

ANDRE THE GIANT



I'll admit I'd not heard of Andre Rieu before the Dutch violinist and conductor wheeled his Viennese juggernaut into town. His World Stadium Tour traipsed through the eastern capitals back in November with an entire mock up of the Viennese Schoenbrunn Palace, complete with golden chandeliers, fountains and 600 square metres of ice skating rink.

The set was an ambitious logistical exercise, taking around 220 shipping containers to get the rig from Holland to Australia – one wonders if this wasn't a typo on a shipping document, and the whole shebang was meant to end up in Austria. With 12-tonnes of audio equipment behind the rig and around 500 staff and performers, one wonders if it was really worth it. But then, with 1.8 million CD and DVD sales in this country alone, Andre knew his audiences were gagging for a taste of his romantic interpretations

of an evening in the limelight of the Viennese Royals' palace. And to be honest we've got to give the guy some kudos. Anyone with the smarts to release interpretations of Happy Birthday and Waltzing Matilda has got to be onto something – no writing royalties to worry about there. Just buckets of CD sales to pop into his already bulging swag. Not to mention the \$2500 tickets that granted access to a personal after-show meeting with the conductor for you and your incurably romantic significant other (take me to the moon!). What's more, tickets to the actual show had to be purchased separately. So as much as I would have found prancing about to the Blue Danube to be an utter waste of an evening, at least we all know what to grab for next year's Mother's Day gift. There's a new Andre the Giant – Andre Rieu, king of the waltz!  
Brad Watts



D&B – FAITHFUL & TRUE

One Community Church is a brand new church in Melbourne's east. It unashamedly looks much like a shopping mall, and seats around 500 in the main auditorium. Its tilt slab construction presents some awkward acoustic anomalies when it comes to addressing the needs of a modern form of worship – namely loud rock music. Dr Audio competently took care of the full audiovisual install, headed up by Jordan Mitchell.

The final installation is based on d&b's Qi-Series installation loudspeakers, comprising Qi1s with Qi subs and E3s as front fills. The system is driven by d&b's D12 and E-PAC amplifiers that are controlled remotely using R1 remote control software. Roger Bently from OCC managed the project on behalf of the church, "We've been very pleased with the work provided by Dr Audio. As for the sound system, Tim Keating & Joe Tular who train our operators have told me their job is made easy, the PA gives such faithful and true reproduction."

National Audio: 1800 441 440 or [www.nationalaudio.com.au](http://www.nationalaudio.com.au)  
Dr Audio: (03) 9422 1111



DB'S ACTIVE DVX

DB Technologies' DVX series of active speakers have landed in Australia. The DVX series pairs dB Technologies' new digipro power amp technology and top-notch RCF neodymium speakers to maximise sound pressure, performance and response. Boasting an impressive feature set comprising high quality input board, multifunctional birch multiplex housings equipped with rigging points and rails, flexible configuration options, and an unrivalled price-to-performance ratio, DVX systems look to be well-suited to a wide array of applications. Pricing starts from \$2495.

CMI Music & Audio:  
(03) 9315 2244 or [www.cmi.com.au](http://www.cmi.com.au)



REDECORATED CROWNS

Crown International's Macro-Tech Series has long been seen as the cream of amplification. The range was recently 'refreshed', and the new models are now available in Australia. Comprised of three models – the MA-5000i, MA-9000i and MA12000i – the Macro-Tech i-Series builds upon its predecessor by incorporating Crown's Class-I circuitry, which efficiently delivers greater power while reducing overall amplifier weight by more than half. The new line up is equipped with Status, Fault, and Load monitoring via standard Ethernet and Harman Pro's HiQnet. Furthermore, a universal power-corrected power supply ensures that the new models can be used worldwide. As is the case with all Crown amplifiers, the Macro-Tech i-Series is backed by the manufacturer's three-year, fully transferable warranty.

Jands: (02) 9582 0909 or [info@jands.com.au](mailto:info@jands.com.au)



EV RECREATES PL SERIES

Inspired by the PL range of the 1970s, the Electro-Voice 2008 PL Series features a non-reflective textured satin finish, fine mesh Memraflex grilles, shock-mounted capsules, and polar patterns chosen to minimise off-axis 'complications'.

Vocal models include the entry-level PL24 and PL24S (switched version), the PL44 dynamic supercardioid, the dynamic supercardioid PL80a and the PL80c, sporting the 'Classic' PL finish reminiscent of the PL80 from years ago. The condenser cardioid PL84 and PL84S complete the vocal range. Instrument oriented mics include a dynamic supercardioid PL33 kick drum microphone, the dynamic supercardioid PL35, designed for tom and snare miking, with a design that eliminates the need for right-angle XLR connectors. Rounding out the instrument lineup is the PL37 small diaphragm condenser cardioid.

Bosch Communications Systems:  
(02) 9683 4752 or [stsales@au.bosch.com](mailto:stsales@au.bosch.com)

THE MAKING OF AUSTRALIA



With a \$150m budget, a cast featuring a who's who of Australian actors, and three local post houses getting in on the act, Baz Luhrmann's film, *Australia*, is officially the most expensive and biggest Australian film to date. But more money doesn't necessarily mean more time, as the country's post-production industry found out – buzzing with Baz and 'chasing the cut' every step of the way. "The real act of making the movie happens when you bring together all those disparate pieces – the film, how you will use music, the sound, how you will structure it and how you will restructure it," said Luhrmann. And restructure it they did. "Hugh Jackman was in town for re-shoots so we recorded ADR for a particular scene," informed Soundfirm's ADR Recordist Andy Wright. "The next day they re-shot the whole scene." Wright recorded the ADR using a Neumann KMR81 microphone and a Presonus MP20 mic preamp, into an Apogee Rosetta 800 at

24-bit/48k feeding Pyramix. He also used a Smart AV Post 8 console, JBL monitors, and ran the pictures through a Fairlight Pyxis system. There were a lot of technical issues with the location recordings for voice, so actors were brought in to re-record their dialogue on a line-by-line basis. Wright even hooked up ISDN lines for audio and video so Kidman could do her bits from overseas. Depending on the actor, Wright used both the sync method and parrot fashion ADR processes. The sync method involves the actor trying to match their speech as closely as possible to their lips on screen. While the parrot fashion entails getting the actor to repeat the original line straight after hearing it, with no visual. Supervising Sound Editor/Sound Designer, Wayne Pashley, owner of Big Bang Sound Design, dealt directly with the cast and worked in the room with the performers while Wright recorded the ADR, in a directorial capacity.

Another challenge that faced Pashley was trying to stay true to the indigenous regional dialects of the time. "The language is Mirrawong and there are only about 20 people in the world who can still speak it," Pashley said. "We had a lot of help from the Kununurra language centre which provided advisors to help teach the cast how to speak it. Also, David Gulpilli's character King George spoke Arnhem so all of the chanting and indigenous songs had to be re-recorded in Arnhem." For sound effects Pashley went on location in the Kununurra region with a SoundField four-capsule B-Format 5.1 surround field microphone and Sound Devices 744T four-track recorder. "I captured these great Australian sounds and brought them back into ProTools," Pashley said. "Using the mic's surround zone software, I could process the recordings into any format: stereo, 7.1, etc and create the sound library."

Supervising Music Editor, Simon Leadley, head engineer and partner at Trackdown, was responsible for liaising with Australian composer, David Hirschfelder, music supervisor Anton Monstead, as well as working with Shawn Murphy to score and record the orchestra. "Luhrmann likes to work in a creative and fluid way and this challenges traditional workflows," said Leadley. "We had all aspects of the music production process happening at once in an effort to keep

up. We were recording orchestras on the sound stage here at Trackdown on ProTools, mixing audio at the Sydney Opera House on a Euphonix console and Hirschfelder was working on a Logic system. It was quite an involved process." The post-production for the film was completed the day before the world premiere, a tribute to the world-class talent in the local film and audio post-production industry. *Stephen Bruel*

