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- / TAG Launches Nakama Arts

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- / Jenny Barrett covers NZ
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- / Brian Coleman: The Gaffa Tapes
- / Tech Talk

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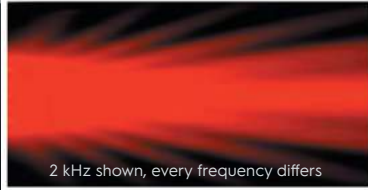
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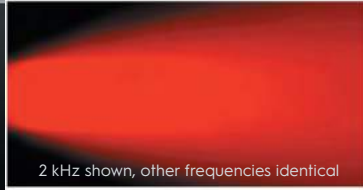
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Chris Hamer-Smith



# TAG LAUNCHES NAKAMA ARTS

**Nakama Arts is a new organisation that seeks to assist young creatives who might otherwise not have opportunity. It is already working with a very diverse group and helping them develop their musical talent and navigate through the music business.**

"Nakama is a Japanese word that refers to a friend or teammate who collaborates, shares ideas, and helps, and that's exactly what we're trying to do," explains Chris Hamer-Smith, who heads the project. "Typically, we are assisting kids with some level of disability or challenged family or community backgrounds and we'll be helping them find their feet in music creation and then developing that talent through recording and releasing their music."

Chris is no stranger to the music industry or social projects. For over fifteen years he's worked as a producer, recording artist, DJ and youth mentor. He's produced two ARIA nominated albums and has recorded, mixed and remixed numerous acts from around the

globe. In addition, he has also been heavily involved in community-based projects, working extensively in facilitating and mentoring youth music programs.

Fully funded by distributor Technical Audio Group, Nakama Arts consolidates under one banner the social projects Chris was personally undertaking, other 'TAG Cares' projects, and outreach to other community organisations.

For example, a chance request in early February led Chris and local artist Lorenz Prichard aka P.Smurf to assist a young rapper suffering deep anxiety issues. "By assisting him to develop his musical talent we've been able to help him find new confidence and purpose,"

illustrates Chris. "He's got some real talent! We started with online sessions but now he's opening up and confident to travel to record in the studio."

Chris also remixed several of the Musgrave Band tracks that TAG Cares previously recorded in the South Australian APY Lands. "We added a collab with a local Sydney rapper," continues Chris. "The band were super excited about it and a five track EP has now been released and is already playing on Triple J and 2SER! It's an entrée to us revisiting Amata to record more music and open doors to facilitate music collabs with Aboriginal and Torres Strait Islander musicians back here on the East Coast."

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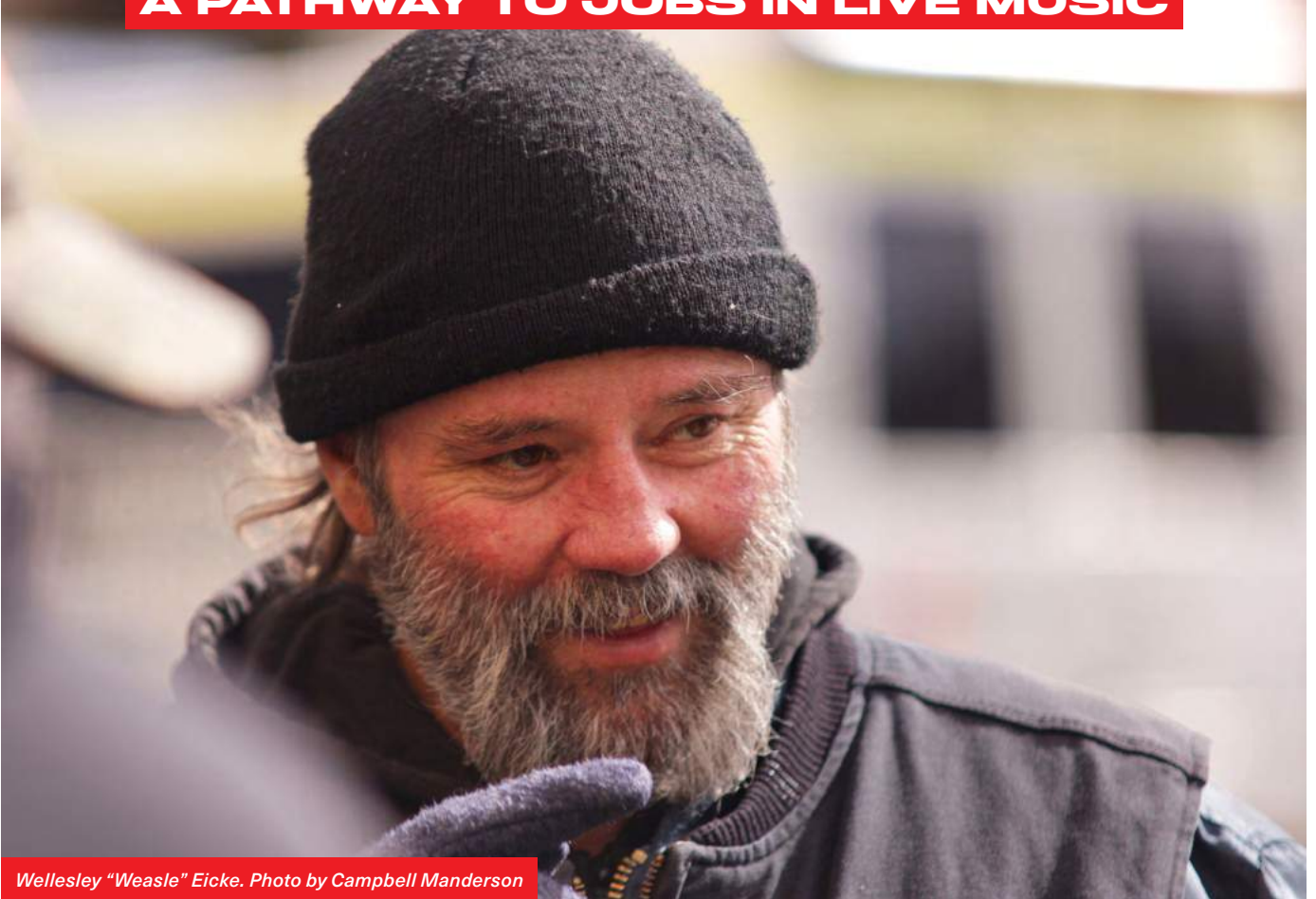
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# THE WEASLE EICKE SCHOLARSHIP

**A PATHWAY TO JOBS IN LIVE MUSIC**



Wellesley "Weasle" Eicke. Photo by Campbell Manderson

**Victorian Minister for Creative Industries, Danny Pearson, has announced a \$190,080 grant to CrewCare to roll out their A Pathway to Jobs in Live Music: The Weasle Eicke Scholarship initiative.**

CrewCare wish to acknowledge and thank the Victorian Government for their ongoing commitment to the many businesses and live music workers who contribute so much to the Victorian gig economy.

The scholarship is named in honour of a beloved industry leader and veteran Wellesley "Weasle" Eicke who prematurely left us in 2021.

Weasle was an accomplished lighting operator

and technician who committed his career to lead Australia's longest serving crewing company, Gig Power.

His work ethic was outstanding and the standards he expected of his staff were the same. He led from the front. Often when running crews of 100 casuals, he could still be found teaching a newcomer how to roll a multicore into a road case or the best way to pack a truck. He was a true champion of bringing all people along for the ride.

He worked with literally thousands of people over the years, his enthusiasm and guidance helping them on their path in the industry.

This program is an embodiment of everything Weasle stood for and what he displayed in his professional life. The scholarship is a fitting tribute to an industry great who was taken too young.

## The Scholarship

A Pathway to Jobs in Live Music: The Weasle Eicke Scholarship is a foundation initiative of CrewCare and will be delivered in partnership with RMIT University and supported by Australia's leading production providers by assisting with facilitating training and job opportunities.

The program is intended to provide a fast-tracked pathway for tertiary students studying RMIT live production courses, and unskilled labourers from both regional and metro areas who are active within the industry working in casual positions

This is an equal opportunity program that is designed to encourage and provide opportunities for a diverse range of people in creative industries. The program will elevate



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these students and workers to fill existing job vacancies with these leading production suppliers.

"Production staff are the unsung heroes of our music industry and without them live shows simply wouldn't happen," says Danny Pearson, Minister for Creative Industries. "This grant is about supporting the people that deliver the gigs Victorians love. We're delivering the essential training and support required to ensure the next generation of production crew are ready to support the live music industry, while providing established roadies with a gateway to return to work."

"A Pathway to Jobs in Live Music: The Weasle Eicke Scholarship will advance workers and students in Live Music to direct employment opportunities while honouring a much-loved industry leader, says Andrew McKinnon, CrewCare Foundation Director. "CrewCare is

pleased to have the Victorian Government's support as we work to address the critical skill shortage the live music workforce faces as it rebuilds to operate at full capacity."

### An industry that needs immediate help to rebuild

The industry has been hit hard by the 'great resignation' with many highly skilled and experienced professionals being forced into other fields of work to support their families. It has exposed an immediate and serious shortage of skilled workers.

The live music industry's workforce has been largely wiped out during the COVID pandemic. As we reform our resources to meet the pent-up demand for events this summer, the lack of skilled and experienced technicians is painfully evident and is proving that our capacity to

deliver world-class events is severely at risk. Without this skilled personnel, the show simply does not go on.

The skills shortage has hit the live music industry hard. The lack of retention of a high level of skilled workers is being acutely recognised.

"The opportunity to interact with the industry early in their careers is a major benefit for the students of Live and Sound Production at RMIT," says Deb Hatton, Trainer and Assessor at RMIT. "The program will allow them to reinforce and extend their skills and build confidence, and gain direct access to employment opportunities"



# CMI MUSIC & AUDIO SOLD

## MAJOR NEW FORCE CREATED

Fiona Brown's Pro Audio, AV, and MI acquisitions continue. By Jason Allen.

Fiona Brown, co-founder and Non-Executive Director of Dicker Data (ASX: DDR), announced Friday 29 April her purchase of CMI Music & Audio Pty Ltd, Australian distributors of the Harman stable, Adamson, Fohhn, and a broad portfolio of MI brands. This acquisition comes on the heels of Fiona buying Australis Music Group in November 2021.

Trevor Morrow, current CEO of Australis, will act as Managing Director of both Australis and CMI following the deal, though both companies are keen to stress that they will continue to operate as separate companies on a 'business as usual' basis. CMI's headquarters will remain at the same location in Melbourne. The combined group will leverage back-end efficiencies in logistics and IT, drawing on Australis & Fiona's tech-savvy and long experience in distribution.

To assist with a smooth transition, CMI's CEO and Managing Director Peter Trojkovic will remain with the company on a full-time basis for the first three months, then at an 'as required' capacity for the remainder of the following year. CMI Music & Audio Pty Ltd remains as the trading entity with the same financial details (bank accounts etc.), meaning

dealing with the company will remain a seamless experience for all current customers.

The combined entity is set to become a major force in the Australian Audio, AV, and MI landscape. It's part of a consolidation in AV that is already occurring globally, where multiple competing distributors held by the same parent company are common.

For example, Canada's Exertis JAM, ultimately owned by Ireland's DCC, consists of 12 divisions, multiple competing distributors, and five North American warehouses, making them the number one Pro Audio and MI distributor in the region. DCC distributes more than 500 brands across Pro Audio, Commercial Audio, MI, and Consumer Electronics, via more than 10,000 dealers in 62 countries.

Peter sees the combined ownership of CMI and Australis and the concurrent increase in resources as a huge accelerant to their expansion. "Both CMI and Australis will strive to continually improve their businesses," states Peter. "The only difference is now both companies will be resourced to do this at a faster pace. Our objectives are to drive growth, develop staff, expand product portfolios, and

grow market share faster and more effectively. Both companies have specialist staff and sales professionals that know their product. All of our suppliers know they'll be dealing with the same teams and are on-board. The improved dealer support and back-end efficiencies mean we can get costs down and be more competitive."

The sale marks the end of a more than 40-year journey for the family-owned Trojkovic Nominees Pty Ltd, majority owners of CMI Music & Audio, and partners Grayme Pty Ltd. "Thank you for your support over the years," concludes Peter, "and thank you for your ongoing support for this exciting change of management."

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## PANASONIC CONNECT

# PANASONIC EVOLVES B2B BUSINESS

Panasonic has announced the launch of Panasonic Connect Oceania, the new company responsible for business solutions across Australia and New Zealand. Replacing the Panasonic Business brand, Panasonic Connect will commit to a new purpose – “Change Work, Advance Society, Connect to Tomorrow” – and build stronger partnerships to solve problems and create new value for customers.

The new Panasonic Connect brand will harness the power of people and technology by leveraging decades of in-house expertise, innovation and solutions – and its extensive ecosystem of partners – to deliver more effective outcomes for customers in the supply chain, public sector and entertainment industries.

This will include improving proprietary technologies including sensing, AI and robotics to solve deeply hidden problems within retail, supply chain and the public sector and integrating IoT-enabled edge devices including rugged computers, tablets and handheld devices, such as Panasonic TOUGHBOOK.

It will also welcome a new era of content creation and immersive live experiences within the entertainment sector, to give users freedom to express their creativity and engage their audiences like never before. Panasonic Connect will work closely with venues, stadiums and broadcast companies to deliver tailored projection mapping and digital signage technologies alongside professional video equipment solutions.

Jason Coleman, Managing Director at Panasonic Connect Oceania said: “At Panasonic Connect, we are doubling-down on our approach to engage with our business customers on a deeper level, expanding our ecosystem of solutions and relationships now and well into the future.”

“We are excited to continue partnering with our customers and give them greater access to the right solutions so they can remain agile, flexible and resilient when solving prominent business challenges.”

“Our evolution as a purpose-driven brand means Panasonic Connect can make a more meaningful and sustainable

contribution to society – connecting people, processes and technologies to move us forward.”

Panasonic Connect’s philosophy of forging great partnerships is epitomised by the recent acquisition of Blue Yonder, the leading end-to-end, digital fulfillment platform provider. The acquisition accelerates Panasonic’s and Blue Yonder’s shared vision for an Autonomous Supply Chain.

By unifying Panasonic’s sensing technologies and edge devices with Blue Yonder’s artificial intelligence and machine learning powered planning, execution and commerce solutions, companies can create smarter and more connected retail stores, warehouses, transport operations and workplaces.

This unique end-to-end offering provides customers with unlimited visibility and control, allowing them to pivot operations in real-time and provide superior customer experiences.

“We understand that we must stay close to our customers to understand their challenges, but what drives true innovation is working alongside trusted partners and specialists to create genuine value. Panasonic Connect Oceania will be at the forefront of connecting our customers with the right partners for the right solutions, both here and abroad,” said Mr Coleman.

For more information, visit: <https://connect.panasonic.com/en/>

**Panasonic**  
**CONNECT**



## Paul Goldsmith joins Jands

Jands have announced that experienced retail professional Paul Goldsmith has joined the business as National Sales Manager for Retail, as of 12 May 2022.

Growing up in the musical instrument retail industry in Perth, Paul brings to Jands more than 20 years of retail, brand, and territory management experience, along with knowledge obtained during his time as the Managing Director of a successful M.I. distribution company. Paul’s understanding of key Musical Instrument, Music Technology and Consumer Electronics retail products within the Jands portfolio, along with how to partner with dealers on sales and education initiatives, will serve Jands well as they continue to support and develop the retail channel.

When asked why the opportunity to join Jands was so attractive, Paul remarked: “The opportunity to head up the retail vertical for Jands and influence the company’s future in retail is incredibly exciting for me. I have a deep understanding of the current reseller needs and look forward to further evolving the Jands team and systems to deliver greater service to meet them. Given my background, the company’s current brands and roadmap are greatly appealing and I’m looking forward to the journey.”

Phil Muffet, CEO and Managing Director of Jands, added “Paul joins Jands to continue our focus of supporting the retail channel across Australia and New Zealand off the back of several years of rapid growth for this market. Paul’s experience and expertise will ensure that we continue to develop strong programs to support partners as they navigate the new challenges in retail, while supporting a growing portfolio of premium brands.”

Paul’s first point of call will be to spend time engaging with Jands’ key retail partners building an understanding of how Jands can continue to support their business growth.



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# ETC SOURCE FOUR LED SERIES 3 LAUNCH

## MELBOURNE

There's a huge backlog of events, launches, openings and get-togethers running around the country now we're all opening back up post-COVID restrictions. The novelty of actually being in a room talking to people is still yet to fade, and in this spirit, I was delighted to attend the much-delayed official launch of theatre staple ETC's Source Four LED Series 3 at the Melbourne Recital Centre on Tuesday 10 May.

The evening was hosted by distributor Jands in the architecturally, acoustically, and visually stunning Primrose Potter Salon which, conveniently, has an all-ETC house lighting rig. Melbourne's lighting and technical folk

seemed just as happy to be at an industry event as I was, and a convivial atmosphere prevailed as we swapped COVID war stories and shared the pain of how difficult it is to staff events at the moment.



Martin Bowman and Andrew Maher



Jy Hildred and Andrew Boswell



Clare Springett and Brett Tippet



## Source Four LED Series 3

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Jands' Andrew Maher ran a tight and to-the-point demonstration of the new fixtures, highlighting how the new Deep Red chip in the eight-colour Lustr X8 array Series 3 renders more natural and accurate looks, particularly for skin tones. There's also some other handy tricks in the new series, including NFC configuration using your mobile device and ETC's Set Light app, which works without the fixture even being powered, and wireless DMX/RDM via the integrated City Theatrical Multiverse protocol.

Demoing a lighting fixture is often achieved by pointing the thing at a white wall, which doesn't really emulate real-world applications. Jands have come up with a creative way around this, commissioning Sydney artist Mulga to create custom artwork for ETC and printed it on pull-up banners, which Andrew lit and then stepped through cues that showed exactly how the Deep Red chip improves colour accuracy. The custom art has also been printed on t-shirts, but you have to attend a demo to get your hands on one!

ETC owners were assured that they can use their existing lens tubes with the new range, but do recommend adopting the new XDLT tubes to get maximum output and throw. Also on show was the ETC Desire LED Fresnel, which employs the same Lustr X8 LED array as Source Four Series 3.



*Cami Bortz-Knight explores the ETC Desire Fresnel*



*Pete McKenzie, Eddie Galak, and Bhargavi Shah*



*Michael Rankin, Lachlan Campbell, Duane Inocencio and Alan Green evaluate the ETC Source Four LED Series 3*

# THE P.A. PEOPLE COMPLETE FINAL F1GP PITSTOP FOR 2022!



Since 2011, The P.A. People have been responsible for the delivery of the track Public Address system across the 6km circuit and have since added provision of all race marshal and site two-way radios, and the patron CCTV system. "It is a massive undertaking. We are typically on site for six weeks," notes Campbell Waller, Senior Project Manager for The P.A. People. "It is a great job. The Grand Prix project has continued to evolve, and this year was no different. The return of huge crowds meant that everyone had to be on their toes."

Each year, The P.A. People provide almost 1,000 loudspeakers, 30 UPS systems, 450 two-way radios, 12 redundant repeater channels, and some 60 CCTV cameras across the site. Members of their team are back in their yard changing the all-terrain tyres on their ATV back to its more normal turf tyres, used for towing Bose speaker 'carts' around a football field.

"The P.A. People is proud to have been asked to deliver its 11th communications package for this iconic event," said Chris Dodds, Managing Director of the P.A. People.

The Formula 1 Heineken Australian Grand Prix 2022 returned triumphantly to Melbourne's Albert Park street circuit over April 8 to 10. Hailed as both the largest weekend sporting event in Australia and the largest AF1GP event ever, The P.A. People were on hand to assist the team from iEDM (the project managers) and the AGPC (the client) to deliver this iconic event.

## Creativity unleashed

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# AUSTRALIAN FESTIVAL INDUSTRY CONFERENCE

## RELEASES 2022 PROGRAM OF EVENTS

Following a series of postponements over the past two years due to the pandemic, the conference will be held across Tuesday 30 August – Thursday 1 September 2022 at Sea World Resort, thanks to the support of major partners Destination Gold Coast and H2 Insurance Solutions.

The program has been expanded to run over 2.5 days and includes:

- A number of keynote and informative presentations from industry-leading professionals
- A panel discussion covering COVID-19 site planning and safety - lessons learnt from the pandemic
- Two evening networking events
- Workshops
- Trade show
- Gold Coast familiarisation tour of local event venues

Keynote presenter, Thea Jeanes-Cochrane, co-founder, producer and creative director of Cochrane Entertainment, will discuss her 'post-pandemic vision for the events industry'. Meanwhile Ulrich Schrauth, founder and artistic director behind VRHAM! Festival (the world's first virtual reality arts festival, held in Germany), will deliver his keynote covering the future of virtual reality and how to incorporate it into your festival's creative mix.

Delegates will also be treated to presentations from some of Australia's industry-leading experts on the following timely topics:

- COVID-19 site planning and safety for festivals (panel discussion)

- The future of streaming, content-on-demand and broadcast – a ticketing perspective
- Event insurance – the current state of play and future implications
- Natural disaster preparedness and planning: lessons from Glastonbury (plus a follow-up workshop)
- Launching a major event destination management organisation during COVID-19
- Accessibility and inclusivity (plus a follow-up workshop: building an accessibility plan)
- Managing your festival's revenue streams (plus a follow-up workshop: grant writing 101)

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**Thea Jeanes-Cochrane**

- Local government approaches to festival regulation in NSW
- How to ignite your festival's creative program
- Leadership in a crisis

Joining the 2022 speaker line-up are:

- Luke Pearl, General Manager – Operations, Royal Queensland Show-Ekka and RNA Showgrounds
- Dr Andrew Mathieson, senior lecturer, Australian National University (ex. Glastonbury)
- Graham Gordon (CEO) and Matt Kreis (head of sales and partnerships), Gardian Technologies

They join the already announced speakers:

- Gill Minervini, festival director of Vivid Sydney and Director of Gill Minervini Creative
- Peter Noble, chairman & festival director, Bluesfest Group
- Jan McCormick, CEO of Major Events Gold Coast

- Dr Jamie Ranse, founder of the Mass Gatherings Collaboration, Griffith University
- Jason Holmes, managing director, H2 Insurance Solutions
- Garry O'Dell, senior researcher, Hunter Research Foundation Centre, The University of Newcastle
- Rob Raulings, director, Ferve Tickets
- Jeremy Fleming, managing director, Stagekings & IsoKing
- Morwenna Collett, disability access and inclusion expert
- Linda Tillman, director, The Tilma Group and rEVENTS Academy
- Jane Gazzo, broadcaster (AFIC Master of Ceremonies)

AFIC founder and event director, Carlina Ericson, says she is proud to welcome the new speakers to the program and to see AFIC come to life later in the year.

"I'm thrilled to see the return of AFIC in 2022,

since the event was cancelled in 2020 and again in 2021 due to the pandemic. It's through the dedicated support of all of our existing speakers and partners that we've been able to carry the event over and deliver what we set out to do. AFIC is vital for the industry's strategic and sustainable recovery, as it navigates its way out of prolonged COVID-19 restrictions, lockdowns and cancellations. I think everyone is going to be exceptionally impressed by the calibre of speakers at this year's event and encourage everyone to take a look at this year's program – it's going to be a fabulous event."

Tickets are on sale now until 5:00pm, 24 August 2022. Discounts relating to group bookings, accommodation and theme park passes are available.

For more information and to purchase tickets, visit [www.australianfestivalconference.com.au](http://www.australianfestivalconference.com.au)

# LOTS OF GEAR... NO IDEAS

When it comes to making recorded music, nothing stops you in your tracks faster than a lack of inspiration. Anyone can buy new gear thinking a purchase or two might act as some form of inspiration replacement therapy, and many of us do just that. But feeling uninspired is rarely cured long-term by owning yet more stuff. So, what do you do when you can't buy your way out of the musical doldrums?

The first thing to understand if you're in the game of making music is that everyone is different. We all contribute to the world of audio in our own specific ways, and none of us shares the exact same personal circumstances, at least not enough of them to infer that inspiration can be prescribed, as if by a doctor. On the contrary, inspiration comes to each of us at different times, in vastly different ways, hidden behind countless, often unrecognisable barriers.

Add to this unique set of odds our ability (or lack thereof) to harness inspiration when finally it strikes (if indeed that's how it manifests for you), and you've got yourself a set of individual circumstances that are quirky to say the least, and in every respect difficult to get to know. For many, inspiration comes to us like a creeping mould rather than a lightning strike, while others wait interminably for it, never managing to recognise the signs. So it pays enormous dividends to learn what

inspiration looks, feels or sounds like for you.

And yet despite our uniqueness, our own set of personal circumstances, we all have something in common: we all wrestle with our inspiration demons. Never think you're alone in that for a moment. Outward appearances can be misleading, so while inspiration may appear to come easily to others around you (and certainly to your favourite artists), it's almost certainly not the case. I am yet to hear of a single artist, living or dead, successful or otherwise, who didn't have to engage in hand-to-hand combat with their lack of inspiration at some point. Indeed, many artists push against this inertia on a daily basis, especially the ones for whom art constitutes their livelihood. For them, it's not so much about waiting for inspiration to strike as it is willing inspiration into the open. Many would go one step further by arguing that it's precisely the act of overcoming their lack of inspiration that defines the art itself.

So let's follow this train of logic shall we, and see where it leads? We may not arrive at any conclusive stations, but we can at least explore the track along the route. While we're at it I'll endeavour to stoke some inspirational fires, one quirky individual at a time.

## Learn 2 B U

Now please don't read this next line as if it floated out of the 'New Age Book of Bollocks' or was written in the air with special incense by a guru dressed in a sleeveless yellow sack.

So here we go: 'No-one is better at being you than you.'

Yep, I agree, that may well be in the Book of Bollocks, only in this case, it's true!

Being yourself, whether you're a musician, a mix engineer, a producer or a candlestick maker, is the best way to create your most inspired, significant work. The biggest barrier

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**“Just be present in the music (or the mix), and to hell with everyone and everything around you.”**

to this assertion is simply convincing yourself of its truth. You've simply got to believe that your contribution is valuable: that your sonic ideas are worth pursuing, your lyrics worth singing and your productions worth hearing. It's far more critical to your development as an artist than any piece of gear, technique or level of expertise.

If you can't get behind your own work, either because you don't think you're any good, or because you've convinced yourself that someone out there is better at something than you, then you'll end up doing one of two things: copying someone else's work, which is the quick (yet flawed) way around the initial problem of being faced with a blank canvas, or you'll eventually stop pursuing music, engineering, mixing or audio production altogether. Adding more gear to your collection when your mindset is locked into this negative thinking will simply add more intricate surfaces on which to accumulate dust.

The source of your art, what makes it unique to you as a human being, comes from within you, not from the latest plug-in or musical instrument. Your musical tastes, skills, preferences and decisions are what sustain you over the long haul, and most specifically define you as an artist. Not more stuff.

So back yourself, irrespective of where things appear to be going with your latest artistic foray. Don't be overly critical of yourself or stop short of a breakthrough out of fear of the unknown, or of what someone else might think. There's nothing more damaging to your art than wondering if this or that style of performance is cool right now in the eyes of someone else, or if the sound you've created for your latest mix fits with the latest trends this week. Just be present in the music (or the mix), and to hell with everyone and everything around you. No-one does your thing better than you – no-one! So take advantage of it! You're in the box seat. Explore what that means, learn who you are, not who someone else appears to be. If you fall for the deadly trap of trying to copycat someone else, you'll just end up sounding like a bad facsimile of their work – the musical equivalent of a bald guy in a toupee. Not good.

### Free Expression

The other thing to remember about inspiration is that not everything you do in the studio has to have a direct link to results. Take the time to explore the tools around you: the instruments, the effects, and software in your arsenal to enjoy making sound for what it is. Make space and time to explore individual sounds for their own sake, be they nutty, harsh, beautiful, subtle, or innocuous.

What this form of 'play without expectation' inevitably does is encourage you to learn your craft, hone your skills, as you simultaneously explore the so-called 'outer limits' of your own technical capacity and musical palette. Try



*Incense for Inspiration*

new things, obviously, but remember, it's not the incredible new sound you discover that matters per se, but more importantly, who ascribes value to it. Developing an internal strength, confidence basically, gives you the green-light to determine something's intrinsic artistic value, without having to consult the wider world, and more than anything, this is what you need to nurture. Don't stop halfway down an exploratory path to wonder to yourself what someone else might think. Block that out for now. It's a worthless distraction. Only concern yourself with what you reckon, because the only artistic preferences that really matter right now are your own. I mean that sincerely.

Back yourself to the hilt. That doesn't mean you have to be a prat about it, become obnoxious in the studio or turn into a boastful ass, but it does involve being confident about your art by developing your sense of self-worth.

Look inward – don't be quick to frame an opinion about whether something is good or bad based on what you suspect others might reckon. In fact, ideally, never do it.

### Ground Out, Not Metered Out

But if, after all this positive thinking (and after all the incense sticks have been burnt) you're still waiting for inspiration to strike, consider

this: most music is ground out, not metered out by some magic fairy. If you're determined to wait for that moment of inspiration, some call it an epiphany, before you make the effort to put pen to paper, pick up the guitar or try a new mix technique, you may find yourself waiting a very long time.

Producing results doesn't always start with an inspirational spark offered unselfishly by a giant hand from above. On the contrary, it can come from the tiniest musical phrase, a happy accident, a technical misstep, or interaction with other people. This tends only to happen when you're already at work or play – call it what you will. Only rarely can the origins of a piece of art be described as a having been born from an epiphany. What matters most is how open you are to these moments when they share a space with you, and how confident you are in deciding to pursue them.

### One Last Thought

Once you establish yourself as an artist in your own mind, and you can confidently stride into the world strong in the belief that what you contribute to the sonic landscape has intrinsic value, then all bets are off; you're up and running. Now you can go buy that inspirational instrument if you choose to, because you're the one calling the shots. Just don't let it gather dust.



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@themill.net.au](mailto:andy@themill.net.au) or visit [www.themillstudio.com.au](http://www.themillstudio.com.au)

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# AFTER DARK URBAN LIGHT FESTIVAL

Light festival rejuvenates Tauranga's CBD

**After Dark Urban Light Festival took over Tauranga's CBD in early May for ten evenings. Illuminated artworks were scattered across the city centre, transforming buildings and reinventing public spaces.**

Visitor numbers to Tauranga's CBD have been decimated by ongoing construction works as large swathes of the CBD undergo seismic strengthening. This has been further compounded by COVID and the cancellation of events such as the city's annual JazzFest. The bars and restaurants that line the attractive downtown harbourfront needed all the help that they could get to bring back the crowds. Creative Bay of Plenty, the region's umbrella organisation for arts, culture, and heritage, working with events company Knock Knock Events, came to the party with the concept for an urban light festival 'After Dark'.

Rose Treadwell, Creative Bay of Plenty's Marketing Coordinator explains, "The After Dark Urban Light Festival aims to support the

rejuvenation and revival of commercial spaces, civic venues, and parklands in and around the CBD, with the potential to become an annual showcase event on the city's calendar." Using the theme 'Connection – to people, to nature and to culture' the request for submissions was well-received by exhibition-hungry artists, and eleven works were selected.

Visiting on a cold windy Sunday evening, After Dark seemed to be successfully drawing in the crowds, with numerous families exploring the installations. We take a close up look at three of the installations.

## Road Cone Wonderland - Goff van't Hof / The Production Co

Paul van't Hof, better known as Goff from The Production Co, used After Dark as an opportunity to give Road Cone Wonderland its second outing, first installed in downtown Auckland. Following lockdown and an elongated period of not being able to do anything indoors, Goff, inspired by the easing of COVID restrictions, focused on creating an outdoor experience for the then hundred people limit. "There was a moment in history,

shared globally, when we all took our tentative first steps to re-engage on a larger scale as communities. Road Cone Wonderland was born out of this moment. I wanted to create a safe, fun space where people could rediscover community and find joy and good vibes. I chose the road cone as the instrument for this concept as the cone is generally viewed with disdain. It diverts us off motorways, leads us into testing and vaccination centres. The cones had a hard COVID too and they needed to party!"

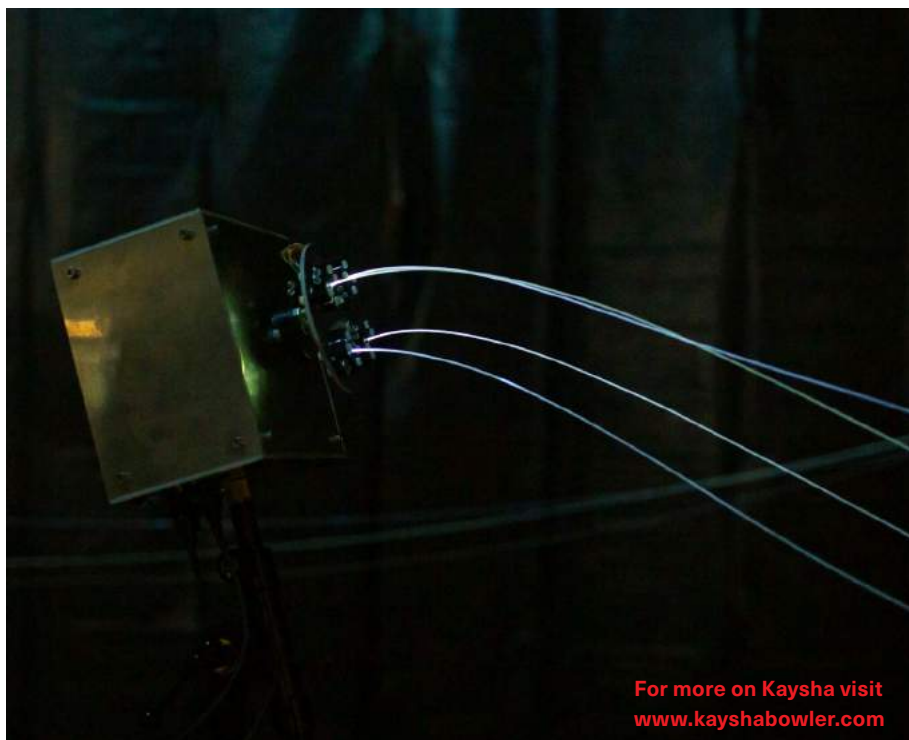
Goff used technology that was already around but put a different slant on it, "We time coded content to the songs and use ONYX as our control gear, with wireless DMX. The lights themselves are ShowPro Apollos. The soundtrack is classic disco and funk with a purposeful nod to our Maori and Polynesian cultures."

Goff chose the Apollos as they are readily available country wide, "We can do a display in any city, hire the lights locally and just ship the control gear. Part of our kaupapa on this project was to share the love with suppliers around Aotearoa and make it really easy to deploy on a local level. We can also have

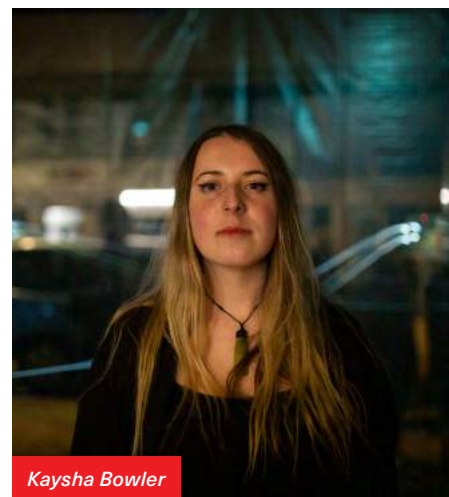


Goff van't Hof

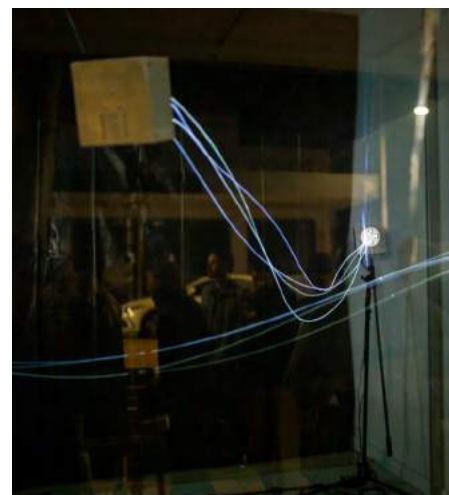
Goff shares his "art stuff away from his work stuff" at [goff.co.nz](http://goff.co.nz)



For more on Kaysha visit [www.kayshabowler.com](http://www.kayshabowler.com)



Kaysha Bowler



of New Zealand in 2018, and more recently, with Estère on her 'Into the Belly of Capricorn' arts festival performances. Kaysha's work, 'expanse', a custom-built interactive kinesthetic light dress, was the spectacle feature of Estère's live shows, which Kaysha designed to enhance bodily movements, depth and dimensions of light with the organic kinesthetic of the human body.

displays running concurrently in multiple locations. The Apollos are a great solution with in-case charging taking the pain away."

Nick from Show Technology, who provided the lights, was blown away by the concept, "The Production Company's Road Cone Wonderland is brilliant. It's creative, innovative, and uses the Apollo's small size and wireless control to its full advantage."

**Ether - Kaysha Bowler, kinetic artist, creative technologist and musical interface designer**

Kaysha Bowler, with a background in music and art, explores the interactivity between light and sound through developing immersive experiences to re-establish connections with

the physical world. The brief for After Dark inspired Kaysha to further explore a previously developed work 'ether,' with no set theme, other than the aesthetic visualisation of the concurrent light fibres that draw connections between objects, places, people, and matter.

Kaysha has recently embarked on a journey to explore multidimensional forms of light by giving life to a static phenomena, through her experimentation and applications of technology and electromechanical devices. Kaysha designs and engineers her work at her home workshop in Wellington, where she creates her own custom-built hardware and software for creative projects.

Previously, Kaysha has worked as a touring lighting designer for Neil and Liam Finn's tour



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## Another Ocean – Blob Collective

Blob Collective are a team of three: Melody, producer and UX designer; Min, art director and animator; and Peter, creative technologist. Together they merge art and technology to craft meaningful digital experiences. Drawing on After Dark's theme of connectivity and Tauranga's connection to the sea, they were inspired to create 'Another Ocean'. The installation aims in their words, "To invoke visions of a seascape both familiar and foreign, immersing visitors in a meditative data visualization of Tauranga's weather."

Peter, by day a software engineer, used real-time weather data for Tauranga to control a particle simulation running in Unity, "Essentially it is just a shader manipulating and interacting with the trail of particles. The weather data simply changes the particle and the noise parameters, so a change in wind direction can be seen and heard." Committed to engaging the spectator, the Blob Collective team are also encouraging viewers to manipulate the particles, "The audience can use their smartphones to read a QR code on the floor or wall to access our website and swipe to take control of the trail."

For Min and Melody the challenge has been relinquishing artistic control, "We have no idea what the weather will do, or people, so it will be a journey of discovery and surprise for us too," laughs Melody, "We have optimised it using historic weather data for May in Tauranga, but who knows!"

The other challenge has been catering to the number of simultaneous users, "With an art installation of this nature you know numbers won't be too large but in future we will look at further customisation to enable larger crowds to be able to see who is who on screen."

The Blob Collective are keen to share 'Another Ocean' more widely, "It is easily scalable, we can change the data depending on the location, and we can remotely set it up anywhere in the world." They have big plans, "Currently the Blob Collective is our side hustle but we want to build bigger and better, developing the immersive and physical side of our artwork."

Discover Blob Collective at [www.blobcollective.co.nz](http://www.blobcollective.co.nz)

## AFTER DARK CREDITS

'After Dark' was developed by Creative Bay of Plenty, funded by Creative NZ, Trustpower and Simpson Grierson, delivered by Knock Knock Events, sponsored by Tauranga City Council, Priority One, Downtown Tauranga, and Veros Property, with partners Te Tuhi Mareikura Trust, Toi-O-Ohomai Institute of Technology, SunLive and MediaWorks.



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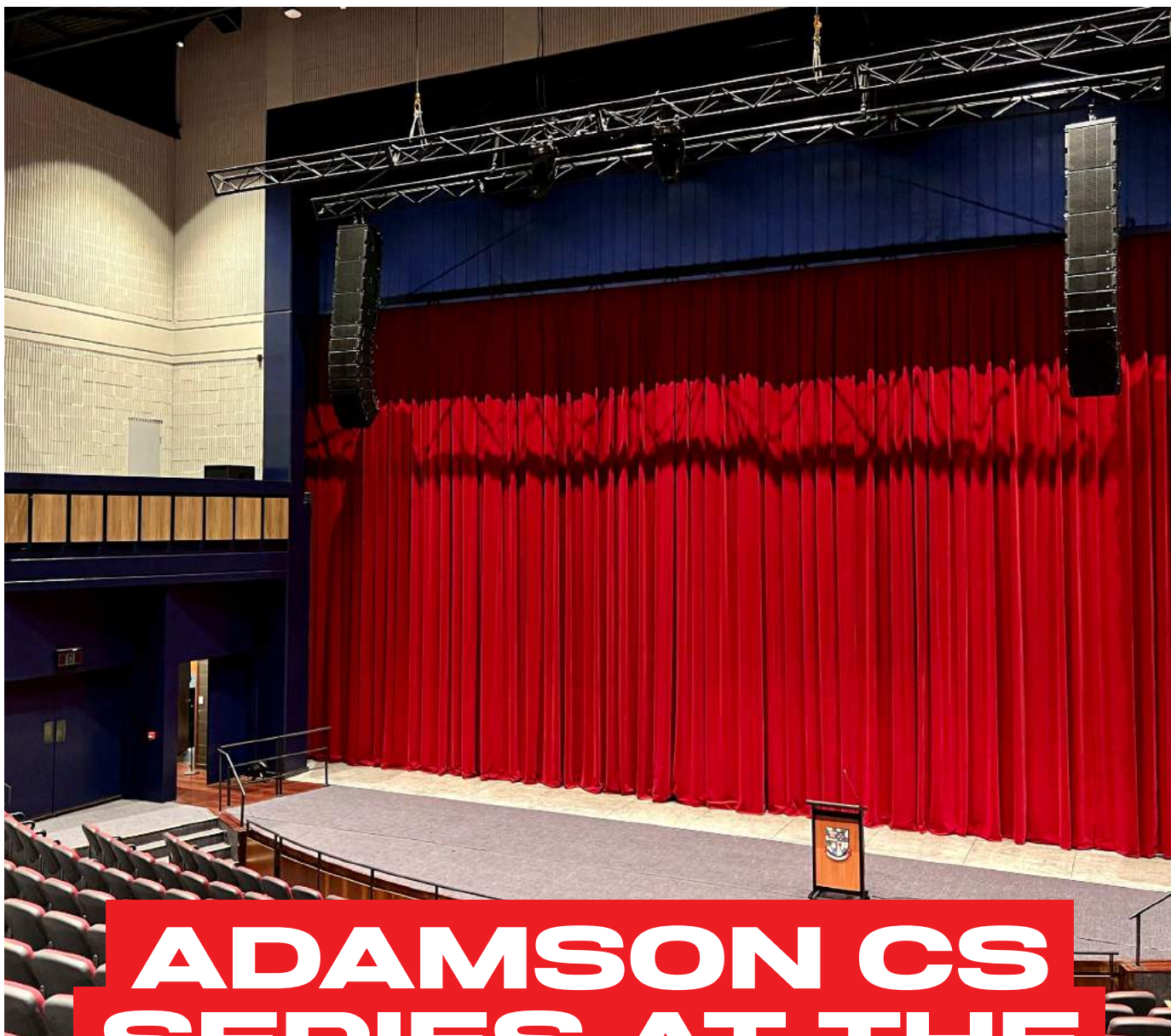
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# ADAMSON CS SERIES AT THE SHORE SCHOOL

Sydney's Shore School was established in 1889 and is a leading comprehensive school with Christian foundations. The school is recognised for providing a comprehensive education that focuses on developing the whole person. Located in an idyllic location overlooking Sydney's North Shore, the school spreads over two campuses.

Shore school's The Smith Auditorium is a professionally built 600 seat theatre at the North Sydney campus. With the theatre established since the mid-90s and several generations of PA technology behind it, the Auditorium's FOH loudspeaker system was nearing end-of-life, and Shore turned to integrator Forefront Productions for a new PA solution to serve the both the school and the community's needs.

Cleverly taking advantage of a season of the school's annual musical production, Forefront supplied an Adamson CS7 line array system augmented by CS118 subwoofers, enabling the

school to evaluate the PA during a demanding real-world application. The Adamson CS7 system ticked all the boxes for Shore School and the system was permanently installed.

"We had the opportunity to trial the complete system in our theatre for a period of about a month," relates Nicholas Wright of Shore's Technology Services. "That included the rehearsal and performance periods of our senior school musical. It was so beneficial to hear the system being used as it is intended rather than just demoing with recorded music. Having our musical mixed by an external contractor also gave us another professional

opinion when deciding if CS7 was the right product for us."

The newest technology in Adamson's range, CS Series offers both onboard amplification and full signal processing. Using Adamson's new AI software, which combines their Blueprint design and coverage prediction software with live processing, the CS Series provides optimum performance with live control and telemetry.

The entire CS Series, which includes multiple models of both point and line source speakers, are all equipped with AVB connections running



on the Milan protocol, meaning that when the school wish to, they can connect their entire PA to a network backbone.

Through ongoing firmware updates, Adamson CS Series users are afforded what amounts to 'free upgrades' when new and improved system pre-sets are released, and new functions such as array processing are implemented.

"Working in IT, I am fully onboard with the concept of continuous software and firmware updates and improvements," observes Nicholas. "Though I haven't seen anything like it in other loudspeaker systems – even other active systems – so the opportunity to invest in a system with that kind of future-proof technology and the opportunity for continuous improvement was a no-brainer."

Acting as a combination of school lecture theatre, assembly venue and performance space, the main duties of the PA are to amplify the spoken word. However, regular musical performances, musicals, and external hire mean the FOH is system often required to do much, much more.

"Whether it's through school events, assemblies or musicals, the PA fits our purpose perfectly," states Nicholas. "The venue is also hired out for external events which include concerts and dance performances, demanding more low-end and higher SPL, but the CS7 main modules and CS118 subs handle it easily.

The sound quality of the CS7 line array is incredible, especially when it comes to vocal clarity. For such a small system, it covers our 600-seat theatre perfectly with plenty of headroom."

Surprisingly for an active system that carries power amps and processing onboard, the CS Series is extremely efficient in terms of physical dimensions and weight. "One major consideration when having a system designed was the weight capacity of the structure and rigging equipment already in the venue," explains Nicholas. "I was blown away at how lightweight the CS boxes are whilst still being so capable. It turns out our larger Adamson system with subs flown still weighed 100kg less than our previous line array without its subs."

Forefront prides themselves on their ongoing relationships and are on-hand to support Shore whenever needed. "Forefront have been such a pleasure to deal with," concludes Nicholas. "Nick and Matt have always been on call to answer any questions or concerns and have been in contact throughout the whole process to make sure we're happy with the product and service."

Forefront are currently offering demonstrations of the comprehensive range of Adamson Systems (and more) via their 'roadshow' demo service. For more information, please visit [ffp.com.au/demo](http://ffp.com.au/demo)

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# PROLIGHT + SOUND 2022

## European production reunites in Frankfurt

While the 'Pro' section of Prolight + Sound 2022 may have been contained to just one hall, an aura of emotion and hope pervaded Frankfurt as the cancellations and postponements of the last two years receded. Running 26 to 29 April, 391 exhibitors from 32 countries made the effort to show off their wares, and 19,121 visitors were there to see them. The top five countries of origin for attendees outside of Germany were France, Netherlands, Switzerland, United Kingdom, and Italy, with 93 nationalities registered overall.

Reports from the few Australians on the ground highlights that the show has contracted in size since the last full iteration in 2019, which is to be expected while the pandemic still ranges. PL+S is now much more European; or maybe just German according to some. Most of APAC was absent in terms of both exhibitors

and attendees, as were a few big European names. Time will tell if they return.

"By all pulling together, we have achieved something that, at the beginning of the year, many people thought would be impossible," said Wolfgang Marzin, President and Chief Executive Officer of Messe Frankfurt. "The companies and associations of the event and media technology sector joined forces with us to show once again how much life and positive energy is to be found in this industry. We all can be proud of this result. Prolight + Sound not only launched a vast range of new and impressive technologies onto the market but also generated decisive impulses for ways in which the sector can equip itself to face the challenges of the present and future."

As the whole industry faces ongoing personnel shortages, recruitment drives became a

feature of the show. The new Future Hub brought together companies and newcomers to the sector, as well luring skilled workers looking for new challenges. The 'Race for Talent' was an important theme in the programme of events, with representatives from education, professional associations, and production companies discussing training campaigns, career progression, new learning formats, and attracting more women to the sector.

Despite the significant challenges facing the event industry, the majority of event professionals still have a positive outlook. According to a poll of visitors, around two thirds said they expected the economic situation in the industry to improve in the future; a positive sign for the next Prolight + Sound which runs 25 to 28 April 2023.

Hydro Beam X12



**Hydro Beam X12**

Expanding ADJ's popular Hydro Series of IP65-rated moving heads, the new Hydro Beam X12 is designed to create aerial effects, both inside and outdoors. Harnessing the power of the latest Philips Platinum 12R LL MSD Discharge Lamp technology, the light from this extremely efficient source is focused through high quality optics to create a tight 2 degree beam angle. This can then be manipulated by a variety of beam-shaping tools to generate a myriad of effects. These features include 14 colours + white, 16 gobos + open, motorised focus, two rotating prisms and a frost filter.

**Ultra LB18**

The Ultra LB18 is a linear LED wash designed for permanent installation or temporary event use at indoor locations. It features 18 x 10W 5-in-1 colour mixing LEDs (red, green, blue, amber, and lime) and has a beam angle of 17 x 40 degrees. The fixture is supplied with brackets that can be used to set it directly on the ground or to attach a clamp for truss mounting. The magnetic ends allow adjacent fixtures to be quickly and easily aligned.



**Encore FR Pro WW**

Offering the same 7" Fresnel lens as its sister product, the new version is powered by a 200W warm white LED engine which delivers a maximum output of 7,690 lumens. ADJ's most potent LED-powered Fresnel to date, it offers a manual zoom range of 10.8 to 32.7 degrees and is supplied with a gel frame, while a set of Barn Doors is available as an optional extra.



COB Cannon LP200ST

**COB Cannon LP200ST**

The COB Cannon LP200ST features a high output 200W COB (Chip On Board) 5-in-1 LED engine that combines the independent red, green, blue, amber and lime LED elements that make up its light source to allow the creation of a huge spectrum of colours. A compact and versatile fixture with a high CRI, it offers a wide 80 degree native beam angle but is also supplied with both 40 degree and 50 degree lens options.



Encore FR Pro WW

Focus Flex



**Focus Flex**

This compact moving head offers lighting designers the creative flexibility of generating vibrant washes, punchy beams, and eye-catching pixel effects from one compact and quick automated luminaire. It features an array of seven powerful 40W 4-in-1 RGBW colour mixing LEDs, each of which can be controlled independently, together with a motorised zoom function which delivers a variable beam angle of between 4 and 32 degrees.

Encore LP5IP



Encore Z7LP



Encore LB32IP



Encore LB15IP



**Encore Lime Pars**

There are four new additions to ADJ's Encore Lime Par series of IP65-rated LED wash fixtures utilising high output 4-in-1 colour mixing LEDs that each include individually controllable red, green, blue and lime elements. The inclusion of the lime LED primary colour boosts both CRI and perceived brightness as well as filling in gaps in the colour spectrum. Each LED is rated at 20W and in addition to a huge gamut of colours is capable of delivering white light with colour temperature varying between 2700K and 7000K.

A multifunction fixture, designed to be used interchangeably as a wash, strobe or blinder, the Encore LP32IP features 32 LEDs arranged in a 4 x 8 matrix and divided into 8 independently controllable zones. The complementary Encore LB15IP is a linear fixture featuring 15 LEDs, which can each be controlled independently. Meanwhile, the Encore Z7LP is a par fixture which combines 7 LEDs with a motorised zoom function offering a variable beam angle of between 5 and 50 degrees. Finally, the Encore LP5IP is the smallest fixture in the range, packing 5 LEDs into an extremely compact par fixture.

**AYRTON**

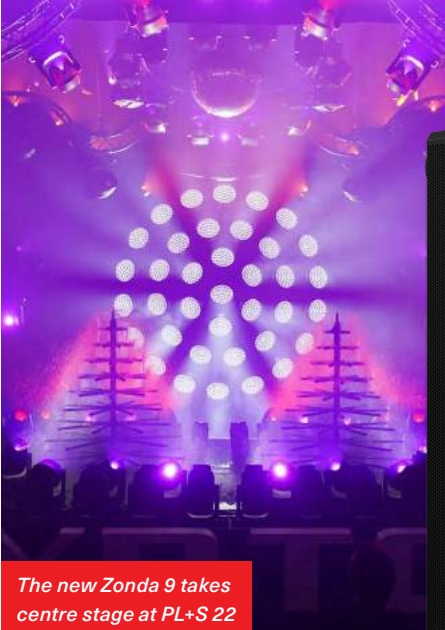


**Zonda 9**

Central to the show and making their debut were Zonda 9 FX and Zonda 9 Wash, the first luminaires in a new family of products devised for stage lighting. Each fixture has a flat face formed of 37 40W RGBW LEDs, each with a 50mm front lens, that deliver a 25,000 lumen output and 4° - 56° zoom, and in the case of Zonda 9 FX, a high-definition liquid effect (LiquidEffects) between its main lenses which can create complex graphic effects.

**Cobra**

Ayrton's first IP65 laser-sourced fixture, Cobra, received its official launch at the show. Designed for rendering a D65 white point that allows perfect colour reproduction, Cobra is the only luminaire on the market capable of illuminating an object several kilometres away, with an output of 386,000 lux at 20m, an unprecedented 38x zoom ratio and an incredible zoom range of 0.6° to 23°. Cobra features continuous pan and tilt, a highly innovative colour section, and unrivalled graphics capability. The fixture includes 92 gobos, four prisms and an extreme range of focus (XT-Focus) which permits the beam shape to be adjusted according to the operating distance. Cobra is also IP65 rated, and is already on the road with Ed Sheeran.



*The new Zonda 9 takes centre stage at PL+S 22*

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MAILA combines the best concepts of sound reinforcement technology in one system. The basis is formed by four basic elements: the MAILA SAT satellite module, the MAILA COL column module, the MAILA SPA amplifier module, and the MAILA SUB subwoofer. With these elements, MAILA enables scalable, unrivalled flexible system configurations for a wide range of sound reinforcement applications. This extends from precise stereo speech reinforcement without subwoofers, to larger conferences and club gigs, to flown line array systems for professional live sound reinforcement at festivals with variable subwoofer arrangements on the ground.

LD Systems offers MAILA in five sets, each with customised basic configurations and accessories: MAILA S, MAILA M, MAILA L, MAILA XL and MAILA XXL. While the smallest MAILA system (in the SMALL configuration) already delivers an extremely powerful, active full-range stereo system with 7.5 kW of total power, the large, flown MAILA XL and MAILA XXL systems will easily cover clubs, large conferences or halls, as well as medium-sized festivals. Some jobs require a big line array. For everything else, there's MAILA.

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**VS1 Media Server**

The slickly designed, portable and powerful VS1 is the first in a next gen of creative visual control products from ArKaos, and is a feature-packed, intuitive, fun-to-use and cost-efficient solution. VS1 runs 4K video sources, with 2x HDMI and USB-C outs on the back of the device, giving the best and most vibrant results in a hugely flexible and user-friendly control package.

Its compact dimensions of 143.2mm x 195mm x 43mm and triple units in a 1U footprint means that several VS1 devices can be rigged in the same rack housing if desired, and the light weight of just 1.2kg plus its robust, quality-engineering make it perfect for touring lighting operators, VJs and DJs. The VS1 will run MediaMaster 6, and a licence for this hugely popular software platform is included in the price.

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**impression X5**

The impression X5 is a "next-generation LED wash light", a new workhorse that brings all the benefits of the iconic X4 series with cutting-edge technology and new features. The fixture weighs only 13.3 kg and is equipped with 19 powerful 40W RGBL LEDs that provide an expanded colour gamut. GLP's new iQ.Gamut colour algorithm ensures that the impression X5 produces a clean white point at 6,500 K with high colour rendering (CRI 90 / TLCI 90) as standard, plus the option to switch to other fixed and precisely calibrated white points. With the new super-fast zoom mechanism, the impression X5 offers a 16:1 zoom from 3.5° to 60° with homogeneous light distribution across the entire range.

**XDC1 IP Hybrid**

The GLP XDC1 IP Hybrid fixture was developed in collaboration with a top star of the UK lighting design scene. The innovative hybrid combines the impressive wash characteristics and powerful colours of the impression X5, with a narrow beam angle of 9°, with two extremely bright strobe lines borrowed from the JDC1, all in an IP65-certified housing. The GLP XDC1 IP Hybrid can be aligned horizontally and vertically and effortlessly combined with other units to create seamless columns or lines.

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

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## Proteus Brutus

The Proteus Brutus is an extraordinarily powerful 70,000 lumen LED wash fixture with IP65 rating designed for piercing beam looks and high-intensity washes in any environment. A high efficiency 1200W 6,500K white LED engine works with CMY colour mixing, variable CTO and 6-position colour wheel while a complete FX system features rotating gobos, animation, iris, and frost. An optional indexable framing module is also available. With a zoom range from 4° to 45° and an impressive 220mm front lens, the Proteus Brutus cuts through at great distances.



## Proteus Excalibur

The Proteus Excalibur is a stunningly powerful IP65 beam moving head set to assume the role as the new 21st century searchlight. With extreme power (20,000 lumens), super narrow 0.8° beam (3.5° Expander Lens available), and wide front aperture, it excels at creating aerial light beams, throws of CMY colour, and air FX rivalling Xenon searchlights. It houses a wide array of gobos (25), prism overlays (4- and 8-facet) and more. The Excalibur uses Philips' highly efficient Flex lamp technology for long lamp life, lower power consumption and reduced fixture maintenance.



## KL Fresnel 6 FC

The KL Fresnel 6 FC is a full-colour soft light optimised for light critical and noise sensitive venues like broadcast and theatre. It is an ideal key and fill light source that projects a uniform wash of soft field light across the full colour spectrum, including dynamic white light. It houses a highly efficient 220W RGBMA LED engine and produces up to 8,000 field lumens. A 10 to 32 degree zoom and 8-leaf barn doors allow for customised shaping of the beam.



# ROBERT JULIAT

## Sully 4C

The Sully 4C Series is an affordable, versatile product range with no compromise on build quality and overall performance. It places a new, factory-calibrated 4-colour LED source (Red, Green, Blue, Lime) at the centre of a full package of lighting tools for an adaptable solution that delivers even coverage in every model type. The range includes a removeable lamp compartment (T650SX 4C) as a quick and easy solution to upgrade RJ 600SX tungsten profiles to coloured LED sources; a Profile series (650SX 4C) that offers the same zoom range as the 600SX Series and Sully White LED range; and a single lens Fresnel or Pebble luminaire (315L) to complete the full set.

Integrated into all new Sully 4C models is a new software platform, RJ C3, the Colour Creative Control, which has been specifically designed to offer multiple functions and control in a user-friendly way. Operators can choose from a variety of presets and options to select their required modes of colour control, colour temperature adjustment, colour mixing, colour filter simulation and even calibrated white sources. High quality dimming and adjustable response times are also possible alongside a DimShift function which allows colours to follow the Planck curve on dimming.

Australia: Show Technology Australia [www.showtech.com.au](http://www.showtech.com.au) (02) 9748 1122

New Zealand: Show Technology New Zealand [www.showtech.nz](http://www.showtech.nz) (09) 869 3293



RARE LIFESTYLE OPPORTUNITY

# TWO UNIQUE PRODUCTION FIRMS FOR IMMEDIATE SALE

Located in paradise, you choose from Central West NSW or the Mid North Coast of NSW - and neither are flood affected!

These owner operated firms have enjoyed many decades of solid ongoing business, each servicing a thriving regional city and adjacent precincts containing similar cities. Unrelated but very similar, these two firms are for sale individually or as a pair. Each contains a complete inventory of sound, lighting, video and staging ready for immediate live production deployment with extensive and diverse customer databases.

These are mature, profitable family businesses, each with a similar profile. Both owners seek to retire due to age, and both remain committed to supporting a new owner and contributing valuable service as required. Both firms have broad expansion potential – and this can be spelled out in a report as part of sale.

## Covid has been kind to these firms.

With concerts and shows cancelled, both focussed on installation and enjoyed ongoing profitability. The momentum of installations could and should be maintained BUT/AND both firms are now smashed with resuming live production work. So much so, that additional inventory has been acquired - video at North Coast, and a new JBL line array out west.

Make no mistake, this is a fantastic opportunity for an experienced audio visual technician to do a sea-change and drive an existing viable family company to the next level.

- Perfect regional expansion for Sydney firm
- Ideal for a family
- Minimal or zero local competition
- Broad community client bases
- Diverse amount lists
- Pandemic proofed
- Dramatically expanding regions
- Modern inventory, ready to go
- Ongoing profitable work from day one
- Can be operated from a farm shed
- No permanent staff
- Both with wide casual contractor lists

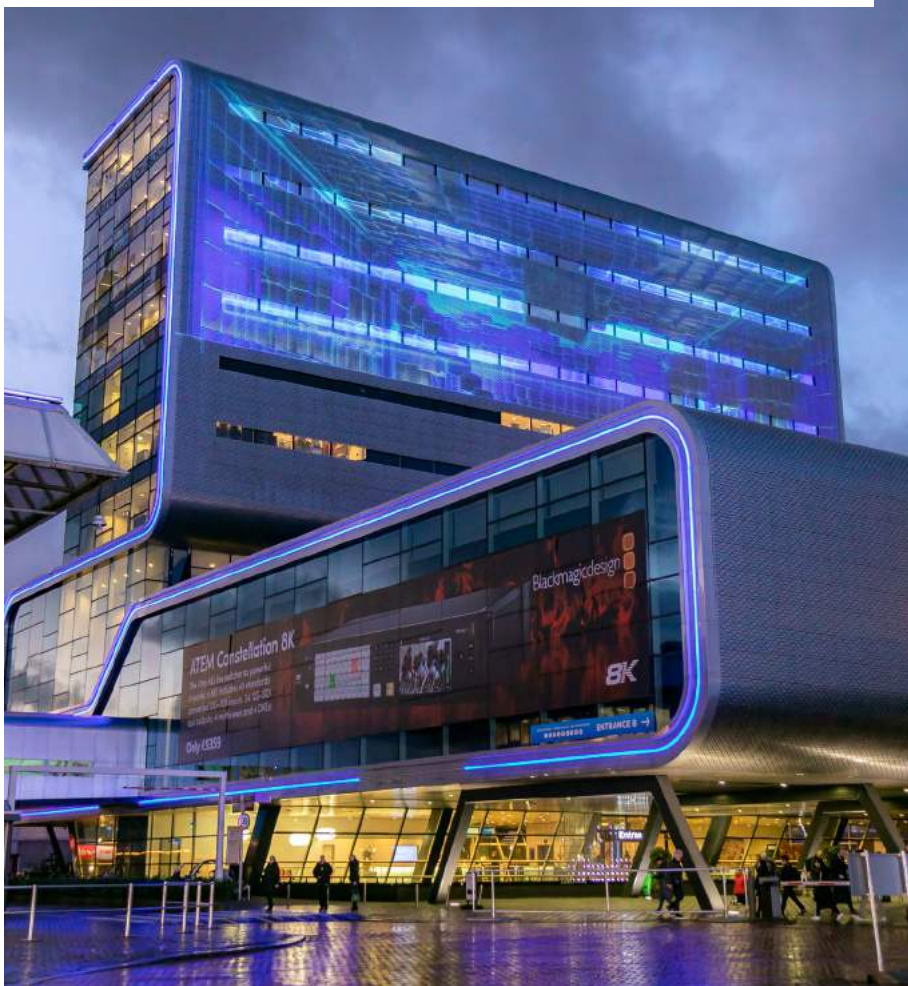
Both these firms come with established premises ongoing fresh leased - one offers possible freehold purchase of a warehouse with retail showroom as an option.

Both come with optional extra van and truck combos, buy these or add your own wheels.

Expect to pay between \$400,000 and \$520,000 (plus refundable GST).

Price includes 6 months business coaching support from Julius Partners.

# INTEGRATED SYSTEMS EUROPE



After a partial show in 2021, ISE finally got to run properly in its new home at the Fira de Barcelona from 10 to 13 May. While some reports say they were 500 exhibitors fewer than there should have been (compared to pre-pandemic levels, of course), the show was still humming with visitors, and the aisles were full.

43,691 unique attendees from 151 countries made 90,372 visits to the show floor, with exhibitors reporting busier than expected booths. 834 exhibitors covered 48,000 square metres of space, with the visitors we spoke to reporting a much easier-to-navigate show than the confusing labyrinth that was ISE's previous home in Amsterdam's RAI.

"We are so pleased to have provided a successful platform for our exhibitors and partners to showcase their innovation and technology solutions," said Mike Blackman, Managing Director of ISE. "As we all recover from the impact of the pandemic, it was wonderful to be in Barcelona with what felt like a 'normal' ISE in its new home. We look forward to building on this success to return on 31 January next year for another, energising, exciting and inspiring ISE, here at the Gran Vía."





# COMPACT TOURING TAKES OFF



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**TOUCHSCREENS + IP8 + DM32 MIXRACK**

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**ALLEN & HEATH**

**VUEPIX INFILED**



**VuePix's Fully Operational XR Studio at ISE**

VuePix Infiled's fully operational XR studio consisted of a DB Virtual Studio backdrop wall of 2.6mm pixel pitch, paired with an Interactive Media Floor of 3.9mm pixel pitch, offering customers the opportunity to experience a real-time demonstration of advanced filmmaking and broadcast possibilities. Using Brompton's Tessera S8 processing system, the DB Virtual Studio series is an ideal choice because of its high scan rate, high frame rate, ultra-low latency, and exclusive black LEDs, which ensure high contrast, vivid colours, and a cinematic look without a moiré effect.

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

**GLP**



**ArenaLED3**

For large-scale sports and event venues, the efficient ArenaLED3 provides 145lm/W efficiency and luminous flux of up to 73,500 lumens. These can be clustered together, while the three lamp heads inside can be swivelled through 30°. The ArenaLED3 can be individually adapted and aligned according to the requirements to ensure a permanently homogeneous light distribution. Several units can be interconnected in 2.5° steps and installed at an angle of 15°. ArenaLED3 is equipped with 5700K white light LEDs and a colour version with RGB colour control is also available. Both come in two mechanical variants.

Australia: Showtools [www.showtools.com.au](http://www.showtools.com.au) or (02) 4646 1199  
New Zealand: Kenderline Electrical [kelps.co.nz](http://kelps.co.nz) or (09) 302 4100

**ATLASIED**

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

**5400 Series**

The core of the 5400 Series is the 5400ACS, an integrated announcement controller that effectively manages systems of emergency communication stations, digital zone manager amplifier units and other network peripherals, including up to 50 digital microphone stations. Featuring built-in message server capability, the 5400ACS is capable of recording two channels of delayed messages while providing two channels of message playback. Users may schedule messages for playback, as well as initiate announcements by contact closures, from a microphone paging station, the 5400ACS front panel, or by a network command from higher level management software such as AtlasIED Director.

**Atmosphere Digital Audio System**

Atmosphere integrates a host of technologies including touchless control, automation and artificial intelligence to provide a simple and convenient way to manage audio. Components of the system include eight-zone and four-zone audio processors (AZM8 and AZM4), wall-mounted controllers for volume, source and zone selection; remote input devices for RCA, XLR and Bluetooth; a technologically advanced ambient noise sensor; and 400 and 800W four-channel power amplifiers.

**IPX Family**

AtlasIED's IPX Family integrates with all VoIP systems as an SIP device, enhancing a facility's existing communications platform with the addition of IP-enabled speakers and visual displays. Using a facility's existing IT infrastructure, IPX offers a convenient and cost-saving way to quickly and reliably dispatch audible and visual emergency notifications and provide routine communications and paging, even in noisy environments.



## PICOBLU v2

The PICOBLU v2 is the second generation of Australian Monitor's popular small form factor mixer amplifier. It now includes an upgraded Bluetooth audio receiver capable of being customised to suit end application requirements. The PICOBLU v2 maintains the great features of the first generation including a 3-input channel mixer, 30W amplifier, and priority mute. The new Bluetooth module can be programmed via USB-C and accompanying PC control software to modify settings like the name and PIN number of the Bluetooth module.



## WPBT and WP-BREAKOUT

The WPBT and WP-BREAKOUT is Australian Monitor's Bluetooth audio wall panel solution for commercial install applications. The WPBT wall panel features a Bluetooth v5.1 receiver as well as a 3.5mm auxiliary input for non-Bluetooth devices. It can be programmed via a PC application to customise the Bluetooth settings and can integrate into any audio system. The optional WP-BREAKOUT accessory unit provides a contractor-friendly way to power the WPBT and convert the balanced audio to unbalanced.



## ZONEMIX

ZONEMIX is Australian Monitor's next generation zoning, paging and control solution for projects seeking a flexible audio control system that is competitively priced. A highly customisable audio mixer and paging system, ZONEMIX includes two audio mixers, various wall controllers and programmable paging stations, making it ideal for conference, hospitality, healthcare, education, entertainment, and retail applications.



## BARCO



## TruePix

Drawing upon Barco's long legacy in LED, TruePix is designed completely from the ground-up to create a purpose-built video wall for a variety of enterprise applications. It perfects all aspects of the LED experience starting from installation, throughout its long lifetime, to after sales support and maintenance. TruePix ensures a truly seamless experience bringing content to life as intended in control rooms, television studios, lobbies, boardrooms, auditoriums, and other corporate applications. These high-resolution 16:9 tiles are available in multiple options, with pixel pitches ranging from 0.9 to 1.9 mm.

Australia and New Zealand:  
Barco Systems [www.barco.com](http://www.barco.com)  
or +61 (0)3 9646 5833

## XILICA X SENNHEISER

### Xilica and Sennheiser Launch Hybrid Conferencing Kits

Xilica and Sennheiser have strengthened their partnership through the launch of two new pre-validated, plug-and-play "room kits" for medium and large collaboration spaces. The room kits, designed with IT standards in mind, bring premium PoE-powered Xilica and Sennheiser audio conferencing solutions together in one compact in-ceiling system, with all components connected over CatX network cable. This speeds deployment for enterprise and education customers modernizing their meeting and learning spaces, as no copper cable or proprietary audio connections are required.

Xilica x Sennheiser Room Kits are purpose-built to solve the specific challenges of medium and large collaboration spaces. Both bundles include a Xilica PoE-powered DSP and a Sennheiser beamforming microphone array (TeamConnect Ceiling 2) to reduce noise and eliminate echo in challenging acoustical environments. The kits also add Xilica's innovative new CatX-connected in-ceiling speaker systems to optimise in-room audio and streamline architecture.

Australia: Sennheiser  
[en-au.sennheiser.com](http://en-au.sennheiser.com) or 1800 648 628  
New Zealand: Sennheiser  
[en-nz.sennheiser.com](http://en-nz.sennheiser.com) or (09) 580 0489



# BLUSTREAM

## NPA100DA

The Blustream NPA100DA networked power amplifier features a 2x 50W digital amplifier (1x 100W mono) or 70V/100V high-level constant voltage output, dedicated LFE subwoofer output, Dante audio integration, and two-channel balanced/unbalanced audio outputs. It supports a variety of inputs, including two-channel Dante audio, HDMI ARC, MIC audio with 48V phantom power support, optical audio, and two-channel balanced/unbalanced analog audio.

*Australia: Jands [www.jands.com.au](http://www.jands.com.au) or 02 9582 0909*  
*New Zealand: Sound Group [soundgroup.co.nz](http://soundgroup.co.nz) or (09) 415 6680*



# BIAMP



## Vidi 150

The Vidi 150 is a professional-grade conferencing camera for meeting spaces ranging from huddle rooms to small and medium-sized conference rooms. The Vidi 150 has all the features of the Vidi 100 including a 4K camera with a 120 degree field of view, 8MP sensor, and a built-in mic array. It also adds important new capabilities including manual electronic pan/tilt/zoom (ePTZ) with user-definable presets, automatic participant framing, all controllable by an included remote.

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

## MS-1 Streamer

The MS-1 provides integrators with a single-stream solution fully integrated with RTI control systems in residential or commercial settings. It can also add a stream to an existing RTI Music system. Like the award-winning three-stream MS-3, the MS-1 seamlessly delivers high-resolution audio (24bit/192kHz) from the most popular streaming music services or from a local NAS to any room with the touch of a button.

*Australia: Amber Technology [www.ambertech.com.au](http://www.ambertech.com.au) or 1800 251 367*  
*New Zealand: Connected Media New Zealand [www.connectedmedia.co.nz](http://www.connectedmedia.co.nz) or 0800 232 0023*



# SHURE

## MXA920 Ceiling Array Microphone

With Automatic Coverage technology, the MXA920 provides pre-configured audio capture with minimal set up required, dramatically reducing the time and cost of deployment for integrators. The MXA920 also employs Next Generation Array Architecture for enhanced directional pick-up and more natural speech. Plus, the onboard IntelliMix DSP delivers noise and echo-free performance as well as unprecedented audio clarity and intelligibility for AV conferencing across room types; executive boardrooms, higher education hybrid classrooms, corporate and government meeting spaces. Two form factors (Square and Round) support design integration into even the most sophisticated facilities and meeting spaces.

*Australia: Jands [www.jands.com.au](http://www.jands.com.au) or (02) 9582 0909*  
*New Zealand: NSL [www.nsl.co.nz](http://www.nsl.co.nz) or (09) 913 6212*



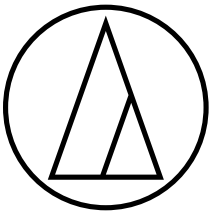
# EPSON



## PU2200U

Epson's PU2200U range of high lumens 3LCD projectors includes the world's smallest and lightest 20,000 lumens model, the EB-PU2220B, which is 60% smaller and 50% lighter than its predecessor, the EB-L20000U. The new range offers users significant advantages including much reduced size and weight, easier installation and set-up, simplified maintenance and great image quality. The PU2200 series includes 13,000lm, 16,000lm and 20,000lm models, offering WUXGA resolution with 4K enhancement, HDR and advanced installation features.

*Australia: Epson [www.epson.com.au](http://www.epson.com.au) or (02) 8899 3666*  
*New Zealand: [www.epson.co.nz](http://www.epson.co.nz) or (09) 366 6855*



**audio-technica**



**M50X**



**M60X**



**M70X**

# M-SERIES

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Long heralded by online reviewers and top audio professionals, and backed by a cult-like following of serious music fans, the M-Series offers an unmatched combination of audio and build quality for exceptional performance both in the studio and beyond.

For information on the full range of M-Series headphones go to [audio-technica.com](http://audio-technica.com)

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JBL



## SRX900

The SRX900 Series is a family of powered line arrays and subwoofers that addresses the growing need for affordable, scalable small and medium-format professional sound-reinforcement solutions. It's ideal for rental companies, fixed installations and musicians seeking the ultimate combination of performance and portability.

Custom-engineered and manufactured, high-power-handling transducers deliver extremely low distortion, high fidelity and class-leading output. Precision waveguides provide accurate pattern control for intelligibility and definition that are unmatched in this category. A full suite of user-configurable DSP and design-and-management software tools provides hands-on control from a computer or mobile device, making design, deployment and control a breeze. SRX900's cabinet architecture is thoughtfully engineered for easy handling, fast rigging, minimal space displacement and streamlined transport.

The family includes dual 6.5 inch and dual 10 inch powered line array loudspeakers and 18 inch and dual 18 inch powered subwoofers. Because these systems are scalable and affordable, users can start with a small investment and expand over time. All SRX900 models work seamlessly with other JBL touring PA systems.

**Australia:** CMI Audio  
[www.cmi.com.au](http://www.cmi.com.au) or (03) 9315 2244  
**New Zealand:** JPRO  
[www.jpro.co.nz](http://www.jpro.co.nz) or (09) 275 8710

## 5D

The 5D power amplifier features a high-density form factor, with a 1 RU 9.5 inch footprint. The amplifier is the perfect size to drive smaller loudspeakers and can be mounted under tables or ceilings as well as in a rack, allowing d&b to serve a greater number of installations, no matter the size or needs of the venue. The first d&b amplifier with integrated Dante networking, its compact 4 channel design means the 5D is particularly convenient for the set-up and deployment of small Soundscape systems.

**Australia:** NAS  
[nas.solutions](http://nas.solutions)  
 or (03) 8756 2600  
**New Zealand:** NAS  
[nz.nas.solutions](http://nz.nas.solutions)  
 or (09) 414 4220

## D&B AUDIOTECHNIK



## Ambiance Virtual Acoustics System

Ambiance uses L-Acoustics loudspeaker systems, microphones, and an advanced 3D Room Engine powered by the L-ISA Processor II. Ambiance empowers acousticians, theatre and audio-visual consultants, composers, and sound designers to transform the acoustic properties and qualities of a venue space to match the desired atmosphere.

The L-ISA Room Engine allows sound designers to spatially distribute early, late, and cluster reflections to the loudspeaker system to provide a true multi-channel room engine that considers the geometry and volume of the space itself. The L-ISA Room Engine gives users the power to individually customise gain, EQ, time, and space parameters to craft fine-tuned acoustic profiles.

## LA7.16i Amplified Controller

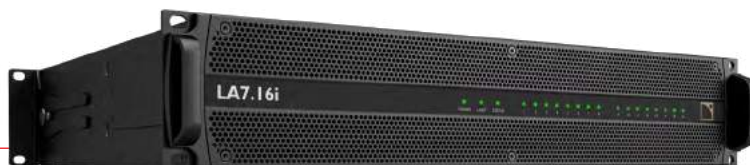
LA7.16i significantly improves flexibility and efficiency, especially in multi-channel scenarios. Unique in the market, LA7.16i offers an unprecedented 16x16 architecture in a 2U chassis with seamless Milan-AVB redundancy. Each of the 16 output channels delivers up to 1300 watts at 8 ohms or 1100 watts at 4 ohms. The LA7.16i amplified controller will drive both current and future L-Acoustics loudspeakers for more efficient and sustainable installations.

## Soka and SB6i

Inspired by the success and design principles of Syva, Soka is a unique breed of loudspeaker that combines line source technology with a sleek aesthetic. Soka integrates nine 3.5" MF drivers and three 1" HF transducers to impart a wide 140 degree horizontal coupled with a highly controlled 26 degree vertical directivity. Soka and its companion SB6i subwoofer are an ultra-shallow 99 millimetres, designed to be easily enclosed in-wall or discreetly mounted on-wall, yet are capable of astounding power and bandwidth.

*Australia: Jands [www.jands.com.au](http://www.jands.com.au) or 02 9582 0909*

*New Zealand: Jands NZ [jands.nz](http://jands.nz) or 021 674 601*



Integrated Systems Europe

# Are you concerned about your mate's mental health?

**FACT: Most Australian tech crew and roadies have attempted or considered suicide<sup>1</sup>!**

**Support those around you and register for free mental health training**

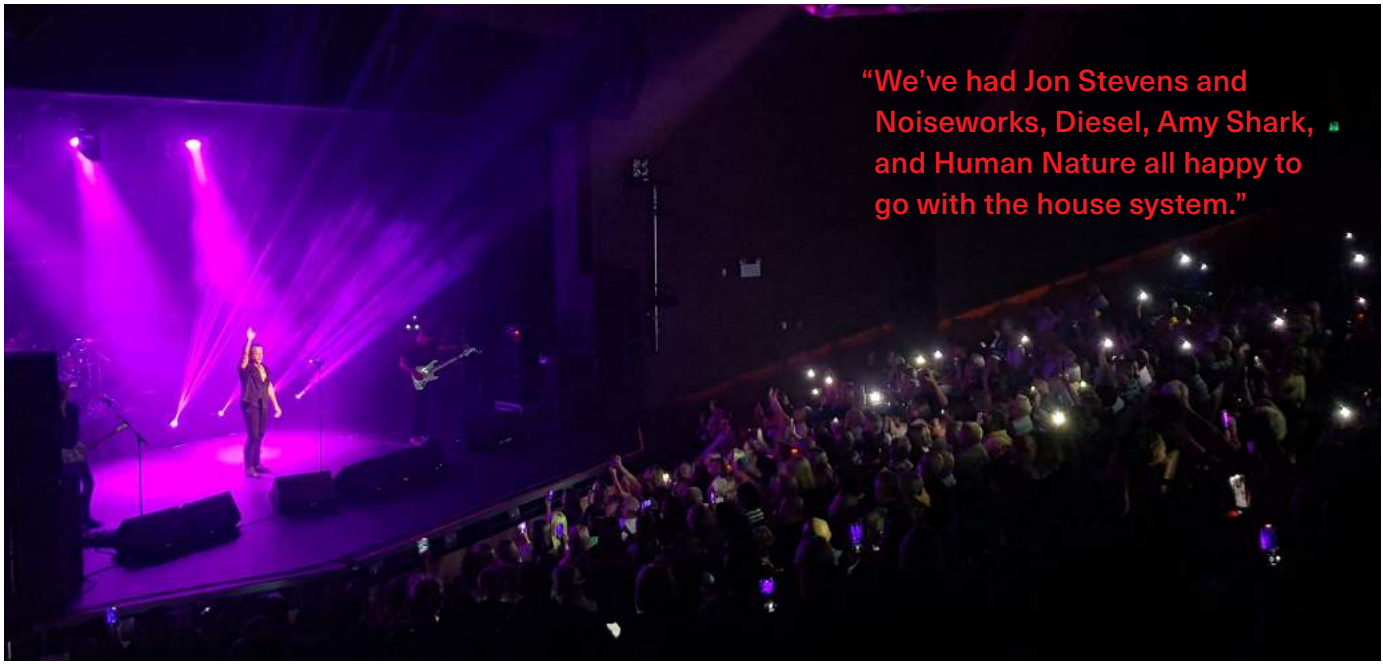


[www.entertainmentassist.org.au](http://www.entertainmentassist.org.au)

Supporting the mental health of Australian entertainment industry workers

<sup>1</sup>Passion, Pride, Pitfalls Dec 2014

by Jason Allen



"We've had Jon Stevens and Noiseworks, Diesel, Amy Shark, and Human Nature all happy to go with the house system."

# GRIFFITH REGIONAL THEATRE

## Getting Rider-Friendly with L-Acoustics

Griffith in south-central New South Wales sits happily in a regional concert and theatre touring circuit that includes Goulburn, Wagga Wagga, Albury, Orange, and Bathurst. A wide range of companies regularly do the rounds, including Sydney Dance Company, Bangarra Dance Theatre, Bell Shakespeare, as do contemporary concert tours.

Griffith's Regional Theatre has a capacity for 520 and punches well above its weight in drawing stops for all of these tours. But, with their small and aging house PA not up to the task of



amplifying most concert acts, Technical Operations Coordinator John Matkovic was getting sick of sound techs saying “Yeah...nah” when given the house spec, and then pulling their own rig in.

“The old rig was 15 years old and was just three point-source boxes as left-centre-right, plus a sub,” explains John. “We didn’t just want to go next level, we wanted to go ‘next-next-next’ level.”

John and the team went out to the industry’s major suppliers and evaluated all of the top-tier PA options. While there was a wealth of worthy options on the market, one of the challenges was the limitations of the venue itself.

“We had our choice of a lot of nice systems, but the hard part was getting it rigged,” says John. “There are effectively no rigging points above the stage, and no steel to rig from. The PA needed to be dead hung from custom-made pipe and brackets. That reduced our options. Ultimately, we wanted full range, warmth, and clarity, and as much PA as we could get for our budget.”

The solution came in the form of L-Acoustics A Series, and a true left-centre-right system of three hangs of three A15i line source elements augmented by three KS2i1 subwoofers per hang, running in a cardioid configuration, all powered and processed by L-Acoustics LA4X power amplified controllers.

Being a council-run facility, the contract for design, supply, and installation for the new PA went out to tender. Canberra’s Sound Advice, who not only installed the previous PA but also helmed a major refit in 2004, got the gig.

“Norman Korte and Stephen Nano from Sound Advice are masterful super tech nerds,” jokes John. “The upgrade works they did in 2004 were perfect - sound, lights, projection; everything. All of it is still in place and nothing has ever gone wrong. Their work is second to none. They are finicky, pedantic perfectionists. They do everything properly and never cut corners.”

The first iteration of the L-Acoustics design had six subwoofers rigged in the centre of the proscenium, but the team came up with a better plan. “That wasn’t really practical in terms of space,” John outlines. “We employed a local engineer and fabricator to make pipe brackets and a centre cluster bracket that’s adjustable. It was the only way to get it all in.”

Scott Harrison, Application Engineer for L-Acoustics distributor Jands, made the trek from Sydney and spent two days on site offering installation guidance, commissioning of the system including time alignment and tuning to L-Acoustics’ standards. Scott loved the system,” observes John. “Particularly the amount of dB it puts out.”

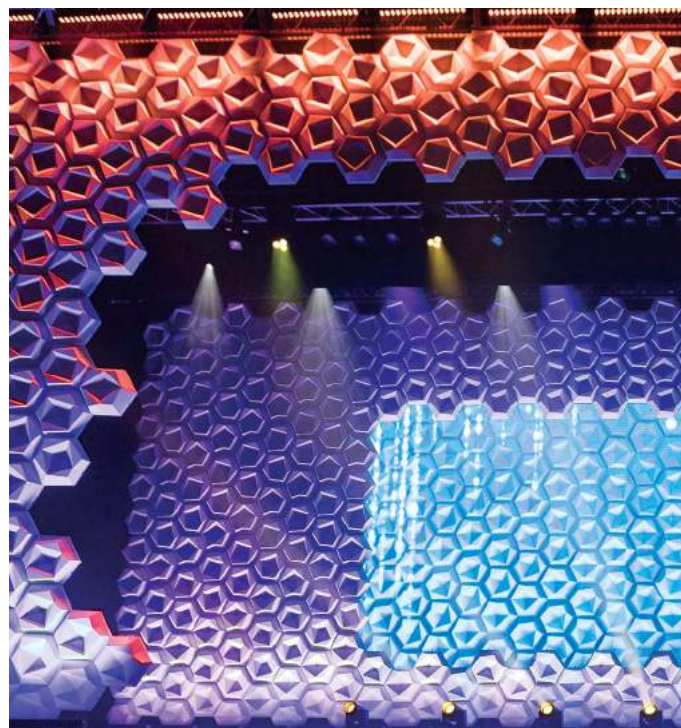
Next, Sound Advice’s Stephen Nano spent a week working in the theatre, tweaking the new PA to their specific requirements. “The room is a bit difficult, to be honest,” admits John. “It’s all bricks and steel. We have done some acoustic treatment, but it does need a little more.”

That hasn’t proven to be an issue, however. “The A Series PA just sounds magnificent,” reports John. “The headroom is massive and it’s definitely more than we’ll ever need. This PA will idle for most of its working life. It has all of the quality, crispness, and clarity L-Acoustics is known for, and I love the fact it all runs off of one beautiful little rack. It’s just a nice system.”

John now proudly presides over a rider-friendly venue that touring acts are happy to work in. “We’ve had Jon Stevens and Noiseworks, Diesel, Amy Shark, and Human Nature all happy to go with the house system,” confirms John. “No-one’s pulling their PA out of the truck anymore. The theatre productions love it too, particularly the amount of bottom end. Over the years we’ve upgraded our infrastructure and cabling, so now acts can bring their desks in, plug in via Cat5, plonk their I/O boxes on stage and everyone’s happy.”

[www.l-acoustics.com](http://www.l-acoustics.com)

[www.jands.com.au](http://www.jands.com.au)



## SPECTACULAR EVENTS MADE EASY

Backdrops Fantastic  
make event production simple.

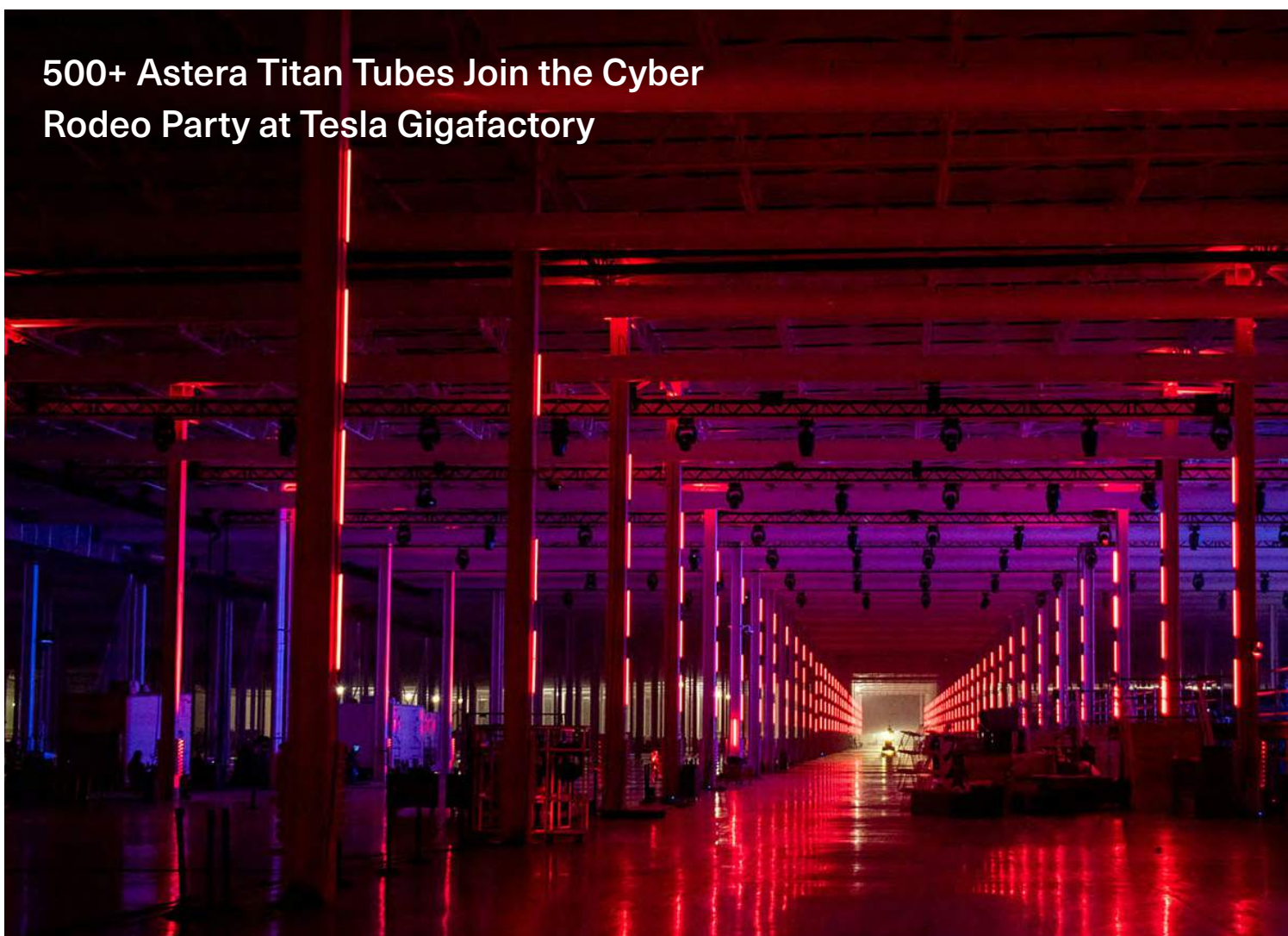
We have hundreds of themed backdrops and modular solutions that are the perfect canvas for 3D projection mapping.

We help set the scene and bring your events to life.



1800 737 037 [backdrops.com.au](http://backdrops.com.au)

## 500+ Astera Titan Tubes Join the Cyber Rodeo Party at Tesla Gigafactory



# TESLA AND ASTERA RUN ON BATTERIES

Lighting and visual designer Rob Ross of New York and LA based technical production company Rob Ross Design used over 500 Astera Titan Tubes to highlight impressive architectural and industrial areas at Tesla's new Gigafactory in Austin, Texas, for the automotive giant's recent facilities launch party, Cyber Rodeo.

Covering 2,500 acres along the Colorado River and offering over 10 million square feet of factory floor, Gigafactory Texas is a U.S. manufacturing hub for Tesla Model Y and the future home of Cybertruck.

Rob and his team were asked onboard by the Cyber Rodeo event's creative director Stefan Beckman and producer Mark Seed and tasked with designing a creative illumination scheme for the vast environmental spaces involved in the event, including interiors and the building exterior.

This epic mission saw close collaboration with LD Tom Sutherland and his team from DX7 Design who created lighting for Cyber Rodeo's three stage and entertainment areas.

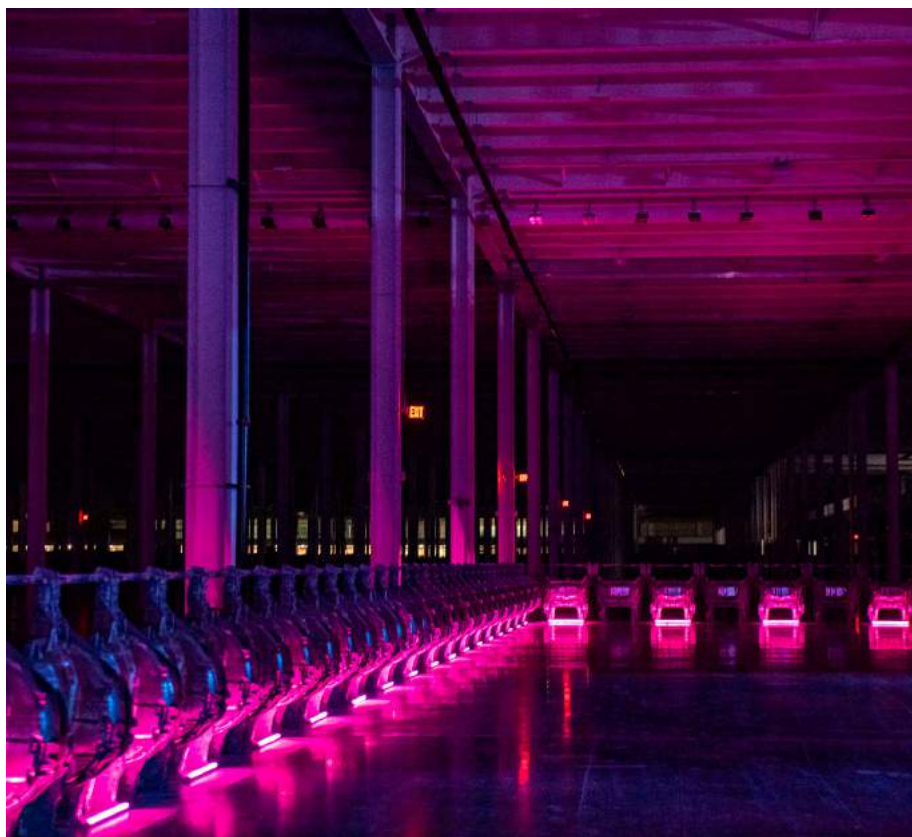
The enormous main space utilised for the event measured 1160 x 365 metres and stretches the equivalent of seven city blocks!

Looking at photos, videos, walk-throughs, plans, and renders were useful for getting an impression, explained Rob, but it wasn't until he finally stood in the space for real during the

first reccie that he truly felt and understood its scale and enormity!

This was the first trigger for creating an atmosphere for guests to be engaged, impressed, and put in the mood to party by proactive lighting.

"We had free rein to suggest ideas which was great fun!" stated Rob, who immediately thought of utilising the building's impressive structural metalwork as part of the installation, highlighting its form and



impressive architecture as well as utilising it practically to provide lighting positions.

Titan Tubes also sprang to mind straight away! This was for the quality and power of the output and – obviously in a space this size – the wireless control and operation.

Rob frequently uses Astera products in designs and projects and loves the versatility of all the Astera products.

Get in and set up time for Cyber Rodeo was tight given its size and ambition, also partly due to the factory continuing to be functional throughout the build.

The Titan Tube installation was approximately 580 metres long with 568 fixtures deployed across the building, the vast majority

magnetically attached to the top parts of the columns which were each 12 metres apart.

This 'perspective design' illustrated the spectacular size and presence of the building, emphasising its character and potency as a workplace, and additionally gave it a real sense of depth as guests moved around to the various areas.

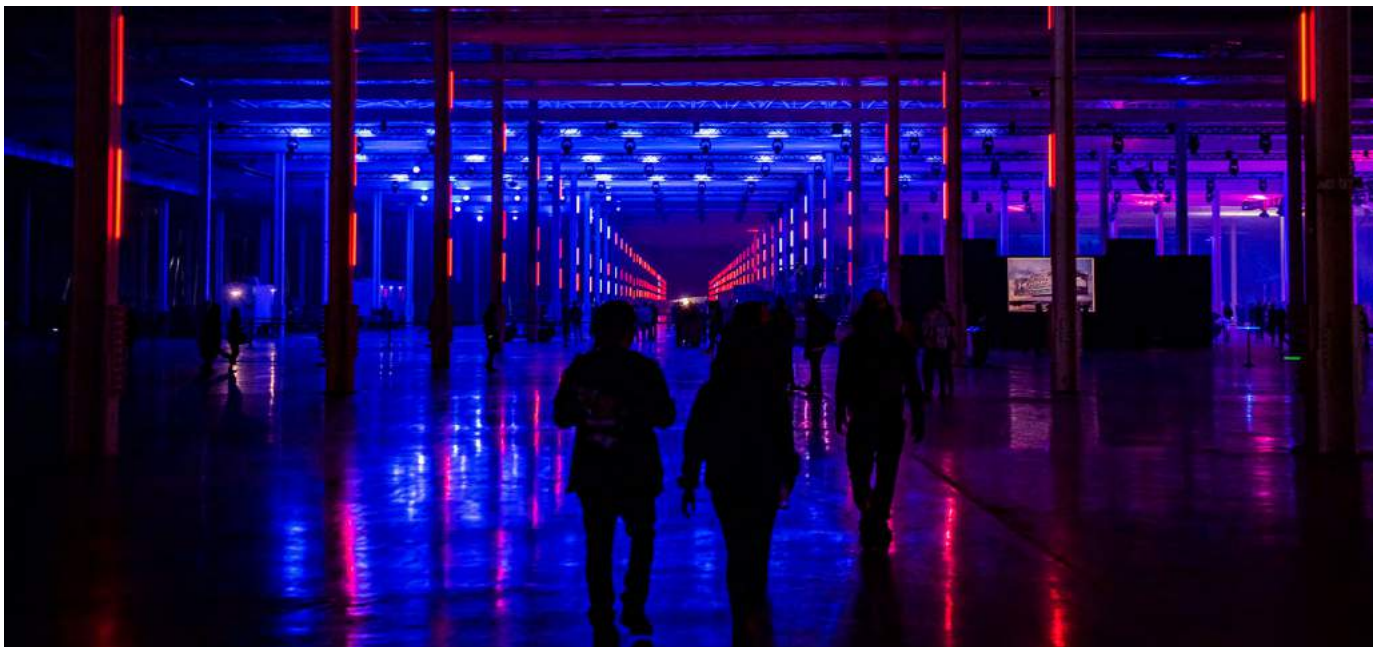
These included the main stages and assorted 'exhibition' areas that were highlighting various Tesla vehicles, old, new, prototype, etc., as well as cutting-edge manufacturing plant, like aluminium casting machines which form part of a vehicle frame from molten aluminium, a technology designed to reduce the amount of welding needed, plus new painting facilities and an array of other

amazing industrial robots.

The Titan Tube design allowed the whole area to be beautifully and tastefully lit and enabled some mind-bending effects with chases whizzing manically up and down the building, all helping ramp up the energy, excitement, and hi-tech party atmosphere!

Over 400 of the Titan Tubes were ingeniously rigged to the steel pillars using Androokie magnet kits, with some other fixtures dotted around on the floor and other vantage points, all controlled through Astera ART7 boxes via a grandMA2 lighting console. "This all worked fantastically," commented Rob.

It would have been near impossible to cable that many fixtures neatly within the timeframe, an exercise that would have been costly and



inefficient in person-power, but the Astera units were loosely power cabled for the programming sessions, with cabling running along the floor that was removed on the morning of the show, leaving them completely wireless.

Rob was delighted with the results as were his clients.

He admits that he's been wanting to do something of this scale and profile with Titan Tubes ever since he first used Astera products around five years ago.

"The light quality is soft and nicely textures spaces, people, and objects. They are small and handleable, extremely mobile, the colour mixing is excellent, and they can be fitted absolutely anywhere," he concluded.

Rob Ross Designs owns a quantity of Titan

Tubes as well as the smaller Helios Tubes and the larger Hyperion, all of which use the same Titan LED engine, however even using all of these they didn't have anywhere near enough for Cyber Rodeo, so most units were supplied by Wireless Film Lights, with entertainment stage lighting contractor 4Wall pitching in to make up the remaining count.

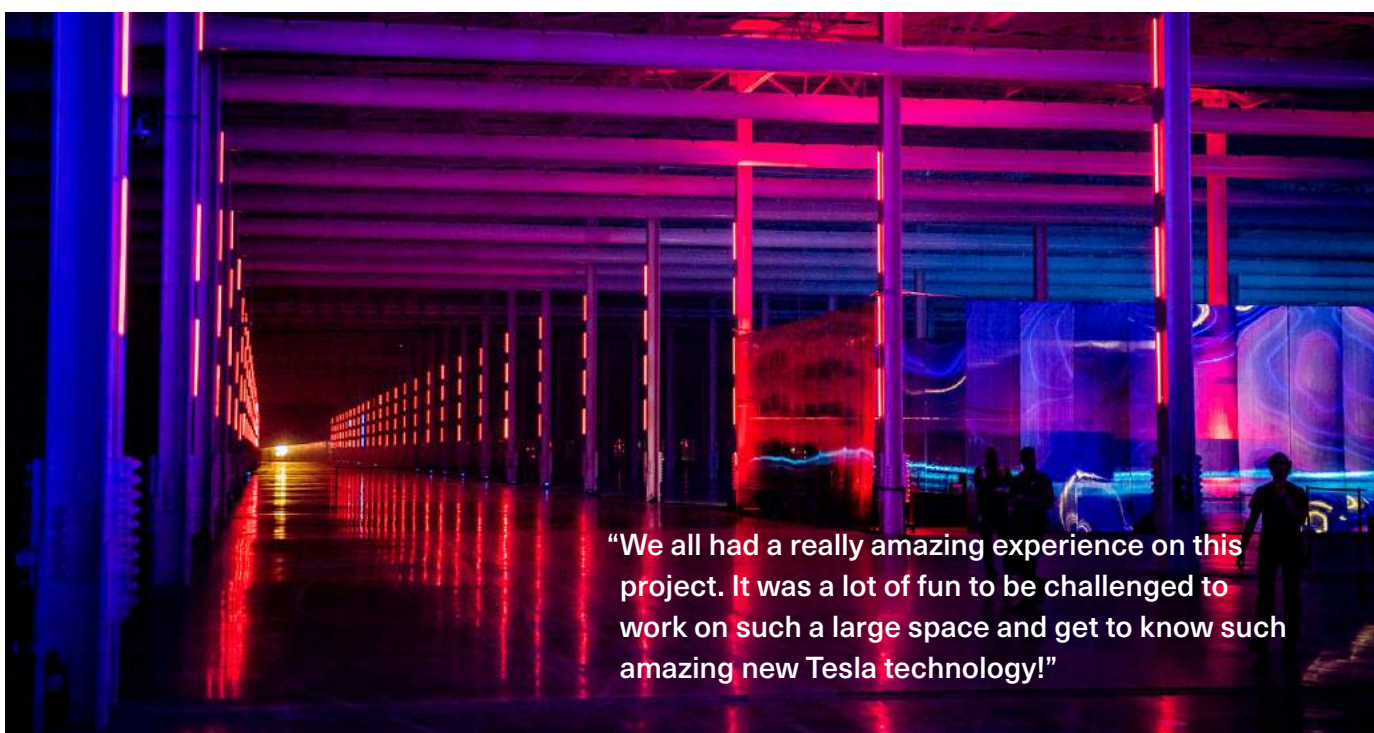
Rob and his team also supplied around 100 of their own Astera AX5 TriplePARs and 24 x AX3 LightDrop on the truck for last minute deployment. Sure enough, the day before, all of these were utilised to light signage, bars, walkways, toilets, and more as this part of the factory was transformed from an imposing cyber manufacturing facility into a cool event space for the evening.

The Titan Tubes were also programmed into the DX7 Design team's lighting control consoles allowing them to be incorporated

with their stage lighting at specific moments as a series of live acts and guest speakers took to the stage, including Tesla CEO Elon Musk.

Rob's associate for the project was Aiden Marshall and their assistants were Jai Jing Qi and Dan Schreckengost.

Rob concludes, "We all had a really amazing experience on this project. It was a lot of fun to be challenged to work on such a large space and get to know such amazing new Tesla technology! I particularly enjoyed the teamwork and synergies existing between the different departments, disciplines and everyone involved who worked tirelessly to make it happen, as well as having the opportunity to create these incredible visual elements using such innovative products. A huge thanks to all of the teams and vendors that helped make it happen!"



"We all had a really amazing experience on this project. It was a lot of fun to be challenged to work on such a large space and get to know such amazing new Tesla technology!"



# THE LAST DOMINO? TOUR

**These have been exciting yet turbulent years for the touring circuit as many bands take to the road again only to meet with speed bumps in the form of the pandemic, which guarantees only that nothing will run entirely as planned. However, with a history as long as that of English rock band, Genesis, the show always goes on, and The Last Domino? tour overcame postponed, cancelled and rescheduled dates to resume again last September. The tour marks the first reunion of the band since 2007.**

The lighting and production design was co-created by Patrick Woodroffe (also Show Director), and Roland Greil of Woodroffe Bassett Design (also Lighting Director), and Jeremy Lloyd from Wonderworks, who is responsible for the technical integration. Lighting programmer was Marc Brunkhardt, and Joshua Key the Video Programmer. Sam Pattinson and Giles Maunsell of Treatment Studio did the content design and production.

Genesis core members Phil Collins, Mike Rutherford and Tony Banks kicked off the COVID-delayed tour last September in Birmingham, England then played a US leg in November and December. The open-ended

tour continued in March with dates booked in Germany, France, the Netherlands and England.

Originally intended as a 47-date tour commencing in the Autumn of 2020, the WBD team created The Last Domino? show only to mothball it for nearly a year due to the constraints of the pandemic. The tour resumed in September 2021 in the UK, the only country in Europe fully open at that time. The four-times rescheduled London dates finally took place on 24-26 March at The O2.

When first approaching the design in 2020, Woodroffe and Greil had a number of factors to consider for what potentially could be

Genesis's last tour. "The band has a rich history of pushing the limits when it comes to lighting and show design, from being early adopters of oil wheels in the '70s, to being the first band to tour with moving lights in the '80s and the first to use big LED screens in the '90s," explains Greil. "It's not so easy to push boundaries now, but we needed to come up with something that maintains their reputation for being at the forefront of show design."

A further influence was the fact that lead singer Phil Collins, traditionally the dynamic force around the stage, must now perform seated. "It's impressive how one man sitting down can still bring such energy and presence

to the stage and entrance the audience in just a heartbeat,” says Greil, “but he is magnetic, not dynamic, so we needed to fill some of that energy gap with lighting, video and set.”

The team decided to take a theatrical approach, giving every song its own visual identity with a unique look and feel, and simultaneously paying tribute to the band’s unique looks and innovations over the years. This seemed particularly appropriate alongside the mix of original and new band members.

“We needed to find a way of creating a bridge between the historic looks in a way that brought the whole show visually into the 21st century,” Greil says. “With these basic elements in mind, we wanted a stage that was very versatile where we could change the whole look, feel and the visual identity for each song, be very intimate or very big, or modern or old school, and then with those adaptable tools we could tell the visual story of the show and create the perfect picture frame for each song and their performance on stage.”

64 Ayrton Karif LT ultra compact 300W LED beam-spot fixtures were deployed to help build a versatile, dynamic backdrop in conjunction with an array of 12 rotating LED panels of varying heights. “The panels had high resolution LED screens on the front which could be quite overwhelming,” explains Greil. “We wanted to be able to transform the stage away from this screen to other worlds as well, so we set the panels on tracking systems so they could split apart and turn, and rigged the Karif LT fixtures in vertical columns on the reverse of each LED panel with four to six lights per panel.”



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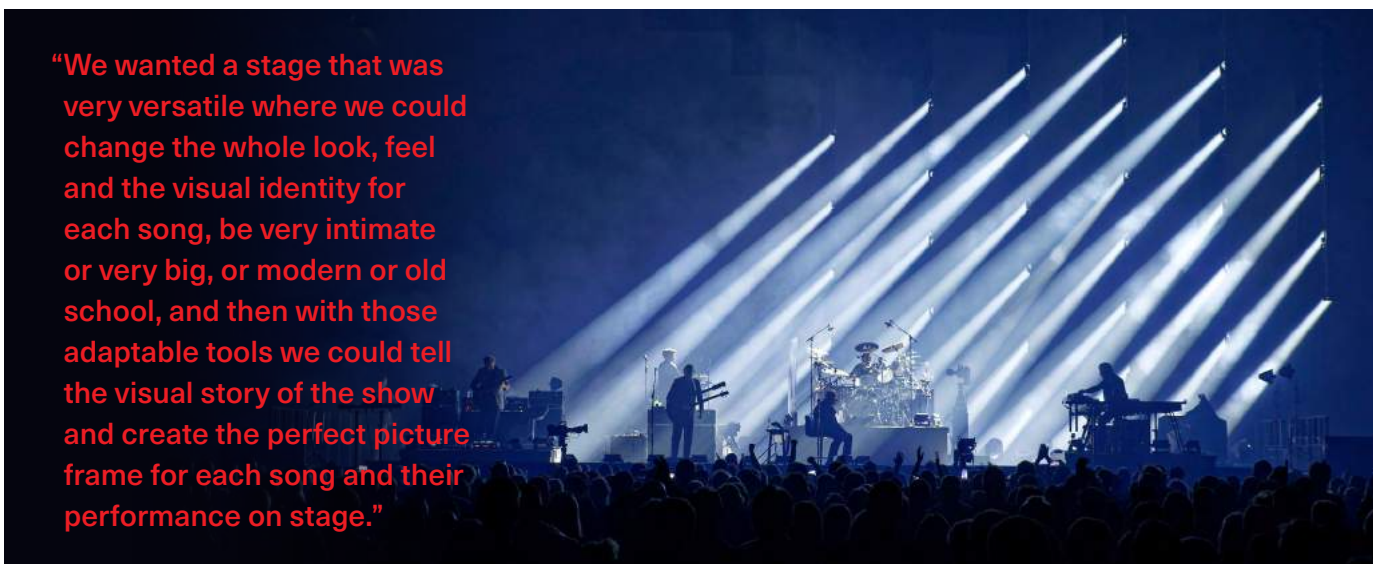




"The fixture is so compact that, for the majority of the show, we were able to keep the lightsources themselves concealed but utilise the output in the most interesting ways. We could tilt the panels and shoot beams through the gaps, outline the background, build different looks and keep the Karifs hidden yet visible through the transparent video screen. Then for the last song of the main set, Invisible Touch, we turned the back wall all to lights with the Karifs fully revealed and set them spinning. It's a mind blowing effect. Part of the theatricality of the show is to be able to keep as much in your pocket for as long as you can. Karif certainly gave us a whole raft of extra options for this."

"We also discovered Karif LT had a continuous pan/rotation which I wasn't aware of as it is not something I would normally use, but we rigged them at a 90° angle and discovered a whole

"We wanted a stage that was very versatile where we could change the whole look, feel and the visual identity for each song, be very intimate or very big, or modern or old school, and then with those adaptable tools we could tell the visual story of the show and create the perfect picture frame for each song and their performance on stage."





new level of functionality. It gave us that great big array of spinning lights on the back walls for Domino which was perfect for this specific show and a great addition to the looks. It just goes to show you can't always plan everything – sometimes you've got to be lucky as well. With the right tools, you can shake the tree and something new will fall out of it!"

The lighting design also calls for 148 versatile Claypaky Scenius Unico spot, wash and beam lights, which were supplied by Neg Earth. "Over the stage we built five pods, which are fully automated to change the scenery," Greil

continues. "Each of them holds 16 Claypaky Scenius Unicos and a linear array of LED Neon Flex. Together with Jeremy Lloyd, who did the show's technical integration and design for Wonderworks, we have designed 2mm high-resolution LED wall panels upstage as a backdrop, which track horizontally and can spin to reveal lights on the back of the walls."

"A decently-sized floor package helps to support the overall look from the floor or create imagery with the emphasis on strong floor lighting and silhouettes," Greil adds. "The whole lighting system extends into the audience to

create an immersive experience for the fans and include the auditorium in the overall look."

Greil and Woodroffe have found Scenius Unico to be "a proven workhorse" fixture for their shows in the past. "It's versatile and has a lovely big front lens, which works perfectly for an arena rig," says Greil. The majority of the Scenius Unico fixtures for Genesis are integrated into the five fully-automated pods over the stage with additional units mounted on two audience trusses and an advance truss. "We've been happy with the reliability of the Scenius Unicos on the tour," Greil concludes.





# ED SHEERAN

## DOES THE MATHS WITH MEYER SOUND

### Global Stadium Tour Debuts with Bold New Line Array In-The-Round

More than 80,000 Irish fans burst into cheers of jubilation when the first pummelling chords of “Tides” opened each of Ed Sheeran’s two shows in late April at Dublin’s Croke Park Stadium. Though most in attendance knew that the shows were the first of the in-the-round “+ – ÷ x” (“Mathematics”), Sheeran’s fourth world tour, few outside the production crew likely knew that the occasion also marked the global premiere of Meyer Sound’s new PANTHER large-format linear line array loudspeaker. Supplied by U.K.-based Major Tom, Ltd. and suspended from daringly conceived mast and cable net rigging, the system was anchored by 212 PANTHER loudspeakers. The Dublin shows also were the first anywhere to deploy a Milan protocol AVB network from FOH mix all the way to the loudspeaker cabinets.

Although the PANTHER-based system is substantially smaller, lighter, and more energy-efficient than would have been the case using Sheeran’s prior touring inventory, which was largely based on LEO line array loudspeakers, everybody on the audio production team was

confident that the new rig would perform with equivalent results. However, according to Production Director and FOH Engineer Chris Marsh, the Dublin debut suggests their expectations may have been overly cautious.

“One of the main criteria for the tours since we started 11 years ago was that Ed has to be heard clearly at every seat in the venue,” says Marsh. “I’ve always been impressed by how well LEO arrays could bring that sense of intimacy to the back rows of stadiums. And in

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that regard, I was surprised at how PANTHER, a lighter and smaller box, could do the same. I managed to get a bit of a workaround during the support acts, and I was immediately aware of the remarkable clarity at distant seats."

Marsh emphasised that the clarity went beyond simply a fan's ability to understand Sheeran's lyrics. "Clarity is usually thought of in terms of the high-end, of sibilants and diction, but PANTHER was also very tight in the low-mids, something you tend not to get when that far away. Everything was present and clear, including subtle nuances like reverb tails, which are often lost at distance."

For the Croke Park shows, the system deployed 14 hangs of PANTHER arrays in two rings. The six inner arrays each comprised 10 of the "L" long-throw versions and two of the "M" main versions. The eight outer arrays comprised 10 "L" versions, two "M" versions, and two "W" wide-coverage versions. The three horn dispersion configurations enable system designers to tailor coverage for uniform levels and frequency response at various distances.

Controlled deep bass was supplied by six flown arrays of 1100-LFC low-frequency control elements configured in gradient arrays of 10 each. A total of 20 LEOPARD loudspeakers were set around the circular stage as front fill, with stage bass supplied by six stacks of three 1100-LFC elements in gradient arrays.

Mixing the shows behind his DiGiCo Quantum 7 "was a remarkable experience," says Marsh. "With LEO, I felt everything sat nicely in the mix, with ample open space. But now I feel PANTHER gives me even more space, an even larger canvas to paint on."

The primary, Milan Certified GALAXY 816 Network Platform at FOH connects to a Milan End Point (MEP) network, configured as a



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star topology, which consists of one GALAXY 816 platform, three GALAXY 408 platforms, and 20 Luminex Gigacore 26i switches. As failover backup, the always-active parallel analog inputs were connected via a primary and secondary redundant Milan network with dedicated GALAXY units.

The tour system was designed in consultation with Meyer Sound Director of System Optimisation Bob McCarthy, with on-site assistance from Senior Technical Support Specialist Josh Dorn-Fehrmann. Veteran audio

system engineer Charlie Albin handles system alignment, tuning, and monitoring duties for each show.

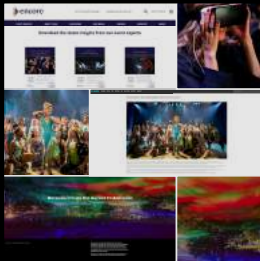
The advantages of PANTHER also extend to the efficiency and sustainability of the tour, according to Marsh. "With the way it rigs, the 14 hangs go up and come down very quickly. Also, we are taking up a lot less truck space than if we were using other systems. The entire audio system fits in only three trucks, which we could not do with a LEO-based system or likely any other. Finally, although I don't have

the telemetry data yet, I'm sure the power consumption is way down from what we had on our previous tour, and those were end-on shows."

Ed Sheeran's "+ - = ÷ x" ("Mathematics") Tour is currently scheduled through March 12, 2023, with 54 shows in Europe and 10 in Oceania. It is the follow-up to the 2017-2019 "+ = ÷" ("Divide") Tour, which currently holds Pollstar's all-time records for both gross receipts and total attendance.



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# WHAT'S ALL THE FUSS ABOUT NDI?



**Network Device Interface (NDI) is exactly what it sounds like - an interface between devices on a network. Of course, most people are going to need a little more explanation than that, so we spoke to the company that created the system - NewTek - and specifically to their senior solutions architect, Liam Hayter.**

"The main thing with NDI is that we're what's called a 'software defined protocol'," said Liam Hayter. "So, we allow you to move video, audio and metadata - camera control, camera tally, graphics data and the other data that goes behind running an event - all on a single standard gigabit ethernet."

"As an example, you can take a PTZ (Pan-Tilt-Zoom) camera and with one single ethernet cable we can take the video and the audio from it or we can send the control to it, including activating the inbuilt tally light. We also support things like power over Ethernet, so even the power is coming through that one cable."

Hayter added, "It's the internet of video. Basically, we turn everything into data. We can very simply and easily turn input from HDMI and SDI ports, things that events companies have used for years, into data. That then lives on the network and, being data, anyone on that network can use it. Many people can use the same device, so NDI works as a distribution

system, too, without you needing to run more cables."

## A Brief History of NDI

As innovative as this system sounds, it's actually relatively long in the tooth, at least from a technical perspective. In response to a clear demand for relatively simple methods of connecting one device to another, NewTek created a precursor system to NDI that would solve this problem. As an example, imagine how many presentations you've seen delayed by the presenter and venue staff struggling to find the right connector to allow the presenter to use their own laptop. This can now be done wirelessly, instantly and free using NDI Scan Converter, but was still a relatively unheard of feat in early and mid-2000s.

More similar solutions kept getting added to this precursor software until NDI itself launched in 2014. NewTek then took the unusual step of giving it away for free; they made it open-source. It now appears in everything from OBS to VizRT (the parent company of NDI) and a load of homemade software, too. Following on from that, repeated requests for NDI within cameras has led to the development of NDI HX for use in big-brand cameras and even NDI's own hardware.

## NDI in Hybrid Events

Fast-forward to 2020 and SingEx, the operator of Singapore's largest exhibition and meeting venues, hosted the city state's Deputy Prime Minister as guest of honour at the post-COVID

reopening of the Singapore EXPO & MAX Atria, hosting their first hybrid event using NDI solutions. Specifically, they used the NDI protocol and NewTek's TriCaster 2 Elite mixing and broadcasting software.

"SingEx was delighted to have partnered with Ideal Systems to build our digital production and broadcasting capabilities to support our first hybrid event," said Ang Chee Chiang, general manager of Centre Management, SingEx Venues, in a press release. "Ideal Systems worked closely with our technical team to design and build a fully functional system in a tight timeframe. They also trained and upskilled our production team and operators on the new system, shared valuable insights and advice, leading to the flawless execution of a very successful hybrid event."

Fintan McKiernan, CEO of Ideal Systems Singapore added, "This was a great experience for us, to use the latest NDI and NewTek IP video technologies to drive a live international event of this scale, and we are honoured to work with companies like SingEx who have great technical foresight to leverage these new IP video technologies to overcome the challenges presented by COVID-19."

One of the key advantages NDI systems have over other alternatives is the low cost for implementation. We've already mentioned that the software itself is open-source, which is the obvious saving. However, the other major one is the fact that you do not need to rewire your venue to use it. It all works through the standard Ethernet hardware most buildings already have. Additionally, NDI works with



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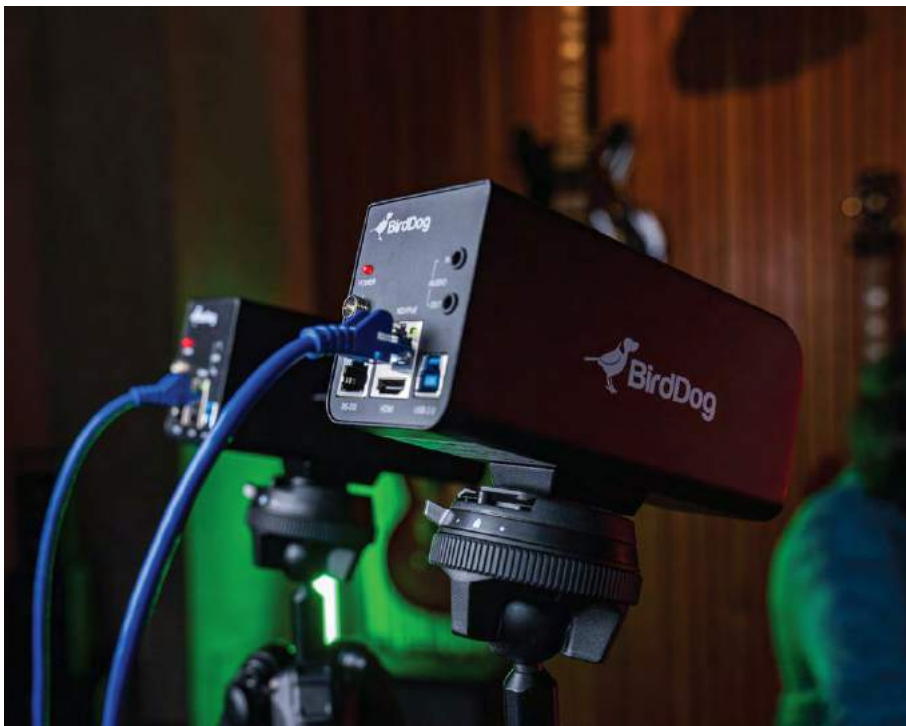
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most off-the-shelf digital devices, minimising the need for purchasing specialist cameras and computers.

### What is NDI Capable of?

Picture a hypothetical hybrid event. You may want multiple angles of what's happening on-stage - no problem. You can add cameras and even smart phones with their built-in 4K cameras to the system and control them using NDI. You can toggle the dolly lights so that the presenter knows which to look at while they're talking and you can carry a camera phone into the audience so that the video and audio of the Q&A session is perfect. Don't want to carry the phone around? Hook up an NDI-controlled PTZ camera for crowd shots.

Want to make sure your audience is engaged, both including those in the building and those accessing remotely? You can stream the video feed from the cameras online, so everyone gets the best seat in the house. You can add graphics and other engagement systems to make sure that the stream isn't reduced to second-monitor content.

Travel restrictions are preventing a lot of your speakers from making it to the venue? No problem. They can broadcast themselves and their computer screens directly to the event using software as common as Skype and Microsoft Teams. Both can output in NDI.

"Wherever your audiences are," Hayter said, adding a lot of emphasis on the final 's' and explaining that the events industry is now a lot more about multiple audiences and not just the ones who show up in person. "You can scale up and engage with them without leaving the NDI protocol. We can make sure that everyone's included because we can use all of those existing devices and platforms that you've already got."

### Questions about Compression

The obvious question, and the one that Hayter is used to fielding, is one of image quality. An alumnus of the film industry himself, he recognises the need for high-quality footage wherever possible. And, despite using such basic hardware as ethernet, NDI software solutions are able to present extremely impressive results.

"We are fully broadcast quality. We can support up to 4K, though the protocol could go further. We also support non-broadcast ratios like vertical and square video. It's completely compliant and agnostic to what you want to use video for," Hayter said.

"We achieve all of this through low-latency compression. Basically, we're reducing the amount of data with no loss of quality. We use a type of compression called DCT - Digital Cosine Transforms. It's the same type of maths that you find in the post-production and production industries, where you have people recording into the likes of ProRes from Apple or DNxHD from Avid - they all use DCT as a means of encoding. It's very gentle, so it keeps all the colour and resolution, but it reduces the quantity of data. We're just taking the same system and applying it to live video."

Naturally, there are limits. You can't run 300 devices on the same network and expect it to stream at 4K instantly. However, under most circumstances, delays and disruptions are extremely small and getting smaller as devices develop. As for quality, most who have used NDI for events have reported not even noticing that the footage was compressed at all.

### What do AV Specialists Think of NDI?

We've heard a lot from Liam Hayter and NewTek, but obviously they're going to promote their own product. So what do AV professionals think of NDI? Who better to ask than the folks who ran SingEx's first hybrid event - Ideal Systems South East Asia?

"Using NDI opens up a whole host of opportunities for broadcasters and Pro AV companies, and it does that by making the networking of video infrastructure more cost effective, more flexible and much easier to use," said McKiernan in a YouTube video on the subject.

"Let's take the example of a small studio you might be setting up for an event. A traditional AV company comes in and they've got an SDI video switcher and all the baseband cable and coax, and an SDI multiviewer. This is all specialist equipment coming in and all of it is expensive, and they've got a couple of broadcast engineers and they've got to find the guy who can terminate BNC on an SDI cable. Then picture the same scenario with a competing AV company doing the same event and setting up a studio next door. They come along with their NDI infrastructure and they just plug network cables into everything. The multiviewer is on a computer. The mixer is on a computer. And basically everything is really standard; there's no specialist equipment."

"It's quicker to set up, and totally flexible. The more you get under the hood of NDI, the more you see those benefits. And it's that flexibility and user-friendliness that gives great advantages in today's AV and broadcast world," he said.



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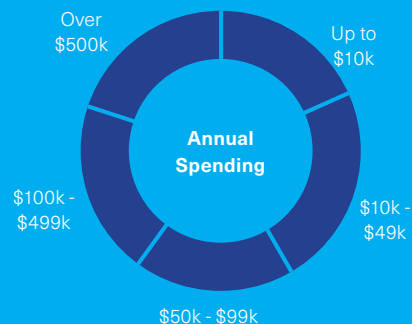
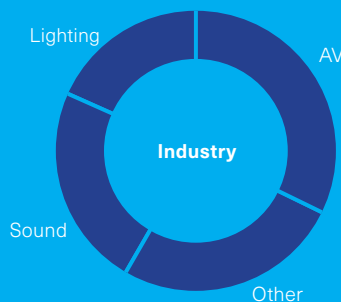
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# SOCIAL NETWORK MODERATION

by John O'Brien

**Everything in moderation, nothing in excess. Except for my patience. For the last nine years, I have been the sole moderator for our local district notice board. It is our primary social network and has been invaluable glue for everyone regionally, particularly during the upheavals of recent times.**

Much of this role entails boring admin drudgery like adding new members, working out where someone's post disappeared or making regular announcements for community groups and IT-averse individuals. That's all good.

What's not so good is the emotional toll that it has taken on me, the mod. Although the group has set guidelines to benefit all, there are always a few who like to ignore or test the limits of those parameters. The keyboard warrior syndrome only inflames that tendency. Misinformed conspiracy loops complicate it further. The moderator is the one who straightens those kinks out, calmly but firmly bringing interlopers into line while always finding a middle path. It can be utterly exhausting. Right now, I am burnt out and need to refresh.

This volunteer gig has taken well over 1000 hours of my time and tested the limits of my civility on multiple occasions. My time as neighbourhood online cop has left me too drained to remain calm or impartial for much longer. Hence, I am retiring before I do something regrettable.

## Trauma cost to mods

Moderators for online content have a tough task. Most of it unseen and thankless. It is well documented what Facebook and Twitter mods go through daily, swimming amongst a veritable sewer of the worst of human excrement and behaviours.

Mods serving as the moral filter, for every post. Mods trying to work out what, if anything, was said between the lines. Mods trying not to despair when hotguy69 spams yet again, or worse.

Each viewing of distasteful content; each read through of hate mail; each extended conflict resolution; each one adds to the anguish-jar of the moderator. Eventually, this vessel fills up and overflows. They end up traumatised - this is a serious thing. I'm battling PTSD moments as I type, yet what I have endured is far less than those who do this for a living.

Even our normally staid little group of 450 has semi-regular pile-ons, shouting, and public meltdowns. Unfortunately, all social media has this tendency and it's no surprise that behaviours learned from one platform bleed into another. Trolling, shouting and other unchecked abuse can quickly escalate to hate speech, death threats and worse.

## Network curation

Just like IT networks, rules for community networks need to be set and enforced. Imagine that applying firmware updates to routers is equivalent to reminding group members of certain rule sets or changes to them. Software and setting tweaks are analogous to more subtle moderation, such as pointing out how close offenders are to breaching those rules, or tactfully defining content tone.

Working out when, how and why to intervene is an artform. Too controlling, and you restrict the group flow. Too loose, and unchecked maelstrom awaits. So, there is constant personal questioning by mods - where is the line, how hard do I go, when do I back off and let it develop naturally? Having fixed processes or a team to consult with make this easier, but every mod must make judgement calls themselves. Each with consequences to individuals or the whole group.

There is an upside to all this. Helping sort out other people's problems is rewarding. Keeping a group stay on topic to find common solutions equally so. Stopping an attack on an idea turning into personal affrontery is the hardest but the most beneficial. For me, I have found great joy in helping carefully tend a social network to fulfil its destiny.

## Play nice or get banned

Go easy on your mods so that they may go easy on you. All rules are cut-throat and will ditch you without care or notice. Cross them at your peril. Human gatekeepers have more nuance but also their limits. Step beyond those edges and you may find yourself whacked with the

banning stick, temporarily or permanently. If your platform crosses into real life, you might find some of that angst then flows into your day-to-day personal interactions with the mod and other IRL members. Ye shall reap what ye sow.

Every time you flame someone, every time you post content outside the platform guidelines, every time you put your feeble interests ahead of everyone else using the channel, you devalue and disrespect the group as a whole. Accordingly, you are a selfish prick. Hiding anonymously behind a keyboard while throwing virtual hand grenades is cheap and puerile and says much about the sender's poor self-worth.

## Moderate yourself FFS

Our online networks are increasingly invaluable, even indispensable. I spend as much time interacting on the net as IRL. In one way, it's sad that our physical and emotional existences are reduced to an online TLA. But that's part of the new medium.

The parameters of conversation through a keyboard are different, both subtle and obvious, from those of conversing face to face. Remembering how to do so in person is difficult enough after years of awkward masking and elbow waving. But we are also online creatures now and must adapt our behaviours to suit this new environment too.

Think twice before you hit the post/send/upload button. Does what you are offering enhance the conversation? Does it uplift the group you are posting to? If not, then park it. Otherwise, the mods might have to intervene, delete your post, or ultimately ban you from that network. Beyond pushing someone else closer to burnout, what did that achieve?



## Boomer Cheat Sheet

**IRL:** in real life

**TLA:** three letter acronym

**IT:** information technology

**FFS:** you work it out

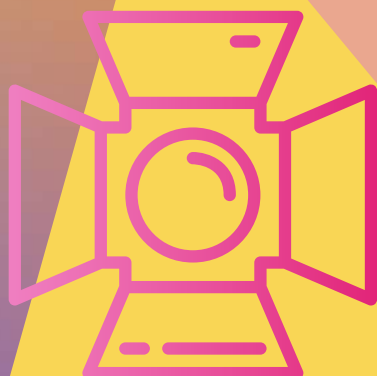
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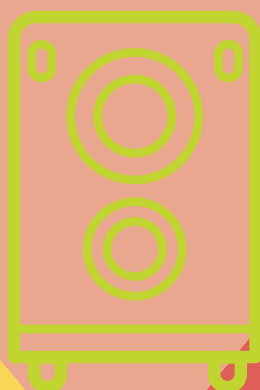
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# SO YOU WANT TO BE IN PICTURES?

Snippets from the archives of a bygone era

by Brian Coleman

**The myths and mysteries of recording sound for film and video lured me to travel what I thought would be the long and winding road to success. Instead, it turned out to be a troubled journey along a rocky road of misadventure.**

In the mid 90s I enrolled in a crash course in film production at Sydney University. We shot on film, recorded on Nagra analogue tape recorders, and mixed on Steenbeck flatbed editors.

During the course I learnt that audio was largely an enigma in the industry. When I asked the lecturer what special skill-set was required for film sound, he replied, "Well, you have to listen out for things on the set."

The adroitness to record one or two microphones while listening

for approaching aircraft or the distant buzz of a chainsaw now seemed less intimidating than my previous vocation of wrestling with a live 24 channel band mix.

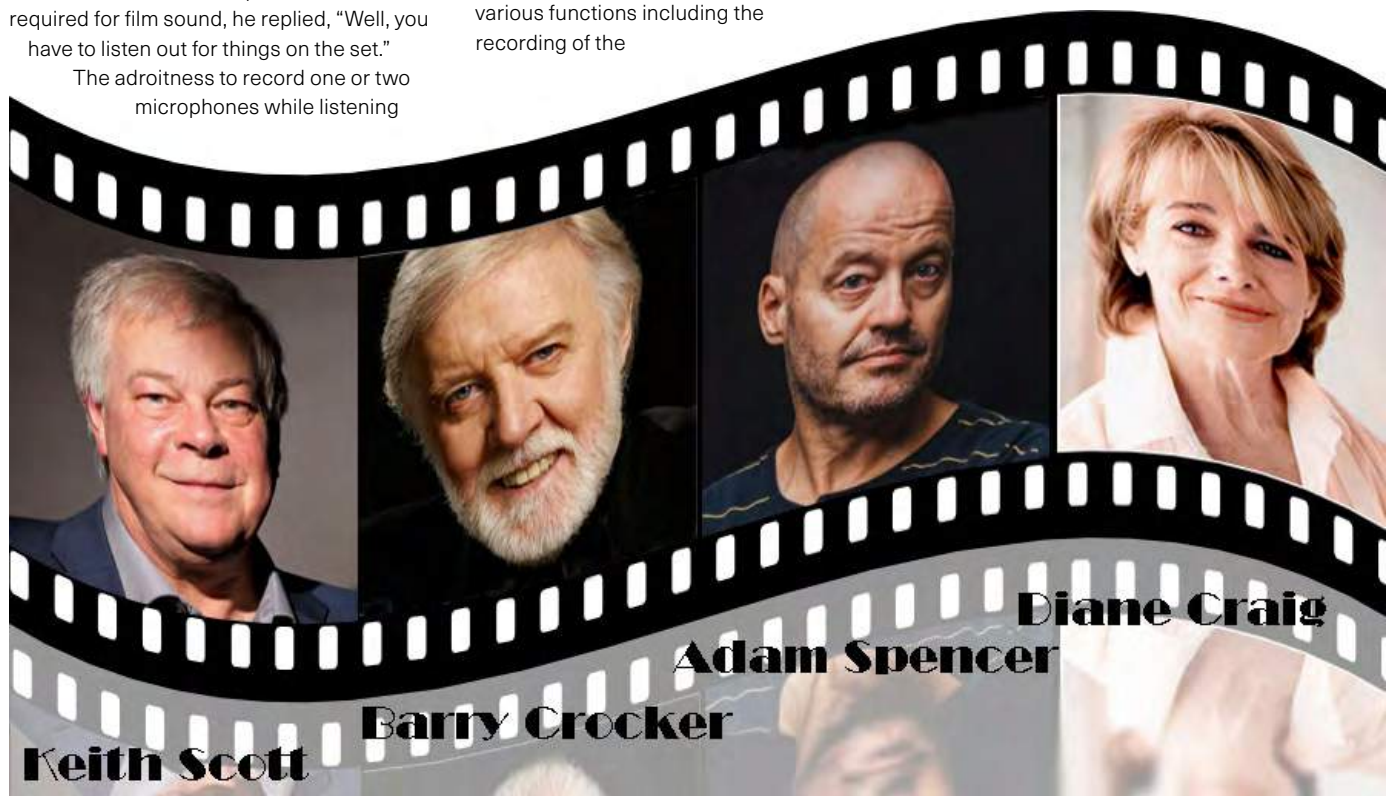
It was the film school that gave me my first paid gig as a sound recordist. This was a promotional video shot on the grounds of Sydney University featuring Australian comedian, media personality and radio presenter Adam Spencer. Being a rookie, I gaffed the lavalier mic directly onto Adam's bare chest, but later found that removing the gaffa tape from his hirsute chest also removed several of his chest hairs. However, Adam was extremely pleasant about the ordeal.

In 1998 I joined a professional video crew in Sydney's eastern suburbs. I was the audio guy for a host of corporate videos, swanky parties, fashion parades, bar mitzvahs, and various functions including the recording of the

performances at the reopening of the Central Synagogue, Sydney.

I used a Rode NT2 to record a choir that had been flown in from Israel for the Synagogue gig. I also used a SONY ECM-969 stereo condenser mic to record three Jewish tenors who were emulating the performance style of The Three Tenors (Plácido Domingo, José Carreras, and Luciano Pavarotti).

Not having the luxury of a multitrack recorder, the audio had to be mixed and sent at line level to one of the Sony Betacams doing the two-camera shoot. At the sound check I had a nice mix of the choir and the three tenors, but when the director asked to hear the mix in the headphones it was his opinion and the opinion of my own crew that I had the choir too loud in the mix. An argument ensued



Diane Craig

Adam Spencer

Barry Crocker

Keith Scott



Wolfie Piezem's former Point Piper mansion

technical side of a big birthday bash for Sydney celebrity restaurateur Wolfie Piezem, whose restaurants included the Russian Coachman, Wolfie's, The Waterfront, and Italian Village.

I was accompanied by one of the principals of my company to meet Barry Crocker and Keith Scott at Wolfie Piezem's Point Piper mansion. Wolfie's wife Karen played host as we dined on the patio of the plush harbourside residence, an estate which has since changed hands a couple of times, eventually fetching a cool \$38 million in 2014

Barry Crocker was the producer and MC of the event and Keith Scott was booked as the headline act. The meeting was a surreal event for me as I was a huge fan of both entertainers. I had seen both Barry McKenzie movies starring Barry Crocker and I had also seen Keith Scott live performing his brilliant impressions. In fact, Keith Scott voiced the Looney Tunes characters for commercials in Australia and for Warner Bros. Movie World.

Piezem's birthday bash was to be the usual two-camera shoot with the audio sent to one of the Betacam's from the mixing console. This was how we did functions such as fashion parades where the playback music and live microphones were mixed then sent via a snake to a Betacam. The snake is simply two balanced microphone leads and an unbalanced return for monitoring the camera audio, which is of the utmost importance. On simple location shoots I used a Shure FP32 field mixer, which could switch between monitoring the mixer audio and the camera audio. When using a multichannel mixer, the camera return is simply patched into a separate channel and monitored via PFL.

Expectations are usually high when meeting celebrities and Barry Crocker and Keith Scott didn't disappoint. Barry had some great production ideas for the event and he and Keith worked seamlessly to fine tune them. It was simply my task to advise what could

where I pointed out that this was a dump into the camera and there could be no remixing. Nevertheless, I was instructed to attenuate the choir in the mix. Some days later I got a call

from my boss, who said, "They're complaining that the choir is too low in the mix."

Things were to take an even worse turn when my company asked me to manage the

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Wolfie Piezem's former Point Piper mansion

and couldn't be done technically, or how the production could be enhanced. However, my associate was noticeably uneasy with all the tech talk and perhaps wanted to focus more on the decorative aspects. And, on the walk back to the car I was told, "We're not doing all that." I was gobsmacked! However, I still had to put the gig together.

I met with a technician from Lots of Watts at the event location, which was the 760 sq metre Overseas Passenger Terminal at Sydney Harbour. Here we worked out the audio and lighting requirements. The quote was reasonable and the arrangement was exciting, so it was approved. But in an abrupt flip-flop the principal, who didn't want to go with the

agreed pre-production, cancelled the sound and lighting.

Once again I had struck another rut along the potholed road of my career, and subsequently I tendered my resignation. There was no joy in the call I received from the distraught principal asking for help on the event night when things began to go pear-shaped. I agreed to attend and help but the call was terminated, and I was never briefed on the outcome.

My first job recording sound for film entailed a six day shoot on location at Berry, NSW for a short film entitled Portrait in Time starring Diane Craig, an accomplished actress and wife of Garry McDonald (Norman Gunston). The film

employed some very talented professionals. However, I neglected to tell the crew that this was my first location film shoot.

Day one on the set, the First AD (First Assistant Director) commenced: "Everybody quiet on the set," etcetera, then "Turnover!" Then everything stalled in silence. So he started again, and when he got to 'turnover' I noticed that everyone was firmly focused on me.

**"Is there a problem with the sound, Brian?" he said.**

I was only familiar with the terms 'roll sound' or 'audio'. "Sorry, just checking level." The First AD didn't buy it, and that evening at drinks he let me know of his displeasure. Nevertheless, that was my only faux pas, and we went on to have a good working relationship.

The audio recordist's reply to the First AD is always, 'Speed'. The old analogue Nagra tape recorders took a few seconds to get 'up to speed', the same speed as the film camera. I recorded film sound onto a Sony TCD-D10 PRO 2 DAT recorder, and DAT still had to get up to speed.

Working with the crew on Portrait in Time was an incredible experience and should have been a stepping-stone for most of the crew to further their careers in the industry. However, filmmaking in Australia was as tethered then as it is now, so after doing sound on a few more short films I got a haircut and a real job (apologies to George Thorogood).

(PS, I didn't really get a haircut.)



On set Portrait in Time. From left, Eungtaek Kim, Cinematographer, Unknown, Unknown, Paul Eichorn, First AD, Brian Coleman, Audio

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