



# Gone South for the Autumn



Incubus



Something for Kate

On a typical Hobart autumn day (warm and sunny, except for a couple of short downpours) some of Australia's most popular bands gathered at the TCA cricket ground for Gone South, Tasmania's one day rock festival. In addition to the nine Tassie bands that kicked off the day, Grinspoon, Killing Heidi, Machine Gun Fellatio, Something For Kate and Sonic Animation were all there, along with Incubus from the US. Killing Heidi were a last minute inclusion in the line-up, when headliners silverchair were forced to withdraw due to the illness of vocalist Daniel Johns.

Hobart's Production Works, who also provided the PA, handled the technical production for the festival. The stage was based around an Orbit self-supporting structure, with a 20-metre proscenium opening, from Edwin Shirley Staging. In addition to providing a covered performing space and suspension points for overhead rigging, the staging system included

separate equipment room/workshop spaces for lighting and sound.

The lighting system for the festival was based on a design supplied by Hugh Taranto, LD of headline act, silverchair, together with input from Graham Jelly, who was looking after the Incubus tour. By the time Kait Hall, LD for Killing Heidi, learned of the band's last-minute inclusion in the festival, the lighting system had already been prepped at Phaseshift, and was on its way across Bass Strait aboard the Sprit of Tasmania. "It's going to be a bit of a challenge to put our show together in the time available", admitted Kait as the rig was going up.

The three-truss lighting rig consisted of 48 x VN5P 110v PAR64 cans, 24 x MFL 110v PAR64 cans, 8 x Strand SL15/32 zoom profiles, 12 x Martin MAC600 fresnels, 12 x Martin MAC500 profiles, and 12 x two-



**Anthony Petruzio**



**Chad Spencer**



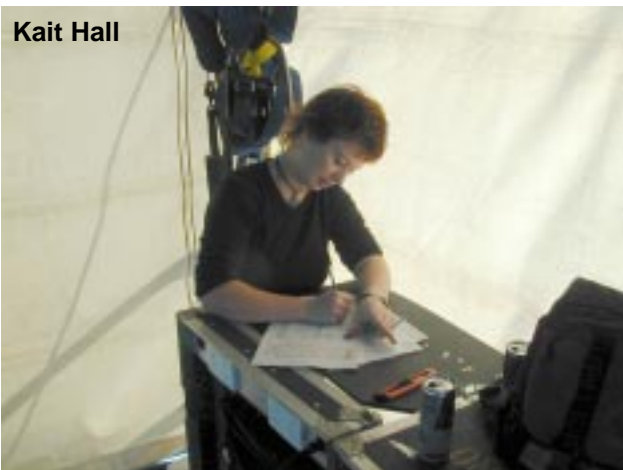
way 650w molefays. Dimmers were a 48way LSC ePro touring rack, supplemented by a further 24 channels of LSC dimmers, in an auxiliary rack. The production control console was a Jands Echelon 1000 (Hog 1000). This was augmented with a Deltatronics Focus 60 wireless remote for focussing the dimmed luminaires, and a Palm computer based Handshake controller, from HighEnd Systems, for setting up the robotics. The system was installed under the supervision of Phaseshift's Stuart James and Chad Spencer.

With only one night available to plot and program the system, an RCD circuit breaker on the generator set that needed a good talking to, and four LD's with acts to programme: time on the console was at a premium. Chad Spencer was running Something for Kate,

Anthony Petruzio lighting Grinspoon, Graham Jelly was with Incubus, and Kait Hall was closing with Killing Heidi. Fortunately Anthony Petruzio had brought his Hog PC, and after a short time on the live console, was able to head back to his (warmer and drier) hotel room, where he programmed Grinspoon's set on his notebook computer.

On the day, some 13,000 punters turned out for a very well received show (that's the equivalent of 500,000 at a gig in Sydney). Some rain during Something for Kate's performance may have slightly dampened a MAC600 on the edge of stage, but it had no discernable effect on the enthusiasm of the audience for a gig that looks set to become an annual event.

**Kait Hall**



**Focus 60**

