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Contents Photo – Panasonic at RISING. Anthem. Artist: Wu Tsang. Photo Credit: Damien Raggatt

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AVECorp Go on the Road with MAILA

Through August and September, the crew from AVECorp brought their full product offering to Brisbane, Sydney, Melbourne, and Perth. Each city was treated to a mini tradeshow followed by a product launch of LD Systems' MAILA (Modular, All-round Intelligent Line Array), a compact, modular line array system. And they did it properly; not just the standard test tracks, but a full live band, in a real venue, followed by a DJ.

We dropped into the Melbourne leg held at Studio 52 in Heidelberg West, a complex that functions as both recording studio and live performance venue. "We wanted to run this roadshow in venues that represent and support the industry," explained Ben Rawnsley, Wholesale Manager at AVECorp. "We didn't want to run in a conference centre, or other plain venue we'd have to dress up. We wanted the venues to represent what we do, and have a bit of grit to them – like us!" The other stops on the tour were Brisbane's Club Noir, Sydney's Factory Theatre, and Perth's Milk Bar.

"The idea of the roadshow is to bring AVECorp to the people," continues Ben. "Rather than everyone coming to Melbourne HQ or a retail store, we wanted to show everybody

everything we do in its entirety. We're not just lighting, we're not just audio; we're one of the very few distributors that offer a turn-key solution for almost any application. What we've brought on the road is mid to top-end product that doesn't get shown off very often. At other events, there's a limitation on how much you can bring. This way, we can show more of who we are and what we do."

And there certainly was gear in abundance, from across AVECorp's range. "When we first packed the van and pulled out, the mudguards were hitting the road," reports James Pavey, Business Development Manager for Victoria. "We had to pull some out and freight it to the first show in Brisbane."

It turns out it was worth it. Two MAILA sales have already come off the back of the show, one into production hire and one into a basketball stadium installation.

Having been in front of several LD Systems products over the last few years, I'm surprised by how underrated they still are in the Australian market. The German brand is part of the huge Adam Hall Group, and consistently produce rugged, great-sounding gear. Out in the tradeshow section of the event, the excellent Maui 44 G2 portable column PA was there for the listening, and represents great value for money along with excellent performance. "It's a column array with 15" sub and 4" voice coil, producing 1500W RMS," observes James. "There's nothing else like it in that space."

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Back in the main room, MAILA really shined. Its marketing tagline is "Some jobs require a big line array. For everything else, there's MAILA," and its totally appropriate. The config we listened to had two dual 15" subs, a column element, and five SAT elements per side (see MAILA breakout for tech details). The bass was full, the mid-range detailed, and the highs crisp. On giving it some stick, it had headroom for days.

"The first time I heard MAILA was at the launch at PL+S in Frankfurt, with a live band," recalls James. "I'm very picky about mid-range, and the snare hits just hit you in the chest. The range and response is completely astounding for the size of the elements."



Geoff Achison & The Souldiggers



LD Systems MAILA – The details

The MAILA SAT satellite speaker unibody aluminium enclosure houses five 1" tweeters in front of a 6.5" midrange driver, arranged in a coaxial design. The result is a classic line array radiation pattern with impressive throw and energy density. The horn-loaded 6.5" midrange driver with 1.8" voice coil and neodymium driver feature a split-path waveguide as well as a phase plug and enables a particularly high sensitivity in the midrange.

On the back of the housing of each MAILA SAT is a rotating handle which hides a groundbreaking innovation: via the patented EasySplay mechanism, users can adjust the inclination of each individual satellite continuously from 0° to 8°. The angle can be adjusted with just one hand, even under load.

For an especially easy setup, the passive MAILA SAT array satellites are equipped with the LD Systems SmartLink+ system, which ensures a cable-free connection between the MAILA SAT modules as well as between MAILA SAT and MAILA SPA amplifier module or MAILA COL column module. Both the audio signal and the power supply for the passive MAILA elements are provided via the robust aluminium rails. In addition, SmartLink+ allows the installed satellites to be detected for automatic or manual DSP processing.

MAILA SPA is an amplifier module with integrated 1.25 kW power amplifier with SysCore DSP for controlling up to eight MAILA SAT satellites. Via the SmartLink+ system, the satellites can be simply slid onto the SPA and wirelessly supplied with a signal. In addition, SmartLink+ enables automatic detection of the installed satellites for automatic or manual DSP processing.

The MAILA COL full-range column module has 4 x 6.5" woofers and includes a 4-channel DSP amplifier with 2.5 kW total power, which drives both the column itself and the MAILA SAT satellites. In this way, MAILA sets with a column module can not only be used as a ground stack variant, but also as a flown array consisting of MAILA COL and up to eight MAILA SAT - especially useful for festivals and fixed installations. In addition, as with a classic line array, users can select different subwoofer arrangements and adapt them to the sound reinforcement requirements on site.

On the ground, the use of MAILA COL provides a further advantage: the interconnected column module allows ground stack sound setups that are significantly higher (up to 3.4 metres) than conventional

systems and, with its greater throw, also enables uniform sound coverage in the far field.

MAILA SUB is a 2.5 kW 2 x 15" high-performance subwoofer. The acoustic concept of the MAILA SUB is based on a planar wave bandpass design with quarter-wave horn and symmetrical driver construction. By placing the two 15" speakers opposite each other, the MAILA SUB enables exceptional impulse compensation, resulting in a powerful and precise low-frequency punch.

The enclosure of the subwoofer is made of 18 mm thick birch plywood. The MAILA SUB defies the rigours of everyday road use with a hard-wearing polyurea paint finish. A total of six carrying handles ensure optimum grip during assembly and dismantling. For comfortable transport on longer trips, the optional MAILA SUB CB castor board is the optimal choice.

With LogoLink, LD Systems has added another innovation to MAILA. Via the free MAILA app (iPadOS), every MAILA system can be quickly, easily and precisely adjusted and wirelessly supplied with software updates. Once connected, the app automatically recognises the existing MAILA components and enables the system to be set up quickly and easily - including calculation of the SAT angles - in the run-up to an event. The highlight: the wireless antennas are invisibly integrated into the LD logo of the MAILA COL.

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.



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On the Lighter Side

It wasn't just the sound crew that had all the fun. Over in the lighting section of the trade display, AVECorp's Joe Burdock was keen to give me a guided tour of new offerings from their lighting brands, including Beamz, Cameo, and Chauvet DJ.

The beamZ Kratos RGBW LED tube is battery powered, app controlled, IP65 rated, and available in a set of eight. Each tube is rocking 288 LEDs, has built-in WDMX, and has a run time of up to 20 hours on an 8 to 10 hour charge.

The Cameo OTOS SP6 is an IP65 spot/profile with a 600W LED light source. It kicks out 75,800 lux at a 7° beam angle, and the 130 mm front lets you zoom from that out to 50° without visible hotspots. There's two gobo wheels, indexable 5-facet prism, 4-fold iris slider system and two frost filters. The fixture uses CMY colour mixing and includes an additional colour wheel with six dichroic filters + open. The linear CTO correction allows infinitely variable adjustment of the colour temperature in the range from 2,600 K to 7,000 K. Thanks to the adjustable PWM frequency (650 Hz - 25 kHz), the OTOS SP6 is also suitable for use with film and TV cameras.



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Joe calls the Cameo ZENIT W600 SMD 'the world's brightest flood', and given that my retinas are still recovering, it may well be. It's a floodlight in the RGBW spectrum with an output of up to 41,000 lumens, equipped with 504 SMD LEDs. Like many fixtures on display at the show, it's also IP65 rated.

Chauvet DJ's popular Intimidator range has been given an update in the 'X' version of variants. Among them is the Intimidator Spot 360X IP, another IP65 rated fixture. It's got a built-in RF receiver for wireless control using the RFC or RFC-XL optional remotes. Colours are 8 + white, with split colours and continuous scroll at variable speeds. It's got dual rotating prisms, motorised focus, seven gobos, and uses a single 100W cool white LED as a light source.



James Pavey introducing MAILA



"We wanted to run this roadshow in venues that represent and support the industry."

Group Technologies Welcomes New Business Development Manager (NSW/ACT)



Shaun Hay

Group Technologies would like to welcome Shaun Hay as its new Business Development Manager for the NSW/ACT division.

A life-long audio professional, Shaun brings with him 20 years of music industry experience, encompassing an exhaustive collection of disciplines. From studio mixing and mastering, to live touring, sound design for film, equipment retail, and even lecturing in Professional Audio, Shaun has engaged with a sizable cross-section of the industry.

With over a decade of live sound experience, Shaun is no stranger to the production sector, having spent considerable time as both a

freelance live engineer and a resident venue Technical Manager. Bolstered by an extensive background in AV, theatre, staging, and hire, Shaun is well-versed in crafting solutions for a variety of industry professionals.

"We are very excited to welcome Shaun on board, and eager to see him contribute to our growth throughout the NSW/ACT sectors. The future of this division is looking bright, and we can't wait to see Shaun harness his expertise in helping facilitate some outstanding solutions for our partners," said Daniel Grist, National Sales Manager (Professional Audio), Group Technologies.









"I'm excited to be joining Group Technologies, who have been a leader in the Pro Audio distribution field in this country for a long time now. To be able to work with some of the industry's leading audio brands is a dream come true, and I look forward to representing them in NSW & ACT while continuing to grow their presence," explains Shaun.

Steadily increasing their national reach, the team at GT are primed to support Shaun as he embraces opportunities across the NSW/ACT industry landscape and beyond.

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is a powerful processor from NovaStar's COEX product family, which is designed for professional LED display applications. With 6U size chassis, modularized design, it can carry up to 4 8K giant screens easily. Being equipped with rich sub-card groups, single interface 8K input, up to 32 real 4K layers, 128 presets could be easily set up and managed.

The device uses all-optical port output, compatible with 1G and 5G series receiving cards. Combined with the vision management platform VMP, it provides a minimalist control experience and easily holds large scenes. What you see is what you get.

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RISING

Immerses Audiences
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RISING at Flinders Street Station

Melbourne's premier music and art festival relies on Panasonic projection to wow its audiences

If you wondered what happened to the Melbourne International Arts Festival or, indeed, White Night, then look no further than the RISING, Melbourne's new premier festival of contemporary art and music.

Some of White Night's big-picture, pixel-mapping DNA has been carried over to RISING with a number of incredible immersive projection and music installations.

Three in particular, Euphoria, Anthem and Shadow Spirit, encapsulate why large-scale projection is impossible to beat in certain installations such as these.

Melbourne events business, CVP Events, Film & Television supplied and installed the projection, screens and media servers for the three features. Some 56 high-brightness Panasonic projectors from CVP's inventory were used for the event.

"Panasonic and CVP have been incredible in not just supplying the gear but also understanding what's required and helping us to respond to artists and what their needs are to make a work happen. The ultimate effect, from an audience perspective, is they're not thinking about where the video begins

and ends or where the projectors are sitting, because they're in it. That is the dream result from my perspective, and I hope Panasonic's too," said Hannah Fox, Co-artistic Director and CEO of RISING.

Euphoria

Artist: Julian Rosefeldt

"Euphoria, is a quite extraordinary work that's only ever been staged in three other locations in the world," says CVP's Managing

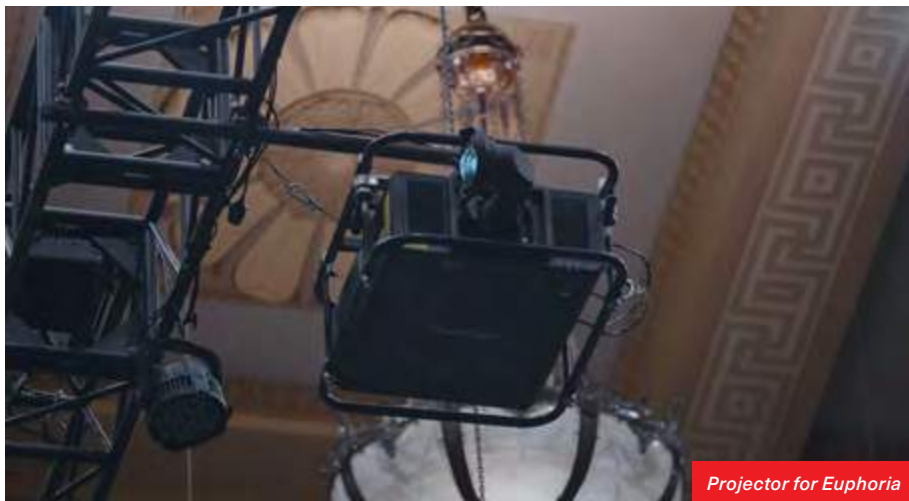
Director Jon Willis. "It's a truly immersive film experience. A continuous film runs for one hour, 55 minutes with three specific elements: at ground level are choir screens (the Brooklyn Youth Choir shown in life size), where 18 projectors are stitched together with very short throw lenses. Above the choir are five drummers on large screens that surround the audience; and, finally, the 14m-wide major screen displaying the primary film that tells a story of capitalism. All of the media is projected onto specialised high-gain surfaces



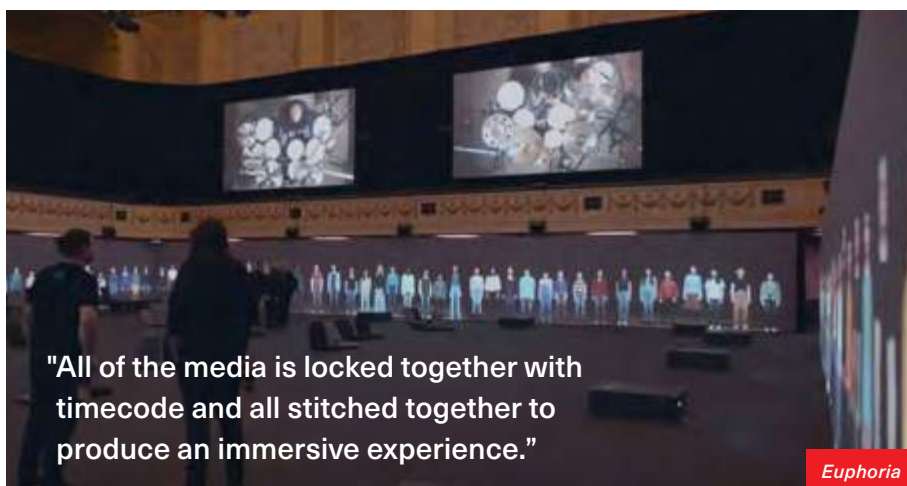
Euphoria. Photo by Eugene Hyland



Euphoria. Photo by Eugene Hyland



Projector for Euphoria



"All of the media is locked together with timecode and all stitched together to produce an immersive experience."

Euphoria

that provide an exceptionally faithful colour representation. The Panasonic projectors excel in this regard, the fidelity of the colour is really, really terrific. All of the media is locked together with timecode and all stitched together to produce an immersive experience."

"The artist Julian Rosefeldt attended the premiere along with his team and they were incredibly complimentary about this particular setup, indicating it was the smoothest and best result they'd seen thus far. That's a very pleasing testimonial for RISING, for CVP and for Panasonic projection. CVP has been very proud to play our small part in bringing this significant work to life here in Melbourne."

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"It was a really important part of the development of this show that we provided artists with the opportunity to expand their practice and move into other spaces, and that includes digital art."

Shadow Spirit

Curated by Kimberley Moulton

"Shadow Spirit is a series of 12 rooms, each an individual work of art by indigenous artists," relates Jon Willis: "They're very disparate, with very different technical requirements and lots of technical challenges insofar as where projectors are placed, levels of brightness, and appropriate lenses. We also co-ordinated the automation system for all of lighting, video and sound."

"We have Aboriginal and Torres Strait Islander artists from across Australia," explains Kimberley Moulton, curator of Shadow Spirit. "They have worked across all different mediums and it was a really important part of the development of this show that we provided artists with the opportunity to expand their practice and move into other spaces, and that includes digital art."



Projection for Shadow Spirit



Projection for Shadow Spirit



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Anthem. Photo by Damien Raggatt

Anthem

Artist: Wu Tsang

"Anthem is a what you might describe as a deceptively simple work" observes Jon Willis. "It's a large-scale sound and video collaboration between artist Wu Tsang and folk icon Beverly Glenn-Copeland. It relies on its setting inside the cathedral to envelope the audience in magnificent natural reverb. From a visual perspective, two edge-blended Panasonic 20,000-lumen laser projectors point at a huge white drape (18m high by 6m wide). Originally, we thought we would need three projectors to pull this off, but the two Panasonic PT-RZ24K projectors proved to be more than sufficient. Anthem is a powerful work made more powerful by the dramatic setting and cavernous acoustics."

"Across the three major works of Euphoria, Anthem, and Shadow Spirit there are 56 projectors so you've got three different locations for artworks, all different requirements but all covered by Panasonic and all with 100% reliability," continues Jon. "All of them produce fabulous colours and they have the lens range and flexibility we need to produce those results."

RISING is Victoria's flagship festival of music, food, art and culture.

Panasonic and CVP Events were proud to support this year's amazing festival with a range of visual projection solutions across a number of live sites, to completely transform civic spaces into engaging and immersive digital art.

See more at <https://youtu.be/sI3W1YwKf2c>

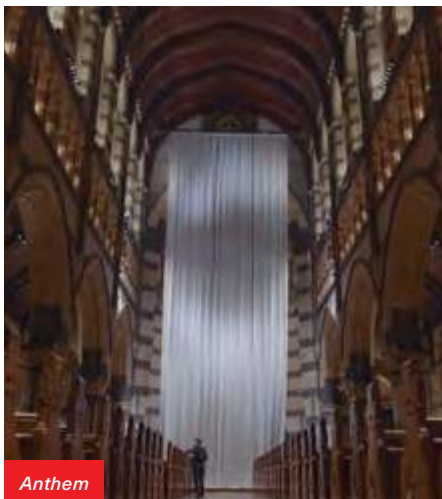


"Anthem is a what you might describe as a deceptively simple work"

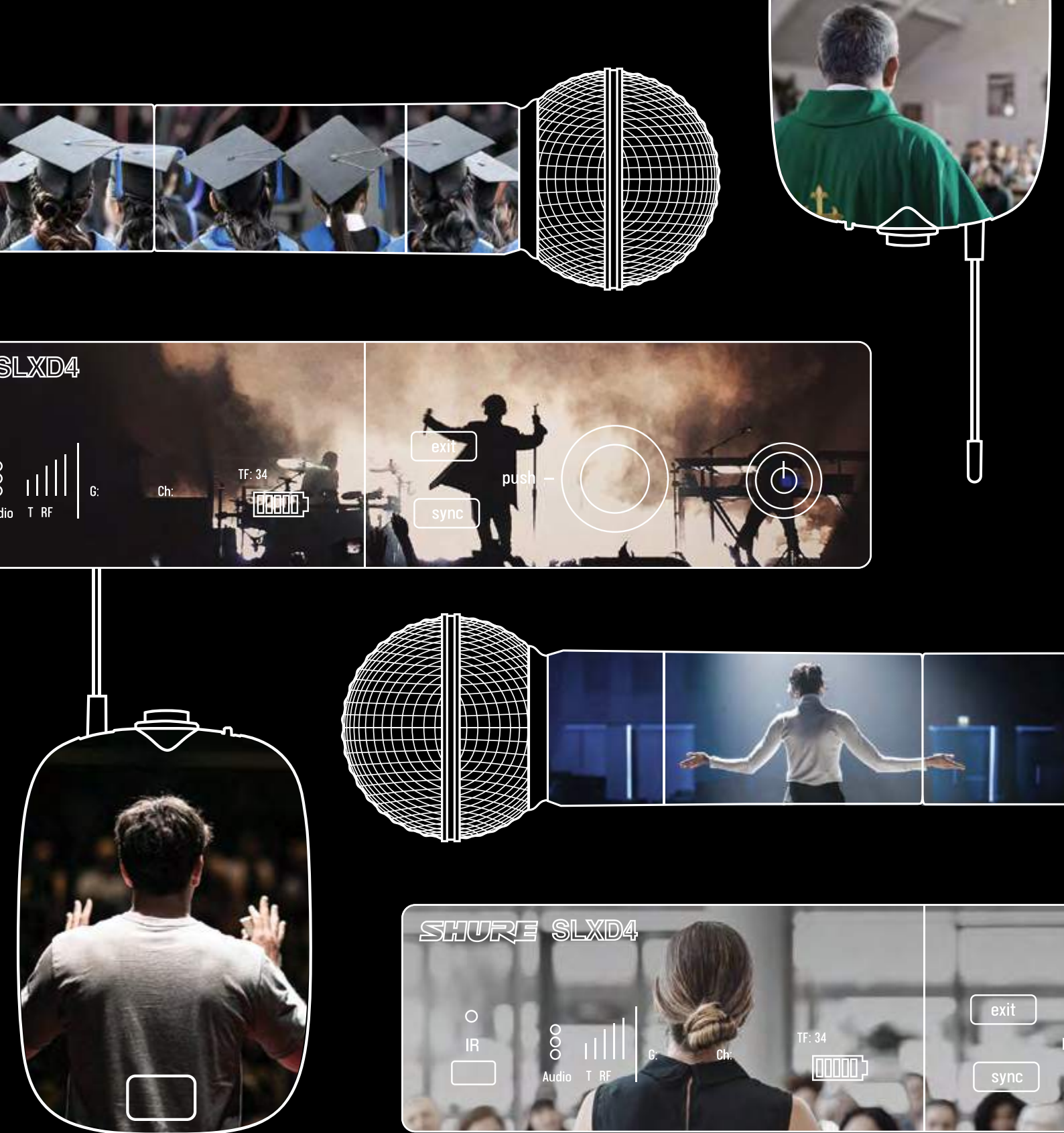
Anthem



Anthem



Anthem



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CrewCard has earned the trust of eight industry-leading production companies, including TDC - The Technical Direction Company and Novatech, who rely on it for scheduling and timesheets. Furthermore, our software efficiently manages recruitment, compliance, and STP (Single Touch Payroll)

payroll processing. Seamless integrations with JobAdder and RentalPoint have been a game-changer, simplifying crew onboarding and data import from rental management systems. These integrations alone save countless hours of manual data entry each week.

Innovative Features for a Dynamic Industry

With CrewCard's innovative app features, the industry has bid farewell to collecting post-it notes filled with crew unavailability notices or chasing essential documents like tickets, inductions, visas or qualifications. CrewCard acts as your indispensable Operations Assistant, automating hundreds of hours of repetitive yet crucial tasks.

A Mobile Revolution

In 2018, CrewCard launched its mobile app specifically designed to enhance user experience on mobile devices. It became evident that CrewCard was a fitting name for this powerful platform and, soon after, the

entire software ecosystem adopted the name. Early adopters still refer to it as Personnel Manager.

A Comprehensive Solution

CrewCard is not just another software platform; it's a comprehensive solution that addresses the diverse needs of smart and successful production companies. It streamlines operations, ensures legal compliance and simplifies work health and safety.

Empowering Crew Members

CrewCard isn't just for companies; it's also a valuable tool for crew members. The platform helps them navigate to venues, access safety information, notify supervisors they are on their way to work, access job-related information, complete and upload site inductions and communicate securely with supervisors within the app, all while safeguarding their privacy. In case of disputes over work hours, CrewCard provides geolocation pinpoints to prove on-site presence.

Unifying Freelance Crew

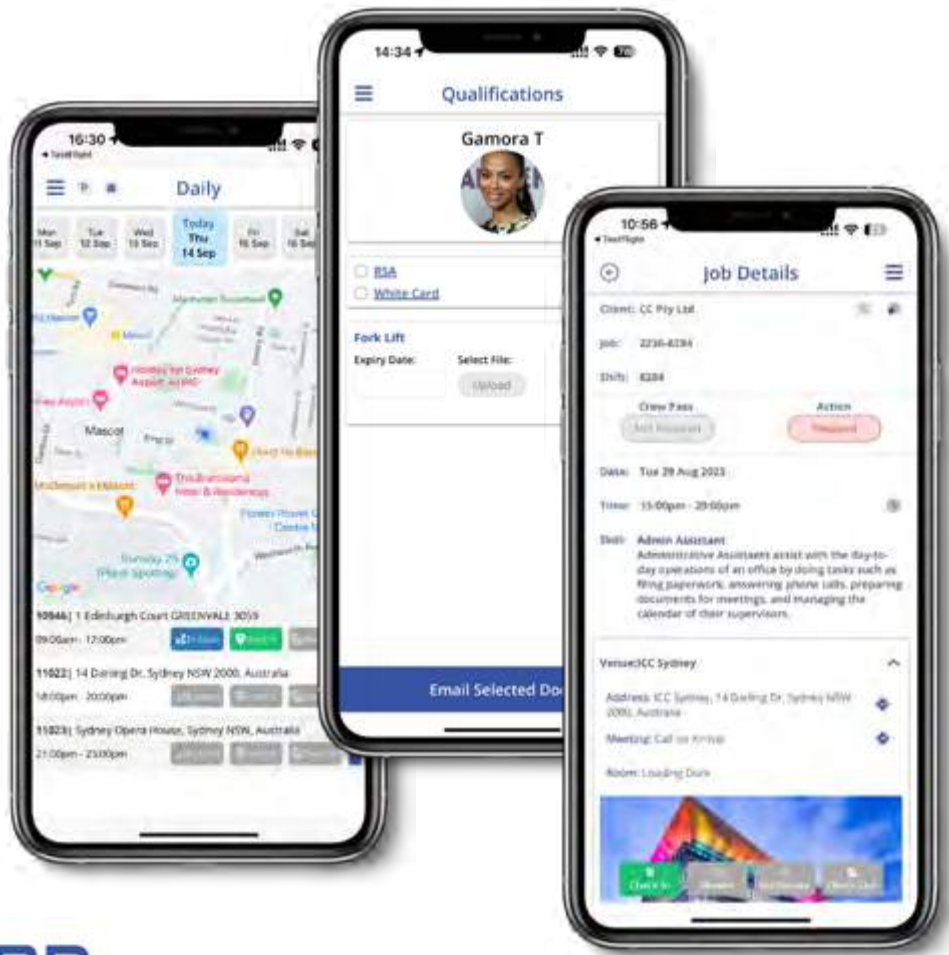
Freelance crew members working with multiple AV companies that use CrewCard can easily access all their shift information from a single app page. This feature streamlines their experience and ensures they're always on top of their assignments.

Join the Ranks of Smart and Successful Production Companies

For workforce management that truly makes a difference, smart and successful production companies turn to CrewCard. Its years of industry experience and continuous innovation have made it the platform of choice for those who demand excellence in crew management.

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AMX



MUSE

At the Integrate tradeshow in late August, after signing a robust NDA, I was summoned to a secretive meeting room on the fifth floor of Sydney's ICC. Harman had taken over the room, and were ushering in customers, engineering consultants, and integrators for a sneak peak at their yet-to-be-released all-new control platform, dubbed MUSE. Officially released on Sept 22, we can now reveal what we saw!

Harman's Jeff Burch, Director of Product Management, Video and Control, was flown in from the US to introduce us to the product. Flanked by local Graham Barret, Strategic Partnerships at Harman, we got the

full demonstration of the new features and capabilities, which address what we were seeing as major themes of the show overall; military-grade cyber security, programming flexibility, and brand-agnostic connectivity.

With gun programmers in short supply everywhere, MUSE allows programming in JavaScript, Python, or Groovy, or incredibly, all three at the same time. You can have almost unlimited scripts written in all three languages running simultaneously, if you wish.

For those not keen on diving in at a code level, MUSE support low/no code programming via Node-RED, a browser-based visual editing environment that allows you to drag, drop, and wire together APIs, hardware, and entire saved workflows.

If you're looking to drop these in as a replacement for an older AMX processor, they natively support Harman's HControl (open-API), HiQnet (legacy HARMAN audio devices) and ICSP (legacy AMX control devices) protocols.

There's four units in the range; the MU-1000 with ICSLan and PoE, the MU-1300 with 2 Serial Ports, 2 IR Ports, and 4 I/O Ports, the MU-2300 with 4 Serial Ports, 4 Relays, 4 IR Ports, 4 I/O Ports and ICSLan, and the MU-3300 - 8 Serial Ports, 8 Relays, 8 IR Ports, 8 I/O Ports and ICSLan.

Featuring a modern embedded processor that's 10x faster than previous AMX NX Controllers, MUSE Controller models integrate bountiful memory, and rugged, industrial grade eMMC storage. Built on Harman's secure Linux platform, MUSE Controllers are also designed to surpass the requirements of the most secure installations.

As Jeff pointed out, MUSE is designed to run 24/7 for years, in the securest of corporate and government environments. Reaction from current and potential customers had been excellent, reported Graham. Australian distributor MadisonAV confirmed stock was ordered and incoming, ready for delivery to projects in November.



Jeff Burch and Graham Barret



Bluesound Professional HUB

Bluesound Professional's HUB is a wireless audio source adaptor to stream virtually any source, anywhere. It accepts almost any audio input, including a HDMI eARC for TV sources, coax and optical digital, stereo analogue, and a moving magnet phono input for turntable connectivity. Outputs digitally into the BluOS ecosystem. Connection by dual-band Wi-Fi or wired gigabit Ethernet.

*Australia: Amber Technology
ambertech.com.au 1800 251 367
New Zealand: Amber Technology
amber.co.nz 0800 42 62 37*

Magewell Director Mini

Director Mini is a portable video production device that does multi-input switching, graphics, streaming, recording and monitoring. It takes inputs from AV sources and IP streams. Outputs to RTMP, SRT NDI HX3 and local displays. Natively supports streaming to YouTube, Twitch and Facebook Live. Stream to two destinations simultaneously at the same or different bitrates. Recording or screenshot files can be saved to local storage (64GB), SD card or USB flash drive. Control via inbuilt touchscreen or app.

*Australia and New Zealand:
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ETC Mosaic 8" Touchscreen

ETC Connect's new 8" Touchscreen for their Mosaic line features a seamless glass display with 1024 x 768 pixel true-color. It can be oriented horizontally or vertically. It uses Power over Ethernet and mounts using a twist and lock keyhole mechanism for easy installation. The screen can mount to any standard US, UK, or EU two-gang backbox. Available with Black or White bezel.

Australia: Jands
www.jands.com.au 02 9582 0909
New Zealand: Jands
www.jands.co.nz 09 941 9780



Lightware DCX USB-C HDMI 4K Auto Switcher

DCX-2x1-HC10 video switcher device utilizes USB-C connectivity for a simplified transmission of 4K video, audio, and power, allowing meeting participants to easily utilize the room HDMI display. Video resolution capabilities supported up to 4K@60Hz at 4:4:4 and mobile devices with USB-C can also charge up to 100W. DCX adheres to the strictest network security standards.



Lightware 1G Ethernet Network USB 2.0 extension

Lightware's USB 2.0 extension technology makes it possible to use CAT5e/6/7 cable lengths of up to 100 meters for USB 2.0 distribution. Both LAN and direct cable infrastructures are supported. Using a LAN infrastructure, up to 7 of these device side extenders can be paired to a compatible host side extender.

Australia: Lightware Australia
lightware.com 02 9188 0658
New Zealand: Pacific AV
pacificav.co.nz 09 947 5230

NEW GEAR

Nexo P18 and L20

NEXO have added an 18" driver model to their P+ series point source speakers. The P18 uses 18" Neodymium LF and 4" HF drivers. SPL peaks at 142dB (active mode). Interchangeable horn flanges allow varying coverage patterns. Mounting configurations available for touring, installation or hybrid. Complementing this is the L20 sub bass cabinet, with SPL peak of 141dB and LF response down to 28Hz.

Australia and New Zealand:
Group Technologies
grouptechnologies.com.au 03 9354 9133



Yamaha CS-800 VC Solution

The CS-800 all-in-one video conferencing solution incorporates a microphone, camera, and HDMI video output into a single device. Microsoft Teams and Zoom Rooms certification allows easy integration. Full range speakers are designed for use in medium-sized conference rooms. Smart framing, presenter tracking, and integrated beamforming microphone enhance collaboration.



Yamaha CS-500 VC Solution

The CS-500 video conferencing unit has inbuilt microphone, camera, and HDMI video output. Audio outputs to display unit or third party speakers. Microsoft Teams and Zoom Rooms certification allows easy integration. Designed for huddle spaces.

Australia: Amber Technology ambertech.com.au 1800 251 367 / **New Zealand: Amber Technology** amber.co.nz 0800 42 62 37

Ayrton Argo 6 FX

Argo 6 FX uses 19 LEDs of 40W with RGB+W additive colour synthesis to deliver a light output of 13,000 lumens. Zoom ratio of 14:1 allows a wide zoom range of 4° to 56°. Pan and tilt movements allow continuous rotation. A high-definition liquid effect system is enhanced by a translucent honeycomb that can generate complex graphic effects. IP65 Rated.



Ayrton Argo 6 Wash

Like the FX, Argo 6 Wash uses 19 LEDs of 40W with RGB+W additive colour synthesis. Each LED is individually controllable for a virtually infinite library of effects. A complete library of pre-programmed colours allows for quick creation of subtle, dense and contrasting swaths of light. Also IP65 rated.

Australia: Show Technology
showtech.com.au 02 9748 1122
New Zealand: Show Technology
showtech.com.au/homenz 09 869 3293



Showtools COLORado PXL Curve 12

COLORado PXL Curve 12 is a fully pixel-mappable motorised IP65-rated RGBW LED batten with individual control of zoom, tilt and colour across twelve independent heads. Running basic and advanced operating modes, it includes an extensive library of pre-built effects with virtual gobos, movement macros, and foreground/background colour control. Seamless edge-to-edge mounting maintains pixel pitch between fixtures helping to make runway effects consistent. Speaks DMX, SACN, Art-Net, Kling-Net and RDM.



Australia: Showtools
www.showtools.com.au 02 4646 1199
New Zealand: MDR Sound & Lighting
www.mdrlighting.co.nz 06 355 5073

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INTEGRATE

VIDEO HIGHLIGHTS

Integrate 2023 ran Aug 30 to Sept 1 at ICC Sydney, delivering a show that felt like a celebration of the AV industry, and a return to pre-pandemic levels of business. The exhibits were dense and well-populated, and the visitors plentiful and high quality. Good vibes prevailed, and the 2023 edition felt like a shot in the arm for all who exhibited or attended.

In high spirits, we shot video of almost everything that grabbed our eye at the show. Normally, we'd run through it all here with photos and text, but we realise that we've already pretty much done that in the show guide that went out in CX August.

So, get out your smartphones and scan some QR codes to see video coverage live and

(largely) unedited from the show floor. Just a few highlights are presented in these pages; you'll need to scroll through the first four video pages on the site to see all the Integrate content! We've gotten back into video in a big way, and you might want to keep an eye on our video home page from now on, as we'll be uploading rolling video coverage of the industry as a whole.

Check out the

Video Archive



Allen and Heath CQ Series

The first big product announcement of the show, and the first video we shot: Nic Berretta of Allen & Heath debuts the new, compact CQ Series of digital mixers.



Holoplot Lands in Australia!

Holoplot's revolutionary wavefield synthesis technology lands on Amber Technology's stand. This is the biggest advancement in PA since L-Acoustics introduced the line array in the late 90s.



Astera Leo Fresnel

Astera continue expanding their excellent range of battery powered fixtures.

And look at this – it's a Fresnel!



Jands Hospitality Suite

With not one but two stands, Jands had so many offerings for the hospitality industry, they built a simulated 5-star hotel across several meeting rooms. Thomas Kelly walks us through...



TAGzero

Not actually a product, but definitely a vibe. TAGzero is Technical Audio Group's electric delivery truck, making carbon-free deliveries in Sydney, all charged from the solar array on their factory roof.



AMX N2600

Harman's Jeff Burch talks us through the latest iteration of SVSI – the N2600 Series encoders and decoders, leading the way in the AVoIP field.



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JBL VTX A6

Rockstar Productions in Brisbane have already invested in JBL's new A6 line array, and as this goes to print, have taken delivery and rolled it out on gigs. John Yost talks to us about the purchase.



Bose Professional S1 Pro+

Meet the Bose Professional S1 Pro+ portable Bluetooth speaker system. Battery powered, and with two built-in wireless transmitters, one with jack, one with XLR.



ChainMaster

We love an international guest! ChainMaster's GM Benjamin Göldner flew out to talk about their high-quality motors, hoisting, and rigging with hand-made German gears.



L-Acoustics L-ISA Studio

L-Acoustics' Chris D'bais shows us L-ISA Studio software, which is enabling audio techs to mix in the L-ISA immersive environment on headphones, before a real-world immersive mixing situation.



Sennheiser TeamConnect

Jakub and Jason from Sennheiser talk about the TeamConnect family of products, as well as how the new additions work together to create solutions across multiple environments.



AtlasIED

Another international guest; AtlasIED's Thomas Marcher was on the PAVT stand talking about their partnership with Fyne Audio, and the new Atmosphere range of DSP and control.





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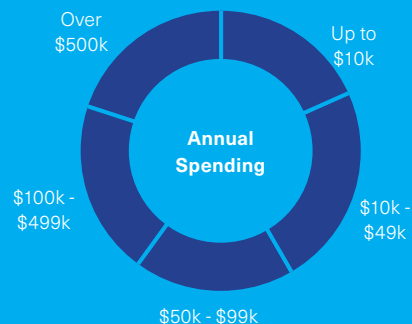
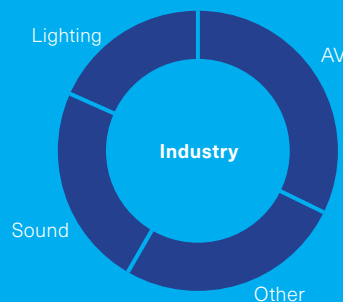
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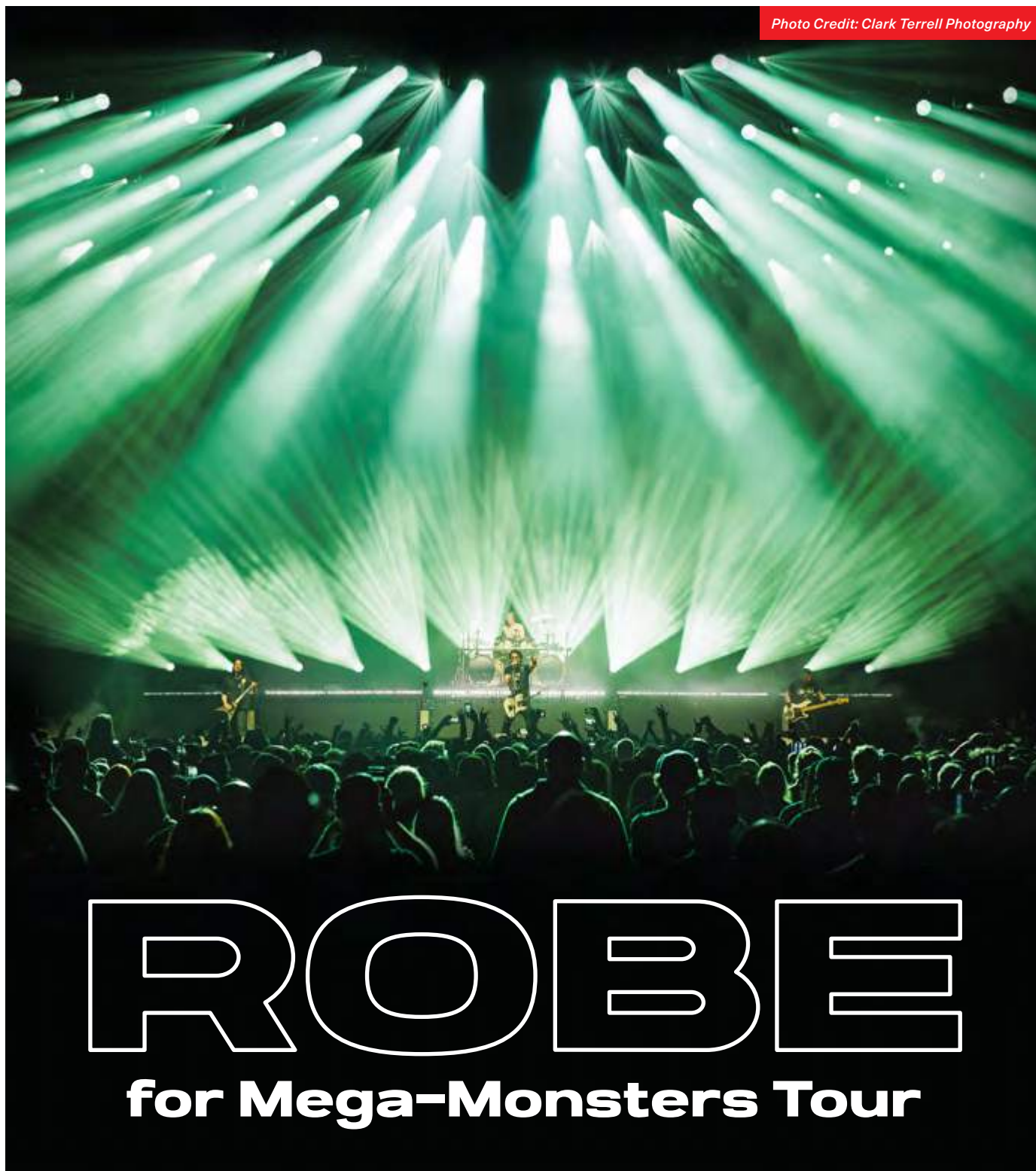
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ROBE

for Mega-Monsters Tour

'The Mega-Monsters Tour' is a block-busting Spring and Summer co-headliner that is blistering across North America with Grammy Award-winning heavy rockers Mastodon joining forces with French heavy metal phenomenon Gojira for a mind-blowing double bill that enthralms rock and metal music fans everywhere!

The tour also unleashes the talents of two equally creative and distinctive lighting designers; Eric Price (Mastodon) and Pete Cary of Summit Production Design (Gojira), who share an overhead rig of primarily Robe moving lights specified by both, to which they added some individual floor elements and SFX.

Gojira's set features a single circular riser with extensive video elements while Mastodon has two risers and lots of lasers. Apart from that, around 95% of the lighting is shared and – a tribute to the massive versatility offered – used to produce two totally contrasting yet equally as exhilarating hi-energy light shows.

Lighting equipment was supplied by Jason Reberski at Chicago based rental specialist JRLX, with the FORTES a recent investment by the rental house that both LDs were delighted to add to their respective imaginative toolboxes.

Thirty-two Robe FORTES featured on the second leg of the tour, boosted by 10 more fixtures from the first leg. FORTE is currently Robe's highest-powered LED Profile and these were supplied together with 30 MegaPointes, 38 Spider wash beams and some other lights.

The final choice of fixtures was ultimately a five-way collaboration between the two LDs

and the relevant artist production, tour, and stage managers, but Eric reveals that once he and Pete had nailed the production truss and video design, they both unanimously agreed that they wanted Robe moving lights.

Eric and Pete had not worked together before this, but they thoroughly enjoyed the experience having known one another and mixed in the same circles for some time. The two bands share the same management company, so a great relationship already existed between the two teams.

While they essentially designed the rig together, the base elements were initially Pete's ideas. "It evolved extremely quickly," explained Eric who was on the road when it was confirmed, so Pete presented the first design, "which was brilliant for both artists, so we went with that."

Twelve FORTES were now on the front truss for the second leg, with eight more on two upstage side hangs of truss. When Jason had first offered FORTES, they jumped at the opportunity. It was the first time Eric had used these on the road after seeing them at a recent Robe event. "They are amazing lights," he stated, "A very powerful output, especially in dark colours," and he noted that even with the LED, video and lasers going full tilt, the FORTES push through.

The extra 12 FORTES joining the tour for the second leg are rigged on a run of GP truss upstage on the floor that also has strobes and blinders.

The large upstage block of LED screen is flanked by two left and right columns of LED. All the band risers – Mastodon's two and Gojira's single circular one – are bordered with video, and LED panels are attached to the fronts of all eight over-stage finger trusses that are arranged in a chevron shape.

The MegaPointes and Spiiders are alternated along these finger trusses.

Eric and Pete wanted MegaPointes for their sheer scope and ability to change the dynamics of the space, and enabling both to differentiate their shows by looks and programming styles. For Eric, MegaPointes are his 'fun fixtures'.

Another couple of Spiiders are positioned on the downstage corners of the deck, a great position for interesting side light.

“Both of us have used MegaPointes and Spiiders for many years,” stated Pete who has worked with Gojira for seven years, trusted with complete creative freedom on the stage design and lighting programming. He mentions that he also used MegaPointes and Spiiders on his very first Gojira tour.

However, like Eric, FORTES were a new experience! "They are the BEST spots I have used to date," he declared.

He was also blown away with the intensity, richness, and potency of the FORTES. While he tends not to use blues and reds so much in his shows for the band, with the FORTES he found he could as they didn't get lost in the mix.

Pete maintained that MegaPointes are still "by far the best" beam light on the market in his opinion, and he loves their punch and flexibility.

Spiiders are another favourite. He appreciates the quality of the light output, the texture and depth of the wash, the colour mixing and the "excellent" zoom which can also transform the unit into a nice tight, clean beam, "On top of that, there's the flower effect and the individual pixels. It's a physically small fixture in appearance but with a HUGE potential and output!"

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Pete loves Gojira's music which he describes as "very technical in terms of informing much of what I do with the lighting" and adds that it's a dream for any LD to work for an artist that they enjoy listening to so much. He also lights a lot of E-sports events which are equally as intense and fast paced.

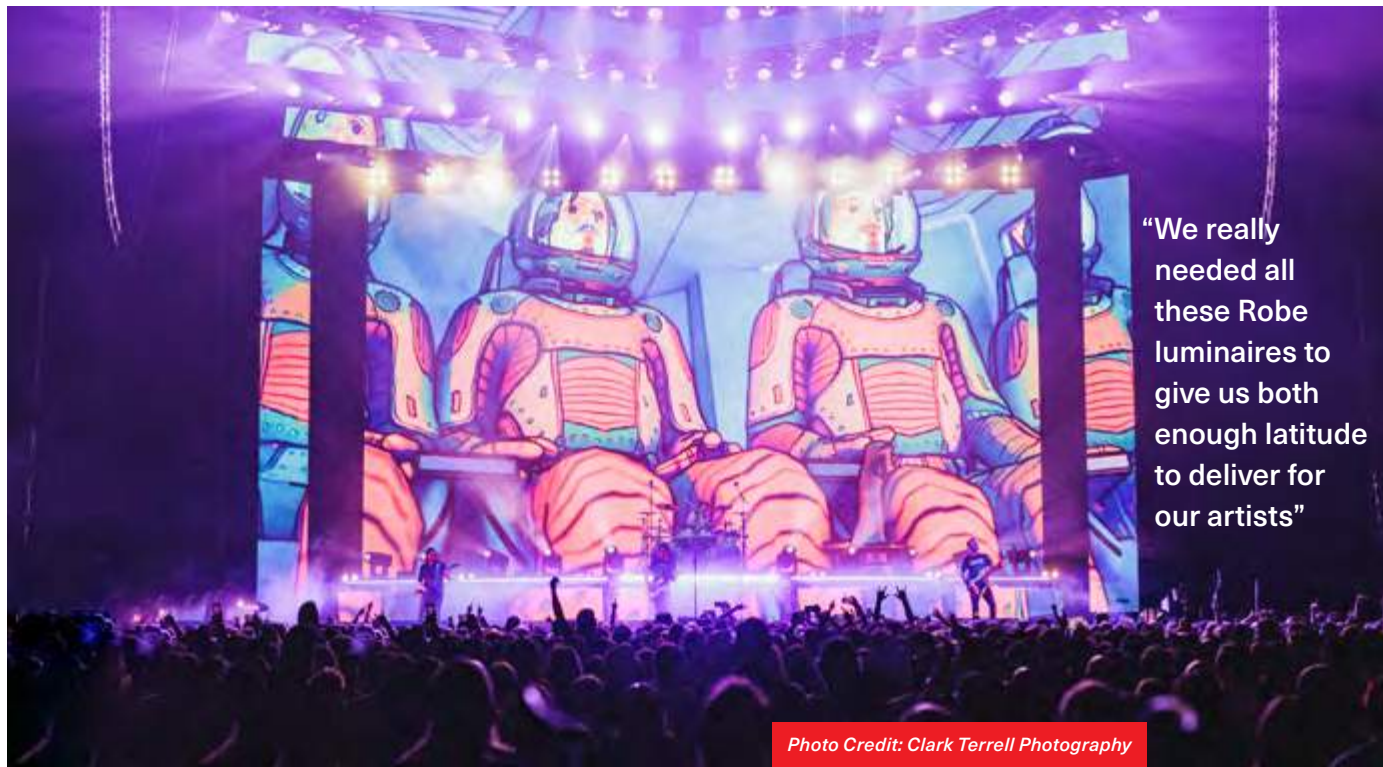
Eric commented that the co-design concept worked "very smoothly" but the challenge came with it being a sizable system, suspended on 64 points, an operation overseen by rigger Mike Queally and lighting crew chief Parker Shore.

Not over-using the fixtures was another goal for both. "We really needed all these Robe luminaires to give us both enough latitude to deliver for our artists," confirmed Eric.

On the road, the running order is alternated each night in true flip-flop style, with a few obvious scheduling exceptions, like Mastodon closing at their hometown Atlanta, and Gojira playing last in Montreal.



Photo Credit: Bryan Matthews



"We really needed all these Robe luminaires to give us both enough latitude to deliver for our artists"

Photo Credit: Clark Terrell Photography



Photo Credit: Clark Terrell Photography



Photo Credit: Bryan Matthews



Photo Credit: Bryan Matthews

Much initial discussion was on how changeovers could work flawlessly, so a lot of attention was paid to details and making the rig functional without sacrificing any of the entertainment value or spectacle that fans enjoyed as both bands play their respective one hour and 20 minute sets.

On tour, Pete operates with a grandMA3 and a custom Resolume set up for video, while Eric uses a Hog4 for lights and lasers with

an M-Box server running Mastodon's video playback. "It's a pleasure working with Pete," concluded Eric, "he's a very smart guy, very easy going and fun to be around."

Pete reciprocates with, "Eric is as relaxed and calm as it gets and a great LD. It's a pleasure working with him on this project."

The two stage managers are Darren "Bubs" Sanders and Ryan Tarby.

The lighting crew are Dan Arnold, Pepe Salas and Jeff Giancaspro; the video crew chief is Caleb Strong, working alongside video techs Steven Harkins, Joe Rich and Thomas Ramirez, with pyro and SFX co-ordinated by Elliott Evans and Rick Russ.

The tour's production manager keeping everything running smoothly on the road is Taylor Bingley.



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NEXO GEO M12



Enriches Kingston Butter Factory Cultural Precinct

Nestled between Brisbane and the Gold Coast, the Kingston Butter Factory in Queensland's City of Logan, a once bustling facility producing lashings of dairy products back in the early 1900s, is now a thriving cultural precinct. The old factory's iconic red brick building and sprawling grounds have been renovated and repurposed to form the city's new creative hub, and recently its outdoor space was outfitted with a high-performance NEXO GEO M12 line array system, advancing the reimagined facility well beyond its humble bread-and-butter beginnings. The Kingston Butter Factory now offers sonic experiences that resonate with exceptional clarity and power.

Logan's arts and entertainment hub is home to a wide variety of beloved community festivals, markets, concerts and installations. Central to hosting events and live performances is Kingston Butter Factory's versatile outdoor space, boasting an expansive stage looking out over a fan-shaped audience area of over 5,200m².

The newly renovated setting called for a high-performance professional sound system with comprehensive acoustic coverage. The Cultural Precinct is now equipped with an exceptionally capable permanent line array installation, consisting of six GEO M12 cabinets and two GEO MSUB 18s flown on either side of the stage, with two additional MSUB 18s ground-stacked on either side, for a total of 12 full-range modules and an impressive eight MSUB modules. The system packs a serious punch, satisfying the needs of everything from modest ensemble events to pulsing rock

concerts, meaning that the Kingston Butter Factory can now open its doors to basically anything.

As Nathan Roser, Kingston Butter Factory's Technical Production Manager explains, selecting the perfect setup to fulfill the cultural precinct's audio needs was a clear-cut choice. NEXO's French-engineered loudspeaker systems have been a trusted favourite of Logan City Council, with their premium quality and functionality making a positive impression across multiple Logan Arts venues:

"Our audio requirements as a venue are wide and varied. What we have gained with the GEO M12 is a great performing speaker system from a brand that we love and trust. Kingston Butter Factory is the third venue Logan Arts has equipped with NEXO. The Logan Entertainment Centre was the first to receive a NEXO system, and we've been relying on the

brand ever since. It continues to work well for us, consistently delivering for our operators, and our audiences always leave having enjoyed a great sonic experience.

We used NEXO's software packages to map the venue, and the translation from software to reality has been excellent. The M12s and MSUB 18s offer great build quality and excellent performance."

Integral to the venue's system design was Phil Viney, Director of Design Stage, who outlined the company's decision-making process:

"When we specified the system, the M12 array didn't yet exist in Australia. We'd never used it before, and really the choice was based on NEXO's strong reputation and Logan Arts' preference and love for the NEXO brand. Clearly the client is very pleased with the outcome."

Crafted with integrity, and containing patented technologies that set the brand apart from similar offerings, the M12's outstanding fidelity and versatile configuration have once again proven NEXO's proficiency in delivering cabinets that are both powerful and nimble. Harmonising the legacy of its local past with NEXO's globally recognised next-generation technologies, Kingston Butter Factory is poised to culturally enrich the City of Logan for years to come. As Nathan explains, the venue is already actively engaged in events, with the GEO M12 line array helping fuel successful performances and a community atmosphere:

"The NEXO M12 system is a complete turnkey audio solution within the venue. It has been invaluable for client retention and a positive audience experience. We have been impressed with the performance, the technology – for both planning and execution – and the system's connectivity, that allows us to use our Dante-enabled consoles to connect and control the system quickly. And, of course, there's the exceptional sound quality, which is precisely what we've grown to love and expect from NEXO."



Wellington's St James Theatre Cinderella projection enraptures city



Ticket sales rocket as new audiences drawn to ballet

Ballet took to the street in Wellington's Courtenay Place as a spectacular video animation showcasing the upcoming season of Cinderella lit up the facade of the then newly opened St James Theatre for two weeks last August.

A collaboration between Wellington City Council, the Royal New Zealand Ballet (RNZB), leading Wellington creative digital company ClickSuite, and projection company Streamliner, the Cinderella installation has since won an award for Excellence in Design and Innovation at the prestigious Australian International Good Design Awards, and a Designer's Institute of New Zealand BEST Award in the Digital Installation/Exhibition section. Not only did the projection delight Wellingtonians by bringing the ballet to the street, it also resulted in increased ticket sales and new audiences.

Showcasing Wellington's creativity and innovation

The Cinderella projection was one of those sweet moments when things just come

together according to ClickSuite Creative Director, Emily Loughnan, "The City Council have done temporary installations in the past and they are planning more for the city in the future to enliven public spaces with digital murals. That will also give more Wellington digital creatives more permanent locations to showcase their work. The Council also needed evidence so they can measure the potential impact, to prove it could be more than just pretty pictures."

With a decade long history of partnering with RNZB, Emily was also aware that the Ballet was preparing for a modern rainbow version of Cinderella that they hoped would attract new audiences. Factor in a celebration of the re-opening of the iconic St James Theatre and the stars were aligning to do something special. Emily pitched the idea of a video

projection as art installation on the St James Theatre to RNZB and the Council and it was a go, everyone keen to support a collaboration between the arts and technology.

An enormous, long, crazy day!

The timeline however was incredibly tight, "We got the green light on the Friday night and the only day in RNZB's schedule available for shooting was the following Monday. Then we had just a few weeks to pull together the animations and video. With Cinderella still being created in the rehearsal studio and costume department, the ballet itself was very much a work in progress, so we had to go with the costumes and casting that were available on the day, including a few costume prototypes!"

The Entech logo, featuring a stylized white 'e' with a curved top, followed by the word 'entech' in a lowercase, sans-serif font.

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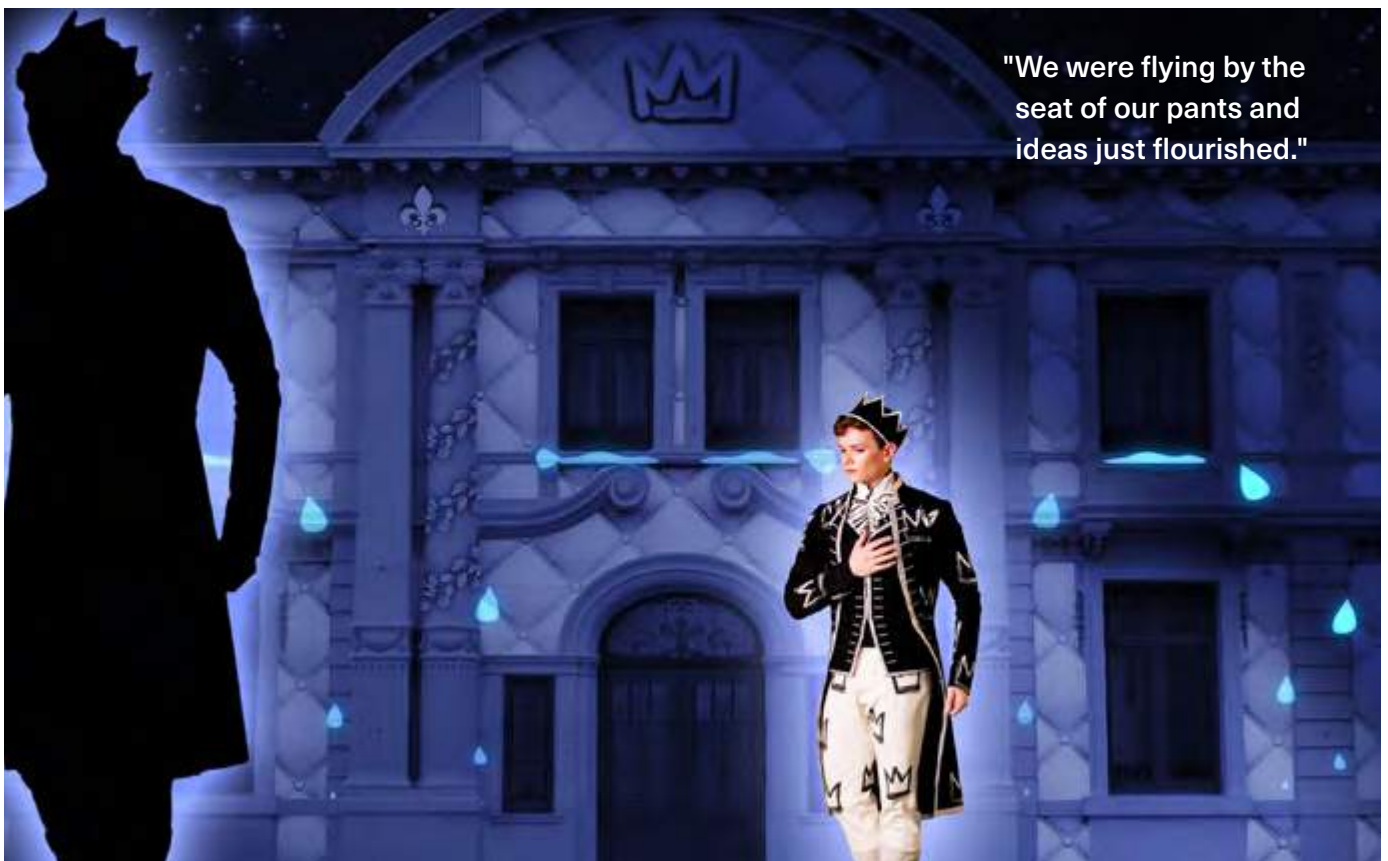
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To complicate matters further, the choreographer had COVID, so he had to contribute to the shoot day over Zoom, "We shot the dancers in the studio with a green screen. It was an enormous, long, crazy day! The dancers got into character, RNZB choreographer Loughlan Prior was open to wacky ideas, and everyone contributed. We workshopped ideas like the Step Sisters pouring tea from the left and the other catching it in a cup from the right which we hoped would look amazing on the building. It was the most collaborative, and hilarious, project I have ever worked on. We were flying by the seat of our pants and ideas just flourished. Seeing the reaction of the crowds afterwards, and the wonderful final ballet, I think we could have gone even further with the fun element!"



"We were flying by the seat of our pants and ideas just flourished."

An unexpected result of the two creative processes happening in parallel was that some scenes choreographed during the shoot made it into the ballet itself, much to Emily's delight, "We had the idea of having the eligible maidens sit on the top of the building, at a giant scale, dangling their legs excitedly over the building waiting to try on the glass slipper. I went to see the show and there they were sat on the edge of the stage, doing the same movements. It was wonderful to see the cross-pollination of creativity."

From a studio shoot to downtown Wellington

Very aware of the spectacular backdrop for the final product, Emily and her team wanted to treat the St James Theatre as a character so the opening scenes see the building spring





to life with the Fairy Godmother lighting the façade and putting on its make up, "We projected onto it balconies and windows that we could light and the characters could play with. We even made the theatre cry at the sadness Prince Charming was feeling."

The team also wanted to incorporate the very modern rainbow, queer element of this version of Cinderella into the projection so incorporated lots of colour, both literally and in the characters, "We wanted to democratize the ballet and attract people who thought it wasn't their jam so we made the most of all these deliciously camp actors and the fabulous Fairy Godmother!"

Ultimately to test the Council's premise that digital art could be more than a mural and to support RNZB, the video needed to be a call to action to drive ticket sales, "We need to reach out and invite new audiences to come to the theatre and enjoy a night of hilarity, and inclusiveness. We created many short scenes, and told the overall story several times during the projected show but using the different sequences to do that gave it true variety. That meant it always felt fresh. You could stand and watch for a considerable length of time before you had seen everything. Equally, a short watching meant you still got the idea of the show and that tickets were selling fast. Connection with the audience was everything to us, so we had to be sure it was satisfying for short, long, or repeat watching. Having witnessed people coming back night after night, it certainly proved effective."

Again, the production was a collaboration of Wellington talent. Emily produced the video with ClickSuite's team of Rex McIntosh, Meike Ahlers and animator Chris Callus creating the animations. Empire Films did the green screening and Streamliner Productions came on board with the stencilling of the building and the mapping, also providing the six projectors that covered the entire façade of the St James.



Art meets technology equals new audiences

The project was a huge success and the theatre filled up with new audiences, "We boosted the budgeted ticket sales by twenty five percent and the publicity about the projection drew attention to the rest of the coming season too," celebrates Emily.

In fact the projections created the highest volume in ticket sales across the entire season, and the theatre was energised by new audiences loudly enjoying this hilarious and inclusive ballet. The projection also had the highest social media engagement of anything the Council had done.

Emily loved watching the crowds, "It was extraordinary how people would stay, some for the whole fifteen minutes. One lady walking along with her shopping stopped and was so excited. She said she couldn't wait to tell her husband and kids she'd seen the ballet.

The best result though was younger, party-going people who frequent the Courtenay Place district in the evening. They celebrated the rainbow story and cheered as Prince Charming, trapped in his mother's dream of a future bride, meets his Prince Dashing!"

"We're so lucky to live in a city that is known for its creativity and innovation and is prepared to showcase that. I love the collaboration of the arts and technology. Obviously it's been good for the ballet, but this has also been good for the people of Pōneke Wellington too. That's what matters."

Watch the animations on YouTube

youtube.com/watch?v=9FYk6hFB1xA&t=36s

youtube.com/watch?v=s3aey773yAw





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PART 1

When you're the producer of an album, you need to retain the widest perspective possible on the project you're steering. This 'width' of vision naturally infers a certain objectivity, but more importantly than that, it involves the capacity to ask yourself certain questions about the project that no-one else around you has time to contemplate, let alone answer.

In some respects, the clichéd notion of the producer sitting cross-legged in the corner of the studio, with his or her eyes shut, contemplating the latest recorded performance of your new song, has a kernel of truth to it. They're the person in the room with some objectivity; an external influence with a taste filter you can trust and respect, and no axe to grind. At a stretch they're the Zen master with an intuition for what's right, or cool, or hip. They're the person a band might defer to when things are confusing or heated, and sometimes they're the person who got this rag-tag group of musicians together in the first place.

Whichever way you frame the role, in the end a producer has an ambiguous list of sometimes ill-defined tasks to perform during an album's production, and no two albums will ever elicit the same demands – meaning that every time you, or someone else, takes on the producer's role, it's different.

With that in mind, and in no particular order of importance, here in Part 1 of this two-part exploration of what constitutes a producer, are a collection of thoughts to contemplate if your

name's about to be associated with the word 'Producer' on an album for the first, or indeed the hundredth, time in your career.

And if, like me, you're going to use the term in public – more fool you – get used to answering this question repeatedly: "What the hell is a producer, anyway?"

Will I, Won't I?

If producing great music was easy, everyone would be doing it; the operative word here being 'great'.

But no-one can define what makes something objectively 'great', so right out of the gate we've hit a hurdle and already we're in the weeds trying to define a producer's role.

So let's not. I don't want to waste half this article trying to define terms. You're the producer, right? It's up to you how you define great, not the Oxford Dictionary.

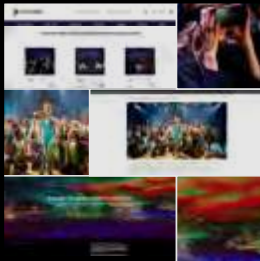
One of the first, and most important, tasks you as a producer must face when making a new album, is deciding whether to get involved in the first place. By quickly establishing a frame

of reference around what this new album might consist of, how the picture might include you, and how you might make it subjectively great, you can start to form an opinion about whether to proceed with your involvement.

Though musically the project might still be totally open-ended and undefined, which can make the decision seem impossible to weigh up, there will be other aspects of the project that are relatively easy to measure, and building up a list of these known quantities helps you make your decision based more on facts, rather than guesswork. If you always leave the decision up to your impression of the music alone, you'll nearly always feel unsure of your decision.

Known facts might include: whether it's a band recording; whether the project involves a singer/songwriter with a few songs and no plan; and whether the act is famous or ambitious. Other questions might include: are those involved capable of travelling down the long and winding production road with you; can they afford you financially; do they have people in the background who might

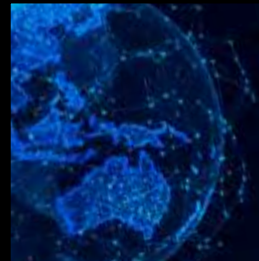
Creative Services for the AV and Entertainment Technology Industries.



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VCS Creative understands your products and services because we've used them professionally. We are AV, sound, lighting, video, comms, and staging professionals working as content creators and AV and entertainment technology business specialists. You don't have to explain your products to us; we know how to sell them to your potential customers.

vcscreative.com



"...when the artist is present in the flesh, more can be gleaned in this moment than at any point down the track."



undermine your role; and of course, do they have music that compels you to want to produce them?

You'll have some parameters of your own too, of course; some of them already listed above. For instance, you might not like recording bands, or you might be physically unable to. You might be unaffordable to the artist or you might simply draw a line in the sand at a singer who can't hold a note. Whatever your parameters are, stick with them, otherwise you'll wind up spending months wondering how you ever put yourself in this unworkable position.

The Songs

If there are songs to hear, now's the time to wrap your ears around them. You're producing music after all, and in the end it's the music that ultimately counts. You might ask for some demos, or the artist might pop over to your place and simply play them to you on their preferred instrument.

This first impression, whether it's with a singer playing the songs right in front of you (which I prefer) or via demos, is a crucial step to making the biggest decision you'll make around the entire project – of whether to be involved, or not.

Simply put, particularly when the artist is present in the flesh, more can be gleaned in this moment than at any point down the track. If you're honest with yourself here about the songs, your impressions of the artist as a performer, and how you might be able to bring out the best of both, the decision will likely be a simple, often stark, one.

You might think to yourself, "Wow, this person's voice is a knock-out! They could sing into a paper bag and sound good." Add to this, that they have great songs, some skills with an instrument and a dash of humility and you may be onto something here.

Conversely, the artist may clearly not have that 'certain something' you're looking for (one of your parameters perhaps). They may be terrible sounding, pitchy, unskilled with their instrument and yet still have tickets on themselves! Not a great combination of traits.

And while all this may not be something you couldn't ultimately overcome utilising your various skills as a producer, would all that effort you'd need to inject into the project be worthwhile in the end? It may double the costs of the album, or worse, leave you out of pocket, and ultimately at the end of the project the artist will essentially be the same performer they were at the outset. When they play live to promote the album six months from now, they will likely leave the same lacklustre first impression upon new listeners that they once did on you. Unfortunately, most of the production values you add to a record stay with the record. They don't 'travel' with the artist.

Time to make the hard decision.

Pre-Production Scale

But let's say you've made the decision to work with a certain artist using your instinct and by remaining true to your parameters. You've laid out some terms and been clear about costs in writing (even if it's only a per-day, or per-week price, never how much it will ultimately be – how could you possibly know that at this point?), and now the project has been given the green light. What's the next step?

Basically, now is the time to set your own parameters around the scale of the project. This is the point at which you start to establish your vision for the album and likewise calibrate your macroscopic view of how you see things ultimately playing out. It's this early, wider perspective that you'll be relying on to some degree or other for the length of the project, particularly when everyone around you gets lost in the detail or starts developing tunnel-vision. This is where you establish

yourself as the 'Zen master' by building a basic foundational concept for the album that you can fall back on later when things get complicated, confusing, or buried under a mountain of detail.

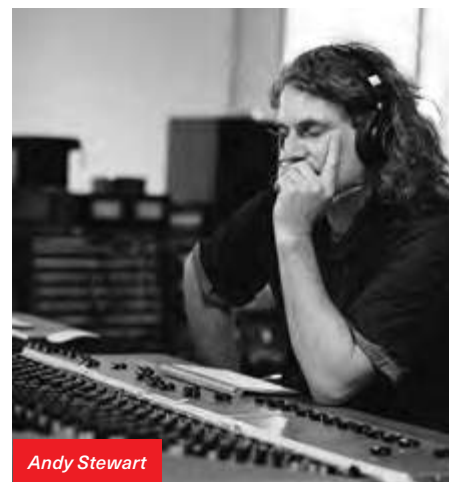
You don't need to establish the finer concepts at this point; it can be as little as a bunch of adjectives at the start. You might at least be able to imagine that the album is 'intimate' and 'quiet', or 'tough', 'solid' and 'uncomplicated' in its rock sensibility. You might want to try to imagine the scale of the project in respect of track counts, the size of the soundstage, and the basic palette of instrumentation too. But if this all sounds too tricky or unknowable at this early stage, it sometimes pays to think of the project in reverse: by at least imagining, for now, what it is not.

For example, perhaps you know right here and now with great certainty that you don't want a 100-piece orchestra involved, because that would make things sound too grandiose and enormous. Or you might feel certain that you don't want bombastic Guns N' Roses-style drums and lead guitar, because it's not a 'big hair' album. You might feel certain that you don't want the album to get too 'other-worldly' or 'ambient' because it needs to stay 'solid' and 'dry', and you definitely DON'T want it to have a complex array of effects swirling around in the final master.

So at least now we're starting to get a clearer picture on what you don't want the album to be. That's a start.

From here, the next thing we want to establish – in general terms at least – is who else you'd like to be involved, and for that matter who else the artist already has in mind, because the human component is fundamentally what a good album is all about. Choosing which musicians will play on the album has a massive bearing on the sonic outcome... but that's a conversation for next issue.

'Til then.



Andy Stewart

Andy Stewart owns and operates The Mill in the hills of South Gippsland. He's happy to respond to any pleas for production, recording, mixing or mastering help... contact him at: andy@themill.net.au

Sometimes it all gets too much...



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



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



Welcome back to entech

For the first time since 2019, ENTECH is rolling to all five cities (Brisbane, Sydney, Melbourne, Adelaide and Perth) at its pre-pandemic, full-scale size!

Whether you're reading this online before attending, or picking up your copy at the show – enjoy! The following is a guide to what new and must-have gear CX advertisers are bringing on the road. And say 'Hi' to CX's editor-in-chief at large, Jason Allen, as he stage manages the ENTECH Education Theatres in each city.

The 2023 Education Theatres Programme

Live on the show floor in 'silent disco' format, ENTECH's education sessions are free for all registered attendees. No bookings; it's first come, first served, but there's plenty of seats for all!

Time	Session	Presenter	Description
11.30	Lighting Data Distribution Systems over IP and RF	Thomas Howard	Learn RF fundamentals and system design for lighting productions. Incorporate and utilise the features of data distribution products in your show system. Focused on NETRON and LumenRadio systems.
12.30	Venue Technology Q&A: People, gear, safety - it's your responsibility!	Peter Grisard and Tim Pike	In this business, we must constantly remind ourselves that we suspend, lift and move significant gear over performers and audiences, making the issue of fit-for-purpose - gear and people - paramount.
1.30	Astera Control Tips & Tricks	Thomas Howard	Astera Control at your fingertips. Speed up your prep time, monitor fixture health, and dive deeper into app programming, CRMX, and Astera.
2.30	SPL or Dosage: Metering, Logging and Analysis	Ben Clarke, Rational Acoustics SMAART Instructor	A brief primer of what SPL actually is, how the international industry is moving to a human dosage based metric instead of SPL, then a work-through of calibrating your SMAART SPL setups (and the similar SPL functions in SMAART SUITE). We will be conducting a laboratory experiment and examples of how good metering can assist your workflows and client understanding. All attendees of the session will qualify for 15% off SMAART SPL and/or SMAART SUITE perpetual licenses.
3.30	What's holding up your production?	Adam Beaumont	Join Adam from Germany's ChainMaster to talk world's best practice in rigging, ahead of much stricter legislation that we will all soon find ourselves working under.

Theatre 1

Time	Session	Presenter	Description
11.45	Lake Controller Software Overview	Nik Buchanan	With the recent release of Lake Controller V8, we delve into a host of new features and uncover a whole new workflow that make this industry standard loudspeaker management tool even more powerful.
12.45	Showtec LAMPY Lighting Console: A quick introduction	Michael Boss	Join us to learn about the intuitive operation and ease-of-use of the Showtec LAMPY lighting controllers. These consoles are perfectly suited for designing and controlling a light show for small to medium sized set ups. Michael will introduce you to the console layout and features, programming functions, and basic show file management.
1.45	Flexible Workspaces	Various	In this session, you will learn how the Neat Board, Neat Board 50 and the Neat Frame are transforming the way people work together, enhancing collaboration experiences and improving the lives of the people they serve.
2.45	Lake Controller Software Overview	Nik Buchanan	With the recent release of Lake Controller V8, we delve into a host of new features and uncover a whole new workflow that make this industry standard loudspeaker management tool even more powerful.
3.45	A&H Mix Master Class - Short Form	Andrew Crawford + Guests	Come and get some tips and tricks on mixing on Allen & Heath digital platforms with Andrew 'The MixWizard' Crawford and special guests, all jammed into a 45 minute time slot!

Time	Session	Presenter	Description
11.30	AVB vs. Dante: Which One Is Right For You?	Travis Taylor	This talk is poised to shed light on one of the most debated topics in the audio industry. The CMI Audio Solutions team will present expert insights into the subject, discussing networking solutions and its different applications.
12.30	How Good Wireless System Architecture Saves Time and Trouble	Peter Twartz	Peter Twartz from Profiles RF Management has been designing, running and managing complex wireless audio systems for nearly 30 years. In that time, he has come across many issues that have been blamed on frequency clashes but are in fact caused by how the equipment is set up or bad practices. Peter will illustrate some of these issues, covering fundamentals including when to use wireless and when to use copper, antenna placement, and systematic fault finding.
1.30	Pliant Technologies MicroCom XR: Simple, affordable professional wireless intercom	Anthony Murdoch and Brad Kivela	Anthony Murdoch and Brad Kivela from NAS take a look at Pliants MicroCom XR wireless comms, including the latest all in one headsets. Pliant Technologies wireless systems offer rental companies and small to medium venues reliable, professional intercom solutions that don't cost a fortune. Join us to see and hear why many customers now enjoy reliability with Pliant intercom systems.
2.30	An Introduction to FreqCoord – Your Complete Frequency Management Tool	Peter Twartz	FreqCoord has been used extensively in Europe and Australia for many major events that have multiple RF users. Peter will explain how to set up a venue or event in FreqCoord, how FreqCoord can be used not only to calculate and manage frequencies but handle all communication with your users, the differences between FreqCoord, Wireless Workbench and WSM, and when it is appropriate to use which tool.
3.30	Soundwaves in Time: A Journey from Mono to Multidimensional	Travis Taylor	As the audio landscape continues to evolve, from the humble beginnings of mono sound to the immersive realms of multidimensional audio, this workshop will celebrate the rich history and embrace the cutting-edge advancements in the world of sound. Join us and experience the latest developments in immersive audio, with an interactive demonstration of the newest technologies in the field.



Optimal Audio Zone Series



NETGEAR M4350



MIPRO 6500 Series

Audio Brands Australia will have a wide range of their commercial audio and AV solutions on display, along with their sales and technical teams.

Some of the many new releases on display include:

- MIPRO 5.8GHZ Digital Wireless Mic and IEM Systems
- NETGEAR AV M4350 line of managed switches for large AV installations
- Fohhn Audio Focus Slim, a brand-new line of compact, affordable beam steered columns
- Optimal Audio Zone Processors and new Cuboid 3" and 5" wall speakers
- Bosch PRM-4P600 Power Amplifier; an all-new 1RU, 600W, 4-channel power amplifier
- Earthworks SR117 vocal mic and SR3117 wireless capsule. Everything you expect from Earthworks except the price
- Alfatron Wireless Presentation Systems and DSPs
- FBT MDA Series Power Amplifiers with DSP

Be sure to drop by. The Audio Brands team are on-hand to show you around and discuss any of your audio and AV needs.



Earthworks SR3117



Fohhn Focus Slim



CQ Series

ALLEN & HEATH

Team Amper is ready to hit the road! Bringing with them the newly released CQ series, Allen & Heath's most compact digital mixer range ever, as well as some classic favourites, including the beloved dLive range.



dLive Range

The new CQ series is a must-see for AV installer, audio engineers, home producers, small venues, and musicians/bands. This trio of compact digital mixers places ease of use and speed of setup firmly at the heart of the user experience. Built around an innovative new 96kHz processing engine, the series comprises the CQ-12T and CQ-18T desktop mixers featuring tactile controls and a 7" multi-touch screen, and the portable CQ-20B stage box mixer, all controllable via the companion CQ apps.

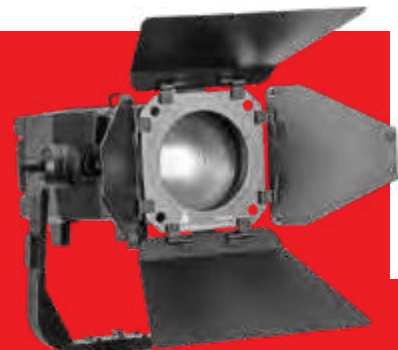
Mix Smarter. Work faster. Sound better. See it for yourself – at the Allen & Heath stand!

Great Products, Expert Advice.



Wireless LED lighting specialist Astera returns to the ENTECH Road Show again this year with their dedicated stand, highlighting the current range of handy and ingenious 'must-have' solutions for live events and broadcast applications.

Amongst their most popular fixtures including TitanTubes, PixelBrick, PowerPARS and NYX Bulbs, the stand will also feature the two recently launched Fresnel products – the PlutoFresnel for medium to small spaces and applications, and the LeoFresnel, a cable-free LED alternative to the classic 1K Fresnel ideal for scenarios requiring more power and punch! Don't miss the opportunity to explore the full Astera range!



Astera PlutoFresnel



Astera PixelBrick



ASTERA AX9 PowerPAR

Wentex Pipe and Drape System



Clearlight Shows Pty Ltd

Clearlight Shows are hitting the road in October on the ENTECH Road Show and are excited to be showcasing the latest products from LDR, Showtec, Swefog, Wentex and Infinity.

This year brings the introduction of Wentex's new Pipe and Drape system to Australia where we'll be demonstrating this highly versatile mobile drape system. With Wentex Pipe and Drape, you can easily and quickly create a visually striking backdrop, divide a space, or add privacy to an area, all without the need for any special tools or equipment. It's lightweight and easy to move, making it perfect for use in any venue.

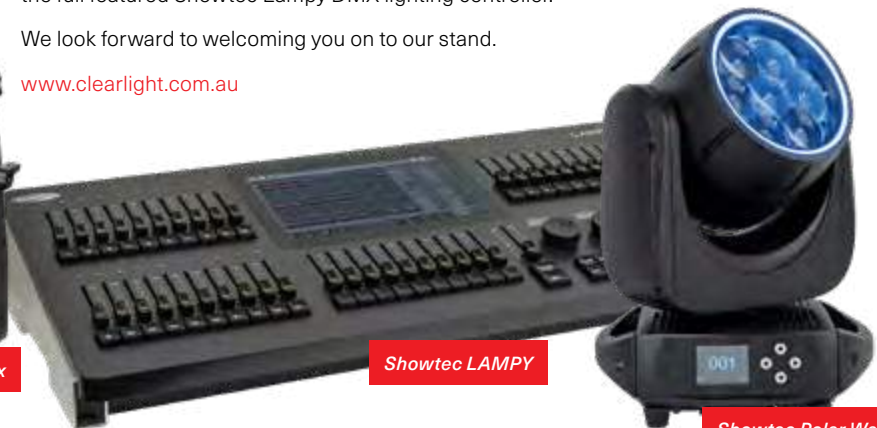
Our partners at Highlite International have released several new products from their Showtec range this year including the new six colour 150w Performer 150 Q6 LED Profile. The IP65 rated Polar Wash 7 x 40w RGBL moving LED wash will also be on show, which includes a LED ring around the 7 LEDs that can be controlled separately and creates fascinating graphic patterns in selectable colours. A new outdoor battery LED, the 8 x 10w RGBW Helix M1100 Q4 Mobile incorporates handy features like delayed output function and an emergency backup function making it perfect for temporary outdoor applications. And controlling our stand will be the full featured Showtec Lampy DMX lighting controller.

We look forward to welcoming you on to our stand.

www.clearlight.com.au



Showtec Helix



Showtec LAMPY



Showtec Polar Wash

Showtec Performer Profile Zoom



A 4450 System With Wallplates



Redback are bringing new touchscreen control, audio matrix, and control systems to ENTECH Road Show. The Perth-based manufacturer of public address equipment is manufacturing these new products for pubs, venues and multi-function environments.

The Redback A4450 is a 4x4 audio source matrix/selector system. Designed to be paired with either touch control wallplates or the A4660 touch paging console, it provides centralised control for venue audio sources with paging capabilities. It can be configured as either a multi-source matrix mixer or as a simple selector. It can be connected to zone control wallplates or a master wallplate for centralised control.

For complex automation requirements, the Redback A6505B IR serial and relay hub can be combined with 7" or 4" glass bezel touch wallplates. These provide completely customisable control with in-built RS232 or RS485 outputs, infra-red output, PIR motion triggers and relay switching to activate devices, all wired up using convenient UTP cabling.

For more information visit redbackaudio.com.au



Redback Touch

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See the complete range of Redback® audio amplifiers, mixers, speakers & automation solutions.

Register for your complimentary printed copy at: www.altronics.com.au/catalogue



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Manufacturing Redback PA products since 1974.

FACTORY SOUND

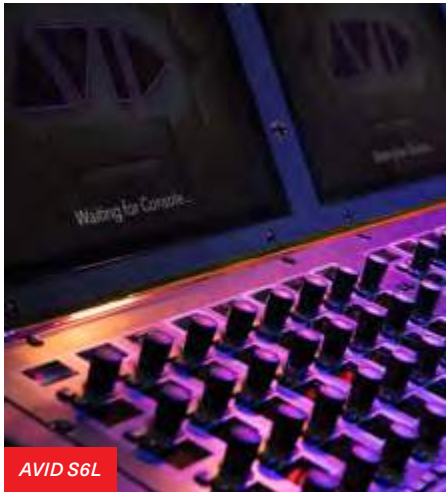
Factory Sound has always taken an inspired approach towards audio discovery. This ENTECH Road Show, take some time to step inside the FS space where you can see, hear and feel pro audio the same way they do.



AVID S6L

With three flagship consoles in operation – DiGiCo Quantum 338, Avid S6L32D and hot-off-the-boat, the new Yamaha DM7 - you will have the chance to not only eyeball them, but compare workflows between each console. They'll all be connected to the same audio source, so jump from console to console to see, hear and feel what you need to experience.

Move around to check out the differences between the newest Roland professional vision switchers which are, of course, also connected to the same audio and video source as the three consoles, thanks to a bit of RME magic.



AVID S6L



DM7

The team from MadisonAV recently held a launch event for the JBL VTX A-Series line array, and had it featured in multiple venues at BIGSOUND music festival and conference in Brisbane. Now we're taking it on the road with the ENTECH Road Show. We'll be demonstrating the brand new A6 sub-compact line array system and will also have additional VTX and VRX units on display.



Benjamin Page, Peter Haak and Peter Kubow

The VTX A-Series is JBL's next-generation tour sound solution for mid-to-large size touring applications and high-end fixed installations. The series was designed from scratch to address not only audio performance, but the full scope of challenges faced by tour sound professionals, rental companies, FOH engineers and live production crews.

Meet our Performance Audio Solutions category & Market Specialist, Peter Kubow, who will provide technical, configuration, rigging and transportation information. He'll be joined by the local MadisonAV account management team in each state.





DM7

Add to that some handcrafted goodness from Sweden with Milab and Pearl microphones, along with Poland's finest lunchbox, IGS Audio 500 series, Italian RCF speakers, German Sennheiser EW-DX wireless and French Nexo ID Series, all hooked up to the super-fresh Allen & Heath CQ-12T, and there's more than enough to keep you entertained for a while. Stick around and enter their draw for a pair of Austrian Audio headphones, one per state.



DiGiCo Quantum 338

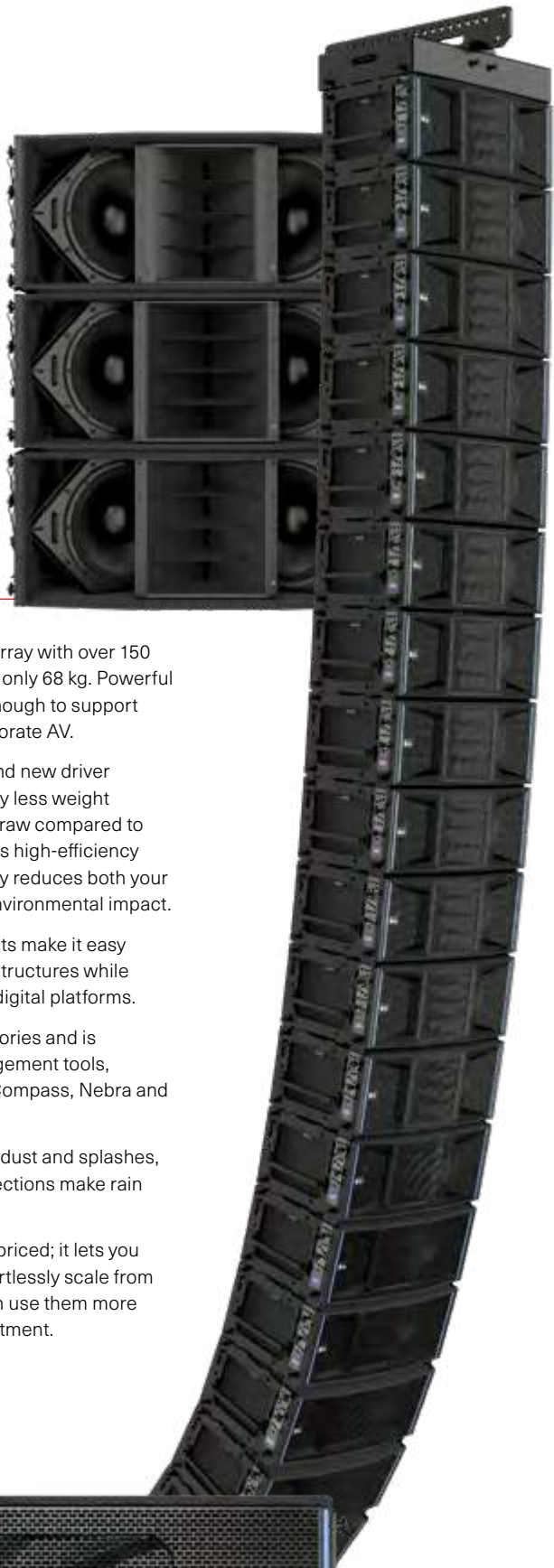
IGS Audio has landed at Factory Sound.

Handmade in Poland, IGS Audio compressors, preamps and equalisers are available in both 19" rack mount and tour-friendly 500 series format. Panzer 500 (10-slot) brings the juice with a massive 420mA per slot.



FACTORY SOUND
Est. 1994

factorysound.com



Amie System

The Amie precision studio monitor is a compact, high-performance loudspeaker designed for critical audio workflows in music or cinema, where accurate translation to larger systems is a requirement. Developed to meet the demanding needs of audio professionals, Amie provides unparalleled precision, image and depth. Amie traces its lineage to Meyer Sound's Acheron screen channel loudspeakers, sharing core technology that makes it ideal for any precision work in music, film, broadcast, or live monitoring

Amie is equally suited for both stereo and multi-channel monitoring in small- to medium-sized rooms. In any application, the addition of an Amie-Sub extends the system frequency response down to 22 Hz. The Amie-Sub was specifically designed to be the companion for Amie loudspeakers, facilitating the creation of a complete system with easy integration for any configuration using optional 7.1 and 2.1 integration modules installed in the Amie-Sub. A complete system is the perfect solution for music as well as for film work where the destination is a larger production room.

2100-LFC

For the first time in Australia, Meyer Sound will be showing the 2100-LFC low-frequency control element, a powerful new loudspeaker that extends the advanced technology of the PANTHER large-format linear line array loudspeaker down to the lowest limits of audibility.

By pairing a potent Class D amplifier with a single, all-new 21-inch driver with four voice coils, the 2100-LFC produces a linear acoustic output suitable for the most demanding applications. With an extended frequency response from 30 – 125 Hz, this class-leading performance is achieved in a loudspeaker that is more than one foot (30 cm) narrower and about 20 percent lighter than the 1100-LFC product.

PANTHER

Presenting the wildly successful PANTHER, the line array with over 150 dB output in a cabinet weighing only 68 kg. Powerful enough for festivals, yet agile enough to support arenas, theatres, and even corporate AV.

PANTHER's Class D amplifier and new driver technologies means significantly less weight and a 20% reduction in power draw compared to earlier technologies. PANTHER's high-efficiency amplification package drastically reduces both your operating expenses and your environmental impact.

Analog XLR and Milan AVB inputs make it easy to scale up within existing infrastructures while providing a path to tomorrow's digital platforms.

PANTHER has a suite of accessories and is supported by our system management tools, including MAPP 3D, GALAXY, Compass, Nebra and Spacemap Go.

Each IP55-rated cabinet resists dust and splashes, while Neutrik TOP sealed connections make rain hoods a thing of the past.

PANTHER isn't just attractively priced; it lets you do more with less. Systems effortlessly scale from theatres to stadiums, so you can use them more and get a higher return on investment.



Make sound more profound.

Feel music — mind, body and soul.
Introducing the **2100-LFC**.
30–125 Hz response. 8000 watts.
20% lighter. A single 21-inch driver.
Self-powered. Setting a new
high standard for the best lows in
the business.



Learn more at
meyersound.com/2100-lfc

For over 22 years, Novatech has been at the forefront of innovative creative event technology. Over that time, they've partnered with global leading brands to trial, improve and deploy technology solutions across the live events industry. For the 2023 ENTECH Road Show, Novatech have teamed up with many of those suppliers to showcase some unique equipment across the country. These include Brompton, Disguise, Barco, Blackmagic, ROE Visual, Hazebase, Lightware, L-Acoustics L-ISA, and Wahlberg.

The display will give attendees the opportunity to learn more about these world leading brands with new and unique solutions that have plenty of real-world potential applications.





There will be an L-Acoustics L-ISA demo that will show the power of spatial audio for live events, large and small. See the new media server from disguise; touch and view the quality in innovation from ROE Visual with their Vanish LED screen that is taking the touring market by storm; view DMX winches,

program delivery over fibre, cutting edge LED processors and a custom application for a "gig-in-a-box", Novatech's display will have something for everyone.

Lastly, talk to the team about the Novatech Academy, a glimpse into how future

opportunities are being rolled out to provide professional development and a career path worth pursuing. Education, career opportunities, innovative remuneration and staff benefits, all combined with leading technology, ensures that the Novatech stand is the place to talk about the future of events.

EXPERIENCE IS EVERYTHING

For you at work
 For our clients
 For the artists on stage
 For the audience out front
 For your career development



Come join us and see how we're all about the experience!
 Scan to find out more or visit nct.co

novatech
 creative event technology

NAS

This year NAS showcases an array of new brands and exciting new products. New brands added to the NAS offering include Crest Audio, MediaMatrix, and Peavey Commercial Audio. You'll find products from these world class brands on the NAS booth at ENTECH.

You'll also encounter new products from familiar brands, such as d&b audiotechnik, dBTechnologies, Kali Audio, Listen Technologies, and Pliant Technologies.

There's plenty to see and talk about with your friendly NAS reps this year at ENTECH Road Show. We are delighted ENTECH is back in full force covering the majority of Australia again. We can't wait to see you all there!

Panasonic CONNECT

Panasonic has you covered with our new range of high brightness DLP and LCD Laser Projectors, designed specifically for the staging, rental, and live events sector. Incorporating compact and lightweight designs, together with ultra reliable laser light sources, the perfect blend of cost vs performance projectors is now available throughout the range.

The PT-REQ12 Series is among the first 1-Chip DLP projectors to feature Quad Pixel Drive, our 2-axis pixel quadrupling technology, to create deep, smooth, and detailed 4K images, supporting 240 Hz projection making it ideal for fast moving video. While our PT-MZ20K Series pushes new boundaries offering up to 20,000 lumens of brightness from our award-winning laser light source design.

Also being unveiled at this year's ENTECH will be our new flagship 4K Pro PTZ camera, the AW-UE160 featuring a newly developed 4K 1" MOS sensor that offers the highest sensitivity of all models across the PTZ lineup, providing uncompromising shooting performance and operability.

The new AV-HSW10 IP-enabled Compact Live Switcher has also been announced and will be on show at ENTECH. The new AV-HSW10 features a compact body with 10bit processing and achieves higher operability, greater reliability, and advanced functions such as IP compatibility, making this the ideal choice for contemporary live video production.



Peavey Aureus

Kali

Pliant

d&b audiotechnik 5D Dante

AV-HSW10



PK-REQ12 Series



PK-MZ20K Series

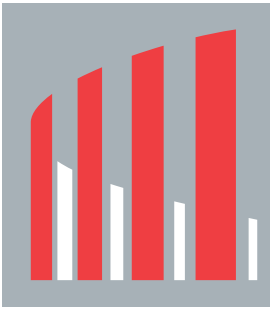


AW-UE160W

The Freedom to Reach Further.

exhibiting at entech

Panasonic CONNECT

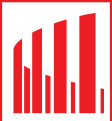


The P.A. People

The P.A. People will feature a number of newly released products at ENTECH 2023:

TheatreQuip Front Loaded counterweight system

We will have on display our novel approach to improving the safety and OHS aspects of working with Counterweight Flying systems in theatres.



TheatreQuip

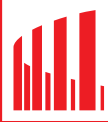


MOVECAT

Movecat i-Motion BGV-C1 control system and hoists

Known for its best-in-breed range of lightweight D8+ hoists, Movecat also supplies BGV-C1 fixed speed and variable speed hoists and control systems suitable for flying loads over audiences. With speeds up to 40m/m and loads of up to 2000kg, Movecat has been at the forefront of dynamic flying systems for shows and events for many years.

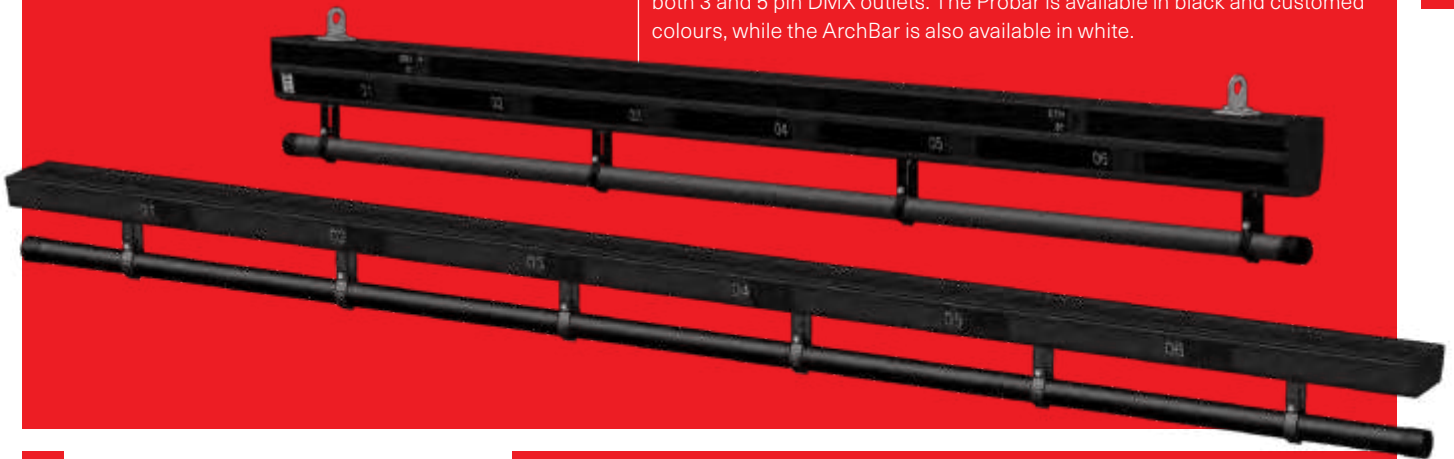




TheatreQuip

TheatreQuip ProBar and ArchBar Lighting Bars

Launched earlier this year, the TheatreQuip range of lighting bars for production and installation have been very well received. Offered in both standard sizes and build-to-order versions, the ProBar and ArchBar offer a range of wiring and circuiting options along with support for Cat6 data and both 3 and 5 pin DMX outlets. The Probar is available in black and customised colours, while the ArchBar is also available in white.



Teqsas Production Rigging Tools

Complementing our Movecat offering is the Teqsas range of production rigging tools including the LAP-TEQ Plus Inclinometer, the LAP-TEQ Plus Elevation, the LAP-TEQ Plus Atmosphere and the LAP-TEQ Motion handheld controller. These tools make flying and aligning your PA or LED screen simple and accurate. Also on show is the Teqsas TQX. This device can test speakers, audio cables and line signals. The TQX has an internal battery, an internal memory of 2GB and an internal 10W power amplifier.



We will also be showing Serapid rigid chain actuators, our range of Pile and Drum hoists, alongside TheatreQuip hand drawn and motorised tracking systems and our new in-house Sewing Room capability.



When you are looking for Venue Engineering, you have a choice . . .



Sales Hire Service | Venue Engineering | Installed Systems | Event Communications

See us at ENTECH - Sydney / Melbourne / Brisbane / Adelaide / Perth - in October

At Show Technology, our specialty is the distribution of professional equipment from renowned manufacturers in the lighting and control systems industry.

Along with our vast range of associated equipment to support these systems, we are thrilled to showcase the Argo 6 FX, an innovative weather-sealed effects fixture from Ayrton. Additionally, we are proud to introduce Macula, a new supplier offering the unique Ground Controlled Follow Spot System that can be paired with any fixture of your preference. Finally, our handpicked solution from ShowPRO - the creative Alligator - will also be on display.



Argo 6 FX



Alligator



Macula



Showcasing the brand-new release of intelligent active loudspeakers, L Class; the next generation of advanced, intelligent, active loudspeakers for mobile and fixed entertainment applications.

The remarkable result of a deep understanding of customer needs and application requirements, LA108 and LA112 loudspeakers are easy to configure and deploy for applications ranging from simple, portable, plug-and-play setups, to demanding, networked, high-tech AV productions and fixed installations.

Delivering extraordinary audio experiences

and exceptional performance via system intelligence and premium components, both products were developed thoroughly and rigorously with sound quality, simplicity and expandability in mind.

Perfect for entertainers, installers and production companies - you won't want to miss this first look at all L Class has to offer.



A Simple yet powerful follow spot system

Macula is the only open Ground Controlled Follow Spot System open to any fixture of your choice. The Macula system can be used as a direct system or as multiple fixture setup. It is the first system to enable the synergy between Follow Operator and Light Designer shifting between functions used by Light Designer or leaving more controls to the Operator.

Key Features

- NDI Camera
- Configuration to any moving head
- 17" touch screen
- On screen interface
- Supports PoE
- sAcn & Artnet
- Adjustable user interface
- Preset actions keys
- Adjustable tripod
- Motorizes handlebars
- Fluid encoder head
- High Power CPU

Standalone system configuration

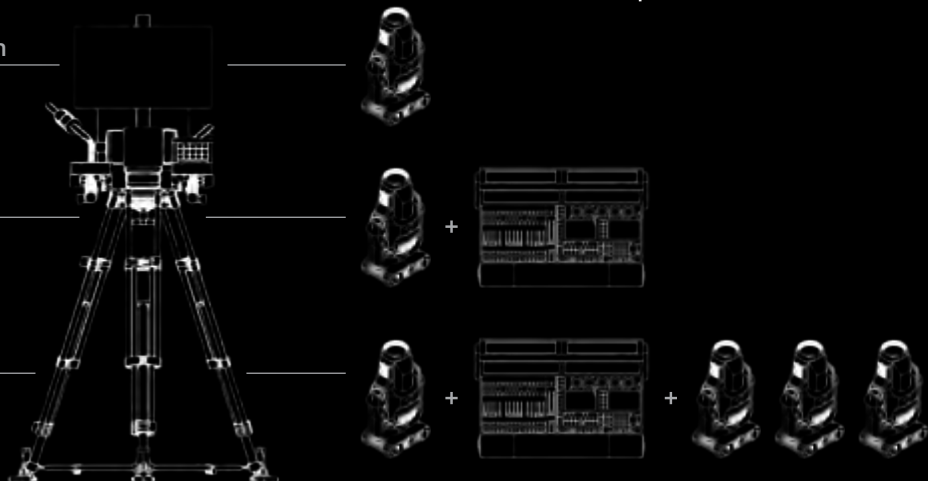
One Primary Fixture with the camera mounted -
All controlled directly from Macula

Primary fixture configuration

One Primary Fixture with the camera mounted -
Split control from Macula & Lighting console

Multi fixture configuration

One Primary Fixture with the camera mounted -
Split control from Macula & Lighting console
With the option to control more than 48 fixtures
as slaves on different universes



For all enquiries and sales, contact your nearest Show Technology below or email sales@showtech.com.au

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ULA GROUP

EXPERIENCE OUR LATEST TECHNOLOGY



entech ROADSHOW OCTOBER 2023

ULA Group is very excited to be joining ENTECH Road Show again in 2023. The ULA Group stand will be featuring the latest visual and stage technology from world leading industry brands.

The professional entertainment lighting range will focus on the latest offerings from Elation Professional, including the Australian debut of Proteus Excalibur, the brightest IP65 fully featured beam fixture ever created, with incredible light output from a surprisingly compact fixture body. Acme Lighting range will highlight the popular LYRA, PixelLine IP and Neozone fixtures, plus many more. VuePix Infiled will be displaying their GX2 series,

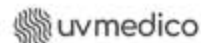
high-powered versatile LED systems ideal for any type of production environment, allowing you to achieve seamless flat, arc, wave and creative configurations. MDG will be featuring their ATMe hazer touring case solution. All technology on display will be paired with the latest advanced control solutions, software and networking systems by ChamSys, Brompton, NovaStar and LumenRadio.



MDG - ATMe touring case

WE CAN'T WAIT TO SEE YOU THERE!

PROUDLY REPRESENTING WORLD LEADING INDUSTRY BRANDS



ULA Group will also welcome a special international guest, Adam Beaumont from ChainMaster, Germany, who will be presenting the latest technology in the Electric Chain Hoist world. Adam and the ULA Group team will also be hosting a seminar at the ENTECH Education Theatre, talking about the world's best practice in rigging.

Astera will return to the ENTECH Road Show again with their dedicated stand, positioned right next to the ULA Group booth, featuring their award-winning technology for film and entertainment lighting. 100% Wireless.

ULA Group – Supporting ENTECH for 27 Years



ELATION®

Empowering Extraordinary Entertainment with award-winning series of professional luminaires

PROTEUS

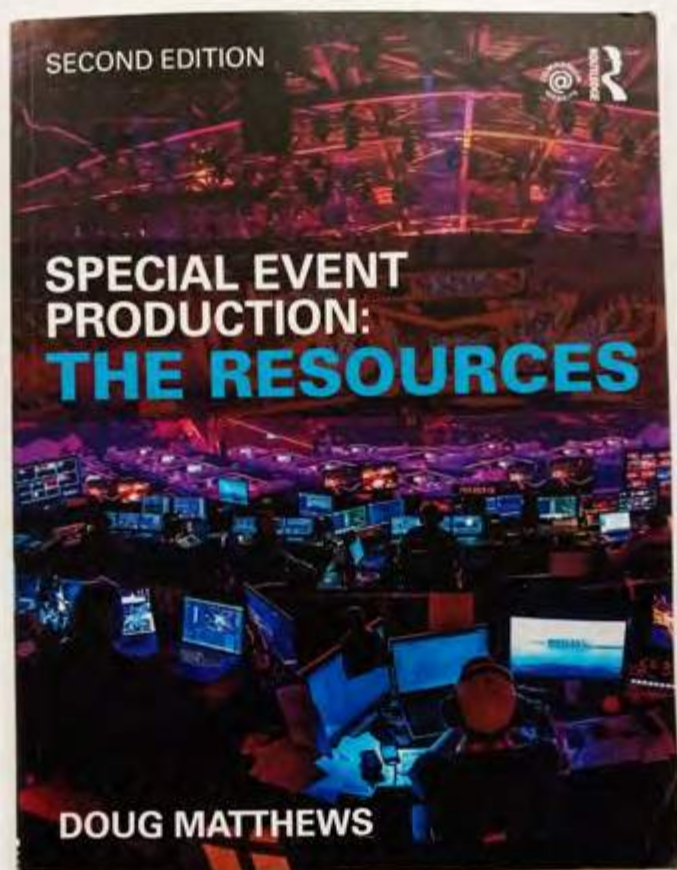
**FUZE
SERIES**

ARTISTE

L SERIES

EXPERIENCE OUR TECHNOLOGY AT ENTECH ROADSHOW 2023

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Special Event Production: The Resources

Author - Doug Matthews

About The Book

"A good producer will co-ordinate acts; a great producer will co-ordinate a concept."

Special Event Production: The Resources is the second book in a two-part series on Special Event Production. Written mainly for event producers, managers and co-ordinators, this edition – the second – was first released way back in 2015.

What this book offers the reader is a wide, top-level overview of the main elements that make up special event production. Rather than talk through the steps and procedures to make an event happen, the book gives a good in-depth summary of the core components involved in an event and how they tie into the bigger picture.

It's laid out as a textbook for easy reference. The book has nine chapters, covering a wide variety of topics:

Audio Systems: As Doug Matthews states in the book: "Poor sound quality can be catastrophic for an event." This chapter gives an overview of audio systems in special events and goes over things such as basic acoustic theory, the main audio system groups and components, and

how they interact with the whole audio system, as well as signal flow and equipment locations. The main thrust of the chapter is to stress the importance of audio systems and their internal elements, rather than any detailed analysis of how to set up and operate an audio system. This is also one of the longest chapters in the book.

Visual Presentation Technology: "There is nothing worse than a brilliant image of a fuzzy concept." This chapter stresses the point that the concept must come before the gear; a very common mistake made by event producers. As Doug Matthews says, "All the most advanced equipment and largest screens in the world will not make an event successful if the purpose of the visual presentation is not understood." This chapter covers things like the purpose of visual presentations, content in visual presentations, visual sources, control and distribution, LED walls, projection and display equipment. This space is arguably one of the fastest moving spaces in special events, with new technology being the primary driver.

Lighting Systems: "The objectives (of event lighting) include visibility, relevance, composition and mood." This chapter, written much more as an overview than a how-to, covers topics such as the objectives of event

lighting, qualities of light, types of lighting instruments, lighting design, what happens between concept and execution, lighting control, set up and operation, as well as specialty lighting. Lighting technology is also changing at a fast rate with the adaptation of LED luminaires and digital lights, however the fundamental principles in the book are still relevant today.

Special Effects: "Special effects used in a special event are unusual, and creative technological surprises are timed to emphasise an event element." This chapter covers the components that go into making a successful special effects display as well as the different types of special effects you may find in live events. Safety is one of the main drivers of change in our industry.

Staging and Set Design: The chapter on staging covers the language of the stage, types and construction of stages, placement and sizing of stages, stage draping, stage sets and set design. A solid understanding of the strengths and limitations of staging and set is crucial for an event producer. As Doug Matthews humorously puts it: "Staging for special events is more than just decks and legs."

Who is the book for?

This book is for anyone involved in the creation, or management of, an event: producers, managers, event co-ordinators, production managers, production co-ordinators, technical directors and students. In a nutshell, it's for anybody interested in the overall picture of what makes up an event from a technical standpoint, without offering a deep dive into the fine detail. Venue managers and technical managers, in particular, would benefit greatly from the concepts presented in this book.

Who's it not for?

This book is not for people looking for information on a certain discipline, such as lighting or sound. Although these topics are covered quite well in the book, they're written to provide an overview of the concepts involved, rather than offer advanced learning to the technician or operator tasked with delivering such systems. For advanced insights into the more technical aspects of these roles, there are other more suitable books that go more in-depth on these topics.

The Verdict

Overall, Special Event Production: The Resources is a fantastic book. A must read for any student of the industry or aspiring event producer. It's a great primer for anyone looking to learn a little about everything in the special events industry. It stays on topic well, was written especially for our industry and does not drift off topic. Its author, Doug Matthews, is an industry veteran, not an academic discussing theoretical aspects of lights and sound.

There's a good amount of detail spread across the various chapters on a wide variety of topics, and I appreciate that it would be very

difficult to write a textbook on our industry, but it does feel like a few topics are left a little unexplored. For example, while it was mentioned, and there was a section for it, perhaps a whole chapter should have been dedicated to rigging and trussing given its central role at most events. I would also like to have seen more on integration and networking, and perhaps a chapter on how to read, interpret and create different types of technical documentation, such as a lighting plan, an input list, a vision schematic, a band rider, and a run sheet.

The book was written back in 2015, and while this may not seem that long ago, a lot has changed in that time with respect of the technology, legislation and OH&S requirements. While certain aspects seem a little dated at times, the book nevertheless lays down an excellent foundation that can be built upon and revisited repeatedly.



Back cover



Doug Matthews

About the author

A writer and award-winning special event producer based in Vancouver, Canada, Doug Matthews is the author of five textbooks on how to create special events full of emotion.

Ratings out of 10

Readability: 7

Special Event Production: The Resources is written as a textbook, so it's easy to find stuff but is perhaps a little dense to read.

Supporting Materials: 7

Much like the first book in the series – Special Event Production: The Process – there's a companion website that contains links to further information that's well worth the read. For serious readers and students alike, these links constitute a gold mine of great stuff. There are also diagrams and pictures on the site to further explain the various concepts discussed in the book.

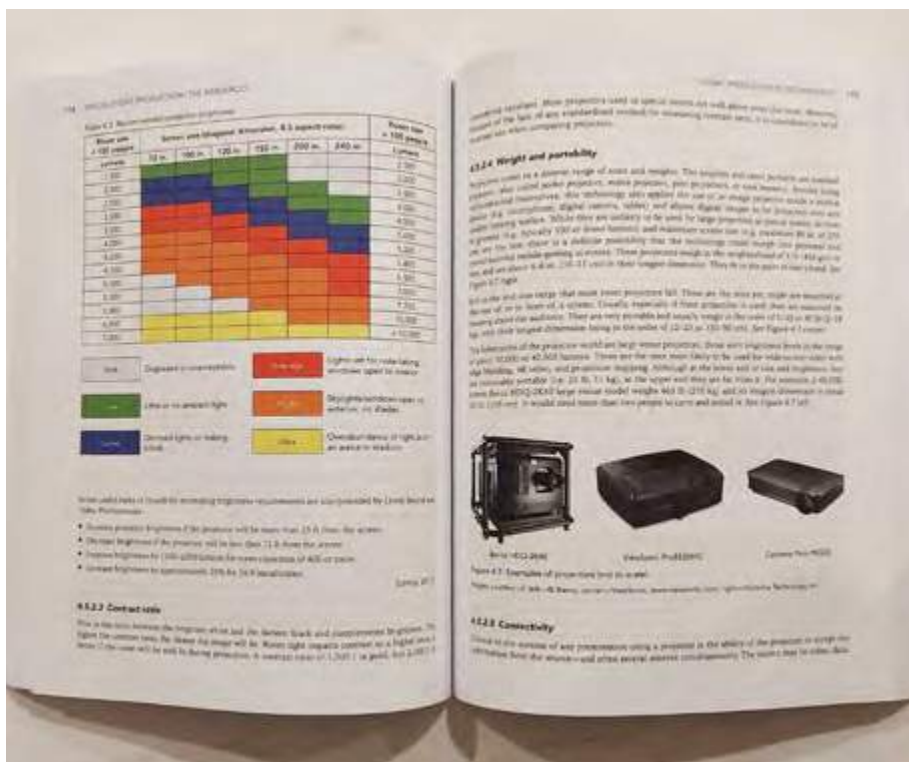
Relevance: 8

Special Event Production: The Resources is highly relevant to the right person. If you're involved in the creation and delivery of an event, as opposed to working as a specialist on one aspect of it, this book is for you. For example, the audio section wouldn't exactly be thrilling or insightful to an audio team member already tasked with delivering a quality sound system. But for a production manager needing to understand the scope of the system required for the event, it's great.

Usefulness: 8

Special Event Production: The Resources is a very useful book. It works well as a reference tome that can be referred to over and over as needed. If its relevant to you specifically, don't borrow it, own it. Although at a tick over \$160, I wouldn't say the book represents the best value for money.

Overall Rating: 7



SHOWPRO COLLIDER FC STROBE

by Kurtis Hammer



Pixel-Mappable RGBW LED Strobe

The ShowPro Collider FC Strobe is an IP65-rated, pixel-mappable RGBW LED strobe. The user manual claims it's "The most powerful RGBW pixel-mappable LED strobe on the planet." A big claim indeed.

The Light's Construction

The ShowPro Collider FC Strobe weighs 15kg, is 468mm wide, 179mm high and 268mm deep. Considering its rivals in the marketplace, the Collider FC is typical in size for a light of this kind, although its IP rating (IP65) makes the light slightly on the heavier end for weight.

And being an IP-rated fixture, the Collider FC Strobe has no user-serviceable parts. Consequently, it doesn't need to be opened up or pulled apart for maintenance; it just needs to be kept clean. Maintenance costs for prospective owners will therefore be negligible; an important thing to consider if you're a venue operator or production house looking to make a purchase. And for this reason alone, an IP65-rated lighting rig can also make sense even if you only operate indoors.

One other thing to note is that strobes generally run hotter than most other forms of lighting. The fact that the Collider FC Strobe is an LED light tends to negate this, but it's still worth keeping in mind. Make sure there's plenty of air flow around the strobe when you're setting it up, and that nothing is touching the back of the light, like cables or draping.

The Collider FC Strobe is a well-constructed unit; it both looks and feels solid. Its IP65 rating makes it far more durable overall, capable of taking the knocks and bumps that inevitably come during setups, shows or pack downs. This is something worth considering when spec'ing lights for a tour or in other situations where the rig will be moved or set up repeatedly, even if the shows are predominantly indoors.

While not the prettiest looking light you'll find, the punch the Collider FC packs, and the features on board, are top of the line. It is very, very bright! It's also a versatile unit that can easily be placed on the floor or hung at any angle.

Optics, Colour & Brightness

Power draw is a published 1500W (instant) and 589W (continuous), meaning that the fixture sucks a lot of juice. The safest bet when powering these lights is therefore to setup only one per 10A circuit. Many full-sized moving head LED fixtures draw less than half the 1500W this unit draws at full power. But there's good reason for it. The Collider FC Strobe has a claimed lumen output of 180,000; very high indeed when you consider that for a typical large, moving head profile, 50,000 lumens is usually a respectable output figure.



The ShowPro Collider FC Strobe is also an RGBW fixture, so light comes from the unit's 1728 individual 1W LEDs: 432 red, 432 green, 432 blue and 432 white. The colour is bright, saturated and vibrant. It also passes for a very bright flood light.

As with all strobes, the Collider also produces a wide throw, with a beam angle of 98 degrees and a field angle of 156. For reference, a wide flood lens in a par (WFL) has a beam angle of

only about 50 degrees. The Collider strobe has variable colour temperature as well, ranging from 2700K to 8000K, making it quite useful for applications involving cameras, provided you can get the levels right.

Applications and Features

First and foremost, the Collider strobe is obviously a strobe – you can determine that from its name alone – and a very bright one at that. Its best application, by a long shot, is inevitably in the role for which it was designed, but given how bright it is, you'd be surprised how few of them are required to cover a room. It's a strobe suited for large spaces and outdoors.

The Collider strobe can also be pixel mapped for dynamic effects and visuals via its 48 individually controllable segments. It's a great 'eye candy' fixture as a result, thanks to the special effects and pre-programmed macros that can be run through it. This aspect would be even better if the face of the light were larger. Obviously there would be a compromise of cost, weight and size, but maybe a larger version will appear on the market in future.

Given its brightness, the Collider FC Strobe can even work as a blinder in continuous mode. The variable colour temperature helps here too, especially for TV applications. The beam angle and RGBW colour mixing make it a great choice for a flood or wash. The only catch for using it in the latter role is that it doesn't pan or tilt. But then again, most strobe lights lack automated pan and tilt controls.

Control and Programming

The Collider FC Strobe can be controlled using standard five-pin DMX. It's also capable of accepting wireless DMX, although it doesn't take battery power (due to its power draw) so cables are not completely dispensed with. The nature of strobes and how they draw power currently make a reliable, long-lasting, battery-powered version quite the challenge.

There are 10 different modes that the Collider FC Strobe can be run in: three channel, two different

four-channel modes, and modes comprising 6, 7, 8, 14, 144, 192 and 202. The higher number gives more control over pixel mapping. Effectively, the light can give the user up to 48 individually controllable segments for programming and effects.

Verdict

The Collider FC Strobe lays claim to being the most powerful RGBW LED strobe in the world, and a run through and testing in person makes this claim hard to refute. Many who have used the ShowPro Collider FC Strobe tend to echo the claims of the manufacturer, and on paper at least, a look through the data sheets of some of the competition tends to back this up. The strobe doubles really well as a flood or wash light as well as a blinder, the variable colour temperature makes it good for TV, and it's RGBW too, with the additive colour mixing giving a wide range of colour options. Overall, this is one versatile light.

As far as looks are concerned, it would have been interesting to see if the manufacturer could have made the whole face of the unit LEDs, without the black frame, and yet still be IP-rated, similar in fashion to an LED panel you might find in an LED wall. What you could then do is stick a bunch of them together to create different sizes and shapes. This modular set up could give an operator or designer more options.

The pixel mapping capabilities of the light are fantastic. Since we've come to expect new lights to be LED, the next step will be to include pixel-mappable fixtures and perhaps a strobe that incorporates pan and tilt.

Moving forward, the ShowPro Collider FC is setting the benchmark for an LED strobe. Its three main features: that it's very, very bright, pixel-mappable and IP65-rated, make this a fantastic new light overall.

Product Info: www.showtech.com.au/product/collider-fc-strobe/

Distributor Australia: www.showtech.com.au

Distributor New Zealand:
www.showtech.com.au/homenz/

Features

- 48 individually controllable segments for dynamic effects and visuals
- Two-layer foreground and background colours and effects
- Stunning selection of pre-programmed macros and special effects
- IP65-rated, tour-grade construction
- White colour temps from 2700 – 8000K
- Doubles as an LED blinder in continuous mode
- Continuous operation possible due to advanced thermal design
- Display invert, auto-off, menu key lock
- DMX, RDM and Artnet control

Specifications

PHOTOMETRICS

Light Source: 1728 x 1W RGBW

LED Beam Angle: 98°

Field Angle: 156°

Output: 1281LUX @ five metres

Output: 180,000 lumens

POWER

Mains: 100 - 240 VAC, 50/60Hz

Consumption: 1500W/230V (Full On)

Power connections: powerCON In/Out

Power linking: Up to two units @ 230V

KEY FEATURES

Colour Mixing: RGBW

Strobe: 0 – 30Hz

Dimming: Four dimming curve modes

CONTROL

Protocol: DMX, Artnet, Kling-net

DMX Channels: 3/4-1/4-2/6/7/8/14/144/192/202

Built-in Programs: Yes

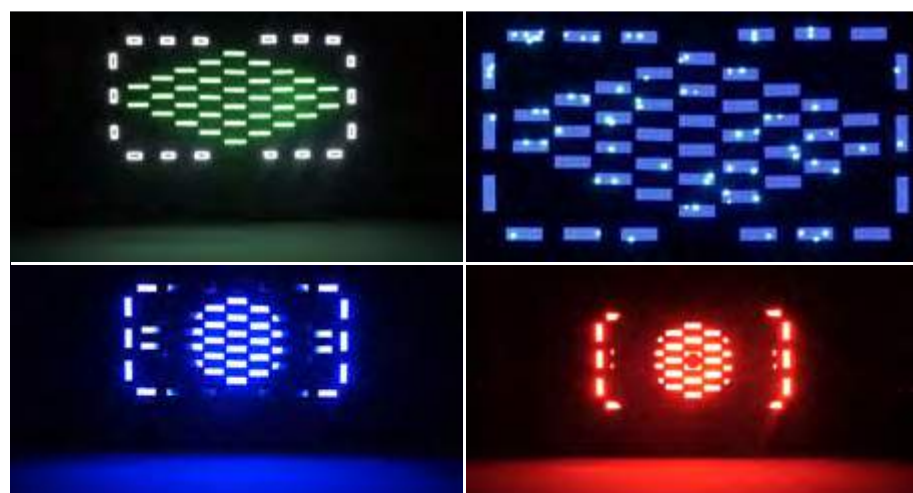
Display: TFT 220 x 176

PHYSICAL

Size: 468 x 179 x 268mm

Weight: 15kg

Ingress rating: IP65



Check out the Collider FC's capabilities

https://www.youtube.com/watch?v=DbWR5XVr_-c&t=31s



DRUGS ARE BAD, MKAY.

What goes up, must come down.

Say what you will, mind altering drugs are an endemic part of human existence. And have been since time immemorable.

I've done lots of (illegal) drugs over the years. It was fun. I also got lucky and sobered up before any of them ruined my life. I made and stuck to a basic rule of no needles or heroin. Otherwise, pretty much everything seemed worth at least one try.

And it's the repeated tries that can quickly evolve into a problem. When a passing hobby becomes an obsession, it easily morphs into an addiction. The financial, emotional and social costs of maintaining drug addictions are high, let alone the health ramifications. I know this first, second and third hand. Speed and weed alone cost me several house deposits. Ten years or more of amphetamines likely contributed to the severe periodontitis that has seen me left with only six teeth. Without dentures, soup is all I can eat.

Other friends and acquaintances didn't make it through, and some who did also damaged their long-term health. A few are still in psych wards. Not many people share the Willie, Keef or Iggy immortality gene (and even two of those freaks found sobriety). Funerals suck at the best of times, and I've attended way too many for those departed in their prime. It hurts even more when the cause was the direct result of addiction.

Why do drugs then? We all have our reasons, but typically it's to seek an escape from reality; to alter conscience and consciousness – to bevel the edges off life, as it were. Humans have been indulging in this behaviour for eons of course. Some groups codify it into a religious experience, others just like getting off their chops. It took me a long time to identify my own reasons, but when I did, I slayed the personal demons I'd been running from and had no further need or desire, to be off my head 24-7. A few beers at the summer pub are as crazy as things get nowadays.

Other animals do it too. Plenty of lesser life forms look to adjust their own mundanity. Elephants drunk on fermenting fruits are not uncommon. Monkeys do it, and there be many a toad licker in the animal kingdom, all regularly coming back for another buzz.

The word 'drugs' is a loaded term commonly used to denote illegal drugs only. But which ones are categorised this way is entirely down to societal choice. Caffeine is legally consumed worldwide but can still be quite a dangerous compound. One friend was a proud polydrug abuser with the constitution of an ox, but in the end it was a caffeine overdose that put him in hospital, fighting for his life! The consequences of tobacco and alcohol are well known, yet still legal in most countries.

The US experiment of Prohibition failed spectacularly in its goal of creating a more temperate society, instead helping to establish criminal networks that prosper to this day. So

then, in 1971, they doubled down with the 'war on drugs'. Still continually tying up endless public resources 50 years on, this too has been a resounding failure, unless of course you're part of the underground market; an edgy lawless enterprise cashing in bigtime on the double standards prevalent in our world.

The costs to society from legal drugs are equally high. Four close friends of mine all died from liver toxicity or general organ failure before the age of 50. Although there were contributing factors from other drugs, all departed primarily due to alcohol related disease after they were explicitly told by their doctors that continued drinking would guarantee their premature demise.

And Peter, David, Lucy and Chris are not alone. In 2021 in Australia, 1,559 people died from the direct adverse health effects of alcohol consumption, approximately 30 percent more than from Covid-19, at 1,122.¹

Nicotine has long been another socially sanctioned drug that brings with it huge health costs – R.I.P. the Marlboro Man. And the opioid epidemic is no longer the hidden killer it once was. In 2020, 2,220 Australians perished from overdose, nearly 75 percent of which were unintentional. Among these, 765 were attributed to opioids.²

Abuse, and trading of over-the-counter medications, is rife. I hear rumours of a local GP who is entirely complicit in fuelling this trade. I've also lost dear ones to both

intentional and unintentional overdoses of prescription pills, all legally and easily available over the counter.

When I joined the events industry, it was still somewhat a badge of honour to see how fucked up you could get and still function. This suited me perfectly. Nowadays, crew are far more sober and drug free. If nothing else, gig equipment has become so highly technical that it's difficult to understand and operate sober, let alone fully twisted. I'm sure drug use is still around at gigs, but it seems to be a lot less prevalent than last century.

But the Entertainment Industry is not an isolated category when it comes to drug consumption. Illicit drug use occurs across all strata of society. Allegedly, anecdotally, supposedly, I may have heard from an acquaintance who might know someone who overheard a conversation at a pub – who really knows for sure? – that a local constable was recently seen buying and consuming cocaine at a house of ill-repute. Oh, the shock and horror.

Insider scoop: rich people always have access to the highest quality drugs. Four Corners' recent exposé, Cocaine Nation, illustrated this perfectly. No sector is immune, including law enforcement. Decades ago, I was at a friend's place, casually punching cones until I went to answer the door. My heart skipped a beat seeing the all-blue outfit in front of me, until someone yelled out; "That's probably Matt, he's okay." Constable Matt (redacted) sat down and joined in on the session, still in his uniform. Last I heard, he'd quit the force and got a heroin habit.

Since then, I've smoked weed with Army majors and police prosecutors (in two countries!), snorted coke with both film and

rock stars, shared hash cookies with Special Counsels, and tripped on acid with senior Canberra media figures. I did nangs with top-level public servants. I honestly can't remember how many public figures I have been drunk with, let alone all the ordinary folk.

To me, the 'excess all areas' lifestyle had great appeal. Before joining the rock 'n' roll circus, my favourite book was Hunter S Thompson's Fear and Loathing in Las Vegas. The drug caché described on the first page might have been designed to shock the reader, but I took it more as a challenge. I never assembled quite so frightening a stash but did get through a fair few on the list. And, from personal experience, there is definitely 'nothing so depraved as a man in the depths of an ether binge.'

I have one rule with crew: I don't care what you're on, as long as you can do your job safely and efficiently. Some I know even function better with a steady supply of their preferred toxins. One time I didn't fare so well was when I turned up to a morning loadout still partially tripping from the night before (that tab was much stronger and went way longer than anticipated!). I got away with it until one of the others heard me giggling uncontrollably riding a case down the ramp. The cheeky buggers then jammed the lift shut when I was inside to see if I'd freak out. I didn't, and they kept loading the truck, so I won both ways. I also held an amazing conversation with the spider building a web in the corner of the lift!

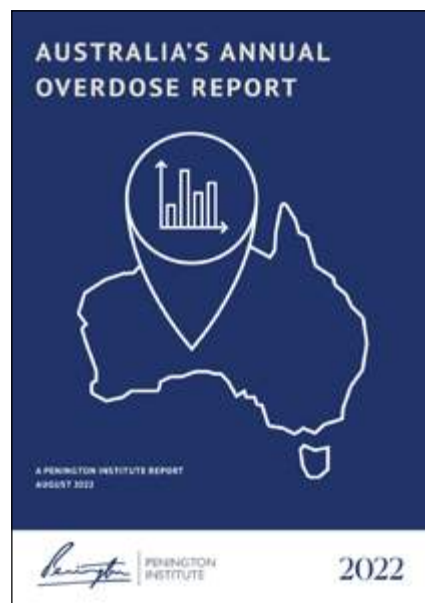
But all jesting aside, this is a serious topic, and illicit drug usage is seriously widespread. It funds huge global businesses and promotes gang violence, all while enabling large prison populations. The incarcerated consist mainly of young, coloured folk, usually users or low-level dealers, with many now destined to stay in the penal system for life. The big bosses (and

beneficiaries) are rarely caught or troubled.

My drugs are now sourced almost exclusively from the pharmacy, and they are boring. I'm not fond of the psychoactive (side) effects that come with them, but I put up with it for the pain relief, though I'd prefer it if I didn't have to. The balance of blame goes to the local baristas, peddling their nefarious concoctions of dried and brewed beans like tribal witch doctors; I know I'm not pretty when there's too much blood in my caffeine stream.

Here's hoping you win your own personal battles. And if you see someone close struggling with drugs or addiction, don't judge too harshly. Just be there for them – it might be the lifeline they need.

I'll signoff as Vice News does: 'I'd like to congratulate drugs, for winning the war on drugs!'



¹ <https://www.abs.gov.au/statistics/health/causes-death/causes-death-australia/2021>

² <https://www.pennington.org.au/wp-content/uploads/2022/09/Pennington-Institute-AAOR-2022.pdf>

Are you concerned about your mate's mental health?

FACT: Most Australian tech crew and roadies have attempted or considered suicide¹!

Support those around you and register for free mental health training

www.entertainmentassist.org.au

Supporting the mental health of Australian entertainment industry workers

ENTERTAINMENT ASSIST

¹Passion, Pride, Pitfalls Dec 2014



Lionel Richie 2011 Bimbadgen Estate. Photo Credit: by Brian Coleman

START THE REVOLUTION WITHOUT ME

Snippets from the archives of a bygone era

When Lionel Richie sang over the top of his microphone at the 2011 Hunter Valley Bimbadgen Estate concert, he was barely audible, even from the pit where I was photographing him. And when his sound engineer drove the system into feedback trying to raise the volume, it brought back bitter memories of a problem I had to deal with some 28 years earlier, in 1983, during my Philippines sojourn.

The bane of every sound engineer's life is trying to boost weak signals, and when confronted with complaints that a particular vocalist can't be heard, it's difficult to explain that the problem is often the vocalist's microphone technique, their vocal technique, or both.

The Disciples were the second Filipino band that I booked into a residency at Rosie O'Grady's, a venue that catered to US military personnel from the Clark Air Force Base north of Manila. I had several conversations with the lead singer, who not only had a faint voice but

augmented the problem with poor microphone technique. When those conversations failed to produce a solution, I asked the band to replace him, and when they refused, I went looking for a new band.

Manila, some ninety kilometres south, was my hunting ground for new bands. Here, a wealth of talent could be found in venues ranging from five-star hotels to pizza parlours. I placed an ad in the Manila Bulletin newspaper and set up camp in a Manila hotel room. Additionally, I advertised for a piano player as a favour for a friend, a New Yorker, who wanted a pianist for his ritzy restaurant, The Manhattan Transfer. There were, of course, no mobile phones in those days, so I took the unauthorised privilege of listing the hotel's telephone number as my contact number; this failed to impress the reception desk staff when the calls started to pour in.

An early response to the ad came from a band that rehearsed inside the Villamor Air Base near the Manila International Airport (MIA). Getting into the base wasn't all that easy, as the Filipino military weren't as welcoming as Filipinos in the tourist areas. It had only been a matter of months since the assassination of Benigno 'Ninoy' Aquino, President Marcos' former opponent, at the neighbouring airport, and there was talk of revolution in the air.

I arrived at the gates of the air base with only the name of the Deputy Wing Commander, who eventually granted me access. After running the gauntlet of scowling Filipino military stationed around the base, I located the band rehearsing in what looked like a disused ammunition shed. Here, I was made to suffer through a repertoire of poorly performed cover songs. I then made my polite excuses and returned to the hotel to retrieve my phone messages from the disgruntled reception staff.

After a night on the town, I awoke the next morning with what I thought was my usual hangover. The air conditioner had iced and stalled, leaving only a noisy, ineffective ceiling fan that emitted one squeak per rotation. I opened a window, which let in a miasma of rotting garbage and diesel fumes that seasoned the musty, humid room. Unable to relieve my heat stress, I realised that my condition was much worse than a hangover. I had a burning fever and other symptoms so severe that I phoned reception, asking them to arrange for a doctor to visit. Filipinos often struggle with the Australian accent, and the front desk thought a 'doctuh' was something I was trying to order from the room service menu. Eventually, I was able to communicate the message.

"Oh, you want a 'doktor', sir?"



Tanks roll into Manila 1986

Two female medical staff members soon arrived and took blood samples. They returned in the afternoon with the diagnosis: "It's typhoid fever, sir." I was really taken aback.

"Well, at least it's not cholera," I offered optimistically.

"Well, we didn't check for that," was the reply.

The medical staff wanted to admit me to the local hospital, but I'd seen Manila hospitals so devoid of funds that the paint blistered and peeled off the internal walls. I'd seen patients wheeled in on cane wheelchairs spattered with the previous patient's blood. And in these theatres of massive overcrowding and declining morale, I'd seen doctors wearing

sandals and jeans treating patients lying on stretchers in hallways, where IV bags were hung from window winders due to a lack of IV poles.

"No thanks; I'll stay at the hotel."

I was given injections and a profusion of medications so complex that I was issued with a chart so I could regulate the times and dosages. But in spite of all the medications, my temperature continued to climb, sometimes to an unbearable high before I'd break out in a lather of sweat. In B-grade Hollywood movies, this was often followed by some elation because it signified the movie cliché that the fever had broken. Not so in real life,

as the temperature starts to build again, and this is repeated over and over. Along with the high fever and bodily dysfunctions, typhoid toxemia can also cause a temporary state of acute psychosis.

The incessant ringing of the phone was akin to the drums that often drove our Hollywood heroes stricken with jungle fever to the brink. I don't remember any of the telephone conversations I had, only that they all seemed to be inquiries from piano players and not bands, and I presumed that my conversations would have been nonsensical.

On the third night of my hotel quarantine, a cacophony of loud voices, breaking glass and

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other metallic resonances awoke me. In my delirium, I thought the revolution had begun, and I wondered how I would be treated by the rebels after their impending invasion of the hotel. However, after the melee, there was an eerie silence, and I fell back into a deep slumber.

The next morning, against medical advice, I decided to vacate the hotel, and I wondered if the hotel staff would try to prohibit my departure. I knew the exact time the bus left from directly outside the hotel, so I planned my escape. I paid my bill at the front desk to a receptionist who seemed oblivious to my internment paranoia, so I coyly asked, "What was all that commotion last night?"

"Oh, that was just the garbage collectors, sir. They're very noisy." Somewhat bemused, I boarded the bus, and as it steered out into the Manila traffic, I pondered, "All this trouble over

a singer with poor microphone technique?"

At Rosie O'Grady's, I informed my employer that I was unable to find a replacement band. A week later, while dining at The Manhattan Transfer, I began apologising to my friend for not finding a piano player for his restaurant. To my amazement, he told me that I had put him in touch with a very good pianist who was now in his employ.

Some two and a half years later, in February 1986, I was again driving down to Manila in search of new talent when I took a wrong turn and ended up stuck in a sea of yellow ribbons and placards in the middle of the most massive protest I had ever seen. This was the now-famous civil disobedience protest at Luneta Park, which attracted an estimated two million people in support of Corazon 'Cory' Aquino. The event was organised to decry Ferdinand Marcos' alleged rigging of the snap election,

which Corazon Aquino had contested and lost despite overwhelming support after the assassination of her husband.

Girls with yellow ribbons in their hair were collecting donations, so I called them over and donated.

"Do you like Cory, sir?" they asked.

"Yes, I do, but how do I get out of here?"

The girls then called over some macho guys, who cleared a passage for me to turn around and exit the traffic jam.

Some 10 days later, I joined a huge crowd just a short walk from my rented house in northern Luzon to watch the tanks roll down MacArthur Highway en route to Manila for the 1986 People Power Revolution, which rightfully installed Cory Aquino as the 11th President of the Philippines.



Celebrating my birthday in 1983 at Rosie O'Grady's nightclub, Philippines



Villamor Air Base, Manila



1986 Civil Disobedience Protest, Manila

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Induction Interview with Australian Live
Sound Engineer, Jon Lemon



Jon has maintained an international position at the top of his craft for over four decades - the last ten of which were spent working with Roger Waters to packed stadiums, world-wide.

He's also worked with the likes of Andy Williams, Shirley Bassey, Dionne Warwick, Pet Shop Boys, Oasis, Bryan Ferry, Sinead O'Connor, and The Smashing Pumpkins to name a few...

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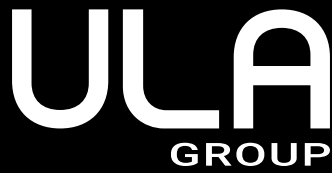
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