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<http://www.msli.com/marketing/pr/JudithWrightCentre.zip>

## **Meyer Sound Makes Flexible Solution for Versatile Judith Wright Centre**

The Judith Wright Centre of Contemporary Arts (JWC) in Brisbane is a partnership between the state government of Queensland, Australia, and a set of seven contemporary arts organizations whose interests span contemporary dance and music, visual arts, chamber circus, multimedia, indigenous theatre, youth arts, and film. To serve this eclectic mixture, JWC's main performance space is designed for easy configuration into alternate physical arrangements, and it requires a sound system that is no less versatile.

"We needed a system that is capable of being subtle and transparent, but can also punch it out when necessary," says technical manager Donald Mackenzie. The result is a self-powered Meyer Sound line array system that can be rapidly tailored to meet a wide variety of reinforcement needs.

Built in a former office supply warehouse, the JWC complex now houses not only the performance space, but also an art gallery, artist studios, a screening room, administration and storage facilities, workshops, and theatre, music, dance, and circus rehearsal spaces. The performance space hosts plays, symposiums and seminars, product launches, poetry festivals, dance, film screenings, circus, musical performances, and various multimedia events. "Musically we have to accommodate anything from a capella, classical Indian, flamenco guitar combos, and string quartets to blues/roots, rock/pop or electronic/DJ based outfits," Mackenzie details.

The room is rectangular with tiered seating for 200 people covering about half the area. The balance is flat floor. In theatre mode, this open area is largely covered by a stage and the side walls draped. In cabaret mode, the floor area is mostly covered with cafe tables and chairs seating another 100 people, with a small stage set up against the back wall.

"Due to the different operating modes necessary in the space, we needed more than just a set of speakers," explains Mackenzie "We also needed the ability to confidently make alterations to these room modes at the last minute, and to be able to make accurate acoustic analysis of our situation." Rigging was also critical, as the multipurpose nature of the space requires that loudspeaker rigging must sometimes come second to the rigging requirements of the client, such as for circus performances. This dictates that moving loudspeakers to different positions must be a relatively painless process.

According to Mackenzie, the support, service, and training provided by Meyer Sound were also critical considerations. "As we looked into the options available to meet our requirements, it very quickly became apparent that Meyer Sound would be able to provide a package that future-proofed our investment," he says.

“The system must be easily reconfigured into the very different geometries of the two room modes,” elucidates system designer Harley Richardson of Meyer Sound Australia, “but also be adaptable enough to handle other sound system design requirements. A compact line array was the obvious choice for such a versatile room.” Meyer Sound MAPP Online® acoustical prediction software was a key tool for Richardson in making sure the system could meet all of JWC’s needs.

The heart of the system is a left/right set of arrays, each comprised of five MID ultra-compact curvilinear array loudspeakers, which provide 100 degrees of horizontal coverage, driven by an LD-3 compensating line driver. Low-frequency requirements are met by four MID-Sub ultra-compact subwoofers. “Sometimes the client wants the walls to shake!” notes Mackenzie.

The system also includes two UPJ-1P compact VariO™ loudspeakers. With their rotatable horn, Richardson says, “The UPJ-1Ps can plug any hole in the coverage, especially center or downfill. They can also double as effects speakers or be used standalone in the foyer or other venues.”

A high priority in the system’s design was simplicity, according to Richardson. “With the system having many users with varying degrees of competency, it was deemed that the fewer variables there were, the better,” he states. The only audio control components in use are the LD-3 and a stereo 31-band EQ, which Mackenzie says is used to “pull out a few of the room’s non-musical artifacts.” Meyer Sound’s RMS™ remote monitoring system is used to allow Mackenzie to keep an eye on the whole system during performances. (RMS provides extensive monitoring of key operating parameters for each loudspeaker in a graphical display on a Windows OS computer.)

The system’s straightforward design allowed installation to be handled in-house by the JWC. “Electrically, the self-powered system was easy to install,” Mackenzie reports. “We just ran power and a couple of multicores (snakes) to patch the audio.”

When a new application arises, MAPP Online is once again put into service to help generate a system configuration that will meet the need. “MAPP Online was essential for the original system design and is key to the ongoing operation of the system as well,” declares Richardson.

Both Richardson and Mackenzie are enthusiastic about the sound quality JWC has been able to achieve in the space using the Meyer Sound arrays. “The MIDs sound wonderful even with the EQ out,” Richardson says, “and they provide excellent gain before feedback.” For his part, Mackenzie adds that “the clarity is fantastic. Everyone is very happy with this system.”

#### **ABOUT MEYER SOUND**

Meyer Sound Laboratories, Inc. designs and manufactures high quality sound reinforcement loudspeakers, studio monitors, equalizers and sound measurement tools for the professional audio industry. Founded in 1979 by John and Helen Meyer, the company has grown to become a leading worldwide supplier of systems for theaters, arenas, stadiums, theme parks, convention centers and touring concert sound rental operations. Meyer Sound’s main office and manufacturing facility are located in Berkeley, California, with field offices and authorized distributors located throughout the USA and around the world.

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