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City Recital Hall upgrades with The P.A. People

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Summer of the 17th Doll

by Louise Stickland. Photos by © Soda Street Productions

The State Opera of South Australia's production of Richard Mills and Peter Goldsworthy's opera based on Ray Lawler's iconic drama *Summer of the 17th Doll* was the first show to utilise the new facilities in the 1467-seat main auditorium of the renovated Her Majesty's Theatre in Adelaide, which includes 24 new Robe moving lights; 12 T1 Profiles and 12 T1 Fresnels.

Summer of the 17th Doll is set in the Melbourne suburb of Carlton in 1953, focussing on the lives of six central characters. Director Joseph Mitchell already had some very clear ideas for how he wanted the production to look and feel, so lighting designer Trudy Dagleish and set designer Simone Romaniuk worked closely to evoke the ambience and period feel of the piece.

"The whole process was collaborative and open," commented Trudy. "Much of the time I come into a show with the set already under construction and little or no input into the real estate I might need for my rig, so Simone was wonderful to work with and very inclusive."

The biggest challenge for Trudy in lighting the piece was the three-sided box making up the set which was an "amazingly naturalistic" replication of the semi in Carlton, however the actor's constant proximity to doors, walls, and other scenic elements made it extremely difficult to light neatly with front or side positioned fixtures.

Joseph wanted an extremely fluid rhythm and pace to the piece; the feeling of constant movement and activity. He also wanted light to help depict different times of day and the passing of time during some of the scenes and arias. This required lots of patience from Trudy.

She also paid meticulous attention to detail as she crafted front and side angled long moves with window and other gobos using the Robe moving lights. "It was extremely tricky to get the timing right, but this also presented lots of fun challenges which is why it's great to work in theatre," she stated.

Ten of the T1 Fresnels were positioned on the overhead bars, five used for back light and five on LX1 for general area wash lighting and specials. Trudy used wash lights in a similar way to how you might use a PC unit in a theatre, for covering tight areas and for illuminating actors when the rear lighting is in a coloured wash.

The T1 Profiles were primarily deployed FOH. Two were rigged on the front of the dress circle to texture the set, two were on the proscenium box boom positions either side giving some high side lighting, with two on the bridge in an 'advance' position for front specials and a further two on LX1, were used for additional texturing and specials.

Custom gobos in the T1 Profiles created the specific window shapes that the director wanted for the between-scene transitions to depict time passing, with the gobos moving super slowly and subtly as the day progressed.

In addition to enabling Trudy to accurately direct light on the characters and keep it off the set, the quietness of the fixtures was impressive, so much so that there wasn't a squeak from the conductor – they had a full symphony orchestra – about fan or movement noise. "I'd absolutely recommend them for any environment like opera, where silence is a must," she stated.

The T1s and all the other lights in the house rig which were used for the performance were run via Her Majesty's ETC Gio console. Programmer Cameron Lane and head LX Rick Worringham were both supplied to the production by the venue's operators, Adelaide Festival Trust, and Trudy had a great time working alongside them. She enjoyed working in the 'new' Her Majesty's and comments that the sound is phenomenal!

Summer of the 17th Doll played a rousing opening night and was then shut down due to a small Covid-19 cluster developing, however Trudy is hopeful that it will be revived and will play at other theatres around Australia.

Stage, Managed. City Recital Hall upgrades with The P.A. People

by Jason Allen

Sydney's beloved City Recital Hall at Angel Place hosts a rich program of concerts and events, covering a broad range of genres from the contemporary to the classical. For 20 years, it has been a beacon to music lovers, nestled in the famous laneway precinct of the CBD.

As the venue enters its third decade of operation, time and heavy usage meant that the original stage management system, the essential control centre of every performance, was past its serviceable life and needed to be replaced.

"The system was part of the original 20-year-old fit-out of the venue and as such had become unreliable and no longer fit for purpose," relates Andrew Hudson, Technical Services Manager at City Recital Hall. "We put out a public tender for its replacement. The brief required the successful company to design, supply, program, install, test, and commission a system that, in addition to providing the usual functions such as paging to various backstage and foyer areas, talkback, and cue-lights, also included a large number of bespoke items, such as the ability to monitor stage temperature, be able to operate simple performance audio and lighting, record and playback messaging to foyers and backstage areas and record performance content. A new FOH manager's announcement and audience recall system also fell within the scope of works."

The P.A. People proposed a new system based around Crestron control, an ETC CueSystem, QSC Q-SYS audio processing, and Clear-Com FreeSpeak II comms. Their bid was successful, and a team headed by Project Manager Ross Ford rolled up their sleeves and got to work.

"We had to enable a lot of functionality that's

not usually included in an SM console," explains Ross. "The big one was the 'Basic Mode' that allows for one-person operation of the venue. This includes control over the work lights and some lighting dimmers, the ability to trigger a preset lighting state, and simple volume control over wired and wireless microphones, all via the 10-inch Crestron touch panel fitted into the console."

The Q-SYS audio DSP has been programmed to record and playback audio messages, including an 'Acknowledgement of Country' announcement. Stage managers can pre-record their own announcements and preview them before storage or playback, allowing them to practice difficult pronunciations, for example.

Remote temperature sensors installed around the performance area can now be read from the stage manager's console, enabling SMs to monitor changes in humidity and the environment that may affect the tuning of instruments. In addition, dual 7-inch monitors allow the SM to see live feeds from a new over-stage camera and the existing conductor-view camera.

The ETC CueSystem is a network-enabled cue light system, whose plug-and-play 'CueSpider' outstations can be positioned anywhere in the venue and linked to the nearest network port via a Cat5 cable. This means that it's not just performers backstage that can be cued on, but FOH staff can be silently signalled to let in latecomers.

"The scope of works for the new system was the culmination of consultation with stakeholders, including casual and full time Stage Managers, along with wish-lists from hirers and presenters," elaborates Andrew Hudson. "Although some of the requirements for the new system fell outside of what would be considered normal SMC functions, Ross Ford and his team have been positive and

proactive in delivering City Recital Hall's specific requirements. The integration of the systems with existing services was a challenging requirement given the age and complexity of the existing infrastructure, and the limited original documentation. The P.A. People have delivered a system that will be of service well into the future."

Installation:

The P.A. People provided a custom electronic height adjustable Stage Management Console containing the following:

- 10" Crestron Panel
- Blackmagic dual 7" SDI monitor
- Ruckus 12 port Network switch with 10GB SFP fibre ports
- Atterotech Dante Mic Input/Output device
- ETC CueSystem 8 channel rack mount master
- Shure MX418 mic
- Custom paging panel with 10 zones

The main system includes the following:

- QSC Q-SYS Core 110F processor
- Crestron CP3
- Ruckus 24 port Network switch
- Clear-Com FreeSpeak II Master and 4 wireless belt-pacs with Beyer Headsets
- Australian Monitor HS 412P amplifier
- Australian Monitor HS 212P amplifier
- ENTTEC DMX Interface
- Crestron 7" Touch Panel at Front of House Manager's position

Visit: www.papeople.com.au



Photo by Simon Bernhardt



Photo by Keith Saunders

NEW GEAR



GLP Creative Light 1

GLP's Creative Light 1 (CL1) and Creative Light 1 Plus (CL1+) are the first battery-powered and completely wireless creative LED systems on the market. They are designed for maximum flexibility in an almost unlimited range of applications for professional and semi-professional users alike. Both feature 24 RGB LEDs and offer countless design possibilities with features such as main colour control, colour patterns, a sound-to-light feature via an integrated mic and three dynamic pattern macros. Whether all pixels are used together, individually via pixel mapping or via the integrated double layer FX engine, the system is capable of producing stunning lighting effects.

Australia: Showtools
www.showtools.com.au or (02) 4646 1199
New Zealand: Kenderdine Electrical
kelpls.co.nz or (09) 302 4100

DiGiCo Quantum225

DiGiCo has designed the Quantum225 to be agile and flexible allowing the system to adapt to the demands of our changing world. Specified with the new DQ-Rack with integrated Dante and you have a perfect system for AV installation and the demands of an AoIP networking environment. Alternatively specify with the MQ-Rack and get the familiar MADI connectivity for touring, allowing Quantum225 to integrate with your existing infrastructure. The Quantum225 includes 72 inputs channels with 36 busses + Master Buss and a 12x12 Matrix. There are four MADI ports and dual DMI ports for added connectivity, 8 x 8 analogue and 4 AES channels for local I/O, built-in UB MADI, optional optics and Waves SoundGrid, plus dual PSU.

Australia and New Zealand: Group Technologies
www.gtaust.com or +61 3 9354 9133



SSL UF8

The new Solid State Logic UF8 controller delivers a new level of user focused design; insightful displays, intelligent fader and control access and function, multiple stand angles for user defined placement, and a production workflow enhancing control layout. The high-spec touch sensitive faders, encoders, and high-resolution colour displays, compliment the premium build quality that belie this new price point for an SSL controller. Expandable to a 32 channel control surface with integration for all major DAW platforms, UF8 is ideally suited to music creation, production and mixing, post production and webcasting. The new SSL 360° control software manages multi-controller configurations, customised user keys, and DAW switching across multiple layers, allowing for seamless switching between numerous sessions.

Australia: Amber Technology
www.ambertech.com.au or 1800 251 367
New Zealand: Amber Technology
www.amber.co.nz or +64 (0)9 443 0753

KLANG:kontroller

The KLANG:kontroller is a hardware controller compatible with all KLANG immersive in-ear mixing processors, and its new processor, KLANG:vocal. Relative DCA group mixing and full single channel control via eight push rotary encoders provides important, fast access. The studio grade headphone amplifier delivers crystal clear audio for in-ear monitors and high impedance headphones, with both 3.5mm (1/8") as well as 6.3mm (1/4") stereo TRS connectors. Two XLR outputs can be connected to, for example, wireless in-ear transmitters. Installation friendly features like PoE, remote setup via the KLANG:app and automatic Dante routing are set to streamline any stage or orchestra pit.



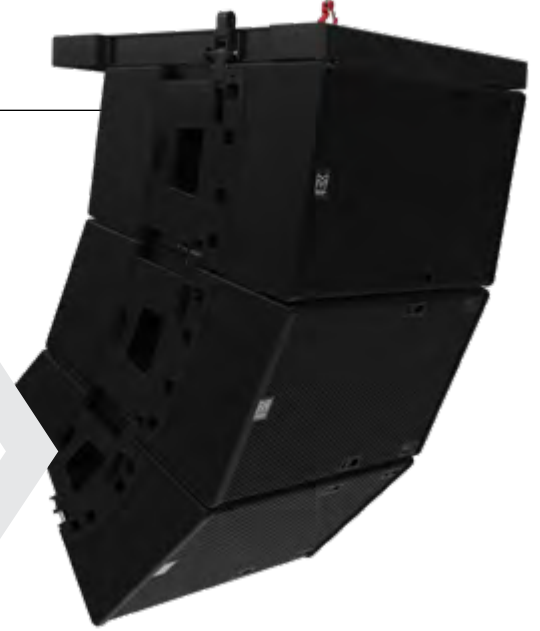
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Australia: TAG www.tag.com.au or (02) 9519 0900
New Zealand: Jansen jansen.nz or (09) 377 3663



Symetrix T-10 Glass

The 10.1-inch 1920x1200 display in the T-10 Glass provides high-resolution images at over 224 ppi. The 850 nits maximum brightness ensures the T-10 Glass will maintain full image clarity and colour even in direct sunlight. The multi-touch capacitive touchscreen makes it the first touchscreen from Symetrix offering simultaneous 10-finger control for instant, accurate response and control in any situation. Like the T-5 and T-5 Glass 5-inch touchscreens from Symetrix, the T-10 Glass is an IP-based touchscreen with data and PoE-power delivered over a single Ethernet cable. Installation flexibility for the T-10 Glass includes compatibility with standard 2-gang wall boxes in both US and EU form factors. The T-10 Glass includes a newly designed mounting bracket which allows it to be wall mounted in any of four landscape or portrait orientations. An optional tabletop accessory allows the T-10 Glass to be deployed on a table or desktop for added flexibility.

Australia and New Zealand: PAVT
www.pavt.com.au or +61 (0)3 9264 8000



Elation Artiste Mondrian

The Artiste Mondrian is a full-featured LED profile FX fixture offering high centre intensity, narrow-beam angles and a wide colour mixing gamut. Providing up to 51,000 lumens from its efficient 950W 6,500K LED engine, the Mondrian integrates Elation's new SpectraColor system, which offers traditional CMY mixing but adds a variable RGB colour mix. The full-blackout framing array includes Elation's newly designed, unlimited indexing and continuous rotation control. Mondrian also offers a comprehensive FX package with 12 rotating interchangeable glass gobos, full animation wheel, dual prisms, dual frost and a high-speed iris. With a narrow beam zoom from 3° to 45° and a very large 226mm (8 3/4") front lens, the Mondrian has the power to cut through at even great distances in arena touring environments or any large-scale show setting.

Australia and New Zealand: ULA Group
www.ulagroup.com or AU 1300 852 476 / NZ +64 9 218 6532

PTZOptics SuperJoy

The PTZOptics SuperJoy is a PTZ camera joystick controller designed for smooth, efficient production workflows. It features simultaneous NDI v4|HX, IP & serial control for a range of PTZ Cameras, can create 4 camera control groups with up to 7 devices each, and is compatible with multiple brands, including Sony, BirdDog, NewTek, and more. It has a large LCD screen with controller status, and built-in decoder with HDMI output. Basic, Basic Plus and Matrix Modes support users of all skill levels, who can access and store up to 255 PTZ camera presets, 9 quick presets, and 4 super-presets.

Australia: MadisonAV
madisonav.com.au or 1800 00 77 80
New Zealand: MadisonAV
madisontech.co.nz or 0508 788 889





MAGIC MIKE LIVE

by Jimmy Den-Ouden

With the Magic Mike films being well received in Australia, the MML producers were keen to send the live stage show here. Because Magic Mike Live is an immersive and all-encompassing experiential performance, it's not the kind of thing you can just throw into a normal theatre. The solution was to build a custom, tourable Spiegeltent called The Arcadia specifically to stage the production.

The Arcadia was built in Belgium by specialist firm Het Spiegelpaleis, and the full cast and crew actually flew there to rehearse. At the conclusion of that process, the whole thing was packed into 34 shipping containers and sent to Australia. Covid-19 necessitated a consolidation down to 27 containers along the way, and naturally this presented some challenges when time came to put it all together in Moore Park. Still, in a mere three weeks, the entire Spiegeltent and adjoining structures were built and themed, and ready to go.

Looking at the production spec and walking through the space, you come to realise what

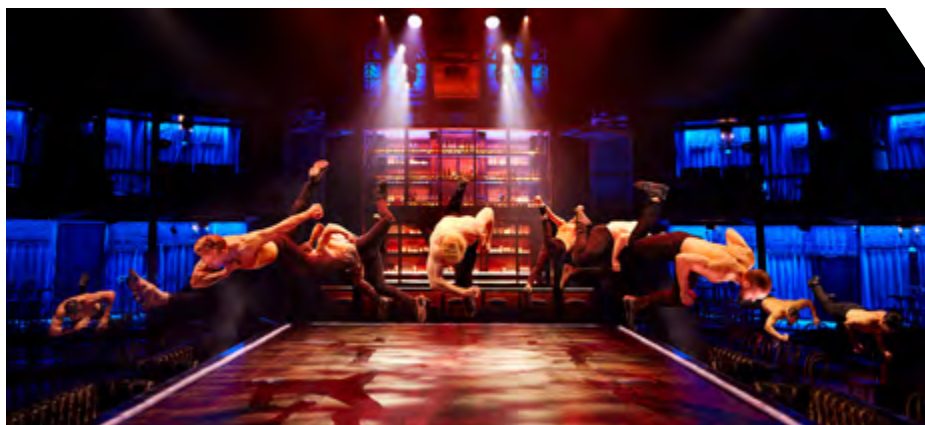
an undertaking this must be for the producers. The ground support for the tent is rated for 18 tonnes, which is just wild.

The experience of the show commences before you even get into the room, with a comfortable bar area, box office and merch counter at the front of the space. Upon entering the Spiegeltent proper, audience members are guided to their seats, and the drink ordering system explained. This is a hospitality-heavy show - use a QR code to order, and it's swiftly delivered to your seat. Some glitchy delays experienced on preview night were quickly ironed out, and the service was slick and efficient the second time I

attended the show; just the way we media types like it. Aside from delivering the booze, the floor staff also looks after the all-important task of collecting items of clothing discarded by the dancers throughout the show.

On both occasions I was taken with how gorgeously well-designed the pre-show preset is. Lighting was perfect, pre-show music selection and volume were perfect, even the temperature of the venue was perfect. I've never before felt so comfortable sitting in a venue waiting for the show. The eight very large air-con packs outside the tent no doubt contribute to this, as do the opulent timber floors, bespoke seating, and warm inviting lighting state. It's a genuinely lovely space to be in, and it's great that Sydney audiences get to be the first in the world to experience the venue. The show will do six months here, then move on to Melbourne and eventually the rest of the country.

In my books a bunch of hot shirtless dudes doing slamming dance moves with tight production doesn't really need a story, so the fact there is one is a bonus. It also elevates the show and adds a touch of class, which I think is nice. I found the first ten minutes of the show a bit cringe-worthy, but it turns out that's a deliberate choice so as to set a contrast for the remainder of the show. It's



hard to tell what's a dream sequence and what's reality, but there are elements of female empowerment, music, raunch, celebration, and even a unicorn. I didn't really follow the story, but I was happily entertained regardless. The hens' nights in the house seemed equally titillated.

On a technical level the show is very impressive. 360 degree audio coverage is provided courtesy of 10 d&b audiotechnik line arrays interspersed with fill speakers as needed. The stage incorporates more subs than could ever reasonably be needed, but whatever – it works. As a guy who's fussy about how loud things are and how they sound, I thought the show sounded great. Yes, it's largely dialogue on one mic and playback but I maintain that there's an art to simple things done well. This is done well, as is the dynamic of the show – impactful only when it needs to be. Dialogue is clean and clear throughout the show, despite varied mic techniques and performer positions.

Audio is driven from the only technical operation position that's actually exposed in the room, and even then it's kind of only half in the room. A DiGiCo SD10 console sits atop racks of interesting outboard toys, with various playback and monitoring systems off to one side. I didn't look too closely, but whatever

audio mic magic (see what I did there?) is going on in there is definitely working.

Lighting, stage management and automation all have their own operation booths with various windows screens and IR cameras to see in the dark. Lighting is full on, but not in a tactless over-the-top way. Lighting the performers is of core importance, and the surrounding effects are ambience.

BlackTrax beacons on the dancers allow various fixtures to track the performers in real time as they move throughout the venue. The tracking is really good; I don't think human spot ops could do it so well and with such repeatability. I took a friend to the show who had some misgivings about the system, and afterward he conceded that he was actually quite impressed with how well it worked. I think it comes down to how well the technology is deployed and maintained. Operationally it's a win, and I reckon it's probably a solid budgetary choice too.

While most dance routines are done on the stage, others see the performers move out into the house and dance on podiums, pianos, balconies, staircases, and even the bar at the end of the room. Lighting is used to great effect to pull audience attention to these performances so that such necessary tasks such as mopping water from the central

stage can be carried out unnoticed. It's such a simple bit of theatre, but it works so well.

In aid of this need, the lighting rig extends well beyond the confines of the stage and into the far reaches of the tent. Some fixtures such as the Ayrton MagicDots by nature have a fairly limited effect repertoire, so they are used suitably sparingly. No effect is overdone. LED profiles light the aisles and perimeter floor area, with soft edges and subtle intensity. LED strips up-light the stage perimeter and do a fabulous job of highlighting the rippling abs on stage. The walls are lit with LED battens, which are used to good effect to focus attention to certain areas during the show.

Undoubtedly the coolest lighting element is the "spider grid" – an 8x8 array of Robe Spiders directly above the stage. The grid is trimmed at such a height that it's a really versatile feature – the fixtures can provide singular tight beams for intimate scenes, or punch out those big pixel mapped colour looks. It's super cool, and it gets even better when it splits in half and a platform with a drum kit (and drummer) lowers from the space between. That bit actually blew my mind.

On that note, the drums are an electronic kit which is played live. Also live are all the other instruments, and the singing. Musically it's pretty good, especially considering that the

“The whole thing (The Arcadia Spiegelent) was packed into 34 shipping containers and sent to Australia.”



The Arcadia at Moore Park



core element of the show is dance. Again it all sounds great; the mix is lively, punchy and clean.

There are many other mechanical elements to the show; a piano which tracks out from the grand staircase and revolves. Dancers being lowered from the sky. A bed that raises from centre stage during a stunning aerial performance. There's even a flying Unicorn. While lighting and audio are largely driven from timecode, for safety reasons the automation is all manually operated by a human.

I was fortunate enough to have a tour of the whole structure including the grid, and it's obvious a lot of thought has gone into how to deal with the various set elements. A track system allows different pieces to be wheeled in and out above the spider grid, then lowered and raised as required. Did I mention the rain chandelier? Now you know why they need to mop the stage...

Adjacent to The Arcadia, a large Höcker marquee forms the venue foyer and bar, with another similar structure at back of house for dressing rooms. Most of the tech that drives the show (think amp racks, automation and LX distro) is built into a container that sits behind the main tent, and there's a bit of a compound area out the back for various cool rooms and such.

The talent in the show is impressive – tight dance routines and solid performances. Even if you're not there looking for your next husband, it's well worth going along to see the show for the production value alone. Staging something this complex is impressive in its own right, but the fact it's been built to tour makes it even more so. Ultimately Magic Mike Live is a hell of a lot of production, and a lot of production values jammed into what is, at its core, a tent.

Crew List

International Production Manager - Don Gilmore

Production Manager - Brendan Maher

Head Mechanist - Rob Canning

Deputy Mechanist - Maddison Ohl

Head of Automation - Scott Madden

Head LX - Adam 'PNUt' McDoughall

Deputy LX - Pat Smithers

Head of Audio - Evan Drill

Deputy Audio - Tracy Leong

Swing Tech - Rachel Ewins

Production Stage Manager: Noah Sharwood

ASM: Benjamin Cooper

ASM: Stephanie Grima

Lighting

1x ETC Gio@5 24k

1x ETC Eos RPU3 24k

8x ETC Net3 4 Port DMX Gateway

28x Martin Encore Performance (cold) / SolaFrame 1000

12x Robe MegaPointe

62x Robe Spider

4x Mac Aura XB

55 x GLP X4 Bar 10

10x Robe Super Spikie

32x Ayrton MagicDot-SX

40x ETC Source Four Lustr Series 2 all with

top hats

50x Martin Rush Par 2 RGBW Zoom

16x Chauvet Colordash Accent RGBW

2x MDG ATMe Haze Machine

2x MVS Haze Machine

1x DMX ZR25 Machines

1x Power Tiny Smoke Machine

8x Martin Jem AF2 DMX Fan

Audio

DiGiCo SD10T

d&b audiotechnik DS100

8x d&b audiotechnik T10 arrays, 8 boxes per array

10x d&b audiotechnik T10s

6x d&b audiotechnik J-SUBS

24x d&b audiotechnik V-SUBS

Sennheiser capsules and Shure Axient mics

Automation

Control System

Bed Lift

Drop & Slide Doors (Sloat)

Sliding Lighting Grid

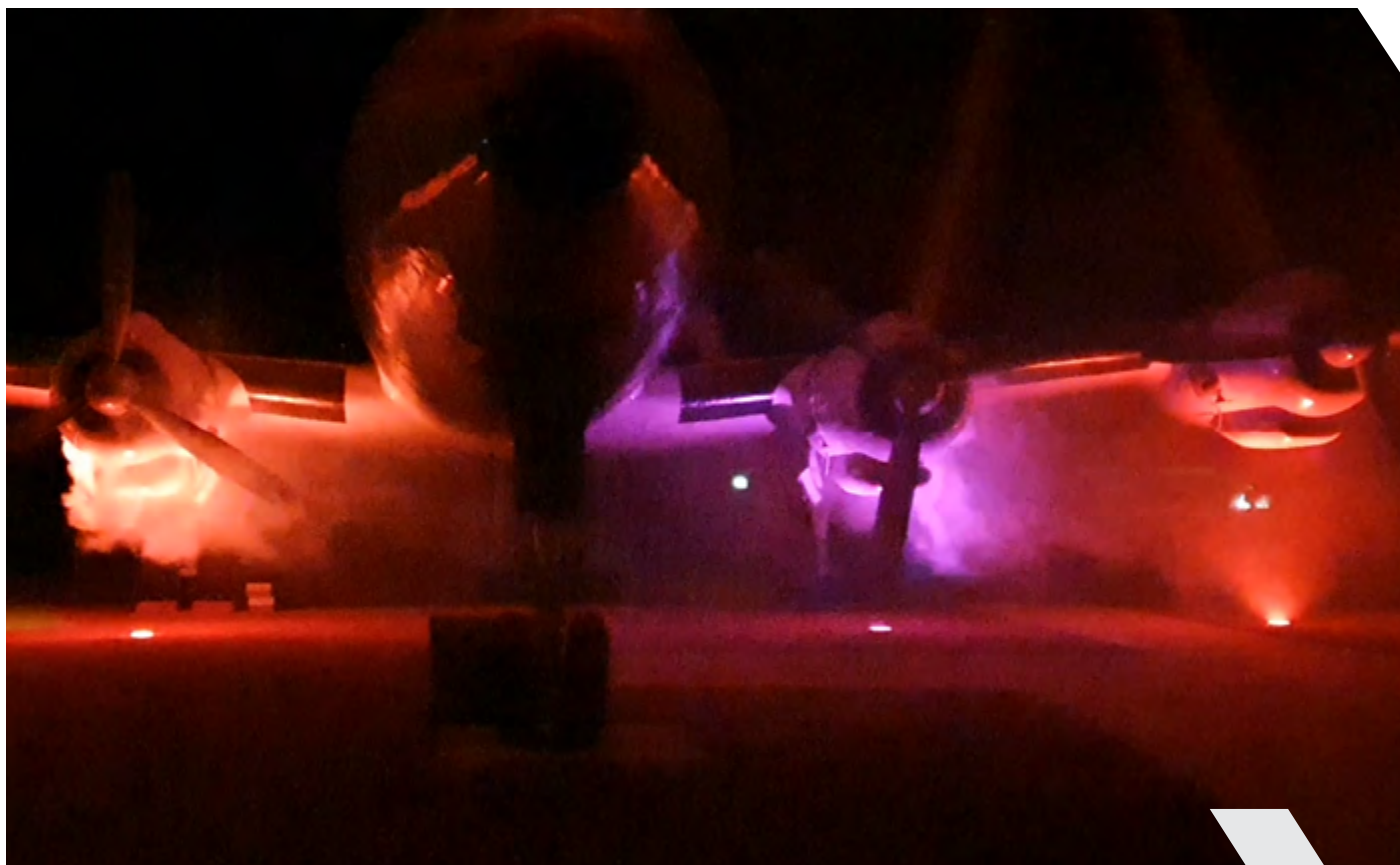
Pool & Drum Platform Fly

Centre Aerial Point (also Unicorn Fly)

Waterfall Chandelier Fly

(4) Rappel Aerial Points

Serenade Piano Track (in Grand Stairs)



Qantas Super Constellation Takes Off with MDG and Elation

by Jason Allen

The Lockheed Super Constellation was a four-propeller aircraft that was the pride of the Qantas fleet from the late 1940s until the jet age. Ushering in the age of international air travel, the pressurised Super Constellation was the first to fly Qantas's 'Kangaroo Route' from Sydney to London in 1947, a trip that cost the customer equivalent of \$20,000 in today's money. And that was just one-way.

Today, a beautifully restored Constellation sits in the Qantas Founder's Museum in Longreach, Queensland, and its start-up and take-off is simulated for the stunning 'Luminescent Longreach' night-time light and sound spectacular. A couple of props spinning and a bit of noise might not seem a big deal to simulate, but the old Constellation wasn't that simple. Its four engines were well-known for belching huge clouds of smoke and

shooting literal jets of flame on start-up and in flight, to the extent that seats behind the engines were sold at a discount.

Anthony Rawson, Senior Associate at Buchan Group, the global design studio that created 'Luminescent Longreach', had to figure out how to simulate this effect without the actual smoke and flames. "Super Constellations make a staggeringly dense and visually spectacular amount of smoke and flame on

start-up," he relates. "It's definitely something you would not want to be breathing. Despite this, they were the glamorous international aircraft of the time. They were very elegant – the original Air Force One was a Constellation."

The 20 minute 'Luminescent Longreach' uses projection mapping, custom gobos, and a Meyer Sound Spacemap Go immersive sound system to guide the audience through the story of Qantas from its founding to the present day. Presented in a roofed but outdoor museum, the site is the size of two football fields and houses several large aircraft, which are the canvases Buchan Group used for the projections.

"We can't actually start the Constellation, so we had to use lights, a synchronised guttural tone, and billowing smoke to simulate it," elaborates Anthony. "We needed to create enough smoke to carry the light and help the sound, to give it more gravity. The solution we came up with, with input from distributor ULA Group, was to use two MDG Me1 fog generators that output to two engines each. There are DMX controlled lights fitted in each of the engines supplemented by four spots on

CONTACT!



the ground. Before we took this system out to Longreach, we tested the concept in our garage in Brisbane, and it turned out to be a lot more impressive than we dared hope!”

Apart from their huge output capability and legendary reliability, Anthony and Buchan Group chose the MDG Me1 for their tiny size – just 61cm long, 18cm wide, and 30cm high. “Size was a major factor as the fog generators needed to fit in the engine and wheel bays,” expands Anthony. “The cannister of gas and cabling for control also had to fit. We took ULA’s advice on their reliability and the replacement cycle for consumables, which has meant we only have to change the gas about every eight months, which is pretty impressive considering the show has been far out-selling expectations ever since it started.”

With the entire site exposed to the elements in the form of wind, dust and occasional sideways rainstorms, any lighting used around the exhibit had to be IP65 rated. “The Museum liked the idea of projecting onto

the underside of the roof, which is around 16 times the size of a large drive-in theatre screen,” explains Anthony. “That was going to be hard to look at, craning your neck. As the planes are the heroes of the story, along with the founders, we came up with the idea of projecting onto the planes. So, we needed to control projection onto the ground, the underside, and sides of the planes. We needed a programmable spot with gobo capabilities that was wide and bright. We found that the IP65-rated Elation Proteus Maximus was the right unit for the job.”

The Museum houses nine Elation Proetus Maximus, with six rigged overhead, two on the ground, and a spare. “We’ve had custom gobos made for all of them,” Anthony expands. “There’s a scene set in Gallipoli where we need storm clouds, and Enlighten in Sydney came up with a half-tone process with a half-tone cloud which we carefully defocus into a continuous looking image. Gobotech made some high-contrast plane profiles for us. We also use the Proteus Maximus as

coloured spots, stars, ground textures, and as a travelling spot. The travelling spots direct the audience’s attention from a 747 to another plane, tracking 180 degrees around the crowd. They’re a workhorse unit.”

It’s the weatherproofing that posed the greatest challenge to selecting a fixture to be the Museum’s workhorse. “None of this would have been difficult but for the weatherproofing requirements,” admits Anthony. “Not only is the Museum technically outside, ambient light levels are at interior rates, so it’s the worst of both worlds. The roof is on two planes, so rain can fall through the split between the two. The rail where the lighting and speakers are rigged is along that median, but there’s never been a problem. The two Proteus Maximus we have on the ground are more exposed, depending on the direction of the rain, but they’re easier to access for service. With the Proteus Maximus, we could literally hose them down, though we treat them more carefully than that!”



WELCOME TO HARD COPY ENTECH

It's all about the people

by Jason Allen

When ENTECH Roadshow 2021 was cancelled back in January, my heart sank. I tour with the show every year, doing whatever organiser Julius Grafton asks me to do. I love catching up with old colleagues from all over Australia and meeting people who are newer to the industry. Not being able to travel and see people face-to-face has been one of the worst things about COVID for me.

With the March edition of CX Magazine set to carry the ENTECH Show Guide, I had to come up with another theme for the issue. But then I thought, why not try and publish something

that at least tries to recreate the connections we make with each other at events like ENTECH? So, 'Hard Copy ENTECH' was born. I asked all the firms that were going

to exhibit, plus our advertisers, to introduce themselves personally, which is why you'll find names, contact details, bios and photos of all the relevant customer-facing staff from each company. I want our readers to know exactly who to call and who they're talking to when they're looking for design or tech support, or need to order gear for a gig or install.

I also asked all our regular contributors to do the same. I wanted you, our readers, to know exactly who is behind the bylines, how they came to be in the rarefied field of technical writing, and why they know their stuff. Of course, I couldn't ask them to do that without doing it myself.

Jason Allen, Owner and Publisher of CX Magazine

A couple of years ago at the ACETA Convention, I fell into a conversation and was asked something I don't think I'd ever been asked before – "why are you in this industry?"

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



¹Passion, Pride, Pitfalls Dec 2014

www.entertainmentassist.org.au

Supporting the mental health of Australian entertainment industry workers

It took me a moment, but it made me realise something that is true for me, and I think most of us – I'm here for the art. The tech is great, but it's what we humans do with it that really excites me.

I was a tragic theatre kid that turned into a music nerd. I was in all the school productions and part of a Youth Theatre group. I started playing guitar at age eight, dropped it for a while, then returned to it with a vengeance at age 13. At some point, I discovered my high school's Tascam four-track and Yamaha SPX-90, 'borrowed' my mate's Yamaha QY-10 pocket synth and sequencer and started writing and recording my own music. This took over from theatre as my main obsession, and when I left school I went to Adelaide University to study for a Bachelor's Degree in Music, majoring in Composition. I seriously nerded out in the Performing Arts Technology Unit, which owned an early ProTools rig that could record an astonishing 30 minutes of music, and had some fun outboard toys like an Eventide Harmonizer.

When I graduated, I moved to Melbourne so I could go to Latrobe University's Bundoora campus and study for a Graduate Diploma in Contemporary Music Technology. This now sadly defunct course was incredible – part of the course was run in the physics department, some of it was in computer programming, and the rest was in the studio. We learnt everything about MIDI, DAWs, synthesis, programming language C-Sound, mic technique, and even splicing tape.

I'd settled into a Fitzroy share house, and at one of many parties, met some musos that had a band, as was inevitable. They were playing a gig in a couple of days at the Royal Derby on Brunswick Street, and invited me to check them out. I went along and was innocently drinking a beer while waiting for them to go on when the bass player ran up to me. "Our sound guy didn't turn up," he said, looking stressed. "You know how all this stuff works, right? Can you mix us?"

"Sure," I said with the confidence only a 20 year-old who has no idea what he is doing can summon.

I mixed them. Now, I knew how most of a mixing desk worked in that I understood gain, the channel strip EQ, auxes, and bussing. I could send a signal to reverb and knew to turn down the return channel when the singer spoke between songs. But outboard gear (this was in the analogue days), inserts points, comps, gates, and 31 band graphic EQs? Forget it.

Apparently I pulled the best mix they'd ever had, but this was a fledgling indie band playing for beer and thus the bar was very, very low. I was paid with a jug of Carlton Draught. I was thrilled. I went on to mix them all over inner Melbourne for a year or so, still completely clueless about how to tune a PA or foldback wedge with a graphic EQ.

Having supported myself as a kitchenhand



Jason Allen

in a series of Italian restaurants up until this point, I decided I was now officially a sound guy and could probably earn more money doing something I also loved. I schlepped myself and my CV around and picked up some casual gigs pushing roadcases. One of these was at Arts Centre Melbourne.

I started as a casual, mainly loading, unloading, and coiling cables. While crewing the now long-gone outdoor stage between the Theatres building and Concert Hall, I worked with Brad Parker, well-known today as Darryl Braithwaite's sound guy. He needed an assistant on his cover band gig, and I took him up on it.

I worked monitors for Brad. The cover band *Beyond Belief* were six multi-talented performers who all sang, and often played more than one instrument. Six sends of foldback, two shows a night, usually at Crown Casino. I very, very quickly learned my way around a graphic EQ thanks to Brad. It was an invaluable education.

I got more shifts at the Arts Centre and was eventually let near a mixing desk. I worked there for seven years, working my way up to Senior Technician. Working at a major performing arts centre means you can and will mix almost every kind of cultural activity known to humanity, from grand opera, to cabaret, to the totally unclassifiable. Things I amplified during this time included a large bowl of water, a cardboard box, an entire stage for a dancing horse, and a theorbo (look it up).

Near the end of this period in 2002, my fiancée and I had been engaged for about ten months. Our plans for the wedding got brought forward suddenly when her company decided to send her to Switzerland for three years. We were married and were on a plane six days later. Not really being able to work, I set up a modest home studio and put out two albums. The first did pretty well on community and university radio, and the second almost got shortlisted for the inaugural Australian Music Prize in 2005. I'm still performing and recording sporadically but will refrain from shameless self-promotion here.

On our return to Australia, I did not want to return to working at night and on weekends.

I answered a Seek ad for a pro audio sales manager, and found myself putting on a suit and tie and working for Yamaha Music Australia. A few months later, I was the National Sales Manager of the Commercial Audio Division, a position I held until 2013. I would have met a lot of you during this period, and some of you would have sat through one of my digital mixing desk training sessions.

Part of the Yamaha gig was producing marketing material; write-ups of major sales and installs. I enjoyed doing these and sending them to the trade press. A couple of editors, including Julius Grafton, founder and owner of CX Magazine, asked me if I wanted to write for them. I understand where they were coming from now, as finding technical writers is the hardest part of this job!

It hatched an idea I couldn't shake. I saw a gap in the market, and I decided to go for it. I quit Yamaha and hung out my shingle as a freelance technical writer. I became a regular contributor to CX Magazine, and wrote PR for many Australian companies. Julius kept giving me more and more to do, like writing and directing the weekly web TV series 'The Hump'. Eventually he made me editor of the magazine. Last year, he made me an offer I couldn't refuse, and I bought the whole company.

Just in time for COVID. January and February 2020 were great as I revelled in my new company. In March, 80% of our revenue evaporated as phone call after phone call cancelled all advertising. Over the next six months, I begged and borrowed, vowing to keep the magazine in business and in print. I wanted the magazine I started reading when I was still in high school to survive, and kept using it as a voice to lobby government to stem the devastation sweeping our industry. We have survived, with scars healing. We never missed an issue, and we kept everyone writing, designing, printing, and mailing.

We show folk are stubborn and hard to kill. I know you are all in pain, but 2021 is starting to look much better than 2020, with the vaccine rolling out as I go to press. We are all doing everything we can to hang on. I want to see all of you at ENTECH 2022, complaining you've got too much work on.



the writing room

“I’ve seen a lot more of New Zealand than the average Kiwi. Even Rūnanga. Find that on the map.”



View from my office



Home and the responsibilities, Tauranga

IF YOU CAN'T DO, COPYWRITE

by Jenny Barrett



Jenny Barrett

I’m one of those people you meet who tell you their job title and you are none the wiser. Some nod knowingly, some reluctantly ask the question, “So what is a copywriter?”

I write marketing copy, white papers, award submissions and tender responses. And in between for CX Magazine, I get some light relief interviewing people who are still doing what I used to do, before children, dogs and an alpaca farm made travel too hard.

My baptism of fire into the professional audio-visual sector began with a Heineken. A New Zealand-wide AV reseller had recently secured the distribution rights for a well-known brand of interactive whiteboards and his highly qualified team of audio-visual integrators were at a loss. Schools wanted to find the rolling dice. University lecturers wanted to drag photos around Mission Impossible style. Corporates wanted to blow away their clients with whizz bang brainstorming sessions, recorded for posterity.

The boss rang me up, bought me a beer and asked if I could help. As I was just about to lose my job lecturing and supporting teaching staff with AV and technology at Unitech, it seemed a golden opportunity. Two weeks

later I sold my first interactive whiteboards to a landscape gardening company and an architect firm. No idea what difference it made to their bottom line, but my ability to dazzle with an interactive marker pen seemed to make up for my complete lack of system integration qualifications with the rest of the team.

I spent the next ten years on the AV sales frontline, branching out from predominantly visual, to audio, and even dabbling in lighting under strict supervision! Over time I picked up the training and marketing mantle for the company. We ran a few innovative campaigns that saw manufacturers invite us to present to their other international resellers, and connections across the globe were the result.

I genuinely loved that feeling that all salespeople harp on about, and no one ever believes them, the satisfaction of delivering a solution that surpasses expectations. Relatively new to New Zealand (from the UK), I made friendships with clients across the country that continue to this day. And

I’ve seen a lot more of New Zealand than the average Kiwi. Even Rūnanga. Find that on the map.

Faced with the challenge of school hours, it was time to pick up a new, less interactive pen. Having created significant amounts of marketing copy, white papers and training resources for our manufacturers and distributors over the years, I spread the word about my new venture, “The Writing Room.” Fortunately, my business has gone from strength to strength, morphing as these things do, from working solely with audio-visual companies, to technology start-ups, and over the last few years, the engineering and construction sectors. It appears the ability to translate AV engineerish and turn it into marketable English is a transferable skill.

And keeping me sane in between concocting the relevant experience and track record section of an RFP is my CX gig. An Australian contact at Hitachi mentioned my name to Julius, and five years and fifty-five features later I am still enjoying my monthly opportunity to connect with the Kiwi audio-visual industry.

If you want to feature in the NZ e-news or the monthly CX Magazine, or you need help with your marketing, award submissions or tenders email me on jenny@thewritingroom.nz or +64 027 598 4071.

SIMON BYRNE

- Corporate Event Technical Director
- Streaming Producer
- Sound Operator
- CX Magazine Trade Writer
- ENTECH Tour Manager



I've been fascinated with amplified sound my entire life. I recall my first experience was when I played with Dad's National brand portable reel-to-reel recorder where I discovered that the microphone sound blurted out of the recorder's three inch speaker. I suspect I was about eight years old. I was hooked.

From that point on, I would tinker with speakers, electronics, and anything PA related. I would steal components from old radios and build my own speaker boxes and power them with Dick Smith Electronics amplifier kits.

When I was about twelve, Dad took me to a 2XX Open Day. 2XX was the local community radio station. This opened up a whole new world to me, and I started to hang out with the station's Chief Engineer. At the time, the station had three broadcast studios and the equipment and space to build a recording studio. So we built the recording studio!

Studio D was based around a Teac 3440 4-track reel-to-reel tape machine and a Tascam Model 5 eight channel mixer. Yep, we had four tracks and nothing at all was digital. We had a spring reverb which was a tube about 1.2 metres high which contained a speaker transducer at the top, attached to springs that ran the length of the tube, which in turn were attached to another transducer at the bottom. You'd put a signal into it, it would travel through the springs and be converted back into an electronic signal at the bottom. Reverb!

As a result of a misguided government grant, the station had a spectacular microphone collection. Neumann U87s, Sennheiser 421s, 441s, AKG CK5s, CK1s and 414s. An absolute toy shop for someone like me.

The country music programs were a political force within the station because it was them that could pull in the most sponsorship money, the lifeblood of the station. So every Saturday morning I'd mix and broadcast the 'Saturday Country Music Show' out of Studio D where touring country music acts would perform live.

By the time I was fifteen I was running the ubiquitous JBL 4-Way systems for Hire Sound in Canberra on the weekends. The 4-Way comprised the Concert folded horn bass bin, the 4560 mid range, the 90 degree horn and the ring tweeters. We powered the boxes using Jands 920 amplifiers, Jands CX5 crossovers and mixed on a Soundcraft 1S analog console.

I must have looked old for my age because, fortunately, no one asked what it was. My employer never checked if I had a driver's licence when I drove their Dyna to gigs (at fifteen, I did not). The Dyna was the world's most underpowered two tonne truck, which we overloaded every weekend. It was a sight to behold as it rolled and bounced around Canberra at no more than forty kilometres per hour, which was its top speed on a good day.

And none of the venues checked if I was eighteen either. I was regularly mixing pub gigs at the Uni Bar, the Civic Hotel, Manuka Football Club, Royals Football Club and the Southern Cross Club, all before I was eighteen.

I recall that I got my driver's licence on my seventeenth birthday. Later that year my boss decided that it would be good for me to get my truck licence. I agreed, and literally the first time I had driven a six tonne truck was to the motor registry to do my truck test. Somehow I faked my way through as I passed the test and drove the truck to Griffith NSW that day for a gig with John Swan (Swanee). Things were simpler back then.

After Hire Sound, I worked for Steve Devine for a while at Topstage Productions. That was a unique experience that perhaps should remain untold!

Fast forward a few years and I had moved to Sydney and landed in corporate events, as well as doing casual work for studios. It was at this time that I also discovered that I like computers. I remember saving up for my first computer. It was an Intel 386 with 512 Kb memory and a massive forty megabyte drive which was twice as big as most. It cost \$4,500 in 1990. Computers became an interest second only to sound.

I quickly realised that corporate events had much more money than pub and casual gigs so that is where I focused. I worked in corporate audiovisual for five years before moving back to Canberra to start my own corporate AV company, Audio Solutions.

When I started Audio Solutions, I was severely undercapitalised, but like every independent AV company out there, I relied on some equipment leases, as well as putting every cent earned back into equipment.

The business was initially slow to build, so I took the opportunity to do an electronics trade certificate at the local TAFE. Over time, the business was moderately successful but still small. Our main source of work was production companies out of Sydney and Melbourne bringing gigs to Canberra. In 1999, a major organisation issued a tender for the provision of audiovisual services for the next five years. We put in a massive effort to win that tender.

We were up against a national AV brand with resources. I was a three-man business with just one van, limited equipment, and not much capital, but despite this, we were shortlisted and the organisation wanted to send a delegation to see our operation.

This was a problem. At the time, I was in the process of buying a new factory unit and the one that I was renting was embarrassing. I pushed the delegation back until after I secured the new building.

I still had an embarrassing amount of equipment, and only three staff, including me! Therefore, in order to impress the delegation, I hired and borrowed as much equipment as I could and put it in my new unit. We took a lot of the gear out of the cases to make it look like we had more. I also hired two more vans and a truck as well as eight guys.

On the nominated afternoon, the delegation arrived to a suspiciously busy AV company. Guys were loading and unloading vans and the truck and the phones were ringing off the hook. PA systems were being tested, packages were arriving, vehicles were coming and going. It was total theatre of course, but it worked, and we won the contract.

Now that I had a huge contract, I was faced with either going further into debt to service the new business, or taking on some partners. I opted for the latter and that proved to be a huge mistake.

Despite this, the business was really successful. We grew massively, and built the business up to 22 full-time staff. I managed to win the Telstra Small Business Awards in our state. The prize included \$22,000! And we also won the Meetings and Events Industry National Award for Excellence in Technical Production which disappointingly did not have a large cash prize, just industry recognition.

In late 2005 I left Audio Solutions and was in a Supreme Court dispute with my previous partner for the next seven years. I finally won decisively, and my ex-partner paid me all that I was owed, plus 90% of my costs. His stupidity cost him more than triple what I was originally owed (nice one mate, how is that Uber driving working out?).

After Audio Solutions I decided that I did not want a large business and the headaches that came with it, but instead, I wanted to get back to what I enjoyed; doing gigs and playing with computers.

Once again, I found myself with time, so I did a couple of computer systems administration courses at TAFE.

Since Audio Solutions I've been Technical Director on numerous corporate events for my own clients as well as freelance. Being in Canberra, I felt I was a bit isolated and was not connecting with the industry as a whole. I enjoy writing and people seem to like my style of explanation, so I reached out to Julius Grafton to see if my technical writing worked for CX. I've been doing that ever since!

For several years I have been streaming corporate events. My computer skills, combined with my event and audio experience, have uniquely positioned me to be able to offer that service. So as part of corporate events, I've been pushing my clients to get into streaming for several years. To me it is the obvious extension because they can dramatically increase their audience reach at very low cost. Up until Covid, streaming probably formed 15% of my business.

Of course when Covid hit, everything changed. At the time I was the Tour Manager for

ENTECH. On the 12th March 2020, we closed the doors on our four semi trailers out the back of the Hordern Pavilion in Sydney and I sent them to Melbourne. Then, as we all know, on Friday the 13th March the ban on gatherings was put into effect and the tour had to be shut down. I sent the trucks back to Sydney where they were unloaded.

Like everyone else, I spent a couple of months working out what was next for me. That was to specialise in streaming. In my streaming business called Streamout, I provide both on-premises streaming production, as well as production in the cloud. For example, I recently did a job where we had six crews at locations across Australia. I took their feeds into my cloud production system, added graphics, video assets and produced the event, which was pushed out to the client's website, YouTube and Facebook.

I have a large amount of streaming equipment from BirdDog, Teradek, Live U, Kiloview, Blackmagic Design, and all the bits to make it work, so I can stream most events.

So...when the world does recover and we actually get to work at venues again, come say G'day!

www.thinkpd.com.au

www.streamout.net.au



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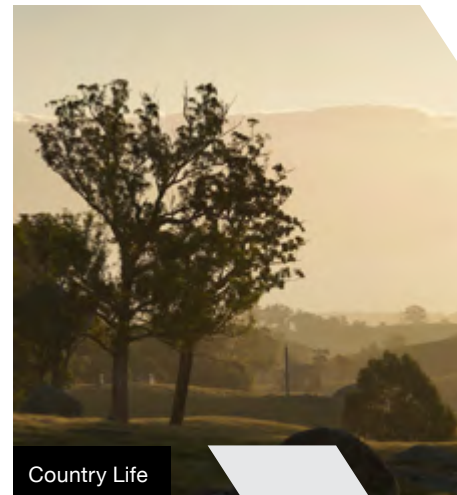
e. contact@streamout.net.au
 m. 0403 389 951 (Simon Byrne)

streamout.net.au





John O'Brien



Country Life

JOHN O'BRIEN – CX CONTRIBUTOR

by John O'Brien

OK, this is weird. I usually sit here at the keyboard writing about other people. Now I gotta talk about me. I've binned the first draft to go about this differently - by interviewing myself.

Q. So John, give us the boring stats first.

According to the taxman, I'm a white male in his mid-50s making a meagre income from journalism. Professionally, I supplement this building and maintaining Wordpress websites. I do enjoy these gigs but they are just jobs and don't fully define who I am. That is a far more complex topic.

Q. What does define who you are?

Always inquisitive, I like to know how things work. And not just physical things but personal and natural systems. I just like to keep learning and sharing that knowledge with others.

On the surface, I was raised suburban middle class. I've never owned or worn a suit and find ties an anachronistic noose. Jeans, boots, t-shirt - sorted. Bald and bearded, I've become a hillbilly and I love it.

I'm a walking, talking contradiction. An extroverted introvert and chameleon to suit

the moment. I'm complex yet simple, full of myself yet equally full of shit. A luddite who likes technology - a tree hugger that gets therapy from a 2-stroke chainsaw.

This creative uses both sides of the brain - it rarely stops whirring. Is an intellectual bogan a philosopher or a wanker? Sometimes, I can't help being a smartarse just to see the reaction but more recently I've been a voice of calm and reason. Maybe I'm maturing ...

Q. What expertise do you offer CX readers?

I'm an expert in generalism, a classic Jack of all trades. This is no weakness but a strength. I can get my head around any topic and know how to fill the holes in my knowledge that are needed. If not, I know who to ask and am not afraid to do so. Humility and honesty cost nothing.

I do have specific professional experience within many areas of AV (control, lighting, video, audio) and construction (planning,

management, on the tools) but many of my jobs have relied more upon broader life skills than granular specialist knowledge. What you learn in one place can be easily applied to another - a screwdriver is universal and has many purposes.

Q. What other things have you done in your (work)life? Can you be more specific?

What haven't I done? I studied Architecture at uni but bombed out early with an A+ in pub culture. I've been a project manager's assistant, builder's labourer, storeman, set designer, dishwasher and taxi driver. I worked in auction rooms, nurseries and picked fruit. I also did time as a short order cook, cinema maintenance guy and spent my spare teen hours as a mechanic's assistant, servicing cars and trucks while my mates were doing paper rounds.

That was all before Rock and Roll lured me in for seven years of lighting, audio and stagecraft. It was fun helping a bunch of pop stars pop but road life took its toll, so I retired to lighting theatres then went sideways into videowalls. Corporate shenanigans blew up that otherwise excellent job and I started corporate theatre. After working the biggest stages in the land, lectern and whiteboard delivery sucked, so I went back to school and got an IT Diploma, right as the dotcom-boom imploded.



John's place is full of light and shade



John's entirely unique, handcrafted palace.

“It took well over five years, nearly cost our relationship and broke my back twice.”

Q. That must have been dis-heartening? What happened next?

Timing is everything but you can only control what is in front of you. Like ever, I used the new circumstances to my advantage and got a tech support job with Crestron (AV & IT backgrounds merging), which also started me as a trainer. I left after two years but was head-hunted into the new distributor not long after. I worked hard and bloomed there as a technician, programmer, trainer, system designer and sales rep. 4 ½ years marked an employment personal best, unlikely to be repeated.

A GFC redundancy was a blessing in disguise, fast-forwarding my way out of city life. My partner and I had 53 acres of Taungurung bushland ready to build a house on. I went three days per week as a Project Manager in residential integration and spent the other four days commuting to our hideaway, getting started on the house.

The owner-builder saga was worthy of several TV shows. It took well over five years, nearly cost our relationship and broke my back twice. On the plus side, we made peace and now live in a gorgeous, entirely unique handcrafted palace that we own outright. In a place that inspires and nurtures us surrounded by an awesome group of friends. I'll put up with snakes and fires for that ... although I did get bitten by a red-back recently.

Q. What are some other dramas ... the highs and lows that you've experienced?

Other than the usual fare that we all go through; injuries and illness have been the biggies. My back played up over many years but none so bad as crushing a disc (L5-S1) twice while building. All up, three years of convalescence followed those incidents but I've come good and Pilates twice a week keeps me strong enough to stay farm fit and still be useful on the fire truck. My mind is even stronger for having forged through that adversity.

I've had some awesome moments and seen some crazy sights. Listing them all would take pages. I've made a stack of mistakes and owned them all - it's the only way to improve - but I've also had plenty of wins.

Things were already on edge here when this last year swamped us all. But I get up each day and hope for the best. I'm never down for long and always find a way to look for even the smallest bright spot to hang on to. Even as a confirmed realist, I'm ever optimistic.

Q. Why did you become a writer? What led you down that path?

Precisely because I was holding on to a silver cloud in a tough time. Stuck lying on my then feeble back, staring at the ceiling day after Groundhog Day, I looked not at what I couldn't do but what I could. I could open a laptop and tap away, so I did. I got back into designing and maintaining websites but the real find has been writing.

While building, I'd been publishing regular progress diaries but wanted more. I reached out to CX and other AV industry mags and started combining my industry knowledge with word-smithery. CX has been a stalwart ever since.

I've done a lot of corporate documentation and always loved playing with language but never expected to be using it as I do now. The process of researching, interviewing, blocking out, fleshing out and final editing continues to be fun and I enjoy getting better at it all the time.

Hitting send on the final draft is the most daunting aspect of this gig but when it's gone, it's gone and I move straight on. Learning to let go of perfectionism has helped me both as a person and a writer.

Q. What gets you excited?

My great passions are natural building and photography. I love how light works with each. I'm in awe of the natural and built worlds. And music. And science. And people. And art. And

how all these things overlap.

Tech is interesting from a professional point of view but it doesn't rule my life. It's just another extension to a lifelong desire for knowledge and understanding.

Q. What annoys you?

Money and power games by the greedy. Lies, skulduggery and spin to support this. Polarised, tribal, yes/no, red/blue partisanship when the world is so finely nuanced and rarely grey.

Discussion and discovery are far more interesting than dogma, labels and closed minds.

Q. How good is country life?

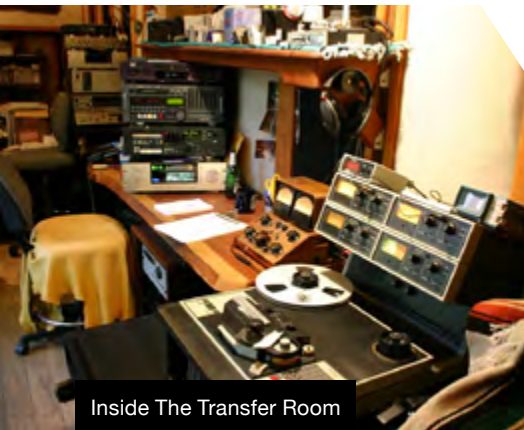
I enjoyed inner city life for a long time but always dreamed of open spaces and slower paces. Hard graft and perseverance have allowed me to now be living that dream. It's brilliant on so many levels. The biggest surprise has been the community bonding. We find ourselves ever busy helping out others and it is immensely rewarding. I pinch myself often.

If our local internet and telephony were more reliable than a Third World tin-can in a thunderstorm, the circle would be complete.

Q. What would you like to leave the readers with?

I enjoy being a bit of an enigma, with more layers than an onion. What you see is not necessarily all that you get. I equally enjoy being honest, trustworthy and dependable regardless of the surface fluff. If I can be this way while sharing knowledge, helping others and raising smiles, then I'm on the right path.

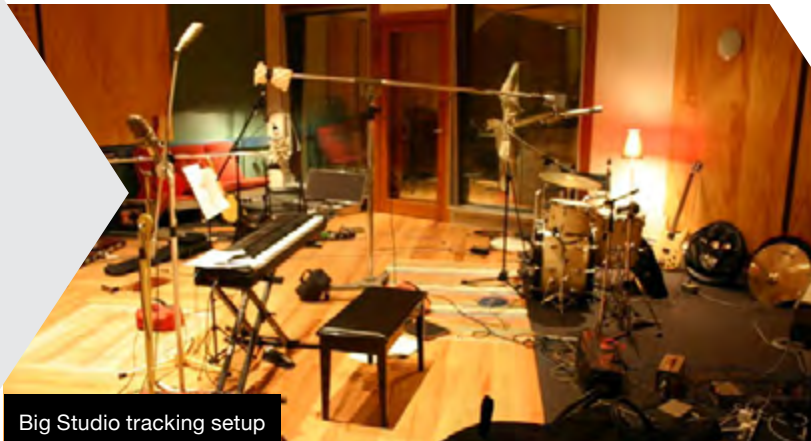
More on the professional services that John offers and personal interests that he follows can be found at boganvilla.com.au



Inside The Transfer Room



Broken Arrow Ranch's 2 track tape transfer room



Big Studio tracking setup



Me and Paul Kelly musing over a mix

Where are the grace notes?

by Andy Stewart

Some people choose a career in sound; others stumble across it like a lost hiker. This latter, far larger group often started out in the audio industry working any job they could while they figured out what they wanted to do in life. For others, assisting in a studio was a cheap way to record an album after-hours (which doesn't really happen now). Then there were the musicians who gravitated towards engineering either because they found it fascinating or disliked the methods of the engineers with whom they worked.

I was in this last camp. In fact, if it wasn't for a Drawmer gate placed on my snare drum during my first-ever recording session, that cut out all my grace notes, I may have become an architect!

In 1984, when I was about 16, the band I was in recorded an EP to 8-track half-inch at the

Jam Tin, a small studio inside an industrial estate in Moorabbin (I think) that was owned (from memory) by none other than Bruce Johnson. I also have a vague recollection that the message on the studio phone at the time was a recording of Bruce faking a British accent. God only knows why:

"Hello, Jam Tin 'ere... can't take your call – leave a message."

Being the '80s, I spent the first 18 hours of my inaugural Jam Tin session sound checking drums with Greg Simmons (long-time engineer, and founder of Audio Technology Magazine) while the rest of the band sat out Day 1, stupefied with boredom from their lack of participation. Finally, at about 2 am the next morning I was allowed to start capturing some 'performances,' but only parts of them, mind you!

This was the '80s: isolate every sound; separate the 'spill'. For a drummer, this meant recording kick, snare and hi-hat first, then toms separately, then cymbals after that. It was akin to getting a guitarist to play his or her lead break one string at a time.

The whole process was insane. Not only was it technically misguided, it was antithetical to musical performance. The experience was so torturous, in fact, that it led me to a pivotal realisation (which would go on to affect my future in audio): that there had to be a better way to record music; not only a more empathetic way to treat musicians, but a superior way to capture performances and sound.

So began my slide from conventional society into the audio industry! Gone was my future in architecture, lost was any hope my father had of his third son following in his footsteps and becoming a dental surgeon, and almost scuppered was my motivation to graduate from high school! (I did finish in the end, adding a degree in English and Philosophy at Melbourne Uni soon after.)

Thirty-six years later I'm still here: still producing, mixing and mastering albums for all and sundry, still writing for CX (even though I'm still the new guy, despite this being my 93rd Issue on the trot!) and still uncoiling leads only to discover that the XLR in my hand is the wrong sex to go into a mic.

How Did I Get Here? Letting The Days Go By

I've spent well over three decades now making albums without ever really feeling like what I did in the audio/music industry constituted a 'career.' I think it's only in the last few years that I've come to see it this way – probably because it's a bit late to start anything else!

For me, music was everything, and it was this singular focus that led me naturally into various roles inside the industry.

I've worked in studios literally since I was a kid on hundreds of albums, from both sides of the glass, playing instruments as well as producing, engineering or mastering. I've also done other things under the larger 'sound' umbrella: I've played live for decades in countless bands, subsequently recording the albums of many of them. I worked at the Falls Festival for years down in Lorne, Victoria (on a stage which I helped build!); did a couple of years on the Big Day Out; spent almost a decade editing Audio Technology magazine; and built several recording and mastering studios in Sydney when I lived up there.

When asked by others outside the industry what I do for a crust, I hesitate to answer, barely knowing where to start. When someone inside the industry asks the same question, I say this: "I'm a producer, an engineer, a mix and mastering engineer, and a writer... I mix a bit live too now at the new Caravan Club, and also run a consultancy business called The Pro Audio Shop, selling

equipment to audio enthusiasts and industry professionals who need help working out what they should buy, or can afford."

That's the short version unfortunately... you can see why I hesitate.

About 15 years ago, when I was still Audio Technology's editor, I met my wife Sierra at the AES trade show in San Francisco. She was working for Universal Audio at the time, and nowadays we live on 20 acres south of Melbourne raising two kids. I run a studio down here called The Mill, which many readers of CX know all too well, and also the aforementioned Pro Audio Shop, which is a business I set up a few years ago after realising I couldn't keep talking to people on the phone every day about what gear they should buy, without having something to show for it! In short, all those phone calls were sending me broke.

Looking Through A Glass Onion

Do I regret stumbling onto the audio path and never extricating myself from it? Not for one second. My life in this industry has been amazing, and nothing if not diverse. I've done some fairly surreal and exciting things over the years; spent a day at Neil Young's Broken Arrow Ranch; lectured at trade shows with the likes of Geoff Emmerick, Richard Lush, George Massenberg and Bruce Jackson; worked live with Iggy Pop, The Wailers, Blondie, Foo Fighters, Red Hot Chili Peppers (and countless others); met odd characters like Les Paul, Bootsie Collins, Neil Young and Paul Stanley (to name a few). The list of interesting albums I've worked on, performances I've witnessed, people I've met and experiences I've had far exceeds the pages of this mag, but I'm mindful that none are particularly interesting to anyone but me. Suffice it to say it's been a fascinating, challenging and fulfilling trip thus far...

It hasn't been without its frustrations, of course, but like any job it's been about the relationships I've forged along the way with the countless like-minded people I've worked with. Making the most of opportunities has been a crucial aspect of any successes I've had, and looking back on my career... well, put it this way, looking back isn't something I like to do.

One point I'd like to make about that: I know

many people in the audio industry feel a keen sense of job insecurity at times, which can lead to feelings of anxiety about where the next meal's coming from (particularly at the moment). This is a terrible emotion to live with day-to-day, and unhealthy both mentally and physically.

One way I've learned to combat this is by looking back at the hundreds of productions I've been involved with over the years, recognising that there has been a long and consistent workflow in that time. Doing this gives me confidence that there is always new work ahead, even if I can't see it, and nothing is as bleak as it might seem. When you only look forward, sometimes all you see is a fog of doubt about what's coming down the pipe next. But something always is.

And the reason I write for CX Magazine today? Because I love this industry like my family, and I love sharing what I've learned about sound with others. I've worked in almost every role the musical side of the audio industry has to offer, which has given me a wealth of experience over the years and a somewhat unique perspective on things. I like to share this with readers in the pages of this magazine by (hopefully) providing some insight into the deeper aspects of sound production, which might benefit others or help improve their work.

These days I'm pretty confident about what I know, and what I don't. If there's one thing I've learnt over the years, it's that confidence is king. When you're recording, mixing (live, or in the studio) or even mastering, you've got to back yourself; your judgement, your ears and your skills. Listen to the speakers in front of you, imagine a world beyond them, and realise that vision for everyone else to hear. The audience deserves it; the musicians deserve it; you deserve it.

Looking forward to seeing everyone again in the flesh some time soon!

Andy Stewart owns and operates The Mill studio in Victoria; a world class production and mastering facility. He's happy to respond to any pleas for recording, mixing or mastering help... Email: andy@themillstudio.com.au or visit: www.themillstudio.com.au



Introducing the SIGNAL BOX range of SDI Broadcast Video Testers from Eclipse Broadcast



With three models in the range, these handheld testers send and receive SDI format video up to 1080p analog options available. Featuring an OLED screen to display incoming video, a wide range of test pattern outputs and various options for embedded audio testing, these units are indispensable tools in the field.

See the range and sign up now at tradeline, our business to business e-commerce portal

AudioPressBox * Cable Jog * CTP Systems

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AUDIO BRANDS AUSTRALIA >

Audio Brands Australia is a national audio distributor focused on the installation and production markets. The goal of Audio Brands Australia is simple; to provide great products and outstanding customer service.

Audio Brands Australia is the exclusive Australian distributor for MIPRO, a leading manufacturer of Wireless Microphones, Portable PA Systems and Tour Guide/ Assistive Listening Systems. In addition, we represent Italian speaker manufacturer FBT, who offer an impressive catalogue of speakers designed for installations, portable applications (DJs, bands, corporate events) and small to mid-sized production applications. We're also very pleased to distribute RANE (including the HAL DSP platform), UNIVOX Induction Loop and Infra-Red Systems, BOSCH Commercial Audio and Conference Systems, FRONTROW IP

paging systems and AV controllers, LINEA RESEARCH power amplifiers and processors, EARTHWORKS range of installation, measurement and pro audio microphones, ELECTROVOICE and DYNACORD installed sound products and RTS wired and wireless talkback/comms systems.

The people

Sales

David Holmes
Nick Koloski

Greg Collins

Sales Engineer

Jeff Shoesmith

Tech Support/System Design

Kelvin Williams

Joshua McEvoy

Service

Greg Hicks

Warehouse

Dean Hughes

Mel Anjoul

Everything Else

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The products

Hi and welcome to Audio Brands at Entech. Would you like a coffee or water? Can I scan your badge?

We have a number of new releases from many of our suppliers. Here's a quick run-through:

Earthworks ICON Streaming Microphones

The ICON series consists of two mics designed for podcasting and broadcast applications.

The ICON USB is Earthworks first ever USB microphone and designed to be the last USB mic you will ever need. With the performance you would expect from Earthworks, it includes a headphone jack, gain control with push-to-mute, and LED status indicator. The ICON PRO is phantom powered with an XLR and suitable for broadcast applications.

Both are cardioid condensers with an incredibly fast response and built-in pop filter. The ICON USB comes with a custom Triad Orbit desk stand, whereas the ICON PRO includes a Triad Orbit stand adaptor.

MIPRO MI58, 5.8GHz IEM System

New from MIPRO is the MI58, a stereo IEM system which operates in the 5.8GHz band. The MI58T transmitter includes combo XLR/

jack inputs as well as loop outputs. A DANTE version is also available. The compact MI58R bodypack receiver can operate in mono/stereo and mixed output modes with custom EQ settings to suit the user.

FBT CLA403 and CLA803 Column Speakers

The CLA403 (4x3" drivers) and the CLA803 (8x3" drivers) are slimline column speakers from FBT in Italy. They are available in black or white, are weather resistant to IP55 and are compliant with EN54-24 for emergency applications. They look sleek, sound great and a wide variety of mounting options are available.

Electro-Voice RE20 Black

The industry standard RE20 microphone, a favourite with production companies and broadcasters is now available in black - actually a discrete charcoal colour. The RE20 is one of those mics you can stick in front of almost anything - from kick drum to brass to vocals. A must-have for any mic collection.

Univox 7-Series with DANTE

The Univox PLS-7 and SLS-7 induction loop amplifiers are now available with DANTE - digital, networked audio direct to the loop amp. Contact us for free loop designs and expert advice.

FBT JMaxX 114A

New from FBT is the JMaxX 114A, a hybrid of various FBT models combined into a competitive, Italian-made, user friendly, self-powered speaker. The 14"/1" combines the depth of a 15" with the vocal clarity of a 12". It has a simple yet functional rear panel (no confusing DSP menus) making it perfect for dry-hire and applications where users want great sound right out of the box.

Rane ZonePowerEight

New from Rane is a compact 8 channel power amp called the ZonePowerEight. It provides 8 x 150W at 70V or 100V line. It includes rear panel levels controls and features phoenix inputs and outputs. Perfect for multi-zone paging and BGM applications.

Dynacord MXE5 Matrix Mix Engine

The Dynacord MXE5 is a 12x8 fixed architecture DSP with a 24x24 DANTE port as well as 8 x GPIO ports. The MXE5 stands alone in terms of audio performance and is the perfect front end for the most critical installed and live audio applications. A 5.7" wall-mount colour touchscreen is just one of the optional accessories.

For more information on these or any of our other products, please contact the Audio Brands Australia team via sales@audiobrand.com.au or on (02) 9659 7711.



ALTRONICS >

For over 40 years, Altronic Distributors have been manufacturing Redback Audio products in Perth, Western Australia.

Altronic are Australia's leading supplier of products for the 100V line commercial audio market. The Redback line is still locally developed and manufactured with many products designed to help installers get the job done faster.

Established in 1976, Altronic set about

manufacturing amplifiers and speakers for the public address industry and have established a well-renowned business for their products and friendly customer service. The team at Altronic have a great deal of expertise within the public address industry and can help with providing the right

products for your installation.

Altronic have always strived for innovation within the professional sound industry, helping customers to get the product features they need for niche installation requirements. Their product development team headed by Brian Sorensen are consistently building customer feedback into their designs.

Altronic have distribution centres in Perth, Melbourne, and Sydney, plus the ability to do 'click and collect' equipment orders via trade pick up counters in Queensland and Adelaide.



REDBACK

Still

Made In Australia.

Over 40 years of experience in commercial audio.

Altronic have been manufacturing Redback® public address products in Perth since 1976. We take pride in supplying the pro audio industry with innovative Australian Made product, offering superior performance, reliability, warranty & local service support.

ALTRONICS

Redback® is manufactured & distributed by Altronic.
www.redbackaudio.com.au
 1300 780 999

Australian Made Since 1976.



The people

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Bill Fenn
SA State Manager
Prospect,
Adelaide
08 8164 3460



The products

A 4460+A 4462

The Redback A 4460 has been designed to allow the distribution of four stereo audio input sources to eight stereo output zones making it ideal for use in function centres, hotels, meeting rooms and domestic homes. The main control box houses four sets of dual RCA input sockets and eight sets of dual RCA output sockets. Two LCD touchscreen wallplates (A 4461/62) allow full control of audio source selection and level control, plus local Bluetooth connection for smartphone playback.

A 4450+A 4453

Feature-packed yet simple to set up and use, this new mixer to the Redback stable features four inputs selectable to up to four zones making it ideally suited to gyms, cafes, restaurants, small clubs and function centres. The A 4453 LCD touchscreen wallplate enables selection of input sources on or off as desired, plus level control. Multiple inputs can even be selected and mixed to a zone.

CF2234

The latest development by the Redback Fire team, these aluminium grille speakers offer

a premium low-profile finish for fire and evac installations. Constructed from fire retardant plastics and fully approved to the Australian Standard for building occupant notification systems. These new models all feature the patented One-Shot installation mechanism which was first developed by Altronics in 2004.

CF1520G

A fire system approved sound projection horn speaker designed in conjunction with one of the world's leading manufacturer of PA speakers. Typical applications include schools, train and bus stations, airports, car parks, and plant rooms. These models are a world-first in providing installers with a fast way of terminating a weatherproof speaker without the need to remove even one screw from the casing! These One-Shot speakers save time spent up a ladder and provide installers with considerable labour savings on large installation jobs.



ALTRONICS



AMBER TECHNOLOGY >

Amber Technology is a leading distributor of audio-visual solutions for all types of installation projects across Australia and New Zealand.

Our broad scope of work includes professional broadcast, media and communications; live sound and production; music instruments and sound recording; residential and commercial installation; and home entertainment markets.

We are focused and committed to distributing the best range of brands and products.

Our newly expanded portfolio of over 100 diverse brands across all of our markets set the benchmark in sourcing, supplying and supporting the best solution to benefit your needs.



The people

Pro Audio Team

Leon Hart

General Manager

Solid State Logic SSL, DPA Microphones, Dynaudio Professional

Matthew Harders

Brand Manager

Neutrik, Canare, NTi Audio, Primacoustic, Rean, Van Damme

David Nolan

Brand Manager

Radial, Apogee, Cioks

Jonathan Craig

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Matthew Harders



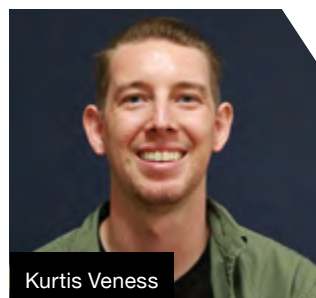
David Nolan



Jonathan Craig



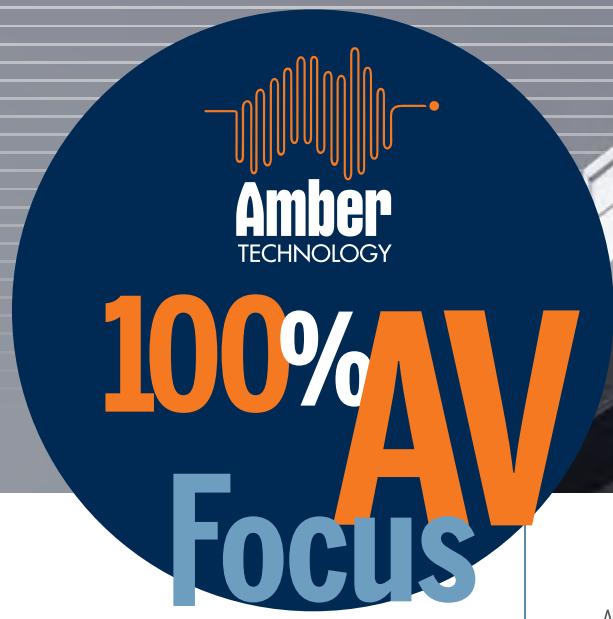
Tony McDowell



Kurtis Veness



Sam McAinch



Amber Technology is a leading distributor of audio visual solutions for installation projects in Australia and New Zealand. We are 100% AV focused – committed to providing the best range of brands and products for commercial and live sound installations.

Our range of brands offers a comprehensive selection of products across AV categories to suit any type of installation project – from large-scale commercial projects, live performance venues, education facilities, houses of worship, retail and hospitality, to cutting-edge residential projects.

Our Brands



**COMMERCIAL
INSTALLATIONS**



✦ Australia only

Commercial Installation Team

Richard Neale
General Manager

Blake Kirby
Brand Manager

One Systems, Renkus Heinz, Xilica, XTA/MC2, ASL, Media Matrix

Michael Carman
Brand Manager

Williams AV, Yamaha Revolabs, AVer, Pakedge

Steve Small
Brand Manager

Sonance, iPort, James Loudspeaker

Andrew Richter
Brand Manager

AC Infinity, AudioQuest

Daniel McDonald
Brand Manager

Digital Projection, Denon Pro, Newline Interactive, Optoma

Martin Terry
Brand Manager

Chiayo, JTS Professional, Wyrestorm

Neil Bonner
Brand Manager

Avonic, Barix, Learning Glass, Neets, SurgeX

Jim Parissis
Brand Manager

Grandview Screens, Hitachi and Maxell, Liberty AV, LP Morgan, Roland, WolfVision

Peter Cleary
Brand Manager

Australian Monitor, DNH, Soundsphere

Mark Condon
National Sales Manager

Tyson Hatton, Matthew Rennie and Nelson Solinap
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Nick Critelli, Paul Silk and Glen Hewer
Account Managers (VIC)

Robert Van Der Vlies and Rhys Colquhoun
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Brenton Eckersley
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Joel Quioc and Chris Vernon
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Giles Wragg
Business Dev Manager (VIC/SA/WA)

Tanya Hall
Business Dev Manager (NSW/QLD)

Email: orders@ambertech.com.au
Phone: 02 9998 7600



L-R: Scott, Nathan, Daniel and Xavier

Technical Sales and Support Team (TSS)

Assisting Commercial Integrators with pre and post sales support

We are pleased to announce a new team within Amber's Integrated Solutions – specifically relating to the Commercial AV distribution business.

We have brought together our technical pre- and post-sales experts into one new team: the Technical Sales and Support team.

The team members are:

Nathan Barrios
Team Leader
Systems engineering

Daniel Lorello

Pre-sales focus; area of expertise includes unified communications and networked AV solutions

Scott Riley

Pre-sales focus; area of expertise includes sound reinforcement, paging, life safety and networked audio

Xavier Steep

Post-sales technical support focus

Email: tss@ambertech.com.au
Phone Business Development Manager, Tanya Hall on 02 9998 7600 (NSW/QLD)

The products

Digital Projection M-Vision 23000 WU

The world's brightest single-chip projector, with red colour boost. Budget-friendly yet incredibly bright display for a multitude of applications.

The Digital Projection M-Vision 23000 WU boasts an unprecedented 23,000 lumens output and 10,000:1 contrast ratio, to bring budget-sensitive applications a large-screen imaging solution and near 3-Chip performance at a 1-Chip price point.

The new lamp-free, laser-phosphor projector is charged with ColorBoost + Red Laser technology to provide the most realistic and saturated colours at previously unreachable luminance levels. Venues needing powerful, yet budget-conscious, large-format imagery without sacrificing colour accuracy, as well as those contending with ambient light, will directly benefit from the M-Vision 23000's market leading light output, contrast ratio and colourimetry. Its DisplayPort accepts frame rates up to 60 Hz and HDMI 1.4b for Side by Side, Frame Packing and Top Bottom 3D formats. Motorised shift, zoom and focus

across the whole lens range offer extra flexibility and ease of setup.

Renkus-Heinz ICLive X

Steerable array for live sound.

The culmination of over a decade of experience in steerable line arrays, the ICLive X series is the latest evolution of the medium-format, steerable line array. The ICLive X module can be arrayed up to 12 tall or can be used in combination with the ICLive XL, allowing taller, more directional arrays to be constructed for surprisingly reasonable cost.

DPA 4098 with CORE technology

Tabletop, ceiling and floor microphone solutions with expanded dynamic range.

CORE by DPA technology has been added to the 4098 microphone solutions – gooseneck, tabletop, floor and ceiling solutions – lifting sound quality even more, just like all of the other products using CORE technology. The dynamic range has now been increased by 8 dB, so that the 1% THD is lifted significantly to 133 dB.

REAN

The smart way to connect.

The world's leading supplier of professional audio and video connectors, the Neutrik Group, offers a second global brand with a newly expanded, comprehensive product range.

Excellent cost-performance ratio, robust design and reliable functionality are the strengths of REAN. Based on long-time know-how, REAN connectors for professional audio, lighting, and digital signage applications are developed and produced in up-to-date production facilities. REAN is the alternative solution for cost-sensitive applications. The new range of REAN products will be available later this year through Amber Technology, and key retail partners.



DPA 4098



M Vision 23000 WU



REAN



Renkus Heinz



3 mm of audio perfection

6060 Subminiature Lavalier



by DPA minimises distortion ♦ expands dynamic range ♦ increases clarity

Academy Award winning miniature mics
2021 AMPAS Technical Achievement Award

dpamicrophones.com/6060

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AUDIO VISUAL DISTRIBUTORS >

The people

Blair
LED Product Manager (ANZ)



Blair Terrace

Blair has over 20 years' experience in the professional lighting and AV Industry. He has worked closely with LED video display technology since 2008, and has experienced its rapid evolution in the commercial AV space since it's infancy. He has been involved in partnering alongside AV integrators and suppliers and providing quality solutions in many Pro AV and Lighting projects, from building facades to retail and commercial spaces.

Paul
VIC/TAS/SA Business Development



Paul Thomas

With over 20 years' experience with residential and commercial AV equipment, Paul brings a diverse range of knowledge to his role. Working across a variety of industries including government, commercial and private enterprise, Paul's strengths lie in his ability to listen and understand customer's needs, to ensure the most appropriate AV solution can be presented, and the best result achieved.

Bruce
NSW/ACT Business Development

Bruce is our NSW/ACT Business Development Manager and has over 30 years of expertise



Bruce Fozzard

and relationships in the information technology, audio visual and professional audio industries. Having worked with some of the biggest companies in the industry, he comes with a wealth of experience and is dedicated to providing exceptional customer service and complete end-to-end solutions.

Fabricio
QLD/NT/WA Business Development



Fabricio Migliano

Fabricio is an expert in managing and establishing new relationships. Combined with his passion for technology, infrastructure and most importantly, people, he is a valuable and trustworthy adviser for any commercial or residential audio-visual project or design. Having come from the AV staging industry, he has an eye for detail, cost effectiveness and simplicity, and provides an exceptional customer satisfaction experience.

Murray
Technical Support (specialising in audio)



Murray Nicholas

With over 30 years in the music, IT and AV industries, Murray brings diverse knowledge

and experience to his technical support role at AVD. He has been involved in many facets of the industry including live and studio sound engineering, computer programming, and AV integration roles.

Justin
Internal Sales Support (ANZ)



Justin Barnard

Justin has been involved in the AV industry for over 20 years and has extensive experience from project design through to integration. Justin heads up our Internal Sales Support Channel. He has in-depth knowledge on all AVD's product ranges, and you can fully rely on his expertise to guide you on choosing the correct products for your individual applications.

Simon
Technical Support



Simon Fourie

Simon's family has been involved in the AV industry for as long as he can remember, and his roots in the industry started in installation of AV systems. Over the years, as the installations became more complex, his skill base expanded to programming more complex systems, and evolved into ultimately being technically trained by the manufacturers we represent, in order to deliver training locally. With 15 years in the technical and managerial aspects of distribution, he has the know-how to support our customers with the most sophisticated of applications where our products are used.

Audio Visual Distributors are the importers and distributors of specialist audio visual products.

Our head office and central warehouse is based on the Gold Coast, with offices across all major centres in Australia and New Zealand.

Our team is made up of AV professionals with

more than 30 years' experience in the Audio Visual and IT industry. We are proud to be at the forefront of technology, and are able to deliver complete solutions to the AV sales & installation market, which is supported by our in-house, internationally certified support team.

The brands we distribute in Australia and New Zealand include Barco – ClickShare, wePresent, weConnect, and Overture. Our other exclusively distributed brands include ClearOne, ZeeVee, Cleerline Fiber, AVProEdge, TechLogix, ProDVX, Absen LED, Sound Control Technologies and Arthur Holm.

Our prime focus is customer service and support in offering the highest quality AV solutions to the AV market.



The products

Absen PL Lite Series LED:

Engineered to deliver the best balance of visual performance, ease of use, flexibility and reliability, PL lite provides excellent price-to-performance ratio.

This range is available in four pixel pitches: 2.5, 2.9, 3.9 and 4.8. Optimised for extra large outdoor LED display applications, it features a variant panel of 500*1000mm for P3.9 and P4.8 – twice the standard size of 500mm*500mm, but 20% lighter than conventional panels.

ClearOne BMA 360:

The ClearOne BMA 360 is a technologically advanced, professional A/V conferencing microphone, with a 600mm ceiling-tile form factor that blends in with most of today's drop ceilings. Heralded as the first truly wideband, frequency-invariant beamforming mic array, it combines uniform gain response across all frequency bands with ClearOne Audio Intelligence Technology, to give you the ultimate in crystal-clear, full-fidelity audio – no matter how challenging the acoustics of your room, and whether the participants are

seated, standing, or moving across the room.

Cleerline Tactical Fiber Connectors:

The Cleerline SSF™ Tactical LC Connector System protects SSF™ LC connectors by containing them within a durable, water-resistant plastic housing. The housing is paired with a metal socket, which can easily be installed in-wall if desired. The connector housing features a specially moulded design only for use with two individual SSF™ LC mechanical splice connectors. The housing will accept single mode or multimode fibers.

The tactical system is ideal for non-permanent installations, or installations in which cables will frequently be removed or changed. The tactical housing allows easy disconnection of connectors as well as preventing dust or contaminate build-up.

AVPro Edge M4 SOL:

AVPro Edge & Murideo's MSol is the only HDBaseT tester that is reliable, portable, and affordable, making it an indispensable tool for all manufacturers, installers, and integrators. This unique testing device

provides A/V professionals with all the information they need when testing HDBaseT products. This unit assists A/V installers testing infrastructure, helps manufacturers develop HDBaseT products, and gives audio/video testing labs the tools they need to work out customer issues. Moreover, Murideo's HDBaseT tester generates reports, including all the parameters necessary to certify link quality and status up to 4K UHD content. The report can then be transferred to a computer so you can add your letterhead and present the information to your client.

Marshall CV630-IP PTZ Camera:

The CV630-IP packs a powerful punch with an 8-megapixel 1/2.5" sensor capturing up to Ultra-HD 3840x2160p video, with support for HD 1920x1080p, and 1280x720p. It is equipped with synchronous pan, tilt, and zoom motors for smooth and silent camera movements during operation. A 30X optical zoom block provides flexibility from 4.6mm to 135mm, with a nearly 70-degree angle-of-view at its widest.

BACKDROPS FANTASTIC >

Backdrops Fantastic Australia specialises in transforming event spaces into fully immersive themed environments.

Our friendly professional team is recognised by existing and new clients as a trusted solution for corporate event rentals, theme décor supply and technical production advice. We continually strive to find and create innovative corporate theming decor that is on trend or ahead of emerging trends.

Designed and developed on the Gold Coast by our talented team and local engineers, our selection of modular backdrops are

the perfect stage set for your digital or live conference, awards night, gala dinner or corporate production.

Backdrops Fantastic theme decor is complimented by the vibrant brands of Events Fantastic Australia, Party Drops, Modular Backdrops Australia/USA and Light Up Letters.

The people

Caroline Hutchison
General Manager

Caroline is General Manager of Backdrops Fantastic and leads the day-to-day operation of the business while also heading sales and marketing. Caroline comes from a corporate event client background, switching eight years ago to the supplier side of events. She is an active member of various industry organisations including MEA, Business Chicks, Women in Tourism, Gold Coast Tourism, and Burleigh Business Women.



Caroline Hutchison

Aaron Sunderland
Production Manager

Aaron is Backdrop Fantastic's lead Production Manager, heading up the design, installation and crewing for Modular Backdrop installs across Australia and internationally with our USA operations. Aaron's experience is in designing vibrant and cost-effective installs in small digital studio spaces to large conference projection installations.



Aaron Sunderland



Tri Wall Modular Studio Set 2020



Infinity Wall Purdue University USA

BACKDROPS
Fantastic.
AUSTRALIA

The products

Modular Backdrops

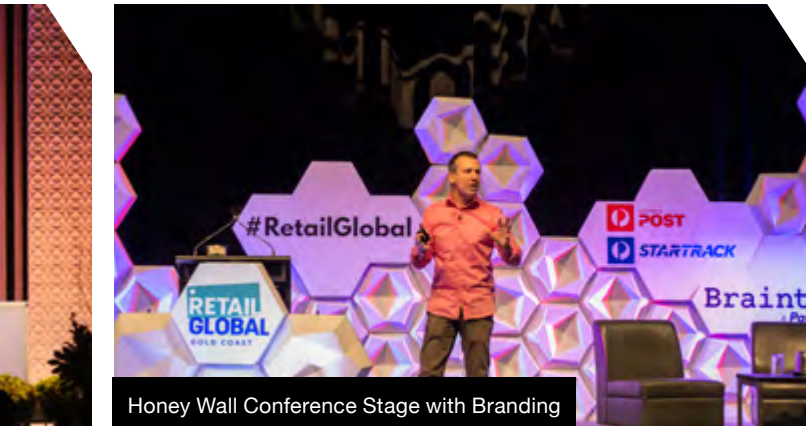
Modular Backdrops are light-weight ABS scenic panels that easily clip together with our quick release levers to create dynamic three-dimensional seamless stage backdrops for any event.

In 2021, engage your digital, hybrid and live event audiences with a Modular Backdrop.

Easy rental, quick installation and friendly customer service make modular backdrops a simple and effective solution to ensure your presentations or award winners shine.

Our range includes 10 versatile designs with our new Tri Wall being an ideal solution for video production spaces as recently seen on the Brownlow Medal Awards.

View our Range at modularbackdrops.com.au or contact our friendly team on 07 5648 0933.



Honey Wall Conference Stage with Branding



Stealth Projection Mapping



HONEY WALL



STEALTH WALL



GEO WALL



RIPPLE WALL



INFINITY WALL



MODE WALL



LUX WALL



ORB WALL



KLOUD WALL



TRI WALL

BACKDROPS AUSTRALIA
1800 737 037
www.backdrops.com.au

OUR BRANDS:

EVENTS Fantastic AUSTRALIA
 Modular BACKDROPS AUSTRALIA
 BACKDROPS Fantastic AUSTRALIA
 Party Drops Powered by Backdrops Australia
 Light Up LETTERS

BOSE PROFESSIONAL >

Bose Professional is a dedicated group of engineers, product managers, technical support specialists, and customer service and sales teams that are focused on helping professional audio designers and consultants create more accurate, reliable and cost-effective solutions.

For more than four decades, we've developed innovative loudspeakers, electronics and software to meet the needs of demanding professional applications.

Bose Professional products are sold only through authorised pro-audio dealers, AV system integrators and distributors. We provide substantial support for our distribution network, including product technical information, system design support and after-sales support. Bose sound is found throughout the world in performing arts centres, cinemas, houses of worship, stadiums/arenas, restaurants, retail stores, corporate buildings and hospitality establishments.

The people

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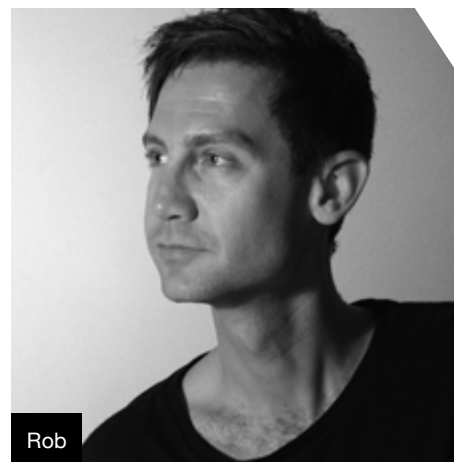
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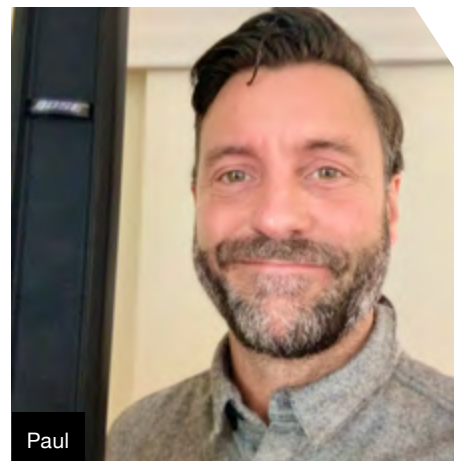
Jeff



Dean



Rob



Paul



Stephen



Freespace FS Speakers

L1 Pro Portable Line Array Systems

Videobar VB1

Certified for Microsoft Teams

PowerSpace Amplifiers

The products

L1 Pro Portable Line Array Systems

Welcome to a new era of on-the-go audio for singer-songwriters, mobile DJs, and bands. Choose from three L1 Pro models: L1 Pro8, the most portable L1 Pro system; L1 Pro16, a balance of power and portability; and L1 Pro32 —the most advanced L1 ever. Go from vehicle to venue easily with a modular system that’s easier to pack, carry, set up — and offers stunning size-to-performance ratio. Each L1 Pro system delivers legendary 180-degree horizontal coverage, unmatched clarity and tonal balance, plus extended bass response with a unique RaceTrack woofer design. Built-in multi-channel mixers offer EQ, reverb, and phantom power, plus Bluetooth streaming and access to the full library of ToneMatch presets. All so you can sound your best and simply perform.

Videobar VB1

The Bose Videobar VB1 is an all-in-one USB conferencing device that brings premium audio and video to small meeting areas — from huddle spaces to medium-sized rooms.

Microsoft Teams Certified. Be seen clearly. Be heard and understood fully. Six beam-steering microphones automatically focus on voices in the room and reject noise. A 4K ultra-HD camera with autoframing delivers crystal-clear video, helping remote participants feel like they’re in the room. Proprietary Bose sound supports multimedia presentations, plays Bluetooth audio, and ensures voices on the call sound natural. Single-cable connectivity means there’s no need for separate audio and video cables at the table, reducing clutter. Whether it’s a quick morning check-in or a full-afternoon workshop, the Bose Videobar VB1 helps you huddle up, see more, hear more, and work better.

Freespace FS Speakers

The Bose sound quality you expect. The improvements you need. FreeSpace FS loudspeakers are the next step of our widely trusted line of in-ceiling and surface-mount loudspeakers, offering significant upgrades in durability, design, and ease of installation — all with remarkably consistent tonality. Engineered for high-quality performance

in both background music and voice announcement applications, FS loudspeakers are ideal for almost any commercial space. The line includes five loudspeakers, two distinct levels of sound, new mounting options, and a modern aesthetic to match. For those seeking consistent, quality installed sound, FreeSpace FS loudspeakers are the perfect mix of performance and value.

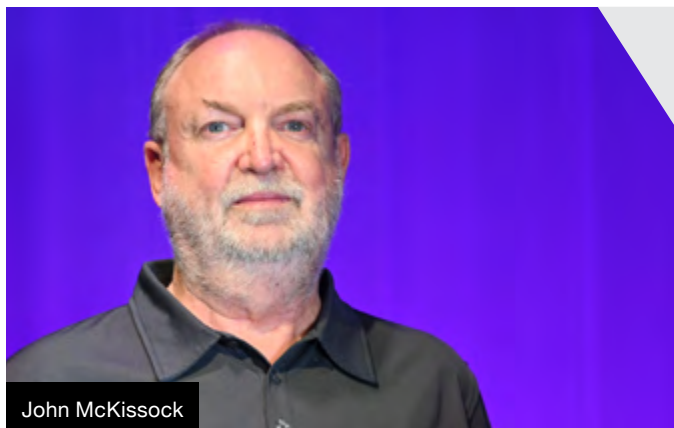
PowerSpace Amplifiers

Ideal for zone-expansion applications, Bose PowerSpace amplifiers enhance any premium commercial sound installation with clean, reliable power — and digital connectivity. A Bose AmpLink input allows for multiple channels of uncompressed, low-latency digital audio from Bose DSPs via a single Cat 5 cable. Choose from three models, providing 1000, 600, or 300 watts per channel.

For expanded capability the PowerSpace + range offers all the convenience of PowerSpace with an integrated Digital Signal Processor providing both even greater flexibility and function.

CLEARLIGHT SHOWS PTY LTD >

ENTECH 2021 would have been an opportunity to showcase some of the exciting new products from the brands we represent in Australia, including the Zero 88 FLX range of consoles, the K1 hazer from Swefog and the entire Infinity moving light range including the Infinity Signature series Spirit of Robert Juliat theatre LED fixtures. We also would have been able to meet you in person, but in lieu of that, here's who we are and how to contact us:



John McKissock



Michael Boss



Martin Bowman

The people

John McKissock

John started Clearlight Shows in 1970 doing lighting in clubs, progressing to lighting touring bands and then on to TV, film and corporate theatre and events. His integrity, knowledge and experience are an integral element of Clearlight Shows.

John started importing to support the needs of the hire department, but his customers demanded these products too, so the sales continued to grow. Today, Clearlight maintains a simple policy of quality products at reasonable prices.

john@clearlight.com.au
03 95531688

Martin Bowman

Martin started at Clearlight in 1993 in the hire department and is now our general manager. Martin's experience in working on major productions and events over many years has gained him great respect in the industry for his attention to detail and can-do attitude.

He is committed to customer service on any scale of sale or production he is involved with.

martin@clearlight.com.au
03 95531688

Michael Boss

Michael started with Clearlight in May 2018 after working at Frankston Arts Centre and Geelong Performing Arts Centre as a theatre technician. Michael is our technical support person for lighting consoles and Capture software. He also works in the hire department, and has in-depth knowledge on the entire Infinity range of products we carry.

Michael's support and commitment to customers reinforces our ethos as a customer-driven company.

michael@clearlight.com.au
03 95531688

The products

Highlite Infinity TF-260c7

The TF-260c7 LED Fresnel is a versatile fixture perfect for theatre and film applications. Always achieve correct colour temperature with a colour picking feature that includes built-in Tungsten simulations and ability to custom mix from seven base colours.

With RGB, CMY or HSI control the desired colour is at your fingertips without worrying about the best possible mix from the 7 colours source, intelligence is inside. The zoom focus mechanism is easy and intuitive, both manually and motorized by DMX applicable between 15° to 50°.

Highlite Infinity TCYC-7

Infinity TCYC-7 Cyclorama is an extremely bright and powerful luminaire. Equipped with a special high gloss asymmetric mirror, the projection angle is 75° with a very linear drop. A motorized tilt range of 30° ensures easy focus for both floor and ceiling. The TCYC shares the same custom designed 7 colour LED array and intelligent software that Infinity fixtures are known for. It creates an amazing

smooth seamless beam projection for your horizons.

The TCYC-7 offers RGB, CMI and HIS colour control along with 2000-8000K Seamless CCT Channel and 16-bit intelligent high resolution virtual dimming. This and other features make the TCYC-7 a truly standout fixture.

Zero 88 FLX Console + WING

The FLX lighting console is fully featured, portable and easy to use. Whatever your background, FLX will feel instantly recognisable, due to the industry standard familiar syntax and intuitive fader-per-channel intensity control. FLX gives you more time to do what you do best - be creative. Including a wide range of features and functions including: 2048 assignable channels for moving lights, LED and conventionals, 24 multi-function faders, 241 playbacks (each with submaster & full cue stack functionality), Hands-on intuitive control via 4 encoder wheels, 7" multi-touch screen, Art-Net 4, saCN & C1TP, Automatic Groups, Pallets, Effects & Macros and much more!

Zero88 ZerOS Wing

ZerOS Wing can be added onto any ZerOS console or used with Phantom ZerOS - the offline PC editor, to increase the number of channel playback faders available.

The ZerOS Wing has been designed to be simple and quick to setup and use. There are no settings, no configuration and no difficult connections. Just plug in via USB to any ZerOS console and the wing is instantly ready to go.

Programmers and operators will find the wing a very handy tool, providing more control options for how to best use the faders on FLX and FLX S range of lighting consoles.



Clearlight Shows Pty Ltd



Highlite Infinity TCYC-7



Highlite Infinity TF-260c7



Zero 88 FLX Console and Wing

CMI MUSIC & AUDIO >

The CMI Audio team services consumer and commercial pro audio needs.

Our team consists of industry recognised and highly regarded individuals with many years of experience and cutting-edge knowledge.

With a vast array of experience in installation, touring, theatrical and performance environments, the team has a great understanding and empathy with our clients.

This experience and continued training ensure the team provides a high standard of solutions and support for all clients and end users they're engaged with.

The Audio department currently represents: JBL Professional, Adamson, AKG, Soundcraft, Tascam, Crown, Lexicon, Muller-BBM, Optocore, dbx, UXL and Rapco Horizon in Australia.

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Music & Audio



JBL BRX 300



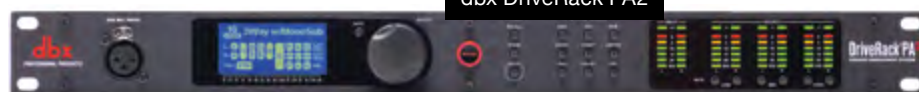
Fohhn Media Series



Tascam VS-R



AKG DMS



dbx DriveRack PA2



Adamson CS-Series

The products

Adamson CS-Series

The CS-series of intelligent loudspeakers provides on-board amplification and DSP, plus Milan-ready AVB connectivity, with the same footprint as the acclaimed S-Series. CS-Series loudspeakers are available as standalone products or as an upgrade to existing S-Series products. CS Rack products include Gateway, Bridge, Network Distribution System, and Power Distribution System. And CS software upgrades your ability to design, deploy, control, and monitor in both mobile and installation environments. The new suite is designed with a professional audio workflow in mind: move from design & simulation, through patch, control, metering, optimization, and system diagnostics without ever leaving the system. This is Adamson's legendary sound, evolved for the networked future of professional audio.

AKG DMS Digital Wireless Series

Rock-solid performance, fidelity and security make the AKG DMS100 and 300 the ideal digital wireless solutions for performing musicians, corporate and government presenters, houses of worship, fitness instructors, educators and anyone who seeks both studio-quality sound and freedom of movement onstage. The DMS800 reference digital wireless microphone system is designed to provide accurate signal transmission and reliability in theaters,

conferences, live productions and tour sound applications.

dbx DriveRack PA2

The all new DriveRack PA2 provides all the processing you need between your mixer and amplifiers to optimise and protect your loudspeakers. With the latest advancements in dbx's proprietary AutoEQ and AFS algorithms, a new input delay module for delaying the FOH system to the backline, Ethernet control via an Android, iOS, Mac, or Windows device, and updated Wizards, the DriveRack PA2 continues the DriveRack legacy of great-sounding, powerful, and affordable loudspeaker management processors, for a whole new generation.

Fohhn Media Series

The Scale systems of the Media series provide full sound over the entire frequency range. Thanks to the integrated Fohhn Sub Extensions, a powerful bass reproduction is possible. If desired, we can adjust the enclosure length for your application. Together with our various colour and mounting options, the Media Scale systems are extremely flexible. The Scale-Bar is optimized for use in video conference and meeting rooms and can also be equipped with an integrated camera and microphone. For all speaker systems from the Media series, MA-4.100 is the perfectly matched system amplifier.

JBL BRX300

The BRX300 Series is a versatile line array for bands, DJs, rental firms, houses of worship and anyone who needs a compact, portable system that provides superior fidelity, high output and consistent coverage in a range of sound-reinforcement scenarios. The modular BRX300 Series makes the power of line array technology accessible to customers who are not trained audio engineers, thanks to its plug-and-play simplicity, built-in corrective signal processing, smart transport system and hassle-free rigging hardware. Deploy in minutes and enjoy optimal sound out of the box with components engineered for fidelity and ease of use:

Tascam VS-R

Tascam's VS-R series of AV Over IP Encoders and Decoders are products that break new ground in live video streaming and are a comprehensive solution for a variety of applications from the corporate boardroom to local government, venues, house of worship, education and just about any environment requiring live video streaming. The series initially consists of two products, the VS-R264 and VS-R265, providing full HD (1920x1080p) using H.264 video codec and 4k/Ultra HD (3840x2160p) using H.265 HEVC video codec, respectively.

CORSAIR SOLUTIONS >

Established in 2009, Corsair Solutions imports and distributes professional and commercial audio visual equipment. Corsair Solutions uses a channel-only strategy, and is a trusted partner of audio visual system integrators and professional video equipment resellers throughout Australia and New Zealand.

Co-directors Mark Lampard and Brad Morton together have over 30 years experience in the AV industry, working in manufacturer roles at industry heavyweights such as Pioneer, Grass Valley and Canopus and with local distributors Lako Pacific and New Magic. It is with this wealth of experience and expertise that they decided to go into business together.

At Corsair Solutions, we are all about the customer; specifically, partnering with our consultant and system integration partners. We provide industry-leading responsiveness, technical competency and accountability for our commitments to all stakeholders. We pride ourselves on giving the right advice on first contact, and if we don't have the answer, we will research and respond to the customer with the right answer, in a timely fashion.

Corsair Solutions represents the following manufacturers: tvONE, Lumens Digital Optics, Magewell, Optoma, Livestream, Marshall Electronics, MXL Microphones, Green Hippo, Audinate, Metus Technologies, Wowza Media Systems, Logickeyboard,



The people

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Managing Director
 markl@corsairsolutions.com.au
 0413110377

Brad Morton
Sales Director
 bradm@corsairsolutions.com.au
 0405713866



Mark



Brad



Green Hippo Media Servers

The products

Magewell Ultra Encode SDI

Our Ultra Encode family of universal live media encoders offers systems integrators, streaming professionals, and OEM partners a flexible and affordable encoding solution for applications including live streaming, AV over IP, remote contribution, IP production workflows and much more. Available in HDMI and SDI models, Ultra Encode supports high-quality H.264, H.265 (HEVC), SRT and NDI|HX encoding and multiple streaming protocols with wired or wireless network connectivity.

Magewell Pro Convert NDI Encoders/Decoders

Offering robust reliability, assured performance, and compact size of dedicated hardware, the Pro Convert family of NDI Encoders and Decoders come in a broad array of models with flexible choices of input or output connectivity and encoding or decoding resolution. These converters can be paired with each other and are also fully compatible with third-party hardware and software encoders and decoders to fit seamlessly into existing workflows.

Marshall CV730-NDI

Marshall CV730-NDI features a 30x optical zoom block and flexible simultaneous 12GSDI and HDMI outputs with NDI|HX and crystal clear UHD images up to 3840x2160p at 60fps. NDI|HX provides low latency, high quality, frame-accurate video, and audio in real time to IP workflows. NDI Tools opens the ability to integrate more video devices and applications into your production workflow. CV730-NDI is the first UHD60 PTZ camera with NDI|HX.

Green Hippo Hippotizer Media Servers

Hippotizer's award-winning range, now in its fourth generation, provides real-time video playback, manipulation and projection mapping for the live events and AV industries. Hippotizer is one of the leading players in the ever growing field of scenic video.

Green Hippo products are used on world-class TV and broadcast shows such as the Eurovision Song Contest, the Academy Awards, and SuperBowl half-time shows, theatre spectaculars such as Cirque Du Soleil and American Idiot, and on concert tours from Beyoncé to Bruce Springsteen. As a result of the boom in video, Hippotizer media servers have become an integral part of many high profile events. Hippotizer media servers now reside in the inventory of most of the major rental companies worldwide alongside an ever growing set of owner operators.

Marshall CV730-NDI



Magewell Ultra Encode SDI



Magewell Pro Convert



DIRECT IMPORTS >

Direct Imports has a professional, dedicated, and loyal team who provide an exceptional experience to our customers through our exciting product range, delivering support and service throughout New Zealand. With over 70 years' experience in importing, warehousing, distributing, and marketing some of today's most exciting and innovative brands from around the world, DI will continue to find solutions for a variety of technical applications.

The pro audio and lighting brands distributed by Direct Imports are some of the best in the world and offer a wide range of solutions for any occasion or event. For many years Direct Imports have had a relationship with Adam Hall and have been distributing entertainment lighting from the Cameo Brand.

Cameo offers powerful, easy-to-use, state-of-the-art products that allow concert

stages, theatres and architecture to be seen in the very best light. The Cameo product line has been developed in Germany and includes everything from the most modern moving heads, PAR spotlights, LED Fresnels and lasers, to incredible effects machines. Dramatic, beautiful light is the essential that arouses both great passion and deep emotion.

The people

Aidan Simons

Sales Executive – Technical Lighting Specialist
(+64) 21 352 598 | aidan@direct-imports.co.nz

Aidan has over 12 years' experience within the music industry. While he was studying to become an Audio Engineer he worked tirelessly in all areas of Production. That led to him down the path of sharpening his skills as a Lighting Specialist. Moving on from Production he is still well emersed within the industry where he can utilise his technical knowledge to find the best solutions for any lighting situation.

Greer Compston

Sales Manager – Pro Audio and Lighting

(+64) 29 509 8910 | gc@direct-imports.co.nz

Greer has been with Direct Imports for 34 years where he built, from the ground up, what people today know as Direct Imports Pro Division. His expertise in Professional Audio and love for all things 'Live Events' have given him the tools to manage and sell, while keeping within the Industry in which he has such a strong passion for.



Aidan



Greer

The products

CAMEO EVOS W3

Seven 40 W RGB and Warm-White LEDs produce rich RGB colours for breath-taking lighting effects. The Cameo EVOS W3 has a particularly high colour rendering index and the warm-white LED not only lets you mix wonderfully warm pastel shades but also amazing warm-white light for illuminating people, objects, and so much more. This wash-beam with single-pixel control is designed specifically for rental companies and theatres with discerning professional clientele.

CAMEO OPUS X

Drawing only 750 W, achieve the same lighting performance that conventional devices require 1000 W for! This is possible thanks to the extremely efficient light engine of this incredibly modern high-power moving head from Cameo: the OPUS X Profile.

The light engine efficiency of the Cameo OPUS X Profile Moving Head (item no.: CLOXP) can be seen throughout its design

philosophy. This makes it possible to achieve 33,000 lm at a lighting power of 72,000 lux @ 5 metres. The complete setup with effects for use as spot and profile in this efficient and modern moving head is further augmented with the additional framing module. The high-quality optic with 170 mm front lens and a remarkably wide zoom range of 6° to 48° offers almost inexhaustible design possibilities. Be inspired by the combination of CMY colour blending and an additional colour wheel with 6 dichroic filters.

CAMEO F2 FC – Quad Colour LED Fresnel

A complete palette of dynamic colours, and countless shades of white at maximum reproduction quality – the Cameo F2 FC is your perfect Fresnel spotlight for professional application in front of the camera and in theatres. Its white tones can be precision-adjusted in CCT mode from 1,600K to 6,500K at a constant CRI of over 90, and perfectly adjusted to skin tones, camera sensors and ambient light via additional green-magenta correction.

RGBW colour-blending in HSI mode facilitates rapid adjustment of colour, intensity and saturation at the light desk using only three control circuits. The high-quality 200 mm lens creates a soft-edged beam of light, manually and gradually adjusted in the 18° to 55° beam angle. At the same time, the integrated condenser lens provides evenly blended colours and colour shadow-free light dispersion, even when using the barndoor.

CAMEO Instant Hazer 1500 T Pro

Ready for the road, the Instant Series Hazer 1500 T Pro comes in a tough and durable touring case. With a huge output capacity of 1020 m³ per minute, extremely short pre-heating time of 45 seconds only and whisper-quiet operation it is ideal for portable applications in TV and motion picture productions, fashion shows, live events, theatre performances and many more.



Direct Imports



EPSON AUSTRALIA >

Epson is a global technology leader dedicated to becoming indispensable to society by connecting people, things and information with its original efficient, compact and precision technologies.

The company is focused on driving innovations and exceeding customer expectations in inkjet, visual communications, wearables and robotics. Epson is proud of its contributions to realising a sustainable society and its ongoing efforts to realising the United Nations' Sustainable Development Goals. Led by the Japan-based Seiko Epson Corporation, the worldwide Epson Group generates annual sales of more than JPY 1 trillion. Epson Australia offers an extensive array of award-winning image capture and image output products for the commercial, industrial, consumer, business, photography and graphic arts markets, and is also a leading supplier of value-added point-of-sale (POS) solutions for the retail market. Epson is the market leader in Australia and worldwide in sales of projectors for the home, office and education. Established in 1983 Epson Australia is headquartered in Macquarie Park NSW and is a subsidiary of the Epson Group headquartered in Japan.

www.epson.com.au | (02) 8899 3666

The people

Joshua Bradley

Business Development Manager (NSW/ACT)
jbradley@epson.com.au

Josh is our Visual Solutions Business Development Manager for the NSW and ACT territories. He takes pride in developing strong business relationships and providing excellent



Josh

customer service and is dedicated to finding the best solution for each customer's needs.

James Harvey

Account Manager (VIC)
jharvey@epson.com.au



James H

James is our Visual Solutions Account Manager for VIC and has over 13 years of experience in the AV industry, including production and commercial audio sales. His knowledge and lifelong passion for all things mechanical and electrical make him a valuable member of the team.

John Vrdoljak

Business Development Manager (VIC/TAS)
jvrdoljak@epson.com.au

John is the Visual Solutions Business Development Manager for our VIC and TAS regions and has 30 years of experience in the technology solution and audio-visual industry. He delivers exceptional service and support to his accounts which include government,



John

corporate, tertiary institution and consultants.

Nikki Young

Regional Sales Manager (SA/WA)
nyoung@epson.com.au



Nikki

Nikki is our Visual Solutions Regional Sales Manager for SA and WA. She has been with Epson for over 15 years and has a wealth of product knowledge and experience. Nikki is passionate about the brand and building solid and long-term partnerships with her customers. She has a great sense of humour and is motivated by great outcomes with technology and sees projection as an opportunity to create experiences around education, art and events.

James Durkin

Business Development Manager (QLD/NT)
jdurkin@epson.com.au

James is the Visual Solutions Business Development Manager for the QLD and NT regions. With over 10 years in this role and almost 20 years in the industry, he is extremely knowledgeable and experienced in visual imaging products. He is a dedicated and passionate member of our team and goes above and beyond for his customers and the brand.



James D



The products

EB-L20000UNL

Designed for exceptional performance

The EB-L20000UNL offers an incredible resolution (native WUXGA) and a host of features, such as backwards lens compatibility and exchangeable interface boards. It's been designed to fill the industry requirement for 20,000-lumen projection, and to slot into existing infrastructure.

EB-L1505UHNL

Large-venue laser projector with virtually zero maintenance

Powered by 3LCD technology and Epson's

laser optical engine, the EB-L1505UHNL is capable of producing white light and colour light output of 15,000 lumens in WUXGA resolution, delivering captivating images in virtually any venue.

The laser light source also lets you take control of brightness with precise adjustment in increments of 1% and a constant brightness mode that maintains brightness at a specified level.

EV-115

Laser projector for digital signage

Create stunning visual displays and immersive environments with the LightScene EV-115 series, the cutting-edge digital signage solution from Epson. Designed to blend

in discreetly to any setting from retail, hospitality and event spaces to showrooms and museums, LightScene EV-115 series offers a sleek, spotlight design, with an array of configuration, mounting and programming options.

EB-805F

Laser projector for retail and corporate signage

The EB-805F is ideal for retail and corporate environment. It features a bright 5,000 lumens output in equal colour and white brightness and Full HD 1080p resolution. Premium features include HDBaseT connectivity and content playback for easier installation and quickly adaptable communication management.

EVENTEC >

Eventec is an Australian importer and distributor, established in 2013 with a vision to supply reliable, high-quality professional lighting products to the Australian market, drawing on extensive research, development and experience.

Eventec's own brands are Event Lighting, Event Lighting Lite and Event Pixels. The Event Lighting brand covers pro moving heads, washes, pars, architectural lighting, trussing, effects machines, staging, control systems and accessories. The Event Lighting Lite range features quality budget-driven products including moving heads, pars, entry

level DMX controllers and effect lighting.

Event Pixels is a wide range of LED screens, including indoor and outdoor installation and production LED screens. Along with this, Event Pixels offers custom and unique shaped screens and the newly released DX/DXSTV range of small pixel pitch panels.

Eventec is also the exclusive Australian distributor for Antari atmospheric effects and lighting, PR Lighting professional and architectural lighting products, High End Systems control and automated lighting products and Air Guard disinfection machines and fluids.

Eventec is a regular exhibitor at ENTECH, having been one of the major sponsors for last years' show. A new catalogue for Event Lighting has just been produced, initially set to be released at this years' show - and can be downloaded here: <https://event-lighting.com.au/pages/download-catalogue>

Eventec (02) 9897 3077
sales@eventec.com.au | eventec.com.au

The people

Sean Dixon

Business Development Manager



Sean

Sean, the youngest of the Eventec sales team, handles enquiries and sales for all products, focusing in particular on LED screen sales for installation and production applications. Sean is keen to get out there and see customers face-to-face to demonstrate products, a role he can't wait to get back into once we can all travel freely.

His entry to the industry started with his first ENTECH appearance in a pram in 1996! Sean grew up in Adelaide with his family business, B.S.S. Light Audio Visual, where he found a passion for lighting while 'playing' with a showroom full of lasers and lights. Casual Saturday shifts turned into a full-time job managing the retail shop after finishing high school, which led him to become the largest individual reseller of Event Lighting in the country at the time. Funnily enough, the first moving head he operated with DMX happened to be an Event Lighting M1S75W.

Throughout 2013-2018, Sean learned about all aspects of the industry but kept a core interest in lighting while supplying and programming a number of venues in Adelaide. His control system of choice then was the LSC Clarity, but now has moved on to High End Systems controllers.

After the business closure in early 2018, he moved to Sydney to join the Eventec team. His time at Eventec has seen him work with a number of clients all around the country, building relationships while coordinating marketing and national trade shows.

0452 358 554 | sean@eventec.com.au

Leanne Lloyd

Business Development Manager

Leanne is always happy to discuss any sales enquiries and help with quotations, stock questions, product choices and selection, and service and repair issues. If she doesn't have an answer for you, she'll definitely make sure she gets the right person to assist.

Leanne has been with Eventec for four years and enjoys helping her clients, valuing the relationships she builds with them. As part of her position as Business Development Manager, Leanne has brought many new clients to Eventec and continues to do so.



Artists' impression of Leanne

Leanne is a graduate from the WA Academy of Performing Arts where she achieved her Adv. Dip. Production and Design (Lighting) and B.A in Performing Arts (Lighting). Leanne's interest in lighting began at a young age, starting her career crewing and operating shows in Perth and crewing at the Sydney Convention and Exhibition Center. Over the 20+ years in the industry she has had the pleasure to fulfill roles as a lighting technician, lighting programmer, board operator, follow-spot caller, head electrician and lighting designer. She has also filled the role as an Associate for a producing group.

Leanne has had the opportunity to work all around the world touring shows to the U.S, U.K, Japan, China, Korea, New Zealand, Singapore, all Australian capital cities and some regional parts of Australia.

0426 068 682 | leanne@eventec.com.au

Emanuel Maniatis

Managing Director

Emanuel is the Managing Director of Eventec and the driving force behind its brands Event Lighting, Event Lighting Lite, and Event Pixels.

After completing a course in Electronics over twenty years ago, Emanuel began working as a technician for a prominent importer in the industry, where he quickly developed the skills and knowledge to deal with a wide range of industry products. He worked his way up from there into product development and design, as well as product procurement



Emanuel

and importing, before branching out on his own.

Emanuel has been directly involved in product design and manufacturing, including LED screens, providing specialist innovative solutions to clients. He is very hands-on, and always happy to talk to clients as well as spending time in various departments in the business.

His experience in product design and development continues at Eventec, providing the business with reliable and innovative products that are unique from its competitors.



Andrew

0401 607 706 | emanuel@eventec.com.au

Andrew Boyden

Sales Manager

Andrew started out in the industry as a DJ 30 years ago, helping to pay his way studying Electrical Engineering at UNSW and igniting his passion for all things lighting and audio. After finishing Uni in 1995, an opportunity arose to work for an importer and retailer in the inner suburbs of Sydney. Over the next year he quickly learned the products, focusing mostly on lighting, culminating with programming the lighting show at his first ENTECH in 1996 (and yes, he does remember Sean in the pram!)

In the years that followed, Andrew was instrumental in setting up the first true retail chain of DJ and entertainment lighting and sound stores in Australia, releasing the industry's first full colour retail catalogue at ENTECH in 1998. He went on to roles including importing, product procurement and development, project management, systems integration and various other areas, where an engineering background helped solve problems.

At Eventec Andrew's 30 years of experience are put to use to compliment the hard work that Sean, Leanne, and Emanuel are already doing to help further improve the business, and develop new solutions that benefit the team and brands overall. Andrew is always available for a chat and promises not to discuss his six cats! (unless you ask!)

0450 745 600 | andrew@eventec.com.au

Event Lighting Enforcer 7X60BE

Event Pixels DXTV/DXSTV Small Pitch LED Screens



EVENTEC



High End Systems SolaFrame Studio



Antari Cinema CO2 Faze Machine

The products

Antari Cinema CO2 Faze machine

The Antari CH1 Cinema Faze machine runs off both faze fluid and CO2. Using CO2 combined with fluid to produce the haze effect results in a longer hang time. The CH1 is incredibly quiet allowing for use in theatre, broadcast studios or anywhere else that demands silent effect machines. The machine is very efficient, using just 2ml of fluid at 40 psi and 0.36kg of CO2 per hour for CO2 at 40psi.

The CH1 has three different DMX profiles to suit the users' needs and can be controlled manually using the onboard coloured touch panel, via timer, by DMX or by wireless DMX using the optional WTR-90 wireless DMX module. Both the haze output and the fan speed are variable, and the fan angle is adjustable, allowing for directing the effect as needed.

Specifications include a rated power of 700-1250W, eight minute warm up time, Neutrik Powercon TRUE1 power connection and both 3 pin and 5 pin XLR's for DMX in and out.

High End Systems SolaFrame Studio

The High End Systems Sola Frame Studio is a convection cooled, fanless moving head fixture packed with high quality features and a 5700k high CRI white 300W LED engine delivering 10,000 lumens of light output. At just 23dBA at full intensity and stationary, the fixture is virtually dead silent making it ideal for studio and theatre use.

Sola Frame Studio comes complete with

full curtain framing and a wide zoom range from 5.5 - 57 degrees. It features a high quality 13 lens optic system with patented lens defogger, as well as a CMY / CTO linear colour mixing system with the colour temperature variable to 2800k, seven position plus open replaceable colour wheel, seven position plus open interchangeable rotating gobo wheel, and bidirectional animation wheel.

Also packed into the Sola Frame Studio is a four-facet linear rotating prism, frost filter with light and heavy diffusion and a 16-blade iris for extremely tight beam effects. A refresh rate of up to 16kHz ensures flicker-free use with cameras.

Control is via 5-pin DMX or Ethernet using Art-Net or sCAN. RDM is supported. A patented data conversion system allows DMX to be converted to ethernet and vice versa.

Event Pixels DXTV/DXSTV Small Pitch LED Screens

The DXTV and DXSTV range of small pixel pitch installation LED panels are available in 0.9, 1.2 and 1.5mm pixel pitch. The DXTV panels are the first to use mini SMD 4 in-1 LEDs to produce more vibrant colour definition and greater durability. The DXSTV is available in 1.2 and 1.5 pixel pitch and is more cost effective due to it using common anodes.

These systems feature adjustable colour temperature from 3000k - 10,000k and offer a brightness of 600cd/m2 with a viewing angle of 160 degrees horizontal and 140 degrees

vertically. A refresh rate of 3,840Hz ensures flicker-free operation in front of cameras while the average power consumption of <170w/m2 for the DXTV and <215W/m2 for the DXSTV makes them very energy efficient.

The panels which make up the system are housed in a die-cast aluminium casing which, at just 50mm thickness, are slim as well as light weight. Maintenance is via front service. Angled coupler is available for curved screen displays.

Event Lighting Enforcer 7X60BE

The Enforcer 7X60BE utilises 7 x 60W Osram RGBW LEDs and a front rotating lens for aerial beam effects. A variable beam angle from 3.5 to 60 degrees allows for a punchy beam and a wide wash, with a light output of 180,900 lux @2m. An array of built-in macros gives the user easy access to a wide range of onboard effects.

Control is via 5-pin DMX, wireless DMX, manual, auto, sound active and master/slave and RDM is supported. There are four DMX profiles and a 2.4 inch auto reversing colour LED control panel. Housed in an ABS and steel enclosure with a matte black finish, cooling is through a multi-sensor thermostat controlled variable speed fan.

Features include 2,400Hz PWM for flicker-free operation, bidirectional rotating front lens, 0-100% dimming, 0-20Hz strobing, individual pixel control, 16-bit movement with auto reposition and Neutrik powerCON in/out. Optional dual road case available.

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Axient® Digital defies limitations for both RF and audio quality. With industry-leading low latency, transparent frequency response, and wide dynamic range, nothing gets in the way of true, pure sound. No matter the setting, it's Shure audio quality you can count on.

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JANDS >

Jands is an Australian owned and proudly independent company founded in 1970. The company distributes some of the world's leading audio, lighting and staging brands for the installation, production and retail industries throughout Australia and New Zealand.

Jands Staging division designs and manufactures complete solutions for modern theatres and presentation spaces.

Jands distribution arm represents the best of professional audio and lighting products selected from the world's most renowned suppliers.

The people

Gerry "Greek God" Gavros
BDM Production & Performance
Venues - Northern

My role at Jands is the Brand Manager and BDM for the Pro Business Unit. I am the primary contact for L-Acoustics, both for rental and install applications, and I'm responsible for promoting and ensuring that the brand is actively represented and promoted in both Australia and New Zealand. In addition, I'm active in business development and promoting the entire Jands audio portfolio into venues and with consultants.



Gerry

Anthony "Chicken Whisperer" Murdoch
BDM Production & Performance
Venues - Southern



Anthony

I got a taste for working in audio in primary school when I didn't want to go on stage for the school play, so they put me on playback duties in the Bio Box. I discovered my passion for audio really early in life!

In high school I kept calling my local audio rental company (Monaco Sound) until Mario finally agreed to give me a job over the holidays. Persistence pays off! I ended up working there for 12 years before moving on to work with Nick and the Austage Team at Shed 14 where I made some great friends and really refined my skills in the corporate AV market.

Since joining Jands I continue to have opportunities to work with some incredible products and people. If you were to call Jands with questions about comms, wireless mics, or performance sound systems I'll be one of the people you'll speak to. I've spent

plenty of time behind a lighting desk, so occasionally I'll join the "light side".

The year of COVID-19 has been incredibly tough on the industry and my friends, especially where I live in Victoria. I consider myself lucky to have kept busy at Jands, while having so many distractions at home with my veggie garden, wolfhound, six chickens, wife, toddler, and newborn!

Andrew "Ginger Ninja" Maher
Lighting BDM - Venues and Consultants

I've been at Jands for 12 years now, and in that time have done a few roles. My current one is helping consultants and venues around Jands lighting. My background before this was actually in studio audio, but from a young age I have always had an interest in live performance both in bands I was in and as a punter.

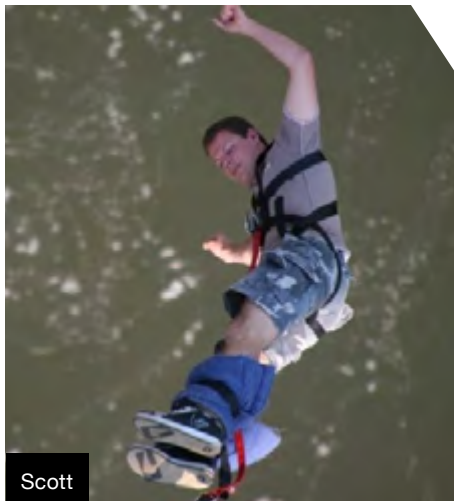
I love going to see live performance in all its forms, from theatre to live gigs and everything in between. I've also recently developed an appreciation for ballet thanks to a niece who is a ballet nerd. While I of course enjoy the tech around our industry, once I'm in my seat and have done a quick scan of the rig I settle in and enjoy the show like anyone else. I think that's vital.



Andrew

Scott "Daredevil" Harrison
Audio Applications Engineer

I am an audio guy. My background? Here's the quick version: grew up in Sydney's Hills, did some amateur live production, a computer engineering degree, some IT work, and then threw myself into the production industry full



Scott

time for the best part of 10 years. I've worked on a wide range of equipment (including some lighting, but don't hold that against me!), done a bunch of gigs, and spent my fair share of late nights, weekends, and public holidays on the tools.

I started working at Jands in 2015 as an Applications Engineer. I started with commercial audio, where ceiling speakers

and conferencing were plentiful, a huge change from my live production background, but when Jands took on L-Acoustics, I took the opportunity to move back towards the production world. While I have specific training for L-Acoustics in design, training, and system calibration, I can help out with any of our production products, including Shure, Clear-Com, Electro-Voice, and Dynacord. I like getting caught up in the tech details and enjoy knowing how things work, why they work, intricacies of their design, and thinking outside the box. In the end, to get the best result out of the products for those using them – the Application of Engineering.

When not at work, I enjoy flinging myself down a snow-covered mountain or being dragged across a lake by a boat, travelling the world (well, I did until COVID-19), generously sampling grape-based products, and grabbing a gin and tonic.

Eddie "Other Eddie" Galak
Lighting Application Specialist

The other Eddie of Jands and based in Melbourne, I have been lighting up people's lives for many years now, coming from the entertainment and production side of the

industry.

As an accomplished and qualified lighting designer, I'm responsible for the lighting designs, lighting related support and training for the ETC line of consoles for Jands.

With a focus on giving the right advice and care to Jands clients, I'm quick to shine a light on great customer service and am always up for a chat about all things lighting.



Eddie

The products

Shure AXIENT DIGITAL ADX

On the biggest stages in the world, when thousands, even millions are watching, the wireless microphone has an enormous job to do. The audio must be clear. It must be true. This is your moment in the spotlight. No other system is up to the challenge quite like Axient Digital. Axient Digital delivers 184MHz of tuning bandwidth, Quadiversity antenna diversity, and up to 47 active channels per 6-MHz TV band, for impeccable audio every time.

Electro-Voice EVOLVE 30M

The EVOLVE 30M is designed to deliver a significant step up in all-around performance for a column system in its size/price category – superior Electro-Voice sound quality and flexible functionality combined in a very compact package. It is equipped with the most complete feature set in its class, including an eight-channel digital mixer, studio-quality onboard effects, and remote control of all audio, effects and mix functions

via the next-generation Electro-Voice QuickSmart Mobile application.

ETC Source 4WRD

With a full family of options available, you can retrofit existing Source Four incandescent fixtures, or add to your inventory knowing that you're gaining some of the best white light LED technology on the market. Available as Source 4WRD Spot, PAR, PARNel, and as an LED retrofit. All Source 4WRD fixtures are available in both warm and cool white arrays.

ROBE FORTE

Forte means Excellence, Speciality, Strength. Our FORTE certainly lives up to its name! Producing a blistering 50,000 lumens of high quality performance light, combined with the ability to maintain light quality from the revolutionary TRANSFERABLE ENGINE, and packed full of specialist innovation, you have the fixture ready to lead you into the future.



ETC Source 4WRD

Shure AXIENT DIGITAL ADX

ROBE FORTE

Electro-Voice EVOLVE 30M



ETC Source 4WRD II



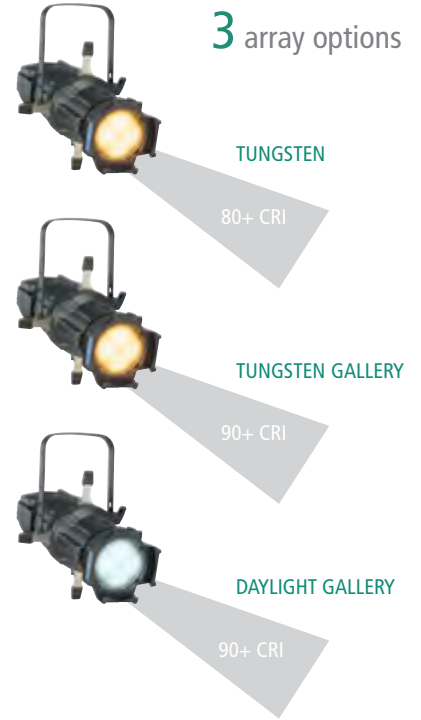
4 great options

FULL FIXTURE

PAR

PARNEL

RETROFIT



3 array options

TUNGSTEN

80+ CRI

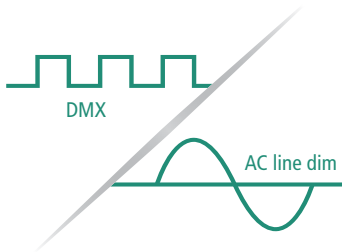
TUNGSTEN GALLERY

90+ CRI

DAYLIGHT GALLERY

90+ CRI

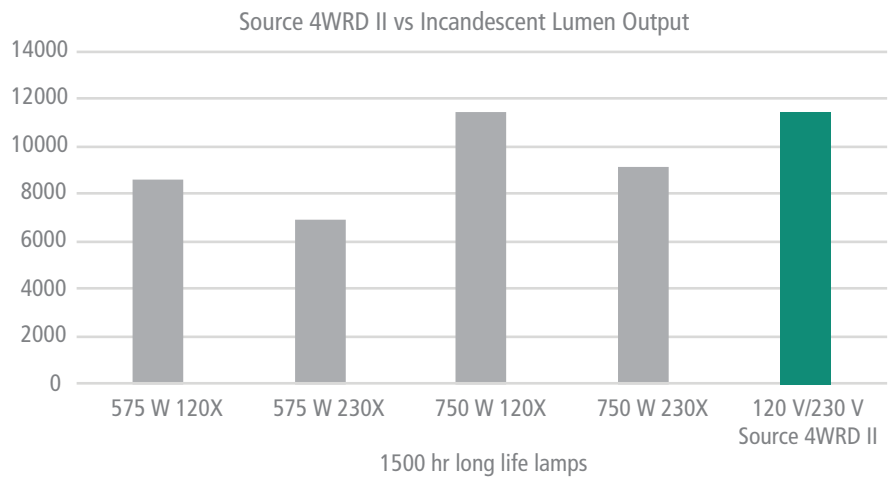
2 types of dimming control



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- HOUSES OF WORSHIP
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L70 rating of 45,000 hours



0 replacement lamps required in inventory



The amount of light you get for the power you use is outstanding. Expect ultimate efficacy, or lumens per watt with every Source 4WRD fixture.

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LSC CONTROL SYSTEMS PTY LTD >

LSC was founded over 40 years ago in Melbourne and since its inception has been at the forefront of designing and manufacturing high-end products for the entertainment industry worldwide.

We produce power distribution products for audio and video, as well as controllers and data splitters for the lighting industry. Our products have been installed in many of the world's largest opera houses, theatres, theme parks and television studios, as well as in smaller venues including schools, houses of worship and town halls. Our entire product range is designed and manufactured in Melbourne and is renowned worldwide for its consistent reliability and performance.

We are passionate about producing quality Australian-made equipment, creating local jobs, and offering reliable technical backup and long-term customer service. We understand the local market and requirements and we design to Australian conditions.

Many of our customers are surprised to discover that we still make our products in Australia. Our metalwork, PCB assembly, wiring looms and even our labels are all produced locally. This commitment to local manufacturing allows us to offer a generous two-year warranty on all our products, as well as ensuring that the LSC brand enjoys an unequalled reputation for reliability and realistic pricing.

The team at LSC has a wealth of industry experience, both within Australia and internationally. The sales team members are all ex-LSC customers, proving the company is not only designing and making the right products but also attracting the right personnel to sell its catalogue of industry-best products.

**65-67 Discovery Road
Dandenong South VIC 3154
03 9702 8000 | info@lsccontrol.com.au
www.lsccontrol.com.au**

The people

Gary Pritchard
Managing Director

gary@lsccontrol.com.au

Gary Pritchard is the founder and managing director of the LSC group of companies. Gary started his professional life as a technical officer with the Department of Aviation before going on to complete a Bachelor's degree in electronics. After working for Rio Tinto and other companies, Gary founded LSC in 1980. He branched out full-time in 1983 and has subsequently led the company from his home office to be an internationally recognised company manufacturing lighting and power control products for the entertainment industry. In 1986 he took an active role in the development of DMX512 and LSC produced some of the first DMX products in the world. After many years of travelling to sell LSC to the world, his current involvement with the company is focused on the research and development of new products and he is actively involved in software development. He loves speaking to customers to identify their needs and then develop innovative solutions.



Gary

Richie Mickan
Product Manager

richie@lsccontrol.com.au

Richie grew up in Adelaide and became interested in lighting while working on school productions. After finishing high school, he began an electronics apprenticeship with BSS Light and Sound, a local sound and lighting production rental company, and was also operating sound and lighting for several leading Adelaide Christian bands on the side. Richie moved to Melbourne in 1994 to work for Coemar DeSisti Australia, an importer of entertainment and TV lighting products. He joined the LSC team in 2003 as a Regional Sales Manager and became Product Manager in 2019. With over 25 years' experience as an audio and lighting installer/operator, Richie understands the unique issues that face our industry. He believes this is LSC's key to success; identifying problems that need to be solved and finding a simple, reliable solution. Richie is also your first point of contact for advanced technical support.



Richie

Jeff Morgan
Australian Regional Sales Manager

0411 695 003 | jeff@lsccontrol.com.au

Jeff started his career as an apprentice electrician in the 1980s on Sydney's North Shore. His passion for lighting began and he spent weekends designing and building lighting control equipment. After completing his apprenticeship, Jeff became an electronics trainee with the Department of Chemical Engineering at Sydney University.



Jeff

During this time, he also had a job at night and on the weekends with NAEK (which later became Lots of Watts). As a lighting systems engineer and designer, Jeff has toured locally and internationally with everything from rock bands and opera companies to fashion shows and dance schools. He stayed at Lots of Watts for 26 years, focusing on television and theatre; specialising in lighting and audio sales and developing bespoke projects for schools and churches.

Jeff joined LSC in 2018 as Australian Regional

Sales Manager. His territory covers Victoria, Sydney, southern New South Wales, the Australian Capital Territory, Tasmania, South Australia and New Zealand. In addition to being fully versed on the extensive LSC catalogue (sales and technical support), Jeff can also offer advice on DeSisti products.

Greg Hughes
Australian Regional Sales Manager

0420 988 242 | greg@lsccontrol.com.au

Greg started out playing in rock and roll bands around Sydney in the 1970s before becoming a road manager for various bands until 1982. He founded East Coast Lighting in 1982 which ran until 2000. East Coast Lighting was (amongst other things) the Queensland distributor for LSC from the mid-1980s. The company was bought out by Staging Dimensions and Greg stayed on staff until 2004. After a two-year stint at Entertainment Services (now Macrosphere) he joined LSC as the Queensland Sales Manager in 2007 so

has just notched up 14 years of service with the company.

Greg's current role at LSC is Australian Regional Sales Manager; his territory covers Sydney, northern New South Wales, Queensland, Northern Territory and Western Australia. He can assist with all sales and technical enquiries across the entire LSC product range.



Greg

The products

UNITOUR

UNITOUR is a brand-new concept in modular power distribution for the touring entertainment market. Available in 24 and 48 channel variants, UNITOUR is built tough for Australian conditions and is ideal for powering video, audio, and lighting systems.

The most challenging aspect of any touring show is preventing nuisance tripping of breakers due to earth leakage issues. A system that works perfectly in the factory can become unstable once long multicore cables are added or the humidity increases. UNITOUR has the ability to monitor the individual earth current on every circuit and report it in real time to the user (patent pending). This gives a unique insight into previously unknown information – critical for identifying potential problems before a fault occurs.

MANTRA MINI

Mantra Mini is a brilliant playback unit with unparalleled features for control of conventional and intelligent lighting. It is ideal for static displays, exterior building and visual display lighting, house and foyer lights and trade exhibitions.

It is a DINrail-mount unit that can be powered via PoE or 12vDC. Playback can be triggered by an internal astronomical clock, by the three external contact closure inputs, by OSC/UDP or TCP messages or remote wall plates. Up to 48 fixtures across 1024 DMX channels can be controlled and the Mantra Mini also allows for automatic merging of a live console output. Programming can be done live or offline on PC and Mac, with an Android and iOS app due for release later in the year.

HOUSTON X

HOUSTON X is the glue that binds the LSC Pro Range together. HOUSTON X is a monitoring and remote configuration tool that works with APS, GEN VI, MDR-DIN, LED-CV4, FILMPRO (v2), Mantra Mini, UNITOUR and UNITY.

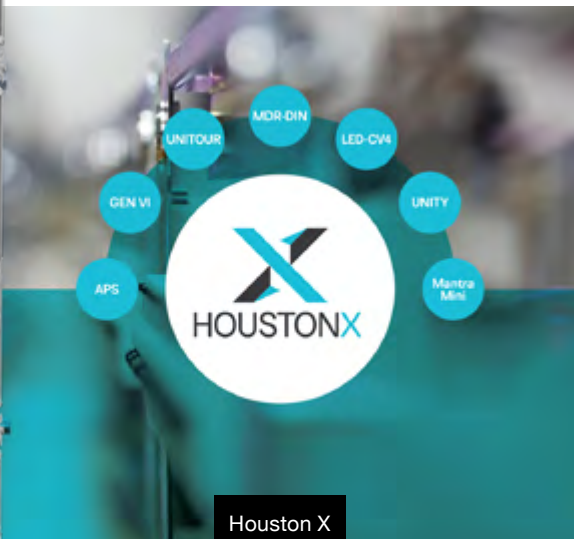
HOUSTON X connects over Ethernet or RDM and allows remote configuration of advanced features from a simple spreadsheet style interface. HX also monitors all connected devices and reports errors, which are logged with time and date to a central location. It saves hours of labour when reconfiguring theatres and TV stations, or for hire companies who need to reconfigure their gear before and after each hire. Another popular feature is the ability to configure multiple devices as one large device; for example, 6 x GEN VI dimmers can be configured as if they were a single 72-way dimmer rack.



Mantra Mini



Unitour



Houston X



MADISONAV >

MadisonAV has nearly 30 years' experience distributing world-leading, specialised AV products to industry professionals. Our technical expertise, combined with the quality and breadth of our product range, allows us to work with you as your trusted AV partner to deliver an integrated AV solution your customer can rely on.

We are dedicated to supporting your success by working with you to understand your clients' requirements. From design to deployment and ongoing performance - our solutions architects, pre-sales audio engineers, customer support team, field service engineers and service technicians are committed to your success. Whether it's up-front specification assistance, design support, EASE modelling or post-sale technical support, our team is right behind you.

You can depend on us to deliver quality and breadth of product range from world-leading brands including AMX, JBL, Crown Audio,

BSS, AKG, Philips, Icron, SpinetiX, R&M, Stem Audio, HuddleCamHD, PTZ Optics, Amphenol, Neutrik, Studio Technologies, and Bittree.

www.madisonav.com.au

The people

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Dion



Damon



Simon



James



Jackson



JBL Install Audio



Philips B Series



Crown Power Amplifiers



AMX 4K60 Presentation Switcher

The products

JBL Install Audio

The comprehensive range of JBL installed loudspeakers extends from as compact as the 4" Control Contractor speaker, through to pendants, horns, all-weather speakers and Intellivox line array column speakers, all the way through to full-range line array loudspeaker systems. MadisonAV can help you with EASE modelled solutions to suit every space.

AMX 4K60 Presentation Switcher

The launch of the all-in-one AMX Enova DVX 4K60 Presentation Switcher last year was the first sign of the collaborative strength of the HARMAN Professional brands. With

Crown DriveCore Amplifier, BSS audio processing and dbx noise suppression all on board one device, it fully leveraged HARMAN's legendary audio technology to provide users with the highest quality audio experience alongside the dramatically simplified distribution features of the 4K60 AMX controller.

Philips B Series

Arriving in March, the Philips B Series is the first digital signage solution from Philips to include built-in tuner and Chromecast capabilities. An affordable alternative to other display screen providers, it is also certified or compatible with many control systems and is

ideally suited to meeting room environments and food & beverage industries.

Crown Power Amplifiers

With more than 60 patents on amplifier technology, Crown's amplifiers and system control products are a staple in live and fixed installations, from large stadiums and arenas to portable PA systems for musicians and DJs. Crown is the industry leader in networking amplifiers and embedding digital signal processing (DSP) into amplifiers, producing numerous innovative designs, including the DriveCore Install (DCi) series, which replaces more than 500 parts with one tiny chip.

NAS >

NAS was founded in 1998 and started business from very humble beginnings.

With a team of real people who care about the quality of their communications and outcomes, every person takes responsibility and is always seeking the best result. More recently branding to NAS Solutions, National Audio Systems (or NAS) is well known as a respected Australian distributor and wholesaler of world-class professional audio and visual brands.

The people

Shane Bailey

Managing Director / Projects Team

Product Portfolio: d&b audiotechnik, Midas, Klark Teknik

I busked my way through studying music and recording at College. Joined the MI industry with a family-owned business (Hi Hans!), went back to study Audio Engineering for a further three years. Started my career in the commercial and pro audio markets in '93. Have been a part of NAS since the outset, enjoy working with people to find the best way through, providing the best sound, and always looking for happy outcomes!

0417 55 11 96 | shane@nas.solutions

James Piper

Operations Manager and Product Specialist

Product Portfolio: dBTechnologies, Quik Lok, IsoAcoustics, Parallel Audio, Kali Audio, Listen Technologies, Unilumin

Worked in a recording/rehearsal complex for some time and a small audio distributor in Melbourne before joining NAS in internal sales in 2008. 13 years on, I oversee the daily operations at NAS and work within the Senior Management Team as well as manage a diverse portfolio of brands at NAS ranging from MI to Pro Audio/Visual install and Hearing Augmentation products.

0413 675 249 | james.piper@nas.solutions

Brad Kivela

National Business Development Manager

Product Portfolio: Ashly, Cloud, Soundtube, inDESIGN, Pliant Technologies, Ghost, A2T

Started my audio career in live sound during the 90s, was a student of SAE Melbourne and also worked there as a practical lecturer and maintenance guy. Started at Audio Telex Communications in 2003 and learned the pro and commercial audio distribution game. Joined NAS in 2018 and manage mainly commercial audio product portfolios. I'm also a member of the Senior Management Team at NAS.

0406 382 364 | brad.kivela@nas.solutions

Dave Jacques

Head of Training and Education

Starting in Live production in Australia in the early 1990s, I have worked as a production manager, FOH / System engineer locally and on the international touring circuit. Returning to Australia and joining NAS in 2009, I am

responsible for system design and training with brands such as d&b audiotechnik, Midas and dBTechnologies. I'm still active as a FOH engineer outside of NAS, and my daily work draws on these skills engaging my passion for clever and detailed design.

0412 542 162 | dave.jacques@nas.solutions

Matt Richardson

VIC Integrated Systems Account Manager

I studied at Box Hill TAFE alongside this crazy guy named Shane Bailey. I ran my own audio business for a short period of time, gigged and worked as a drum teacher, all while holding down a full-time position working in the hospital industry. An opportunity eventually arose at NAS in warehousing and I took it. Before too long I became the Account Manager for Victoria and Tasmania in a sales capacity. I am now 18 years in with NAS, am still learning and enjoying servicing many great customers in an ever-changing industry.

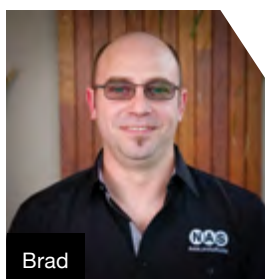
0423 835 721 | matt.richardson@nas.solutions

Garry Farmer

VIC Integrated Systems Account Manager

Previously worked in the Broadcast industry internationally for over 10 years, and enterprise scale technology projects. I am an active member of the dance music community for over 30 years, DJ'ing at clubs and festivals nationally and most recently a licensed producer. I get a great sense of satisfaction from helping my clients take delivery of solutions that always exceed their expectations.

0455 66 11 44 | garry.farmer@nas.solutions



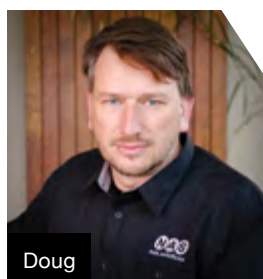
Brad



Brendon



Dave



Doug



Garry

KALI AUDIO IN-5

3-Way Coincident Studio Monitor



Kali's new IN-5 is their most advanced monitor yet.

The 3-way monitor uses a unique architecture that allows the speaker to act as a point source without introducing intermodulation distortion.

This means that you get a monitor with fantastic imaging that remains crystal clear no matter what you're playing through it.

A new 160W amplifier platform offers more robust DSP and a 12dB reduction in system self noise for true nearfield use.

Australian RRP: \$679

More info available at KaliAudio.com





James



Matt



Michael



Shane



Brendon McDonald

QLD Integrated Systems Account Manager

Worked 11 years in MI wholesale in Sydney prior to joining NAS in Queensland, where I have been since 2011. Jack of some trades but master of none, however my focus is to do the job right the first time with the right gear and within budget.

0448 408 757 | brendon.mcdonald@nas.solutions

Michael Prestipino

NSW/ACT Integrated Systems Account Manager. Product Portfolio: InterM

Owned a music store in the 80s. I have since worked at a few Commercial Audio

companies including Audio Telex, Hills SVL and Audio Products Group. I now handle Brand Management of InterM products at NAS in Australia and New Zealand and remain an Integrated Systems Account Manager in NSW.

0400 197 654 | michael.prestipino@nas.solutions

Doug Pringle

Technical Sales, Design & Support NAS Projects Team

Equipment Relocation Engineer specialising in FOH Systems.

0459 103 020 | doug.pringle@nas.solutions

Kelvin Colling

New Zealand General Manager

Started out in amateur theatre, working behind the scenes where I got the taste for audio. I went on to study live sound at MAINZ NZ and then went on to work for various live sound and corporate AV companies. I worked my way up the ladder doing project management, technical direction, account management and business development management. I joined NAS in 2018 and had the pleasure of helping the team open up a new local office to look after New Zealand. I mainly look after the performance and production market as well as being a part of the management team.

+64 27 208 6134 | kelvin.colling@nas.solutions

The products

Pliant Technologies CrewCom CB2 Wireless Intercom

The latest member of the CrewCom family, the new full-duplex, install-friendly and feature-packed CrewCom CB2 is an ideal solution for small to mid-level applications requiring a reliable, great sounding wireless intercom with excellent RF coverage and range. Available in both 900MHz and 2.4GHz frequency options as well as 900MHz Oceania and 2.4GHz CE compliant models, the system includes the CrewCom CB2 base station and up to six CRP-12 two-channel radio packs to create a powerful but economical wireless intercom system.

Kali Audio IN-5 Studio Monitors

The IN-5 fills out Kali's "Independence" line of 3-way studio monitors, which also includes the larger IN-8. In both systems, the crossover point between the woofer and the concentric midrange/tweeter drivers makes the monitors acoustic point sources. This configuration

eliminates spatial separation of the high frequency and low frequency elements, giving the monitors a highly detailed soundstage. The midrange driver also unburdens the woofer and tweeter, allowing for substantial system-wide improvements in total harmonic distortion.

Ashly FA Series High-Density 2 & 4 Channel Power Amplifiers

The 1/2RU and 1RU sized FA Series high-density Class D amps belie their output: up to 125 W x 4 in a half rack space...up to 250 W x 4 in one rack space! FA Series delivers from 250-500W in 1/2RU and 1,000W in 1RU and are great for all those tight-space installs; under conference tables, behind displays, inside kiosks, even mounted on a wall. No rack? No problem! FA goes where you need it. Of course, mounting hardware is available for rack or surface-mounting where necessary.

inDESIGN iD-BGM Series IP46 Rated Surface Mount Installation Speakers

The iD-BGM Series are weather and UV rated two-way structured plastic cabinet loudspeakers. These products have been specifically designed for use in commercial installation situations where audio fidelity, SPL, aesthetics and most importantly bang-for-buck are paramount. The iD-BGM8 and iD-BGM6 models are fitted with one 8" or 6" woofer respectively, a high impedance transformer, and one 1" (25mm) dome tweeter (both models are available in black or white colour).



Pliant Technologies CrewCom CB2 Wireless Intercom



Kali Audio IN-5 Studio Monitors



Ashly FA Series High-Density 2 & 4 Channel Power Amplifiers



inDESIGN iD-BGM Series IP46 Rated Surface Mount Installation Speakers

LIVE PRODUCTION BIZ FOR SALE

- Beautiful rural setting
- **Ongoing viable work**
- Established 40+ years
- **Perfect for experienced AV tech**
 - Central West NSW
- **Iconic event client list**
 - Family friendly
- **Owner retiring**

The business has operated during Covid with numerous low-tech AV installations ongoing for a diverse client base ranging across schools, councils, retail outlets, venues, and churches.

The owner wishes to retire at age 73. He would supply transition assistance. The business has no shopfront, no website, and no social media presence. It can be run from a rural shed. Production inventory is up to date, in good condition and versatile.

This is an **exceptional opportunity** for a medium skilled AV tech to take a sea change and set up family life in a thriving rural centre under 4 hours from Sydney. Business operates sole trader, with contractors on hand.

A UNIQUE & RESILIENT BUSINESS that can be expanded in many ways.



NOVATECH CREATIVE EVENT TECHNOLOGY >

Founded by brothers Leko and Milenko Novakovic in 2001, Novatech is Adelaide’s most trusted event hire and production company. We are proudly South Australian owned and operated, delivering our world-class services locally, nationally and internationally.

Born with a rock ‘n’ roll soul, delivering premium audio and lighting services to nightclubs and concerts across Adelaide, Novatech has grown to be one of the world’s most trusted full-service corporate event production companies and is proudly a member of the global AV Alliance.

Leko and Milenko are still skilfully steering the ship of this family-owned and operated company, which now employs over 80 full-time and casual staff, all focused on delivering the best event experience to you.

The people

Leko Novakovic
Managing Director

P +618 8352 0302
M 0411 718 252
E lnovakovic@ncet.co

Leko Novakovic is the driving force behind Novatech. His passion, enthusiasm and professionalism have elevated Novatech Creative Event Technology, now in its 20th year of business, to a world class production company.

Leko has extraordinary attention to detail and strives for excellence, involving himself in every aspect of our events. Well respected in

the industry, Leko has held various technical and executive roles throughout his career, having worked with high profile national and international clients. His portfolio of technical management includes clients AFL, BHP Billiton and Coca Cola Amatil.

Novatech’s technology has been deployed across the live music, business events, arts and film industries. With innovation as a focus, from Vivid Sydney to the Commonwealth Games, global music festivals to high profile AGMs, Leko’s approach to using event technology in creative ways is second to none, and he enjoys dealing with clients right across Australia.



Leko

Ashley Gabriel
Director of Sales and Marketing

P +618 8352 0331
M 0412 651 802
E agabriel@ncet.co



Ashley

Ashley Gabriel has over 20 years of industry experience behind him and is proud to lead the Sales and Marketing side of Novatech. “I came out of high school, studied audio engineering for a couple of years and then went in to full-time work. I’ve worked as a Technical Director and General Manager in a large international company which has given me great exposure to the industry at many levels.”

The self-confessed AV geek has covered a lot of turf in his time in the AV industry. “I love working at Novatech as our large inventory opens up a world of possibilities. It allows us to be creative but also give our clients access to industry leading brands in large quantities.”

“As a South Australian company, we’re proud to call Adelaide home but also love working on the national stage and supplying companies and events around Australia with fantastic gear and solutions. We’re here for the long term and look forward to helping

the industry get back on its feet after the incredible impact of COVID.”

James Sacca
Production Manager

P +618 8352 0341
M 0401 570 125
E jsacca@ncet.co

James has been interested in music and recording since his school days. He followed this passion by studying at TAFE and then, a perfectly timed call to Novatech resulted in a stint of work experience... and he never left!

Nearly 19 years later and James says it's still a thrilling ride. He now heads up the Production and Operation departments, making sure

events are run smoothly from beginning to end.

“The World Police Fire Games at Adelaide Oval was particularly memorable due to its scale at the time. Bumping Adelaide Symphony Orchestra in and out at WOMAD’s Foundation Stage was also a buzz, as were a series of large-scale RnB festivals including Supafest.”

His workmates describe him as ‘demanding, loud, confident, and a truly inspiring leader’ – the perfect combination for a Production Manager. James’ extensive relationships throughout the concert and touring industry reach far and wide and enable him to find solutions to people’s problems in a heartbeat.

When James is not at work, he can generally be found at the beach, on the water, or in the pub.



James

The products

Wahlberg High Speed Roll Downs

The Roll Downs have been used as projection surfaces and talent reveals at the Isagenix Celebration for 2020 at the Brisbane Convention & Exhibition Centre. They were most recently used at Adelaide’s Aus Day in the Arena, one of the first large scale indoor live music events in South Australia since the beginning of the pandemic. The screens were hung in portrait orientation around the arena and controlled by the video and lighting system. They rolled down a semi-transparent 7.9 metre long by 4.5 metre wide gauze for projections, while allowing those seated behind the screens to still see the stage.

Due to the flexible nature of the Roll Downs they can easily and naturally be included in existing set designs and used to create a variety of looks for the space. Whether it is to create high impact reveals, dynamic stage backdrops for lighting, or an added dimension to concerts with moving projection, their application is only limited by your imagination.

FUJIFILM FP-Z5000 Ultra-short throw projector

The FUJIFILM’s FP-Z5000 ultra-short throw

projector, equipped with the world’s first folded two-axial rotatable lens, was used for the first time in Australia to project Karl ‘Winda’ Telfer’s Yabarra – Dreaming in Light, the Adelaide Festival’s signature installation.

The folded two-axial rotatable lens gives this projector the capability to direct the lens up, down, front, rear, left and right, to project images in various directions without having to move the main unit. This means it can project images not only on a wall or screen but also on the ceiling and floor, and easily switch between vertical and horizontal display. The use of the ultra-short throw lens makes it possible to project images on a 100-inch screen from the close-up distance of just 75 cm.

For Novatech, owning these amazing projectors gives them the creative freedom to come up with more unique projection designs for events, custom activations and installations.

L-Acoustics SYVA

Novatech have been a long-time user of L-Acoustics with over 900 speakers in their

inventory. When reviewing their inventory line-up, the new slimline SYVA colinear line source loudspeaker designed for the orchestral halls and catwalks of Paris caught Novatech’s eye. Its thin design yet high powered output was perfect to maximise sightlines and pump out high energy music, however it was never designed for outdoor use or to be hung on poles.

The Novatech team designed an innovative custom winch stand up that allowed the speaker to be attached to a pole, locked in place and raised to 4m, which allowed concert quality sound to be spread up to 50m between speakers. Novatech’s innovative solution set a new standard of outdoor event safety for the industry. Eliminating the need for working at heights whilst improving overall AV quality was the best possible outcome for keeping technical crew and the public safe, which ultimately contributed to their success. This innovative solution won them two national awards at the Audio-Visual Industry Awards and Meetings & Events Australia Awards.



Wahlberg Roll Downs



L-Acoustics SYVA



FUJIFILM FP-Z5000



L-Acoustics SYVA

novatech
creative event technology

PANASONIC >

The people



Rhys

Rhys Jones (QLD and NT)
0437 341 910 | Rhys.Jones@au.panasonic.com

Current Product Portfolio: Projectors, Commercial Displays and Broadcast & Cinema Cameras, Professional Video Equipment

Rhys has 20+ years in AV systems sales, specialising in projectors, digital signage and commercial display products. He has a proven ability for collaboration with customers for unbeatable audio visual and technology solutions across Australia.



Trent

Trent Kelly "TK" (NSW)
0409 369 220 | trent.kelly@au.panasonic.com

Current Product Portfolio: Projectors, Commercial Displays, Broadcast & Cinema Cameras, Professional Video Equipment

Trent has been in the AV Industry for over 20 years, working in hire/staging and integration, and now in his 7th year working with Panasonic. Trent has a passion for making your business a success by partnering with Panasonic products and converting your opportunities into sales orders.



Jason

Jason Wright (NSW)
0457 817 017 | Jason.Wright@au.panasonic.com

Current Product Portfolio: Projectors, Commercial Displays, Broadcast & Cinema Cameras, Professional Video Equipment

Jason has 20+ years' experience in the commercial AV industry in corporate installations and live events, with expertise in projection, signal management and camera setups, in both physical and IP-based scenarios. He always seeks a complete understanding of the customers' audio-visual system solution objectives to match client requirements.



Wayne

Wayne Standen (WA and SA)
0408 637 148 | wayne.standen@au.panasonic.com

Current Product Portfolio: Projectors, Commercial Displays, Broadcast & Cinema Cameras, Professional Video Equipment

Wayne has 20+ years' developing strategic relationships with system integrators, staging and event companies and AV consultants. His close working knowledge of insitutions, houses of worship, and corporate clients means he is in a unique position to understand their needs and provide a 'solution selling' approach.



Shane

Shane Bateson (VIC and TAS)
0417 505 590 | Shane.Bateson@au.panasonic.com

Current Product Portfolio: Projectors, Commercial Displays, Broadcast & Cinema Cameras, Professional Video Equipment

Shane has a strong business acumen that is reflected in a successful career spanning more than 25 years in the audio-visual industry. From technical roles through to sales and business management, Shane has spent his career delivering a proven track record of solutions across all market segments, especially in corporate events, staging, exhibitions, and live events.

The products

MZ880 LCD Laser Projector series

Three WUXGA models with up to 8,000 lm support harmonious integration into corporate and education environments with exciting new application opportunities in museums.

The PT-MZ880 Series LCD Laser Projectors combine elegant new cabinet styling with 4K input signal compatible terminals for seamless integration into immersive projection environments. The series comprises the PT-MZ880 (8,000 lm), PT-MZ780 (7,000 lm), and PT-MZ680 (6,000 lm) models featuring refined Multi-Laser Drive Engine for an optimal balance of high brightness, vivid colour, and efficient low-maintenance operation. All models ship with a 1.61–2.76:1 powered zoom lens and suit optional lenses including a new zero-offset UST zoom lens (ET-ELU20) scheduled for release in the second half of CY2021.

'PressIT' Wireless Presentation System

Making meetings more efficient, while sharing information quickly among attendees, the new 'PressIT' Wireless Presentation System is a plug-and-play wireless presentation system designed to eliminate the need for cables and facilitates sharing content between different PCs.

Attendees simply connect the transmitter button to their PC's USB and HDMI ports and press the button to share their content on the room's display. No setup, software or driver installation is required allowing up to four presenters at a time to display visual and audio content.

The PressIT Wireless Presentation System offers two versions: basic with the set-top-box or cable-less with the SDM receiver. The SDM receiver was designed to fit perfectly inside the Intel SDM expansion slot of the displays, so no cable connection is needed between the PC and display. For displays and

projectors without an SDM slot for the receiver, a set-top-box version can be connected to the device. Unlike other systems in the market, no dedicated software installation is necessary.

The PressIT Wireless Presentation System will be available in Australia April 2021.

RQ35K 3DLP Laser Projector series

Create exhilarating 30,000 lm projections at up to 4K resolution from a super light and compact design, bringing higher brightness and on-site efficiency for the events industry.

The RQ35K produces brilliant 30,000 lm images at 4K (3840 x 2400) resolution with Quad Pixel Drive, a Panasonic original 2-Axis Pixel Shifting technology that creates clear and detailed images without visible pixels and improved colour in a surprisingly compact and light body design. Transform existing workflow procedures with faster and easier projector installation for live

events in stadiums, theatres, and for projection mapping onto various surfaces. It is also available in the PT-RZ34K (WUXGA) version.

SQE1 Series

In addition to being impact resistant, the SQE1 Series is capable of constant, 24/7 operation. It offers reliable use in public spaces, such as train stations, airports, and shopping malls, as well as installation in control rooms and is available in sizes 43", 49", 55", 65", 75", 86" and 98". The SQE1 Series is equipped with the new Intel SDM specification slot standard that supports 4K signals. Combined with the interface board, you could easily use a built-in PC and add various interfaces. It is also equipped with a variety of input/output terminals for versatile applications. The SQE1 series is pre-installed with the Android-based HTML5 browser so it can serve as signage without an external device, such as a set-top box or PC, or without a connection cable.



PAVT >

Production Audio Video Technology (PAVT) has been operating for more than three decades and have established ourselves as one of the leading AV design and distribution companies in the region.

PAVT's heritage is in the broadcast industry and has expanded to supply solutions for commercial and corporate installations, educational and institutional customers, houses of worship, hospitality, live entertainment venues, and production rental companies.

We have more than 20 brands in our portfolio, and our product offering covers everything from wired and wireless conferencing systems to distributed paging and security systems for major civil spaces like airports. Headquartered in Melbourne, we also have offices in Sydney and Auckland, New Zealand, with partners in Ho Chi Minh City, Vietnam.

The people

Dave Watson
Pro Audio Sales

Dave Watson has been with the PAVT sales team for almost 10 years. He joined the team with over 15 years of live production experience. Dave works with live production, install and retail customers bringing specialised experience in Houses of Worship to the table as well. Products for this include EAW, Powersoft, Symetrix, Audix, AtlasIED, Countryman, Luminex, Klotz and RDL. Dave

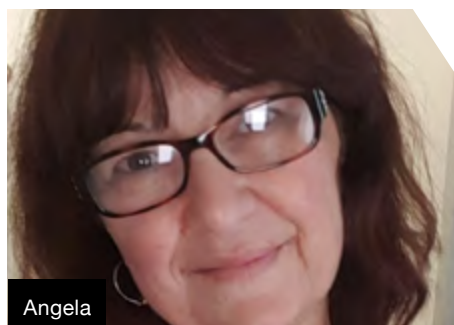
is a firm believer in providing his customers high quality, customised solutions for a competitive price.

Erin Powell
Service Manager / Electronics Technician / Technical support

Erin has over 13 years' experience servicing Powersoft amplifiers and runs the Australian Powersoft authorised service centre, which makes him one of the world's most experienced Powersoft technicians. Erin also handles all our repairs and technical service.

Ben Clarke
Technical Support Manager/Rational Acoustics SMAART Instructor

Ben is one of PAVT's longest serving employees. Apart from handling all manner of Electro-Acoustic and DSP system design and support for our brands (including expert status with EAW, Powersoft and Symetrix) he is also one of the most experienced Rational Acoustics Accredited SMAART Instructors in the world.



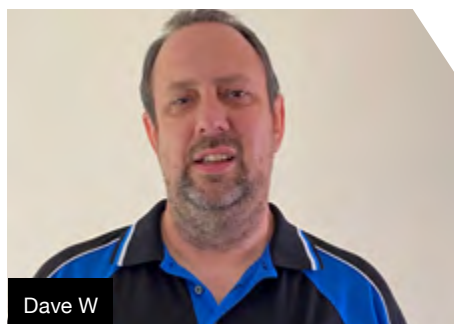
Angela



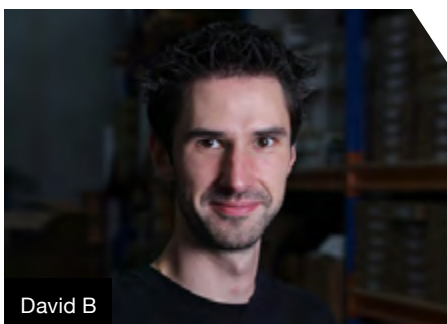
Ben



Dave C



Dave W



David B



David D

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generates at least 50,000 impressions monthly



INDUSTRY

AV	32%
Other*	26%
Sound	23%
Lighting	18%

*typically Audio/Lighting/Staging



WORKPLACE

Other*	27%
Production Supply	19%
Corporate	15%
Conventions & Exhibitions	13%
Theatre	13%
Education	8%
Worship	5%

*typically Audio/Lighting/Staging



EMPLOYMENT TYPE

Permanent	67%
Freelance	11%
Other*	9%
Perm/Casual	7%
Casual	7%

*typically self employed



ANNUAL SPENDING

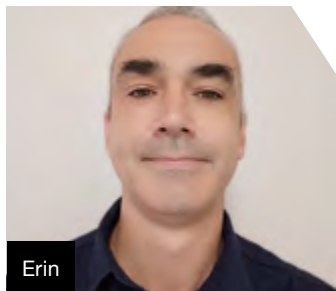
Up to \$10K	11%
\$10K - \$49K	14%
\$50K - \$99K	11%
\$100K - \$499K	15%
Over \$500K	15%

Contact us for more information:

E | jason@vcscreative.com

P | +61 0407 735 920





Erin



Jeremy



Richard



Richard Bakunowicz
AV Sales Specialist

Richard is part of the Sales team at PAVT. His background is in integration, having spent 30 years with one of Australia's main AV Integration companies. System design, responding to tenders, providing quotations, project management, system commissioning and running a branch office are all roles he has performed over time. At PAVT, he deal's mainly with systems integrators, as well as consultant liaison. Providing equipment recommendations, as well as quotations is all in a day's work for Richard.

Jeremy Toland
Warehouse Manager/Internal Logistics and Support

Jeremy is a key coordinator managing all things in the warehouse, demo setups for clients and assists behind the scenes

with technical, service, sales and admin departments at PAVT. A skilled artisan electronic musician and producer for over 20 years, he has a focus on serious quality of sound and the listening experience.

Angela Gabert
Logistics Administration

Angela is your first point of contact for all things logistics and counter sales. She co-ordinates all our freight both in and out of our warehouse and can assist you in basic price and stock enquiries.

David Bunn

Dave has over 10 years' experience at PAVT and brings specialised knowledge in the Luminex, Powersoft, Klotz and the Symetrix product ranges. Dave also works as a trainer for those brands, and assists our House of Worship and live sound customers.

David DiMuzio
Product Manager

Dave is the longest serving staff member of the PAVT team. He is our conferencing specialist with skills in commissioning Atlas IED, Symetrix, and Televic, along with all our other PAVT brands. Dave spends his time providing design and commissioning support to integrators and has an in-depth knowledge of Australian Courts, Parliament and Councils' AV requirements.

Dave Coxon
Business Development Manager

Dave recently joined the PAVT team. He brings with him a wealth of experience in hospitality AV having recently sold his installation company of 20 years. Dave has practical knowledge of Symetrix, Powersoft, EAW and Atlas having been an avid reseller for the past 20 years.

The products

Powersoft Mezzo

Mezzo offers the same sound clarity, reliability, and overall build quality of any Powersoft install amplifier in a 1/2 rack unit form factor. It comes with state-of-the-art DSP, in two power sizes with 2 or 4 channels of output. AD versions of Mezzo add audio networking capabilities with Dante/AES67 and an internal Gigabit Ethernet switch with a second port so that multiple products can share the same network.

Klotz

Highly qualified staff, state-of-the-art production systems, optimised logistics and streamlined standardised processes all play their part in ensuring the outstanding quality of KLOTZ AIS products. From Optical Fibre to

premade mic cables and multicores, Klotz has a cable to suit your application. Its 'Rugged and Mobile RamCAT' is very popular with rental companies.

Televic

With a greater reliance on remote participants in meetings, there is a greater demand for versatile solutions with greater flexibility. With this in mind, Televic Conference launches its flagship solution in hardwired and wireless versions: Confidea FLEX 4th generation wireless. A solution that offers unparalleled versatility and flexibility in the number of participants, conferencing options over different rooms and meeting configurations that are 100% cable- and worry-free with pristine audio quality.

Symetrix

With powerful, easy-to-use system programming, the award-winning Composer for Windows handles end-to-end configuration of Symetrix DSP, including creation of customized GUIs, scheduling, presets, logic, security, and integration of Symetrix and third-party control solutions. SymVue enables the creation of graphical user interfaces in minutes – not days. Commonly adjusted parameters are chosen and designed into sets of attractive, easily accessible and familiar screens, created and tested offline without any code writing. With the SymVue Export Wizard, create GUIs that run natively on Windows computers and tablets. The addition of Symetrix Control Server allows touchscreens to run on any device with a browser under HTTPS.

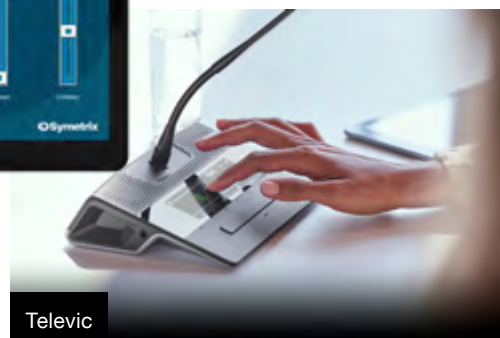


Powersoft Mezzo



Klotz

Symetrix



Televic

TECHNICAL AUDIO GROUP (TAG) >

Established in 1984, TAG is now one of Australia's leading suppliers of equipment for concert and live music, commercial AV and consumer/prosumer retail.

We are a team of 44 unique individuals headquartered in Sydney, with a branch office in Melbourne and representatives in Western Australia and Queensland. We seek to serve customers and provide technical support nationwide.

Hopefully TAG can be of service to you.

The people

Bryan Davidson

Consultant Liaison to the stars...
bd@tag.com.au | 0429 361 375

Anthony Russo

Technical Director
ar@tag.com.au | 0408 44 2071

Anthony has been passionately hands-on with all sound reinforcement design matters at TAG for over 35 years. Ranging from major installations to local bars and eateries, nothing but the best result makes him sleep well at night.

Stephen Bray

Allen & Heath Brand Manager
sb@tag.com.au | 0418 162 555

Steve came to TAG as the first employee in 1993 and has filled many different roles over the years.

Carmelo Tripolone

Victorian Systems and Production Sales Rep
ct@tag.com.au | 0491 261 651

Following a hiatus from his initial season with TAG in Sydney he pulled up stumps and set off south. "Every great sound system or AV solution begins with great products: Allen&Heath, Audio Technica, QSC/Q-Sys, Martin Audio...and cannoli." When not discussing signal paths or ideal loudspeaker positions, he and his motorcycles can be seen roadside assisting the Victorian HWP with their enquiries.

Peter Bayfield

SA, Vic & NT Sales
pb@tag.com.au | 0418 600 680

Always up for a chat and coffee. Look forward to seeing you soon.

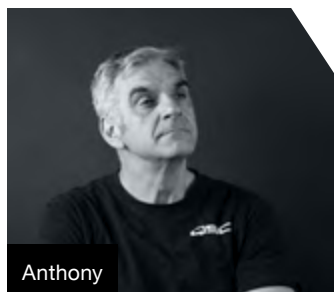
Giles Brading (GB)

Sales Team Manager
gb@tag.com.au | 0419 500 200

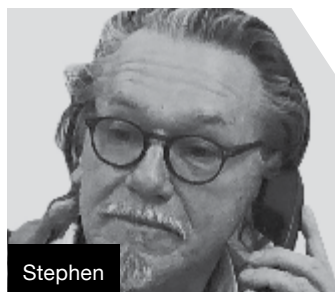
Located in Melbourne in his 16th year at TAG he also heads up QSC brand management. A stickler for detail and clarity, Giles enjoys a spreadsheet almost as much as a professional audio solution.



Bryan



Anthony



Stephen



Carmelo



Peter



Giles



Stefan



Ewan

Stefan Fuller

QLD Systems Sales Manager
stefanf@tag.com.au | 0423 948 560

TAG 2021 rookie, Stef provides account management and technical expertise to System Integrators in Queensland.

Ewan McDonald

System Sales Manager
ew@tag.com.au | 0432 201 112

Ewan's primary habitat is the Q-SYS ecosystem, and while his official role is managing many of the large integrator accounts throughout NSW and ACT, Ewan has been, and continues to be, involved in many of Australia's largest Q-SYS rollouts.

Cameron Dunn

Regional Sales Manager
cd@tag.com.au | 0423 111 135

After joining the TAG team in 2005 in various operations and supply roles, Cam now heads-up sales in regional NSW and Tasmania. He will occasionally come out of retirement to play bass very loudly.

Andrew Crawford (AKA the Mix Wizard)

Allen & Heath Product Specialist
Themixwizard@tag.com.au | 0499 014 537

Andrew can be found roaming around Australia in the Ampervan looking after product demos, training, system design, custom configurations, and even mixing the odd show here and there.

Marc Sharman

marc@tag.com.au | 0455292024

Marc is all things TAG WA, (and all-round nice guy). He can also be found out in the desert supplying vehicle rescue services to off-road race events.

Maxwell Twartz

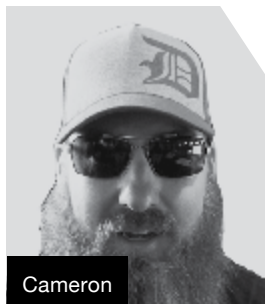
MT@tag.com.au | 0408113522

Max doesn't know much about mixing but knows how to drive the Ampervan to Alice Springs, and next time, hopefully beyond...

James McKenna

JM@tag.com.au | 0411188066

No one is more likable at TAG than James. Everyone likes James and everyone at TAG tries to be like James.



Cameron



Andrew



Marc



Maxwell



James

The products

Prime Input – Premium 8-Channel Preamp

For those looking to get the highest levels of audio performance from their dLive, Avantis or SQ, we've created PRIME, two new modules for use with DX32 expanders. The PRIME Input Module is a completely new Allen & Heath preamp design at the leading-edge of audio tech.

Using the very latest converter technology and ultra-linear components combined with meticulous design, the PRIME Input module lets you exploit the full potential of our 96kHz XCVI FPGA core, delivering next-level audio quality for critical live, broadcast and studio applications.

Prime Output – Premium 8-Channel Output

When leading engineers and artists need the highest quality analogue outputs from their dLive, Avantis or SQ system, whether it's for monitors, amp racks or broadcast applications, we now offer the PRIME Output module, a completely redesigned D-A card with unprecedented levels of audio quality.

Using the very latest converter and component technology in a fully balanced topology, the PRIME Output module is optimised from the ground up for use with our cutting-edge 96kHz XCVI FPGA console core.

dLive CTi1500

dLive CTi1500 takes our best-selling compact dLive C1500 control surface and applies 'superleggera' Italian performance

car principles to set a new standard for lightweight control surfaces.

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Avantis

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SQ V1.5

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Prime Input

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THE LOOK >

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Performance events are about more than just gadgets. Setting the scene before the tech is even turned on is a large part of the arcane art of stagecraft. This requires staging, rigging, props and drapes. For nearly 25 years, Sydney’s The Look has provided drapes and rigging for all manner of functions.

The big break for Geoff and his company came with the Sydney Olympics in 2000. Apart from hanging out with everyone he’d worked with for nearly two decades, he met international artist Nicolas Bouf and the two formed a strong bond, still robust after another two decades of The Look.

Both of them love sound, lighting, screens and the entertainment business in general. Both

enjoy their work but more so because they get to be creative and artistic while doing it.

The Look have a huge range of drapes, skirts, starcloths and borders in all sorts of finishes and sizes. They also provide all the associated apparatus to keep these dressings in place and looking good, including tab tracks and kabuki drop systems. This is complemented with a range of tassels, bollards, masks, and assorted props to round out your stage or event decoration.

The people

Geoff Newey - 0417 445 221

Nick Bouf - 0403 834 391

Both Geoff and Nick live and breathe the entertainment business. Contact them to discuss your theatrical drape needs.



Geoff



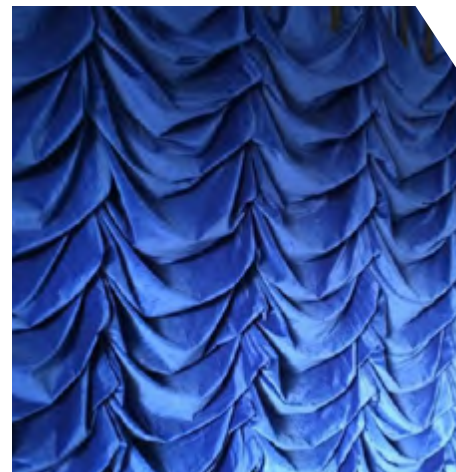
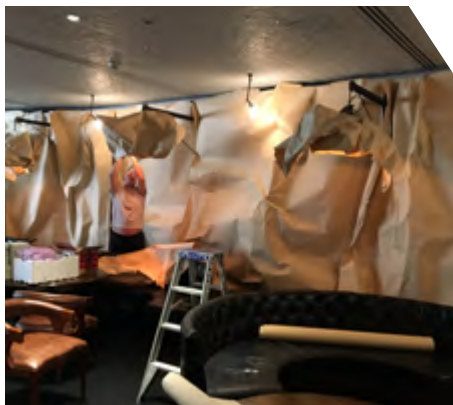
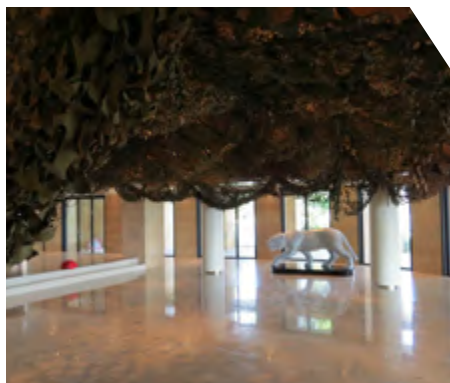
Nick



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The colours of the rainbow in soft goods

TM STAGETEC SYSTEMS >

From a modest beginning, starting with just two employees, Stagetec Mediagroup Australia was launched in 2011 under the banner of the German-owned Mediagroup Consortium and was the exclusive Australian distributor for all Mediagroup products.

Building on a reputation for high-quality products and completely customised service, the company expanded its product range to offer additional products and services in the Australian market. Initially, these products were high-end audio systems for both government and enterprise.

As the company developed, fostering a passion for innovation and technology created a path to further expanding the product and service range and taking on new projects in the ICT and networking sectors. The product range was also expanded to more than simply those products offered by Mediagroup.

tm stagetec systems

With its two founding employees overseeing operations, tm stagetec systems now employs over 30 people and continues to mature, taking on new and challenging infrastructure projects. The main areas of expertise within the company are professional audio, public address, network and equipment management and information systems.

Key sectors include stage and theatre, broadcast, enterprise networking, public address, passenger information for transportation and communication systems.

The company is also invested in product research and development and manufacturing. Together in their respective fields of development and manufacture, project engineering and distribution, they are worldwide market leaders in audio, video and intercom technology. tm stagetec systems can offer a broad range of

detailed products and services perfectly complementing each other.

The people

Michael Blackburn
Professional Audio and Broadcast Sales

Michael is your point of contact at tm stagetec systems for Broadcast and Pro Audio solutions. On his role, Michael notes; "Having had extensive hands-on experience in the maintenance, design, project management, acoustic design, technology architecture, procurement and operation of broadcast and audio studios facilities, I am able to apply practical experience to supporting our clients' needs. I am excited to represent some of the most advanced audio solutions available."

Not only does Michael work in the pro audio sector, his passion for all things audio extends to him also being owner, musician and engineer of two music recording studios

Email: m.blackburn@tm-systems.com.au
Phone: 02 8011 0500.



The product

Stage Tec AVATUS

AVATUS is the future in audio consoles and makes full use of the benefits offered by IP technology. The console integrates seamlessly into a NEXUS audio network and offers virtually unlimited audio-I/O resources in all common formats. The console controller provides TCP/IP connectivity for integration into a network. The surface consists of one large or several smaller modules. The system supports remote network connections and even browser-based mixing that requires no specific hardware.

Merging+Anubis SPS with network switch

MERGING+ANUBIS Seamless Protection Switching has been developed specifically to address the demands of broadcast facilities depending on an IP infrastructure. Incorporating client requests to go beyond the ST2110 capability of Anubis, SPS includes no-compromise ST2022-7 class C and NMOS compliance. It provides the most efficient and cost-effective solution to AoIP stream monitoring and management.

Direct Out PRODIGY.MP

Designed to address numerous applications in live sound, broadcast, installation and recording, PRODIGY.MP provides flexible I/O, dual network audio, DSP functions, sample rate conversion and powerful hard-and-software. Fully modular, the hardware can be configured to specific requirements, giving budget savings as well as the flexibility to address changes in the global media environment through future upgrades.

TiMax Tracker

TiMax TrackerD4 Precision Stagetracking liberates your event production allowing sound, lighting and video designers to focus on the creative. Immersive spatial audio localisation is precise and totally automatic leaving the sound engineer to concentrate on the mix. Dual-mode UWB RF tracking technology massively reduces errors caused

by reflections, body blocking and scenery obstruction. Multiple sensor viewpoints add redundancy - only two Sensors need to see a Tag for precise and reliable 3D tracking to be achieved.

EDC Acoustics Project Manager App

EDC Acoustics is a premium professional audio speaker brand that uses plane array technologies to create customised acoustic wavefronts. They have developed an augmented reality app that allows for virtual setup and testing of EDC products in any

space without the need for hardware. This allows for testing and design verification. The augmented reality app can be used as a commissioning tool to set up and configure the speakers.

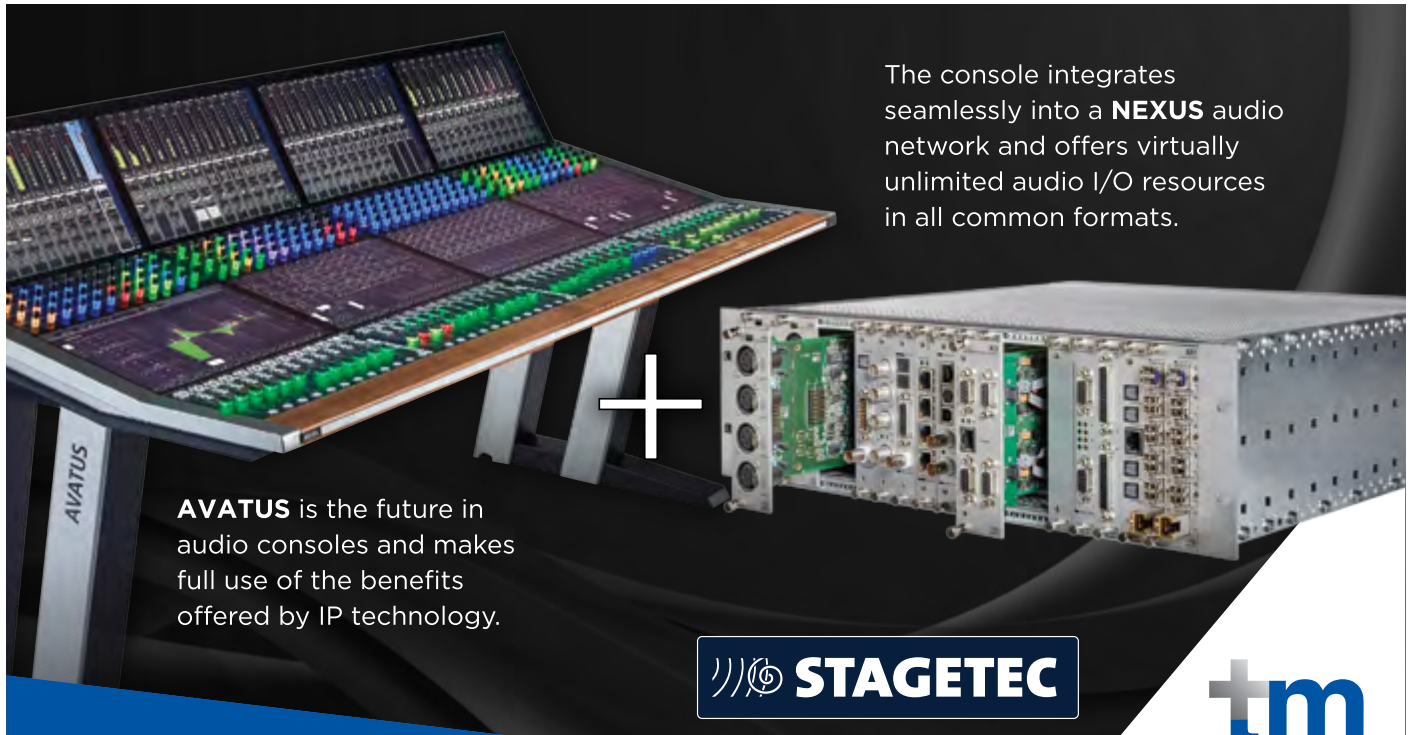
Audinate Dante AVIOs

Bringing Bluetooth to Dante AVIO, available now. This new adapter brings Bluetooth 5.0 performance to the award-winning Dante AVIO lineup, delivering high-quality audio from phones, tablets and computers to any audio devices on a Dante network. Dante

AVIO Bluetooth is ideal for playback to larger sound systems, and for connecting networked speakers and microphones to mobile conferencing software running on tablets and smartphones.

Dante Experts

The team at tm stagetec systems are experts in Dante. The Dante Certified staff can help with network design, supply, installation and commissioning. With knowledge and experience in large Dante systems, contact us today to discuss your business needs.



The console integrates seamlessly into a **NEXUS** audio network and offers virtually unlimited audio I/O resources in all common formats.

AVATUS is the future in audio consoles and makes full use of the benefits offered by IP technology.



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Jason



Michael



Nathan



Pascal



Paul



Sean



Thor



The products

Astera AX2 PixelBar

LED Bar with built-in battery for stage, events and film lighting

Astera's Wireless PixelBar is a linear wash fixture with built-in battery pack. Each of its LEDs can be individually addressed and offers ultra-high colour rendering, digital colour calibration and a native 21° beam. Thanks to its smart stands, hanging bracket, connectable endcaps and the integrated airline track it can be quickly assembled in numerous ways and is suitable for a wide variety of applications such as concert/touring, corporate events, TV etc. The PixelBar is available in 1m (16 x 10W LEDs) and 50cm (8 x 10W LEDs).

VuePix Infiled DB Virtual Studio Series

The LED screen that looks great on camera!

VuePix Infiled introduces its new Virtual Studio series, designed specifically for fine pixel pitch Virtual Studio applications. Based on VuePix's successful Deep Black Series, the LED panels use exclusive ultra black LEDs with high luminous intensity and wide colour gamut and utilise ultra-black masking materials and full black frame. The LED display produces a new level of contrast, ultimate image quality & picture depth. With the latest processing system from Brompton, Ultra-low SCAN rate and high quality Macroblock driver ICs delivering exceptional refresh rate, the VuePix Virtual Studio Series ensures superb performance on camera. The series come with a comprehensive rigging system & inbuilt curving system allowing for maximum flexibility.

NovaStar H Series Video Processors

Flagship all-in-one video processors, designed specifically for large LED display applications.

The H Series greatly simplifies LED system integration, image processing and managing multiple inputs, offering the latest image processing technology in the industry. The H series processors deliver an astonishing visual effect and ultimate picture quality for LED displays.

Acme Lighting AURORA

Acme AURORA features a 300W high output RGBW COB LED, providing 30,800lux@2m in the tight angle of 9 degrees. This compact yet powerful moving PAR light offers a zoom range of 9°- 37°degrees, 0-100 smooth dimming, outstanding strobe effects, flicker free management & supports DMX and RDM control. With its silent operation, AURORA is a perfect choice for various kind of environments, including theatres, churches, ballrooms, etc.

Elation Professional PROTEUS MAXIMUS

The PROTEUS MAXIMUS is an extremely bright IP65 rated LED Profile fixture offering outstanding projection, beam and wash qualities in any environment. Providing up to 50,000 lumens from its custom designed 950W 6,500K LED engine the PROTEUS MAXIMUS is the ideal fixture for any outdoor application requiring superior output, bright and powerful beams, quiet operation as well as stunningly precise gobos and colors. PROTEUS MAXIMUS provides the designer a comprehensive FX package with 6 rotating

and 7 fixed glass gobos, full animation wheel, dual prisms, dual frost and a high-speed Iris. Its indexable framing system provides full blackout shutter cuts for precise beam shape control. With a fast zoom range from 5.5° to 55° and an impressive 180mm front lens, the PROTEUS MAXIMUS has the power to cut through at great distances at any outdoor concert or special event. With its fully dust and water proof design, it is an ideal fixture for theme parks, cruise ships and other challenging outdoor environments.

Luxibel B Expo350M

High CRI fresnel

The B Expo350M is a high power LED fresnel light that comes with a 5600K/3000K LED-chip and is specially designed for demanding customers. It delivers a very powerful and high-quality wash light. The specific feature set and nice design make it the ideal tool for high power applications in exhibitions, museums, shops, and everywhere else where high power quality light is required. This fresnel is available in a warm white and cold white version.

ChamSys MagicQ MQ500M Stadium Console

MagicQ MQ500M Stadium offers the highest level of show control, supporting 256 universes directly from the console without need for external processors. RGB illuminated, fully motorised faders and encoders provide 42 playbacks, along with backlit keys for upgraded programming. Connect MagicQ MQ500M Wing for even greater control.



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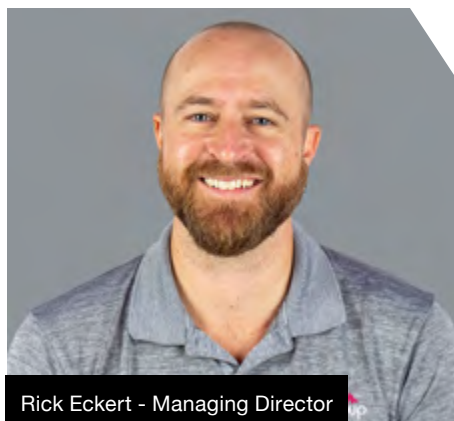
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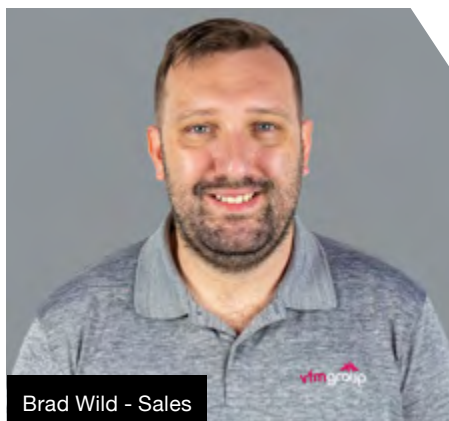
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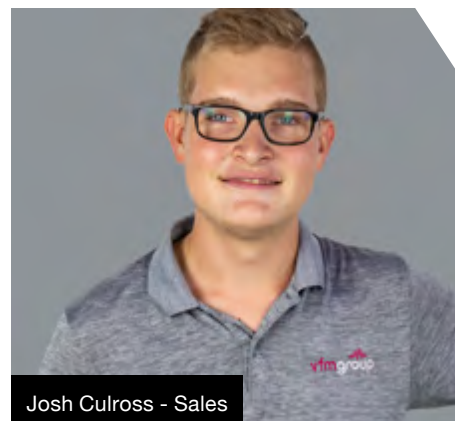
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Rick Eckert - Managing Director



Brad Wild - Sales



Josh Culross - Sales

The products

Titan AV Shock Proof Cases + Foam Organisation

This is our Titan AV 6RU Shock Proof Road Case [450 deep] fitted with 1RU PDU + 2RU Drawer with CNC cut foam insert for Shure UR1 Belt Pack & UR2 SM58 Microphones.

Titan AV Cable Packers with Adjustment Dividers

Titan AV cable packers are built to survive the touring lifestyle with heavy duty Penn Elcom butterfly latches, high impact 4" castor wheels and the ability to stack four wide and three high in a standard box truck.

Titan AV CAT6A Shielded EtherCON Cables

Featuring 26AWG oxygen-free copper, Titan AV CAT6A cables offer high-performance shielding with a shielded RJ45 jack housed in Neutrik EtherCON connectors.



Titan AV CAT6A Shielded EtherCON Cables



Titan AV Shock Proof Cases



Sometimes it all gets too much...



The *Support Act Wellbeing Helpline* is a free, confidential counselling service that is available to anyone working in Australian music who needs to talk to someone about any aspect of their wellbeing.



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THE SUNNYBOYS

by Trevor J Cronin

Sunnyboys were a delicious tetrahedron-shaped frozen ice treat very popular with Australian school kids back in the pre-internet era. Around the same time, the band The Sunnyboys were an extremely popular Aussie outfit with the youth of the day. They had a string of memorable top 40 hit songs (many of which were directed in the studio by the legendary producer Lobby Loyde) and a strong live following. Aussie rock trivia moment - The Sunnyboys were the first Sydney-based band signed to Melbourne's Mushroom Records.

Fast forward some 40 years later, after long periods of 'resting' (the band had an extended break just four years into their career) this iconic band were back playing their catchy set of upbeat power pop hits and charming the listeners once more. The December 2020 Sydney Opera House show celebrated 40 years since the release of their first single 'Love To Rule'.

With the live performance industry largely decimated by the COVID-19 pandemic, The Sunnyboys (just) managed to stage a concert at the iconic Sydney Opera House. It was a really close call that the event even happened, with interstate borders opening just a week before the show and closing again shortly after due to the Northern Beaches COVID cluster. The audience was thinned

down to 50% capacity due to safe distancing regulations, with full houses now a distant memory. Thankfully, the Sydney Opera House are prepared to present shows that are currently commercially unviable for other venues.

The Tech

Focusing on the technical perspective, the show utilised the in-house crew and equipment at the Joan Sutherland Theatre. On board were also the band's own techs, who were very happy to finally have a gig after many months of being at home. On front of house sound duties was the Brisbane based engineer and owner of the Production Dungeon, Derek Bovill, assisted on stage by Troy Purnell. On lights was Damien Oxley (yes, the brother of front man Jeremy), so the lighting cues were spot on. The house techs looked after the stage monitors and almost everything else. The vibe during setup was great, with everyone very happy to get back to work.

This event was also part of the Opera House live streaming series, so there was a five-camera shoot supplying the angles from onstage and out front to the in-house broadcast studio, staffed with the Opera House's own OB team. The band supplied studio audio engineer Jason Blackwell to look



Damian Oxley



Jason Blackwell



Derek Bovill



Set List

Love To Rule

My Only Friend

Trouble Brain

Catch My Heart

Happy Man

Why Do I Cry

Guts Of Iron

Tunnel Of Love

What You Need

Stop And Think

Gone

It's Not Me

Tomorrow Fine

To The Bone

Let You Go

Shakin

Discipline

You Need A Friend

Alone With You

Seeker

after broadcast sound.

Audio-wise, the show utilised three sound mixing consoles; an Avid Venue for the front of house sound (Derek's preferred console), a Midas PRO 2 on stage monitoring duties, and a Yamaha Rivage system in the broadcast studio. These consoles received shared inputs via an analogue three-way split, with the broadcast studio having some extra inputs for capturing the sound of the room and audience. The auditorium's sound system featured d&b audiotechnik speakers on stage and out front. The OB studio used top-class monitors from ATC. Lighting was controlled via a grandMA console sending instructions to the 50-odd moving light fixtures. The light show was styled in the old-fashioned way to emulate a Par can show, with static pastel beams painting the stage and performers in a way that was period correct with the band's most popular years. As old crew sometimes remark, "none of that distracting moving light stuff."

The Band

The band's lead vocalist Jeremy Oxley played most guitar hooks and solos on a well-loved Gibson Les Paul sunburst via a Marshall JCM 800 (2204/50W)/1960A quadbox stack with two speakers disconnected to keep the stage volume down. He has a unique and youthful

string bending style that has not changed much since he was (as his hit songs states) a young 'happy man' rehearsing in the garage with his mates.

Richard Burgman on rhythm guitar and backing vocals spent most of the show running around the stage with a red Gibson SG or a TV yellow Les Paul Junior via a stereo pair of Fender Hot Rod Deluxe tweed amps. His antics were made possible via a wireless system.

On Keyboards was Dr Alister Spence, imitating the original studio sounds on a modern Korg CX-3 and Nord 88 key machine.

On Bass and harmony vocal duties was Jeremy's brother Peter Oxley, playing a Fender Precision bass plugged into a stunning Avalon DI, then into a classic Ampeg valve stack.

Completing the rhythm section was Bil Bilson, holding it all together on a Yamaha drumkit that was roughly set up by this author.

The Sunnyboys had a string of hits and played an impressive 20 song set including two encores. These tunes have not been forgotten by their audience, who were up on their feet singing and dancing along to their favourite tunes. This show was a great demonstration of Mum and Dad passing on their musical

history baton to the next generation. Many of the audience were family groups with parents and mostly adult children enjoying the show together. Maybe Mum and Dad met at a Sunnyboys gig?

There were plenty of audience highlights. The set opened with a nod to the band's 40-year anniversary with the band's first release - 'Love To Rule'. Notable was a guitar-less Jeremy singing the dark and moody 'Gone'. Featured was the hit 'Discipline' (show me some disciplin' and I'll show you mine) which was considered quite a sexy song back in the day with its 'open to interpretation' lyrics. 'You Need A Friend' got a big 'wooh' from the punters and was a great sing along, which made the effort of setting up the audience microphones worthwhile. 'Alone With You' was a huge hit, and was certainly an audience favorite, with the audience on their feet one final time.

A quick chat with some of the audience near the front of house control position confirmed the show sounded and looked great. The night was a celebration of being able to go to a gig again, and to pay homage to one of the great bands of the fabulous 1980s Australian music scene. Thanks to the band's crew and Opera House staff for offering me the opportunity to attend.

Matt Parnell works as a freelance Best Boy. With a strong background in TV drama, Matt assists Gaffers, does the occasional board op, and provides additional and supplementary equipment on TV commercials, music videos, promotional shoots, and more.

ASTERA NYX BULB

by Matt Parnell



Just as some background before I start talking about the NYX Bulb: I've been using Astera's Titan Tubes a lot since they were released. They're an incredible piece of kit for film and TV production, and they've gone from being lamps used for eye candy to being utilised as film lights. The fact they're battery powered means you can put them anywhere, and the accessories like the SnapGrid and SnapBags make them really handy. Most importantly, their white is really good on camera, which is the biggest challenge for an LED fixture.

As I was really happy with the Titan Tubes, I was confident in investing in the NYX Bulb when it was released. Being an early adopter can be fraught, particularly as a lot of modern product development seems to happen on-

the-fly after the actual release. But as Astera products are distributed by ULA Group, I knew that their support and back-up would ensure that I wouldn't have any problems. Support like ULA's gives you the confidence

to get in early with a new product and have a go.

I initially purchased eight NYX Bulbs, and I now have eight more on the way, fitted with Bayonet Caps. The first release of NYX Bulb was Edison Screw only, but Astera listened to the Australian and New Zealand market and put in a lot of work to make BC for us. Considering we're one of the few territories in the world that use BC, I'd say that makes Astera very receptive to customer demand.

Colour and Control

In terms of comparison products, there are domestic solutions like Philips Hue and LIFX, but neither of them really bridge the gap into photographic lighting. NYX Bulb creates great quality whites with TLCI in the 90s, and offers a high level of control via Bluetooth, the AsteraApp, the PowerStation, or wireless DMX. You can use a portable CRMX controller like the Gaffers Box or Exalux Control One, or set up a transmitter next to your lighting desk and control NYX Bulbs directly from the board – no other fixture in this format has that capability.



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ROAD TEST

The NYX Bulb's colour rendering is on par with the Titan Tubes. The amber and mint chips enable you to create beautiful greens and yellows, which other LED fixtures can struggle to achieve. They also contribute to the high quality white.

Workflow

Most often, I'm using NYX Bulbs as a replacement for a traditional bulb that's in a shot, as opposed to an effect light for a look. NYX Bulbs excel when working on set as a replacement light source in practical lights. On a job, we walk in, look at the practicals the art department have set up, and instead of going through the drama of putting out dimmers, we will just swap the globes out for NYX Bulbs, and pair them to the app. It's basically plug 'n' play.

With a traditional practical light, you have to swap out the globe to a tungsten lamp, as most of the time they're fluro or LED and the colour isn't any good. To power them up and control them, you have to conceal dimmers

on set. Then, when you have to adjust dimmer levels, you're climbing underneath beds or behind couches, because you had to hide them in the shot. The NYX Bulb means we can put the globe in, run power to it, run it off PowerStation or even a USB battery pack, then pull out an iOS device and have control straight away. You have complete control over dimming, colour temperature, plus/minus green, and hue/saturation.

NYX Bulbs make my day-to-day workflow easier. I'll be sitting next to the Director of Photography and the Gaffer looking at a frame; we can set levels incredibly quickly, and then if we notice that the lampshade in the shot is really warm, we can just cool it off at the source via my phone to compensate for it. That sort of fast, easy control has been a game-changer. This is why I always take my NYX Bulbs everywhere with me.

The Wireless Advantage

When I first got my NYX Bulbs and posted photos of them to Instagram, the first question

I got was 'Do they have CRMX?'. CRMX and LumenRadio have become the standard of all our control. Because we move around so much on film and TV shoots, cabled control is just not practical on fast shoots with smaller crews. This is not like concert lighting, where one set-up is one system, and that's it. It's not uncommon for us to do 20 or more set-ups in a day, plus location moves.

The advantages of having wireless control means all of our gear now has CRMX, and is all in the same control ecosystem. It can't be overstated how much better it is to be sitting right next to the DOP and making trims on the fly than having to have techs stumbling through sets, actors, and other crew to make adjustments.

Product Info: astera-led.com/nyx

Distributor Australia and New Zealand: www.ulagroup.com



NYX Bulb - black



NYX Bulb - with TrackPin

Astera NYX Bulb – The Specs

Optical

Colours: Red, Green, Blue, Mint, Amber

Luminous Flux: 750lm (Typical value)

Total LED power: 14W

TLCI (3200-6500K): ≥96

CRI (3200-6500K): ≥96

Strobe: 0-25Hz

Beam Angle: 120°

Field Angle: 180°

Pixels: 1

Control

Setup Via AsteraApp or PowerStation

Wireless Modules: UHF, CRMX, Bluetooth

DMX: Wireless DMX (CRMX)



NYX Bulb - set

Music, Motors, and Mongrels

Inside Dunk's World



by Duncan Fry

"Just write about yourself," said our Dear Leader as he gave me the brief for this story.

"What? and change the habits of a lifetime?" I replied. "Many people tell me that's all I ever write about."

"Well, just do what you can anyway. Give readers an insight into the real you. And keep the expletives to the bare minimum if possible." (Actually he didn't say the last part, but I'll try to keep it in mind).

I've managed to simplify my life into three major obsessions: Music, Cars, Hounds. So here we go:

Music

Music of varying descriptions has been an over-riding influence on my life from a very early age. I grew up on my Auntie's collection

of 78s - Elvis Presley - *Hound Dog*, Lonnie Donegan - *The Rock Island Line*, Danny and the Juniors - *At the Hop*, and other classics.

My early days of audio have been fairly well documented in the recent CX three-part series so I won't go over it again. However, I still play and mix with friends from high school days on occasion, in a band we called the Harris Tweed Band. No relation to record producer Tweed Harris, nor the famous Scottish cloth. We actually named it after a cartoon character in the old Eagle comic - Harris Tweed, Extra Special Agent.

Playing in a band soon led to learning about the wonders of a PA system! (See CX164). It soon dawned upon me that I could earn a lot

more money by running a PA system of my own and renting it to bands to use. Failed musicians make the best mixers, they say, and I must say I earned a lot more money mixing than I ever did playing.

Now I play in the Duncan Disorderly Experience, Cheltenham's Favourite One Man Trio, and daughter Fifi Trixiebella plays drums in an all-girl neo punk band.

Cars

My very first car - one that I bought with my own money, as opposed to work cars and parents' cars, was a Mark I Ford Zephyr for \$70, in two-tone red with rust highlights. An urgent replacement of the timing chain, followed by forgetting to replace the front oil seal, meant that on any kind of a trip it would use more oil than petrol. The local car wrecker gave me \$20 dollars for it.

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I did far better with my next car, a 1961 Jaguar XK 150 'S', which cost me \$2,500 and sold for a whole lot more about five years later. I knew I had a good deal when the car dealer called me and asked if I wanted to sell it back to him for twice what I had paid for it!

It was followed by a lime green Series 1 'flat floor' E-type Jaguar convertible, which every owner appeared to have binged. I was no exception, having had a confrontation with a concrete truck whilst tired and emotional one night! It was repaired but never drove the same afterwards.

The previous owner of the car had a photo of it being pulled backwards out of the Yarra by a tow truck on the Boulevard. He was happy to part with the car for \$2,000, but wouldn't include the photo in the price!

From then on I had a succession of Minis, culminating in a yellow Clubman GT with a 1310cc Rally big-block, extractors, twin tanks and a Weber 45DCOE. This was enormous fun, a true pocket rocket that handled like a supercharged go-cart. Sadly, the radiator ran dry one day and the engine seized!

Visiting the 'States one year I picked up a 360 cu.in. 1968 Dodge Dart convertible for \$1,000 US. I paid \$3000 to ship it back, then converted it to Right Hand Drive, and a glossy coat of Plum Crazy purple. It was a lot of fun, but rust is an ever-present enemy in American convertibles, and I sold it to a guy who stopped me at the traffic lights one day and thrust a bag of cash at me.

This was followed by a 440 cu.in. Plymouth Superbird, which I painted Richard Petty Blue after the famous Nascar racer (think 'The King' in the Cars movie.) By that time in Victoria, you could keep it Left Hand Drive if it was more than 30 years old. I kept it for about 10 years, and only sold it when I started getting close to pensionable age!

Hounds

We've always had dogs in the family. The first one that I can remember was a big fat British bulldog called Juju belonging to my Nana. In fact, my earliest memories are of that dog. I remember sitting in my high chair while the dog was having his dinner. All of a sudden he



stood up, burped, and regurgitated the whole meal all over the kitchen floor.

"Ooh look Nana - Juju's been sick," I squealed with delight. She turned around, shook her finger at him and said "Naughty, naughty boy", while the dog just lay on the ground happily licking his family jewels! When she went to get a mop and bucket, the dog heaved itself to his feet and calmly set about slurping up the whole sticky mess for the second time.

"Nana", I yelled "Juju's eating it all up again."

She banged the bucket down pointed at the dog, and said "Bad dog, dirty dirty boy," while the dog paid no attention to her, leisurely gobbled it all up and then shuffled off into the garden to wait for it to appear at the opposite end! I thought it was hilarious and re-told the story to everyone I met for a week or so. In fact, I still do!

The au pair/nanny used to take the dog and I to the park at lunchtimes. I would sit in my pusher and the dog would slowly drag himself along behind us. When it was time to go back home, the giant lard-arse refused to walk and so he rode in luxury in the pusher while I had to either walk or balance myself on the pusher's front step.

An ex-gf gave me an Afghan hound 'Genghis Khan' for my birthday one year. Affies get a bad press in general; people say they're stupid, aloof scatter-brained airheads - not so, they're cunning as a tish-house rat; disobedient? - yes, guilty as charged, m'lud, but then Afghan hounds are basically still

wild animals, having only been domesticated in the Western world since the late 1920s - less than a single human lifetime. And since when has obedience been a sign of intelligence? We don't apply that rule to humans - far from it.

Genghis was a dog with long blond hair flowing out the window when we were driving along, causing friends and acquaintances to ask "Who was that beautiful blond I saw you with the other day? A shame about her nose, but!"

He was a bit of a wanderer, though. One morning he disappeared from my shop in Beaumaris in Bayside Melbourne, and two days later I received a phone call from a lady in Mentone, around 15 kilometres away.

"I was walking my dog on the beach this morning" she said, "and I saw this dog lying in a pile of seaweed. I thought it must be dead, so I went over to look at its tag. It suddenly leapt up, wagging its tail and was very happy to follow me home. He's had a good meal, and now he's having a sleep!"

When I picked him up in the car, he gave me a withering look, as if to say "About time you showed up - where the hell do you think you've been?" and then fell asleep on the back seat.

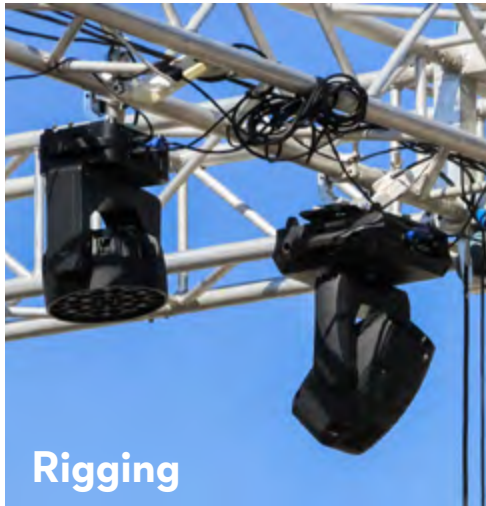
My mother always had a couple of Whippets roaming around the place. Lovely dogs, affectionate, compact, easy to maintain. And unlike Genghis Khan, not prone to wandering at all. So when my gf and I moved into the 'Love Shack', we adopted a Whippet that had been returned to the breeders as being 'uncontrollable'. Hmmm. Watching her lying here snoring on the couch/blanket/Doona/food bowl, I have to say that the word 'uncontrollable' is not the first one that comes to mind. In the park she's known as the Lady Boss, since she's now 11 and feels it's her job to keep the younger dogs in line.

So that's three of my major obsessions - I was going to add Flying V guitars, Rickenbacker 12 strings and old Marshall amps but I seem to have run out of space. Maybe next time.



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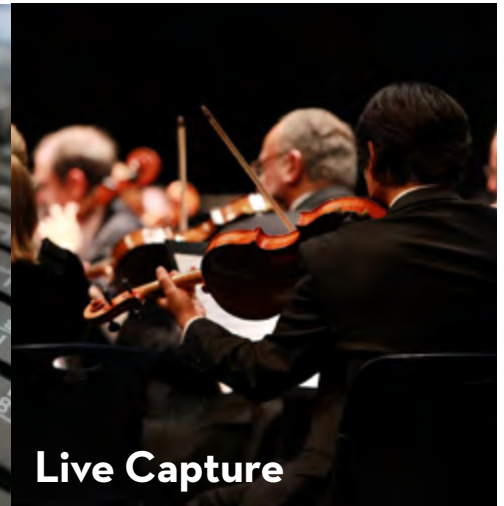
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