale on Facebook. Just because it is old, doesn't make it packed full of "vintage" warmth and goodness. I was around when a lot of the so called "vintage" gear was new and I've got to tell you, a

lot of it we didn't like then, let alone 30 years later. Yes there are some absolute gems from that era, but most of it is old equipment that has been retired for good reason.

In 2017 manufacturing and technology is so good that there is little bad equipment made anymore. Bad equipment is mainly driven by manufacturer cost considerations, the technical and manufacturing challenges are largely solved and it is much better than gear we used in the past.

It comes down to what features and specifications are important to you, and what you are prepared to pay.

Unfortunately, manufacturers published specifications are how shall we say...optimistic. It is difficult for them to get right from a technical standpoint because there are so many standards, real and imaginary.

Say brand A puffs up their specs, what is superior brand B to do? Be totally honest and lose some market share to brand A because apparently A's products are better on paper? Or do they do some optimistic writing themselves? They at least need to do it with rose coloured glasses.

Frequency response plots are close to useless for this reason. The resolution of the real plot is smoothed out by the marketing department which hides important information. As buyers, we need to view specifications with some healthy scepticism.

The cost of owning and running equipment are costs that aren't always considered. Equipment needs to be maintained, especially gear that has moving parts such as intelligent lights and rigging. Storage, casing, transport, maintenance, finance (if debt is used) are all additional costs that you take on when you buy more gear.

I'm out of running production companies now, I specialise as a TD for corporate events. So what are my rules for buying gear nowadays? It has to pay for itself within 3 months and fit in my little van. By pay for itself, I mean either an increase in income to cover the cost, or similar savings.

If it cannot meet these requirements, I crosshire instead. The benefit to this is that you tend to add the crosshire costs into your fees whereas if you own the gear, you tend not to track your capital as much as your crosshires, so you tend to wear it.

In Australia, we currently have a unique tax situation for businesses that turn over less than \$2 million, simplified depreciation.

Using the simplified depreciation rules means you can immediately write-off most equipment that cost less than \$20,000 each, as long as those assets are bought and installed ready for use 30 June 2018. That's each. So as long as each item is less than \$20,000 there is no limit to how much can be claimed. This is really attractive because production businesses tend to buy multiples. 20 line array elements here, 16 moving lights there and so on. All can be written off instantly.

There are rules surrounding this so professional tax advice is critical. No doubt there will be a buying frenzy June next year!

We love our gear...but as Molly says, do yourself a favour, as well as your clients, and keep an open mind when buying equipment. Don't let the fads, egos, fear of missing out and gear lust blind you to what's best for you.

BRISBANE CONFERENCE CENTRE

STEALTH WALL™

Honey Wall™

RIPPLE WALL™

GEO WALL™

ICE WALL™

Infinity Wall™

Wave Wall™

Lux Wall™

BACKDROPS
Fantastic.
AUSTRALIA

1800 737 037
www.backdrops.com.au

L-ACOUSTICS SYVA COLLINEAR SOURCE SYSTEM

By Julius Grafton

“So it’s another column system?” I say. The guys at Hills look at me like I’ve mentioned some one or some thing they don’t like.

“It’s a collinear source system”, says Gerry Gavros. “A collinear source array, all in one line. This gives coherency in high frequency with better summation. Here, come have a look.....”

Bugger me, this is an interesting device, I think. It is essentially a K2 line array element, unpacked and re-packaged. So it goes really, really loud. And wide: 140 degrees wide.

It comes as a pair with the Syva Low, and sits into a rebated space on top. In this form, it is ready to be placed on a riser, or anywhere. In terms of form, it is unconventionally beautiful.

Made of timber, it has a tough painted finish that can be optioned from a variety of colours.

Inside the Syva are 6 x 5” mid range drivers, and 3

Brand:

L-Acoustics

Model: Syva

Pricing: RRP inc gst

LA4X \$10,943

Syva \$13,158

Syva Low \$5,898

Syva Sub \$4,310

Product Info:

www.l-acoustics.com

Distributor:

www.hills.com.au



x 1.75" high frequency drivers on a dasc wave guide. This is kicked up by 5 degrees, and down by 21 degrees, to give a most typical coverage.

Syva is passive, in that it requires a single amplifier channel - from a LA4X amplified controller with DSP. This is a 4 x 1,000 watt amp, that draws just 10 amps of mains at peak.

The Syva Low has 2 x 12" drivers, and it requires a separate channel of amplifier. The LA4X provides the correct signal shape for each device. Used together you get happy low end from 40Hz.

For even more bass, there is the Syva Sub. This different (but same sized) box contains one 12" driver, and kicks down to 27 Hz. Each of these wants one channel of LA4X amplification.

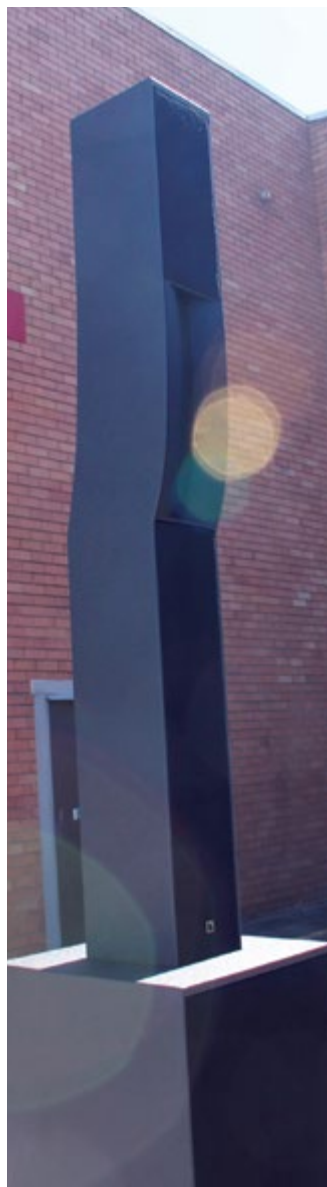
We heard a variety of tracks outdoors, and I can confirm the manufacturer claims. It goes wide, it goes long, and it goes loud!

There are a variety of optional mounting brackets - wall, stand alone, truss and some soft cases and road cases. When you mate the Syva with the Low, it connects through a plug on the base. If you hang it, you can connect through a plate on the back.

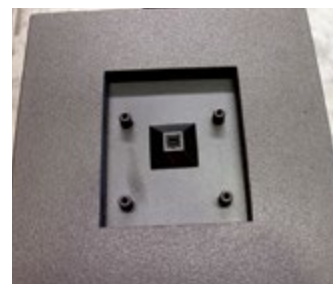
The possible uses for this are very wide - it could service a smaller performing arts centre with maybe one Syva for balcony, and one for stalls. It would be the answer for a lot of corporate gigs where they will not tolerate things on stands or stacks.

It even has high-end domestic potential, if you had a multimedia room larger than normal.

The modular bottom end options make it very versatile, and the fussy L-Acoustic design makes it sound like a K2. Which it really is.



Syva can hang off a truss or wall, or sit on a stand. The rigging possibilities are infinite



A photograph of a large, bright room with white draped ceilings and large windows. A logo for 'THE LOOK DRAPE HIRE' is overlaid in the bottom left corner. The logo consists of the words 'THE LOOK' in a bold, sans-serif font, with 'DRAPE HIRE' in a smaller font below it, and the website 'www.thelook-sydney.com' at the bottom. To the right of the logo, contact information is provided: 'New Address: 17 Greenfield St Banksmeadow NSW 2019', 'Email mail@thelook-sydney.com', 'Ph 02 9797 6068', and 'Fax 02 9798 9243'.

RGBW

ZOOM WASH

EVENT LIGHTING

M7W40RGBW



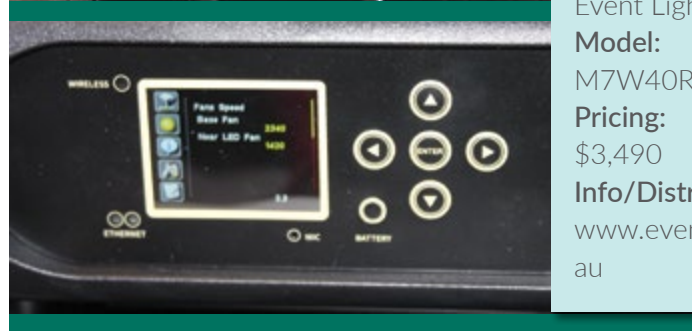
By Julius Grafton

Event Lighting are contesting the middle of the market with the M7W40RGBW – which would be better if it had a name. Like Ernie, that would be nice.

This little 12 kilogram contender has 7 Osram 40 watt LED engines, and if everything is running all at once draws 265 watts at the mains.

The zoom range is 4 to 36 degrees. It has premixed colours, mixed before the light hits the lens, avoiding chromatic aberration.

It is pixel controllable so you can control each LED



Brand:
Event Lighting
Model:
M7W40RGBW
Pricing:
\$3,490
Info/Distributor:
www.eventec.com.au

individually, to create patterns or spell things out if there is a truss load of identical units. This produces almost a gobo effect in smoke - without a gobo, as it is a wash device, not a profile.

The unit is powered by real Neutrik powerCON connectors, has 5 pin DMX connectors and ethercon as well. You can push Artnet directly into the unit – instead of chewing up a lot of DMX universes.

We looked at the spec. It claims 630 degrees of rotation, in 1.56 seconds; and 265 degree tilt in .85 seconds. It met this. The pan and tilt were reasonably quiet, as was the zoom machine.

Colours are as you'd expect from RGBW, and the colour temperature correction works adequately too.

The LCD display is good and easy to navigate around, I checked the fan display to check they were on. I couldn't get much noise of either fan, which is a good sign.

You need between 19 and 51 dmx channels, depending on how granular you want the controls. It has provision on board for a wireless module, and it plays the RDM card too.

There is a built in dmx recorder for stand alone applications, and a battery on the menu card so you can change settings or prep the unit without mains juice.

A 2 year warranty completes the picture.

SUBSCRIBE TO



PRINT & DIGITAL EDITIONS



Join the biggest network of like minded people across Australia and **NOW IT IS FREE!*** Go to www.cxnetwork.com.au and enter your details for immediate digital access to over 40 editions of CX Magazine.

PRINT SUBSCRIPTION

We are committed to print, and each month print-to-order for our paid subscribers and we mail the magazine the old way. Do this online at www.cxnetwork.com.au - OR - fill in the form below and email to office@juliusmedia.com - OR - even mail it with a cheque, to Locked Bag 30, Epping NSW 1710.

PRINT SUBSCRIPTION ORDER FORM

Name _____

Email _____

Address 1 _____

Address 2 _____

Suburb _____

State _____

Postcode _____

Trading name _____

Phone _____

Area of interest (Sound, Lighting Staging, Integration, other)

TICK ONE (Print mailed to Australia only)

- 1 Year A\$59
- 2 Years A\$99
- 3 Years A\$129

PAYMENT:

Direct debit:
BSB 032 088 A/C 232 784

- Visa Card
- Master Card

Card number: _____

Expiry Date: _____

CSV: _____

Name on card:

Card address 1 (if different to above): _____

Card address 1 (if different to above): _____

Card holder phone number (if different to above): _____

- Tick here if you need a tax invoice

**YOU ARE DOING BUSINESS WITH
JULIUSMEDIA GROUP PTY LTD, AN AUSTRALIAN
FAMILY OWNED COMPANY. PUBLISHING SINCE 1990.**



MULTI-FORMAT MATRIX SWITCHER

By Julius Grafton

Some time ago Roland got into the video control business as Edirol. These days they are using the Roland Professional A/V brand, and producing a growing family of professional switchers and mixers. Now the XS-1HD matrix switcher is here, a compact multi purpose 4 x 4 combo tool that does

many things in a competent manner. One of the virtues of Roland is that they build things very well, having a long history as a quality Japanese manufacturer.

This imbues the little XS-1HD with switchgear and buttons that feel 'broadcast right', and design features that ensure the little device will almost certainly keep on keeping on. Like isolating the RCA outputs from the main board. This is a particular concern for a product like this, which is mission critical.

The device can operate in three different modes-Split, Matrix, and Switcher. Switcher being a standard high quality (10 bit 4:4:4 colour) presentation switcher; Matrix allows any input to any output function



with a major feature being the output scalars allow you to create screen spans for video walls. Split mode has the most flexibility for compositing and allows custom screen layouts like the ticker tape, logo and PiP arrangement.

You connect 4 anything (video outputs, iphones, media servers, whatever) and send them to 4 anything screens. One of these would typically be your presentation monitor, the other 3 could be three projectors, or 3 screens together or even around a venue.



The big deal is that every input has a scalar, so whatever comes in, you can arrange it. Same deal with every output too, so you can be running different devices and screen formats for each of the four.

You can easily arrange picture in picture, and drop a logo or a ticker onto one screen in split mode. You can choose to sacrifice an output if you want to have cross dissolves when you switch between inputs. This ability is also possible in Matrix mode.

It will handle resolutions up to WUXGA/1080p.

Two-channels of line level audio input and output are provided through RCA jacks. Audio can be mixed internally with HDMI audio via the built-in mixer.

There is an audio delay feature, so when audio hits the PA before the video hits screen you can slow down the audio. On this, the Audio follow function works so as you change sources audio follows.

There is a USB port for loading still images or backing up – this is not for video streaming.

This is a versatile, bang-for-your-buck device for installed and live production applications.

Brand:
Roland
Model: XS-1HD
Pricing:
\$3,299 SSP
Info/Distributor:
<https://proav.roland.com/global/>

Acme[®]
PROFESSIONAL LIGHTING

- ▲ Discharge Moving Heads
- ▲ LED Moving Heads
- ▲ Static Wash Lights
- ▲ LED Theatre
- ▲ Stage Effects
- ▲ Controllers



3 NOW WITH
YEAR
WARRANTY

AVAILABLE EXCLUSIVELY
FROM THE ULA GROUP

**CALL TODAY
TO BOOK A DEMO**

▲ 1300 ULA GROUP



WWW.ULAGROUP.COM



ROBERT JULIAT

DALIS 862 LED FOOTLIGHT

By Julius Grafton

Many stages need footlights to up-fill the actors and gently wash shadows. Traditional tungsten footlights struggle with profile and heat. This is where the Robert Juliat Dalis 862 LED footlight comes in.

It has a lot of tricks, especially in the asymmetric department. This is where you can vary the wash up close and high, or longer range and lower. This is due to the two rows of LED's, individually controllable. Used together at a uniform level, you might find a warmer overlap at some position.

But first, the headline items. This is a multi-white device, with tunable colour temperature variable from 2,200 to 6,500 degrees K. Second, it is wholly convection cooled. Third, when everything is turned on it eats any tungsten footlight for breakfast.

Cables can be tucked away underneath. It has adjustable legs, and rib nuts for a clamp or bar hanging.

Control includes RDM which allows remote channel changes

and function monitoring on your control desk.

But it is the incremental control that is a real winner – each 1m strip is segmented into 8, 4 on the top bar; and 4 on the bottom. This allows some very subtle adjustments to suit the complexity of theatre.

Another neat feature is the inbuilt LED markers. These are a red, or blue, LED every 250mm which again are individually controlled. Markers are typically used to either prevent a performer walking off the front of the stage, or to give them a mark or position to go to.

With this, you could set a line of blue LEDs along the footlights, with one red LED as the 'go-to' position.

Like most good LED devices, it is multi-modes – with presets such as 'single dimmer' and set presents of colour temperature.

It also comes in a half sized (500mm long) model, for when your stage is not quite exactly the right width.



Brand:

Robert Juliat

Model: Dalis

862

Pricing:

\$5,544 ex gst

Product Info:

www.robertjuliat.com

Distributor:

showtech.com.au



JULY / AUGUST 2018

ENTECH
ON TOUR

ENTECH NZ RETURNS

Your one day touring tradeshow returns,
bigger and brighter than 2016!

ONE PLACE FOR AUDIO,
LIGHTING, STAGING,
VIDEO AND PRODUCTION
SUPPLIES.

UNIFYING LIVE
PRODUCTION, THEATRE,
EVENTS, INTEGRATION AND
INSTALL.

LAST TIME WE SOLD OUT -
AND EVERYONE HAD A
GREAT TIME!

BROUGHT TO YOU BY
THE CREATOR OF
ENTECH
SINCE 1994



CHRISTCHURCH AIRFORCE MUSEUM THUR 26 JULY WELLINGTON SHED 6 MON 30 JULY AUCKLAND AOTEA WED 1 AUG

ENQUIRIES: STEVE@JULIUSMEDIA.COM



Biz
Talk
October 2017



By
Julius Grafton

Sliced or Dazzled?

Get slowly baked in a dud franchise

Dominos Pizza is in trouble with its investors who loved that the stock hit \$80 a share and now cry as the stock is falling under \$40. Led by a charismatic CEO, Dominos painted a pretty picture of rising profits and expanding networks, but as always someone was paying for all this.

That someone is, as usual, the franchisee. The entrepreneurial individual who is 'having a go' and 'running their own business'. Except they are not. As discussed in these pages reasonably often, a franchise is a form of servitude, where you are completely at the mercy of the franchise system which holds enormous power over you.

Fairfax Media exposed Dominos on multiple fronts this year, most crucially that wages were being shorted with delivery drivers in particular often employed as contractors and paid per delivery. This alone should have brought a 7/11 response, where that other franchise operation is shelling out over \$100 million in back pay and penalties for its franchisee failures. It still may.

But it's the harsh treatment of Domino's franchisee's that caught my eye. According to Fairfax, Dominos have an ingenious system which locks the franchisee into a binding rock solid contract that has nifty fines for non compliance.

Take delivery times as an example. Customer complains pizza is late. Franchisee forced to supply free pizza. Too many complaints, franchisee forced to attend one day 'training' course at cost of \$1,000. More complaints? Next 'training' course is \$7,500 for five days.

Geesh those training courses must be fun. Sounds a bit like a North Korean 'instruction' camp, right?

It gets even better for head office.

Managers visit franchisee and suggest they 'split' their territory! 'You'll get faster, fresher pizza product to your area, build sales and protect your turf against competition!'

The cost for a new store is around \$600,000 and of course the shifty guys offer incentives, like a 'royalty holiday'. Not known but suspected (I suspect) is easy finance with as many personal guarantees and second mortgages as possible bundled in there. You fail, they take back the store, sell it to another chump, and you go broke.

Moving from losing your dough on a pizza shop, to something more topical here: losing your money from a lighting business. Not entertainment lighting – as we've fulminated previously, some serious fortunes started in lights. Think John Gunton (Dynalight), Richard White (Rock

Industries) and all the players in Jands. Look at the expansion of all the importers of stage lighting equipment locally, who are hiring and adding on warehouses.

No, we're talking domestic, where an outbreak of franchising is putting new and usually large lighting showrooms on a main road near you. And business is brisk, which means everyone is happy. For now.

As any thinking person would know, we are midway through a replacement boom, assisted by greater awareness of rising power bills. Every home can save serious dollars replacing 40, 60 and 100 watt lamps with 1, 3 and 5 watt LED's! Almost anyone can do the math!

So why then are Philips quitting the lighting business?

Because we're headed towards 'peak LED', and also because of downward pressure on prices out of China. Very soon now selling LED domestic product will be like selling Pizza – price driven, and by 2020 in numerical decline because most people have already got them. And they don't fail after 6 months, like regular light globes.

But that doesn't stop the optimists who sign new 5 + 5 year franchise agreements. The franchisors (network owners) must be laughing all the way to the bank.

Oh, and don't think people don't know. Remember when the CD came along and all the record shops expanded, like Sanity Music and Virgin? Then two things happened – firstly everyone was done duplicating their collections, and then the digital music thing got going.

Wanna make some REAL money? Welcome to the media business! Wait.....



ELECTRIC CHAIN HOISTS & CONTROL SYSTEMS



CHAIN-MASTER

ALWAYS A STEP AHEAD



Patented brake, friction & clutch group with independent DC brakes



High quality polyamide chain guide with special designed chain guide plate



Minimum 5 pocket chain-wheels for quiet uniform run of chain hoists

MADE IN GERMANY

QUALITY YOU CAN RELY ON!



info@ulagroup.com
ulagroup.com
f/ULA.Group
1300 ULA GROUP
1300 852 476

20 Years of **Placebo** tour

BY CAT STROM / PHOTOS: TROY CONSTABLE



The enduring British band Placebo celebrated 20 years of brash rock and roll.





The 20 Years of Placebo tour celebrates the band being at the forefront of the alternative rock movement and while they still appeared wild and youthful, the same could not be said for the crew at Sydney's Qudos arena! In fact, after an over-nighter that resulted in only two hours of sleep, thoughts of retirement were high on the agenda.

Ian Nelson has been mixing FOH for Placebo since 2001 and nowadays he tours with no one else, working at Adlib in Liverpool when the band are not on the road. However he has just turned fifty and has a two year old daughter so he'll be hanging up his headphones after this tour.

JPJ Audio were supplying most of the tour, with Ian and Bruce Johnston being long time buddies, and in Qudos they supplied an L-Acoustics K1 system with a main hang of four K1-SBs, twelve K1 with six Kara under-hangs and side hangs of V-Dosc and dV-Dosc. Twenty-four SB28 subs were left and right stacked with a centre stack in front of the stage. Left and right there were ARC infills and a row of Karas across the front of the stage. Everything was LA8 amplified.

"So far today everyone is smiling!" said Ian. "I like L-Acoustics, we have a lot of K1 and K2 at Adlib. In Europe we toured a system from a German manufacturer called Coda which was very small, compact and powerful. It worked really well for us and the main box is only 38 kilos in weight. It has phenomenal performance and saved us a vast amount of truck space."

FOH Ian ran a DiGiCo SD12 console, having started the world tour on an SD7 and switching to the SD12 for the European festival run as it is more compact.

"I didn't want to turn up at festivals with a console that had the footprint of a small town," he remarked. "The SD12 was the perfect solution for me, it's a very ergonomic console to use and it's been great."



NW GROUP
WELCOMES TO THE TEAM
HAYCOM

COMPLETE EVENT SOLUTIONS

HAYCOM TRUSTED IN EVENTS Norwest Cairellie Oceania spuglass

Sydney, Melbourne, Brisbane, Adelaide, Auckland, Wellington nwgroup.co.nz nwgroup.com.au

The band tour with sixty guitars between the three guitar players



Outboard effects included a Tube-Tech CL1B to compress Brian's vocal, a couple of TC Electronics M4000 (one used for a snare reverb and one for Brian) and a Yamaha SPX2000 for distortion on Brian's vocal in a couple of tunes.

"The Yamaha SPX is very usable for that sort of thing and I first used it when I did FOH for The Prodigy," said Ian. "Keith always liked me to distort his vocal and it was purely by accident that we had one in the rack and it's a very controllable distortion. You can imagine a vocal that is really loud in the PA and then sticking a distortion on it, it could easily go very wrong."

A Placebo performance is a big rock show and that's the vibe Ian goes for when mixing. He says that a lot of the sounds that the band produce can be quite hostile as they like a chaotic, loud sound.

"There are a lot of guitars – they tour sixty between

the three guitar players – and so there are an awful lot of effect pedals going on so a lot of what I do is controlling some of the more hostile sounds they generate," explained Ian. "I use a lot of dynamic EQ because otherwise trying to chase all the different guitars with their pedals is too much. I don't use a lot of compression and no buss compression at all, the show has to be really dynamic. There are some properly loud bits and then some quiet bits as well. Personally I think a live show needs to have that dynamic, if it's raging and loud all the time it can be a fatiguing experience for the audience."

Microphones were mostly Shure and what you would pretty much expect, except for an Audix D4 on the snare as Ian likes the warmth on the low end.

"It really gives the snare a lot of impact," he said. "I actually dial low frequency into the snare so you get a real thump off the snare drum. The other thing I do is under-mic the cymbals with Shure Beta 98 because

WE HAVE EXCITING NEWS



IS PLEASED TO ANNOUNCE THE INAUGURAL
INDUSTRY CONVENTION 4TH TO 6TH MAY 2018

www.aceta.org.au

TO BE HELD IN THE BEAUTIFUL GOURMET FOOD & WINE REGION OF WANGARATTA



TRENT O'CONNOR

IAN NELSON

for the IEMs, it's really nice to get a good image across all the cymbals by having them under-mic'd."

On the guitars Ian uses a combination of Shure Beta 181, Beta 27 and Radial JDX DI, taking those three sources to a subgroup and then mixing the show on the subgroups. Each guitar player has these three sources and then they're all individually subbed together to their own groups.

"I do dynamic EQ and a little multiband compression on the subgroup and time align the DI's back to the microphones," Ian added. "Vocal wise it's all Beta 58's - nothing too fancy. I'm very much a meat and potatoes engineer, I like to keep stuff as simple as possible. Complication just brings headaches. That combination of microphones has worked for us for quite a long time."

Everyone is on IEMs although there are two subs on stage for side fills plus the drummer has a thumper and the keyboard player has a sub behind him as he also plays bass guitar. Monitors were mixed by Finn Ragnarsson. The band purchased their own monitor gear including an Avid Profile and carry a full transformer isolated line system that tours everywhere with them.

Placebo's striking visual design was by Jvan Morandi who is well known for his original visual concepts

and has worked for Placebo since their "MEDS" album in 2006. Each time they go on the road he brings something fresh and interesting to the production visuals.

Jvan decided upon a fairly simple clean look for the stage. Described as like a lightbox but with moving image, the stage featured a large video presence which was unusual for this act. The show is very moody with a lot of back light and never any followspots. The band are often silhouetted, dark is as important as light.

Ex-pat Trent O'Connor was on the road with the band and not unexpectedly, the set up in Australia was completely different from the rest of the tour. The Robe Spiiders, BMFLs and Pointes, Kinyses system, Chauvet Rogue R1 and Claypaky Stormys were gone to be replaced by local vendor PRG with Claypaky B-EYE K20, Martin MAC Vipers, Claypaky Sharpys, MAC101s, GLP X4 impression and TMB Solaris Flares.

"It's just a case of using whatever you get wherever you get," said Trent. "We've just finished a European run of festivals and I think we had every possible mixture of light from around the world. Fortunately the Chamsys MQ500 console I'm using makes cloning very easy."

Trent is fairly recent convert to the Chamsys and he has been impressed by its performance and the support offered by the company. However he further commented that all the high end consoles on the market do the same thing and what matters is what an operator does with it. Trent runs all the show visuals from the ChamSys MQ500 including the Catalyst media server with a camera input running into it.

Fergus Noble is the touring video director for Jvan and his set up comprises one FOH long lens camera (Fuji 77x long lens, mounted on a HXC 100) operated by Justin Brown and four robotic camera's (Panasonic AW HE70 4K) on stage which are operated by Bobbi Nolevski.

Fergus also has five static cameras (Marshal CV052M) and runs everything through a BMD ATEM production studio.

Onstage, behind the semi-transparent 18m x 6m, 18 mm pitch LED screen (Roe MC-18 in Tait Towers touring frames) at the back, is 'the matrix' comprising of three trusses, each rigged with five Claypaky Sharpy, twelve Martin MAC101 fixtures and six 2-cell Moles. When these lights switch on they add a large amount of depth to the space and an additional dimension as they shoot through what initially appears to be a solid surface. The main screen is flanked either side by 4.2m x 5.4m deep, 7mm pitch Roe MC-7H screen in Acass-Systems touring frames that extend the visuals making the stage appear larger than reality. Each side screen is topped with a truss holding three Solaris Flares and a couple of 4-cell Moles.

One rear truss and a front truss all contain B-Eyes, Vipers and Solaris flares with the addition of 4-cell Moles on the front truss. Trent uses the fan effect with the rotating lens of the K20 B Eye to duplicate the

flower effect of the Robe Spiders.

On the floor upstage are eight Martin MAC Vipers, on the deck; 10 x TMB Solaris Flares which are also used for colour washing effects and back light plus eight 2-lite Moles. On the SL and SR sides of the stage on the floor are the GLP X4 impressions for low level cross lighting and effects as well as for beaming out into the audience pulling them into the stage action.

The show was heavy in smoke, even in Qudos Arena, with four Look Solutions Unique hazers and two JEM ZR33's, all with fans, allowing for some beautiful beams.

Trent and Fergus would like to thank PRG's Fergal O'Sullivan for all his help and sending out a fantastic crew; Casey Lorain (crew chief), Andy Mutton and Albert Nocum. They'd also like to mention Big Picture's Nick Hemingway for all his help and his fantastic crew as well; Philip Pieridis (crew chief), Justin Brown and Bobbi Nolevski.



Trent is a fairly recent convert to the Chamsys and he has been impressed by its performance.



ELEMENTS >

Line array technology for install or portable applications

Made in Germany

Easy Base

- 50-100 people
- Max Output 600 watts
- 2 x E 435 mid/high units
- 1 x E 110 SUB A sub
- 1 x EP 1 distance pole



Smart Base

- 100-150 People
- Max Output 2400 Watts
- 1 x E 835 mid/high unit
- 1 x EP 1 distance pole
- 1 x E 110 SUB AS sub



Line Base

- 150 - 200 People
- Max Output 2400 Watts
- 2 x E 835 mid/high units
- 1 x E 110 SUB AS sub



Big Base

- 200-250 People
- Max output 4,800 watts
- 2 x E 835 mid/high units
- 1 x E 210 SUB AS sub



To arrange a demo contact: hkaudio@cmi.com.au

THE GERMAN AUDIO STANDARD >

FIST FULL OF ROCK TOUR

BY CAT STROM / PHOTOS: DAVID YUDELL



A number of Australian rock & roll royalty gathered together to play nationally as part of the 2017 edition of A Fist Full Of Rock tour. The Hoodoo Gurus, You Am I, Jebediah and Adalita (of Magic Dirt) made their way across the country with stops in Adelaide, Melbourne, Sydney, Gold Coast and Brisbane.

Lighting was designed by Bazz Barrett who designs for the two headliner acts anyway, with lighting supplied by Chameleon Touring Systems. Bazz has been with You Am I for twenty-two years and The Hoodoo Gurus for twelve, he also used to light Magic Dirt and has done a few Jebediah shows so this tour was clearly made for him!

“Being intimately involved with every band, you get a sixth sense as to what is coming up next,” said Bazz.

On this tour he decided to go with an open white rock’n’roll look for You Am I with blasts of punchy white, some movement and just a little bit of colour. The Hoodoo Gurus get all the colour and projection with psychedelic movies melded with Bazz’s extensive media server collection.

Bazz loves to use colour in his shows, admitting that maybe he uses too much. Not all at once however and he’s not afraid to make people green!

“What’s wrong with green?” he asked. “Colour for me brings emotion and using green can be a valid thing!”

Bazz is known for filling spaces with lights incorporating the fixtures and not just their output into his design. Usually his designs are about balance rather than symmetry but for this show the rig was quite symmetrical.


“That’s mainly due to the screen formation which is not one big screen as you may think at first but rather three staggered runs of six Martin LC2140



LCD panels,” explained Bazz. “I’ve used the space in between the screens to hang the lights and that tends to make it all more symmetrical.”

Consequently each of the three trusses held six LC Panels thus making seven ‘gaps’ with a Claypaky B-EYE K20 hung dead centre and one either end of the truss, and the remaining four gaps filled with a Martin MAC101. Each truss also held seven Sunstrips mounted at unusual angles.





chameleon
TOURING SYSTEMS


LUMINAIRES
CONTROL SYSTEMS
MOVING LIGHTS
SEARCH LIGHTS

SYDNEY:
11 Percy Street
Auburn NSW 2144
Phone: 02 9643 4999

BRISBANE:
233 Lavarack Avenue
Eagle Farm QLD 4009
Phone: 07 3260 2663

www.chameleon-touring.com.au

NOW AVAILABLE FOR HIRE



RUSH
RUSH Strabo 1.6x6"

ProShow
PIXPAD

PROTEC
PATT2013

Martin

MAC Viper™
Profile
Wash DX
Performance
AirFX
Quadray

MAC Aura™
MAC 101™
MAC101CT™

CLAY PAKY
SHARPY
SHARPY WASH 330

M1™
M6™
M2Go™

grandMA - total control
grandMA 2

impression X4



Bazz is known for filling spaces with lights incorporating the fixtures and not just their output into his design. Usually his designs are about balance rather than symmetry but for this show the rig was quite symmetrical.

"I absolutely love the Sunstrips," said Bazz. "I've placed them so that they basically fan out towards the centre and I run a lot of chases with them. The MAC101 is my favourite Martin light as they remind me of a very narrow PAR that changes colour but with me, it's all about the dimmer curve. Although it's not so important with a full on rock show like this, I have just finished a Sarah Blasko tour where I needed them to fade to black gently and not just suddenly ping off. Tonight it's a bit more 'bashy' but you still want them to behave like PAR can. Raylights and PAR cans are still my favourite fixtures and if I had a 1000 raylights in the show, I'd be really happy."

Similarly, Bazz prefers the Claypaky B-EYE K20 over its' competitors because it behaves like a light and has a great dimmer curve. He says effects are effects, but the B-EYE feels like a light as he drives it from the console.

The front truss held MAC Auras; four from one side for a colour block and four from the other side for profiles. Again, these were chosen for their fading ability and richness of colour. Nine Atomic Strobes were scattered through the rig and four DF50's provided a haze heavy atmosphere.

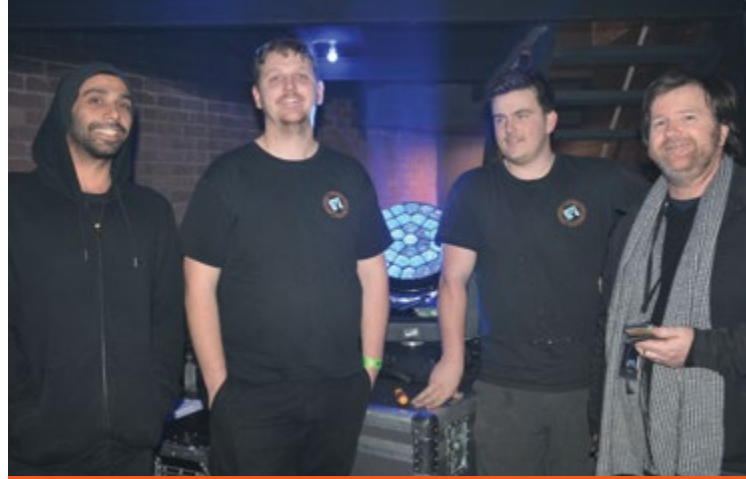
Bazz is quick to point out that the show would not be what it is without Tony Davies from Chameleon. "I first did a gig with Tony Davies in 1990 and he has been treating me like gold ever since," he said. "He gave us a great deal on the rig just to make

all of this possible. Without him we wouldn't even have half of this rig!"

Bazz provided his own console, a Chamsys Maxi Wing and Extra Wing which he has had for nearly nine years and it's still like brand new. In all of that time it has never crashed even though Bazz always runs the Beta software.

"They stopped making the Maxi Wing last year and although the new MagicQ MQ500 Stadium looks fantastic, I can't get that under my arm and on a plane," he said. "With the Maxi Wing I can program it at home, download the software for free, it has an onboard visualizer, onboard paperwork, onboard 3D views everything is there. You don't need a single light to train yourself on the console, you just need a computer and a screen. It's unreal and doesn't have a logic path that does your head in. Within three days of using my first Chamsys, I wanted to buy one. Don't get me wrong, the grandMA is a wonderful console and the Rolls Royce of lighting consoles, but I believe the Chamsys does just as much for a quarter of the price."

Bazz ran the visuals via ArKaos MediaMaster from his laptop.



Chris Masters, James Johnson,
Danyon McCue, Bazz Barrett



Bazz Barrett



Duets

TODD MCKENNEY & GEORGIE PARKER



Todd McKenney and Georgie Parker, two of Australia's most respected entertainers joined forces to bring their favourite duets to the stage for a tour somewhat obviously called 'Duets'.

Sound engineer was our own Jimmy Den-Ouden (we're not afraid of nepotism here!) who not only ran FOH but also monitors for most of the show dates. Jimmy has been working with Todd for the past year, a handy gig as Todd's shows tend to be at the weekend enabling Jimmy to also work as an AV installer during the week.

"In my infinite wisdom, somewhere along the line I agreed that running monitors from FOH would be a good option," commented Jimmy. "It started as fourteen sends but I've bumped it back to twelve, of which two are IEMs. I've done monitors from FOH before but not twelve sends worth."

Jimmy says that budget was not the primary reason for this set up, but it was actually a request from

Todd. It worked out well as the band has certain expectations, and if they don't need to explain these to a different monitor operator every gig it saves a fair bit of time.

"I'm lucky in that I can pull up a show file on the console, and have the sends most of the way there, rather than to build it from scratch every time," Jimmy said. "Fortunately once sound check is over, there is very little that changes in monitors. If it was a cue heavy show, this approach simply wouldn't work. I've got like four monitor cues where one of the backing singers comes forward to perform with Todd and Georgie, but otherwise I'm free to focus on the FOH mix."

While Jimmy toured an RF system and microphones, everything else was locally sourced. Jimmy chose an Avid Profile console which he can navigate quickly and of course, it sounds good. He does however have one particular beef with the Profile of which he has complained to Avid.



"In my infinite wisdom, somewhere along the line I agreed that running monitors from FOH would be a good option," commented Jimmy.

"It's got this feature which allows you to flip things like high pass filter and gain onto a fader," he said. "I wish they'd provide an option to disable it. Everyone I know hates it. It's a great way to land yourself in huge trouble very quickly, and it's the only real let down on an otherwise great console."

In an effort to keep case weight down Jimmy uses no external outboard, and instead carries Waves 9 on a USB stick.

"Because the vocals can range from one singer through to four vocalists singing at once, there's a wide variation in dynamic and if they're all singing together it can become a bit overbearing," explained Jimmy. "I buss all of the vocals and their associated



AXIS

DIGITAL MIXING SYSTEM

BETTER WORKFLOW THROUGH INNOVATION

- Mackie's pioneering DC16 control surface
- Unparalleled visual feedback and intuitive layout
- Full Dante connectivity with the powerful DL32R digital mixer
- The most advanced modular mixing system in its class

Cmi Audio To arrange a demonstration please contact axis@cmi.com.au



*iPads sold separately. iPad is a trademark of Apple Inc. registered in the U.S. and other countries.





reverb into a subgroup, then insert C4 across that to keep the vocals in check. It's cool - you can kind of just shape the overall vocal sound to sit where it needs to in the mix. An instance of C6 goes across the main output. There's not a lot else going on; Truverb for vocals, L1 on IEM sends. It doesn't need to be a process heavy show".

Having had problems with RF in venues on past tours, Jimmy travels with a Shure ULX-D Digital Wireless System, running four channels of wireless, and PSM1000 IEMs. Jimmy uses wireless Workbench software and an Apple Airport for advanced frequency coordination, monitoring, and control from FOH during the show.

The Shure ULX-D had a combination of KSM8 and KSM9 heads on them with Jimmy saying he really liked the KSM8 head he used for Todd and the hard-wired KSM8 used for the bass player.

"It works well for Todd who has a very powerful voice and when he's belting it out, he will back off mic," said Jimmy. "The KSM8 doesn't change tonally, there's no proximity effect. Similarly our bass player can sing low stuff right up to big falsetto - the KSM8 picks up the warmth of the low stuff but it doesn't over-hype the top end."

Other microphones included Audix D6 on kick, i5 on horns and guitar, DPA 4099s on drums, and a simple pair of SM57s for congas. Jimmy says "I tried a few different mics on percussion, but spill was a major issue - the congas really need to lead it and the 57s were the trick."

The stage has a lot of wedges with keyboard, guitar, backing vocal, bass/synth, drums, and percussion all having their own. Todd and Georgie are normally positioned downstage centre but occasionally they perform on a central riser between drums and percussion, so there are wedges up there too.

"It's a lot of sound off stage!" admitted Jimmy. "We don't always have the same brand of wedges but I am pretty specific about what's acceptable and what's not. They need to be a concert grade wedge like an M4 or 12AM. I don't want to waste time trying to make a crappy wedge sound better than it is."

The tour utilized in-house PA systems, all of which Jimmy said had all been good. "On the whole I've had great support from the in-house production techs, which has made a huge difference."



Jimmy stated that the biggest challenge for him was vocal intelligibility



Jimmy stated that the biggest challenge for him was vocal intelligibility and so knowing Todd's audience, he mixed the show similar to a cabaret show. With so much sound coming off stage, he busses only the vocal group into front-fill speakers to cover the front seating rows.

"The people sitting in those front seats are the fans who got in earliest to buy their tickets, so you really have to look after them," he added. "First and foremost they want to hear the voices, so that's what you have to deliver."



Jimmy chose an Avid Profile console which he can navigate quickly and of course, it sounds good.

Parallel compression is neither complicated nor scary, and it's one of the most important tools in a mix engineer's arsenal. With the world seemingly obsessed with heavily slammed digital mixes it's crucial for mix engineers – whether they like it or not – to compress audio signals to unprecedented levels. Here's how.



LISTEN HERE

THE PARALLEL UNIVERSE

ANDY STEWART

No matter how much is written about it or how often the enlightened try to impart their wisdom, compression remains a concept baffling to engineers of all persuasions and levels of experience. Some prefer to avoid it at all costs rather than get it wrong, such is their level of anxiety when faced with those dreaded knobs – attack and release.

But to avoid compression altogether in this day and age is a big mistake, arguably one of the biggest you can make. Without it, most mixes simply wouldn't compete a damn in the modern world.

The only way to achieve relatively 'loud' mixes is to compress sounds all the way down the line: individual tracks, groups and mix buses in combination. It's unavoidable. If you don't you'll leave the mastering engineer no choice but to somehow find 20+dB of dynamic range reduction to make your mix comparable to the millions of songs competing for listeners. By the time this has been achieved, some mixes will sound nothing like they did going in.

THE COMPRESSION LOOP

Parallel compression is another way to reduce the dynamic range

of your mixes that's altogether different from compressing individual channels, groups or the mix bus 'from the top down'. But even more so than compression, parallel compression ratchets up the fear of gain reduction in nervous minds to a whole new level of angst.

Compression feeding into compression? For some, it's a concept just too far-fetched and scary to comprehend let alone deploy in a mix.

But it needn't be like this.

Actually parallel compression is easy, and a fantastic way for the feint hearted to get to grips with their compression demons once and for all. It's also relatively forgiving for the simple reason that the settings you establish on a parallel compressor only work on a 'submix' of the music, rather than

directly on the main output signal. Let me explain.

GROUND-UP POWER & EXCITEMENT

A stereo mix that includes a parallel submix (sometimes called a sidechain) of any combination of instruments can often achieve a 'louder', less dynamic yet more exiting mix outcome than ones that don't.

Setting up a parallel mix is easy – it's essentially no different to establishing an effects send/return, and we all understand how they work. Simply choose a stereo send via an auxillary output and feed whatever ingredients you like into a stereo compressor. The idea here being that you generally give the signals feeding into this compressor a bit of a hiding. Don't be shy or timid with

it now; you want the sound of the music through this parallel compressor to sound pretty outrageous. If you're working on a song that needs attitude, this is where you're going to find it. And sometimes conventional settings don't matter so much; compression artefacts are welcome here!

Now return the output of this compressor back into your console on a stereo fader (or two mono faders). That's it, you're done. Simple as that. And people think parallel compression is hard?

All you do now is push the fader up and down until you like the effect of your more outrageously compressed signal mixing back into the stereo mix bus output.

In this sense the parallel mix compressor behaves just like another instrument – more fader adds more attitude etc – only this one is all about filling the mix up with density, excitement, spatial definition and power without things getting appreciably louder.

Depending on the compressor's tone – all compressors have them – good parallel compression will add strength to your mix, bringing it to life in ways you couldn't imagine crafting solely with 'top down' compressors or equalisation.

What I love most about parallel compression, even when it's being fed the full gamut of instruments, is that you can simultaneously add excitement and attitude to the stereo mix whilst controlling the dynamic. It's the perfect panacea for dull, murky or flabby mixes that otherwise refuse to come to life. Trying to achieve this outcome solely with 'top down' compression often has

the opposite effect. Things start to sound dull, flattened and less impactful because the compressor is working hardest on the loudest signals.

With parallel compression you can imbue your mix with excitement from the ground up, adding power and sustain to things like snares, clarity and bombast to room ambiences, and density to sounds hidden just behind the transients of the music. The transient clarity of instruments remains mostly unaffected because you're essentially leaving them alone, only now they're not so far above the rest of the audio content because you've pushed more of that up from beneath.

Parallel compression has multiple two-fold benefits: you get clarity and power, apparent dynamism from compression, depth perception from dynamic range reduction, sustain and strength without turning things up, and that's just for starters.

For newcomers to the process, parallel compression is like a magic show. Things happen that you didn't expect, and some of the benefits are counter-intuitive, most notably that power, clarity and depth perception are all achieved by flattening the dynamic range. Crazy.

Now I know all this preaching doesn't necessarily convince anyone to go forth and patch in a parallel compressor every time they mix, and I concede that we've heard this all before. But while this might sound complicated and esoteric, I assure you it isn't. Some engineers like to maintain a smokescreen around this technique because it

makes them look clever, but in some ways parallel compression is easier than finessing a mix bus compressor on its own.

So if you can find a way to dispense with the notion that parallel compression isn't for you because it's too complicated or only for commercial rock records, it's then simply a matter of giving it a go to see what affect it will have on your track.

CHOOSING THE INGREDIENTS

The question then is simply what to add to the parallel mix bus. The best way to begin your new life with parallel compression is by not thinking too much about it. Let the music tell you what it needs, and by that I mean, start with everything in, push the parallel compressor's fader return up and just listen to its affect on the music. If something sounds much better with the parallel compressor pushed up, then great, leave it in. Conversely, if a sound in your parallel return makes an instrument seem too distorted, shrill or loud, either back it off in the send mix or ditch it from the send altogether. It won't take you long to realise what works and what doesn't, and before you know it you'll be an expert.

As with every aspect of audio mixing, it's not about having all the answers before you delve into a new technique, it's about having the courage to dive in and see what happens. Getting it wrong leads to getting it right. Listening is the real trick and being convinced that something sounds better is the only true test of whether something is required or not.



Andy Stewart owns and operates The Mill in the hills of Bass Coast in Victoria. He's happy to respond to any pleas for recording or mixing help... contact him at: andy@themillstudio.com.au



A Vital New Resource is
set to
Indelibly
Impact the
Industry Calendar

And We Won't Look Back

For some time, ACETA has been reporting the development of the inaugural industry convention initiative. The point has now been reached where core aspects are finalised and in the weeks ahead comprehensive details, including format and program content will be announced to expedite delegate registration. An active peak body enables industry to take control of its own destiny, you could rightly say that development, well-being and prosperity is in our own hands, therefore the ideal facilitating forum is indeed the convention. We are at the dawn of a potent new force in our industry, one that represents opportunity for every participant to invest in their personal and corporate future in an environment never before available, and a resource only possible in the power of a progressive, determined and unified industry, exciting yes, compelling definitely.

• WHO SHOULD ATTEND

The convention is structured to meet the needs of importers, exporters and service providers in every entertainment technology industry sector, be they a one-person operation or large corporation. Attendance is open to industry organisations with subsidised delegate fees for ACETA members and associate members. Additional benefit will be achieved by organisations sending members of their management structure as it is an ideal opportunity for corporate team building. In addition, the significant amount and variety of subject matter and resource material presented at the convention will provide impetus for ongoing in-house development across many streams including, sales, marketing, advertising, education, planning, administration, governance, restructure and funding to name but a few. By virtue of the convention social program and the regions many

attractions, it is encouraged and ideally suited for partners to accompany delegates.

• WHY ATTEND

Simple, it will be all things to all people who care to seize the unique opportunity, remember no one but our own industry can present such an occasion. The inaugural convention will be experienced in a work hard, play hard environment, with a cram packed program of events, none of which is mandatory, therefore participation can be tailored to suit your own needs. The work program is aimed at personal, corporate and industry development with a focus on addressing the commercial landscape of the future. The normal work day environment of stress and pressure will be alleviated over this special

May 2018

The inaugural convention details are as follows;

Dates: Friday 4th – Sunday 6th of May 2018

Where: The North East Victorian City of Wangaratta

Venue: The Gateway Hotel

three-day occasion, by virtue of the idyllic convention setting and the planned social events, which include casual and more formal opportunities. Needless to say, with the industry in one place, over several days, and not an order book in sight, the opportunity for networking is manifest. Yes, the idea is to have a fun, refreshing experience, then depart feeling informed and inspired.

• CONVENTION PROGRAM

We are satisfied that the expressed needs of the industry have been captured in the presentation of the convention program, one which is compelling, relevant and inspired by many who took the time to request and suggest. A common sentiment was that seminars and workshops be led by skilled and proven achievers, successful in the practise of what they preach, in preference to pop-star presenters or professional circuit speakers. This consensus has been applied in the realisation of a balanced roster of industry and non-industry skill across a broad range of subject matter.

There will be two plenary sessions, one at the start and one at the conclusion of the convention. Over Saturday the 5th and Sunday the 6th May 2018, 17 seminars and 3 workshops will be presented by a diverse range of individuals qualified in their subject matter that will include:

Media both now and in the future; Product Compliance and the Digital Dividend conducted by the ACMA; Corporate Strategic Planning; Leadership Mentoring; Industry and Venue Safety; The Economy-Today and Tomorrow; Facilitating Corporate Change (Amalgamation, Acquisition, Resource Sharing); Self-regulation/ accreditation/certification/The ACETA Card; Interview Techniques for Positive Outcomes; Contract Law/Digital Signatures; E-commerce; The Personal Property Security Register (PPRS); Agreements; Corporate OHS; Employment Contracts; Foreign Currency Trade-The Inside Story; Business Re-location-to a lower cost region; Export Assistance; Importer Workshop; Exporter Workshop; Service Provider Workshop.

A number of Social Activities have been arranged and will include: A golf day on Friday the 4th May, followed by a late afternoon civic function and wine tasting sponsored by the Glenrowan Vignerons Association. On the evening of Saturday, the 5th May, a Gala Industry Dinner Dance will be held featuring a gourmet 4 course dinner, an extensive selection of regional wines underpinned by a diverse array of quality live music. Please note; this is a dress to impress type of occasion and will be held in the Gateway Hotel Ballroom.

The ACETA Annual General Meeting will be at 5.00pm on Saturday evening the 5th May.

It is interesting to note how much easier many things are and how they fall in to place more seamlessly in a shared vision.

All the best
Frank Hinton
 President ACETA

ChamSys

Inspiring Performance



NEW

Magic MQ500 Stadium

Designed to operate at the highest level of show control!

- Dual full HD 15" multi-touch screens
- 200 universes direct from the console (Licensed above 64)
- Inbuilt MagicVis Visualiser with full rendering of beams and gobos
- Inbuilt MagicHD Media Player for pixel mapping onto 200 universes
- Playback section with 30 Playbacks
- 12 multi purpose Macro/Exe/Playbacks
- 8 encoder wheels, 18 faders
- Inbuilt UPS
- Network Switch with 4 Ethercon ports
- 4 DMX ports
- 4 USBs (2 locking)
- MIDI in and out

Now with optional MagicQ Wing Stadium



info@ulagroup.com
 ulagroup.com
 f/ULA.Group
 1300 ULA GROUP
 1300 852 476



BAND PA SYSTEMS, VOCAL PA SYSTEMS, LIGHTS

Pick up and do it yourself, or Delivered, Set up and Operated by experienced Crew.

Mark Barry; (03) 9889 1999 or 0419 993 966

www.bssound.com.au
mark@bssound.com.au



You have tried the 'Light & Fluffy' Cloud Rental Management Software...

But Serious Business Deserves Serious Software!

I need a system to help manage thousands of rental assets, print hundreds of quotes and invoices a month, schedule cross hires, branch to branch transfers, technicians, trucks and purchase orders. I need to be able to schedule equipment using "First Come First Served". I need to analyse profitability before I quote. Up time is critical. The system I need must be intuitive and easy to use with backup service when and if we need it. It needs to be tried and proven by companies similar in size and structure to ours - I need RentalPoint Software!

RentalPoint
www.rentp.com | sales@rentp.com

EVERY WEDNESDAY LUNCHTIME we email

PRO TECH news

From Juliusmedia Group + CX Network

to industry people everywhere. Get the latest NEWS, VIEWS, and JOBS direct to your email box. Register at juliusmedia.com

ADVERTISER INDEX **CX 130 OCT 2017** (+)

ACETA	49	NW Group	47
Backdrops Fantastic	29, 35	PAVT	13
BS Sound	64	PROtech News	33
Chameleon Touring Systems	53	Rentalpoint	64
CMI	FC, 31, 51, 57	Riedel	19
DGX	25	Sennheiser	5
ENTECH 2018	IBC	Show Technology	15
ENTECH NZ 2018	43	Subscriptions	39
Entertainment Assist	64	TAG	7
Hills	23	Techbox	33
Jands	3	The Look	37
NAS	IFC	The P.A. People	27
		ULA	41, 45, 63, BC



Are you concerned about your mate's mental health?

FACT: Most Australian tech crew and roadies have attempted or considered suicide¹!

Support those around you and register for free mental health training

www.entertainmentassist.org.au
 Supporting the mental health of Australian entertainment industry workers

ENTERTAINMENT ASSIST
 Passion, Pride, Pitfalls Dec 2014

DUNNCAN

Fry



Sounds Like Teen Spirit Pt 2 - Sounds more like a Can of Worms!

Computers creating music,
computers driving cars.
Houston, **we have a problem**



Regular readers of this column (Who they? Ed) may remember that last month's edition discussed the imminent commercial appearance of a new musical phenomenon - the computer generated hit song. One that was written, performed, produced and distributed by a computer and then paid for by another computer - for your playlist, having thoroughly analysed your musical tastes based on what you've bought before.

All done without any human input at all, apart from someone switching on the computer! And that can be done automatically by a timer.

Having a bit of a contrarian mindset, the following question struck me: 'who owns the copyright to a computer generated song?'

Hmm, a good question. And surprisingly enough I'm not the first person to ask it.

A quick internet search provided an earliest asking date of 2007, when BCS, the Chartered Institute for IT in the UK asked the question, as well the following multiple choice question: 'Is it the music software vendor, the software user, or the software program itself?'

In this case the answer provided by the presenter, David Harvey (CTO of Sibelius Software), was - the

copyright belongs to the software user! Sibelius is a leading music notation program, so no surprises there! Others take the view that despite the software, the computer itself is the actual creator of the song, and, all things being equal, is entitled to all royalties the song earns.

This is the vexing question that is bothering many members of the legal profession worldwide, because the truth is, all things are NOT equal, and there will need to be a major change in Copyright laws for it to happen.

Steve Shlackman, in the artlawjournal.com, discussing a computer generated painting in the style of Rembrandt, says,

'The Copyright Act explicitly addresses the issue of non-humans and copyright protection here: 503.03(a) Works-not originated by a human author.'

'In order to be entitled to copyright registration, a work must be the product of human authorship. Works produced by mechanical processes or random selection without any contribution by a human author are not registrable.'

He goes on to say that we instinctively know that non-humans shouldn't be able to hold a copyright until we have sentient artificial intelligence, because they have no way of enforcing their rights or stop others

Steve is discussing art in this case, but a song is a creative work, so should we apply the same arguments or not? Are computers now becoming sentient, with the 'capacity to feel, perceive, or experience subjectively?' (wikipedia definition). Some people think that they are. As with many things in life, though, this may well depend on who has the money for the best lawyers! For example, David Slater, a photographer, had his camera stolen in Indonesia by a Macaque monkey back in 2013. The monkey began pressing buttons on the camera and accidentally took a series of selfies. When the camera was returned, Slater published the pictures and claimed their copyright. PETA (People for the Ethical Treatment of Animals) sued him on behalf of Naruto, the Macaque, who they claimed was the copyright owner!

The judge eventually knocked back the case, but it may become the first of many such lawsuits. Perhaps from 'Lawyers for the Financial Benefit of Themselves.' Next case, your Honour... Self-driving cars versus the General Population.

We hear an awful lot about self-driving cars these days, or Autonomous (definition: self-controlling) cars as they are currently known. Well, the car as an entity may be sold as self-controlling, but when you get right down to the nitty gritty it is a car controlled by a computer, instead of a person.

People with a vested interest in these cars - the car makers, for one, like to tell us that they are just around the corner. Which they might be, providing the car-makers, the law-makers, and most of all the insurance companies, can work out who is actually in control of the vehicle.

Under current laws this can only be a person, not a computer. 'The computer crashed the car' will not be a valid defence! Who is going to insure these cars, who is going to be the sue-able entity that can be charged with crashing the car? Microsoft? Intel? Apple? Google? I don't think so. So many questions, and so few answers! Most likely it will end up being the person who registered the car, since until the law changes, that can only be done by a person, not a computer.

So the registree of the car is going to end up as the person at fault, even if they have been quite legally lounging in their seat reading the paper, having had nothing to do with the car's actual driving. How on earth are they going to get insurance to cover this? And how much will it cost?

To the best of my knowledge I haven't seen or heard

any discussion of these points, even though they go to the very heart of the self-driving concept. Self-aware computers are on their way at a great rate of knots, but there is a huge difference between having a computer write a song and having one drive you around at up to 100 kilometres an hour!

If this doesn't have fuckup written all over it I don't know what has! This whole can of worms has the possibility of keeping several armies of lawyers busy for a whole generation or two.

Because as always, it ends up being all about the money. Who pays, who gets paid, who doesn't and who didn't. A circular argument that will need far better politicians and law-makers than we currently have.

Will the computer end up owning the song it has just created (probably not) or the computer owning the new Rembrandt it has just painted (probably not, also). Or the one that has just written the 'new' Shakespeare / Kit Marlowe play by studying the writing style of all the other plays. Hmm - maybe! Failed English Lit students may well say that it couldn't do a worse job!

If Cedric or Cersei the Sentient Computer finally gets to own its compositions, plus singing or playing royalties, producers fees, etc. then, as Don McLean sings, then forget Buddy Holly - THIS will truly be the day the music dies.

Perhaps sometime in the future, we'll all commute into work in our autonomous self-driving cars, listening to songs written by software programs and performed by computers. Unless of course, we work in the music biz.

Because we won't have a job to go to!

Postscript

A far more rational and in-depth analysis of the legal issues involved in all this can be found at the following websites:

<https://artlawjournal.com/the-next-rembrandt-who-holds-the-copyright-in-computer-generated-art/>

<https://artlawjournal.com/peta-sues-over-monkey-selfie/>

Or, just type "who owns the copyright to a computer generated song?" into any search engine and see what pops up! Be careful though. George Orwell's Big Brother (a.k.a. Google) might be watching you!





**REGISTRATION
OPENS
DEC 1**

ENTECH AUSTRALIA

Touring February - March 2018

FREE TRADESHOW, OPEN AT 11AM

AUSTRALIA'S FIRST AND BIGGEST PA DEMO! 1PM AND 3PM

AUSTRALIA'S BEST LIGHTING DEMO! 12PM AND 2PM

**BIGGEST EVER PRIZE DRAWS!
1.50PM, 2.50PM, 3.50PM, 4.50PM,
5.50PM**

**50% MORE HAPPY HOUR,
FROM 4.30PM UNTIL 6PM**

BRISBANE

TUESDAY 20 FEBRUARY
ROYAL INTERNATIONAL
CONVENTION CENTRE

SYDNEY

THURSDAY 22 FEBRUARY
ROYAL RANDWICK
GRANDSTAND

MELBOURNE

TUESDAY 27 FEBRUARY
NEW VENUE: CROWN
CONFERENCE CENTRE

ADELAIDE

THURSDAY 1 MARCH
ADELAIDE CONVENTION
CENTRE

PERTH

WEDNESDAY 7 MARCH
NEW VENUE: PERTH
CONVENTION CENTRE

VUEPIX®

LEADERS IN LED SCREEN TECHNOLOGY

OVER 5,600m²
OF SCREENS



Tomorrowland Festival 2017



X-Factor Australia & New Zealand



Australian Open 2017



Cisco Live ANZ 2017



DESIGNED & ENGINEERED



SPECIFICALLY FOR TOURING
& RENTAL MARKETS

- Superb visual performance in any light condition
- High refresh rate & excellent grey scale levels
- High contrast & wide colour gamut
- Extra features for quick and easy installation
- Straight or curved angling systems
- Full accessories range

1800 VUEPIX

INFO@VUEPIX.TV

WWW.VUEPIX.TV

DEMO A VUEPIX LED
DISPLAY TODAY!