

CX168 | APRIL 2021 \$7.50AU



LIGHTING | AUDIO | VIDEO | STAGING | INTEGRATION

GOODBYE GUDINSKI

Obituary by Stuart Coupe
The State Memorial for Michael Solomon Gudinski AM

BRX300 SERIES

SELF-POWERED
MODULAR LINE ARRAY SYSTEM
BIG JBL SOUND WITHIN YOUR REACH

 **Book a Demo**

Hear the power of JBL BRX300 with your own ears
head to cml.com.au/jbl-brx-300 or call (03) 9315 2244 to book a demo



Cml

Official Aus. JBL Professional distributor
cml.com.au



Scalable Integrated Audio Solutions



Installed Audio at its Best

JBL Professional Control Contractor series provides a complete range of surface-mount, in-ceiling, in-wall, line array and outdoor speakers to accommodate any architectural, aesthetic or system performance requirement. JBL engineers have made the art and science of loudspeaker specification and installation easy to manage for more than 70 years.



madisonAV
Specialised AV Solutions

Sales Enquiries 1800 00 77 80 www.madisonav.com.au

beyond connected

CONTENTS

GOODBYE GUDINSKI

- Obituary** 4
Stuart Coupe farewells the titan of Australian music and touring
- The State Memorial for Michael Solomon Gudinski AM** 7
by Jason Allen

NEWS

- AFIC announces Speakers, Tickets** 10
- AJS with KSL at RCC** 12
- d&b audiotechnik A-Series at Yarra Valley Grammar School** 14
- MyEvents: Smooth Streaming with Kiloview and AIDA** 16
- ULA Group Welcomes Three New Team Members** 17
- Meyer Sound Appoints Ironside and Ampd Electronics** 18
- ETNZ Conference 2021** 18
- Woohah! The future of streaming at Studio45** 20
- Intelliflex Gives The Cube an Edge** 21

NEW GEAR

22

FEATURES

- The AV Resource – Let's Unify Our Industry** 26
by Jason Allen
- Alan Brown to step down** 28
by Julius Grafton

THE CREATIVE ISSUE

- WA Opera's Così Fan Tutte** 34
by Jason Allen
- Borealis Brings the Aurora To Adelaide** 38
by Jason Allen
- Sarah Landau: Lighting and Production Designer** 40
presented by Elation Professional
- Sydney Gay and Lesbian Mardi Gras Parade 2021** 44
by Jason Allen
- The Electric Canvas @ Enlighten Festival** 47
- Putting The Thinking & Feeling Caps On** 50
by John O'Brien
- Pharos glows with the flow at Niagara Falls** 53

REGULARS

- Listen Here: The Creative Process** 30
by Andy Stewart
- Who promotes a festival in a pandemic?** 32
by Jenny Barrett
- Tech Talk: The Mix Minus** 59
by Simon Byrne
- Dunk's World: I Want My Mac G3** 65
by Duncan Fry

ROAD TEST

- ATEN UC9020 Streamlive HD** by Simon Byrne 61
- ENTTEC ODE PoE Mk2** by Jimmy Den-Ouden 63



Cover Photo – Good Times', the finale of the Gudinski State Memorial, photo by Mackenzie Sweetnam, courtesy Mushroom Creative House.

Contents Photo – The Electric Canvas @ Enlighten Festival. Museum of Australian Democracy and Australian Parliament House. Photo credit: Darrel Kolsky.

CX is published by VCS Creative Publishing Pty Ltd
PO Box 1045, Ascot Vale, VIC, 3032
Phone +61 (0)407 735 920
Email jason@vcscreative.com

Editor and Publisher: Jason Allen
Layout: mark wood design – Mark Underwood and Alisha Hill

All contents COPYRIGHT CX Network Pty Ltd 2020.
Nothing herein to be reproduced in any format without express written consent.

MICHAEL GUDINSKI

by Stuart Coupe

Michael Gudinski had a brash, in your face, larger than life presence. But beneath that sometimes gruff exterior was an extremely caring and compassionate man who cared deeply for not only the artists he worked with but a much larger circle of people.

Gudinski was there for the stars and people in his life that he respected and admired. His relationship with Kylie Minogue was just one example. When signing Minogue to his Mushroom Records label was initially mooted there was opposition from Gudinski and other key label staffers who thought that their uber-cool rock'n'roll label was not the home for a soap opera actor singing pop music.

However it didn't take long for Gudinski to warm to Minogue and what she did, and he became one of her most fervent supporters and extremely close to the singer. When Minogue was diagnosed with cancer it was a very emotional, clearly distressed Gudinski who announced the news to the media outside the company's office in Melbourne.

Minogue became the most successful artist Gudinski was involved with both in Australia and internationally. After that rocky start he became as close to Minogue as he was to any artist he was associated with. Minogue loved Gudinski – and the feeling was mutual.

Gudinski helped with hospital bills and funeral expenses for those in his orbit who needed assistance. He didn't make a big deal about it. He wasn't doing it for kudos – he was doing it because he cared about people.

When Gudinski's unexpected death was announced the family requested that instead of flowers people make a donation to Support Act, the organisation that assists musicians and road crew in times of need. Those people

knew Gudinski was there for them, and at his funeral in Melbourne more than 160 roadies and technical crew formed a guard of honour.

Gudinski loved people and music – in that order. And he loved interacting with local and international artists. Often I suspected he toured international artists not just because they were possibly a good economic proposition, but because Gudinski the music fan wanted to hang out with them.

Many years ago I asked Michael Gudinski – who had by that stage already promoted tours by hundreds and hundreds of international artists – which artist he'd most like to bring to Australia that he hadn't at the time snared. He didn't hesitate for more than a tenth of a second – which was actually a long time in his world – before answering. "I'd love to bring Steve Winwood to Australia," he said, before adding, "He's one of my musical heroes."

Winwood, the singer from the Spencer Davis Group, then Traffic, before a very successful solo career, did tour Australia for Gudinski some years later on a double bill with Steely Dan. It was the first time he'd returned to these shores in more than two decades, and his first time with Gudinski's Frontier Touring as the promoters.

Michael Gudinski usually managed to get what he wanted, and if he didn't, it wasn't for lack of trying. The Australian music legend was renowned globally for many things. He was a great deal maker, had endless energy, a

passionate love of music, an extremely astute business head, and an inability to accept that things couldn't be made to happen. If he wanted something, any idea at all, to become a reality his sole drive was making the deal and putting the music out or getting the tickets on sale. Wondering 'what if' was not part of his make-up.

It's been said many times over the past week that Gudinski was a larger-than-life figure. And he was. For fifty years Gudinski shaped the face of popular culture in Australia. It all started with a fledgling artist booking agency and Mushroom Records in the early 1970s, but that enterprise grew to an empire that encompassed more than 50 companies devoted to promoting, music publishing, merchandising, event and artist management, film and television production (his company produced films such as *Chopper* and *Wolf Creek*) and many other areas of the entertainment business. If there was a pie to put a finger in, the hand of Gudinski was somewhere around. Closely around.

The roster of artists on Gudinski's Mushroom Records and associated labels is a who's-who of five decades of Australian music. Kylie Minogue, Paul Kelly, Jimmy Barnes, Skyhooks, Yothu Yindi, Split Enz, Archie Roach, Hunters & Collectors, Weddings Parties Anything, Sports and Jo Jo Zep & The Falcons are just a sampling of the artists he signed and nurtured.

It's a sign of the global significance of Gudinski and Frontier Touring that in the aftermath of his passing tributes have come from artists including Paul McCartney, Ed Sheeran, and Bruce Springsteen, the latter saying that after touring around the world for 50 years he'd never encountered a better promoter than Gudinski. Over the years Gudinski had also promoted tours by Frank Sinatra, Bob Dylan, Madonna, The Rolling Stones, Rod Stewart, Taylor Swift, Sting and a veritable who's who of the international music world.



▶▶ NEUMANN.BERLIN

STUDIO MONITOR SYSTEMS



The Beginning of a New Era in Monitoring

JOINTLY DEVELOPED BY NEUMANN AND FRAUNHOFER IIS

MA 1 – Neumann's first Automatic Monitor Alignment

- Professional room compensation – made easy
- For stereo setups with Neumann DSP monitors and all pairs of analog Neumann monitors using a DSP subwoofer
- Including individually calibrated measurement microphone
- Attractive kits with monitors and MA 1

www.neumann.com



App for Mac and PC

Michael Gudinski was the face of Australian music globally. From the early 1970s he lived in planes, travelling up to 20 times a year backwards and forwards to North America, Europe and the UK.

As a young journalist and soon after as manager of the Hoodoo Gurus and Paul Kelly, I used to travel regularly to America in the early 1980s. Often I'd ask people there what they knew about Australian music and its industry. They'd usually blank a little and then deliver a variant on "Well, I know AC/DC . . . and Men At Work . . . and Michael Gudinski."

The life of Michael Gudinski could and did fill a book. I wrote it. In 2015 my *Gudinski: The Godfather Of Australian Rock'n'Roll* was published. It wasn't an authorised book. For reasons that I never could extract from the subject, he didn't want a book written about him despite, I heard from many sources, that he was secretly flattered by it.

For the most part Gudinski was comfortable with what I wrote. If he'd had control (and he was unaccustomed to not having control) he would have tempered my chapter on his dealings with Kylie Minogue and his initial reluctance to sign her. The other aspect of my book that troubled him was that he felt others were given more prominence than he was in the masterly business negotiations which resulted in Gudinski and the creator of MySpace being amongst the only people on the planet who can honestly say they got the better of Rupert Murdoch in a business deal.

In that deal in the mid 1990s, Gudinski sold 49 percent of the then haemorrhaging Mushroom Records label to Murdoch for what is estimated to be between \$20 and \$40 million, then, some years later, when as a result of the global music industry changing dramatically the label was even worse shape, Gudinski off-loaded the remaining 51 percent and his controlling interest for even more than he'd received for the initial share. It was smart. Very smart.

But Gudinski grew to regret it. Mushroom Records was his baby. His legacy. Now someone else owned it and was free to on-sell it to whoever they pleased. The music fan's first real love (outside his family) was Mushroom Records, the label that the young Gudinski had launched audaciously with a triple vinyl album. He loved music, particularly blues based music, having fallen under its spell and travelled to Chicago to hang out at blues clubs as a young music fan. He also, particularly in the early years of his concert promoting, brought many blues artists to Australia and started an offshoot label – Toadstool – to release their records in this country.

Very early on Gudinski realised that without his artists he had nothing in the business world. "Our artists are our strength" was one of his trademark sayings. His strength also came from the people he surrounded

himself with. He had a knack for hiring some remarkable personalities, always making sure that they were totally unlike him. He knew the business only needed one free-wheeling, frenetic bundle of craziness that was Michael Gudinski.

Gudinski should be given credit, in an industry not known for its forward thinking in the area, to giving many, many talented, opinionated, and intelligent women their start in the music industry and allowing them to grow and flourish within it. But Gudinski never thought in terms of gender. He just wanted the best possible people around him. Very few employees ever left him. Why would they? He respected them, gave them a lot of room to move and develop, and rewarded them well.

Gudinski and I continued to be good friends after my book was published. We'd known each other since the early 1980s and I knew I was putting that relationship on the line writing the book, honestly. But despite a few grumbles Gudinski and I were OK.

A few months after the book was published my phone rang and it was the legendary deep voice of Gudinski mumbling a torrent of words down the line. "Hey Stuart. I'm a Jew, we don't do Christmas, but what's your address? I have something for you." A few days later a wonderful vertical turntable arrived at my door with a note from Gudinski. Sometime later we appeared together at a media/advertising conference, Gudinski slightly the worse for wear and still celebrating his first (of subsequently three) Melbourne Cup winning horses he had a financial interest in.

When I last visited him at his home in Toorak to do an extended interview for my Paul Kelly biography, we conducted the conversation in between watching horse races on the television and Gudinski being constantly interrupted by three different mobile phones that seemed to ring constantly. That was his world.

There was no off button with Gudinski. Not that I observed anyway. A few months back he called and proudly told me how he'd been in bed before 1 am the previous five nights. I mentioned this to one of his staffers who laughed and said, "We've all heard. He's so proud of himself."

Gudinski's world was a tangential one. He could and did think of a dozen things at once, the thoughts jumbling into a torrent of words. Following the train of thoughts was a learnt art and most people admitted that they usually only understood 60 percent of what he said when he was in full flight.

Talk of a Rolling Stones or any other tour would effortlessly and inexplicably segue into discussions about the St Kilda AFL football team, the state of Australian radio, a bunch of new releases, other tours, some music industry gossip, a reference to a conversation that may have occurred six months earlier, allusions to some new venture or idea, and then, again seemingly effortlessly, loop back to the Rolling Stones tour.

In some ways Gudinski's world was summed up when, literally days before my book went to the printers, my phone beeped at 1 am. It was Gudinski with a long text (bearing in mind Gudinski rarely texts and when he does it's haltingly and with one finger) as he was looking at page proofs. In it, he ranged variously through some of the main players in the book, a forthcoming Sam Smith tour, the current state of Frontier Touring, the game earlier that day between St Kilda and Hawthorn, the *Chopper* movie, Mushroom Pictures, his daughter getting the rights to an Elliot Smith documentary and a few other observations about life'n'times.

He called the next morning: "Mate, have you seen the Queen's Birthday honours list? Archie Roach is almost the whole of the front page of The Age . . . I mean, there's things about Mushroom that I'm so proud of . . . look, I'm just watching the NBL with (son) Matt . . . do you know there's an Australian in each of the teams and one just scored a goal for Cleveland . . . and how's this line up – Ed Sheeran, Sam Smith and Taylor Swift . . . we've got them all playing on the same night in different cities in November . . ."

During the twelve months now known as the COVID year, Gudinski was as busy as he's ever been, signing new artists, instigating the *Songs From The Homefront* streamed concert and subsequent album, re-releasing the triple album of live recordings from the Sunbury music festivals that were the first release on Mushroom Records, and developing and getting to air the weekly ABC TV music show *The Sound*, in effect *Countdown* for a new generation. He was also busy planning all manner of celebrations for the 50th anniversary of Mushroom Records in 2022.

One of my favourite moments with Gudinski was when my partner Susan and I visited him at home one afternoon in 2017. Susan was in the midst of an intense treatment regime for breast cancer. As we left the house Gudinski walked into his garden, found a rose, handed it to her and wished her good luck with everything. She pressed it and still has it.

Michael Gudinski cared about people. His life was about nurturing musicians and bringing their creativity to the widest possible audience. Beneath the brash exterior was a deeply caring man, and that's one of the many reasons why his passing leaves an indelible hole in the lives of so many that he touched.





State Memorial for Michael Solomon Gudinski AM

Rod Laver Arena, Melbourne, Wed 24 March

by Jason Allen

“A tornado of joy” is just one of the ways the late Michael Gudinski was described in this epic three-hour farewell to the titan of Australian music and touring. Starting on the dot of 7:07 pm, a reference to the Penfold’s Bin 707 Cabernet Sauvignon Gudinski loved, the show was as elaborate and perfectly produced as the man himself would have wanted for any of Frontier Touring’s acts. Big PA, all the lights, great staging, fantastically used LED screens; loud and proud. It was a joyful celebration of the man, Australian music, live performance, Melbourne, and Australia.

This was nothing less than a world-class arena show, delivered to an exacting technical standard; all the more impressive when you consider it was put together in a matter of days, not weeks. All design and production

management was handled in-house by Mushroom’s own team headed by Travis Hogan. All of the highly polished video packages were produced by the Mushroom Creative team headed by Tom Macdonald.

The production suppliers, including JPJ Audio, PRG, Phaseshift, and Mediatec, all reached out to be involved to honour the memory of Michael Gudinski, who had been responsible for so many of the tours they had worked on over the past 45 years. The Rod Laver Arena team, led by Meg Walker and Glen King, worked tirelessly to make the memorial a reality.

Incredibly, bump-in started Monday morning, and they were still tweaking just before doors. You wouldn’t know it – it was so polished it was like it had been in rehearsals for a week. Both James ‘Oysters’ Kilpatrick’s and Tony Bryan’s FOH mixing was a masterclass in rock’n’roll, while Simon Johnson and Travis Hogan’s expansive lighting design managed to evoke classic Par Can-like looks appropriate to the 70s, while bringing all the modern beam and movement looks appropriate to the present day.

MCd by long-time friend Lee Simon, legendary Melbourne DJ and host of the first TV music show for adults ‘Nightmoves’ from 1977, the thoughtful and beautifully executed tribute took us through video presentations of the decades of Gudinski’s career, from Sunbury and Skyhooks in the 70s, Split Enz and Hunters & Collectors in the 80s, and overseas expansion in the 90s.



Jimmy Barnes

Emotional and heartfelt video tributes flowed in globally from Sting, Billy Joel, Taylor Swift, Elton John, Bruce Springsteen, Shirley Manson, Bryan Adams, and Rod Stewart. The reach and influence Michael Gudinski exerted on the music industry world-wide cannot be overstated. "He was a music man," said Bruce Springsteen. "He loved his job and music the way I love mine. He wasn't just excited by the receipts, he was excited about the show, the music. I loved him. I'm going to miss him terribly."

Over and over again, both Australian and international artists praised the way Gudinski hosted them when on tour. His home was open to his artists, with Bliss n Eso thanking him for letting them crash in his house for three months while recording an album. It was apparent that MG was perhaps the greatest ambassador for Melbourne we had. Singer Gordi, signed to Gudinski company Liberation Music, recalled Michael's presence at the recent pop-up busking gigs he organised in the CBD, featuring Darryl Braithwaite, Tones and I, and more. "We were on Swanson Street, and the trams were dinging as they went passed, and he smiled and said "I fucking love this city."

Close friend Jimmy Barnes, in sombre black kilt and jacket, kicked off the musical performances with 'Flesh and Blood', written for his children and dedicated to MG. He was then joined by Mark Lizotte, daughter Mahalia Barnes, and granddaughter Ruby Rodgers for 'Little Light' and 'When the War Is Over'.



Lee Simon



Good Times - the grand finale

TV and radio personality Carrie Bickmore paid tribute, eternally grateful to Michael for helping to kick-start her Beanies 4 Brain cancer charity by securing Ed Sheeran to play at the launch. Bickmore applauded the long list of women Gudinski had championed and supported in a male-dominated industry. Video tributes from Kate Ceberano, Amy Shark, Gordi, Kasey Chambers, Missy Higgins, and Deborah Conway backed up the sentiment. New Mushroom Records discovery Mia Wray then performed 'Never Gonna Be The Same'.

Paul Kelly thanked Gudinski for taking a chance on him, before hinting at a yet unrealised Mushroom Indigenous talent project, then introducing tribute videos from Archie Roach, Christine Anu, Dan Sultan, and Troy Cassar Daley. Paul Kelly, joined by band member Michael Barclay, then performed the iconic Melbourne ballad 'Leaps and Bounds', which no Melbournian can hear without getting extremely emotional, including this one. Extra credit to the video team for incorporating the song's reference to the Nylex clock showing the temperature at 11 degrees.

The most emotional performance of the night came from Ed Sheeran. Their families obviously very close, Ed had flown in at his own expense with a special exemption before the state funeral had even been announced. He completed two weeks' quarantine and wrote a song for Michael while in isolation. Starting his tribute with what he thought was MG's favourite song of his, 'Castle on the

Hill', he then went into 'The A Team' before debuting 'Visiting Hours'.

If it ever released publicly, 'Visiting Hours' is destined to be played at more funerals than Sinatra's 'My Way'. A simple and incredibly heartfelt song, it mourns that "I wish heaven had visiting hours" so the song's protagonist could drop in to chat with the deceased, show him how much his daughter had grown, and seek his advice. "I'd like to ask to take you home, but I know what their answer would be," sang Sheeran, before breaking down in tears momentarily, gathering himself, and finishing the song. He left the stage hurriedly, shoulders heaving as he wept.

Best anecdote of the night goes to Queen of The Stone Age's Josh Homme, via video. He related the story of QOTSA playing Melbourne and being taken out to dinner by Gudinski to a Japanese restaurant at Crown, where they had a private dining room. Gudinski had, however, double booked himself, with another dinner he was hosting running in the private dining room next door. Constantly dragging Josh between the two rooms, at one point they got lost and walked into a third private room "Who the hell are you blokes?" asked MG, before falling immediately into conversation. They ended up having a third dinner with them. "Michael Gudinski was like a credit card," quipped Josh. "He was accepted everywhere."

Mushroom and Melbourne's greatest daughter, Kylie Minogue praised that Gudinski had taken her "five foot and a whisper" and



Ed Sheeran



Mark Seymour, Vika & Linda Bull

made her feel “a hundred feet tall.” She was then joined by Ed Sheeran to perform ‘All The Lovers’ before good-heartedly breaking into ‘Locomotion’, where it all began for her.

Just when you thought your poor Melbournian heart couldn’t get any more wracked, Mark Seymour was joined by Vika and Linda Bull for the most devastating version of ‘Throw Your Arms Around Me’ I’ve ever heard. Rabbi Menachem Wolf spoke of Jewish tradition, invoking the sound of the



Kylie Minogue

Shofar, before leading the 7,200 strong crowd to join in singing an ancient Hebrew hymn, in which he replaced the chorus with Leonard Cohen’s ‘Hallelujah’, Cohen famously having been toured by Frontier.

The grand finale saw the entire musical cast, joined by Noiseworks’ Jon Stevens, for an incredibly loud send-off in the form of ‘Good Times’, originally by the Easybeats, but a huge hit for Mushroom, Barnesy, and INXS in 1987. There were confetti canons, beams, and the most rock’n’roll ending a memorial service ever had. Vale Michael, your crew sent you off well.

Audio Suppliers:

JPJ Audio

PA: d&b audiotechnik KSL – 18 per side main hangs, 12 per side sidefills, 4 SL-SUBS

Control: 2x AVID S6Ls at FOH, DiGiCo SD5 and SD10 on monitors

Lighting Providers:

PRG (stage lighting, ground control and rigging), Phaseshift (room lighting)

Control: Stage - grandMA2, Room - Hog 4

Lighting:

Claypaky Unicos - 29

Claypaky Sharpy - 58

Mac Viper - 12

Mac Viper Airfx - 24

Mac Quantum Wash - 20

Mac Aura XB - 8

VL 3500 Wash - 42

VL 3500 Wash FX - 4

PRG Ground Control - 4

Duet Blinder - 36

4 lite Blinder - 23

Video Suppliers:

Mediatec

211 SQM LED, disguise gx 2c media servers, Barco E2.

Nine camera shoot through Mediatec HD2 OB truck running Grass Valley 3G cameras and Ross Video Carbonite Black Switcher. Fully integrated Riedel Comms system throughout Broadcast and Show

Crew Credits

Mushroom Group

Saul Shtein, Travis Hogan, Michael Oberg, Simon Johnson, Jade Harbord, Ann Gibson, Sarah Donnelly, Tom Macdonald, Anna Toman, Vanessa Langley, Maddy Lynch, Mary Bainbridge, Aisling Charlesworth, Dion Brant, Denise D’Sylva, Daina Coxall, Brian Purnell, Liam Pethick, Will Devereux, Mark D’Angelo, Lee Simons, Samantha Clode

Audio

James Kilpatrick, Tony Bryan, Rod Matheson, Ben Milne, Boden Birkett, Francis Fogliani, Joshua De Jong, Ryan Fallis, Ernie Rose, Kelvin Mustica, Nic Broomhead, Brian McMahon, Doug Brady

Lighting

Matt Jones, Alex Saad, Fergal O’Sullivan, Alister Blaney, Lee Webb, Marcus Holmes, Andrew Vaughan, Graeme McHugh, Lawrie

Videcky, Thomas Herterich, Ben Kocsis, Johnny Bamford

Video & Broadcast

Dave Hendy, Dan Aulich, Rob Nelson, Matthew Cattolico, Herman Putter, David Goldsztein, Dean Pentz, Sam Stephens, Aaron Donnelly, Matthew Fields, Taylor Davison, Sean Cooper, Sean Killa, Leigh Ferguson, Cameron Pigou, Robert Naylor, James Jacks, Grenville Drinkwater, James Puli, Steve Welch, Peter McIntosh

Staging

George Hanna, Chris Lorenz, Brett Millican, Darryl Thomas, Claudia Jones

Runners

Charlie Kopa, Andrew Rourke, Cam Gillies

Loaders

Sion Barnes, Anissa Brown, Anthony Buhagiar, Merryn Butterfield, Emil Camilleri, Diego Carvajal Moreno, Lachlan Casey, Shay Cloudwright, Charles Cook, Aaron

Cornall, Lourde Cosgrave, Richard Cosgriff, Jonty Czuchwicki, Zulal Dalbas, Adrian David, Judy Doomernik, Michael Ebdon, Geoffrey Eden, Rebecca Edgecumbe, Joe Fogarty, Dallas Freedman, Kaleb Gibbins, Shane Goff, Buddy Gottaas, Richard Haley, Matthew Harris, Ryan Hoare, Matthew Iliff, Alexander Jackson, David Johnson, Liam Kenny, Joseph Kerekere, David Kocankoska, Travis Koerntjes, Blaze Lenkic, Tamika Little, Tyson Lindley, Christian Marsden, Riley McCloskey, Conan McGrath, Paul McMahon, Tereapii Meads, Daniel O’Brien, Zarish Opyrchal, Cameron Orlov, Mark Pelletier, Wayne Pettman, Jim Prousalis, Joel Prouse, Gloria Roberts, Cristian Rubiano, Robert Schubert, Daniel Segrave, Deepank Sheth, Anthony Skinner, Angela Stacey, Skye Stevens, Jason Xanthoulakis

Rod Laver Arena

Meg Walker, Glen King, Mark O’Brien



Dylan Lewis



Carlina Ericson



Ulrich Schrauth

Australian Festival Industry Conference 2021 Announces First Round Of Speakers And Tickets

The Australian Festival Industry Conference (AFIC) – Australia’s only conference for festival management personnel - is set to return once again across Wednesday 1 – Friday 3 September at Sea World Resort on the Gold Coast.

The first round of speakers has been announced and tickets are now on sale. Save \$100 off a full price ticket when you book by 5:00 pm, Monday 31 May 2021 (AEST) (or until sold out). Save a further 10% when you book between 2 – 10 people.

The Australian Festival Industry Conference (AFIC) is the only conference in Australia dedicated exclusively to servicing the thousands of festival industry professionals

that produce quality music, arts and culture, food and drink, “intellectual and ideas” and sporting festivals.

2019 marked a significant milestone in Australia’s festival industry history: for the first time in over twenty years, the industry finally had a dedicated conference to the business of festival management.

AFIC drew delegates from almost every State and Territory, including public sector

professionals, private festival organisers, not-for-profit organisers, consulting companies, educators, suppliers, and more.

This year’s keynote speaker is virtual reality specialist Ulrich Schrauth – the founder and artistic director behind VRHAM! Festival: the world’s first virtual reality festival, held in Hamburg. Ulrich’s experience in immersive art spans across many international festivals, including SXSW (USA), the Cannes Film Festival (France), Sydney Festival (Australia) and the European Jazz Conference (Italy), just to name a few. Ulrich will deliver a keynote presentation via video-link, direct from Germany.

AFIC’s Master of Ceremonies is Australian music broadcasting legend, Dylan Lewis, who has worked as a television-host/presenter/writer for the past 25 years and is fondly remembered for his original hosting of ABC’s ‘Recovery’ in the late 90s.

Additional 2021 speakers include:

1. Jan McCormick, CEO of Major Events Gold Coast
2. Cameron Little, Vice President of Sustainable Event Alliance
3. Dr Jamie Ranse, Mass Gatherings Collaboration, Griffith University
4. Gill Minervini, Director at Gill Minervini Creative
5. Jon Corbishley (JC), President of the Event Safety Alliance (AU) and Director of The Safety Officer Pty Ltd
6. Garry O'Dell, PhD Researcher, The University of Newcastle

Many more speakers are yet to be announced and the final program will be released in the coming weeks.

"I'm thrilled to be announcing the return of AFIC in September!", says AFIC founder and event director, Carlina Ericson.

"We have an all-star presenter cast this year, who combined hold well over 200 years of industry-specific experience. They will be integral to conference attendees being able to partake in robust discussions covering a variety of timely topics concerning the future of their industry, such as utilising

virtual reality, COVID-19 planning, improving Government approval processes relating to the holding of public events, environmental sustainability, and more", says Ms Ericson.

What's New in 2021?

- New destination and venue: thanks to Destination Gold Coast, we're able to deliver AFIC in a brand new location and venue that's easily accessible from a variety of our locations across Australia.
- Expanded conference program: AFIC 2021 will run over 2.5 days (up from the original 1.5 days in 2019). The program will feature a number of presentations, panel discussions and workshops.
- Content-on-demand option: delegates can access all of the conference's recordings and stream each session as often as they like for up to three months after AFIC's conclusion. Delegates can purchase this either as a stand-alone or part of a bundle ticket.
- Additional networking events: there will be a welcome function and a gala dinner function, giving delegates two formal evening networking opportunities.
- Event attendee app: all registered delegates, speakers, partners and exhibitors will be able to see in advance who else is attending.

• New ticket types, discounts and payment plans: in recognition of the severe economic impact of COVID-19 upon our industry, we have introduced a variety of ticket types to suit all budgets. We've also introduced group discounts, student discounts and payment plans.

Plus, returning once again will be a targeted trade show element that will run alongside the conference's presenter sessions.

"With the 2019/20 bush fire season and COVID-19 near decimating our industry, the feedback I've received is that the industry is eager to physically reconnect. People have already begun buying tickets and we have only been live for three days!

"It's clear that people are hungry to learn, share, and discuss common key issues as a means of accelerating the industry's recovery. To make up for the past 18 months of hardship, our industry needs to work especially hard and we can only do this by working together! We will be playing 'catch up' and will need to produce seismic growth over the next few years if we're to survive. Having everyone come together as one will be integral.

"I look forward to welcoming everyone back to the conference later this year!" says Ms Ericson.

www.australianfestivalconference.com.au

NOVA STAR
 AUTHORIZED DISTRIBUTOR: ULA GROUP
 1300 ULA GROUP
 INFO@ULAGROUP.COM
 ULAGROUP.COM

WHEN LATENCY IS NOT ACCEPTABLE
 Low latency is used to reduce the time delay between the input of video signal to the controller and the corresponding output.

Camera Computer Video Processor

NovaPro UHD Jr 4K
2 frame Latency

MCTRL4K 4K
<1ms Latency

MCTRL660 PRO 1080p
<1ms Latency

A8s / A10s Plus
1 frame Latency

NovaStar's Low Latency Solution

Product name	Latency	Loading ability
NovaPro UHD Jr	2 frame latency	4096x2160@60Hz
MCTRL4K	<1ms latency	4096x2160@60Hz
MCTRL660 Pro	<1ms latency	1920x1200@60Hz

EXPERIENCE THE BEST



AJS WITH KSL AT RCC

Adelaide Fringe Festival's open-air party hub RCC (Royal Croquet Club) returned to its spiritual home in Tarntanyangga (Victoria Square) for the 2021 festival through February and March, after spending the last couple of festivals at Adelaide University. Featuring music, performances, installations, food and drinks, RCC 2021 ran physical theatre performances 'The Stables' and 'A Simple Space' by Adelaide's Gravity & Other Myths, interactive light spectacular 'Mountain' from Stalker, and inflatable installation 'Looped' by Cyril Lancelin, aka town.and.concrete. Live music ran on curated stage, The Cult Records, a place of discovery for music fans, showcasing SA bands and musicians.

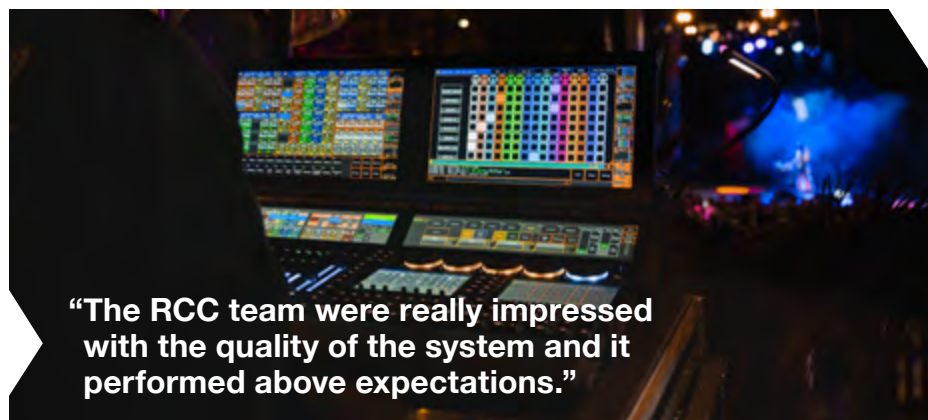
Handily central, but directly in front of the ritzy Hilton Hotel, keeping excess noise from spilling off the music stage was always going to be an issue. Local production provider Andy J Sound put in the tender proposing their secret sound control weapon, d&b audiotechnik's KSL line array.

"One of the advantages we felt we could bring to the event was the deployment of a d&b audiotechnik KSL array due to its phenomenal rear rejection," says AJS's managing director Andrew Gayler. "As the event is located in close proximity to an international hotel, there is a tangible benefit to using KSL in conjunction with SL-GSUBS. Our audio technician Nick Gates designed the system using d&b's ArrayCalc prediction software as part of our proposal to RCC."

"Deploying d&b's KSL system into RCC's main stage was the perfect solution for the desired outcome," explains Nick. "Optimised with their SL-GSUB configured in a sub array, it further enhanced the natural cardioid performance of the entire system without sacrificing processing power. Using the proprietary sound prediction and drive software, we were able to give the RCC punters a world-class sonic experience while still keeping the neighbours happy! What d&b have achieved with KSL is nothing short of impressive."

Congo 181's Aidan Tothill was on-site to keep the RCC running smoothly. "I was engaged by RCC to manage all the technical aspects of their 2021 Fringe Festival run," reports Aidan. "I worked closely with their team of creative producers to design, spec, build, and run the site throughout the season. The RCC was situated in the heart of the Adelaide CBD, so my main concern with the deployment of production was focused around sound limits and doing our best to ensure the neighbouring residents and hotels weren't confronted with a standard festival PA."

"After hearing both the KSL and GSL systems at numerous festivals around the country prior to COVID, I knew the KSL would be the perfect system to deploy at this event," continues Aidan. "The RCC team were really impressed with the quality of the system and it performed above expectations."



"The RCC team were really impressed with the quality of the system and it performed above expectations."



ROBE[®]



FORTÉ[™]
OUR
SPECIALITÉ[™]



ESPRITÉ[™]
OUR
CLARITÉ[™]



SPOTÉ[™]
OUR
PERSONALITÉ[™]



Distributed by
JANDS
www.jands.com.au

50 YEARS
ANNIVERSARY



TE[™]
TRANSFERABLE ENGINE



d&b audiotechnik A-Series Chosen to Meet High Sound Expectations at Yarra Valley Grammar School

Melbourne's Yarra Valley Grammar School has chosen a d&b audiotechnik system to meet the needs of their performing arts centre. The school wanted a system that would cater to a diverse range of events, from lectures to classical music concerts to full scale musical productions. The d&b A-Series was found to be the perfect fit for any occasion, able to achieve comprehensive coverage and tonal uniformity throughout the 900 seat George Wood Performing Arts Centre.

The project was specified and installed by Melbourne-based AV technical production and design company DCAP Venue Systems.

"The school had waited a long time to upgrade their existing system. They wanted to achieve high standards of coverage, uniformity and suitable SPL for the program material," said David Cuthbertson, Director of DCAP. "To meet their goals, we proposed a fully ArrayProcessed A-Series, which they

were very excited about."

The d&b A-Series augmented array loudspeakers are specifically designed for medium-scale applications where coverage flexibility is a necessity. Paired with 30D and 10D d&b amplifiers and Bi6 subwoofers the Yarra Valley d&b system solution was carefully selected and configured to meet the specific needs of the multipurpose space.

"As a Venue Manager that began as an audio tech, I'd never heard a d&b system I didn't want," said Paul Sheriff, Operations Manager of the performing arts centre. "So, when DCAP suggested the 'fit' of the new A-Series to the unique needs of our space, I was intrigued. The voicing and flexibility of the A-Series, together with the design and installation of the amazing DCAP team, has given us a result that is simply lovely to listen to."

In order to achieve the best set-up for the venue, ensuring optimal sound and clear sight lines for the whole audience, the positioning of the main arrays was crucial. The DCAP team designed and installed custom steelwork to support new PA rigging points and allow the compact A-Series cabinets to be positioned perfectly.

"Right off the bat after installation, the A-Series provided superb coverage and tonal uniformity from the main hangs alone, which was complemented with a smattering of d&b loudspeakers throughout the performing arts centre," said Cuthbertson. "The fact that the system is so compact is fantastic. When people walk into the room they are so used to seeing a J-shaped line array, but it only takes them a moment of listening to the PA to realise that the A-Series is a serious audio tool for this type of deployment."

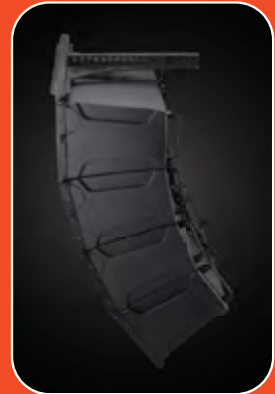
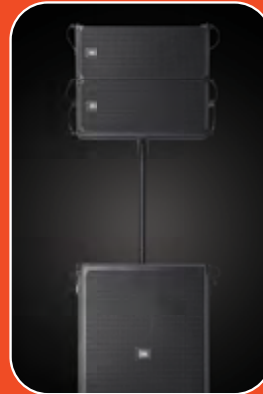


BRX300

SELF-POWERED MODULAR LINE ARRAY SERIES

BIG JBL SOUND WITHIN YOUR REACH

The BRX300 is a versatile, portable and modular line array system perfect for bands, DJs, AV rental and event managers who need a system that is compact enough to pack and transport, while still providing high SPL output to cater to their audiences and applications. The self-powered, BRX300 is easy-to-use and makes the power of line array technology accessible to customers who are not live sound engineers. The modular and scalable nature of this flexible system allows for variable, vertical coverage to accommodate most small- to mid-sized venues and can be used for live music, DJ events, receptions, corporate functions and more.



Book a Demo

Hear the power of JBL BRX300 with your own ears
head to cmi.com.au/jbl-brx-300 or call (03) 9315 2244 to book a demo

CAN BE CONFIGURED THREE WAYS:

- One subwoofer and two tops, stacked or pole mounted
- One subwoofer and four tops, stacked
- Flown system with eight tops and two ground-stacked subwoofers



CMI Music & Audio is the proud
distributor of JBL Professional
products Australia wide
cmi.com.au



MYEVENT Smooth Streaming with Kiloview and AIDA

MyEvent is a specialist event technical service provider that can handle streaming, production, IT and more. Technology maestro Duncan Underwood heads the company as their live streaming and production manager, bringing decades of event and IT experience to the table. MyEvent has unsurprisingly been very, very busy since demand for streamed events skyrocketed. Often working on multiple streamed events in the one day, Duncan and the MyEvent crew rely heavily on ‘boxes of magic’ from Kiloview and AIDA, provided by D2N – Technology Solutions.

“We’ve always been set-up to work remotely, and were doing so before the pandemic,” says Duncan. “We provide streaming services for premium live events like large corporate AGMs, where the client has a legal need to make the event happen. We’re up for the challenge, and that’s where the boxes of magic come in.”

Duncan’s collection of magic boxes includes the Kiloview D300-4K UHD NDI HX video decoder and the Kiloview E2-NDI video encoder. “We use them both every day,” explains Duncan. “They save us tying up a computer, and are a more robust and reliable solution.”

A typical use case for Duncan’s D300 decoder is to receive NDI that’s coming in remotely from an event, usually via SRT from a vision mixing solution hosted in the cloud via AWS. Duncan likes to route his signals through the D300 and into a hardware vision switcher before the final mixed product goes out to an encoder for streaming. “This set-up gives me the control and flexibility to deal with the requirements of the event as you would normally if you were in the room,” articulates Duncan. “Using hardware like Kiloview’s reduces the risk of lost connections and other technical problems. I also like that the D300 has a multiview option, so I can pipe in lots of SRT sources and see them all on one monitor.”

Kiloview’s E2-NDI encoders often find themselves at the other end of Duncan’s signal chain. “The E2-NDIs we have on-site,” Duncan elaborates. “We’ll send them to the technician who’s looking after the room and have them encode camera feeds back to me. It again saves us using a computer, which are never as reliable, and takes away another risk. I’ve never had any issues using this solution.”

Feeding into MyEvent’s encoders are cameras from AIDA, which Duncan utilises because of their quality, form-factor, and native IP output. “I often use the UHD-100A Micro UHD camera to get into confined spaces because it’s so small,” Duncan continues. “I’ll also use it as an auxiliary camera, or an operations camera; sometimes we set-up a feed of me at my ops position to the client foldback as a confidence monitor. I think it’s important when you’re running an event remotely that the client doesn’t feel like they’re communicating with a blank screen.”

Another AIDA product in the toolkit is the new HD-NDI-200, with native NDI out, eliminating the need for an external encoder. “The HD-NDI-200 is so useful for live events,” praises Duncan. “It creates a great picture, as the lens is so nice. I’ve used it in cars and cabins for shots of the driver, on lecterns, and for wide shots. It just gives us so much flexibility. And with native NDI, it’s all in the box and uses just one cable.”

Both Kiloview and AIDA are distributed and supported in Australia by D2N – Technology Solutions, keeping Duncan and MyEvent running smoothly. “D2N’s service and support is outstanding,” concludes Duncan. “Not that I’ve ever had any issues with equipment I’ve bought from D2N, but their response to technical and design questions is always fast and comprehensive. They’re a joy to deal with.”



Agnes Anteckka Stock & Logistics Coordinator
 AgnesA@ulagroup.com

Agnes brings new vibes to their busy purchasing & logistics department. With over 19 year's experience in procurement, logistics and quality control, Agnes enhances their multi-cultural team with a Polish background. She is a busy mum of two, so naturally a great multitasker and negotiator. Agnes is very excited to develop strong relationships with all their suppliers, agents and forwarders, ensuring your goods are always delivered safe and on time.

Rory Bailey Trade Sales / Warehouse Manager
 RoryB@ulagroup.com

Rory comes on board with over 20 years of experience in the AV industry. With a real passion for our industry and great attention to detail, he prides himself on providing excellent customer service and support. Staying loyal to the community even during his free time, Rory loves producing his own music and is getting ready to conquer the world stage as a DJ one day. "I am extremely excited to welcome Michael, Agnes and Rory to our team", says Con Biviano, MD of ULA Group. "They all come with extensive experience and knowledge in their field and a real passion for our industry. They will all be a great asset to our company and excellent fit to our proactive team".

ULA Group Welcomes Three New Team Members

ULA Group is very excited to welcome three new members to their team.

Michael O'Connor

Digital Technology Sales Representative
 +61 474 211 058 | MichaelO@ulagroup.com

Michael joins ULA Group as a Digital Technology Specialist, with over 13 years of experience in AV integration and technology based industries. Michael is very passionate about developing strong relationships with his

clients and providing exceptional customer service. He enjoys any challenging opportunity to deliver innovative product solutions and exceed clients' expectations.

Michael also likes challenging himself on a personal level and is booked for a full Ironman Triathlon event mid-year. GO Michael! If he survives ;) he will be based in their Victorian office and supporting their clients in VIC, NSW, SA and ACT.

The GlenSound BEATRICE R8 is a versatile rackmount intercom.

- ◀ Dante/ AES67 Network Audio Intercom
- ◀ 8 Talkback Channels each with own IFB
- ◀ Crystal Clear 48kHz Digital Audio
- ◀ Mains or PoE powered

P | +61 2 8011 0500
E | info@tm-systems.com.au
W | www.tm-systems.com.au

bringing technology together

Meyer Sound Appoints Ironside for Sales and Ampd Electronics for Service in Australia and New Zealand

Meyer Sound has announced the appointment of Owen Ironside to the position of Sales Manager, Australia and New Zealand. He will assume responsibility for all Meyer Sound sales, supporting the company's new network of direct resellers throughout the two countries.

Meyer Sound also announced the selection of Brisbane-based Ampd Electronics as the new authorised service agent for the region.

"At the beginning of 2021 we launched a direct, non-exclusive reseller network for loudspeaker solutions in Australia and New Zealand, and now with Owen Ironside joining our team we expect our strong sales in this region to gather even greater momentum," says Meyer Sound Sales Manager, Asia Pacific Chris D'bais. "Owen's passion for great sound and his intimate technical knowledge of our products make him a perfect fit for this new post."

Originally from Scotland, Ironside had been working in the UK pro audio and music technology industry since 2000, before migrating to Australia in 2011. Owen brings extensive industry knowledge from his previous live engineering, venue technical management, sales, and installation positions in Europe and Australia for Turnkey/Media Tools, Autograph, Amber Technology, as well as Soundcorp/Diversified and others.

Owen joins Meyer Sound from the position of technical sales and business development manager at Meyer Sound's former Australian distributor, Audio Brands Australia.

"The Meyer Sound team and products have played a key role in the success of my career, right from the beginning," says Ironside. "I'm humbled and proud to now be welcomed into that team. I'm also excited to build on the rich local Meyer Sound history and strong sales, bringing the full support of the factory closer than ever before to the Australia and New Zealand market."

Ironside is based in Sydney. He can be reached at oweni@meyersound.com or via his mobile at +61 451 549 559. He will report directly to Chris D'bais and Director of International Sales Scott Gledhill.

Complementing the addition of Owen Ironside to the sales team is the selection of Ampd Electronics as the authorised Meyer Sound service agent for Australia, New Zealand and Oceania. Ampd Electronics has a distinguished record as both an AVL system integrator and service agency, and the company is a long-established service centre for several other leading professional audio brands. Ampd Electronics may be contacted at +61 07 3311 6049 or service@ampdelectronics.com.au.



Owen Ironside



ETNZ Conference - Wellington, 29-30 June 2021

Entertainment Technology New Zealand is pleased to announce that this year's conference will be held in Wellington on Tuesday 29th and Wednesday 30th June 2021 at Te Whaea: The National Dance and Drama Centre, home of Toi Whakaari. This year's conference will follow a similar format as in past years, including a tradeshow, a range of speakers on various topics, panel discussions, keynote speakers, our biennial industry dinner, wrap up drinks, networking time, and the 2021 ETNZ Annual General Meeting.

Our Conference COVID response:

Under Alert Level 1, it will be business as usual, and we will run conference as normal. If the Alert Levels move upwards, the conference will pivot to a scaled down virtual version.

To achieve this, the following changes to our timeline are being made:

- For us to be responsive in the very changing COVID landscape and to enable

us to respond quickly to changes, the tickets to the conference will go on sale 6 weeks prior to the conference.

- As the borders are closed, our international speakers will be beamed in virtually.
- We will be offering a wider range of registration options this year, including full conference, 1 day, 1 session, and online only options.
- The refund policy is being tweaked to allow for changes.

With all the uncertainty and additional considerations for this year's conference, we are taking a cautious approach resulting in this later than usual timeline of bookings and registrations. Please bear with us as we navigate this new world in which we live.

What we need from you is:

- Suggestions for topics; what issues, technologies, experiences do you want to see presented and discussed?

- Save the date in your calendars.

- Start having the conversations with your employers, employees, and colleagues about attending the conference.

- Start thinking about your travel options, get in early while fares are cheap, and book flexifare flights.

If you have any questions please don't hesitate to reach out to the conference committee:

Ruth Kenderdine (Chair), Phil Sargent, Kathryn Osborne, Kellie Dunlop, Molloy, Sam Johnston; or you can email conference@etnz.org.



WHERE WILL IT TAKE YOU?



NEW A SERIES LINE SOURCE

The new A15 and A10 systems deliver renowned L-Acoustics concert performance and reliability for audiences from 50 to 5,000. Mounted on a pole, stacked on the companion KS21 or flown in vertical or horizontal arrays, the new A Series combines plug-and-play ease and international market acceptance. This versatile solution, with adjustable directivity, scales with the needs of your company and is your gateway to the L-Acoustics rental network. A Series can take you anywhere you want to **grow!** www.l-acoustics.com

grow!



Distributed by

JANDS 50 YEARS
ANNIVERSARY

www.jands.com.au

Woohah! The future of streaming has arrived virtually at Studio45

The uncertainty of COVID-19 and strict physical distancing measures across Australia saw event after event cancelled in 2020. In the twelve months from April 2020, the global pandemic will cause an estimated loss of \$35 billion and 92,000 jobs across the Australian events sector. But, for all the hardship faced by the industry, digital adoption and virtual events have taken a quantum leap. With small businesses, friends and families unable to meet in large groups, event planners and innovators took important strides to develop and evolve their capabilities in digital and hybrid event production.

In a bid to bridge the physical gap between businesses and their consumers, Melbourne-based events company WooHah Productions has transformed to deliver prospective clients with access to a state-of-the-art digital streaming studio – Studio45.

Complete with the latest audio, lighting and video technology, Studio45 recognised the essential role of streaming for live events, and has seen enormous success as a result. The production studio facilitates live streaming for everything from corporate events and activations to webinars and virtual conferences, educational events and online courses, the performing arts, weddings, funerals and house-of-worship events.

Founder and Managing Director at WooHah Productions, Arosh Fernando, has successfully positioned Studio45 as an industry leader in hybrid and virtual events, hosting the likes of the Arnold Sports Festival, Daryl Braithwaite's performance for the ABC show 'The Sound' and numerous corporate events for some of Australia's largest companies.

Following Melbourne's stage four lockdown due to the COVID-19 pandemic, WooHah built Kasō, a virtual event platform designed to host the likes of virtual conferences and awards ceremonies. The technology harnesses 3D architectural visualisation to allow attendees to explore a number of 'rooms', visiting various exhibitor stands, performance stages, and games rooms. Integrating with video-sharing platforms such as Zoom or Microsoft Teams, the Kasō platform allows up to 15,000 virtual attendees to mingle with each other through both chat and video links.

"We pride ourselves on finding creative solutions for our client's needs, through a 'can-do' attitude and deep understanding of the technical elements of event production," Mr Fernando said.

"We are a solutions-driven creative hub, pushing the boundaries on what is possible to



create new and exciting experiences for our customers and event attendees."

In order to support this business philosophy, Studio45 has incorporated several of Panasonic's professional ProPTZ (AW-HE130) Full HD cameras, operated by one central AV-HS410E vision mixer. Already familiar with Panasonic's ProPTZ camera and accessories from previous events, the Studio45 team selected the AW-HE130 to stand at the forefront of production due to its flexible functionality and overall reliability.

Studio45's digital streaming solution is also equipped with a 16m wide digital LED backdrop screen, broadcast cameras, the Kasō Virtual Event Platform and an array of other website features, which link seamlessly with the Panasonic solutions. The ProPTZ camera's high-sensitivity pan/tilt/zoom, and low-noise 1/3" 3-MOS imagers not only produces stunning visuals but allows Studio45's team of talented technicians to abide by physical distancing measures while creating the most engaging experience for their customers' virtual audience.

Mathew Alexander, Product Marketing Manager, Broadcast, Cinema & Professional Video at PSSOC, Panasonic's business arm, said, "When organising a virtual event there are so many moving parts, and technical operators require solutions that provide flexibility and seamlessness. Panasonic's AW-HE130 is one of the highest performing Full-HD ProPTZ cameras available and provides virtual audiences with exceptional colour reproduction."

Panasonic's AW-HE130 camera boasts a range of innovative new features and has become the standard in remote-control cameras for educational and government use, and is also

popular in news, staging, sports and reality television production. Features include a 3G-SDI output (up to 1080/60p), stereo mic/line-level inputs for embedded and streaming audio, an Optical Image Stabiliser (O.I.S) and IP-Live Preview for remote control and management of up to 16 cameras via Browser.

"WooHah Productions has built a fantastic product for individuals, local organisations and the wider Australian business community. They are a best-practice example of how to approach virtual events in 2021 and beyond, while resolving the ongoing challenges of a global pandemic," Mr Alexander continued.

"We are working closely with leading companies, including the likes of Studio45, that produce solutions for hyper-realistic rendering and compositing within the Unreal Engine platform. These solutions go hand-in-hand with streaming solutions – by using these engines you can transport your presenters and audience to anywhere in the world for a presentation. It is a very powerful tool to keep audiences engaged and a cost-effective way to utilise studio space."

While things are looking more optimistic for the events industry in 2021, the Studio45 team believe that virtual and hybrid events will become commonplace in the future.

"As the country starts to re-open and physical events begin to make a comeback, we believe that virtual and hybrid events will still play a vital role. We're proud to be bridging the gap and providing virtual experiences that are fun, interactive, and engaging and can be accessed from anywhere in the world," Mr Fernando said.

For more information on Studio45 or WooHah Productions, visit: <https://www.woohah.com.au>.



INTELLIFLEX GIVES THE CUBE AN EDGE

Lighting Designer Ian Anderson of Mitech Design commissioned over 700 metres of pixel tape from the English lighting manufacturer Light Initiative for the Australian debut of the television show 'The Cube' - the game show that pushes people to their 4m x 4m limits.

IntelliFLEX, their original DMX controllable 5V pixel tape, allows you to create movement and effects through pixel LED without needing a media server, and without thousands of console parameters. The product is operated via a lighting console through dedicated IntelliFLEX controllers. IntelliFLEX has many different modes, the most popular being the 24CH, which is 2 x 12CH Layers.

As the lighting designer and technical producer of the show, Ian was faced with the challenge of replicating the look of ITV's UK version of the show in a limited time frame. Using traditional pixel tape was out of the question as it would have required more than 134,000 additional console parameters.

Colourblind, who have toured internationally with IntelliFLEX as their pixel tape of choice, presented a solution for Ian, but delivery was tight due to the Christmas and New Year holidays in combination with the global effects of the pandemic.

"It was not an easy task for the manufacturers," says Lynden Gare, Director

of Colourblind. "We worked between the holidays to get the goods, which had arrived just in time on December 29th. As Australian rep, Colourblind was not only responsible for the IntelliFLEX but also for the construction and rigging support for the pixel tape.

The Cube premiered on Network Ten in February.

For more information on Light Initiative or the IntelliFLEX products, visit lightinitiative.co.uk or email australia@lightinitiative.co.uk

Sydney Pixel Team: Tom Wright, Alex McCoy, and Taylor Allen. With support from Casey Loraine and Aidan Tothill.



THE LOOK

DRAPÉ HIRE
www.thelook-sydney.com

New Address: 17 Greenfield St Banksmeadow NSW 2019
Email mail@thelook-sydney.com • Ph 02 9797 6068 • Fax 02 9798 9243

NEW GEAR



DirectOut/Vivvaldy ViViD

DirectOut and Vivvaldy have introduced ViViD, a customised service that permits audio professionals to easily setup remote productions using standard internet connections. The ViViD packages include Vivvaldy VPN solutions combined with DirectOut products supporting RAVENNA, such as PRODIGY, MP and EXBOX.RAV. DirectOut's RAVENNA implementation allows uncompressed real-time audio over IP transmission with ultra-low latency or with buffer times all the way up to 500ms.

Australia and New Zealand: tm stagetec
tm-systems.com.au or AU (02) 8011 0500 / NZ (09) 887 0381



PROLiGHTS EclDisplay

The EclDisplay is a range of flexible LED spotlights designed for galleries, exhibitions, retail, and public venues. The EclDisplay is built around a modular design allowing users to choose the exact requirements for each project. Starting with 3 control configurations which include protocols like DMX, WDMX, DALI, phase cut dimming and local knob control, the EclDisplay then lets users select one of the 5 LED sources which include 2700k, 3000k, 4000k, 5600k and an RGB+WW full colour source. These LED sources are all optimised for high CRI and TM30 values. With 3 lens options, lockable shutters, and a range of accessories and mounting options, the EclDisplay can be customised to meet the needs of your project.

Australia: Show Technology Australia www.showtech.com.au (02) 9748 1122
New Zealand: Show Technology New Zealand www.showtech.nz (09) 869 3293

Radial EXTC Stereo

The EXTC Stereo allows you to connect guitar effects pedals to the inputs and outputs of pro audio equipment so you can incorporate stereo pedals into your live mixing or recording workflow. Use it to send drum overheads to a multi-tap delay, or breathe new life into a stale keyboard patch with a flanger or chorus pedal. Try it on vocals, strings, or any source to add a new creative element to your mixes and revitalise your pedal collection.

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



Powersoft Dynamic Music Distribution

The dynamic routing capabilities embedded in Powersoft's Mezzo and the Wall Mount Touch make them the perfect solution for easily deploying multi-source, multi-zone systems that can be conveniently scaled in small to medium-sized background and foreground music applications. Merging a routing matrix, networking capabilities, and digital sound processing in a single device means simplifying the audio chain by getting rid of any unnecessary, single-use link, streamlining the process. Powersoft's offering of dedicated user interfaces and controllers, which includes the Wall Mount Panels and the SysControl app, grows with the addition of the brand-new Wall Mount Touch, which can be automatically setup thanks to predefined templates, granting control over zones, volume, sources, and scenes.

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



ACME GEIST BSWF

The ACME GEIST BSWF is a moving head fixture with 450W LED source producing 34,000lm. With a net weight of only 24.6 kg and a small base, its one of the smallest high-powered fixtures in the market. Features include high CRI filter, a light and heavy frost filter, variable CTO of 2700K - 7000K, framing shutters, static gobo wheel, rotating gobo wheel, 4-facet prism, and a rainbow effect that can rotate in both directions.

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

IT'S A SMALL STEP TO A GIANT LEAP



avantis

FIRMWARE V1.1
AVAILABLE NOW

The third mixer based on our 96kHz XCVI FPGA engine, Avantis puts all our next-generation technology in a standalone 64 channel / 42 configurable bus console, with dual Full HD touchscreens, a super-flexible workflow with Continuity UI, extensive I/O options, add-on processing from our flagship dLive mixing system, and a rugged full metal chassis.

Step up to Avantis. Leap ahead of the curve.

ALLEN & HEATH
allen-heath.com/avantis



DIRECTOR IS HERE

Comprehensive Editor and Control software for online and offline use.

OPTRONIK

New to dPack - direct from dLive OptTronik: Legendary tube-driven, electro-optical compression.



NEW FX

Hotly requested FX from the dLive arsenal. Shape transients. Bring the sub-bass.

Martin Mac Ultra Performance and Wash

Built to support the biggest live events, The MAC Ultra Performance is based on Martin's all new 1150 W, 6000 K proprietary LED light engine, pushing 46,500 lumens in projection. The 50,000+ hour light engine also provides high resolution dimming, strobing and Martin's unique Animation effect. A 1:7 zoom-range and precision focus-control is provided from the refined optical system. The extensive feature package includes uniform colour mixing, variable CTO, additional colour and spectral correction filters, Martin's innovative Extended Framing system, two layers of rotating gobos, full function animation wheel, iris, frost and prism effects, and truly responsive and accurate pan and tilt. The MAC Ultra Wash is a colossal return to everything that a wash light should be. Pure and simple in concept, it's a bold, no-nonsense workhorse and the brightest wash Martin have ever developed. Via it's 1150 W, 6000 K proprietary LED light engine, the MAC Ultra Wash delivers 63,500 lumens from a 220 mm front lens and features a 1:10 zoom range. The MAC Ultra Wash also includes a powerful feature set, including uniform colour mixing, variable CTO, additional colour and spectral correction filters, motorised frost for a softer field, high resolution dimming and strobing.

Australia: Show Technology Australia
www.showtech.com.au
(02) 9748 1122
New Zealand: Show Technology New Zealand
www.showtech.nz
(09) 869 3293



NovaStar CVT10

The CVT10 fiber converter offers a cost-effective way to convert optical signals to electrical signals, or electrical signals to optical signals, for connecting the sending card to the LED display. Delivering a full-duplex, efficient and stable data transmission that is not easily interfered with, this converter is ideal for long-distance transmission. The CVT10 hardware design focuses on the practicality and convenience of on-site installation. It can be mounted horizontally, suspended, or rack mounted, easily, securely and reliably. For rack mounting, two CVT10 devices, or one CVT10 device and a connecting piece, can be combined into one assembly that is 1U in width.

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



NEW GEAR

Robe LEDBeam 350

Building on the successful LEDBeam 150, the LEDBeam 350 maintains the 3.8° to 60° zoom range while Robe's innovative lens coating technology keeps lenses clearer and scratch-free. Robe have added CPulse, their Pulse Width Modulation control system, to remove any on-screen camera flicker, making the LEDBeam 350 suitable for work with the most advanced HD and UHD cameras. Features include fast movement, colour mixing, zoom and control from the LEDBeam 150 maintained via compatibility mode, meaning seamless use of both models together with identical behaviour in the same rig. The 12 x 40W RGBW high power multichips provide plenty of output or CMY colour mixing control. DataSwatch contains 66 premixed colours and tones, including whites, for fast, reliable colour selection. Running exceptionally quiet due to the advanced cooling system, new zoom stepper motors, tungsten lamp emulation for lamps 2500W, and a variable CTO from 2.700K to 8.000K, the fixture is ideal for theatrical use.

Australia: Jands www.jands.com.au or (02) 9582 0909
New Zealand: Jands NZ jands.nz or 021 674 601



Renkus-Heinz Iconyx Compact Series

Renkus-Heinz has launched two new models in the Iconyx Compact Series. The 36 channel ICC 36/3 and 48 channel ICC 48/3 provide integrators with ultra-compact solutions for spaces with limited installation options. Featuring 3"/77mm full-range, high sensitivity, treated paper cone drivers, each delivers the fidelity and musicality expected from Renkus-Heinz products. With an amplifier and DSP channel for each driver, Renkus-Heinz has packaged all the flexibility of its Iconyx range into a compact digitally steered line array that is nearly 40 per cent smaller than the classic Iconyx.

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



Visionary Solutions DUET 2, DuetE-WP-BT, and Wallplate Encoders

The new DUET 2 encoders and decoders deliver 4K UHD video, Dante/AES67 connectivity, and control, all via a single Main Gigabit LAN port. USB-C connectivity is standard, offering easy connection for sharing media via laptop, tablet, phone, or other USB-C connected devices, as well as enabling soft-codec integration via driverless USB 2.0 connection to a PC for web conferencing applications such as Zoom, Skype, Cisco WebEx, and Microsoft Teams. DUET 2 offers native integration with QSC, Symetrix and Crestron with easy to use published API. The DuetE-WP-BT, the first of its kind, combines powerful 4K UHD video and Dante/AES67 audio embedding and de-embedding over a single gigabit ethernet (PoE) port, with built-in Bluetooth wireless audio connectivity. The DuetE-WP-BT also offers native integration with QSC, Symetrix and Crestron with easy to use published API. The PacketAV DUET Wallplate Encoders fit into a two-gang, U.S. or UK-style back box without additional electrical box modification. The PacketAV DUET Wallplate Encoders mount into standard Decora-style wallplates for use in a wall, tabletop, lectern, or floor box. The 45-degree Ethernet connector enables simplified access from any side of the electrical box while providing bend radius relief for category cables. The DUET Wallplate Encoders feature a single Ethernet port with internal VLAN tagging capability to separate audio and video network traffic as needed.

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

Pharos LPC X

The Pharos LPC X (Lighting Playback Controller X) offers an extreme level of power and integration, making it an ideal lighting control solution for architectural and landmark lighting installations requiring significant channel counts. It integrates with the full range of Pharos products and offers an optional real-time video input. The LPC X is a rugged 1U 19" rackmount unit with separate Ethernet interfaces for management and DMX-over-Ethernet (eDMX) output. It is available in capacities ranging from 10 DMX universes (5,120 channels) up to 100 DMX universes (51,200 channels) from a single unit, with further scaling (for even larger architectural lighting installations) by using multiple Controllers connected and synchronised over Ethernet.

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



Chauvet Professional Maverick Force 2 Profile

The Maverick Force 2 Profile is a fully featured, compact and lightweight 580 W LED yoke profile fixture including CMY + CTO colour mixing, a four-blade framing shutter system with rotation, a colour wheel, 8:1 zoom, a 5 facet prism wheel, and two rotating gobo wheels.

Chauvet Professional Maverick Force 1 Spot

The Maverick Force 1 Spot is a 470 W LED yoke spot fixture including CMY + CTO colour mixing, a colour wheel, zoom optics, and two gobo wheels (one rotating, and one static) and an animation wheel. It includes CRI and CTB filters on colour wheel for added flexibility, and 16-bit dimming for smooth control of fades.

**Australia: Showtools www.showtools.com.au or (02) 9824 2382
New Zealand: M.D.R Sound & Lighting www.mdrlighting.co.nz or (06) 355 5073**

NEW GEAR



Highlite Showtec Performer Profile 600 MKIII

This fixture boasts a 260 watt Warm White COB LED ellipsoidal with a high CRI above 90 and silent operation, making it suitable for theatrical applications. It features a 3200 K colour engine and 0-100 % DMX controllable dimmer allowing a selection between 4 different curves. The Profile 600 MKIII has optional industry standard fixed and zoom lenses allowing proper projection of hard-edge, precisely focused light where needed. A true LED-light replacement for the traditional 750W tungsten lamp.

Highlite Showtec Performer Profile 650 Q5

This fixture offers you a variety of homogenic colours, thanks to the innovative 5-colour optic technology. The intelligent HSIC colour management allows you to pick any desired colour and a virtual colour wheel provides access to the most popular colours directly. In addition, a 2700K to 8000K colour temperature control feature is built in. From the hardware perspective, the Performer Profile 650 Q5 will fit with most common lens tubes on the market. This allows you to upgrade your current fixtures to colourful LED engines without having to replace all current lens tubes.

**Australia: Clearlight Shows www.clearlight.com.au (03) 9553 1688
New Zealand: Kenderdine Electrical kelpls.co.nz or (09) 302 4100**

THE AV RESOURCE – LET’S UNIFY OUR INDUSTRY

by Jason Allen

“I urge everyone who is involved in the AV industry to sign up...As the resource develops, it has the potential to not just connect all of us, but also provide the basis to create a powerful peak body to represent us in Canberra.”

- Nickolas Pinchbeck

All of us working in the broader ‘AV Industry’ should join The AV Resource for free. Now. Here’s why:

The COVID-19 pandemic has exposed a major problem in our industry – we don’t know who we are, how many of us there are, or how much we contribute to the economy. In good times, this is a nice-to-have. Right now, it’s a must-have, because you can’t lobby government for assistance if you can’t give them data. We lose all credibility in an MP’s office if we ask them to extend JobKeeper for our industry and when they ask us how many businesses and people that would entail, our answer is “We don’t know exactly, but we reckon...”

While organisations like Save Victorian Events and Save NSW Events have done a creditable job collating data under emergency conditions to help lobbying efforts, it still doesn’t capture the whole industry, and is by definition not national in scope. While our industry is represented by numerous peak bodies and associations, none of them cover the industry universally, or everyone that works in it.

Late last year, I was contacted by Nickolas Pinchbeck, a Sydney based tech with experience across almost every aspect of our industry, from theatre, to broadcast, to

integration. He’d launched The AV Resource, a website initially dedicated to connecting AV professionals with job opportunities and to each other, for support.

As the project has developed, so has the scope. I believe The AV Resource is our best hope to finally unify our industry, create strength in numbers, and arm us with data, giving us the power to flex our considerable muscle with government.

In Nick’s own words, “As an industry, we don’t have a complete picture of who contributes to it. Without this knowledge and a clear collaborated vision of who we are, the industry is put at a disadvantage when reaching out to the government and the public for support. Here at The AV Resource, we’re focusing on ways the audio visual, events, integration and technology industry can increase its strength and visibility, while being confronted with the pandemic’s ongoing negative impact.”

Nick and I agree that, while not perfect, the designation ‘AV’ can be used to cover a huge range of professionals and business activities that would not necessarily use that term to describe themselves.

What Is ‘The AV Industry’ Anyway?

“Most people think of the AV industry as two main sections; live events, and installation,” outlines Nick. “However, we see it as live entertainment, events, video production, broadcast, media, theatrical, installation, film, television production, studios, manufacturing, supply/distribution, venues, onsite support/service, consulting, design, education, residential/home automation and many more. Our opinion is that the AV industry is a large group of subdivisions and anyone who works with audio, video, lighting or technology in some way or another is part of the industry. We all have similar challenges and solutions so why not work together?”

I urge everyone who is involved in any of these activities to sign up at The AV Resource and create their profile. As the resource develops, it has the potential to not just connect all of us, but also provide the basis to create a powerful peak body to represent us in Canberra.

“We need to stand together as a whole, regardless of what area we work in,” agrees Nick. “Some areas of the industry have slightly recovered, some have not, and others may have harder times to come. We are all connected as an industry and we shouldn’t be leaving anyone behind.”

theavresource.com.au

Explore. Create. Deliver.

Discover Australia's best Audio Visual, Event, Integration, and Technology Industry Professionals; Connect with people and businesses who have the specific experience, skills, and services you need; and search using categories that are unique to our whole industry, ensuring you can always act fast and adapt to change.



**THE AV
RESOURCE**

Get connected today, by signing up for a **free** AVR portfolio.

theavresource.com.au

Alan Brown to step down

Four decades of production in paradise tells a story. By Julius Grafton.

I first met Brownie, as everyone calls him, one dark 1980s night in Surry Hills at Graftons. I was selling lights and sound and he was buying. He'd called to order some Par cans and an LSC lighting desk, and due to the nature of the crazy world of production it had to be after hours. Transaction done, cash trousered, and he drove back to Orange in the NSW Central West.

It's about four hours over the Blue Mountains, with Orange boasting many wineries and being the central town in an area that has Dubbo, Parkes, Forbes, Bathurst, and Mudgee all within a few hours' drive.

Because I had a hobby farm out that way, I kept an eye on Centrestate Sound and Lighting over the years that followed, as Brownie kept coming down to Sydney to buy more. He ordered a whole lot of Australian Monitor amplifiers and speakers, which my guys built out the back.

Back at the start of the Australian rock tidal wave, bands played cover tunes. 1970s hit parades had bands like the Stones, Free, Jimmy Hendrix and Cream. Brownie was a young panel beater by day, and a drummer by night in a band called Australian Jigsaw – well, they were plain old Jigsaw until someone from England turned up at a gig they were doing at a B&S Ball expecting the UK version. They were slightly disgruntled, but anyone who has been to a Bachelor and Spinsters Ball will know the music is a sideline – sex and booze is the order of the night.

When Sydney bands came and played at local gigs, Brownie noticed they were adding column PA systems and starting to put a microphone on the drums. He wanted his drums to be the same, so we went and saw Henry Freedman in his shop at Ashfield and bought a Freedman column PA.

Then the rock tidal wave got a whole lot bigger with Countdown starting up and bands like Sherbet, Hush, TMG and Stevie Wright bursting onto the scene. Soon they were touring the regions, and Brownie started doing advance work for Michael Chugg and Steve White, two legendary promoters and artist managers who still do the business today.

Every year these chart-topping bands had more PA and newer lights and effects, and it was an enormous push that saw every band want the same thing. Brownie built a horn loaded PA – Cerwin Vega W bins, 4560 mids, horns and ring radiators. He bought a Yamaha PM 1000 – the gold standard for early 1980 PA operators, added lights, and got a bigger truck.

Soon Brownie was doing gigs for every kind of music, and he noticed the young country music acts were building a market. He scored the Tamworth Country Music Festival contract and worked alongside the biggest names in the land. His horn loaded system was replaced with the Australian Monitor rig, and then a Martin Wavefront PA came along as the outdoor gigs grew larger. Soon he had a 48 channel Allen & Heath desk, and in recent times added a Martin W8LM line array and a new Allen & Heath digital desk. With the ability to pair up with another local operator using identical kit, Brownie was routinely quoting almost any sized event.

The business moved out of bands and into events, following the growth in population and changes in tastes. Nowadays he does shows like the Temora Air Show, the Elvis Festival in Parkes, an Abba festival, Fire & Ice, the Condobolin grey Mardi Gras, Tunes on the Turf at Dunedoo and a Balloon Festival in Canowindra.

Early last year Brownie prepared the business for sale – and the pandemic hit exactly when the sales campaign was ready to go. Everything stopped. The sale was put on ice.

Brownie sat in his shed, looking at his equipment, as a tumbleweed rolled slowly past and the paint peeled. He pondered how his family - wife Maree, son Jason (41), daughter Melanie (39) had grown up, been fed and schooled from constant work in live production over all those years. Now there are five grandchildren on the scene too.

"I had to find another source of work. But it was looking me in the face. For forty years I'd done a few installations in between productions. But I wasn't focussed on it. I don't advertise, have no social media, no website. I knew there was plenty of installation work, because clubs, pubs and



schools are getting more teched up and there are a lot of them. So I hit the phone".

To his surprise and delight, the work quickly piled up. Being local was a distinct advantage!

"I'm competitive with anyone else from Sydney and have a lot of distributor wholesale accounts. The only guys out here were some local electricians doing ceiling speaker systems, but not schools and theatre. They were calling in Sydney firms who lose two days of travel just to do one day's work. They definitely favour a local supplier; it's a lot faster if something goes wrong."

From May last year until now, Brownie has done considerably more installation turnover than he ever did in production. It has been full time, flat out, and shows no sign of slowing down. And in the last month, production bookings have started to return. So he is riding a new tiger.

"The challenge right now is expansion – I don't advertise. And there's more out there. I haven't really pushed myself further out west or indeed up and down the state. I am in an expansion phase and it's tiring, I don't want to burn myself out. Age is a problem, I have two new knees (Brownie is 73) and increasingly rely on contractor crew - and I'm lucky with them."

Brownie has a core group of sub-contractors, such as local theatre lighting and sound techs, and a couple of electricians. He can sell and install virtually anything audio visual, and is very experienced with theatre drapes and equipment that he sources from all the major suppliers.

"There is a real population boom at the moment as people move out of the cities. We will need new schools. Real estate prices have hit the roof. Everyone is moving out here into new estates."

Having decided to sell out and retire, Brownie is happy he has kick-started the business into the installation area, proving that even with a pandemic, Centrestate is resilient. Add on the inevitable growth in the region - which doesn't rely on overseas students, tourists or migration - and you have a very real and tangible shift up that some lucky operator will enjoy when they buy him out.

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.



The view out the studio window

THE CREATIVE PROCESS

by Andy Stewart

Staring at a blank canvas can be a paralysing, frustrating experience. For many musicians and producers alike, kicking the creative process into gear is the most difficult part of any audio production. So let's just get to it then, shall we?

It's probably the most elusive, least understood yet central component of any music production. The creative process is impossible to define or quantify, difficult to nurture and sustain, and comes with no on/off switch. You can't buy it, you can't force it, nor can you always rely on it.

So what do you do? How, as a producer or engineer, can you involve yourself with such an elusive monster?

You embrace it, or go get a job in a bank.

The hardest thing to accept about the creative process is that you can't wield power over it, control or force it. But you can work with it, recognise its influence and, like a good gardener, establish fertile ground upon which it can flourish.

In essence, you work around it, like a servant: you encourage its growth when its progress seems stunted; you look for ways, large and small, to will it to appear (like providing great headphone mixes, soft lighting, a new instrument... that sort of thing); you capture what it offers whenever it decides to strike, and you never, ever delude yourself into thinking it's easily repeated or controlled.

Here's my take on what the creative process can look like inside a recording studio, through the lens of my current production: Kutcha Edwards' latest album, *Circling Time*.

The so-called 'processes' I want to discuss here, some of which are mine, some of which are Kutcha's, all contribute to the larger concept of 'creativity,' without ever specifically defining it.

Inspiration

The concept most commonly associated with creativity is probably 'inspiration.' And yet, like creativity, the idea of it, something inspiring us to do something interesting or new, or amazing, tends to infer something magical, uncontrollable and possibly even fluky about the event! From the outside looking in, waiting for inspiration seems almost like waiting around to be struck by a bolt of lightning. That can happen, of course (metaphorically) and on Kutcha's new album it most certainly has, but the more likely process in a studio environment is that you just get on with doing something... anything in some cases!

You see, waiting to be inspired is far less about sitting idly in a hammock waiting for a musical epiphany, and more about

searching around inside the sonic landscape for something that eventually piques your interest. Actions tend to lead you somewhere, sitting on your arse in a hammock tends not to.

You can be inspired by a word, an instrument, an ocean view (as is the case here at The Mill), a conversation, or the recollections of a personal experience. Lots of things can trigger inspiration, but for me at least, being active in the studio rather than passive is an important part of that process. In Kutcha Edwards' case, and although I don't profess to be the authority on what inspires him, being a proud Mutti Mutti elder, the keeper of his song line, and part of the stolen generations, gives him more sources of inspiration for song writing than most. His story, his life and his heritage run deep, very deep.

In many ways, in the case of this particular album, inspiration has thankfully been in plentiful supply. The main thrust of the creative process has been about honing the stories so they don't fall into cliché, and writing music around the lyrics with sensitivity, honesty and unique flavours. It has never been about searching for something to say, but rather, ways to say it.

Experimentation

A vital component of creativity in the studio, and art in general, is experimentation. Without a willingness to try stuff, whether it be messing around with a song's structure, winding out the decay time on an old reverb unit, collaborating with someone you've never played music with before, or trying backing vocals where you think they just might fit, your albums will tend to remain predictable, cerebral and possibly a little bland.

Learning to embrace experimentation if you're not used to it (and never forgetting to if you are) adds a whole world of sonic ingredients to a production that left-brain thinking alone can never hope to conjure. Chance, fluke, coincidence... call it what you will, can form some of the key ingredients of a piece of music, and more regularly than you might





The new synth

band members: Colin Matthews (guitar), Dean Roberts (keys, guitar and vocals) and Marcus Satchell (bass) have performed with minimal direction by either Kutcha or myself, unless we felt compelled to influence the performance in some way.

Provided, as the producer, you instinctively like what the musicians you've chosen typically play, adding other 'spirits' to an album inevitably enriches the music in ways you never could have predicted, and that's a fantastic thing. These extra human contributions are powerful, creative influences that can propel an album to musical heights that no single individual playing 100 overdubs could ever hope to replicate.

Work Creatively

Finally, it's important to recognise that the creative process can also be a great deal of hard work. Collaborating with others, experimenting with sounds, exploring musical performances, and editing countless takes can be painstaking and arduous. But that's the other side of the creative coin.

Very few processes in the studio that involve trying something new, or diving down a rabbit hole, take five minutes. Sometimes a musical experiment can take all day, and even then, the outcome may not always be extraordinary, or even ordinary! But the pursuit is nonetheless important because when you finally hit the jackpot, and you surely will, you'll be glad you made the effort.

In the end, that's what helps the creative spirit come alive; a good work ethic, not the hammock (well maybe sometimes).

Speaking of which, I must dash off now to score a string part for the last song on Kutcha's album. Then the mixing begins!

Good luck with being creative folks. Be brave, trust your instincts, live a little!

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

think, inspire a song from the ground up. I have long ago lost count of how many times a key part of one of my productions has been born out of experimentation with a sound, either by me or a fellow musician.

On *Circling Time*, I could point to dozens of such experimental jackpots, not least of which was the main vocal on the yet to be released song, *Excuse Me, Mrs Edwards*. Kutcha and I mused over the lyric and its delivery for months, until one day, while sitting on the couch he just got up and said, "Is the mic on? [It always is when he's there.] Can I try something?"

Next thing we knew we had the main vocal – in one take. It's epic.

Then there was Dean Roberts' electric guitar part on *Trying to Outrun the Sun*, where we both felt the song needed big ambient swells of some kind. We fiddled with his pedal board and settled on a pretty extravagant reverb/overdrive combo, but during one particular take the sound accidentally blew out somehow to an outrageously long setting, and consequently overloaded the signal chain. The recorded result is just amazing, and purely accidental. Gotta love happy accidents!

On another track, *Singing Up Country*, where I play the song's intro on an Omnichord, alongside Kutcha's rendition of the same

basic part, I fed the Omni through an old Boss DD2 delay pedal, adding almost uncontrolled amounts of feedback to the signal. I recorded two passes of fairly experimental stuff, then ran into the control room, added a new audio channel to the Pro Tools session, dumped Take 2 onto the second channel and listened to both takes panned hard left and right. One performance on its own was okay, but both together, with Kutcha's performance in the centre, sounded mad! It's one of my favourite moments on the album. The outcome wasn't quite what I imagined it might be, but that didn't matter. It was better!

Experimentation pays enormous dividends in the studio. Get into it!

Collaboration

Another obvious way to expand the musical horizons of any music production is to understand the creative power of collaboration. One of the most important roles a producer commonly plays is being the one who chooses (or helps to choose) which musicians will be involved in the record's production. The impact of these decisions on the outcome cannot be underestimated.

On Kutcha's new album there are a number of additional musicians who play vital roles, adding their own distinct voice, or as Kutcha himself would describe it, "their spirit," to every song. In most cases the three core



Audio Test Set in your hand!

dBbox2...essential equipment for audio engineers and installation technicians

Stereo analogue / AES inputs & outputs, pink noise generator, tone sweep, SPDIF & headphones, A to D & D to A conversion and much more.



See the range and signup now at [tradeline](http://tradeline.com.au), our business to business e-commerce portal

AudioPressBox * Cable Jog * CTP Systems
Eclipse Broadcast * M-Solutions * Nixer Pro Audio * TEQ-SAS

tradeline.papeople.com.au



Rhythm 'n Alps



Six60 (Rhythm 'n Alps)

Who promotes a festival in a pandemic?

by Jenny Barrett

New Zealand was one of the few countries in the world that got to see 2021 in with a festival or five. None of that was without risk to the promoters though. We talk to two festival directors who put their heads on the line: Alex Turnbull, Managing Director of Rhythm 'n Alps and Clayton Spence who launched new festival The Other Side.

Festival season so far has been largely hit, with a little bit of miss. Some didn't even venture down that route with Laneway NZ announcing in September that border closures would make it impossible for them to produce a premium event. WOMAD organisers tried to pull something together even after their long-term local organiser pulled out in October fearing bankruptcy if the event had to be cancelled at the last minute. After a month of desperate efforts to find a new partner, organisers had to admit that they had run out of time, meaning the region would miss out on the three and a half million dollars that the three-day March event brings in.

Others such as new festival Sounds Like Summer, set to feature Kiwi groups The Black Seeds and The Beths and expected to attract fifteen hundred, was heartbreakingly cancelled at the last minute as a couple of community cases turned up half an hour's

drive from the event's location north of Auckland.

But the struggles and disappointments have been in the minority. The majority of promoters have gone ahead and pulled their festivals off due in part to sheer determination, and also to the good fortune to not be impacted by a community outbreak. New Year's Eve in New Zealand saw Rhythm 'n Vines attract a crowd of twenty three thousand to see Kiwi legends Dave Dobbyn, Fat Freddy's Drop and Shihad. Rhythm 'n Alps pulled in fifteen thousand to more local acts including Six60, and The Other Side launched itself to a crowd of fifteen thousand in Whangamata in the Coromandel. A few days later Bay Dreams North and South saw similar crowds at Mount Maunganui and Nelson.

Alex Turnbull, Managing Director of Rhythm 'n Alps explains his motivation, "We are in



Rhythm 'n Alps

our eleventh year. We have systems in place and lots of IP, so our expenses are minimal, reducing risk. We decided not to rely on international acts and focused on domestic. It has been a great opportunity for Kiwi artists really. I also believe, and ticket sales proved it, that in times of recession or social unrest or unease, people still want to go out with friends and enjoy themselves and switch off. Ticket sales tracked normally, and we sold out."

The one concession that Alex did make to COVID-19 was in terms of health and safety, "We employed an additional consultant to review our existing practices. It was an expense, but it was essential. We saw it as an opportunity to reflect on how we do things and pull our socks up." The review saw system improvements specifically around data collection, meaning that should there be an outbreak and contact tracing required, they could quickly handover data, "Not just the contact details for everyone who attended the festival but where they were at certain times and records of transactions."

Alex has no doubts about running the festival next year and planning is also underway for the sold out SnowBoxx NZ Festival in September, "Hopefully we'll be heading towards herd immunity by then and there will be some more positivity around our industry. My concern is the people that we may have lost; the riggers, drivers, and techs who have moved into the film industry for work. There's three or four film productions going on and

"I never considered cancelling. I felt that I had to keep positive and keep people employed, and I was super stoked to be able to go ahead."

- Clayton Spence (The Other Side)



Crowd (The Other Side)



Shapeshifter (The Other Side)



Ceremony (The Other Side)

the music industry has dried up. We need to do what we can to keep our people in work."

Clayton Spence, Director of Nikau Rhythm and promoter of new festival The Other Side agrees, "I never considered cancelling. I felt that I had to keep positive and keep people employed, and I was super stoked to be able to go ahead." Unlike Alex however, for Clayton launching a new festival, the financial risk was significant, "That's the game we are in though. Someone has to do it. I felt strongly that if we didn't carry on, the country would just stop." He lined up an array of domestic acts with Shapeshifter headlining, brought in Robbie Barclay and College Hill and quickly

sold fifteen thousand tickets, "There was no reluctance to buy tickets. You had the odd person asking about refunds, but on the whole, everyone was as keen as."

He too focused on protocols which meant extra costs and extra work, "We used the information the government provided, and our Health and Safety expert was across everything. Festivals have been getting cleaner and tidier, audiences are better behaved. It felt like this is just another step in that process."

The resounding message from both promoters was that it was overwhelmingly worth the elevated risk and the extra work and

costs around health and safety. In Clayton's words, "We were the only country in the world that could do it. That was pretty special and an amazing feeling for everyone involved."

The job of festival promoter always has that extra element of risk due to the scale and the vulnerability to the elements, but you do have to take your hat off to those promoters who are prepared to run the gauntlet of a global pandemic.

DPA
MICROPHONES

3 mm of audio perfection

6060 Subminiature Lavalier



core
by DPA

minimises distortion ♦ expands dynamic range ♦ increases clarity

Academy Award winning miniature mics
2021 AMPAS Technical Achievement Award

dpamicrophones.com/6060

Distributed in Australia by Amber Technology
ambertech.com.au | 1800 251 367 | sales@ambertech.com.au

 **Amber TECHNOLOGY**



Andrew May's Set-Up



Paul O'Neill as Ferrando and Sam Roberts Smith as Guglielmo

WA OPERA'S COSÌ FAN TUTTE

Remote Production - Not The New Normal

by Jason Allen

Nicholas Hytner's 2006 Glyndebourne production of Mozart's *Così fan tutte* was happily packed in four shipping containers and on its way to Perth when the pandemic outran it. Scheduled by West Australian Opera to run at His Majesty's Theatre 24-31 October 2020, the company had already booked UK-based director Bruno Ravella and LD Andrew May to fly over for rehearsals and production. So what to do? Let's start with a Zoom meeting...

WA Opera's Production Manager Mandy Farmer wasn't going to let a global health emergency stop the show. "It was our idea to do this remotely," relates Mandy. "We thought it just wasn't fair to either Bruno Ravella or Andrew May to cancel their contracts, especially in view of how dire the situation had

become for live productions in the UK, where they were stuck. The team at Glyndebourne said they'd had some success with Zoom as a tool, and we'd already trialled it with Bruno for some pre-production. We thought it could work for direction, production and tech when we got into the theatre, so we consulted with Paule

Constable, the original lighting designer who is based in the UK and was keen for WA Opera to work with Andrew. Both Paule and Andrew agreed to his working remotely via Zoom. Decision made, it was then up to the Perth Theatre Trust's Mick Rippon, Head of Lighting, and Jeremy Turner, Head of Sound & AV, to make it work technically."

"Our initial plan was to have a camera capturing a wide shot of the stage, and the ability for the director to talk to the performers," states Jeremy Turner. "These requirements expanded as we realised Andrew needed more to do his job. We decided on two separate Zoom sessions, running simultaneously, which Andrew viewed via two separate monitors at home. The first session was for both Bruno and Andrew; we took the wide stage view into Zoom via a Blackmagic Design Web Presenter. The sound console was set-up to take audio from stage, and the stage manager's talk mic, and send it to Bruno. We then output audio from Bruno to the foldback for the singers."

"The second Zoom session was more complicated," continues Jeremy. "We patched Zoom into our Riedel comms system so



Prudence Sanders as Fiordigli and Ashlyn Tymms as Dorabella

Andrew could talk to LX over comms like he was in the theatre. We set-up a second roaming camera, which we moved to wherever it was Andrew needed to see. We took a video split out of the ETC Gio lighting console of its programmer view, and the local board op had a vision switcher to switch between different console views. Via an audio interface, Andrew could switch comms channels from LX to SM. It all worked incredibly well."

Running in-house performance relay cameras repurposed as HD 1080p VC feeds, there was a lot of tweaking and adjustment to ensure Andrew was getting the most accurate colour and brightness reproduction at the far end.

"I hadn't worked as an LD remotely before, and I don't know anyone who has," admits Andrew May. "In terms of workflow, setting levels and colour balancing was the hardest thing about it. We had two cameras, and my two monitors giving different images and looks. We also tried a couple of mobile phones as well. Between the phones and the cameras, we could work out a fair balance between cyclorama, back light, and front light. It was really about trust with Mick and the LX team at the theatre. I was explaining the concept of any given lighting state a lot more than I would normally; what kind of feel I was going for and what is happening, lighting-wise."

"Sometimes, it was like Andrew was really in the theatre," recalls Mick Rippon. "When we first started talking to Andrew, we weren't exactly sure what he was seeing. Then he'd ask, for example, about balance. Then we'd tentatively question, what's the intent here? Is that too much shadow on one side of the face, or is that the intent of the design and how we're playing with simulated sunlight angles at the time of day? Once we got used to the process, the conversations became more fluid. The first few times we were learning how to ask questions we wouldn't normally ask an LD."

"Those kinds of conversations between the LD and the crew never happen under normal circumstances," Andrew notes. "It's 'what I see, and what I would like', and it could be bright pink, but the theatre technicians would never question the designer. We learnt quickly that we could be honest, and I'd be open about what the design needed to be and how it should look."

Accommodating the eight-hour time difference between Perth and the UK, WA Opera shifted tech hours from 9 am to 6 pm, to 2 pm to 10 pm. Already used to a shifted schedule after four weeks in rehearsals with Bruno Ravella on Zoom, the tech team were very accommodating, and stayed on if Andrew needed to stay an extra hour.

"The Così set is beautiful, but there are a couple of tricky elements to it in terms of positioning cross lights and overhead bars," illustrates Andrew. "One of the bars the set is built around needs to be positioned perfectly as it is being built. This was one of the things that was hard



HONEY WALL



STEALTH WALL



GEO WALL



RIPPLE WALL



INFINITY WALL



MODE WALL



LUX WALL



ORB WALL



KLOUD WALL



TRI WALL



Andrew May

about not being there.” Mick agrees; “If Andrew had been in the room, there would have been quick pick-ups of issues, but as it was there were some small delays due to his remoteness.”

While everyone is happy about being able to work on the production under less-than-ideal circumstances, no-one involved wishes remote production to become the norm. “We could do it again if we had to, but I’d push back as much as possible,” confirms Mandy. “We wanted Così to work and for people to get paid, but it meant Andrew worked harder, longer hours. The argument now is to not make this the norm. Some would love it from a financial perspective, but the beauty of theatre is in people getting together to make it.”

““I’m pleased we were able to successfully put on the production remotely, but it is not the future,” concurs Andrew. “I really enjoyed the

experience of working with WA Opera, which made it even harder not to be there in person. They are a fantastic team to work with. And the first night, hearing the audience after not having an audience for seven months, was very emotional for me. Bruno and I watched opening night remotely, from our homes in different parts of the UK, chatting on WhatsApp, with a glass of champagne. I even put my jacket on.”

The emotion was shared back at His Majesty’s. “It was strange, as we don’t know Andrew and haven’t even been in the same room as him,” observes Mick. “As we all just had to make it all work, coming out of COVID, it was quite emotional. It was quite poignant when the production finished, as we all had such an emotional investment.

“Remote working worked, and I’m pleased, but it is not the future.”



Penny Shaw as Despina

WA Opera’s Così fan tutte

In the Rig

ETC Source 4	31
Phillips Strand LEKO Lite	24
Robert Juliat 711SX2	15
Robert Juliat 2K Fresnel	13
Arri ST5 theatre 5K Fresnel	6
Strand Iris 4	10
Strand Iris 2	8
Selecon Aurora Ground Row	10
Altman Zip Strip	8
ETC Source 4 Revolution	6
Martin Mac 2000 Performance	3
Astera Titan Tube	10
LDDE Nanopix Slim fr 1440	24

Control

ETC Gio



Mick Rippon



Mandy Farmer



Jeremy Turner



JUST ARRIVED IN AUSTRALIA:

Media Scale-Bar Cam

Pro audio quality in a conference room friendly video bar design.



Matter. Spirit. Heart.

The Fohhn Quality Pledge.

For 25 years Fohhn's single aspiration in workmanship is to achieve perfection. Specialised in the development and manufacturing of professional loudspeaker solutions that are ideal for corporate environments, mobile & fixed install, house of worship, airports, railway or retail. No matter where you find Fohhn's solutions, there's no substitute for the combination of top notch manufacturing and technology handiwork. All of this comes together and resonates in their passion for music, technology, and achieving perfect sound.

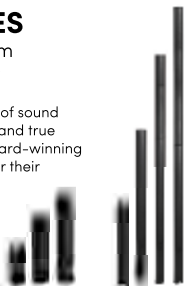
Fohhn is represented in Australia exclusively by CMI Music & Audio.

Contact the CMI Audio Solutions team for inquiries: audio@cmi.com.au or call (03) 9315 2244

FOCUS SERIES

State of the Art beam steering Technology

Representing the pinnacle of sound reinforcement technology and true engineering skill, these award-winning systems are remarkable for their electronically steerable beam characteristics.



AIREA SERIES

Digital Audio network and Loudspeakers

Intelligence squared: AIREA is a digital audio network system and active loudspeaker concept in one.



MEDIA SERIES


Full sound in scalable design enclosures - no subwoofer needed.

Optimized for use in video conference and meeting rooms, Media Series can also be equipped with an integrated camera and microphone.



-  GERMAN QUALITY
-  ENGINEERED AND MADE
-  BY FOHNN®

WWW.FOHHN.COM
facebook.com/fohhnAudioAG youtube.com/fohhnTV

 Distributed in Australia by
 CMI Music & Audio Pty Ltd
cmi.com.au



BOREALIS BRINGS THE AURORA TO ADELAIDE

by Jason Allen

Dan Acher of Switzerland's Happy City Lab creates art installations that use cities as a canvas. His work is designed to bring people together that, despite living beside each other, may not ever interact. His work is about fostering community and togetherness in urban environments and has been featured at festivals all over the world.

Borealis, which ran at the Adelaide Fringe Festival, is a monumental laser installation and audio-visual experience designed to simulate an aurora, usually only experienced

near the earth's magnetic poles. The installation had its Adelaide premiere in 2018, and has also run in Geneva, Paris, London, Tokyo, Sydney, and Perth.

With Dan and the team grounded in Geneva for the year, scheduled dates in Korea and Finland were shelved. Adelaide Fringe Festival director Heather Croall would not let COVID travel restrictions stop the show, and approached Dan and the team with a compromise. After long negotiations Happy City Lab agreed, placing their art in the hands of a production company on the other side of the world. Trusted tech partner Novatech Creative Event Technology worked together with Happy City Lab to implement the work.

Borealis ran as part of Fringe hub Gluttony in Rymill Park, sitting in a natural amphitheatre that includes Rymill Park Lake. "The show was designed to take place above the water," explains Novatech's Managing Director, Leko Novakovic. "We worked with Happy City Lab,



planning the installation with aerial maps, and sending site photos. We needed to place scaffold towers for some lasers and hazers, and plot rough positions for haze machines to cover the whole event.”

As it turned out, the perfect place to put multiple hazers was in Rymill Park Lake. Novatech’s ingenious in-house Technical Services department solved this conundrum by creating floating pontoons. The pontoons are fitted with two plastic tanks, one filled with air for flotation, and the other with hazer fluid, and ballast. One of Novatech’s Base Haze Pros was bolted on top, and a lid made for its protection. Buoyancy testing at HQ demonstrated that the pontoons could hold 90 kgs comfortably.

To get the pontoons positioned in the lake without having to wade into it, the crew identified fixing points that would hold the pontoons in the right position, lashed them together in two rows of three, and tethered each row to two points. Appropriate submersible power cable was run in the loom, and the haze fluid tank was filled with enough juice for the whole run. No-one had to brave the murky waters of the lake for a refill.

As *Borealis* also features a soundscape, two custom winch-ups holding L-Acoustics Syva were positioned on the sides of the viewing area. The audience entrance pathway was lit with PROLiGHTS Solar RGB wash lights for ambience. “It took us a day to build, then we carried out two nights of testing,” relates Leko. “To communicate with Dan back in

Geneva, we took a laptop, a 4G dongle, and a broadcast camera with a wireless link. During testing, we hooked up a Zoom meeting with the broadcast mobile feed. Dan gave us some direction on haze levels, watched how wind affected the show, and gave us pointers on running the show smoothly.”

Borealis ran in 15 minute intervals from sunset to midnight, and was sold out most sessions on the weekends. “Happy City Lab were really pleased,” concludes Leko. “They were getting rave reviews, and people messaging them about the show. For Novatech, it’s been something different, a technical challenge, and now we own multiple floating pontoons that can hold moving lights!”

SARAH LANDAU

Lighting and Production Designer

presented by Elation Professional

Sarah Landau, the woman behind lighting designs for bands like Puscifer, Fever Ray, A Perfect Circle, Childish Gambino, M83 and others, has harmoniously weaved together a passion for seeing the world with a successful career in lighting and production design. Having lived out of a suitcase for almost 15 years, she says her most valuable possession is her freedom. We caught up with her as she travelled to Aswan in Egypt.

These are extraordinary times and people are coping in different ways. What have you been doing to stay sane/positive through this?

I went for a brief cave scuba diving trip to Mexico between gigs in early March, and ended up staying there for six months. When I was underwater and underground, I forgot about everything but the present moment, instead of worrying about the unknown. Being grateful for experiencing nature on a daily basis was enough to support my mental health, despite feeling quite lost, unable to work or travel.

How has your work been affected and are you working on any projects at the moment?

My 2020 tours were cancelled of course, and all future potential projects are currently in contingency.

What was your youth like and what did you want to be when you grew up?

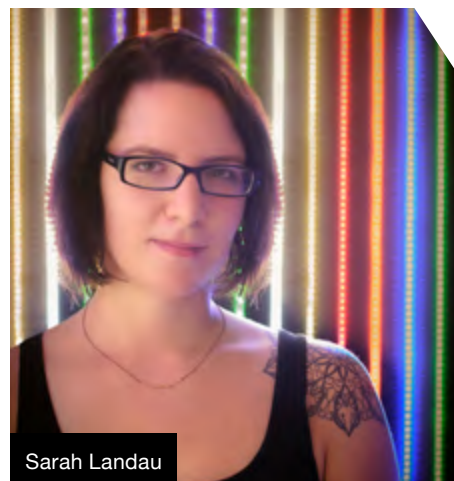
My family moved around the US every few years and I found quick new friends in the

theatre nerds at each new school. I would perform in the school shows and local community productions, and aspired to live in NYC and be an actress. An inspiring introductory theatre lighting course my first year at Smith College put me behind the scenes and on my current path.

Do you remember when you first became enamoured with lighting and what is it about lighting that attracted you?

Photography was also a passion of mine back then; my favourite subjects were abandoned buildings and live music. I realize now that it was actually light and architecture I was attracted to capturing in 2D photos. When I first learned how I could create light and space myself, and then use those tools to cultivate and manipulate an audience's feelings, it felt like a very powerful type of art. I also loved working with a creative team on shows, struggling mightily together for something we would be proud to share.

When you think back on how you learned your craft, what do you see as the most important factor?



Sarah Landau

I am grateful for my early experiences as a tech for other LDs, a house LD, and a touring LD carrying all of my own equipment. Lessons learned the hard way are often the most profound, and I can now also empathize with the variety of professional perspectives on the lighting team. Plus I had incredible opportunities early on to design for artists who simply trusted me to make them look cool, however I felt appropriate. Having complete creative freedom to production-design a show from scratch, no matter the scale, taught me to believe in my instincts.

When you initially sit down to design for a show, what is the first thing you think about or the first step you take?

I trust my creative intuition foremost, so I spend time with the music in a meditative space, opening my heart and mind and feeling where the music takes me. The ineffable sensation of being inside an environment where that music "lives" is something that then permeates every consecutive step of my process.

When does fixture choice enter your head?

It can be very early on, if I can immediately identify the appropriateness of the look of a particular fixture for that musical space in my mind. Or it's the last thing, if I just need a light

ADVERTISE WITH CX NETWORK

OUR AUDIENCE ARE YOUR POTENTIAL CUSTOMERS

Talk to us today about a custom package to promote your business. Any budget, any platform - print, web, email, social.



CX MAGAZINE

in print monthly: 2,400 copies reach 6,000+ readers



CX NEWS

is emailed to 18,000+ recipients each Wednesday. Open rates are an industry leading 25-30%



CXNETWORK.COM.AU

has over 40,000 impressions monthly



CX FACEBOOK AND LINKEDIN

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

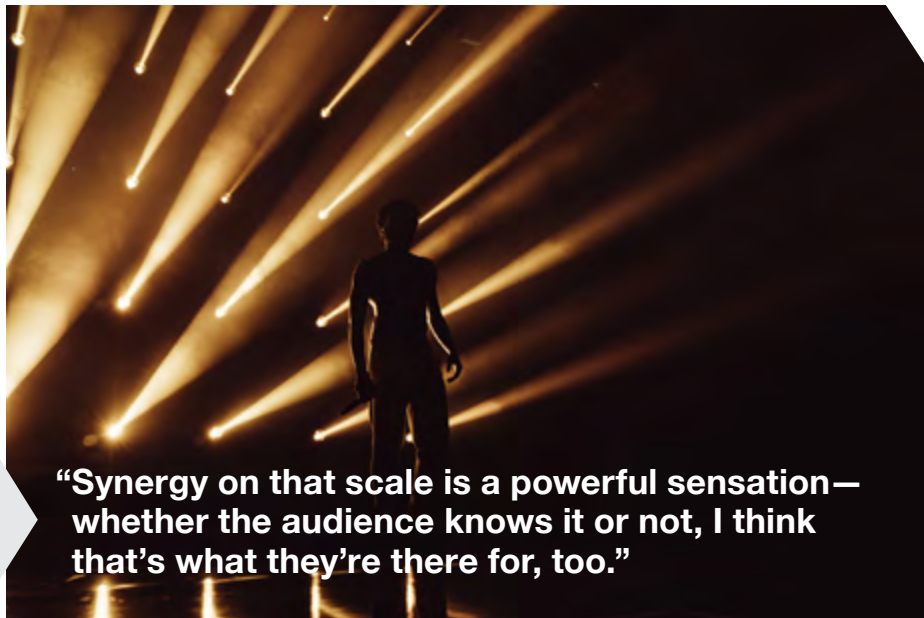
Up to \$10K	11%
\$10K - \$49K	14%
\$50K - \$99K	11%
\$100K - \$499K	15%
Over \$500K	15%

Contact us for more information:

E | jason@vcscreative.com

P | +61 0407 735 920





“Synergy on that scale is a powerful sensation— whether the audience knows it or not, I think that’s what they’re there for, too.”



to do a job that I know many fixtures could do, and I let the vendor offer what’s available and most cost effective.

You used a load of Elation IP-rated lights on an online performance by Puscifer from Arcosanti in the Arizona desert. Is designing for an online show any less satisfying than designing for an in-person show or just different?

The Puscifer project was my first work in 6 months so the novelty made it all extremely exciting and satisfying. My pre-production process is similar for live events and filmed ones, as creating for multiple camera angles is equal to making sure everyone in a venue has an interesting perspective of the stage. There was just none of the thrill of having an audience witnessing the ephemeral magic of a live, in-person performance. Nevertheless, the feeling of my creative contribution being appreciated and integral to the final product was a blessing that I’ll never take for granted again.

Have you used Elation much in your career?

I was always a huge fan of the SixPar for truss warmers and lighting UV scenic elements, and have used Cuepix, Impression washes, and ACLs en masse in the past. Lately I’ve been won over by the Rayzor 760 washes I used for the Puscifer Arcosanti project. They’re the nicest LED wash I’ve used for zoom, brightness, and colors, with the bonus infinite pan/tilt and sparkle effects. All 45 of

them held up through weeks of rehearsal and then in dusty and scorching desert conditions without a single issue.

Let’s say you’re having a huge creative block. What do you do to find that new idea or how do you recharge your batteries when you need to?

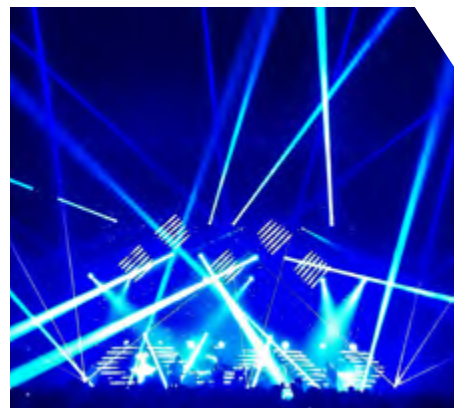
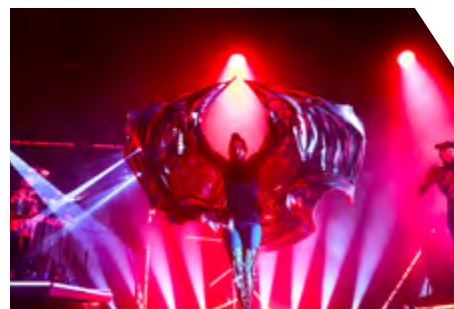
Plant medicines (psilocybin, ayahuasca, marijuana) are rich sources of inspiration themselves, and otherwise they clear my mind to make space for the ideas to come to the surface from my subconscious. Overall, they help me lead a more present and intentional life, freer from anxiety that would hold me back from creating art and appreciating the magic in existence.

From design day one to the final show, what is your favourite part of the process?

The shows, especially the ones where the artist is feeling it, the production is flowing seamlessly, and the music and technology are carrying the crowd along on the same wave. Synergy on that scale is a powerful sensation, whether the audience knows it or not, I think that’s what they’re there for, too.

Is there something you’d like to accomplish in this industry that you haven’t yet?

My venue bucket list is long and so many still need ticking off: Sydney Opera House, the Pyramids in Giza, Royal Albert Hall, Beijing’s



Giant Egg, headlining Glastonbury, to name a few. I’ll tour til I get ‘em all!

You’re quite a traveller and have seen a lot of the world. Is there a place you could retire to or a place you always return to?

Mexico is incredibly diverse and beautiful, and its world-class cave diving will always lure me back. Otherwise, Egypt, New Zealand, and the Canary Islands are some of the few places I’d return to, but there are so many other places I need to go to, for the first time, first!

What do you most look forward to once things are ‘back to normal’?

People not using all the single-use plastic and disposable PPE for our protection at the cost of the environment’s.

What’s something about Sarah Landau that people might find surprising?

I’ve lived out of a suitcase for almost 15 years. When I started touring in 2006, I moved out of an apartment and haven’t had a permanent home for longer than a month since then. Even in Mexico last year, I changed rentals every month to mimic “travel” and take advantage of rock-bottom rents on waterfront villas. My most valuable possession is my freedom.

www.sarahlandau.com

ENTECH

ROADSHOW

2022

**ROADSHOWS RESUME IN 2022
AFTER THE FUSTERCLUCK**

ENTECH AUSTRALIA

Brisbane, Sydney, Melbourne in MARCH

ENTECH NEW ZEALAND

Auckland, Wellington, Christchurch in WINTER

FOR MORE INFORMATION EMAIL [JULIUSMEDIA@ME.COM](mailto:juliusmedia@me.com)

Photo Credit: Anna Kucera



SYDNEY GAY AND LESBIAN MARDI GRAS PARADE 2021

Having worked on Mardi Gras' final night parties for 16 years, Richard Neville, owner of Mandylights, found himself in the middle of re-imagining the iconic Parade for the COVID era. With restrictions constantly changing, the traditional parade route and packed crowds were out, and solutions had to be found to keep the historic and politically important event alive. Time to get creative...

"The Parade usually starts at Hyde Park, works through Oxford Street, and ends up at The Entertainment Quarter in Moore Park," outlines Richard. "The final night party then happens at the Royal Hall of Industries and the Hordern Pavilion. With circumstances constantly changing in 2020, we weren't sure there was even going to be a parade or a party. Around October 2020, the organisers

started talking about the concept of re-locating the parade, cherry-picking the major elements of the party, and combining them into a COVID-safe event."

In a stroke of creative genius, the Sydney Cricket Ground, adjacent to the traditional party venues in Moore Park, was put forward as a solution. "Using the SCG like this

was legitimately unprecedented," explains Richard. "The venue had never hosted anything remotely similar, save for a U2 concert years ago. They had never had a full lighting rig brought in or field-of-play audio to that scale, let alone a parade. There are basically no rigging positions, and no physical consistency; the stands vary in age from 120 years to 20. You can't hang trusses, and because every stand is different, it wouldn't really help if you could. Huge sections of the venue are heritage listed, including the turf. There are so many areas where we couldn't put any equipment or have anyone walk."

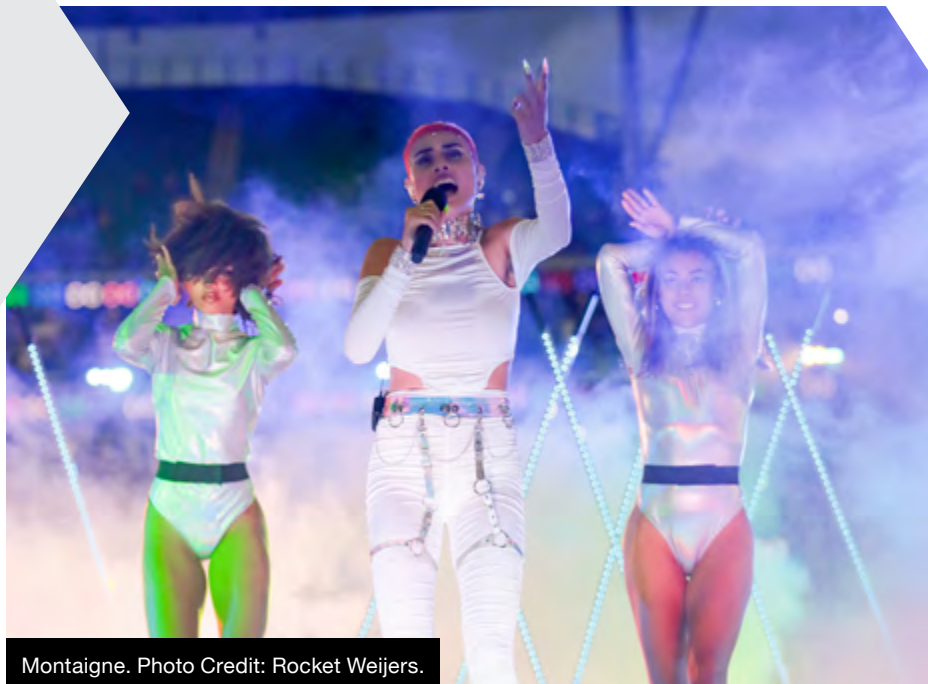
The creative concept was to take elements of the party, like headline performances, and incorporate them into the Parade, in a completely live event for 37,000 people in the stadium, overlaid with a broadcast component. "It was a mammoth undertaking to completely redo the concept of a politically charged parade. The Mardi Gras Parade started as a political protest in 1978, and there was a strong desire to be as true to the original concept as possible. Mardi Gras is still a community organisation, and



by Jason Allen

the organisers wanted to keep ticket prices between \$5 and \$20 dollars, so we definitely did not have the budget of a typical \$100 dollar-a-ticket stadium gig. So how do we produce a stadium-level event but keep prices down to remain accessible? Remember, the Parade is usually free on the street. It was a difficult set of circumstances, then add to that changing requirements due to COVID, and the partial lockdown over Christmas. One minute we were allowed to run at full capacity, next it was half, and we finally ended up at 75 percent.”

In terms of lighting, the brief was simple yet complex: light everything. With the Parade route around and through the stadium the best part of 750 metres long, a stage at either end, and a requirement for total coverage of the ground and seating, Mandylights had their work cut out for them. “The Parade route came in at one end of the SCG, did a full 360, then marched across the centre of the ground for what is normally the ‘Taylor Square Moment’ that the broadcast focuses on,” continues Richard. “Any headline performer on either stage could jump down and perform



Montaigne. Photo Credit: Rocket Weijers.

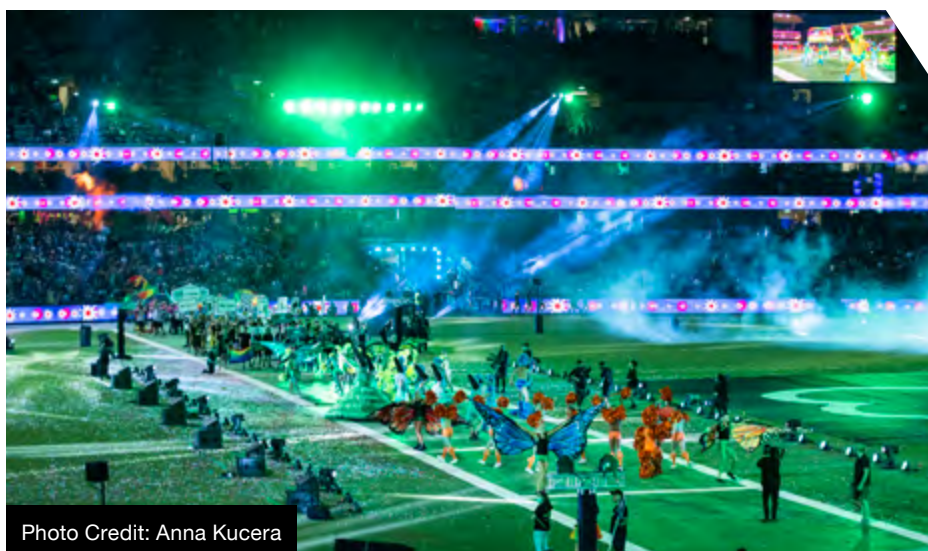


Photo Credit: Anna Kucera



Photo Credit: Rocket Weijers

anywhere on the stadium floor. TV needed to see the crowd. And this was on a budget that was a fraction of what the NRL or AFL might spend on a half-time or pre-game show.”

The key to success was organisation. Mardi Gras got the creatives, producers, designers, production and broadcasters together very early in the process, all working together to ensure maximum efficiency. “Getting everyone engaged so early meant we were all on the same page about what we could and couldn’t achieve,” agrees Richard. “Everyone ended up working together to get a perfect mix of lighting, audio, pyro, and everything else we needed to support the event.”

“From a lighting point of view, the SCG were incredible through the whole process,” adds Richard. “We spent a whole night flicking between different levels of the stadium lighting, and worked out that the lighting we would bring in would be an overlay to the lowest level of the stadium lights. At their lowest setting, we were just under where we needed to be for white light for camera. Then it was about layering as much high-power lighting over the top of that for effect. We then found 30 positions in the audience in various crossover aisles where we could put ‘pods’ of lights with power and network infrastructure installed specifically for the event. Each pod comprised two beams and a high-powered LED flood. We also had follow-spot positions in the stands.”

With a huge paying crowd to please as well as the TV audience, Richard and Mandylights had to ensure everyone got their money’s worth. “We needed to play to 360 degrees, so if you’ve paid to see a headline performer, you get to see them and not the back end of their stage. The decision was made early on to build two stages at opposite ends of the

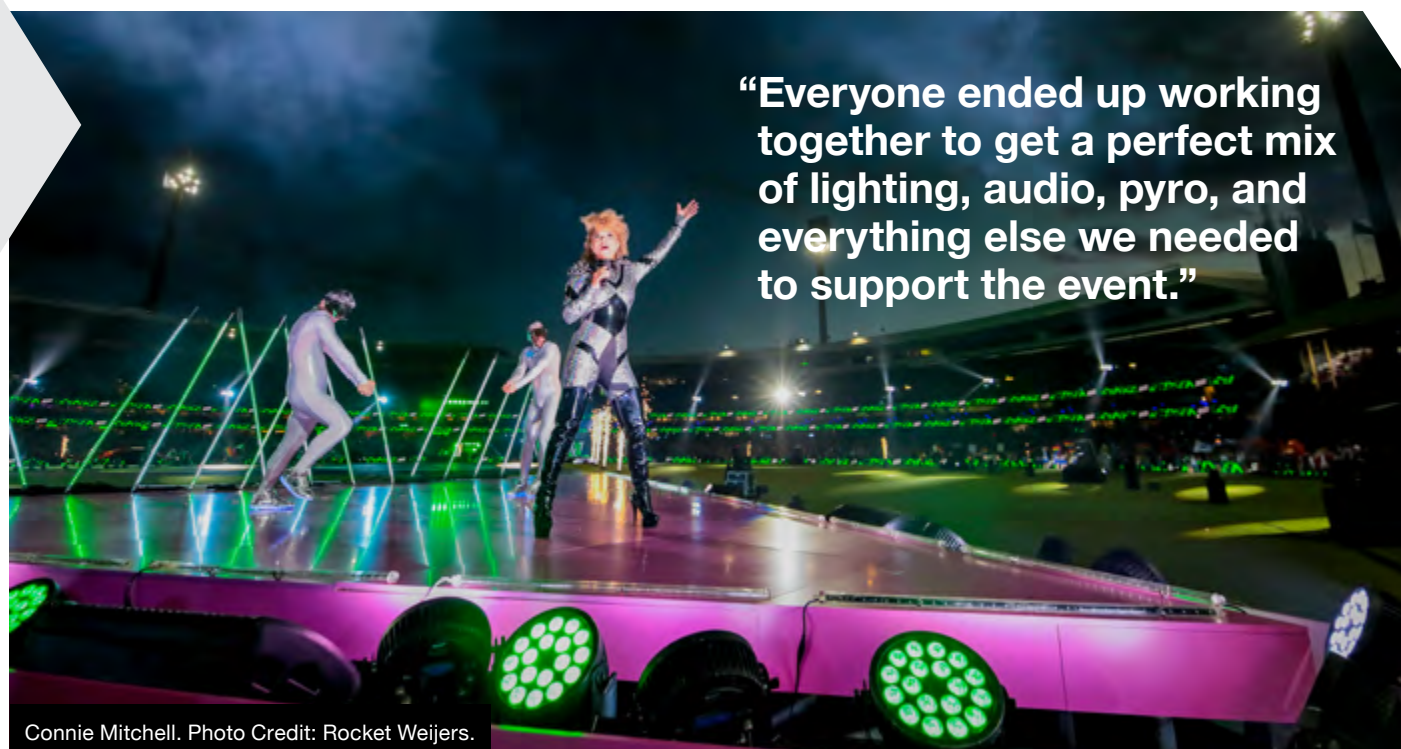
stadium and alternate the content. We didn’t want to create an experience that made it feel like we were only playing to one part of the stadium. The stages were identical and kept open, free of as much tech stuff as possible to allow the performers to perform to the entire crowd.”

Both stages were built by Stagekings, with production pits run around their perimeters. Footlights were hidden in the pits, along with audio. A thin LED feature ran on the upstage wall that could be both seen and filmed through. “We were able to get some good looks, lots of smoke, local footlights, eye-candy LED around the stage, and fill in the front from the moving lights,” Richard reports. “The parade ran 6 pm to 10 pm, starting in full daylight, through shadows, then transitioning to full darkness. Any live event that spans that time frame is difficult. We also got Spidercam in for the broadcast. The great thing about Spidercam is that it can go anywhere in the stadium, and the worst thing about Spidercam is that it can go anywhere in the stadium. We were running a lighting overlay, but one that we could focus on any element of the show, and make the stages, corridors, or audience look awesome, but everyone had to be on the same page about when those moments were happening, so cameras, lights, and attention were focused at the same time.”

Headline performers included UK superstar Rita Ora, Sneaky Sound System’s Connie Mitchell, Australian Eurovision representative Maigne, and Melbourne multi-instrumental phenomenon G Flip. The traditional community show that normally runs at midnight during the party was incorporated as part of the Parade, with the performance starting as the performers hit the central runway.

The 2021 Mardi Gras Parade was a completely different event to every previous year. With such a long tradition behind it, and deep community engagement, how was it received? “There were definitely some advantages to the stadium seating,” muses Richard. “Normally at the Parade, you stake out your spot on Oxford Street early, bring a milk crate to stand on, and get pretty cramped. The fact that people had to mostly stay in their assigned seating was offset by what felt like an upgrade – you had a guaranteed view, you could go to toilet and come back without losing your spot, and you could get a beer, which you definitely can’t do on Oxford Street. The feedback from the community was tremendous – it really worked. Instead of playing to a few thousand people, the marchers were playing to 37,000 the whole way round, the edge of the route was up close and personal, and the broadcast got the big, sweeping Spidercam shots.”

Richard is sanguine about the changes necessitated by COVID, not just at this event, but to the industry as a whole. “The one thing we can take out of COVID is the spectacular scale of forced innovation,” posits Richard. “Look at how far xR, AR and lighting pre-vis has come in the last 12 months. We had a global community of lighting designers who had nothing to do apart from sit in front of their pre vis software and demand new features from the developers. This never would have happened if people hadn’t been forced to sit down and figure out how to make this new world work. The Parade will, and needs to, return home, but there’s definitely a question now about what that will look like. The 2021 event worked really well, and there are working groups already talking about incorporating elements of it in the future. This was a chance to re-invent, and that’s a really healthy thing to do.”



“Everyone ended up working together to get a perfect mix of lighting, audio, pyro, and everything else we needed to support the event.”

Connie Mitchell. Photo Credit: Rocket Weijers.

Australian Parliament House. Photo courtesy of Darrel Kolsky.



The Electric Canvas @ Enlighten Festival

The Enlighten Festival in Canberra is one of a small number of events that managed to dodge the 2020 Covid-19 lockdown bullet.

The annual event was welcomed back with open arms for 17 days in 2021, with its extremely popular architectural projections presented from 28 February to 2 March. As it moves into its twelfth year, Enlighten continues to flourish, and has cemented itself as one of the region's must-do annual events. From a humble 8,600 attendees over just four event nights in 2011, the festival has gone from strength to strength and has welcomed in excess of 300,000 attendees for the past four years.

The Electric Canvas has been the appointed projection provider for Enlighten since its inception, delivering the much-anticipated projections onto the iconic buildings of the Parliamentary Triangle: Australian Parliament

House, the National Gallery of Australia, the Museum of Australian Democracy at Old Parliament House, the National Portrait Gallery, the National Library of Australia and Questacon (the National Science and Technology Centre). For the past three events, the projections have also spread further afield to the façades of the Sydney and Melbourne buildings on Northbourne Avenue.

As a complete solution provider, The Electric Canvas is responsible for both the on-site technical delivery as well as the creative content for the projections. The company has developed a comprehensive understanding of the event's culture, objectives and target demographic, which allows them to work closely with each attraction and institution

to help them translate their creative and thematic goals into stunning animated building projections. The Electric Canvas has constantly evolved and refined its technical delivery, keeping in step with advancing projector and media server technology. Part of this evolution includes the company's ongoing transition to lampless laser-phosphor projectors, bringing improved energy efficiencies and delivering breathtaking colour rendition.

The Electric Canvas' creative involvement in Enlighten over the last decade has been wide ranging. The company's in-house artists develop and produce the mapped digital sequences for each building façade in close collaboration with the attractions' creative, marketing and curatorial teams under the purview of Enlighten's executive producer. The institutions and attractions are always keen to make the most of Enlighten's unique opportunity to promote their venues, core missions, initiatives and collections, and The



National Library of Australia.
Photo courtesy of Darrel Kolsky.



Museum of Australian Democracy. Photo courtesy of Darrel Kolsky.

Electric Canvas' experience and expertise helps them achieve those goals. TEC's role has also included the mentoring of many external artists, assisting them to translate their style and methods into an architectural context.

Each year, the content design process begins with a kick-off briefing for each of the stakeholders, so that the opportunities, as well as the limitations, of the architecture can be fully explained. This helps to manage expectations, but also serves to stimulate new concepts for communicating the stakeholders' desired outcomes. Much of the content is inspired by and relevant to the attractions' exhibitions and programs, with many treatments adapted or reinterpreted from artworks or other assets from their collections. For the past three

years, the National Gallery of Australia has commissioned an Australian artist to work collaboratively with The Electric Canvas' creative team to develop a special projection mapping work for Enlighten, presented on the Gallery's challenging brutalist façade.

This year, the National Gallery of Australia commissioned Joan Ross as the feature artist for the projections. The piece, entitled "Collector's Paradise", asks us to think about museums as places that keep, acquire and classify objects. The legacy of colonisation is at the heart of Joan Ross' practice; the artist is constantly aware of the colonial influence on Australia and its complete disconnect with nature. The five-minute projection piece was accompanied by a multi-track soundscape provided by Ross, for which The Electric Canvas supplied its substantial four-way

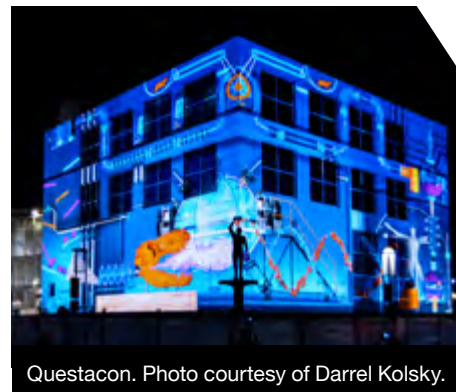
sound system, with additional discrete sub-bass effects capability, to deliver the dynamic and experiential effects needed to support some of the dramatic visual moments.

The Enlighten Festival is the only occasion throughout the year when Australian Parliament House allows projections onto its façade. This year, five treatments were developed based on a variety of themes, from portraits of the members of the first Commonwealth Parliament, to imagery derived from stained glass and glass sculpture, to a dramatic photographic work entitled, "Writing on the Wall" by Christian Thompson, as well as iridescent maireener shell necklaces from Parliament House's Indigenous collection.

The National Library of Australia decided to celebrate the United Nation's



“Collector’s Paradise” by Joan Ross in collaboration with The Electric Canvas. National Gallery of Australia.



Questacon. Photo courtesy of Darrel Kolsky.

For the challenging ornate façade of the Museum of Australian Democracy at Old Parliament House, the projections were developed from messages contributed by visitors to MOAD’s exhibitions about what democracy means to them. Famous Hansard quotes (the official record of the proceedings of Parliament), visitors’ messages to “Dear Democracy”, famous song lyrics about democracy, as well as handwritten notes taken from MOAD’s “Card Castle” and “Hive Mind” visitor participation installations, were amongst the visual assets integrated into the sequence.

The National Portrait Gallery’s upcoming exhibition, “Australian Love Stories” was the inspiration behind their projections. The exhibition’s branding elements include a series of eleven simple but striking line-drawing icons, which The Electric Canvas’ artists used to create an animated sequence within a narrative style.

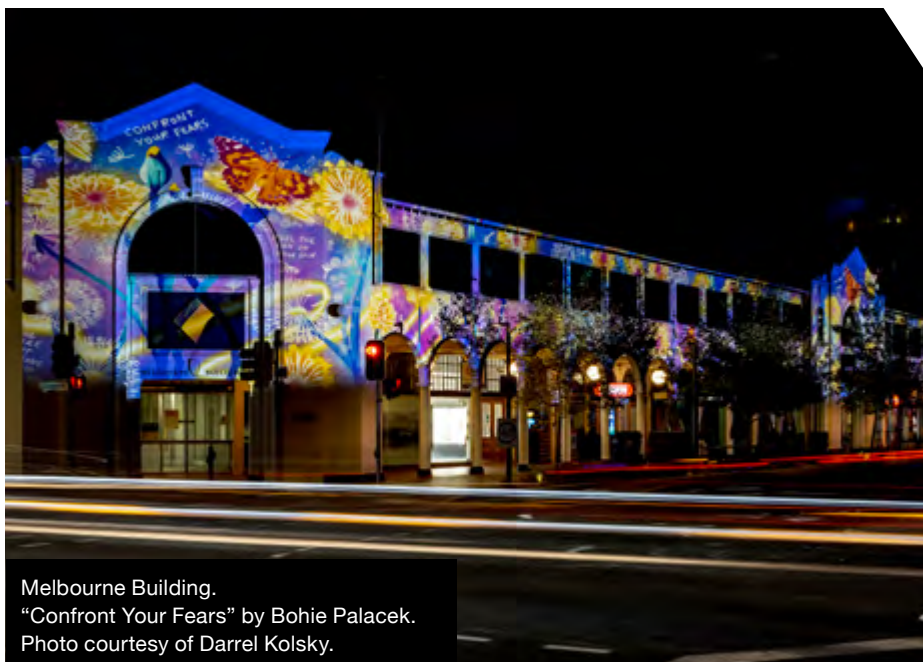
Questacon’s projections highlighted the attraction’s mission of educating visitors, young and young-at-heart, about all things science-related. The science centre’s engaging interactive exhibitions were reinterpreted in an imaginative and quirky “science machine” animation, complete with bubbling experiments in beakers and test tubes, marching wind-up robots, DNA molecules, a crazy steam-breathing dinosaur skull and two little mice running on wheels, making it all happen.

For the third year running, buildings across the pond on Northbourne Avenue, participated in Enlighten. Mapped projections were presented on the façades of the historic Melbourne and Sydney buildings. The city published an expression of interest for artists wishing to contribute design ideas for the projections. In consultation with The Electric Canvas, the city selected artists Mikaela Stafford and Bohie Palacek to develop artworks, which TEC’s artists then applied to the buildings’ architecture.

Despite the need for organisers to implement some stringent Covid-19 safety measures for the 2021 event, there is no doubt that Enlighten’s eleventh edition was a resounding success. As we optimistically look to 2022 and beyond, Canberrans, interstate and, hopefully, international visitors will continue to enjoy the Enlighten Festival and The Electric Canvas’ work for the foreseeable future.



National Portrait Gallery.



Melbourne Building.
“Confront Your Fears” by Bohie Palacek.
Photo courtesy of Darrel Kolsky.

International Year of Fruits and Vegetables in their projections, highlighting the story of Australian produce using visual assets from their vast collections. A treatment based on Ellis Rowan’s rich illustrations of native fruits gave way to photographic imagery of orchards and vineyards, as well as harvesting

and fruit canning, and culminated in a tableau comprised of colourful advertising materials and promotional graphic art. The Electric Canvas deconstructed the supplied assets to allow subtle but engaging animated adaptation of these historical scenes.

by John O'Brien

PUTTING THE THINKING & FEELING CAPS ON

I have a pet peeve - people asserting they "haven't got a creative bone in their body." What a crock. Just because you can't paint the Mona Lisa the first time you pick up a brush does not preclude you from creating. It should not stop you from being innovative or imaginative.

We all have the ability to be creative. Creativity comes in many forms and guises, whether that is in the kitchen, the boardroom, the spreadsheet or at the easel. It's not about being an artist but more about a state of mind, one where you find better or more interesting ways to do things and practise refining those techniques as you go. Unlocking that potential without fear of failure is the key to this trick.

Old tropes die hard.

Creative types don't all (s)wank around in berets, bow ties or kaftans. That stereotype is outdated and stale. I'm fascinated by the local farmers, fingers fat from years of toil, laughing at us 'arty types' yet they come up with so many ingenious solutions to numerous daily problems with just the pile of stuff at hand. They don't like being called artistic but "hey mate, that trailer hitch is a bloody ripper" buffs their pride.

We know in CX world there is immense creativity required to stage an event. Working out where best to place the speakers, tuning them for the room (and expected punters) and then making the act sound sweet as it all evolves takes a great deal of creative thought. Some similar technical knowledge may be

used for studio engineering, but a different set of creativity is involved.

Hours of thinking, drawing and plotting go into stage and lighting design, then get tweaked on the day to best fit the room or conditions. Ditto video and streaming design. Alongside this is the enormous task of pulling all these disciplines together to produce a show or install. Production of these events requires inspired coordination, particularly when it's one-shot-only live work. All these tasks need inventive and resourceful minds to function smoothly.

Creative types are also business leaders and mentors. Much money is made with creative accounting. Science is another area requiring considerable lateral thought. A dear friend is a self-confessed uber geek and bioinformatician by trade. This polymath might not be up for painting Guernica but throw him the challenge of designing a more efficient way to crunch several terabytes of data and his eyes light up.

The Cambridge English Dictionary defines creativity as: "the ability to produce original and unusual ideas, or to make something new or imaginative." So, you can even be creative in the way you pack a truck or cable a rack

(keeping OHS in mind, of course!).

Creativity is an advantage in any kind of problem solving; in finding better workflow; in optimising business processes and approaches; in all sorts of domestica; in handling all manner of life issues; in collaborating with others to achieve common goals. A creative approach is possible in pretty much anything that you do.

Blazing your own trail

My mother always swore she was not creative. She meant it in the artistic sense, but she budgeted frugally, made and repaired all our clothes, played multiple musical instruments and raised three boys essentially on her own, all while working full time and studying part time. If that doesn't require creativity, what does? Later, she showed some casual travel pics to a friend who convinced her to forward them to Lonely Planet, where they were featured in print for the next several editions. She still insists that she's not creative - I beg to differ.

My late father was a manufacturing engineer. Give him a frying pan and he'd make a mess but give him an engineering task or problem to be solved and you could hear the machine start whirring in his head. His creativity was only apparent in engineering but that drove his fundamental thought processes. Once I understood this, I understood him better.

That epiphany helped my personal creative development. As a youngster, I always assumed that I'd follow in his footsteps - I was good at STEM subjects and my brain is analytical enough - but I was never passionate about it. Timely careers guidance unlocked architecture as a path that could use both my logical and intuitive sides.

Your BUSINESS needs
CONTENT for *social*, **web**
and **PRINT** promotion.

We **CREATE** it.

VCS Creative Services

White papers, application stories, award submissions, press releases, brochures, and more. We are a multidisciplinary team with real-world experience of your products who **know your market** and audience.

Contact jason@vcscreative.com

How to be creative

Whether consciously or not, I've been engaging both aspects of my personality ever since. If I can't actively think out a solution to a problem, I put it aside and let the unconscious mind go at it. Some of my best work is done in my sleep. Similarly, some of my art is planned out and refined with intellection. Some just happens automatically. Such is the nature of the mind.

The left brain = logic / right brain = intuition theory is long busted as a myth. It turns out our brains are far more complex than that and neural pathways are more important than any hemispherical asymmetry. However it works at the chemical level, you can train your mind to respond with either more feeling or sequencing.

How so? Brain exercises, like crosswords or jigsaw puzzles, help with neurological plasticity. Meditation and mindfulness practise work well for many. Exercise does it for others - I do some of my best thinking while walking laps of the house. If only I could remember every zinger line that goes through my head doing this!

It's fun to change up your routine and try doing mundane tasks differently. A great example is brushing your teeth with your non-dominant hand for a few days. It will feel awkward and likely get messy, but it will help with realigning neural pathways to enhance flexibility and suppleness in your thought processes.

You could take a creative course or join a group to try a craft. You could try changing your commute from the most optimal to the most interesting - it might take longer but it will give you a different perspective and some time to ponder.

Nurturing the fertile ground

I recently attended a reunion for the group that I started uni with. It's been 36 years since we first met and nearly as long since I'd seen or even thought of some of them. Many graduated and became architects but just as many ventured into other fields. What struck me most is that all of them remain creative and all with the confidence to put their own unique spin on things.

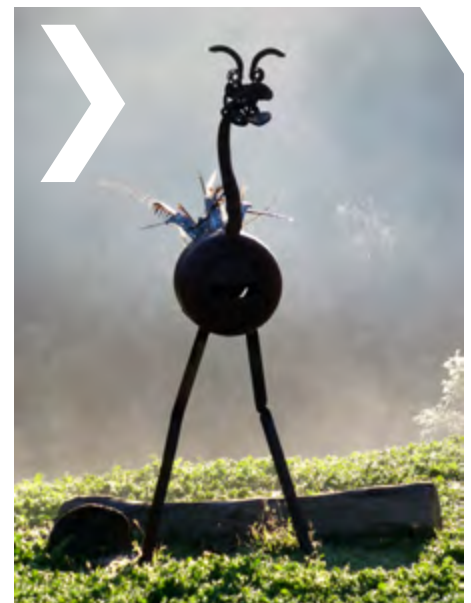
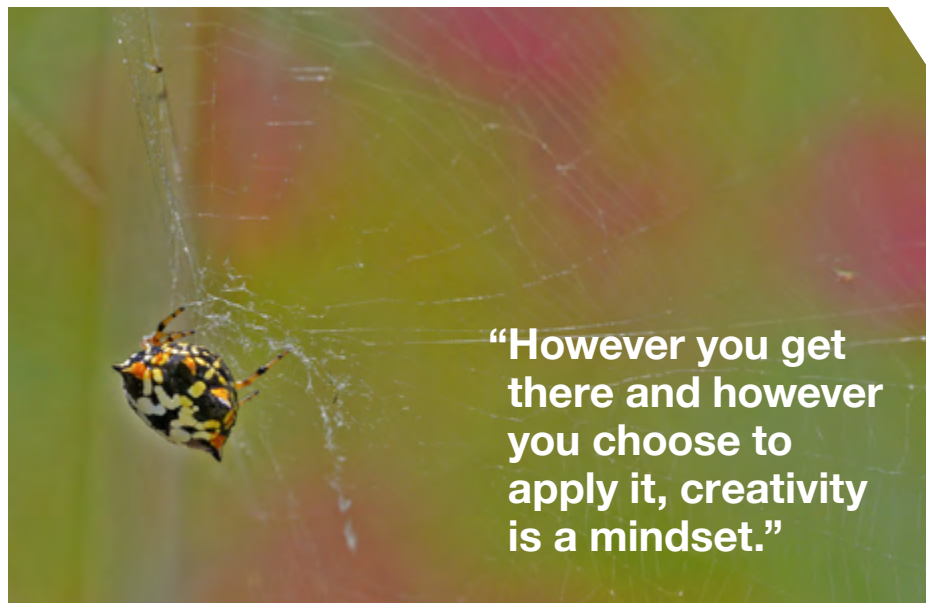
Some moved into related fields like landscape and interior design, some into quite disparate directions such as teaching, law and sports admin. A few went right out of the box (me!),

but the best examples go to George who now grows lavender for oil and Miranda who has recently become a power lifting coach. All though approached their ventures with creative flair and individuality. Our training probably helped us to have the confidence to follow our enterprising paths.

On deeper reflection, all my close friends are highly creative, inquisitive, questioning folk. We tend to feed off and inspire each other to even greater heights. Some of them are well on the spectrum but there is a genius in their madness. I get a buzz pinging ideas around with open-minded people and watching the concepts mutate. Every now and again one of these thoughts takes seed and becomes a basis for, or angle on, a new piece of work for one of us.

Unleash your inner flair.

However you get there and however you choose to apply it, creativity is a mindset. We are all born with different innate talents, but it is up to each of us to hone those latencies towards our own goals. A creative approach is a rewarding way to make the most of those skills. Don't deny your creative bones - refine and use them!



Pharos glows with the flow at Niagara Falls

Often referred to as a Wonder of the World, Niagara Falls is a breath-taking collection of three individual waterfalls; the American Falls, the Bridal Veil Falls, and the largest of the trio, the Canadian Horseshoe Falls. Attracting millions of visitors each year, the waterfalls bridge the border between the aptly named cities, Niagara Falls, NY and Niagara Falls, Ontario. Niagara Falls brings together natural beauty, flora and fauna, with a host of attractions, hotels and restaurants that have entertained families for decades.

During hours of darkness the waterfalls are illuminated with a vast array of coloured lights, adding a beautiful aura to the water. These illuminations have been in situ for decades using various technologies from pyrotechnics to carbon arc search lamps to Zenon, and three years ago were upgraded to LED. Most recently Pharos Architectural Controls was appointed to deliver a new control system for The Falls' lights. Pharos' system offers fresh lighting content, greater flexibility for developing new design concepts, and remote management in the cloud.

Pharos supplied an LPC 4 that controls both the American and Canadian sides of The Falls. While this unit is compact, its capabilities rival that of a bigger unit, delivering cutting-edge controllability. The LPC 4 is physically located on the Canadian side and is linked via a fibre network to distribute data to three

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

separate locations in Niagara Falls, Ontario to illuminate all three waterfalls.

The project was a collaboration between Pharos, Pathway Connectivity, who delivered the data distribution via fibre optics, as well as a new back-up system, and SixEye. The SixEye platform manages the Pharos and Pathway systems in the Cloud, with all three elements working together and integrating seamlessly. This unique collaboration of technology has provided a real opportunity to offer bespoke features such as kiosks allowing the public to interact with the system, yet it's backed by advanced functionality allowing flexible design capabilities.

Using the SixEye platform, controls can be accessed, lighting can be scheduled remotely and notifications are sent identifying any system problems. The complete system also offers a broad new toolset, bringing ease of use and next-level system management. The content can be synchronised on both sides of The Falls, with three modes of operation: the Niagara Falls' team host the public to interact on the touchscreens, or they can program unique settings for special occasions and holidays on the fly, or leave the system to run fully automated, usually between midnight and 2 am.

This live control is made possible for the team via two touchscreens connected to the

lighting system, with interfaces designed by Pharos. They offer the ability to control The Falls in real time, with the added benefit of their position being at eye level with the waterfalls which really puts the public in the driver's seat. After any live changes, the system seamlessly reverts to its normal programming.

Linus MacDonald, lighting consultant for The Niagara Falls Illumination Board, said: "Niagara Falls has been lit for many years, which adds to its beauty during the hours of darkness. Our Toronto-based programmer Slobodan Marin has commented how quickly he is able to program stunning looks using Pharos and how easily he can make small tweaks to the program from home then easily upload using SixEye without being on site. The collaboration between Pathway, SixEye and Pharos has been phenomenal; not only did their teams work together in a model way, the results are everything we could have hoped."

Robert Bell, Director of Product Market for Pathway Connectivity Solutions, said: "It's remarkable how easily our network, Pharos' control and SixEye's cloud have integrated to make an incredibly robust system that I can easily manage from my phone – anywhere. This combination of technologies has delivered a set of unique capabilities, that we know offers a wealth of benefits to The Falls and its many visitors."

Thomas Ladd, International Sales Director for Pharos Architectural Controls added: "Working on the Niagara Falls project has been fantastic. With hundreds of thousands of visitors each year, it is a real boost for the Pharos team to know that they have played an integral role in the lighting for such a visually spectacular tourist attraction."

The project has been a huge success, offering a wealth of new features to ensure improved control and design flexibility for The Falls. As such an important tourist attraction for both the US and Canada, The Falls need to have the most up-to-date, technologically advanced systems to deliver unparalleled visual effects for visitors.

Project Team:

Lighting Control System: Pharos Architectural Controls

Robert Bell of Pathway Connectivity: Network and SixEye integration

Jack Neil of SixEye: Cloud support

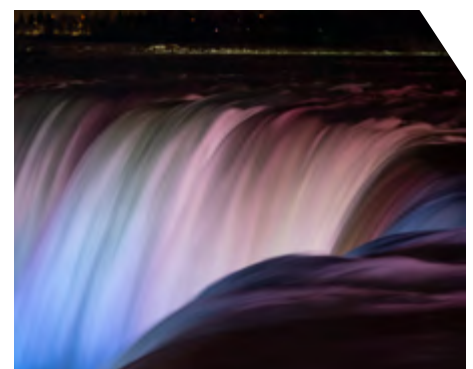
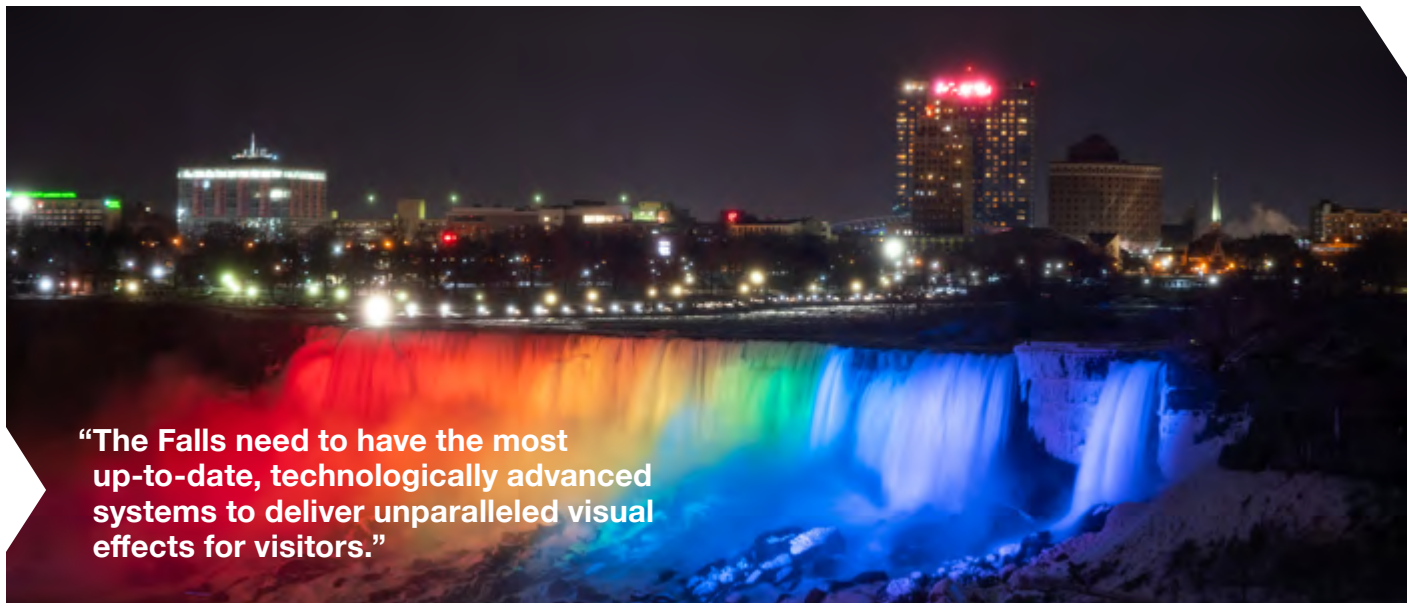
Scott Cain of Pharos: Touchscreen Designer
Linus MacDonald: Lighting Consultant for NFIB

Slobodan Marin: Programmer

Network: Pathway Connectivity VIA switches and Pathport Gateway

Backup: Pathway Connectivity Vignette

Photography: Niagara Falls Illumination Board



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.



THE SUPPORT ACT WELLBEING HELPLINE IS MADE POSSIBLE WITH THE SUPPORT OF:



Point Source Audio Supports Safe Miking for Live Open-Air Opera

Palm Beach Opera has brought joy to Florida's classical music fans with an innovative opera festival with nine days of performances at the iTHINK Financial Amphitheatre in West Palm Beach. The socially distanced event was the company's first outdoor, open-air festival which implemented a variety of measures to ensure the safety of performers, crew and audience members alike.

With the outdoor venue not providing the perfect acoustic environment expected at operatic performances, a sound reinforcement system was required to ensure the audience could get the full enjoyment of the event. Sound design for the event called on Point Source Audio EMBRACE microphones for every principal performer, allowing each to "self-mic" to observe COVID-19 protocols.

"Every principal got their own microphone," explains sound designer Paul Bevan, who has previously used EMBRACE to mic violinist Joshua Bell. "I was a little apprehensive because who would think a microphone sitting back on the ear is going to give you enough gain in what is basically an arena sized venue with a huge PA system. But I knew right from the first note I heard that we weren't going to have any problems. There was so much gain and it sounded so clear."

With the festival taking place during a pandemic, safety and hygiene elements were key to pulling off a successful production. "We needed to put into place protocols that we could all feel comfortable with," recalls Palm Beach Opera Director of Production, Jeff Bruckerhoff. "The big tenets were being able to be outdoors for everything and being able to space people properly based on what guidelines we were finding along the way."

The EMBRACE microphones played an important part in helping the company meet its COVID-19 protocols due to the ease with which the principal singers could self-mic. "The audio technician would just hand them the pack and the mic, and then they would run it and put it on, and you didn't have to worry about it being installed wrong," states Bruckerhoff.

"We showed them on the first day and after

that, they did it themselves," added Bevan. "And that these mics can be fully immersed in alcohol for cleaning is simply amazing."

A further factor to consider was the appearance of the microphone, with a small form-factor vital for the look of the performances. EMBRACE Microphones are engineered for concealing, but the mounting system keeps the mic placement consistent. This delivers the best of lightweight and low-profile lavaliers, combined with the consistent placement of earmounted microphones.

"I love this idea that no one can tell where the microphone is and how it gets to be so present," says Bevan. "I love how great they sound, but also that you can't see them, this has been a great application for them."

While reflecting upon the welcome return of live performance, Bruckerhoff shared the meticulous planning for the singers' "zone of influence" designed for the productions of *La Bohème*, *The Magic Flute* and *Pagliacci*. "They had to have 15 feet in front of them with no other people and 8 feet between them and another person. We had to lay out everybody in these different zones of 15' x 8' for the singers. These numbers are based on indoor work, not outdoor work, so effectively we doubled some of these requirements to ensure safety for everyone."

"Everybody was thrilled with all of it; the clarity of the mics, how it sounded, what we put up IMAG wise," commented Bruckerhoff. "People were asking when we were coming back and a number of board members said: 'Well you pulled that off, so I can't wait to see what you're going to pull off next!'"





> JOIN THE CX NETWORK

Join the biggest network of like minded people across Australia at cxnetwork.com.au and enter your details for FREE access to almost 3 decades of our magazines including CX, Connections and Channels Magazines going back to 1990!

> GET INTO PRINT

We are committed to print, and each month our paid subscribers get access to our glossy Magazine the old fashioned way - In the mail.

You can subscribe online at cxnetwork.com.au OR - fill in the form below and email to jason@vcscreative.com or mail to **VCS Creative Services Pty Ltd, PO Box 1045, Ascot Vale, VIC, 3032.**

PRINT SUBSCRIPTION ORDER FORM

Name _____
Email _____
Address 1 _____
Address 2 _____
Suburb _____
State _____
Postcode _____
Trading name _____
Phone _____

VISA MASTERCARD
Card number _____
Expiry date _____
CSV _____
Name on card _____
Card holder phone number _____
Card holder address _____
Tax invoice required? YES NO

PLEASE TICK ONE OPTION BELOW

Prices are in AUD.
Magazine's mailed to Australia only.

1 Year \$59 2 years \$99 3 years \$129

You are doing business with VCS Creative Services Pty Ltd, an Australian family owned company.



KISS 2020 Goodbye New Year's Eve Concert from Dubai

On New Year's Eve 2020/21, there was no doubt that everyone was ready to bid farewell to a very bad year. But one legendary rock band was prepared to KISS 2020 Goodbye in spectacular fashion – with a live Pay-Per-View concert from Atlantis, The Palm in Dubai.

In what's been called the biggest production in KISS's history, the 22-song set from the band's End of the Road show was performed on a 250-foot stage with the live audience at the Atlantis resort watching from their balconies and fans worldwide live streaming the concert on FITE. A large complement of Claypaky Mythos 2 and Scenius Unico fixtures from technical supplier PRG helped to illuminate the expansive venue.

The concert was designed by Sean Hackett (aka Motley) from the KISS production team. PRG was tasked with providing the A and B rigs to fill the stage and create the architectural lighting for Atlantis, The Palm that highlighted building features and set the scene for the mammoth show to come.

Lighting Designer Marcell Wahl of HOD Lighting lit the hotel's grand arch and eight turrets and washed the resort with colour. Martin Smit, who headed the lighting team, used 60 Claypaky Scenius Unicos to frame

and project artwork onto the building. He also placed Unicos in the swimming pool in front of the stage to additionally wash the hotel.

"Lighting the hotel was always going to be a challenge with full guest attendance, very limited space to place fixtures and palm trees in the line of sight," says Wahl. "We needed the best fixture to give us multiple options to achieve our final goal."

Wahl and his team worked through a number of designs and scenarios and selected the one that gave the camera team the best concert perspective and area shots captured by drones, while allowing hotel guests to have the best view of the show. Ultimately, this meant that some of the fixtures ended up in the pool on scaffold structures to reach the height required.

The Unicos were selected for their flexibility and feature set. "They have great optics in the lens and their shuttering capabilities were key," Wahl explains. "We needed to use

blades to shutter the lights so they did not spill into guests' rooms and guests did not have light in their eyes while viewing the show. We also needed a fixture that could cover a great distance and still have high output since the lighting towers closest to the hotel were more than 80 metres away. Delivering great gobos and colour over a big distance were driving factors in choosing the Unicos."

For the concert itself 50 Mythos 2 were mounted on the upstage vertical truss. "The stage had to be lit for broadcast and for the audience on their balconies 200 metres away," says Wahl.

The Mythos were specified by Lighting Designer Sean Hackett to deliver just that. "He wanted a fixture with a solid beam, which could be used to wash the stage with a breakout gobo from the back creating more depth in the stage and providing more effects for certain songs," Wahl explains. "The units performed very well. We were able to have a wide variety of options and effects that added a bit more to the final show product."

Company Profile:

Claypaky is part of the multinational company Osram and a worldwide reference brand in the professional lighting industry. Claypaky lights are used in top productions in the theatre, television, live events, the fashion world, fairs and exhibitions, and are installed in the best clubs, bars, theme parks, shops, conference rooms and architectural environments.

www.claypaky.com

THE MIX MINUS

by Simon Byrne

Mix Minus is a simple technique for controlling sound loops in audio networks across multiple venues. As live event professionals, we never really had to be across it because it was really only an issue in broadcast.

But then we started streaming and doing multi-venue events, and things changed.

Here is a typical scenario:

Two people are on stage at a conference talking on separate microphones into a house PA system. There is a third person participating in the conference over an old-school telephone. The conference is in front of a large audience, so the two microphones



Event Streaming Professionals based in Canberra, and the Cloud

- ▶ Full service streaming or work within your team.
- ▶ Birddog PTZ cameras or fully manned
- ▶ vMix on premises or in the cloud.
- ▶ Redundant system architectures
- ▶ LiveU Solo bonded encoding
- ▶ Kiloview SRT encoders
- ▶ Full service vision, audio and lighting
- ▶ Australian hosted Content Delivery Network

*Skills and experience
to make it happen.*

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

streamout.net.au



are mixed together and played over the PA system along with the phone participant. All three people are heard in the room.

What audio signal do you send back to the phone participant?

If you send the same PA mix of all three people, you would complete a circle of audio from the caller, to the PA system's mixer back to the caller. This is a source of echo for the caller because of the latency across the network.

The solution is to create a special mix to send to the phone link. This would be a "Mix" of the two microphones, "Minus" the phone participant. Hence, a Mix Minus

How do you do it? With auxiliary mixes or "Aux Send". Aux sends are the separate mix outputs on most live sound and recording mixers. The aux sends on a mixer work independently of the main mix output, and give you the ability to route multiple input channels to a single output independently, minus the channels you don't want to send back to the caller, i.e. themselves.

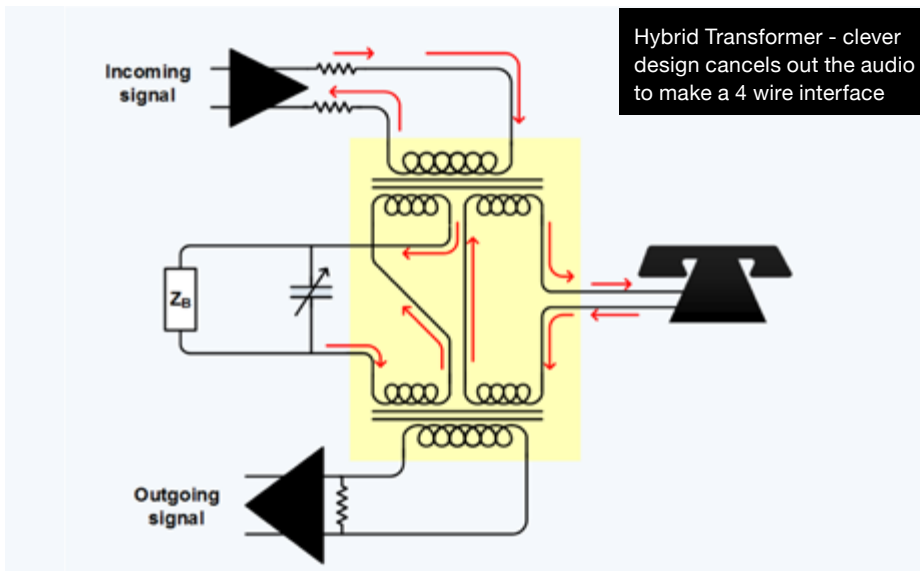
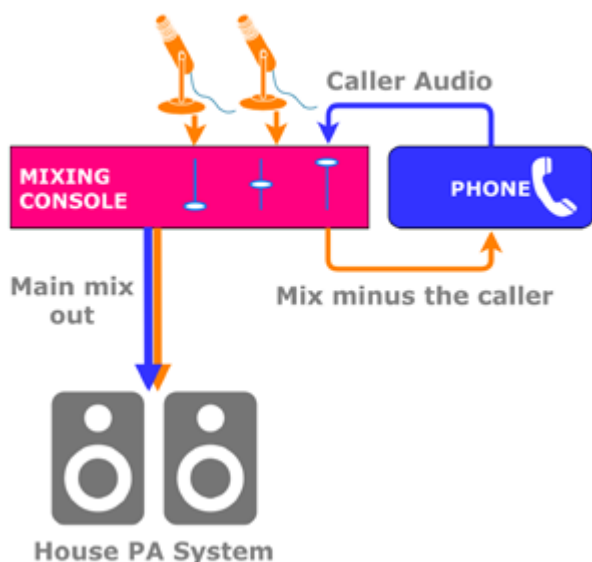
An added complication is that you don't want the remote caller hearing themselves coming back from the PA system's speakers bleeding back into the microphones of the people on stage. You can do a couple of things to mitigate this.

Firstly, put in-ear monitors on the presenters on stage. This will allow for much less PA level on stage to bleed back into the presenter's microphones which could find its way back into the return feed.

Also, automixer plugins are a fantastic tool for stopping the PA bleed getting back into the remote feed. This is because if the remote person is speaking, by definition the automixer will attenuate the microphones that are on stage, which breaks the loop.

Now of course all of this applies to the remote caller's end as well. We don't want our local

Classic Mix Minus Arrangement



audio coming back to us via the remote caller's microphone, so they too have to break the loop on their end.

What if you had four remote callers? Would you need four separate Mix Minus'? Yes, because in order for each caller to hear the other callers, but not have themselves looping back, each caller needs their own Mix Minus.

Another complication is if you are trying to do a Mix Minus into a party line. Years ago, both ends of a phone conversation would be on a single pair cable, commonly known as a Party Line or "2 wire". As both ends of the conversation are on that pair, it is impossible to send back a Mix Minus because by definition, the incoming audio is on the same pair as the outgoing audio. So how do you send outgoing audio without it flooding back with your incoming audio? You needed a way to split them out into 4 wire where there is a separate path for each end of the conversation and that was usually done using hybrid transformers.

Hybrid transformers are a super clever transformer design that has five windings. On the phone side you have a single winding that takes the incoming 2 wire. On the secondary side there are four windings, two of which are wound out of phase.

Now stay with me... the incoming signal induces a voltage on the "balancing network" of the other four windings. The outgoing signal is derived by subtracting the two because it is out of phase, which cancels the incoming signal from the outgoing signal.

When we send some audio from our local source on the other pair, the opposite

occurs which cancels the outgoing signal from the incoming signal.

It was very clever technology but even the best transformers were a long way from perfect and you could only get about 30 dB separation. Nowadays this is done using modern active electronics. You know them as a 4 wire interface and their separation is greater.

Moving forward, many events are now hybrid events where remote contributors participate using something like Zoom, Skype or Microsoft Teams. The same Mix Minus rules apply. Whilst those apps do stop your audio feed coming back, it is clumsy and you do not want to send the incoming caller's audio back to them irrespective of whether or not their technology has echo cancellation built in.

But you also need them to practice proper Mix Minus techniques too. I do a lot of virtual events and many presenters tell me that they don't need to use headphones or earbuds and "it is okay".

I disagree. We need better than "okay". If the remote caller is not breaking the acoustic loop, they are relying on the echo cancelling technology in their app. This will always degrade the overall quality of audio and will be a little "choppier" as you can hear a gate kicking in and out. The problem is worse if several remote callers do not use headphones or earbuds, as the problems multiplies. If they use headphones or earbuds, you don't use echo cancellation, and the sound is much more natural.

By the way, watch out when remote presenters use Apple AirPods. Quite often they'll pair them with their laptop which works fine until their phone tries to pair with the AirPods mid presentation. Suddenly their microphone no longer works, and the remote presenter cannot hear the return feed either. It happens quite often.

Mix Minus is actually quite simple when you break it down. Your goal is to send the remote caller everything MINUS their own feed, including the spill from the PA system getting back to them. That is it!

ATEN UC9020 STREAMLIVE HD



by Simon Byrne

Live streaming has certainly become a normal part of our lives. However, to put together even a simple streaming rig usually takes several pieces of gear, and some skill. The ATEN UC9020 is designed to deal with this simple requirement, and it does it well.

ATEN UC9020 is what I'll call a 2.5 HDMI input (bear with me, it will make sense soon), scene based vision mixer with layers and streaming appliance. In order to use it, you also need a recent model iPad. Android devices are not supported.

The iPad which is connected using a Lightning adaptor to USB C, and in turn to USB A cable, is your interface to some very powerful features as well as your Multiview which is not full frame rate. It refreshes at about twelve frames a second in the preview and program windows, and less in the scene inputs.

HDMI In 1 will accept a 4K signal, but will scale it back down to 1080p for streaming and recording. Input 1 also features a loop through.

HDMI In 2, is another two inputs...kind of. The two HDMI plugs (labelled A and B) obviously feed into a single scaler which leads to limitations. In particular, you can only have one of the two inputs to line at a time, and I also noticed when switching between the two inputs within HDMI In 2, that the image briefly freezes whilst the scaler syncs with the new signal.

Hence why I call this a 2.5 input switcher. Not really three inputs, but definitely more useful than two.

Where the ATEN UC9020 really shines is with the innovative use of scenes. Rather than select inputs when switching, you select from eight pre-built scenes.

Each scene is built using the iPad and is multilayered. You have a background which

might be one of your HDMI inputs, split screen, or perhaps both. Using the iPad, you have full control over the cropping and sizing of assets on the background layer.

Then then there is a layer above where you place your overlays. Once again, you have full control over the sizing and cropping of assets which you bring in via the Photos app on the iPad. You can also add text on this layer and as you expect, you have drag and drop control of the sizing, colours and so on. For simple webcasts, I think the scene approach is the right way to go.

Once your scenes are set up, you are ready to stream and record. The UC9020 has encoders to stream to two destinations at up to 1080p30, as well as record on external USB storage (H.264 Mp4). By pressing the "Go Live" button you both stream and record. There is no separate record button, which I like. I think all of us are guilty of forgetting to hit record in the heat of going live, so to do it automatically is a win.

Another feature I really like is the "Pause" button. When pressed, it mutes the audio output and replaces the program output with a graphic of your choice, but keeps the stream connection up. This is an easy way to establish your stream output prior to going live without tying up one of your scenes.



Both stream and record quality are excellent. Consistent with the simple approach, you have limited control over the bitrate, resolution and frame rate, but no control over the more obscure stream settings.

In terms of audio, embedded audio comes with the HDMI inputs. As well as these, there is a microphone input on 6.5mm jack, and stereo line input on RCAs. The microphone preamp does have gain adjustment but I found it to be a little noisy. The stereo line input does not have a gain adjustment and the mixer has no equalisation settings. The audio mixer does however have a simple compressor on the output.

The ATEN OnAir iPad app is easy to use and has three main pages. The first is your Multiview, and this is the page where you can edit your eight scenes. The second is the audio mixer which has virtual faders for levels and helpful input thumbnails above each fader. However, most of the audio controls are also available on the UC9020 itself. The third page is for setting your stream, record, and network settings.

The build quality feels solid, and the buttons are nice. The main buttons are not soft plastic, but rather nice quality hard plastic, and illuminated, which adds to the overall professional feel. The case is designed to seat the iPad upright, but you can hold the iPad whilst you are working with it as well. The UC9020 has an internal power supply which I much prefer to yet another wall wart.

The user manual was a pleasant surprise. I'm used to poor English in user manuals, but this was not the case with the UC9020. Easy to read and all my questions were answered.

Where would you use the UC9020? It is clearly

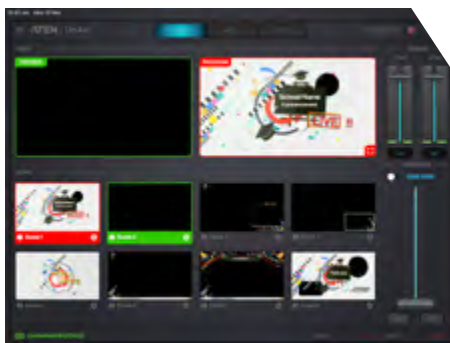
designed for simple streaming with ease of use being the primary consideration. The scene buttons are a unique approach which delivers complex layouts with ease. I can see it being ideal for church streaming or video bloggers who want a simple to use system, that works reliably with no surprises. The list price is \$1,489 inc GST.

Product Info: www.aten.com

Distributor Australia and New Zealand: www.aten.com



Mixer Page



Multiview Page

The Specs

Video Input: 1 x 4K HDMI Type-A Female (up to 2160p60, unencrypted), 2 x HDMI Type-A Female (up to 1080p60, switcher, unencrypted)

Video Output: 1 x 4K Loop-Thru HDMI Type-A Female (up to 2160p60, unencrypted), 1 x PGM HDMI Type-A Female (up to 1080p60, unencrypted)

Video Sampling: 4:2:2 8-bit

Colour Space: 4:2:2 YUV

Video Resolution HDMI 1 Input: VGA(640x480@60), 480p60/50/30/25, SVGA(800x600@60), XGA(1024x768@60), 720p60/50/30/25, SXGA(1280x1024@60), WXGA+(1440x900@60), UXGA(1600x1200@60 RB), WUXGA+(1680x1050@60), 1080p60/50/30/25, 2160p60/50/30/25

Video Resolution HDMI 2A/2B Input: VGA(640x480@60), 480p60/50/30/25, SVGA(800x600@60), XGA(1024x768@60), 720p60/50/30/25, SXGA(1280x1024@60), WXGA+(1440x900@60), UXGA(1600x1200@60 RB), 1080p60/50/30/25

SRC/PGM HDMI Output: 480p60/50/30/25, 576p60/50/30/25, 720p60/50/30/25, 1080p60/50/30/25

HDMI Loop-Through Output: VGA(640x480@60), 480p60/50/30/25, SVGA(800x600@60), XGA(1024x768@60), 720p60/50/30/25, SXGA(1280x1024@60), WXGA+(1440x900@60), UXGA(1600x1200@60 RB), WUXGA+(1680x1050@60), 1080p60/50/30/25, 2160p60/50/30/25

Audio Inputs: HDMI captured inputs (stereo), 1 x Mic input, 1/4" TRS jack (dual mono), 1 x Line input, RCA jack, signal level: -10 dBV

Audio Outputs: HDMI outputs (stereo), 1x 1/8" TRS jack (stereo)

Network Protocol: Dual-stream encoder supports direct live streaming to CDN server over Ethernet using Real Time Messaging Protocol (RTMP/RTMPS)

Video Encoding: H.264, Bit rate: 512Kbps~10Mbps, Colour format: YUV420, Resolution 1080p30/25, 720p60/50/30/25, 480p60/50/30/25

Audio Encoding: AAC, Sampling Rate: 48kHz, Bit rate: 128kbps

Recording Storage: Max. video resolution: 1080p30/25, File format: MP4

Support media: USB 3.x compatible mobile drive (HDD / SSD) or flash drive, at least 32GB of free space

ENTTEC ODE POE MK2

by Jimmy Den-Ouden



ENTTEC is quite a well-established company, with products like their DMX replay units having pretty decent heritage. I'm sure I remember playing with moving lights operated from these units at my first ENTTECH show as a young fellow.

The company has since evolved from what I call the “simple things done well” mantra of the early days to produce some pretty complicated and clever bits of kit, predominantly in the LED control and pixel mapping world. Huge pixel mapping engines and the like, LED drivers, and all sorts of other stuff. So it's nice to see they haven't forgotten their roots. The ODE PoE Mk2 is a simple thing, done really well.

Let's have some background. Years ago I bought (and have since subsequently lost) one of the ENTTEC Open DMX USB widgets. It's a great little box and an amazingly affordable way for anyone of modest means (read students and magazine writers) to get a physical DMX interface attached to their computer. My friend uses one when he borrows my ancient Mac 300s, and he loves it.

But it's not without its drawbacks – the obvious one is compatibility. The short story is that not every control manufacturer wants you to be able to use their software with a

\$75 (ex GST) dongle, so it doesn't work with everything. To use it with some software, you have to setup the device, then use some software to create a network loop back into the USB device on your localhost and then convert something and do some other stuff and I lost all interest at this point because it became too hard and made my head hurt. Then, when you unplug the USB or reboot the computer the whole setup changes and you have to do this setup all over again! No.

I'm generally impatient, and because of this I want equipment to work the same way every time I plug it in. That's why for me the ODE PoE MK2 is a better choice than its USB counterpart.

Like every ENTTEC box ever, this one is cute. The form factor is sensible, the case is “the right level” of solid (not quite like a Radial DI, but also nowhere near as likely to wind up under a bass amp on stage). There's a pair of 5 pin XLRs on one end and an etherCON connector and some indicator LEDs on the other end. There's also a DC power supply

input so if you find yourself with no PoE you can pinch the guitarist's pedal board power supply and you're good to go. ENTTEC have resisted the common temptation to use 3 pin XLR for DMX, which is good because it stops the lighting department using mic cables to link up their lights. I also like the etherCON port; it lends the product a feeling of real quality.

The metal case has an optional truss mount kit available, so it's easy to run Ethernet up to your truss then put one of these little tackers on each stick. And why wouldn't you? Cat6 is cheaper than DMX cable, easier to field terminate, and often already exists in house! Basic PoE data switches can take the place of DMX splitters at lower cost and with greater functionality. How many universes would you like?

I digress though. Let's talk setup. Plug the ODE PoE Mk2 into an Ethernet switch. Get your computer on to the same network somehow (wired or wireless connection, it doesn't matter). Plug your console into the same network also. Run the ENTTEC NMU utility (on Mac that's a 2.8Mb download which lets you configure a bunch of their products without needing any IP setup), and press Discovery. The ODE will pop up in a list, then you can click Configure, which takes you to a web browser with the ODE interface. The unit supports DHCP or static IP network addressing and sACN, Art-Net (including RDM), and ESP Protocols. Choose your protocol then your universe number and hit

ROAD TEST

save. That's it. Simple, fast, efficient. My exact favourite kind of product.

As well as outputting DMX, you can also change the port mode and use the ODE PoE Mk2 to capture DMX into compatible software. Again, this is enabled through the web interface, as is the option to enable HTP or LTP merging of two DMX universes. Importantly, the NMU software can find the ODE unit even if you foul up the whole network configuration.

My one very petty grievance is the status LEDs - I do think they could have used brighter ones. Really though, once the unit is on, you'll probably never even look at the indicators (I think they offer some decent diagnostic info, which I didn't need because everything just worked first go). At least you won't see them blinking away in the rig!

I pushed a firmware update into the unit - it was a quick download from the ENTTEC site, and a quick install into the unit. In fact, it worked so easily I decided to push my luck and see if it worked with some unsupported software, since that's what I happened to have on my PC at the time I did the review. I dutifully fired up MA dot2 onPC and told it to output to sACN. I matched this up on the ODE and the attached fixtures jumped to their home positions, and everything worked. And that's not even using a supported config! Here's to brand agnostic control protocols.

I unplugged and re-plugged the thing a few times and importantly it came back up to the same configuration I'd chosen each time. I like that the interface is pretty snappy and responsive (I've often seen inferior interfaces on much more expensive network enabled devices). The ODE PoE Mk2 is Australian made, it's well priced and it does exactly what it says on the box. I think it's great.

Table of compatible software

- Art-Net Controller Android
- ArtNetDmxRemote iOS (iPhone/iPad)
- Aurora DMX Android
- Chameleon Mac OSX
- Cue Player Lighting Windows
- DAZL Windows
- Freestyler Windows
- Jinx! LED Matrix Control Windows
- LXConsole Mac OSX
- LightFactory Windows
- LightForge Windows
- LightJams Windows
- Lightkey Mac OSX
- Luminair iOS (iPhone/iPad)
- MadMapper Mac OSX / Windows
- Millumin Mac OSX
- QLC + Win / Mac / Linux
- Qlab 4 Mac OSX
- Run The Show iOS (iPhone/iPad)
- TouchDesigner Windows
- Vibrio iOS (iPhone/iPad)
- Vista V3 by ChromaQ (Mac OSX / Windows)
- VenueMagic Windows
- Vuo Mac OSX

Product Info: www.enttec.com.au

Distributor Australia and New Zealand: www.enttec.com.au

“It works the same way every time you plug it in, and I love that.”



The Interface

The Specs

- PoE (802.3af)
- Input Voltage: 7.5V to 24V DC
- Max. Power Draw: 6W
- Max. Current Draw: 800mA
- Output Type: DMX or Network
- Max Output Channels: 1 Universe (512ch)
- Max. Merging Sources: 2 from separate IP addresses
- Supported Protocols: ArtNet, sACN, DMX512A, RDM
- Connectors: RJ45, etherCON, Male XLR5, Female XLR5, DC Jack

((bssound))

BAND PA SYSTEMS, VOCAL PA SYSTEMS, LIGHTS

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

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

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

Instead of spending hours and days, opening cases and bar code scanning, before you know what is missing

Spend minutes! - Reclaim missing assets - Save money!

Properly configured **RFID**, the right **software**, the right **tags**, the right **team!**

RentalPoint SOFTWARE has the **expertise!**

Watch our video now!

www.rentp.com/RFID | Sales@rentp.com

CX NEWS

Get the latest industry news, views, and jobs direct to your email every Wednesday.

Register at cxnetwork.com.au



I WANT MY, I WANT MY MAC G3

(to the tune of Money for Nothing, Dire Straits)

by Duncan Fry

I had to go down to my local computer technician's shop the other day to get my home computer checked out. It had been running erratically, and while I could have probably sat down and spent a few hours running tests, cleaning and tweaking it myself, it's much easier to give it to someone who knows exactly what they're doing and can get it right first time.

He's only just around the corner from work, charges a fair price, very knowledgeable, and always does a good job. Plus, as the old saying goes, 'Why keep a dog and bark yourself?' Speaking of dogs, too, he's also a fellow Whippet owner and is quite happy for me to bring Charlie the Wonder Whippet with me, and lets him roam around the shop looking after other customers and seeing if they've got a pie in their pocket that might need some servicing!

But I digress. Despite being a longtime PC user, I've always liked the look of the old Mac G3 series computers. They always struck me as a classic piece of industrial design, so my personal machine is the outer shell of a Bondi Blue one, with the internals of a fairly up-to-date Intel i9 PC inside.

Unlike my mechanic, who always greets me when I come in with car trouble saying "What's wrong with this piece of tish now?" Mr PC Fixit cheerfully asks "Ah, Mr Fry -

trouble with the FrankenMac? Is it time to buy a real one now?" Both of them will be thoroughly investigating the credit limit on my card anyway, so I suppose the end result is the same!

He whisked it out the back and gave it to one of the 'worker drones from sector 7', (Thank you, Smithers) who plugged it up and set a diagnostic test running, while the dog and I perused the contents of the bargain area of the shop. This was an area over in the corner with a haphazard stack of old PCs, iMacs and Mac desktop machines piled up. PowerMac G3, G4, G5 (the latter a computer so heavy that it should have come with a lifetime voucher for a team of Olympic weightlifters). I remembered looking around to buy one of those for daughter Fifi Trixiebelles when she started her graphic design degree at uni. One of the online ads selling one said 'Can't deliver it but I have access to a fork lift if you need to move it!' A MacBook was a lot better investment for Fifi's back if nothing else!

But back to the shop. I can never resist poking around in a pile of old stuff though. "What's wrong with all these?" I asked, pointing to half a dozen G3 and G4s like

mine. And like mine, all but one had cracked and broken handles. All except a pale grey G4, with an unmarked body and handles in perfect condition.

"Too old," he replied, "too slow, can't install current programs or update the operating systems; no-one wants them. They're obsolete now. Do you want one? You could build yourself a newer FrankenMac" "How much?," I asked. "I really only want the handles."

"You can have it for nothing - just take it. I'll just take the hard drive out and then you can take it now. Hold on," and he dropped the side lid, put his hand inside, went 'click-click' with his fingers, and came out with a hard drive in his hand.

"See you tomorrow for your blue one - come in about 10 o'clock."

When I got the G4 back to work, I opened it up and had a good look inside. When I gutted the inside of my original G3, it was pretty neatly put together, but this one was built like a watch inside, and a true paradigm shift in computer manufacturing. I've put together a lot of PCs in my computer life, but nothing like this. Everything just fitted together as if it been designed as a single piece. An enormous amount of thought had gone into keeping electrical noise from getting either in or out of it, and stopping physical noise - fans, hard drives, CD ROMs, etc. from getting out as well.

The little tunnel that carried the air away from the CPU heatsink was made of a soft plastic, (not hard like the one inside my PC, which only served to amplify any noise) and coated with a soft velvety fur so it wouldn't pick up any internal ambient noise either. The little speaker on the front of the G4 which handled system sounds also had a rear sealed chamber behind it, increasing the midrange efficiency, and also shielding the internal circuitry from picking up any electrical noise spraying out from the speaker magnet.

The amount of care put into noise suppression was truly obsessive. The groove all the way around the computer, where the steel fold-down lid touched the steel of the chassis had a long foam strip carefully glued into it. And not just ordinary rubber foam - this had woven steel thread embedded in the foam, so it electrically earthed as well as acoustically.

Why was I so interested in this piece of 'old modern' chunk of industrial design and engineering? After all, I'm not a Mac person; I'm not keen on their operating system, they are a very controlling company, and their stuff is/was very expensive. This G4 was a top-of-the-line model and probably cost the best part of five grand, planned obsolescence thrown in for free!

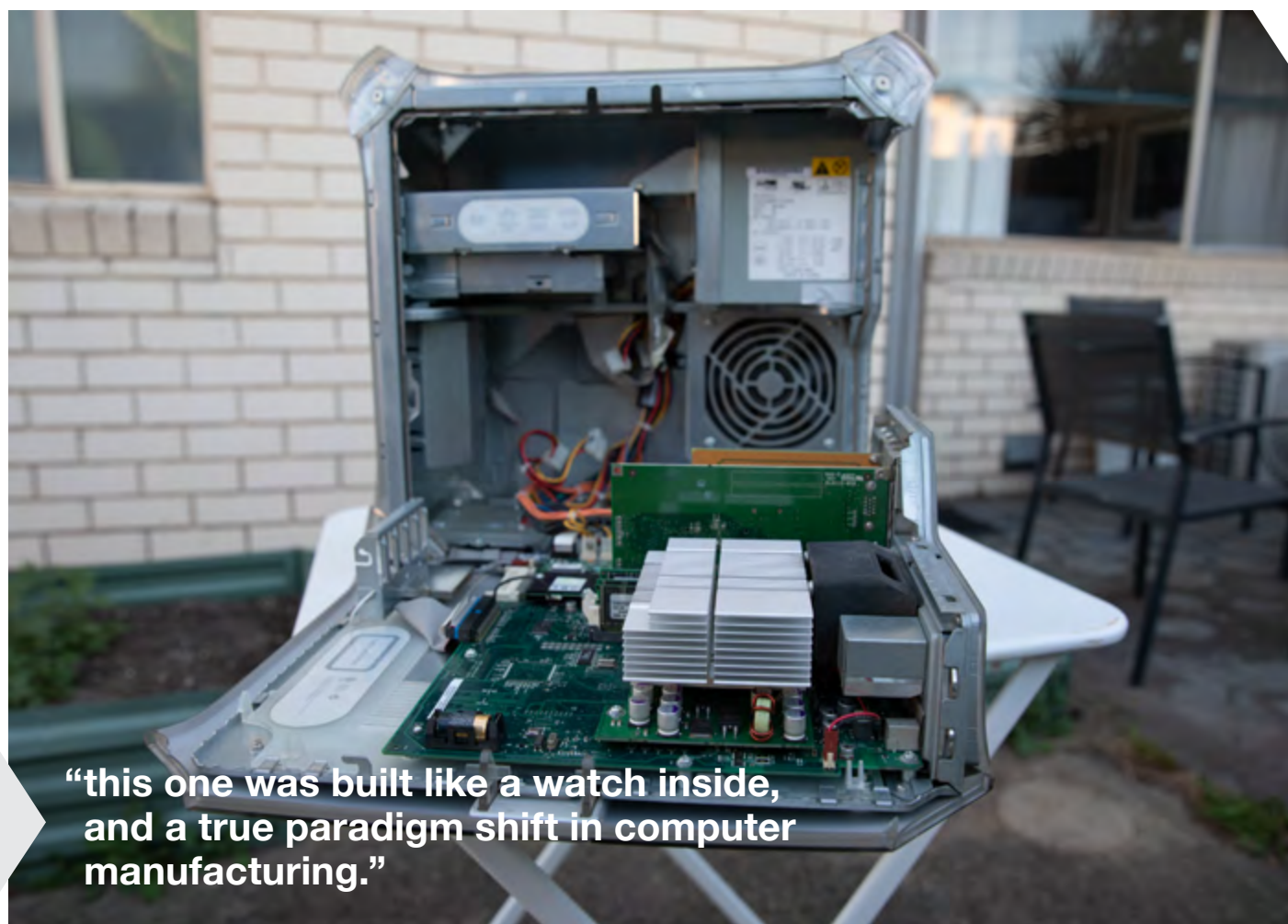
But all this state-of-the-art knowledge and expertise was being thrown away after 20 years, which is a long lifetime for anything digital.

When did you last throw away a piece of analog pro audio equipment? Judging by the endless stream of 'classic' audio equipment up for auction on eBay, no one does. You sell it to someone else when you don't need it any more, it becomes their 'new' piece of equipment, then they on-sell it and the cycle continues.

Other people just hang on to what they've got and keep using and fixing it when it stops. We have customers at ARX whose children's bands are using the sound systems their parents bought thirty years ago! No-one throws any of it away. And why would you? With care, a little TLC and the occasional re-cone, it can sound just as good for another thirty years.

Sadly digital equipment doesn't have that type of product life. Once a new model comes out, the previous one is just so much landfill within six to 12 months. Unless you want to pay the price of a new car, memory chips for older digital delays and reverbs might just as well be made of that well-known compound 'unobtainium'.

But you can always buy (or make) a new loop of tape for your old Space Echo!



“this one was built like a watch inside, and a true paradigm shift in computer manufacturing.”

aceta

2021 Strategic Planning Day Agenda

To produce a comprehensive and prioritised action plan based on sustainability and development well into the future.

1. Mental Health
2. Protection
3. Education
4. Communication
5. Cohesion

ACHIEVED



ACETA - Your industry, working for you.

For more information or to become a member, please visit www.aceta.org.au

LED DISPLAY SYSTEMS FOR THE MOST DEMANDING ENVIRONMENTS

FINE PITCH



DIGITAL WALLPAPER

Flagship ultra-thin, ultra-high resolution LED displays

0.9 – 3.1mm
pixel pitch

Rapid installation
system

Easy front
service access

FILM / TV



DB VIRTUAL STUDIO SERIES

The LED screen that looks great on camera!

Ultimate
image quality

Latest Brompton
processing

Ultra-low
SCAN rate

RENTAL



AR SERIES

Advanced LED displays for all rental applications

Seamless lock in
system

Quick & easy
setup

Hot swappable
modules

PORTABLE



HD DIGIBOARD

Deliver superb visual performance anywhere, anytime!

Native 2K & 4K
resolution

Sleek form factor
& cable-free design

Great flexibility
& portability

LEADERS IN LED SCREENS & DIGITAL DISPLAYS