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- / HARMAN Professional Solutions Consolidates Distribution in Australia
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RoadTest

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- / PROLIGHTS Jet Hybrid200
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ROAD TO RUIN: TOURING'S TRUCKING TURMOIL



Diesel and dollars smash HelloWorld

The music touring business runs similarly to the military. Hardened equipment, people and schedules operate often shrouded in secrecy with non-disclosure agreements. Usually with a rigid command structure and a lot of shouting, along with plenty of (staged) explosions, fire and smoke.

Running it all around Australia are several specialist trucking firms which are very different to the regular 'common carriers' who truck cartons today, machines tomorrow, and sheep on Friday. Production equipment is irregular in size, shape, and handling; show bumps run in very specific order and schedules can be as tight as just an hour of leeway between cities.

Way back in time, Show Freight was created in 1979 when tours outgrew rigid trucks and needed semi-trailers. The firm grew, adding a travel division and eventually spawned specialist units like Show Film. For a Mad Max shoot, logistics over eight years included coordinating travel and freight from Broken Hill, Australia, to Namibia. This included chartering

ships and handling over 5,000 freight movements.

Under the direction of Graham Fear, it expanded and ended up owned within Ansett Airlines from 1989. It became the largest operator with its iconic clown logo on as many as 80 trucks, until Ansett collapsed in 2000. Owing significant money to Avis Rent a Car, the liquidator accepted a proposal to swap the debt, and Avis assumed control of Show Group.

In the meantime Australian Touring Services was created in the late 1980s by Phil Duncan, Terry Turner (RIP) and Chris Nicholson, going on to adopt the trading name ATS Logistics. The two trucking firms competed vigorously, maintaining reasonable margins and always expanding.

Avis tolerated occasional bad debts for a while, until the disastrous Soundwave collapse where Show Group ate almost a million dollar loss. The writing had been on the wall: ATS had refused the gig without an upfront, which mercurial promoter A.J. Maddah refused.

Fast losing appetite, Avis found a buyer in Andrew Burnes, the CEO and major shareholder of HelloWorld Travel, formerly known as Harvey Norman Travel. He described Avis as a 'willing vendor', yet it is rumoured he spent \$150m buying the Show Group business.

"He wanted laminates, to hang around backstage and meet Lady Gaga or God knows whom. It's the last place you want to be as a trucker," an insider told CX.

Burnes didn't like the pressure on margins that the competition, ATS, forced so he negotiated to buy that business as well, figuring he could jack up prices 30% having a virtual monopoly.

Then came Covid, and most fleets were parked, plates removed and trucks deregistered, parked on farm fields outside Sydney. Show Freight then relied on using 20 trailers still registered – and owned by long time national freight manager John Kline. A "silly dispute" arose, and Kline left with his 20 trailers, forming John Kline AAA Touring.

It was a bad decision by Burnes. Kline had - and has - the most immaculate black book in the business and immediately became the preferred supplier of some major US controlled promoters. Today his company has 60 trailers on the road with more coming. The effect on HelloWorld's concert trucking business was immediate, and today obvious.

By then the HelloWorld truck business had 140 trailers, most unregistered and needing maintenance. A massive and expensive effort was required to get them out of paddocks and back on the road as lockdowns washed off and touring demand stepped up.

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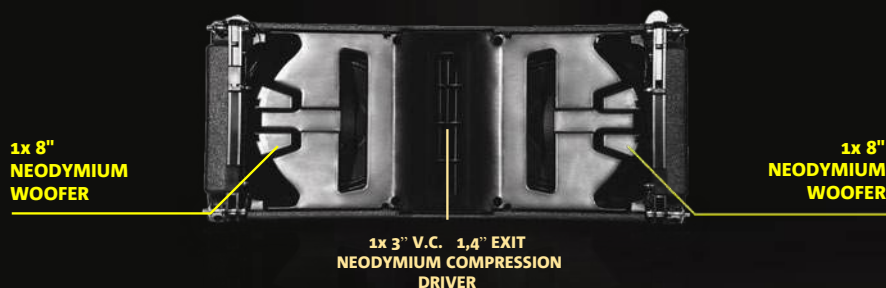
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1x 8" NEODYMIUM WOOFER

1x 8" NEODYMIUM WOOFER

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The business had an expensive rebrand as Event Logistix.

Which is where the perfect storm blew in.

The business had lost everyone with industry knowledge - and ask anyone: the touring industry is all about relationships and fast decisions. Early problems were obvious: the business relies on subcontractors with prime movers to pull company trailers. In the heat of a big job, like a Metallica tour, you need to round up as many as 80. And be at the venues to 'see' who is where, and not, and be ahead of problems 24/7.

Not just 'being there', but also knowing how the production departments work. Rigging in first, lighting second, sometimes backline early if the stage is a roller. Sometimes video before audio, or other way around. Oh, some backline was late loaded - which truck? Two drivers diverted to avoid floods, where are they? Some trailers don't have GPS trackers. Which ones? Swap some around, did the placards get changed? Shit, my list of subbies is a mess. Calling mobile numbers and asking them what they are carrying. They don't know. Driver can't change a tyre at Wagga.....

Event Logistix was controlled by a public company with byzantine systems and compliance obligations, so any new 'vendor' (read: subcontractor) needed to be 'on-boarded', a process that takes at best days and usually a few weeks. "If you need a subbie at 2 am to pull a trailer to Melbourne, I can find one at 1 am," an insider said. "But Entertainment Logistix had no chance."

Aside from a conga line of inept corporate managers, usually on 300 grand packages, another of many problems was recruiting company drivers for the 20 odd prime movers on the fleet. Post Covid saw a dramatic shortage of skilled drivers, which resulted in a black comedy when 'new' drivers turned up unable to reverse a trailer into a dock. They were licensed but barely capable.

Tracking and monitoring subscriptions were cancelled. Staff went on stress leave; one had a complete breakdown and ended on suicide watch. Cut loose he needed a Support Act grant to feed his kids.

In the heat of bump in or out, a fumbling driver clogs the system. Several E.L. drivers would utilise a 'lead driver' to reverse their trailers. It looked bad, it was bad, and it was slow. Entertainment Logistix weren't alone with the problem, but its newly branded fleet stood out. "I want the old clowns, not these new ones," was a joke we heard more than once.

Then the bread and butter stuff fell over. Customers couldn't get a quote, and when they did, they found rates had jacked up dramatically. Calls went unanswered. A cross-town drop of a few cases that previously cost \$500 was suddenly north of \$1,000.

In this environment competition flowered, aside from AAA Touring, Live Event Logistics, founded by former ATS employee Chris

Woods, expanded to 50 trailers as fast as they could buy them. 'Dry freight' trailers suitable for music touring are less available on the market than common Tautliners and refrigerated trailers.

AAA and L.E.L. were buying any trailer that came along, fitting loading ramps, pan lights and extra tiedowns. Some have belly bins, useful for carrying merch or backline.

Early innovations at Show Group and ATS had gone out the window. ATS had accreditation and equipment to 'road train' trailers from Perth to the east, saving many thousands on a cross country four day run that easily costs 10 grand for one truck. Kline at ShowGroup could arrange 'run hot', putting two drivers into a truck for non-stop two day (legal) runs between Adelaide and Perth.

The operators all spent big complying with increasingly strict National Heavy Vehicle Regulator (NHVR) laws, particularly fatigue risk management systems. ATS installed a driver monitoring system that sounds an alarm if the driver starts to nod off. Drivers objected to being monitored - until they started to see lives saved.

And the human interface needed and needs to be managed. A driver with an 'awesome' reputation can lose it fast - one tour the writer ran last decade featured a B double (twin trailer) driver who managed to drop a trailer somewhere it became 'parked in', and then turned up an hour late and drunk for the next bump out. He was fired on the spot by the operator, who found a replacement within 90 minutes.

The operators know how to do 'recovery' when a turbo blows or a rig breaks down. Professional drivers can and do change tyres on the road. They will spend time strapping and securing their loads, and know what is loaded where - to avoid out of balance or overweight fines.

With nothing going the right way, HelloWorld did what corporates do; they looked around to offload the problem. Chris Woods at Live Event Logistics had the call, with an offer he couldn't refuse. What it contained isn't known, which in and of itself is a possible problem for HelloWorld, which as a public company must report 'material changes' to operations.

Given HelloWorld's share price is now scraping \$1.50, from an all-time high of \$18 last decade, it would seem the sale of Entertainment Logistix is worth less than the reporting threshold of 20% of turnover and/or profit. Which puts it a very, very long way down from the rumoured \$150m it paid for ShowGroup nine years ago. Not to mention the tens of millions for ATS and the rebranding and new fleet of Entertainment Logistix trucks.

It's a lot of money for some dubious backstage prestige.

HelloWorld were approached for comment but didn't reply by deadline.

Live Event Logistics Expansion

Live Event Logistics has just completed the largest fleet and infrastructure expansion in Australian entertainment logistics history, with the acquisition of 90 touring trailers and rigids. The fleet now exceeds 120 dedicated concert trailers, supported by an expanded national team of professional, touring-experienced drivers and operational crew.

They have designed a system that connects international freight, customs clearance, air/sea cargo, indoor cross-load, warehousing, and dedicated show trucking, all in-house and coordinated from one team.

Their new Sydney facilities now offer 24/7 access with undercover cross-load zones, flat, short-push storage solutions for arena and stadium-scale shows, and short and long-term storage options for tours, festivals, and theatre.

LEL also have a Brisbane HUB with 1000m² warehouse, 4,500m² of container and trailer storage and dedicated theatre storage zones.

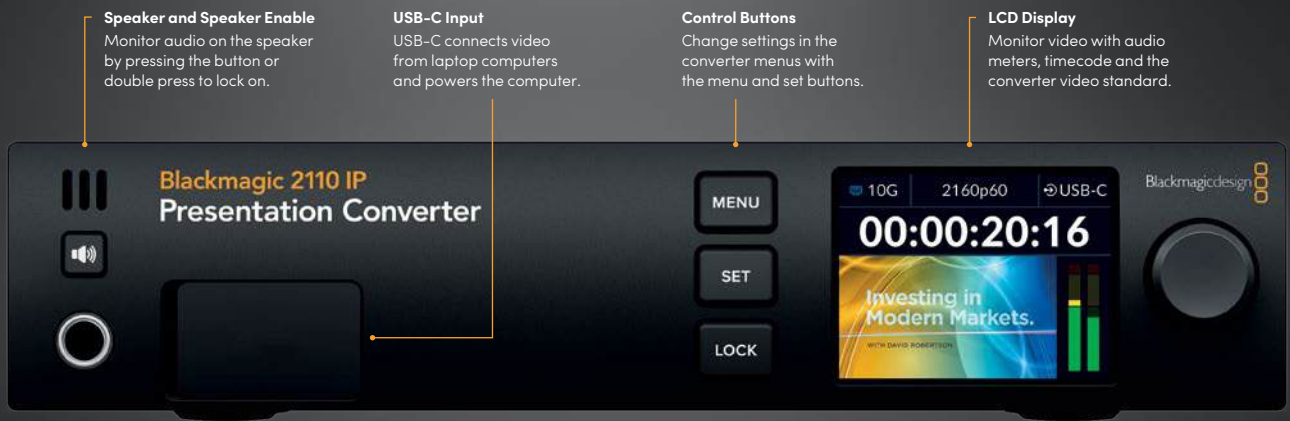
Later this year, a new Los Angeles office opens offering clients a seamless end-to-end experience between Australia and the United States. From carnets to cross-loads, the team will manage every step, ensuring 24/7 communication, complete visibility, and trusted execution across continents.

Chris Woods, CEO & Founder, Live Event Logistics comments:

"This is a defining moment for us. We've gone all in - securing the infrastructure, the gear, and the team to lead the next era of global touring and film logistics, at a scale that's never existed in Australia."



Chris Woods - Live Event Logistics



Speaker and Speaker Enable
Monitor audio on the speaker by pressing the button or double press to lock on.

USB-C Input
USB-C connects video from laptop computers and powers the computer.

Control Buttons
Change settings in the converter menus with the menu and set buttons.

LCD Display
Monitor video with audio meters, timecode and the converter video standard.



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Connect to SMPTE-2110 IP video out and program return. Supports PoE++.

HDMI 4K Output
Connect to projectors, TVs or LED screens.

HDMI 4K Input
Connect to laptops or video products such as cameras.

USB-C Video Input
Connect to presenter's laptop as a second display and power the laptop.

12G-SDI Output
Connect to equipment such as switchers, recorders or monitors.

Analog Audio Inputs
Balanced microphone inputs with support for phantom power.

Analog Audio Outputs
Balanced audio outputs for PA speakers or sound systems.

Connect computers to 12G-SDI or 2110 IP video with standards conversion!

The Blackmagic 2110 IP Presentation Converter is designed to allow presenters to connect computers and video projectors into 12G-SDI and 2110 IP video systems. The converter can connect computer video from both HDMI and USB-C inputs, but when using USB-C, the converter will power the computer. There is a standards converter on the input, so connecting any type of computer will just work!

Latest SMPTE-2110 IP Video Technology

Blackmagic 2110 IP Presentation Converter conforms to the SMPTE 2110 standard for IP video. Its RJ-45 10G Ethernet connectors let you use low cost Cat 6 cables that can also power the converter, even when charging a laptop! All SD, HD and Ultra HD standards are supported, with high frame rate Ultra HD using Blackmagic IP10 codec for data rate reduction.

Powerful Audio Connections

Blackmagic 2110 IP Presentation Converter handles all your audio needs! It has 2 XLR audio inputs for microphones that support phantom power. There's also 2 balanced XLR outputs for connecting PA speakers. Plus there's a built in audio mixer to blend audio from the HDMI/USB-C video inputs and the analog XLR inputs. There is even a speaker and headphone connection on the front panel!

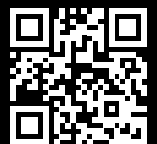
Front Panel for Monitoring and Control

The front panel controls and bright color LCD allow you to see the input video and audio at all times. This is a big help when a presenter connects a new computer because it gives them confidence that the computer is working. The LCD and buttons let you access almost every single operational feature of the presentation converter including 2110 routing and standard settings.

Standards Converts Video Inputs and Outputs

The Blackmagic 2110 IP Presentation Converter has 2 standards converters with one on the HDMI/USB-C video inputs and another on the HDMI output. The video input even emulates a HiDPI monitor so you can scale the user interface independently of the video standard. Now AV staff can let presenters plug in their own laptops without video problems!

Blackmagic 2110 IP Presentation Converter
Only \$1,459





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HARMAN Professional Solutions Consolidates Audio and Video Control Distribution in Australia

HARMAN Professional Solutions has announced the consolidation of its audio and video control distribution in Australia. Effective 1 August 2025, MadisonAV will become the exclusive distributor for the complete HARMAN Professional audio and video portfolio across the region. Distribution of the Martin Professional lighting portfolio will continue with Show Technology.

Consolidation of distribution in the region reflects HARMAN Professional's heavy investment in software platforms including JBL Venue Synthesis (3D acoustic simulation software) and FLUX:: which enables the delivery of outstanding immersive experiences for a wide variety of applications including content creation, live production, installed sound and post-production. In addition, HARMAN continues to invest and innovate in its install portfolio with new products and platforms including AMX MUSE, BSS Soundweb OMNI, AVX software suite and refreshes of the JBL Control Contractor range.

"The HARMAN Professional portfolio is evolving in a way that R&D investments in new hardware and software platforms are reshaping the portfolio and our business," said Amar Subash, Vice President and General Manager, HARMAN Professional APAC. "As we look to the future there are great benefits in consolidating distribution as it will allow us to leverage the full potential of the investments made to the portfolio and I'm pleased that MadisonAV will carry us forward."

Furthermore, as a part of its commitment to customer engagement and channel support, MadisonAV is investing in a national HARMAN Experience Centre, a purpose-built space where dealers and their customers can explore

and evaluate the full spectrum of HARMAN Professional audio solutions. From the portable JBL EON, PRX and IRX PA systems, through to the SRX900 series and the premium JBL VTX line array system, the Experience Centre will allow visitors to experience these products in a controlled, acoustically optimised environment. The facility will also feature a FLUX:: immersive audio space, enabling customers to engage with advanced spatial audio production and live mixing workflows in real-time. Serving as both a demonstration hub and a training resource, the Experience Centre will support resellers, installers, consultants and end-users with hands-on learning, system comparisons, and application-based sessions that span music, performance, AV integration and broadcast.

"We're proud to deepen our relationship with HARMAN and deliver even more value to the Australian market," said Ken Kyle, CEO of MadisonAV. "We've enjoyed five strong years supporting the growth of HARMAN's install AV and tour products, so it's rewarding for our team to be entrusted with this expanded portfolio. We'll provide consistent access to the full HARMAN Professional portfolio, backed by expert technical support, local stock, a national repair centre, and responsive customer service. Our investment and recruitment of a specialised retail team will complement our well-established capabilities, ensuring that whether you're fitting out a venue or supplying a portable PA system, you'll get the same trusted experience and support from MadisonAV."

Subash goes on to acknowledge the work CMI Music & Audio have done on behalf of the HARMAN brands over the years.

"Initially starting as the distributor for AKG, CMI went on to represent our full retail portfolio, powered line arrays and tunnel solutions," he said. "The CMI team have ensured that a wide variety of customers from musicians, content creators, rental companies, venues and even road tunnels have benefited from investing in our iconic brands and technologies. We would like to express our thanks and gratitude to the entire CMI team for all their contributions and for the mutual success that we shared together."

"Our association with HARMAN over the last few years has been a significant driver in the success of the CMI Music & Audio distribution business," said Fiona Brown, Managing Director, CMI Music & Audio. "Synergistically our businesses are evolving towards differing paths, and we were glad to be part of HARMAN brands journey up to this point. The consolidation to MadisonAV is one that aligns with our long-term business strategy, and we are confident in MadisonAV's ability to take the brands forward in our market. We would like to emphatically thank all HARMAN customers and dealers for their support and to HARMAN for the honour of representing their leading brands in Australia."

HARMAN, CMI Music & Audio, and MadisonAV are working together to ensure a smooth transition and to ensure that customers can continue to excite audiences and elevate experiences with HARMAN's iconic brands. At the upcoming Integrate show in Sydney, HARMAN Professional will be showcasing the latest additions to their install portfolio as well as presenting an immersive experience powered by JBL Professional and FLUX:: SPAT Revolution.

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Booth No.: **E47** Date: **Aug. 27-29, 2025** Location: **ICC, Sydney**



MEYER SOUND ULTRA-X80

The point source that can compete with a line array lands in Australasia

In a line array world, I love a good point source loudspeaker, and the Meyer Sound ULTRA-X80 is not only a *very* good point source loudspeaker, but it's also capable of outperforming a small line array. The latest in Meyer Sound's ULTRA Series, after the ULTRA-X40 and ULTRA-X20, the ULTRA-X80 uses the ULTRA family's concentric driver design, and sports two 12-inch neodymium magnet cone drivers with a rotatable 95° x 40° waveguide coupled to a 4-inch high-frequency compression driver. There's also the ULTRA-X82 variant with a tighter 50° x 40° dispersion pattern. And both of them absolutely deliver, outputting an amazing linear peak output of 140dB SPL.

I first heard the ULTRA-X80s at 2024's ENTECH Roadshow. Even blasting at high volume during the audio demo hour, they were barely ticking over. Being a long-time Meyer Sound fanboy, I was reminded of the sheer power of standing in front of an old Meyer Sound MSL-4, but with 30 years' worth of innovation and improvement delivering a much more transparent, honest, and beautifully phase coherent sound. The hype is real; you could have two ULTRA-X80s and a pair of subs and compete with what would have been eight times as much PA by size and weight 30 years ago, or a compact line array today.

Happily, the first ULTRA-X80s have landed in our region, and the lucky owners are the H3 Group of Hamilton, New Zealand. The H3 Group is a subsidiary of the Hamilton City Council and runs four major venues in the area; Claudelands Event Centre, a combined arena, conference centre, and oval, the 25,000 capacity FMG Stadium Waikato, Seddon Park Cricket Ground, and Hamilton Gardens, which has five event spaces in addition to its grounds.

The Meyer Sound ULTRA-X80s were provided to H3 by AV Solutions, a Hamilton-based AV company supplying premium AV solutions to the corporate world in New Zealand. AV Solutions' owner Hanspeter Frick has a long relationship with H3, going back almost to the foundation of his company. "I started AV

Solutions in 1999," relates Hanspeter, "I have known some of the people at H3 for a very long time, dating back to when we worked together on prestigious installations like The Museum of New Zealand Te Papa Tongarewa in Wellington, and Sky City Casino in Auckland. As their supplier, they appreciate my brand independence."

In addition to beefing up their audio inventory with ULTRA-X80s, recent investments have also included upgrades at Claudelands and FMG Stadium Waikato with 4K projectors and Visionary Solutions 4K AV over IP video distribution systems, all integrated into their existing Q-SYS processing, distribution, and control platform throughout the venue.

"The ULTRA X-80s have been supplied to Claudelands, but they will be used throughout H3 Group's four venues as a portable system when they have a requirement for high powered point source speakers," outlines Hanspeter. "The ULTRA-X80s join what is an already extensive Meyer Sound inventory at H3, including ULTRA-X40s, a line array, subwoofers, UPJ-1Ps and more, all bought over the last 20 years."

H3 have also invested in a Meyer Sound Galileo GALAXY processor to go with their ULTRA inventory. "H3's audio techs really appreciate the presets for the ULTRA-X40s and X80s," offers Hanspeter. "They also have an older model GALAXY that runs their line array."

The line array in question is a Meyer Sound M1D; the company's first ever line source product. "The reliability of Meyer Sound is legendary," states Hanspeter. "H3's M1D line array is over 20 years old, and it just goes and goes. We've had to replace a couple of amplifier modules over the years, and that's about it. They originally purchased the M1D for a theatre that has since been demolished, but while it was there, they had really fantastic feedback from touring companies and producers who appreciated that they had a top-of-the line speaker system. I think that put Meyer Sound on the front foot with H3. From there, they have continued to invest in Meyer

H3 Group's Caleb Driver and Aron Neville with their ULTRA-X80s



Sound portable equipment to augment the line array, and use at other venues. It's their number one choice still."

Having dealt with Meyer Sound products for so long, what does Hanspeter think of the current generation's sound? "I went to Claudelands to take some photos a week ago, and the audio crew had the ULTRA-X80s set up on top of some Meyer Sound subwoofers," reveals Hanspeter. "The volume blew me away, and it's amazing how open and transparent the soundscape is. It's not like older types of point source boxes, where the dispersion felt like a narrow channel; the sound is everywhere. The build quality is fantastic. It's a very compact speaker, but you get such a high SPL out of it. Even when pushed to the limit, it always sounds crystal clear, with no artifacts or distortion."

Hanspeter has been a long-time advocate of Meyer Sound's self-powered loudspeaker designs. "It's all just so much easier," he points out. "All the processing, limiting, protection; everything happens in the box. You run a network or analog audio cable and power to the box, you send down whatever you want, and the box takes care of it. The ULTRA-X40s and X80s are so small and light for a self-powered loudspeaker with their output. Self-powered loudspeaker design has come an extremely long way, and, for a portable system, I think it's definitely the way to go."






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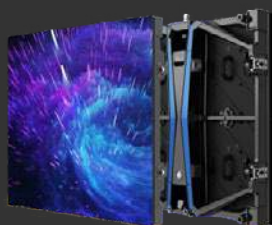
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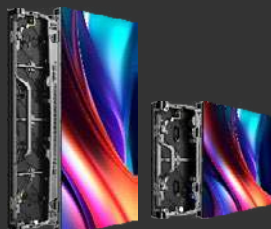
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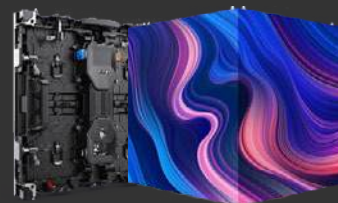
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-  High Protection

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-  Less Color Deviation
-  High Protection
-  Moiré Reduction

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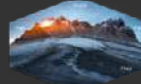
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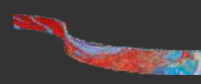
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L-R: Jeff White and Allan Brown



Orange Ex-Services Club Unveils State-of-the-Art JBL Sound System in Coral Sea Room

The Orange Ex-Services Club (OESC) in Orange, NSW, has completed a significant upgrade to its Coral Sea Room, introducing a cutting-edge JBL VTX A6 line array system to enhance the venue's audio capabilities. This investment underscores the Club's commitment to providing top-tier facilities for a diverse range of events, from weddings and conferences to live music performances.

Allan Brown of Centrestate Sound & Lighting, who has a longstanding relationship with the venue, spearheaded the installation. Brown noted the previous system's decline, stating, "I used to play in that room myself, back in the day. In recent years it had become unreliable."

The new audio system features six JBL VTX A6 array elements per side, complemented by two VTX B15 subwoofers. Peter Kubow, Head of Tour Sound for JBL Pro at MadisonAV, designed the system using JBL's Venue Synthesis software. Kubow explained, "The A6 system made the most sense. They didn't need the SPL of an A8 or ground-stacked 18s. This wasn't about rock concert levels, it was about life and clarity."

The Coral Sea Room now supports dual operation modes to cater to various events. Allan Brown elaborated, "There's an in-house rack for everyday use, and a patchable system for larger productions. It's a very flexible setup."

Club CEO Nathan Kelly expressed enthusiasm about the upgrade, stating, "Events are our bread and butter - balls, weddings, expos. But we've always aspired to host more live music and now we have the premier live music venue in town."

For a regional club already managing three venues (including a golf club) and a motel, the upgrade is part of a bigger picture. "The Coral Sea Room is one of the largest venues in Orange (~700 cap). Nathan noted, "Our goal is to make it the venue of choice for major functions, conferences, and concerts in the Central West. This new system gets us there. We've upgraded the rear section's speakers too; everything's integrated. I don't expect we'll need to spend another cent on audio in that room. Hopefully I'll be retired before we do!"

This renovation aligns with OESC's broader strategy to modernise its facilities, ensuring it remains a central hub for community events in the Central Tablelands region.

One of the first bands to enjoy the new system was Original Sin INXS Tribute Show. Veteran FOH engineer Jeff White mixed the live show through the new system and came away impressed. "The coverage was crystal clear wherever I walked," he reports. "I pulled the highs back a touch - they were a bit forward in the room for my taste - but there was loads of headroom and plenty of bottom end. Six boxes a side with subs; perfect for the room."

Jeff, who operates his own PA rental business, Whitenoise Pro Audio, out of Goulburn, ran his usual system check routine - a couple of reggae tracks from UB40. "That low-end gives me a feel for how the system breathes," he says. "There was a bit of slapback on the kick from the back wall, but nothing gating couldn't handle."

For a touring engineer, the integration is a dream. "Just plug into the Cat5 at the back wall and patch to the stage," Jeff says. "I've done my share of regional RSL gigs where I had to bring everything, stack it, and be packed down by midnight. This was a breath of fresh air. You rarely find systems of this quality in your average RSL."

Orange Ex-Services Club now has the pre-eminent live venue in the area, and bookers are beginning to respond. More than that, it has a flexible space that can respond to function organisers' requirements and a PA that's more than up to the challenge. As CEO Nathan Kelly puts it: "If you can deliver a premium experience... then it justifies investments like this."

Sydney PA Hire Sold - Acquired by Julius Grafton

Well-established Artarmon-based Sydney PA Hire has been sold to Julius Grafton, founder of CX and current operator of ENTECH Roadshow. Grafton acquired the firm, a joint venture between Lee Wright's Sydney PA Hire and David Carter's Econosound, in July.

Best known as a busy driveway hire business, SPAH also specialises in outdoor community events using battery packs and long distance wireless delays. It has a solid customer base for weddings and corporate meetings in Sydney CBD.

Wright and Carter founded the business in 2010, bringing together Carter's Econosound and Wright's SPAH as a successful partnership that has garnered hundreds of 5-star Google reviews, lifting it to the top of the search engine. Wright lives in rural Orange where he also operates Orange PA Hire which has grown to include marquees and party furniture.

The retirement of Carter, who enjoys his 80th birthday soon, was the catalyst for the sale. Grafton came upon the business as a freelance AV tech, attracted by the typically daytime work in Sydney CBD, close to his Balmain base. "I couldn't believe how well presented and

prepared their equipment was, every show I did for them was perfectly specified," he said.

Carter has engineered a lot of very specialised wireless tech, able to spread a system across a large fun run, for example, with a lot of battery and inverter packs enabling SPAH to cover many square kilometres in all weather.

Wright did all the sales and methodically chased down the hundreds of 5-star reviews that fuel the bookings. "These guys are many things I am not, so I'm planning on sticking to their dance card," says Grafton. SPAH doesn't hire DJ decks or big banging systems, rather they have a large inventory of small systems.

Grafton established a small AV firm after Covid that predominantly supplied bands and concerts, and sold that to Red Globe Productions in 2023. "I got jaded with mixing covers bands. It was the same as 40 or 50 years ago when 'Oz Rawk Classics' were originals. I found myself enduring bad covers and watching weekend warriors murdering great songs."

"Sydney PA Hire work in a very competitive space," he continued. "There are a dozen

similar firms – maybe DJ Warehouse stands out - and then there are at least eight major AV suppliers. The point of difference is the legacy and the reviews. I decided I could do justice to the work Lee and David have done, and hopefully bolster it up a little. But I'm staying with their formula and not going after anyone else – my primary gig is to run ENTECH each year with my partner Kate McKenzie who now takes the operational lead while I do the sales".

"I have an abiding passion for customer satisfaction at whatever I do, I really do care about whatever I sell. Taking on SPAH is a natural fit for me, and I'm looking forward to more gigs – day gigs. Late nights are not my thing anymore," concluded Grafton.

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L-Acoustics Supplies Radical Optimism with L-ISA



Dua Lipa Merch Store Sydney. Photo Credit: Esteban La Tessa

As pop-megastar Dua Lipa's Radical Optimism tour circles the globe, it's not just stadiums that are lighting up with the English/Albanian star's presence. Seeking a way to connect on a unique and intimate level with her fans, Radical Optimism-branded pop-up store experiences have been appearing in the same city as the tour on select dates, offering an immersive experience for fans.

They are so much more than simple merch stand; the space is curated with video and imagery from the tour. There are visual references to song lyrics, and even an inflatable shark – a nod to Radical Optimism's album cover. There is plenty of room for hospitality, with a bar, food, and signature drinks on hand. An Insta-ready vocal booth lets fans sing along and take selfies with their favourite song lyrics projected behind them.

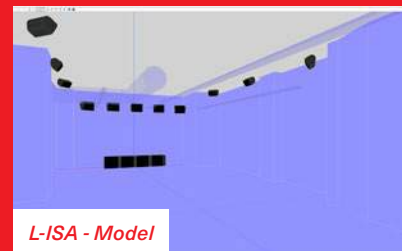
The pop-ups appeared in both Melbourne (17-23 March) and Sydney (25-29 March), designed by creative experience agency Popology. The Sydney iteration ran at 65 York Street in the CBD, right in the high-end retail section of the city. Presented in association with Lipa's record label, Warner, and American Express, the experience also had a technical sponsor in L-Acoustics. They had provided something that you don't normally find outside of a major concert venue – an L-ISA immersive audio system.

I met L-Acoustics APAC Sales Manager Chris D'Bais at the Sydney iteration, at an evening event launching the pop-up. As you enter the front door, a bar and screen greet you, flanked

by a low-profile L-Acoustics Syva and Syva Low left/right PA. Drinks are flowing, merch is hanging on stylish racks. Dua Lipa hoodie, anyone? That's in the first, sunken part of the store.

Ascending a small flight of stairs into what is the long part of an L-shaped store, it's obvious where L-ISA is. At the end of the length of the store, a DJ performs in front of an LED screen. There's five hangs of L-Acoustics 12XT loudspeakers above the screen, a sure sign that there's an L-ISA mix in the house. Six L-Acoustics X8 speakers hang from brackets cut through the ceiling tiles around the room, providing the immersive sides and rears.

L-Acoustics APAC Application Engineer Scott Harrison tells me that there's four L-Acoustics KS21 subs providing the low end, cleverly hidden. The velvet draped 'vocal booth' in one corner of the room has a pair of L-Acoustics 5XT perched on top of the curtain rail. When a Dua Lipa track comes on in the main room, it's in L-ISA immersive format, and the vocal both lights up with the lyrics projected on the curtains. It's a huge amount of effort to go to for a pop-up, but the results are worth it.



L-ISA - Model



L-ISA SPLA



L-ISA Zone

L-Acoustics Soundvision – Modelling Radical Optimism

L-Acoustic's Scott Harrison used L-Acoustics' Soundvision software to model the L-ISA system's performance in the space, ensuring optimal coverage and the best fan experience. He shared these images from his modelling:

"The L-ISA Model image shows the model," explained Scott, "including the internal structures of the space. This is the starting point for all L-ISA system designs. In this case, the aircon duct and fixed lighting strips needed to be considered in the overall loudspeaker system design."

"The L-ISA Zone plot shows the bright green area which is the L-ISA Zone – the area where shoppers/audience will have the full L-ISA Immersive experience. This is just one of the metrics L-Acoustics have developed and use to evaluate L-ISA (immersive audio) designs. This and the other metrics built into Soundvision assist system designers in creating the best immersive audio design for a given space. For an L-ISA venue, installation or live application, the L-ISA Zone typically covers more than 70% of the audience."

"And finally, there's an SPLA plot, which shows the overall level capability, and how it's concentrated into the immersive area."

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The spec and preference for L-ISA came from Dua Lipa's audio team, and L-Acoustics' Chris and Scott spent days tweaking the system and mixes for the space. Hidden behind the scenes are L-Acoustics LA12X amplified controllers in LA-RAKII racks, being fed discrete channels from the playback computer via Milan-AVB, using the L-Acoustics LC16D MADI/AVB format converter.

The slickness of the speakers hanging from custom brackets instead of truss, the neatness of the Syva system, the well-hidden subwoofers, and end result of the L-ISA mixes speak to the amazing attention to detail the local L-Acoustics team, backed by local production provider Jay Productions, put into this project. Especially when you consider it was only open for four days.

It also speaks as to how easy it is to create immersive audio in 2025. A decade ago, pulling off a convincing immersive audio mix with the tools available in this timeframe would have been impossible. Now you can take the file that's been used in a live L-ISA mix and scale it to shop-size in hours.

The concept of the 'pop-up' - creating shared experience and social excitement - is now a common one used by record companies to drum up coverage and sales. The week before I attended the Dua Lipa pop-up, legendary UK DJ Fatboy Slim played a pop-up in Melbourne...in a fish and chip shop. Last year, the global DJ phenomenon Fred Again... sold out Sydney's Kudos Arena and put on a gig within 48 hours of anyone knowing about it.

It's probably our fault as technicians that now promoters and record companies know we can do things like this in such a short timeframe, they're going to keep asking us to do them. But the results are stunning.

Dua Lipa herself arrived about an hour into proceedings. She was generous in thanking everyone for all their efforts and acknowledged her label mates and fellow performers present. She was then the very picture of professionalism, happy to chat with anyone in the crowd, and worked the room with grace.

At one stage, I was offered a glass of what is apparently her favourite drink, Coke No Sugar with pickle juice. That was a little too immersive for me. I asked Chris D'bais to hit play on another immersive Dua Lipa track and did the 'chin stroking sound engineer' thing while listening to the mix - much more my style.

A note on the photos with this article

Estaban La Tessa's photos of the empty store during the day were provided through L-Acoustics. My underwhelming iPhone photos taken at the event were only allowed on the strict proviso I did not take photos of Dua Lipa or the other artists present. Sorry, Dua fans!



DJ in front of L-ISA front arrays



Photo Credit: Esteban La Tessa



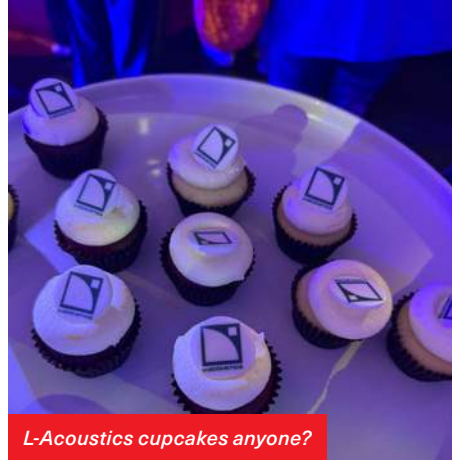
Photo Credit: Esteban La Tessa



Jands' Lucinda Leyden with L-Acoustics' Scott Harrison



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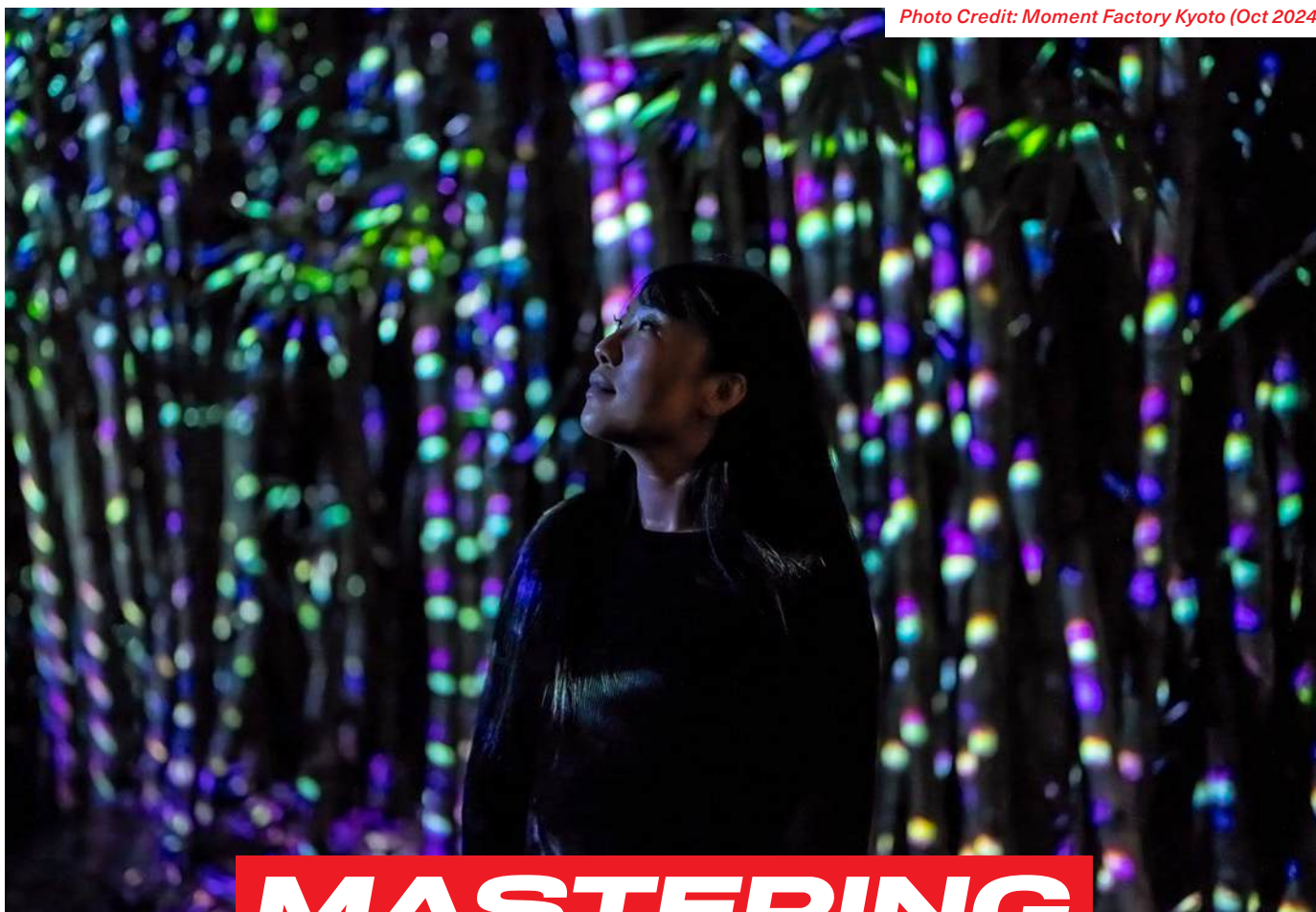
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MASTERING IMMERSIVE TECHNOLOGY

Novatech's Innovation Continues

We've all seen them, and quite a lot of us have worked on them, but what do we call them? I'm talking about events and installations that run at festivals like Vivid Sydney, Parrtjima – A Festival in Light and Dark Mofo. Often outdoors, sometimes indoors, and incorporating combinations of lighting, video, sound, projection, screens, sculpture, sets, or some kind of 'activation'. Sometimes they're so successful they become permanent, like Field of Light at Uluru.

A survey of these artistic events running all over the globe at the moment gives us a number of appellations; immersive activations, interactive lightshows, interactive experiences, sensory experiences, and multi-sensory installations, to name a few. As I write this, 'Night Visions' has just wrapped up at Adelaide's Botanic Gardens. It had six experience zones created by five local and international artists and was billed as an 'after dark experience'. More tellingly, it uses the 'latest in immersive technology'.

And that's the one thing that binds all of these art works together; technology, and lots of it, working together like clockwork, usually completely automated, and often in extreme weather conditions. The emergence of these experiences globally has seen production

companies and manufacturers adapt technology originally intended for indoor use in theatres and cultural institutions to work at all hours, in all weathers, in outdoor environments open to the public.

Adelaide's Novatech Creative Event Technology have been making interactive experiences work for over a decade, both indoors and outdoors, and have developed a suite of high-end, high-tech systems especially for the genre. I first wrote about Novatech's multimedia solutions back in CX126 June 2017, when they provided the tech for the immersive exhibition Yidaki: Didjeridu and the Sound of Australia at the South Australian Museum. That was such a great success that it toured internationally, necessitating that the technical systems be transportable, robust, and reliable.

These principles have informed Novatech's work in this space ever since.

2021's Light Cycles by Moment Factory (CX174 October 2021) is a perfect example of the demands on Novatech's systems and design. First run in the Adelaide Botanic Gardens as part of the inaugural Illuminate Adelaide, the experience was created by international multidisciplinary entertainment studio Moment Factory. It went on to be installed in Wellington, New Zealand, with several key elements provided by Novatech, and then to Kyoto, Japan, with all systems supplied by Novatech as the technical partner.

"Light Cycles Kyoto is currently running in the Kyoto Botanic Gardens," says Novatech's Managing Director, Leko Novakovic. "But it's not just outdoors, as it was in Adelaide and

The background of the top half of the advertisement is a collage of four images showing event technicians in various roles: a man with a headset working at a desk, a woman with a camera and headset, a man working at a computer, and a man with a headset and microphone. The Novatech logo is centered at the top.

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Photo Credit: Moment Factory Kyoto (May 2025)

Wellington; it's in three glass conservatories. One is a bone-dry environment for cacti, which is extremely hot, one is a tropical zone, humid and wet, and one is ice-cold and frozen. The gear has to work in those environments for months."

It's an extreme example, but the infrastructure Novatech have created over the years ensures the technical systems function perfectly in each environment. All control racks are housed in Novatech's custom temperature-controlled tents. They're IP rated, durable, rodent and insect proof, and can be controlled remotely. From Kyoto's glasshouses to the rigours of the dusty yet sometimes incredibly wet Alice Springs, and through to typically cold and wet South Australian winters, this infrastructure backbone stands up to the best and worst of Mother Nature.

In terms of technical systems design, these kinds of installations fall into two categories; multiple zones with central control and sources, or multiple zones with individual control and sources. Which approach is taken depends on the nature of the experience and the physical environment. In both approaches, Novatech utilises full remote access over a network and remote control via Wi-Fi.

For experiences using central control and sources, Novatech often deploys its OneSystem Constellation. The OneSystem "gig in a box" rack packages a host of production equipment and software, including Blackmagic's flagship ATEM Constellation 8K switcher, multiple Hyperdeck recorders, Cloud Pods, and a small army of Micro Converters supported by a dedicated redundant power system. Working alongside the ATEM's audio features, a Yamaha digital mixer and Dante Virtual Soundcard together bring local audio signals onto the network from the two Macs and two bespoke Windows servers. 10Gb networking bridges the computers and local storage, while redundant links securely connect racks and control equipment such as amplifiers and DMX nodes - reaching across a building, throughout a park, or even spanning entire suburbs.



Photo Credit: Moment Factory Kyoto (May 2025)



OneSystem

Photo Credit: Destination NSW

The four computers are packed with every piece of production and control software you could want. QLab is often at the heart of playback and control for Novatech's experience installations, effortlessly handling hundreds of channels of audio as well as tying together video and lighting networks reaching across many kilometres of redundant 10Gb fibre.

Along with Parrtjima – A Festival in Light which takes place annually in Alice Springs in the harsh reality of the Australian outback climate, a timely and similar example of an installation of multiple zones with individual control and sources is 'Night Visions' at Illuminate Adelaide 2025. "The creative team were happy for every zone to run its own, because the experiences are not interlinked," explains Leko. "There are pros to having the whole show's system in one spot, but there are also pros to having each zone separate as well."



Keeping a watchful eye over Night Visions and many of Novatech's other immersive experiences is an integrated PTZ CCTV system for remote control, recording, monitoring, and security, again typically on the same fibre backbone. The show also uses Layher Cassette projection towers supplied by Novatech's sister staging company, Nexstage.

Spreading an entire gig out over significant distances in all weather conditions means that proactive monitoring of every piece of equipment is not just good practice, it's essential.

To deliver true single-pane-of-glass visibility over the health of a technically and geographically diverse system, Novatech often relies on QSC's Q-SYS. Custom dashboards cover every discipline involved - networking, amplifiers and speakers, projectors, lighting fixtures and control, surveillance, and more. These dashboards are available to technicians from anywhere worldwide and are typically presented on large displays in the control centre or site office for confidence.

Every single device used in the installation is monitored continuously, from master playback status to speaker wiring faults, fibre optic signal levels, mains voltages, right down to temperature and humidity at each distributed rack. Q-SYS inherently prioritises any error or abnormality, meaning that problems are identified instantly without additional troubleshooting. This level of proactive monitoring, combined with many layers of redundancy and fallback strategies, delivers an extremely high level of uptime for such events, maintaining the highest standards of artistic delivery while also maximising ticketed capacity.

In some instances, this holistic capability has extended Novatech's reach even further: with careful planning, Novatech were able to deliver the aforementioned Yidaki exhibition on-site in Japan, with technicians only monitoring and maintaining the installation from Australia - leaving only very minor on-site assistance needed from non-technical gallery staff.

More recently, Novatech and Moment Factory again leveraged this experience in highly connected events, delivering an installation at Vivid Sydney 2025. The globally distributed team included programmers and technicians from Montreal, Tokyo, Sydney, Melbourne, Adelaide, and LA, collaborating seamlessly on both the on-site and cloud-hosted elements, even keeping an eye on punters' interaction with the system via cameras.

Observing that "anyone can stick a no-name LED Par in a tree", Leko and Novatech insist on using only the best for their immersive works. L-Acoustics is their PA of choice, running on a Dante backbone, and designed and modelled in L-Acoustic's Soundvision software. Lighting is IP65 rated, with fixtures typically from Ayrton and Elation, running on grandMA3 control systems. Video utilises ROE LED, Barco projection, and runs on software and hardware from disguise, QLab, MadMapper, and Touch Designer. Lasers from Kvant and Unity Lasers are controlled by Pangolin's Beyond control software with complete E-stop safety solutions.

"We have applied our design principles for these installations systematically, and that's how it all glues together," concludes Leko. "That's why I like to think our work in this field stands out from others. Often working with leading designers and creatives from across the globe, everything we do is focused on the best possible experience for the audience and client. We provide an integrated solution with everything; control, power, audio, video, lighting, camera, rigging, towers. There's not many who can say that."

For over a decade, Novatech have honed their systems to be flexible, robust and highly reliable to provide creative houses and producers the confidence to dare to think big. The demand for immersive experiences is growing exponentially as is the need to keep making them more engaging, creative and worth the investment by organisers and attendees alike. Novatech are deep in planning for gigs locally and overseas with continual enhancements and new systems to help push technical boundaries for years to come.

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Shure ANX4 Scalable Wireless Receiver

As part of a broader suite that adds scalability and flexibility to their wireless systems, Shure have released the ANX4 Scalable Wireless Receiver. This unit offers up to 16 channels of Axient Digital or 24 channels of ULX-D. Connectivity options on ANX4 include four Ethernet and four coaxial antenna with no need for additional antenna distribution gear. ANX4 also features a 6.6-inch front panel colour display, support for all ULX-D and Axient Digital frequency bands, Dante/AES67 outputs, and a ¼ inch front-panel headphone connector for monitoring. Channel Expansion and New Transmission Mode for Axient Digital PSM adds Channel Scalability. Users

can add up to 12 stereo audio channels for the ADTQ quad transmitter and 6 for the ADTD dual transmitter, totaling 16 or 8 stereo channels, respectively. Axient Digital Standard Transmission Mode enables ADTQ and ADTD transmitters to send wireless audio to various Axient Digital microphone receivers. Once channel licenses are purchased for ANX4 or Axient Digital PSM, they can be activated by the owner and later reallocated to other hardware units of the same type through ShureCloud. Axient Digital PSM Channel Expansion and Standard Transmission Mode are part of firmware updates coming

soon. They will allow expanded channel capacity for Axient Digital PSM transmitters, supporting up to 16 stereo audio channels for the ADTQ quad transmitter and 8 for the ADTD dual transmitter. Axient Digital Standard Transmission Mode (Point to Point Transmission) extends the physical range of Axient Digital PSM ADTQ and ADTD transmitters. ULX-D Wide Tuning Wireless System expands available frequency bands. ULX-D components updated with Wide Tuning Bands include: ULXD1 Bodypack Transmitters, ULXD2 Handheld Transmitters, ULXD4D Dual Channel Receivers, and ULXD4Q Quad Channel Receivers.

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MIXING ESSENTIALISM

CHAPTER 2

Removing something mundane from a mix can allow a more compelling sound to enter the space. If that's true, why are we always so reluctant to cut things?

Last issue I wrote about the role Essentialism plays in good mixing practise. This issue I'd like to explore the theme a little further, if I may.

For anyone who missed my article last month - outrageous though that seems! - 'Essentialism' in mixing is the art of doing less by recognising what is essential and non-essential to a great mix. Reducing your workload by learning to say 'no' to the elements that are 'bringing the whole mix down' is usually a good start, but there's more to Essentialism than simply wielding the knife.

It's important to recognise that this so-called act of 'cutting out' certain elements means different things to different people, and we need to address this first.

Mix FOMO

Not everything that's discarded should instinctively feel like some form of 'loss', though that is precisely what most of us are trained and educated to feel about anything valuable that we voluntarily discard.

To some, particularly those for whom muting certain musical elements altogether feels akin to the loss of something valuable, essentialism can feel like a bridge too far. For these people, anything that involves dispensing with something - any ol' mediocre musical element in some cases - can feel wasteful, akin to throwing out good food when there's not enough to go around. At the extreme edge of this subgroup there are even those for whom

throwing out a musical element is akin to dumping a hoarder's stash in the skip. For this group, any loss can feel visceral - a genuine attack on the senses.

Then there's the other fraternal audio subgroup who've been saying 'yes!' to everything throughout their entire careers, including giving a thumbs-up to every musical element contained in every production file they've ever encountered, whether it was a shonky tambourine part, an out-of-tune 'bonus guitar', or yet another melodic element competing with the other three. For this crew, identifying non-essential musical elements seems anathema to mixing, as if each sound has equal value, and that editing some out would in every instance only have a negative impact on the mix outcome. For this crew, muting a channel of audio feels like failure because they've grown accustomed to the idea that part of their success is bound up in knowing that their mix contained 'literally everything in the file'.

Sound familiar?

If this is you; if some part of you remains convinced that mixing is like a game of 'How do I make this all fit, no matter what?' then maybe it's time you started adopting the mindset of an Essentialist, even if only to break you out of this thinking! In a world where so many mix files now contain upwards of 200, and sometimes even 300 or more channels of audio, it seems crazy to deny that some aspect of a modern mix engineer's role is to identify the components that are only going to make the final outcome worse, and remove them.

But if this idea remains unacceptable to you, then heed this warning: there will come a time soon where you'll waste a good portion of your energy trying to make everything fit, and the mix will suffer as a consequence. Indeed,

I'd wager this has happened to you already! You've probably already allowed the most ineffective, non-essential elements to take up more than their fair share of your precious time. They've confused the mix, reduced the impact of its essential elements and run you ragged by drawing the process out over an extended timeline.

And for what?

No-one receives a prize for pulling off the near-miracle of mixing 350 channels of mediocre overdubs, particularly when it's clear to everyone that some of these components were sub-par at best and contributed nothing beyond their innate capacity to bring the whole mix crashing down.

The Art of Deliberate Subtraction

Learning to identify non-essential elements that contribute nothing - or sometimes less than nothing; the 'net-negatives', I call them - can open up your timeframe as well as the mix itself, giving you more space in both respects.

Cutting or editing out parts, in this sense - particularly early on in the process - is a form of 'deliberate subtraction' that has the effect of adding something positive rather than merely taking something away. It can add space, definition, clarity and time to your mix. It is not a loss at all in fact, but rather a quantifiable gain.

The important first step to adopting an Essentialist's viewpoint is to first overcome a fundamental hurdle - the belief, unconscious or otherwise, that everything cut is something lost, a concept that stems from a habit we reinforce in our lives every day: that everything we own or possess has 'perceived value'.

Just look at some of the stuff you own that you can't chuck out... that ugly shirt you never wear (even to fancy dress parties), those

compressors you never use, that ice cream maker someone gave you 10 years ago that you've never even opened.

It's no wonder we can't ditch overdubs we don't like – we keep everything!

That's why it's so easy for us to ascribe value to every channel of audio we work with, and hard to let things go, particularly if we've also produced or recorded the tracks – someone spent time and good money on this recording after all, and cutting some of that out at this late stage seems like an awful waste of accrued effort, surely? It's like throwing money away!

Not at all. Quite the contrary. By adopting an Essentialist's mindset, by learning to find the non-contributors in your mix file and having the courage of your convictions to remove them from the timeline is all about the creation of a new, larger and infinitely more valuable entity – the great mix outcome, which hasn't emerged up to this point.

We are not simply chucking things away in a grotesque act of wasteful abandon. We are removing the constraints of the mix in order to reveal its greatest manifestation. If you like, we're throwing things overboard to make the ship faster or chucking out the ugly shirts so we can at least find the ones we like! What we discard at this juncture might seem like a net loss or a waste of good heavy stuff to the audio hoarder, but if it saves the mix by making the song soar to great heights, who cares what we relinquish!

Be Loyal to The Mix

So try it. Look for the non-essential elements in your current mix, or better still, trust what you possibly already know. You may have already found some – those files with 'perceived value' that just don't gel with you even though you've already wasted more time on them than you care to admit. They seem even more burdensome now, right? They've doubled in 'perceived value', but still they insist on demanding more of your time.

Have you tried muting them? What have you got to lose... other than just the whole mix? Maybe it's worth turning the tables on these elements by asking yourself, "Is it worth me risking my mix for the sake of these non-contributors? If I dispense with them, who will miss them and what might I gain?"

Be loyal to the mix, not its poorest contributors.

If there are files you've already spent too much time on, don't feel obliged to keep them based on their perceived value. If they aren't helping the mix – which, let's not forget is the only thing that matters in the end – the biggest cost is in holding onto them, not letting them go. If they sink the mix, you've lost everything! And let's not forget, if you do choose to cut out one or two elements that you know in your bones aren't supporting the song, the end-listener will be none-the-wiser. They will have no grasp of what's not there (how could they?) and no sense of loss either. They're gone, and

if their absence clearly makes things better, the listener will be given a better chance of engaging with your song!

Not every song needs editing of course, and the role of the Essentialist mix engineer is not simply about finding things to cut from a mix file. Some songs are well arranged, detailed in their musicality and reliant on subtlety. For others the confusion in the arrangement is intentional, the overlapping melodies and general mayhem all features in themselves. Other tracks you encounter might have the opposite problem, of course. They might seem underdeveloped; the essential elements in these songs exposed by an overly simplistic arrangement. We can't cut anything from these... ironically, we might want to add something!

So there's no rule to adopt here, only a mindset to develop. The next time you sit down to start to mix, don't immediately dive into your process. Sit back and listen, and if something in the track starts to nag at you and make you think: 'What on earth is that doing here, and how the hell can that possibly do anything but bring this song down?' – ditch it and move on!

When the mix is done and sounding awesome, will someone later question its absence? Probably not.

Andy Stewart owns and operates The Mill studio in the hills of Bass Coast Shire, Victoria. He's happy to respond to any pleas for audio help... contact him via andy@themill.net.au

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All About EVE

Based in Bayswater, in Melbourne's outer east, ASL Systems have been supplying lighting solutions across Victoria for over 20 years. Originally started by Steve Webb, a gun sales rep for PRG, the business is now helmed by his son, Jon Webb. ASL initially sold consumables to theatres around Australia, then transitioned into supplying and installing full lighting systems in town halls, schools, and theatres. The LED transition supercharged the business, and it now offers a range of services including design, training, and ongoing maintenance.

Despite being born into a lighting family, Jon chose another path after school. "I took up a plumbing apprenticeship," confides Jon, "but then I decided to step in to ASL and help Dad. Over the last few years, I have developed a love for the industry. Nothing's better than seeing a completed installation and the customers happy."

ASL Systems deal with all the major lighting distributors, but have been having particular success in their school and small theatre market with AVECorp and their brand Chauvet DJ. "AVECorp's James Pavey is our sales rep, and I've been working with him over the last three years. He brought ASL on board to fit out a small primary school lighting rig which included a lot Chauvet DJ EVE series, which have since become a major seller for us."

Chauvet DJ's EVE series is a range of small, affordable LED fixtures, and currently includes eight models, covering spot, pin, wash, Fresnel, and ellipsoidal models in colour and white. They're fanless, versatile, and designed with small stages and tight budgets in mind.

"The Chauvet DJ EVE range is perfect for our market," divulges Jon. "As far as bang for buck goes, they're hard to beat. The brightness, the functionality, the two-year warranty, and the reliability are major factors. I know I can put the EVE range into a theatre, and I'm not going to have to go back every 12 months and repair anything. Some primary schools have a lighting bar seven metres high, and they don't have height access equipment. It doesn't make sense to charge \$800 for height access equipment just to repair a

\$1,000 product. Reliability is paramount, and that's why I tend to quote EVE models first."

A typical school set up for Jon includes Fresnels across the first two bars, plus a couple for curtain warmers. Then, five or six EVE E-100Z profiles on the front of house bar. "The EVE E-100Z is a warm white profile," explains Jon. "It's our biggest seller. Our school designs are pretty standard. We have a front of stage wash, middle stage wash, backstage wash, a warm white wash, and a colour wash, plus curtain warmers and spots. We'll also include an easy-to-use desk like an LSC Mantra, and programme some states for them."

When not installing into modest school set-ups, Jon and ASL often find themselves in theatres and concert

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venues. "We recently provided the Australian National Academy of Music at Abbotsford Convent with a lighting upgrade package," says Jon. "In addition to teaching and performances, they often film in the venue. They had an issue with their existing Fresnels, which were being heard when filming. I called James Pavay at AVECorp and he recommended the convection-cooled EVE Fresnel. The customer got them, put them up, and was extremely happy. I haven't heard from them since, which is good news!"

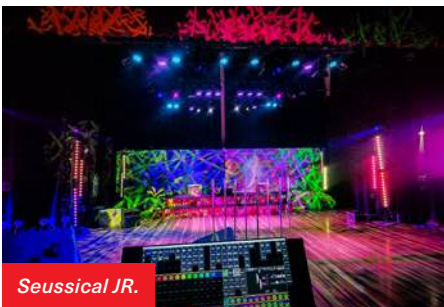
The EVE range is being constantly refreshed and updated. "Chauvet DJ have just released the EVE F-160ZQ colour Fresnel and EVE E-160ZQ profile," relates Jon, "and I have literally today sold two E-160ZQs to a one-man production company in Gippsland to go into a theatre he looks after."

Outside the EVE range, ASL Systems have had similar successes with other models. "I think we've sold more Chauvet DJ SlimPAR Pro H USB LED pars than anyone else in Australia," posits Jon. "They are hot property! We've sold them to little schools and all the way up to professional theatres. Shepparton City Council's major theatre, Riverlinks, has around 80 of them."

In terms of moving lights, ASL has a go-to in the Chauvet DJ Intimidator range, in particular the Intimidator Spot 475ZX. "They're just a really good fixture, and we've sold a substantial amount of them," concedes Jon. "I'm quoting a job right now where the customer is looking to buy 16 movers. They currently don't have any intelligent fixtures in their rig at all. I'm trying my hardest to get them to adopt the Intimidator Spot 475ZX. Yes, it's about budget, but also reliability, and in comparing the 475ZX to the other fixtures they're contemplating, it's chalk and cheese; the 475ZXs just never need to come back."

Beyond products and brands, there's more to a company's relationship with a supplier. "With AVECorp, it's the after-sales support that we personally get from them," affirms Jon. "There's no problem too big that AVECorp can't help us with it. They're consistently looking at ways that we can help grow both our businesses."

Part of that growth strategy is the implementation of a new lead generation and referral tool hosted on AVECorp's website. "AVECorp often have customers that want someone to see their space and produce a design," explains Jon. "As a distributor, that's not their core business, so ASL Systems can provide that service. We've been working with them like this for a couple of years now, starting out small with a couple of jobs, but it's now evolved to become much bigger."



Seussical JR.



Tuck Everlasting



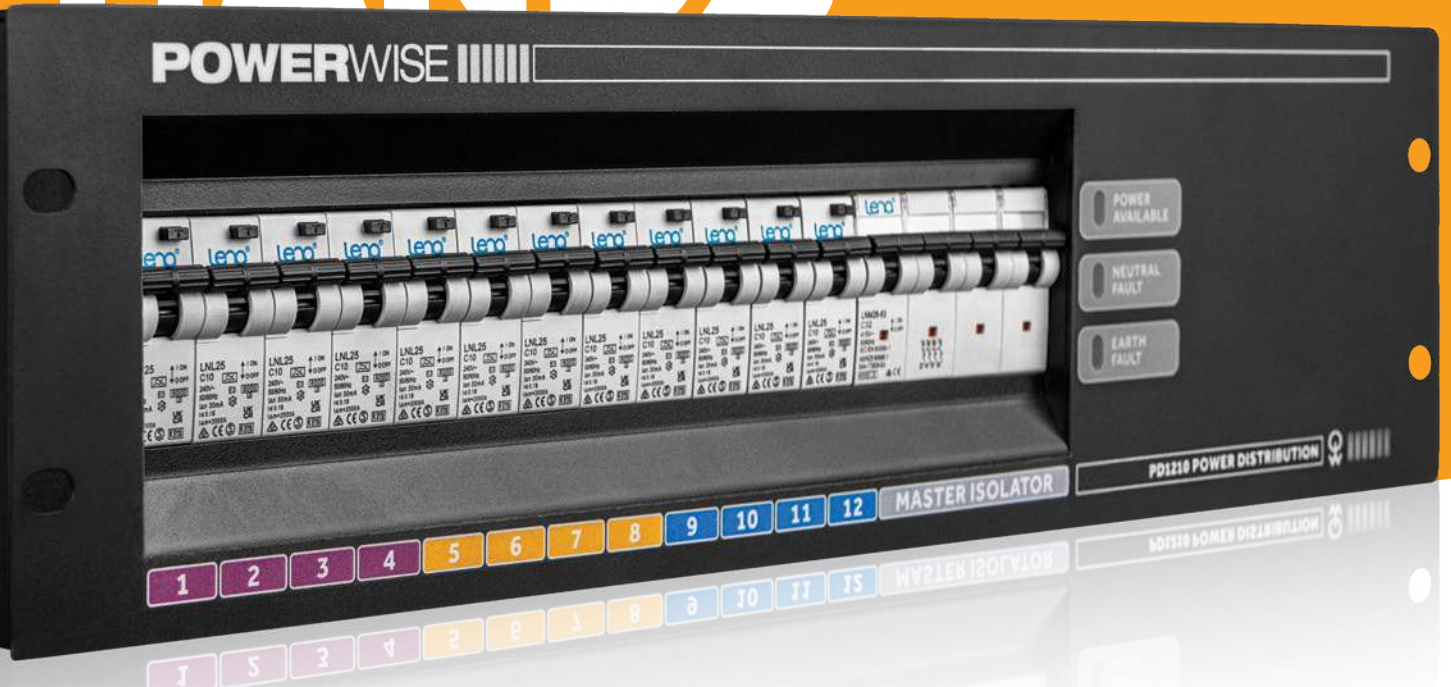
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*6 year limited warranty on manufacturers defects. Only applicable to products that have been inspected and tested as per the requirements of AS3760:2022.

INTEGRATE

EXPERIENCE THE FUTURE OF AV

Welcome to Integrate 2025! Hopefully, you're reading one of the many physical copies of the magazine available for free at the show, or maybe you're reading the digital version ahead of Integrate at Sydney's ICC Wed 27 to Friday 29 August.

CX will be at Integrate covering all the latest releases, looking for stories, and having a chin-wag with the industry as a whole. Say hi if you see us!

CX's publisher and editor Jason Allen is also MCing a session for our industry peak body ACETA on Thursday 28 at 4pm in rooms E3.1/ E3.2. This is a session explaining why every integrator, consultant, production company, venue, and AV business should be an ACETA member, and what they get out of it. There's also free food and drinks! Get involved – check out the ACETA section in this show guide.

AUDIO BRANDS AUSTRALIA

Stand B24

Some of the many new releases on the Audio Brands Australia stand at Integrate include:

Xilica

Integrate marks the debut of Xilica's ground-breaking RoomHub and the change in distribution to Audio Brands Australia. The full Xilica range, including the Solaro DSPs, will be on display supported by Xilica staff who are there to launch RoomHub; The first Xilica product to feature AI-driven deployment for a faster, simpler setup experience. Anyone involved in meeting rooms really should check this product out.



Bosch

On display from Bosch will be PROSPERO, the new IP based paging and bells system, PRAESENSA for medium to large projects and the new U-Series of commercial mixer and power amplifiers.

MIPRO

Amongst the many new products from MIPRO will be the ACT-33TW, which is a new IP67 bodypack transmitter. Perfect for any application where the presenter or performer will get wet. It can be paired with MIPRO's new waterproof lapel and headworn microphones.



Bettar AURACAST

The full Bettar AURACAST range will be on the stand, including both installed and tour guide systems.



NETGEAR AV

The new PR460X Pro AV Router will be on display along with the WBE718 Wireless Access Point, the latest addition to the NETGEAR AV line. Additionally, some of the new ST-2110 ready M4350 switches will be on display.



Optimal Audio

Two new accessories for the popular Zone series of processors will be shown for the first time. The TALK 8 is a paging console with message functionality, whilst the ZonePad 8 is a new touchscreen controller. Also on display will be the new SUB18, a super-punchy 18" subwoofer.



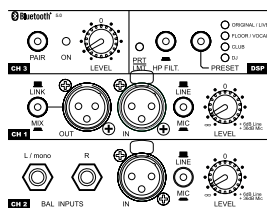
FBT

Making its Australian debut at Integrate is FBT MYRA. Combining precision sound quality with practical hardware and FBT's characteristic Italian style, the MYRA system comprises the 214L (dual 14", 3-way biamp) mid/high line array element and the 218S (dual 18") subwoofer.



FBT

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- 12" powered coaxial stage monitor
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- Optional wall brackets & padded covers



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ACETA

Stand A41

Join us for an afternoon of drinks, nibbles, and industry connection.

When: Thursday 28th August, 4–5pm

Where: Integrate Expo, Rooms E3.1/E3.2, ICC Sydney

Hosted by Jason Allen (CX Magazine), this networking session and Q&A is your chance to find out what ACETA has been working on, meet the board, and engage in meaningful conversation about the future of our industry.

Our industry needs a strong peak body to represent our interests to government – find out why every company should be a member, and how it directly benefits you and your staff. Connect with colleagues, ask questions, and discover how ACETA is working to support and strengthen our industry.



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Barco

Room E3.3, Level 3

Barco is set to redefine immersive experiences and live event visualisation featuring its latest innovations with the introduction of the award winning three-chip DLP projector QDX, now with native 4K resolution option. QDX redefines the standards in visual experiences in so many ways – it's brighter, sharper, lighter, faster, resulting in immersive projections that leave audiences in awe. But there's more than meets the eye - higher impact, yet lower TCO, reduced energy, less weight. Precisely visioneered for your ever-expanding experiences.

Plus, you'll be able to get hands-on with Barco's I600 single-chip projection platform and be wowed by its 4K images in a compact and lightweight design, perfect for a wide range of indoor and outdoor applications. Other exciting technologies on showcase are the popular Encore3 screen management system and Barco IO Gateway AV-over-IP solution.



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BARCO

Blackmagic Design

Stand H20

ATEM Mini Extreme ISO G2

The ATEM Mini Extreme ISO G2 is a combined switcher and control panel, so it's the most portable professional switcher available. It has everything you need; the front panel has buttons for selecting sources, triggering transitions, and setting video effects. The buttons are the same high-end type used on our ATEM Advanced Panels, so they feel great to use. You also get a manual transition fader control. The front panel features an innovative audio mixer control area with live metering on a Fairlight style HDMI status output. You get buttons for recording, streaming, and dedicated output buttons for changing outputs between the eight cameras, program, preview, multi-view, or Fairlight status.



HyperDeck Shuttle 4K Pro

HyperDeck Shuttle is a recorder and player that's designed to be used on the desktop. It's more than a master recorder, as it's also a clip player. The large search dial lets you quickly scroll through media to find the clip you want. Depending on the model, you get support for ProRes, DNx, H.264 and H.265 files in NTSC, PAL, 720p, 1080p, and 2160p video standards. It even has a built-in teleprompter! There are models with 12G-SDI and HDMI so you can connect to switchers and cameras. Plus, it records to SD cards, UHS-II cards or USB-C disks. The HyperDeck Shuttle 4K Pro model has 10G Ethernet and internal M.2 storage, so it can share media on your local network or record to network storage.

Blackmagic Studio Cameras

Blackmagic Studio Cameras have the same features as large studio cameras, miniaturised into a single compact and portable design. Plus, with digital film camera dynamic range and colour science, the cameras can handle extremely difficult lighting conditions while producing cinematic looking images. The sensor features an ISO up to 25,600 so you can create amazing images even in dimly lit venues. It even works under moonlight! Advanced features include talkback, tally, camera control, built in colour corrector, Blackmagic RAW recording to USB disks, live streaming and more. You can even add a focus and zoom demand for lens control!



Blackmagic 2110 IP Presentation Converter

Blackmagic Design has a wide range of SMPTE-2110 IP video products, including standards converters, video monitors, audio monitors and even cameras. Blackmagic 2110 IP Presentation Converter is for podiums where speakers do presentations. It connects switchers to computers, projectors, microphones and PA systems. It has HDMI and USB-C inputs for video and the USB-C will even power a laptop. There is also an HDMI output for projectors. This output can be switched to the video input, or the 2110 IP return feed. There are XLR mic inputs and XLR audio out for powered speakers. The RJ-45 10G Ethernet connection can power the whole converter, even when charging a USB computer.



Amber Technology will present a carefully curated selection of professional audio and media solutions, designed to meet the evolving needs of studios, broadcasters, and integrators across Australia and New Zealand.



A standout feature of the stand will be the **Dynaudio M Series**, a passive monitor range relied upon in some of the world's most respected studios. Engineered for absolute accuracy and long session comfort, the M Series MkII includes upgraded crossovers, advanced drivers, and the renowned Esotar 3 tweeter. Whether for immersive sound design, two-channel mastering, or broadcast post-production, these monitors deliver exceptional detail and control, helping professionals hear exactly what matters.



Also on display will be key technologies from Solid State Logic (SSL), DPA Microphones, and Rycote, a combination that represents the forefront of capture and control in professional audio. From precise microphone solutions to industry leading mixing tools, these brands support high-performance production in any environment.

From Amber's Media Systems portfolio, visitors will find solutions from Black Box, Cuez, TSL, Vinten, EVS, and Haivision. These systems are designed for reliability and efficiency across live production, broadcast control rooms, and content delivery workflows.

Williams AV will be showcasing its latest advancements in audio and assistive communication technologies. On display will be Teach Logic, a classroom audio system engineered to deliver consistent voice amplification throughout the learning space. Designed to support teaching outcomes, it integrates seamlessly with modern AV systems to ensure clarity and coverage in every corner of the room.

Also launching at the show is the **Infinium Auracast**, an assistive listening solution built on Auracast broadcast audio technology. This next generation platform enables users to connect directly via personal devices, offering a high quality and scalable audio experience, ideal for use in transport hubs, public venues, and event spaces.

The latest version of the Digi-Wave digital communication system will also be featured. Widely adopted for applications such as guided tours, multilingual interpretation, and secure team communications, the new model offers enhanced encryption, extended range, and a more user-friendly interface.

Visitors to Stand M24 can expect expert guidance and the opportunity to explore integrated, real world solutions tailored for professional environments. With a focus on innovation, performance, and long term value, Amber Technology continues to support the professionals shaping today's AV and media landscape.



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Event Communications Australia

Stand A18

Event Communications will be exhibiting a range of products suitable for a broad range of uses in the integration market for venues, government installations, and live event applications.

AudioPressBox® Press Conference Audio Distribution Amplifiers



AudioPressBox

Manufacturers of professional audio distribution amplifiers, used to manage and distribute audio signals at press conferences, events, and installations.

Offers portable and installation solutions, often with Dante network connectivity and USB-C inputs and outputs.

New product: APB Mini (APB-312 C-USB), an active, portable press box with analogue mic/line inputs, digital USB-C I/O, and independent transformer balanced outputs.

Green-GO Digital Intercom

Network based digital intercom systems. Features include individual talkback channels, group communication, cue lights, and integration with two-way radios and Dante audio networks, with an intuitive drag and drop configuration and monitoring software, with remote capabilities.

New products include the Green-GO SW6, a PTPV2-enabled 6-port PoE(+) switch, and the Green-GO Stride Antenna, a wireless communication antennae system, with seamless roaming for WBPX wireless belt packs.



BroaMan

BroaMan

Specialising in fibre-based transport solutions for broadcast, professional audio, and video applications, facilitating long-distance, high-bandwidth signal transmission.

Designed for flexibility and redundancy, key products include Repeat48 series (video conversion), Mux22 series (multi-format transport including 3G and 12G-SDI), and Route66 routing solutions.

Li.LAC MICROPHONE DISINFECTOR

Li.LAC

Disinfection of microphones through UV-C light, in a 19" 3RU rackmount format. Disinfects handheld microphones, transmitters, lapel, and headset mics (or anything else...)

Offers contactless disinfection without liquids or toxins. Scientifically proven with a 99.99% reduction of germs on the outer surface of microphones after five minutes.

HOLLYLAND

HOLLYLAND

The HOLLYLAND Hollyvox G51 is a wireless intercom system for professional production communications.

Supports multiple belt packs for team co-ordination, featuring Environmental Noise Cancellation (ENC) for reduced background noise.



EVENT COMMUNICATIONS AUSTRALIA

JANDS



Stands F9 & D15

INTEGRATE 2025

Established in 1970, Jands is a leading distributor of world-class audio, video, lighting, control, and broadcasting technologies in Australia and New Zealand, delivering premium products and innovative solutions tailored to individual customer needs and budgets.

At Integrate 2025, Jands will represent renowned brands such as Shure, L-Acoustics, Listen Technologies, ETC, High End Systems, Electro-Voice, Dynacord, Blustream, Ampetronic, Clear-Com, Anolis, Blaze Audio, Concierge, RF Venue, and Furman. Visitors can explore their cutting-edge products, receive expert guidance, and attend exclusive presentations and demo sessions on various topics in the dedicated room within booth F9.



Shure

IntelliMix Room Kits: Pre-packaged Microsoft Teams Rooms bundles that pair an Intel-based computer running IntelliMix Room DSP with MXA902 ceiling mic-loudspeakers, Huddly AI cameras and a touch controller, delivering zero-touch deployment and crystal-clear, AI-ready audio for spaces from small huddle rooms to extra-large boardrooms.

ANX4 Scalable Wireless Receiver: Shure's first channel-licensable receiver packs up to 16 Axient Digital or 24 ULX-D channels into a single unit, letting you add, reallocate, and

future-proof capacity on demand for high-channel-count productions.

SLX-D Quad Receiver: Packs four channels of 24-bit SLX-D audio into a single rack space, offering a 138MHz tuning range, 118dB dynamic range, built-in audio summing and RF cascade, with an optional Dante-enabled version for plug-and-play network routing.

MXA Ceiling Array Range (MXA920/MXA902/MXA901): Shure's next-generation ceiling arrays deliver Automatic Coverage that

scales from the flagship MXA920's eight-zone talker localisation, to the MXA902's all-in-one mic-loudspeaker-DSP for midsize spaces, down to the compact, single-zone MXA901 for rooms where discreet design is paramount.

MXW neXt Wireless Systems (2/4/8 ch): A four-in-one hub - receiver, smart charger, IntelliMix DSP and USB-C/Dante audio interface - that powers rechargeable mics for up to 39 hours and drops cable-free, crystal-clear audio straight into hybrid classrooms, meeting and training rooms.





L-Acoustics

Soka Colinear Source System: An elegantly designed solution for medium throw applications in high-end settings that allows concert-quality sound. It combines nine 3.5" neodymium LF speakers and three 1" neodymium HF compression drivers for ultra-wide coverage with exceptional sound quality.

Xi Loudspeaker Series: Including the X4i, X6i, and X8i, these loudspeakers offer powerful and discreet solutions for short throw installations. The Xi series features compact designs with broad bandwidth and shallow enclosures, making them ideal for venues like theatres, hospitality, and luxury settings. These models incorporate coaxial systems with transducers and compression drivers that deliver clear, studio-like sound. Adaptable presets allow for versatile performance, ensuring seamless integration with their elegant design and robust output.

Electro-Voice

EVID-G2 Series: Electro-Voice's next-gen family (in-ceiling, pendant, surface and matching subs) brings full-bandwidth EV fidelity to cardio floors, weight rooms and communal zones, with ultra-shallow cans, uniform bezels and SwiftLock mounting for a fast, consistent look across multi-model installs.

Line Radiator Columns (LRC): Passive column loudspeakers with three models – LRC-1060, LRC-1100, and LRC-2100. Featuring PaSS dispersion control technology, they provide carefully controlled vertical dispersion and smooth frequency response for environments requiring both audio quality and clean aesthetics.



Ampetronic and Listen Technologies

AURI: Powered by Listen Technologies and Ampetronic, is the first installed assistive listening system using Auracast broadcast audio technology. Compatible with hearing aids, smartphones, and earbuds, AURI ensures accessibility for all users. It features high-quality multi-channel audio for open or secure transmission, multi-language support, and can be used with dedicated receivers or Auracast-compatible devices.



SHURE **100** YEARS



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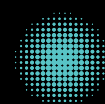
 SLX-D QUAD RECEIVERS WITH DANTE AUDIO

FOUR HARDWORKING CHANNELS. WHEREVER REQUIRED.

Dante Audio connectivity is the best choice for streamlining SLX-D digital wireless performance into a space-saving footprint. Featuring expanded capabilities for confident speech presentation and vocal performance - from lecture halls to live entertainment.



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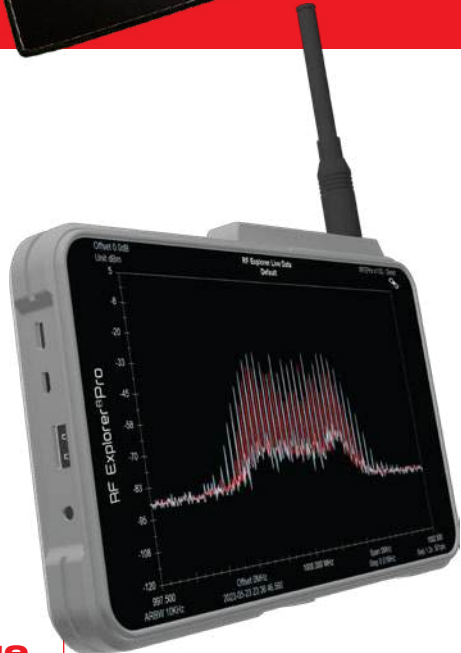
ETC

ColorSource Fixture Lighting Range: Including the Fresnel V, Spot V, and Par Jr; these fixtures offer incredible output, stunning colours, and perfect dimming at an affordable price. The ColorSource Fresnel V and Spot V feature a five-colour array of red, green, blue, indigo, and lime, providing soft pastels and bold saturated colours. The ColorSource Par Jr uses a four-colour array of red, green, blue, and lime, delivering bright colours in a compact form factor.



Blustream

WMF51 Wireless Multiview Presenter: A 4K BYOD switch that accepts AirPlay, Miracast, Chromecast or Blustream dongles and outputs single-view or quad multiview over HDMI, with on-board scaler, dual-LAN PoE, built-in 2.4/5GHz hotspot and web-GUI control - walk up, cast, collaborate.



RF Venue

Explorer Pro Spectrum Analyzer: Handheld touchscreen tool scans 15MHz–6GHz, adds a tracking generator and Wi-Fi 6E analysis, then uploads plots straight to RF Venue's free Wireless System Builder - frequency-coordination peace of mind for any live, install or broadcast rig.

MadisonAV

Stands G20 and F19

Rooms 5.4/5.5, L5

MadisonAV is set to make a significant impact at Integrate 2025 with two exhibition stands whilst also partnering in the 'HARMAN Experience Live @ Integrate' room, delivering a comprehensive showcase of world-class AV innovation and distribution leadership.

Following its appointment as the exclusive Australian distributor for HARMAN Professional's audio and video/control portfolio, MadisonAV will present a dynamic offering across three distinct environments: a dedicated HARMAN Professional stand (G20), a multi-brand technology hub (F19), and the immersive HARMAN Professional demonstration space located on Level 5.



Stand G20

The HARMAN Professional Showcase

Stand G20 is the central hub for the latest HARMAN launches, featuring:

JBL Control 400 Series: the newly-released next generation of ceiling loudspeakers

Crown ComTech D Series amplifiers: designed for high-efficiency performance in commercial settings

BSS OMNI DSPs and controllers: future-ready audio processing and control

AVX Suite: unified software platform for configuration, control and monitoring

Portable and Performance Audio: JBL's PRX, EON, and SRX series showcasing powerful, flexible PA solutions

Audio Software Solutions: JBL system design and FLUX:: immersive and analysis software programs support powerful performances

Also returning is **AMX MUSE**, with compelling demonstrations that highlight its ability to seamlessly integrate with business platforms such as ServiceNow and Jira, bridging AV and IT workflows.



Stand F19

The Broader MadisonAV Portfolio Showcase

At Stand F19, MadisonAV brings together solutions across categories and use cases, including:

Bettear Auracast Solutions: personalised, broadcast-quality audio over Bluetooth for assistive listening, accessibility and tour guiding

Nureva Conferencing Audio: auto-calibrating, wide-coverage microphone and speaker systems for hybrid meeting spaces

Philips Digital Signage Displays: maximum impact from ultra-clear, high-spec displays for all environments

PTZOptics cameras: award-winning PTZ cameras with industry-leading production tools

Roadworx Soundmasking: acoustic privacy solutions that reduce distractions and improve speech confidentiality



Icron USB Extension: reliable USB extension over long distances for control rooms, medical and industrial environments

Yealink UC Solutions: scalable, Microsoft Teams-certified video and voice hardware for hybrid collaboration

Humly Workplace Solutions: elegant room and desk booking systems that streamline workplace scheduling

Studio Technologies: leading audio and broadcast solutions

The newly expanded and industry-leading line of **NETGEAR AV Network Switches**

Dante AV Adapters, including the new install range featuring Euroblock connectors and mounting system

This stand focuses on practical, deployable technologies for corporate, government, education, healthcare and retail sectors, offering visitors hands-on access to solutions designed to solve everyday integration challenges.

Driving Innovation Through Distribution

With more than 30 years of experience, MadisonAV continues to lead the AV distribution market by combining tier-one brands with solution-driven support. From logistics and warehousing to technical pre- and post-sale services, MadisonAV empowers integrators and end users with the tools and expertise to create exceptional experiences.

“This year’s presence at Integrate is a strong statement, not just about the brands we represent, but how we support and deliver them,” said Ken Kyle, CEO, MadisonAV. “The combination of two stands and a dedicated experience room lets us connect meaningfully with every visitor, whether they’re discovering, evaluating, or specifying.”

About MadisonAV

MadisonAV is a specialist AV business within Madison Group Enterprises that distributes professional and commercial grade audio visual products and solutions. Our world leading and complementary brands make us a value-added distributor of complete end to end AV solutions.

Our team of technical experts, built over 30 years in the industry, combined with the quality and breadth of our product range, allows us to work across all industry sectors and verticals as a trusted partner, evidenced by an extensive customer base and a rich history of complex project delivery.

Learn more at www.madisonav.com.au



Level 5 - (Rooms 5.4 & 5.5)

The 'HARMAN Experience Live @ Integrate' Room

For those wanting a deeper dive, MadisonAV invites Integrate attendees to visit the dedicated HARMAN Professional Experience Room on Level 5. This exclusive environment offers a high-fidelity showcase of both current and upcoming innovations from across the HARMAN Professional brand ecosystem, including:

A JBL Installed Audio Listening Experience: impressive demonstrations of the newly-released next generation of Control 400 ceiling speakers.

FLUX:: Immersive Audio Demonstration: a standout sonic encounter designed to immerse and inspire.

Product Innovation Highlights: insight sessions covering the latest developments from AMX, BSS, CROWN, JBL, FLUX, and Martin.

Performance solutions: a focus on the latest audio and lighting product and software releases.

The highlight session on both Wednesday and Thursday at 4.30pm will be a high-impact and specially curated **FLUX:: Immersive Show**, followed by a drinks and **networking session** to close out the day.

This experience room is designed to give consultants, integrators and end users a unique, guided encounter with HARMAN's technology roadmap, away from the noise of the show floor.





AKG AMX Crown dbx FLUX:: JBL lexicon Martin Soundcraft INTEGRATE

The 'HARMAN Experience Live @ Integrate' Room Schedule

	Wednesday 26	Thursday 28	Friday 29
8:30	Press	Press	Tech Sessions
9:00	Press	Press	
10:00	Next Generation Audio & Video Solutions (AVoIP)	Next Generation Audio & Video Solutions (AVoIP)	Next Generation Audio & Video Solutions (AVoIP)
11:00	Audio & Lighting for Performance Venues	Audio & Lighting for Performance Venues	Audio & Lighting for Performance Venues
12:30	JBL Listening Experience	JBL Listening Experience	JBL Listening Experience
2:00	Next Generation Audio & Video Solutions (AVoIP)	Next Generation Audio & Video Solutions (AVoIP)	Next Generation Audio & Video Solutions (AVoIP)
3:00	Audio & Lighting for Performance Venues	Audio & Lighting for Performance Venues	Audio & Lighting for Performance Venues
4:30	JBL x FLUX:: Immersive Audio Experience & Networking Drinks	JBL x FLUX:: Immersive Audio Experience & Networking Drinks	

Next Generation Audio & Video Solutions (AVoIP)

HARMAN Professional Solutions has been actively developing the next generation of Audio and Video Solutions; AV over IP (AVoIP) solutions. To deliver these solutions HARMAN has not only developed new products but new hardware and software platforms, together with a new control protocol called HControl.

Discover how HARMAN's AVX software suite and BSS OMNI platforms are transforming installed AV environments with seamless control, powerful integration, and unmatched scalability, and how HARMAN's installed AV solution portfolio continues to grow and innovate.

This session will feature many new products that leverage these new platforms including:

- NEW BSS OMNI next generation Open Architecture DSP Platform
- NEW AVX Software Suite

- NEW AMX Dante AV AVoIP and MUSE Server-Based Automation and Integration
- NEW Crown CommTech D Power Sharing Amplifiers with Dante
- NEW JBL Control 400 Ceiling Speakers

Audio and Lighting for Performance Venues

HARMAN Professional has a wide range of solutions for Performance Venues. This session will showcase the newest products from the JBL Professional and Martin Professional portfolio including VTX A-Series loudspeakers and MAC lighting fixtures. There will also be demonstrations of JBL's latest software tools in use, which include JBL Venue Synthesis (JBL's next-generation 3D acoustic simulation software) and the new FLUX:: MiRA analyser software.

JBL Listening Experience

Hearing is believing. JBL Professional invite you to experience a wide range of products from

our portfolio including the new Control 400 range of ceiling loudspeakers and VTX A6 line arrays.

JBL x FLUX:: Immersive Audio Experience & Networking Drinks

Experience the highlight of the show - an immersive Audio+Video+Lighting Experience featuring JBL Audio and Martin Lighting powered by FLUX:: SPAT Revolution.

FLUX::SPAT Revolution's engine supports full 3D spatialisation, allowing audio objects to move anywhere in space: left-right, front-back, and above-below.

- Compatible with Ambisonics, HOA (Higher-Order Ambisonics), and Wave Field Synthesis
- Designed for workflows where height and depth are as critical as horizontal spread (VR, installations, experimental sound design)

FLUX:: is a true 3D platform for spatial audio, capable of delivering complex sound fields in any direction.

MARTIN AUDIO



Stand B9

Martin Audio is a must-see stand at Integrate 2025, with new releases and promotions on the stand.

Featured products and demonstrations include:

Flexpoint Series

The innovative Flexpoint Series will be displayed at the stand, offering live listening sessions on select models and a stopwatch challenge prize giveaway.

Part of the Martin display will be arranged to mimic a typical hospitality setting, with the star of the show, the compact Flexpoint 4 and SX 110 subs, demonstrating what can be accomplished using cutting-edge technology while making the speaker system nearly invisible.

To showcase Flexpoint's innovation, a \$10,000 competition will be held alongside the event. Each contestant, timed with a stopwatch, must reconfigure the Flexpoint driver by rotating it 90 degrees as quickly as possible to win the powered Martin speaker prize package.



BlacklineQ (Official New Release)

Martin Audio's well-known Blackline series has been completely redesigned, with all models now featuring Differential Dispersion horn technology in their 2-way systems. From the Q8, an 8-inch 2-way speaker, to the Q15, the range has been upgraded for better power handling, response, and ergonomics. Enhanced sub-bass cabinets, from 10-inch to dual 18-inch models, round out the line-up.

Additionally, BlacklineQ marks Martin Audio's first foray into column speaker design with the Q44 (a two-way model with four 4-inch drivers) and Q26 (a two-way model with two 6.5-inch drivers), providing sleek, discreet options for both portable and fixed setups where size is a key consideration.

Anthony Russo will be available to answer questions and give demonstrations with other models, such as Martin's popular constant curvature array cabinet, Torus, and the innovative THS 15-inch Tri-axial 3-way point source cabinet.

BLACKLINE



INTELLIGENCE IN EVERY APPLICATION



martin-audio.com
ar@tag.com.au | (02) 9519 0900

Production Audio Video Technologies



PAVT Australia and New Zealand are back at Integrate 2025 bringing a slew of new hardware solutions from their brand portfolio.

EAW

EAW will be back with a unique live demonstration, which is always a highlight. This year, it's the stunning ultra-compact NT206L ultra-compact line array system.

The EAW NT206L is the super versatile compact lightweight multipurpose line array that combines high quality audio performance with ease of use and deployment. It features a rugged enclosure, adjustable horizontal dispersion, and familiar analogue controls, making it suitable for a variety of applications, including live events and installations.

TELEVIC

The world leader in parliament, council, justice or meeting room technology will feature heavily, along with their proven UNITE tour guide and interpretation systems. Their UniCOS CORE is a multimedia conference unit designed to enhance hybrid meeting experiences by providing a seamless integration of camera, microphone, and loudspeaker to ensure clear bi-directional visibility between in-room and remote participants. It simplifies the complexities of hybrid meetings by offering an all-in-one solution with features like an integrated high-resolution camera, built-in microphone, and onboard loudspeaker. UniCOS Core can be synchronised with remote cameras. Bring on-site and remote attendees together via your preferred cloud-based meeting platform in an optimal audiovisual setting.



Radio Design Labs (RDL)

The ultimate installation toolbox. RDL Dante accessories are known for their performance, reliability, and ease of integration into professional audio systems. RDL products are designed to meet high audio standards, manufactured in the USA for quality and reliability. RDL offers quality and value, particularly in reducing Dante system costs without compromising audio quality or network functionality. See what's new in RDL at PAVT.



POWERSOFT

Powersoft will show for the first time the unique NOTA USB-C and AES67 POE bi-directional amplifier, designed to be the ultimate solution in the MTR or UC space.

SYMETRIX

Symetrix will showcase their "look to the future" range of Dante Embedded systems and IP control endpoints including customisable touchscreens and wall plate audio options.

FSR Inc.

FSR Inc. will be showing their USB-C and HDMI Cable Retractors, plus the cost effective yet extremely robust range of secure touchpanel protection enclosures and RaceWay cable management solutions.

RATIONAL ACOUSTICS

The RATIONAL ACOUSTICS SMAART BAR is back every afternoon monitoring OH&S SPL exposure and system optimisation.





EAW®

**HANG IT
STACK IT
POLE IT
WORK IT**

NX 206L

**Designed for Simple,
Rapid Deployment in
any Configuration.**

N | PAVT

Q-SYS

Stand B4



AUSTRALIA BY TAG

Q-SYS is a full stack AV platform that unifies data, devices and a cloud-first open architecture to deliver real-time action and insight.



Q-SYS Reflect Remote Monitoring and Management

Q-SYS Reflect makes it easier than ever to make quick decisions and deliver confidence for your users with detailed, real-time system information from every connected device. With new features and the introduction of 'Q-SYS Reflect Plus', discover how you can ensure maximum uptime for your AV infrastructure with this newly updated, scalable solution.

Q-SYS X Class Server Cores

These new high-performance cores combine the Q-SYS Full Stack AV Platform with industry-proven IT server hardware to meet the flexibility and scalability demands from corporate and higher education to hospitality, entertainment and beyond.



Q-SYS VisionSuite

Add AI driven, dynamic, autonomous camera framing and room automation with Q-SYS VisionSuite, allowing for speaker and presenter spotlight, full-body presenter tracking and more. With live demonstrations happening throughout Integrate 2025, there's never been a better time to learn how you can elevate high-impact spaces to deliver their full potential.



Stand B16

SENNHEISER

In 2025, Sennheiser celebrates 80 years of shaping the future of audio. Founded in 1945, the company began as a pioneering lab with a bold vision for sound. Eight decades later, that same spirit drives a global legacy of innovation, from creating the world's first wireless microphone to today's bidirectional, wideband wireless systems and scalable AV platforms.



At Integrate 2025, Sennheiser invites visitors to experience its latest technologies, built to support hybrid collaboration, simplify wireless setups, and streamline device management across industries.

EW-DX

For wireless needs, the Evolution Wireless Digital EW-DX system will be on display, designed for scalable, secure deployments in corporate, education, and live production environments. With advanced features like Dante support, AES-256 encryption, and automatic frequency coordination, EW-DX offers professional-grade performance with simplified setup and control via Sennheiser Control Cockpit.



TeamConnect Family

Central to the booth is the TeamConnect Family, a comprehensive suite of conferencing solutions tailored to modern workplaces. The TeamConnect Ceiling 2 and TeamConnect Ceiling Medium offer flexible, ceiling-mounted audio capture with patented beamforming technology and certified integration with Microsoft Teams Rooms. These are joined by the TeamConnect Bars, all-in-one devices that combine high-quality video and audio to support a seamless conferencing experience across diverse room types.

Spectera

Rounding out the showcase is Spectera, Sennheiser's new wideband wireless ecosystem, now shipping. Spectera introduces true bidirectional operation, allowing mics, IEMs, and control data to coexist within a single RF channel. Paired with intuitive control tools like LinkDesk and WebUI, Spectera is engineered for fast-paced productions with reduced setup complexity.



best of show 2025
 AT ISE 2025
Installation WINNER



EW-DX

**Iconic sound.
 Next-level innovation.**

SENNHEISER

EW-DX delivers class-defining sound, technology and features—built on over 80 years of audio innovation—for even the most demanding education and corporate applications.

sennheiser.com/ew-dx-business

TAG

Stand B1



Established in 1984, TAG is now one of Australia's leading suppliers of equipment for commercial AV, concert and live music. The cornerstone of our three exhibits at Integrate 2025, this stand features Allen & Heath, QSC Audio and Audio-Technica.

Allen & Heath

Allen & Heath is a leading designer and manufacturer of mixing desks for live sound, permanent installation, DJs, broadcast and recording studios.

Qu

The legendary digital mixer is reborn, now supercharged with a 96kHz XCVI core for DEEP Processing capabilities and Dante.

AHM

AHM is a family of powerful Audio Matrix Processors supported by a comprehensive ecosystem of scalable I/O, control and Dante solutions.

dLive V2.1

Building on the landmark V2 release, V2.1 features powerful new processing and RackUltra FX, expanded wireless integration, group to group routing and more.

SQ-Rack

SQ-Rack is the ultimate tool for audio professionals, delivering Allen & Heath's renowned 96kHz SQ core in a compact, rack-mountable design. Perfectly crafted to meet the demands of live sound and installation environments, SQ-Rack combines power, flexibility, and intuitive control in one versatile solution.

System 20 PRO

The System 20 PRO is a self-managing, plug-and-play 2.4GHz system that's scalable to 20 channels and delivers the same dependable, high-quality audio – regardless of where you set it up. Designed for hassle-free deployment, the system overcomes many challenges of conventional wireless microphones, such as frequency coordination, complex intermodulation calculations, and remote antenna cabling.

Engineered Sound Wireless

Audio-Technica's Engineered Sound Wireless System is a DECT wireless system that offers simple, smart, and scalable high-quality audio. This system overcomes many challenges of conventional wireless microphones, such as frequency coordination and the limited number of simultaneous microphones.



Audio-Technica

Audio-Technica, celebrating over 60 years of audio excellence worldwide, is a leading innovator in transducer technology. Renowned for the design and manufacture of high-quality audio products, the company offers a complete range of wired and wireless microphones, professional headphones and audio accessories for every live-sound, recording, broadcast and installed-sound need.

QSC Audio

Continuing to drive QSC's legacy forward, QSC Audio focuses on delivery of world-class audio solutions for live sound and installed sound applications.

L Class represents the next generation of advanced, intelligent, active loudspeakers for all applications. Now featuring the LS118 subwoofer, the full line-up of QSC's latest active line-array system is available to see at Integrate 2025.

KC12 "K Column" – Building on the legacy of the K Family, the KC12 "K Column" is a 3-way, 3000-watt loudspeaker system that combines a column aesthetic with the acoustic performance of traditional "box" systems.



The P.A. People

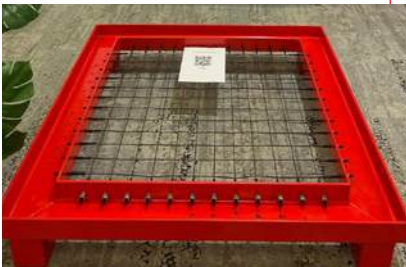
Stand D29

Discover the latest in venue engineering with The P.A. People at this year's Integrate Show. On Stand D29, we'll be showcasing an impressive lineup of new technologies and products from our leading staging brands



TheatreQuip

The P.A. People's own TheatreQuip brand will be debuting a new range of cost-effective pile wind hoists and control systems this year. We also invite you to 'defy gravity' on our TensionGrid tensile wire demo stand and see our moving display featuring TheatreQuip's wire rope hoists and battens, lighting bars and our counterweight system.



Serapid

A true highlight of the stand this year will be a working Serapid display, simulating a full working theatre in a small format. You'll be able to see how a moving stage platform actually works using rigid chain technology. This is worth a stop on the show floor.



ASM

We will also be launching a new HWCA hoist and control system from ASM. This is an ideal solution for motorising counterweight lines in theatre environments.



Moveket

On display will be the new Moveket ProStage+ 2000, 2 tonne double reeved D8+ chain hoist, alongside the existing 250kg, 500kg and 1000kg models. Learn about integrated load monitoring and other advanced features built into the Moveket range.



The stand will also feature images and videos of a number of our recent Venue Engineering projects, using two track mounted moving LED screens which will also provide a demonstration of media server integration with the motion control system using the Posi Stage Net protocol. This will be accompanied on our back display by an acoustic banner system by JC Joel, and a new chain motor control system by PLS.

Looking forward to seeing you at the show. www.papeople.com.au





Chain Hoists and Control Systems



Staging Equipment for Venues



Actuators for Motorised Platforms

YOUR VENUE ENGINEERING SPECIALISTS

Event Communications
Venue Engineering
Installed Systems
Sales & Service

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ULA GROUP

Stand H30

The ULA Group stand at Integrate 2025 will once again showcase the most advanced lighting, visual, and stage technology from the world's leading industry brands.

Join us on our stand and experience the latest innovations and cutting-edge products, including:



Elation Paragon Series

The future of lighting with TruTone CRI technology, setting new benchmarks in professional lighting

Astera

Award-winning wireless lighting technology for film, broadcast, and event professionals

Follow-Me

Advanced manual and automated performer tracking systems, making their debut at the ULA Group stand

Acme Lighting

A full lineup of new fixtures, the top choice of renowned lighting designers worldwide

Obsidian

Professional entertainment lighting control solutions built for precision and creativity

Griven

Architectural lighting solutions designed for large-scale projects and iconic urban structures

MDG

Industry-leading atmospheric generators, producing the finest haze effects on the market

ChamSys

State-of-the-art lighting control solutions for professionals

Milos

The highest quality stage, trussing, and rigging systems engineered for safety and reliability

ChainMaster

Flexible and precise chain hoists and control systems

LumenRadio

Wireless lighting control solutions trusted by professionals worldwide

Come and explore our technology - see, touch, and experience the future of entertainment and architectural lighting!



Proudly Representing World Leading Industry Brands



VuePix Infiled

Stand J30

Join us at Integrate 2025 and immerse yourself in the next generation of LED innovation.

We're making a bold statement this year with an impressive VuePix Infiled exhibition space, showcasing the latest in cutting-edge commercial LED screen and digital display solutions for a wide range of applications. Highlights at our stand include:

Full-Scale XR Studio

Featuring a curved LED wall and stunning multimedia floor for immersive content creation

ColdLED Technology

Infiled's revolutionary cooler, smarter, and more sustainable display solution

ORION Interactive Display

Smart corporate solution with high-definition clarity

Black Widow

The ultimate refined outdoor touring solution for large-scale rental applications

Hive Media Control Systems

Lighter, greener, and scalable control inspired by nature's smartest networks

RC Series

Versatile and creative LED display solutions in dynamic shapes and formats

Pixotope

Industry-leading virtual production and software solutions

Brompton Tessera Gen 3

The only LED processing platform you'll ever need

MC Series

Unmatched flexibility for any rental or staging configuration

Latest Indoor and Outdoor Digital Display Innovations for all commercial and creative environments

All LED technology will be seamlessly integrated with the most advanced control systems, networking, and software to demonstrate fully optimised performance.

Don't miss the opportunity to explore, connect, and get inspired by the latest visual technology at VuePix Infiled stand.



VuePix Infiled - Redefining Technology in Every Pixel

VUEPIX INFILED

Experience Our Revolutionary Technology
INTEGRATE 2025 - STAND #J30

ArmorLED

Redefining LED screens durability, up to 5x greater impact resistance than standard SMD LEDs.

CBSF

Colour & Brightness Shift-Free.
Experience flawless visuals, vibrant and accurate at every angle.

ColdLED

Next-generation efficiency that optimizes LED display performance while significantly improving energy consumption.

Redefining Technology in Every Pixel

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PTZ

PAN, TILT, ZOOM CAMERAS

Enhancing the concert experience

Move over auto tracking followspots, the PTZ is here and it is finding space on your next concert truss. Or snuggled somewhere on stage. Because this is the 'now' tech for live video work. Expect to find some of these at Integrate! But why?

Professional 4K PTZ cameras suitable for live concert work need to excel in low-light performance, offer high optical zoom, provide robust connectivity (e.g., SDI, HDMI, NDI), and support remote control for dynamic environments. They should also handle high-contrast lighting and fast-moving subjects typical of concerts. Below is a curated list of 4K

PTZ cameras that meet these criteria, based on their specifications and relevance to live event production, particularly concerts.

Example: Coachella, where Canon CR-N500 cameras with a Canon RC-IP100 controller were integrated into a Blackmagic ATEM workflow. Or Coldplay's Music of the Spheres World Tour with Panasonic AW-UE150, Billie

Eilish's Happier Than Ever Tour using Sony FR7 and Canon CR-N500 or Metallica's M72 World Tour with a unique circular stage design, and PTZ cameras like the Marshall CV730-NDI were used for their low-latency streaming capabilities, feeding footage to both in-venue screens and livestreams.

Let's have a look at a bunch of current models.

PTZOptics

Move 4K, Link 4K, and Studio 4K models are particularly well-suited to live performance environments, offering a trifecta of quality, flexibility and control.

Move 4K is the standout for dynamic spaces. Available in 12x, 20x, and 30x zoom variants, these cameras are ideal for capturing everything from close-ups of performers to sweeping audience shots. Their 4K60 resolution, advanced auto-tracking, and whisper-quiet motion make them perfect for theatre ceilings, lighting rigs, or truss mounts, where you want presence without being seen or heard. The combination of SDI, HDMI, USB, and NDI|HX outputs means they can feed directly into both production switchers and IP-based streaming workflows.

Link 4K takes it a step further for permanent installations. With PoE++ support, it's

engineered for robust venues - think concert halls and multi-use performing arts centres - where high-resolution capture needs to be integrated tightly with lighting desks, audio consoles, and AV-over-IP systems. The same zoom variants apply here, providing the reach and detail required for high-stage performances or immersive audience capture.

Studio 4K rounds out the offering for venues needing fixed-angle, high-quality shots. It's compact and unobtrusive, making it ideal for overhead drum cams, conductor-focused setups, or side-stage contextual shots. It plugs in via HDMI, USB or IP, and works well alongside Move and Link models as part of a larger, synchronised camera system.

Australian Distributor: *MadisonAV*
www.madisonav.com.au



AT NO STAGE

STOP BULLYING  HARASSMENT

AT NO STAGE
STOP BULLYING  HARASSMENT

No matter what stage in your life,
or the stage it plays out on...
At NO Stage will bullying and harassment
be tolerated in the live music industry!

 **CrewCare**[®]
For ALL Live Music Crew

Lumens

The Lumens VC-A71P-HN 4K NDI PTZ Camera has a large sensor (1/1.8" 9.17MP CMOS) with 30x optical zoom, and versatile outputs. Both NDI HX3 and NDI High Bandwidth are outputted simultaneously, along with dual SDI (12G and 3G) and genlock to synchronise broadcast equipment.

Capturing 4K video at 60fps, down to 0.05 lux, along with BT.2020 / Rec.709 vibrant, accurate colours for multi-camera productions are assured. Power can be simplified with a single cable and PoE++ that can also be used for SRT and MPEG-TS outputs.

The Lumens VC-TR61N is a 4K NDI AI Auto-Tracking 30x zoom PTZ Camera purpose-built for professional live productions in large spaces. It's equipped with dual UltraHD cameras. Both a 30x zoom and a panoramic camera with an ultra-wide viewing angle ensure reliable, ultra-smooth intelligent AI motion tracking over long distances and stage environments.

It generates a 4K 60fps dual stream output for crisp, high-resolution video with each camera having an independent 4K IP output for live streaming, AV transmission or multi-channel video production with the ability to do a seamless picture-in-picture output for flexible layouts. There is also built-in NDI HX3 for low-latency, high-quality streaming along with HDMI, 3G-SDI and USB outputs.

Australian Distributor: Corsair Solutions www.corsairsolutions.com.au



Panasonic

Panasonic's most popular PTZ camera for high-end live concert work is the AW-UE150AK/W series. Globally, this model is widely used across the touring and live events industries. There are many more examples, but the most groundbreaking use was on the Ed Sheeran Mathematics tour. For the first time with a performer of that status, PTZ cameras were used as the primary cameras.

It offers exceptional performance for capturing 'Immersive Moments' with a wide-angle lens (75.1° horizontal) with 20x optical zoom. Compatible with Panasonic Remote Operation Panel and Freed for AR/VR Systems along with V-Log and IT/IP platform KAIROS. Comes with a three-colour Tally Lamp.

Australian Distributor: Panasonic Connect www.panasonic.com/au/business/broadcast.html



Ross Video

The Ross Video PTZ-12G+ 4K/60 30x optical zoom PTZ is perfect for live broadcasts in houses of worship, corporate board rooms, auditoriums, classrooms and TV studios. It is a high performance PTZ camera that they say is easier to deploy, integrate and operate than typical offerings in its class.

Unlimited presets are available in the Ross DashBoard or with the more advanced SmartShell control system. It's also natively integrated with Ross' Vision face and body detection system. The PTZ-12G+ supports IP control, streaming and Power-over-Ethernet over a single Cat5E cable. The unit has image invert functions for upside down and mirror shots as well as wall and pole mount options enabling the acquisition of the perfect shot. With a 9.17 megapixel, 1/1.8" inch CMOS sensor, the PTZ captures full 4K UHD and 1080p HD video up to 60fps, to offer exceptional broadcast picture quality. The PTZ's 30x optical and 12x digital zoom ensure you create magnificent shots, even in very large rooms or auditoriums.

Australian Distributor: Ross Video www.rossvideo.com



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and in-depth magazine - delivered straight to
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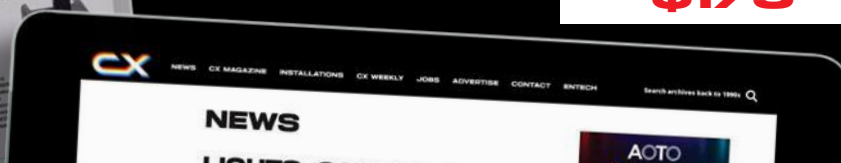
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AVer

The TR535 Dual Lens Auto Tracking Camera features AI auto tracking capabilities for diverse applications with 30x zoom and a sweeping wide-angle view. The wide-angle lens captures the whole scene while the 4K PTZ camera zooms in for close-ups, ensuring complete coverage. Fuelled by four advanced AI-driven tracking modes, the TR535 delivers unparalleled precision for broadcasting, streaming, and recording environments.

AVer's new TR315 AI Auto Tracking PTZ Camera showcases proprietary functions - including Presenter Mode, Zone Mode, and Hybrid Mode tracking - driven by advanced AI processing. Seamlessly blending a 12x optical zoom lens, 4K 60fps resolution, and the finesse of hybrid auto tracking and smooth PTZ operations, it's already the quintessential choice for broadcasting, streaming, or recording.

Australian Distributor:
Amber Technology
www.ambertech.com.au



Canon

The flagship CR-N700 PTZ camera is solid choice for live production. It boasts 4K UHD/60p captured in 4:2:2 10bit with a 1" CMOS sensor combined with DIGIC DV7 image processor. Dual Pixel CMOS auto focus, eye AF, head detection AF and infrared mode (IR) come with 15x optical zoom. Other specs are v12G-SDI / 3G-SDI / HDMI / IP and support for SRT and FreeD protocols, along with Genlock support and tally lamp.

Australian Distributor: Canon www.canon.com.au



Sony

Sony's FR7 offers a high-performance full-frame image sensor and the expressive scope of Sony's extensive E-mount lens for remote pan/tilt/zoom control, high flexibility in zoom capability and wide angle shooting to break through location and space limitations. It also offers the cinematic look and operability that have made Sony digital cinema cameras push the boundaries of the filmmaking industry, plus versatile connectivity and efficient multi camera workflow support.

The FR7's full-frame sensor and lens flexibility deliver cinematic quality unmatched by fixed-lens PTZs, ideal for high-end concert productions. Its robust remote control options suit complex, multi-camera setups, though it's bulkier than others.

Australian Distributor: Sony
Professional.pro.sony/en_AU/home



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After poring over production technical riders and analysing the market, ei Productions, based in Gosford, NSW, have purchased 36 Martin MAC Viper XIPs and 24 Martin MAC Aura XIPs. "In this business, it seems more is never enough, and you can never have enough of more Martin lighting products, especially now that the Martin Viper XIP and Aura XIP are out in the market," commented Neale Mace, Managing Director of ei Productions.

ei Productions also conducted a shootout in their warehouse using the MAC Viper XIP, comparing it to products they own and those they were considering purchasing. "The MAC Viper XIP was bright, easy to handle, not too physically big, had a great beam and in-the-air look, as well as a wide and bright wash," concluded Neale. "We also felt that the in-the-air gobo definition was great. They also possess a high-speed pan and tilt for their size."

Additionally, as the MAC Viper XIP is IP-rated, Neale can be confident putting them on festival stages. "But it's not all about what we like - they're all over local and overseas tech riders, so that's also a significant factor in our purchasing decisions," he added. "The superb backup, service and knowledge base at Show Technology also can't be understated as one of the decision-making factors for us as well."

ei Productions has been a long-term MAC Aura user. From the very first Martin MAC Aura product, they've been buying and using these fixtures across their hires and productions. Neale remarked that nowadays there are ever more brands of LED wash lights to choose from, and yet the Martin MAC Aura range remains a top choice among local and international tech riders.

"We already have Martin Aura PXLs, and with the addition of Martin Aura XIPs we have all the bases covered," he announced. "They're a cute, little fixture that punches way above its weight in colour rendering, speed and brightness. Not only are they amazingly bright, but being IP-rated means that we can be confident also putting them on outdoor events and festival stages."

ei Productions' MAC Viper XIP and MAC Aura XIP are currently on tour with

Australian indie rock band Spacey Jane, for whom the talented Sam Jarousek handles lights. Sam's lighting brief at the start of the design phase was quite simple: focus more on textures, block colours, and shadows.

"Designing and putting together the subsequent gear for the tour, I knew I wanted to use some brand-spanking new fixtures," revealed Sam. "It would have been easy to fall back into old habits and spec what I'm familiar with, but where's the fun in that? I was already quite familiar with the MAC Aura XIPs, having toured with them many times in the last couple of years. I had heard that a new MAC Viper was being released, but since it was so new, I hadn't had a chance to demo it."

Sam admits that he specified the MAC Viper XIPs based on the word-of-mouth recommendations of colleagues in the

Sometimes it all gets too much...



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



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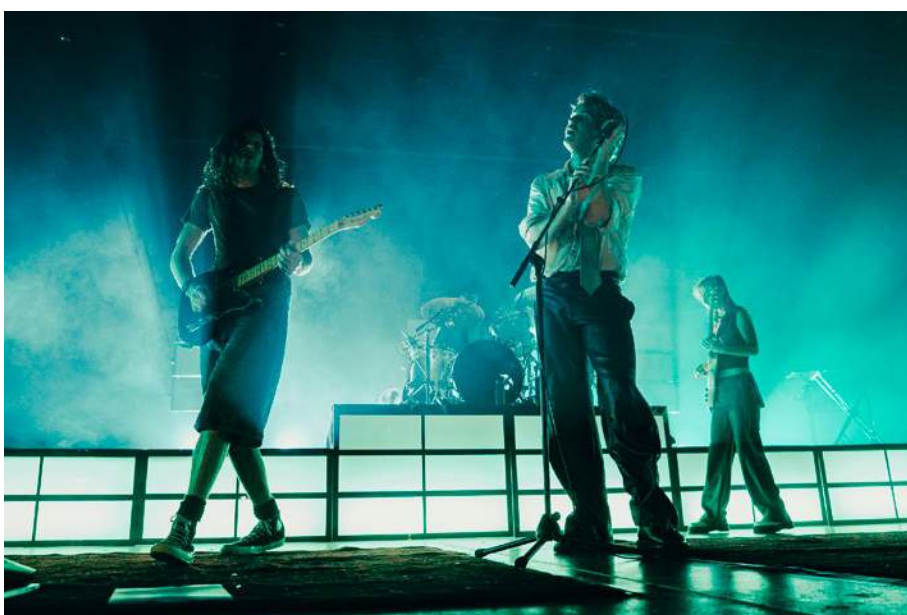
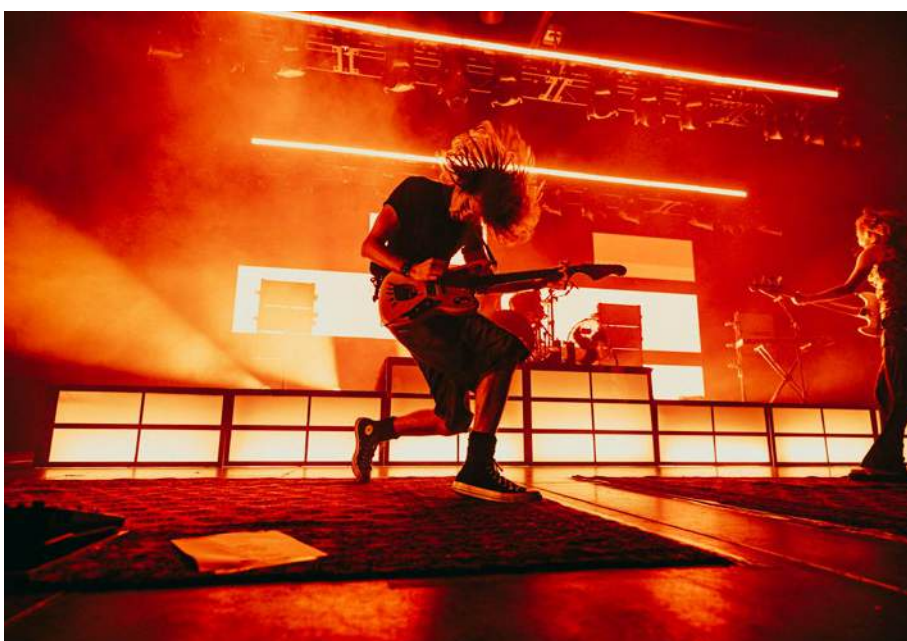
industry (all positive, thankfully), as well as the attractive promotional videos. He says that the feature set of the MAC Viper XIP was what sold it to him. "I immediately knew it was going to be flexible enough to be the rig workhorse that I needed it to be!" he added. "I'm also a sucker for a Martin animation wheel, which features heavily in the set."

The full overhead A-rig had two trusses entirely composed of MAC Viper XIPs for the moving heads. There were eight MAC Viper XIPs doing downstage and upstage rear specials; these were locked off and used purely to light the band in various positions. Another 16 Viper XIPs (eight per truss) were dedicated to aerial effects, textures, abstract beam looks, and all the standard spot usage. In addition to this, as part of the full touring floor package, there were eight MAC Viper XIPs upstage of the band riser, which were also utilised for the aforementioned aerial effects, textures, and abstract beam looks, as well as providing gorgeous, wide silhouettes.

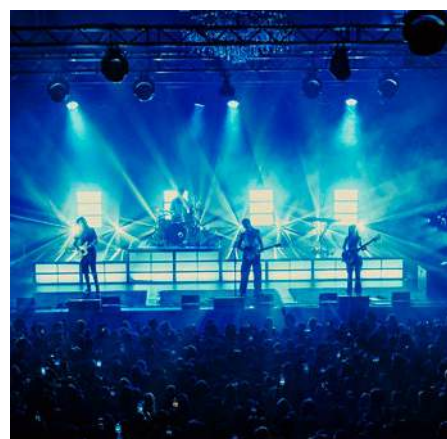
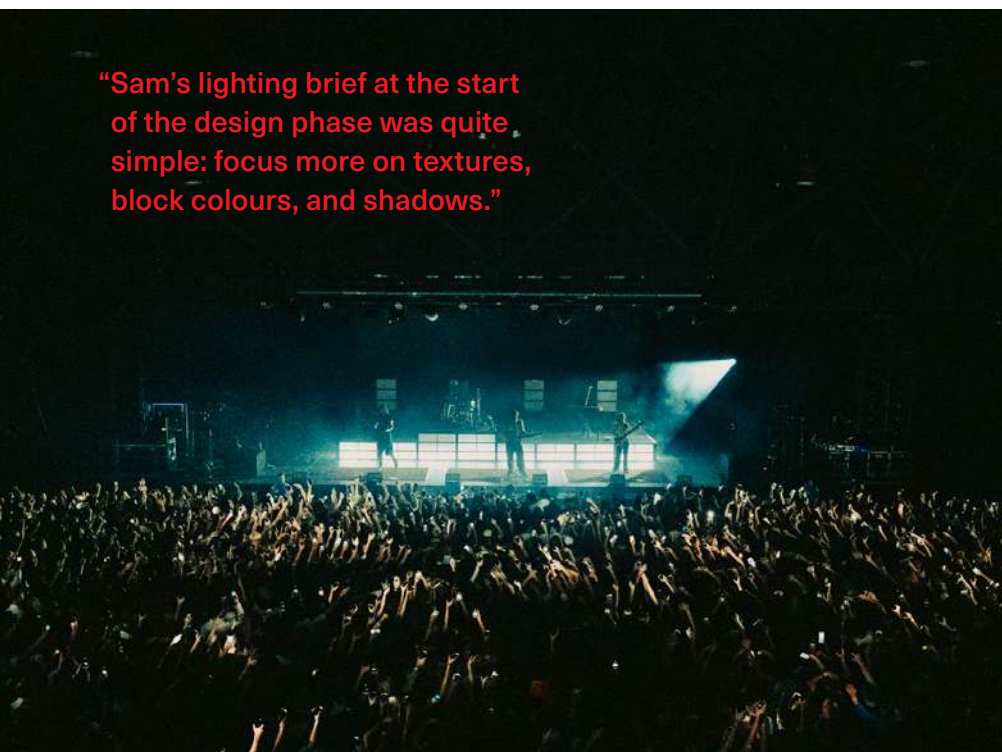
"We only had eight MAC Aura XIPs, which were on the FOH truss, just as some extra fill on stage," said Sam. "They honestly didn't get utilised that much, as the intention was to fully workhorse the MAC Viper XIPs. The output, colour mixing, zoom range, speed, and most of the gobos of the MAC Viper XIP are just incredible. I hope we start to see them in lighting rigs around the world, with the same frequency and saturation of the classic MAC Viper."

Sam reports that the MAC Viper XIPs have been fantastic to work with, with absolutely no issues. He added that ei Productions were great, as always!

Control was an MA Lighting grandMA3 full-size running Mode 3 and Timecode, and programmed and partially directed by Dan Bourke.



"Sam's lighting brief at the start of the design phase was quite simple: focus more on textures, block colours, and shadows."





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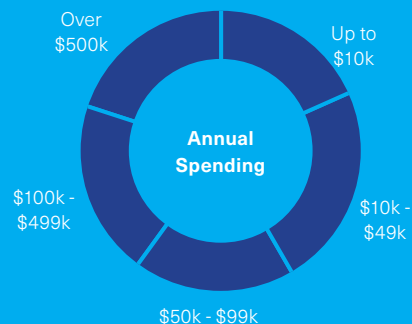
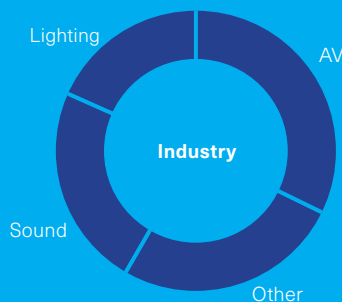
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Sennheiser TeamConnect Bar M

Vega Global has been delivering AV solutions across New Zealand for more than 20 years, evolving from its early days as Tranzscript Limited, into the globally respected brand it is today. Our longstanding partnership supporting key government agencies and corporates nationwide, highlights the scale and reliability of our work. While our origins are in central government AV, we've since expanded into the commercial sector, bringing the same standard of excellence to a wider client base.

Today, corporate communications and modern AV environments are central to our work, and that's where the Sennheiser TC Bar M has really proven its value.

I first discovered the TeamConnect Bar M at the Integrate Expo two years ago. Even as a standalone unit, it immediately stood out. It's ideal for BYOM (Bring Your Own Meeting) environments. My first project specifying these units involved a local council, and since then, they've embraced it as a standardised solution across their meeting spaces. There is also a smaller model – the TeamConnect Bar S – but the M was the perfect fit for this application.

As a client, they needed a BYOM system to use in both small and medium-sized multi-purpose rooms. The TC Bar meets all video conferencing requirements and performs well for audio playback. It's a big ask for a single device, but the TeamConnect Bar M delivers great sound, reliable microphone coverage, and a responsive tracking camera.

But the biggest selling point for me as a systems integrator is its compatibility with Sennheiser's TeamConnect Ceiling Medium. You can connect both units directly and the system intelligently switches to whichever mic captures the best signal. That level of seamless interoperability is unmatched.

Thanks to the onboard DSP, the devices work together to prioritise the microphone delivering the clearest input. With most other brands, connecting a ceiling mic disables the bar's front mics. Sennheiser is the only one I've used where both work together seamlessly. That should be the benchmark for conferencing bars.

This entire setup connects via one USB-C cable (or USB-A, or HDMI – we have a hub in-line) to the participant's device, making it ideal for walk-in, user-friendly spaces. These particular council rooms are used by both staff and are open to members of the public. Between council employees and community

users, no-one's had an issue. They walk in, plug in, and it all just works, whether for conferencing or just playing music.

Ease of Install

At Vega, we're lucky to have some outstanding technicians, and they've all said installing the TeamConnect Bar M "is brilliant, easy, and straightforward". They've been especially pleased with how hassle-free the council installations have been. The council has now standardised them, with another four more rooms already underway.

Camera

The TC Bar supports auto framing and person tiling perfectly. The camera's intelligent tracking is more than capable, though personally, I tend to prefer a static shot over the dynamic zooming and framing. That said, it's valuable to have the option available.

Remote Control and Monitoring

In this instance, Vega deployed a software platform to create a dashboard that pulls in data from across the installation. Sennheiser has done a great job to ensure that products in the TeamConnect family integrate smoothly with third-party platforms.

Service and Support

Sennheiser New Zealand has been responsive and easy to work with. We haven't needed much direct support, thanks to our experienced team, but it's good to know help is available when needed.

The Verdict, and The Future

In addition to the TC Bars, Sennheiser has recently released the square TeamConnect Ceiling Medium Ceiling Tile; that's going to be

great for aesthetics in setups that combine the TC Bar and TCC M. In an ideal setup, I'd like to integrate Dante loudspeakers in the middle or rear of the room via a single cable run. That would distribute audio more evenly without routing everything back to a rack or involving DSPs.

Ultimately, it's the TeamConnect family's interoperability that wins us over. Our customers appreciate how intuitive it is, and we're happy to standardise on something that scales so easily. As their needs grow and they move into larger spaces, the TeamConnect system will be able to grow with them.

Product Info: www.sennheiser.com/tcbar

Distributor Australia:
www.sennheiser.com/en-au 02 9910 6700

Distributor New Zealand:
www.sennheiser.com/en-au 09 580 0489



“My first project specifying these units involved a local council, and since then, they've embraced it as a standardised solution across their meeting spaces.”



The Specs

Connectivity

Bluetooth 5.1

HDMI out 1: HDMI 2.0

HDMI out 2: HDMI 2.0

USB-C: USB 3.1 (Gen 1) power output 5V, max. 900mA

USB-A: USB 3.1 (Gen1) power output 5V, max. 900mA

Ethernet: 2 x 1000/100/10 Mbit/s (RJ45)

Loudspeaker

4 full range 50mm (2") loudspeakers with dual passive radiators

Frequency response 100Hz - 18kHz

THD at max. output <5%

Amplifier Class-D

Max. SPL (output) 84dB SPL

Microphones

Transducer principle: MEMS

Pick-up pattern: beamforming array

Number of microphone capsules: 6

Frequency range 100Hz to 14.5kHz

Pickup range 4.5m

Dynamic range 69dB (A)

Camera

Resolution: UHD 2160p (4K), 1080p, 720p, 960x480, 848x480, 640x480, 640x360, 432x240

Camera Zoom:

- Certified 1.5x digital (Microsoft Teams)
- Optional 5x digital

Technology: ePTZ

Diagonal field of view 120°

Horizontal field of view 115°

Dimensions

(L x W x H) 750 x 71 x 95mm, weight 2.5kg

Technology Consultant Brett Minnie has worked in AV for a decade, starting out in wireless presentation in his native country, South Africa, before moving into roles in integration and distribution. Now based in Christchurch, New Zealand, he works for the New Zealand division of Vega Global, the largest AV/UC solutions provider in the Asia Pacific region, supporting central and local government agencies as well as the public and tertiary education sectors.

PROLiGHTS Jet Hybrid200

The PROLiGHTS Jet Hybrid200 is an LED moving head beam-spot hybrid fixture. It is a small to medium size light marketed as being a budget friendly fixture.

This light occupies an interesting place in the market. As a small, value for money, LED moving head hybrid, it may not be first choice for a large touring show or venue but at the same time, it is a little too upmarket for your hobby DJ or any amateur set-up. This market sector is larger than you think, and the PROLiGHTS Jet Hybrid200 caters to it perfectly.

Construction

The Jet Hybrid200 weighs 15kg with dimensions of 356mm (w) x 538mm (h) x 205mm (d). It's a pretty easy one person lift and it is not awkward. The fixture is well balanced, not too top heavy, and the handles are in the right place.

This is an Italian designed light, and even though it is aimed at the budget conscious buyer, they have still designed an aesthetically pleasing fixture.

The footprint of the light is small, and you can butt them up together quite closely. The base is narrower than the yoke. Like most lights this size, you can hang them at any orientation. They have two clamps.

With a power draw of 276W, the Jet Hybrid200 is reasonably economical. You can get nine to a 10A circuit, which is pretty good for a moving

light. That's good news if you are in a smaller venue or operating in a space without much power.

Optics, Colour, and Brightness

The light source is a single 200W high power white LED outputting a native 7,000K. You can get 8,000 lumens out of the Jet Hybrid200. I was pleasantly surprised at how much punch the light had. It was intense, and I did not expect it to be this bright.

The Jet Hybrid200 features a motorised linear zoom with a 3.5° - 40° zoom range, giving it almost a 12:1 zoom ratio. You do notice a slight dip in intensity as you zoom it out. The lens diameter is 100mm; small, but in proportion to the fixture itself.

The colour wheel features 11 colours, with an adjustable colour temperature from 3,200K up to its native 7,000K. It also has a high CRI filter, which dips the intensity but gives you a CRI of about 84 when it is in. Not quite high enough to be considered high, but still a respectable figure nonetheless. It has more intensity and a CRI of about 70 without the filter.

If there ever was a metric that showed how much output you got for your dollar (lumens/dollars = lumens per dollar) I would not be surprised to see this fixture quite high on the list.

Applications and Features

The Jet Hybrid200 has a simple feature set, but 'good simple'. It has two gobo wheels which consists of eight rotating and 17 static

gobos plus open. The rotating gobos are interchangeable. It has a 5-facet circular prism which can rotate in both directions and can be indexed. It also has a linear frost and a light frost filter.

The pan range is 540° and the tilt range is 260°. It's not infinite pan and tilt, which would increase the price a fair bit. In addition to this, using infinite pan and tilt on a light this size would only really be an effect anyway, and not really serve much of a functional purpose.

The Jet Hybrid200 functions well as both a beam and as a spot. If pressed I would say that it works slightly better as a beam than a spot. The output and the intensity of the tight beam is really good. The aerial gobos, though nothing spectacular, are nice.

It is a very quiet light, which definitely counts for something when deciding what to buy or hire. The amount of noise a light produces is becoming increasingly important as more and more gigs feature cameras. Also, not all venues where you would use a light like the Jet Hybrid200 will be acoustically treated.

Pair these up with a similar size wash light and you have the backbone of a lighting rig for a small venue. It can be beams behind a band, it can be gobos in the crowd, it can be award ballys. It doesn't quite move quick enough to be a nightclub fixture, but may still work there in a pinch. It wouldn't be suited for TV or film lighting but could work well in a production house as a low cost, easy to set up, bang for your buck type fixture. Like just about all hybrids, the Jet Hybrid200 is a very versatile fixture.



Control and Programming

For control and programming PROLiGHTS have elected to keep it simple. The Jet Hybrid200 is available with only one DMX mode, which has a 20 channel DMX footprint. Having one mode can clear up a lot of confusion when it comes to patching and addressing as well as programming. Firmware upgrades can be done via USB.

The Jet Hybrid200 takes 5-pin DMX and is RDM compatible. Choices are not as plentiful as other lights but that's fine, as it's all you need. It features its own onboard LCD display with five buttons. It is easy enough to work your way around the onboard menu once you figure out which button is 'back' and which is 'enter'.

Verdict

From a manufacturer's perspective, the expectations are high and profit margin is low when you are making a hybrid fixture for the budget conscious buyer. The hybrid moving light market has existed for almost as long as we have had moving lights. By nature, the hybrid moving light market is budget driven. It can be a tricky market to operate in, but PROLiGHTS have gotten the balance right with the Jet Hybrid200.

Overall, it's a great light. The main selling point is the value for money and how bright it is for a small fixture. I do wonder how much more expensive it would have been to use CMY colour mixing instead of a colour wheel, and to have added a shutter kit. The light no doubt would have been better, but would adding these features potentially price it out of the target market?

Product Info: www.prolights.it

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

The Specs

Source: 200W high-power white LED

CCT: 7,000

Luminous flux: (3.5°) 5,962lm - (40°) 7,593lm

Lux: (3.5°) 69,503lx - (40°) 1,461lx @5m full

CRI: > 70 (CCT 6,000K and CRI > 84 with filter on colour wheel)

Zoom range: 3.5°-40° motorised linear zoom

Lens diameter: 100mm

CCT: on wheel 3,200K

Colour wheel: 11 colour filters, high CRI colour filters

Rotating gobos: 8 rotating gobos + open, interchangeable, indexing

Gobo size: outer: 13.9mm - image: 11mm - thickness: up to 3mm

Fixed gobos: 17 fixed gobos + open

Circular prism: 5f with bi-directional rotation, indexing

Frost: linear 0-100% light frost filter, interchangeable

Dimensions (WxHxD): 356x538x205mm, weight: 15kg



OBSIDIAN NETRON



The Netron family of DMX Ethernet lighting control distribution solutions are made by Obsidian, which is owned by Elation. The range features nodes, controllers, splitters, switchers, and more, to provide robust backbone infrastructure for modern venues and touring shows. It has been tailored to suit both touring entertainment as well as architectural and installation.

The Netron family of data distribution solutions are made by Obsidian Control Systems, which is owned by Elation. The range features nodes, splitters, switches, and more to provide robust backbone infrastructure for modern venues and touring shows. It has been tailored to suit both touring entertainment as well as architectural and installation.

The Netron range is built to be set-up and used with any lighting console, supporting protocols such as DMX, RDM, sACN, and Art-Net.

Obsidian have built a reputation for making sure that their offerings remain relevant for a long time and focus on longevity, reassuring for those looking to make an investment in a lighting control distribution system.

The hardware range is vast and caters to just about every corner of the data distribution market. We have been able to sample a small selection of what they have on offer in the entertainment range in the EN4, RDM10, DMX10, EN12, NS8IP, and the EN6IP.

EN4

The EN4 is a 4-port/4-Universe Ethernet to DMX gateway with two Ethernet ports and four DMX ports. The DMX ports are assignable. They can each output a different Universe, or can be configured to output the same Universe, effectively giving you a 4-way splitter. The 4-port gateway is a staple piece for many lighting distribution solutions providers and for good reason. It is 1RU high, and two can be fitted side by side in a Netron NetShelf, allowing them to be rack mounted.

RDM10

The Netron RDM10 is a DMX/RDM splitter,

Ethernet to DMX gateway, and DMX merger all in one; the first of its kind. It features two DMX inputs and 10 DMX outputs. You can assign each output to either input via the onboard screen and control menu; a very handy feature to have. Thanks to supporting RDM, it could very well save you having to climb a truss, fly a truss in, or hop in a scissor lift.

DMX 10-5

The DMX 10-5 is a 2-in, 10-out DMX splitter. Each port can be assigned to either input A or input B using a toggle switch per port. It would work very well if you are in a space where you do not have a lot of DMX Universes available to you, but there are a lot of different places you have to put lights.

A common scenario would be you have to run three overhead trusses and a floor package consisting of four truss uprights with two Universes and a console at front of house. In total, there are not too many fixtures, let's say four on each truss and one on each upright (so parameter count is not an issue). In a case like this, the DMX 10-5 will save you time, cable, points of failure, and of course, money. Run two DMX lines from the desk to the DMX 10-5 sitting side of stage, split your data accordingly, and run less cable with no doubling back, jumping trusses, or requiring any other pieces of distribution infrastructure.

EN12

The EN12 is a 12-Port Ethernet to DMX gateway. It can be rack-mounted, and is 1RU in size, and has 12 RDM compatible ports. It has an onboard menu and works best for cable management in situations where you need a lot of DMX outputs. It is easy to configure with

a range of integrated presets plus a wide array of advanced merge and routing.

It can be powered by both line voltage or PoE (Power over Ethernet). It consumes just 9W and like much of the range, it also can be configured remotely using the Netron CLU software.

RDM6 IP

The Netron RDM6 IP is a six port DMX/RDM splitter. Featuring an IP66 chassis, it looks and feels very solid. It can be wall-mounted or truss-mounted.

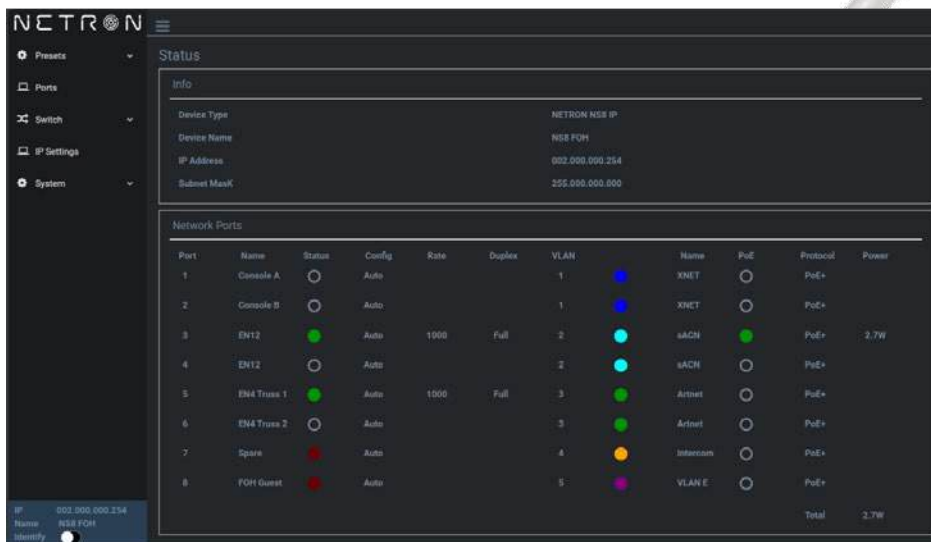
It would be suited for live productions, movie sets, temporary outdoor installations, or interior use with long term protection from humidity, dust, and debris.

IP rated lighting data distribution products have the potential to offer many new options when it comes to system design. This is the first IP66 splitter that I have ever gotten my hands on, and it's such a great idea. I do wonder if this is a glimpse at the future of lighting data distribution.

NS8 IP

The NS8 IP is an IP66 8-port gigabit network switch with PoE+. Not only is it IP rated, it is sturdy, tough, and heavy. It's a brick; it looks as though you could run over it in your car and it would still work. It is fully sealed and can be either truss-mounted or wall-mounted. It weighs 3.2kg.

The NS8 IP is suited to distribute data and power to Netron Ethernet to DMX gateways or any other PoE compatible device. It can be configured remotely, meaning it can live on a truss or in a hard-to-reach place.



NS8 IP



RDM6 IP

RDM6 IP



EN12



EN6 IP



Bringing it All Together

There would have been some significant challenges from an R&D perspective to try and take something as technical as data distribution, make it as robust and flexible as possible, and then make it simple and user friendly. It is quite a feat.

One thing to note with all the hardware, even the non-IP rated stuff, is just how well it is built. Don't underestimate how much of a beating a touring rack will endure in its lifetime; the Obsidian team certainly didn't. The range could be used in a venue or as part of a touring show. The great thing about rack mounting is that it is modular, so you can swap and change to suit whatever show you are doing.

Obsidian have other Netron products for the install and architectural side too. Those who have worked in both entertainment lighting and installation lighting would fully appreciate this.

When people think and talk lighting, the first thought for most is lights with consoles not too far behind. Not many people would give too much thought to distribution systems such as gateways and splitters. The team over at Obsidian have clearly given it a lot of thought. What they have on the market is one of the most comprehensive and user-friendly ranges of lighting data distribution solutions available.

Product Info: obsidiancontrol.com
 Distributor Australia and New Zealand:
www.ulagroup.com



DMX10



RDM10



Won't somebody think of the bricks and mortar!

The fourth wall keeps breaking as the fourth estate crumbles

There's moment in the film *Deadpool* when actor Ryan Reynolds is narrating to camera about 'breaking the fourth wall', then cuts to a flashback scene within where he again acknowledges the trope while also speaking to camera: "that's like ... 16 walls."

Once a rarity, exposing this concept has been popular in recent times. From Shakespeare to She-Hulk to House of Cards, and anything Ryan Reynolds (who has seriously meme-able form across multiple films), the 'fourth wall' is an idea that relies on setting up the viewer's impression of the character and not the performer behind it.

This illusory mechanic works by asking viewers to invest in the character in front of them (on screen or stage) and not the otherwise real person acting or performing. Breaking this compact

between on and off stage alters the relationship dynamic between audience and performer. Performing this trick was previously quirky but feels a little formulaic after the recent rash.

Over at the fourth estate

The fourth estate is meanwhile floundering. Having watched their business model lose presence, power and profit under the weight of always on internet, 'traditional' journalism has kept scrambling to remain relevant. In the last few decades, big media conglomerates have leaked gazillions, advertisers have gone digital and only smaller, more agile outliers like CX continue to thrive. (Jason knows our niche and services it well.)

As the conventional media environment carnage continues, a fifth estate grows in breadth, depth and social penetration. Bloggers, vloggers, podcasters and other non-aligned individuals are socially networked, organically spreading their reach through myriad platforms. (To be clear, there are several definitions of 'fifth estate' floating about. This is but one of them.)

More and more people are using these new outlets for information, ideas and community. And the main reasons are thus: the opinions are generally those of the presenter; there is ample opportunity for feedback from viewers and consumers, giving validation through being able to feel like making some direct influence on the wider world; viewers get content that doesn't feel like corporate marketing swill.

Unfortunately, in-video sponsors break this magic for me. As soon as the presenter starts shilling TheirUndies, BolloxTrimmers or DubiousHealth, I feel they have sold out. It is then hard to gain any further trust in their regular words. The best ones make a clever joke about it while taking the cash, but they are still whoring themselves in public. It's arguably a better model than impersonal generic adverts inserted by the corporate ad machine, but annoying nonetheless.

It is still otherwise enjoyable to be part of this (r)evolution. Particularly because I get to straddle several of these genera, writing both as a journalist, blogger, and general participant in online discussions

across multiple platforms and outlets. As a consumer, the choices are varied, often quirky and drill into specialised topics that the mainstream would never touch. Quality and consistency can vary but it is generally far more entertaining and engaging than another lame writer's-room recycled franchise.

Not so long ago, it was considered a journalistic sin to write in the first person. Only madmen like Hunter S Thomson could even try and that sent him (more) insane. But that restriction is a legacy of the times and no longer applies with citizen reporters and Substackers being themselves while trying to grift a living from this new version of the creative economy. Their authenticity adds weight to their credibility.

Personally, I like to migrate between multiple perspectives: first, second and third degree burnt while talking through first to fifth persons. Blurring those lines but making some kind of sense is the best fun.

On or Off stage is not so binary

Most performers I have known have a degree of stage persona. Actors obviously need to inherit their character as much as possible, allowing audiences to suspend disbelief about the faces they have seen inhabit a dozen characters before.

But musicians have a degree of this too. So many are quite different in temperament on and offstage. You can see the transition from quiet, soft-spoken introverts to loud, confident extroverts whenever there is a microphone nearby.

The fifth estate also has tendencies to this.

Many people change their tune and tone whenever there is a camera pointed at them. But these seem the more honest of talking heads and are much easier to form a bond with or loyalty to than any overly airbrushed, botox-ed TV 'personality'. This bond is even more powerful if you've transacted with them in the comments or hang out on their Discord.

Our contribution

In CX world, a land of entertainment and promotional spectacle, we are both a part of the fourth estate and regularly crossing the fourth wall.

By definition, we have to separate the offstage personas of performers from any public image because we deal with their real-world personalities every day. We have to translate their entertainment desires into technological reality. Budget permitting, of course. If they want more bling than they're getting they need to attract more punters or funding.

The professional performers understand this well. They also know how to switch on 'stage mode' reliably and consistently. In hundreds of shows, the odd mistake is expected and even prompted by other cast and crew. We are but human.

The freak exception is Alex Dimitriades, who I had the great pleasure of doing an extended musical theatre run with. He always hit his marks, nailed his cues and refused to be thrown off script, no matter how hard the others tried to trip him up. A true pro in action ... respect.

When it comes to establishing the wall between a performer's personal existence and stage persona, we on the production and promotion side are entirely complicit. It is part of our job to maintain that illusion.

Being on the other side of the public wall can get uncomfortable for those used to the shade. Yesterday, I talked with a local friend with extensive professional experience behind the scenes in entertainment. She is fundraising for the 000 Foundation (think Support Act for emergency services personnel) and having to do promotional appearances to drum up interest. She hates that aspect. Standing in front of the wall can be challenging for those normally hidden behind it.

Life Beyond the Wall is not all White Walkers

One of the most interesting aspects of modern digital life are the parasocial relationships that now exist between viewer and performer. Real-time two-way interactions are not just possible but encouraged. This allows punters to connect more personally with performers but also vice versa. Fifth estate minstrels get direct feedback from the audience and can then tweak their output to suit. Plus, it humanises performers more and levels the imbalance between entertainer and entertained.

Active viewers get to experience the crossover that those of us in the performing industries take for granted. Passive viewers get more choices to watch.

The trick to navigating the boundaries of the fourth wall, from within the confines of the fourth estate, is to not take yourself too seriously. Your ego remains supplementary to the ultimate goal of public entertainment. I wonder if more performers and workers took this approach what the industry would look like.

Are you concerned about your mate's mental health?

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

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¹Passion, Pride, Pitfalls Dec 2014

ECHOES FROM ICONIC CONCERT VENUES



The Hollies - Imperial Records (Public domain, Wikimedia Commons)

The Bankstown Capital Ballroom was a 25 minute walk from my home. It was the venue where, as a youth in 1965, I first saw bands like Billy Thorpe and the Aztecs and Ray Brown and the Whispers. It was an era when I'd decided to leave the Brylcreem off my hair and adopt the fashion of stovepipe pants, tab collar shirts with cufflinks, and pointed-toe shoes. Events at the Capital weren't concerts but rather dances, where the girls sat around the perimeter on one side of the room with the guys on the other, and you had to awkwardly walk across the floor to ask a girl to dance; if they declined, there was that embarrassing walk of shame back across the room.

Snippets from the archives of a bygone era

It would not be until January 1970 that I would see my first international act, The Hollies, in concert at Chequers nightclub. Chequers was Sydney's premier nightclub, featuring overseas acts, including Shirley Bassey, Liza Minnelli, Dionne Warwick, and Matt Monroe, and it was also a haunt for famous and notorious clientele, including underworld figures. I was working shifts as a freezer hand at the time in temperatures of 20 degrees below zero; the job paid good money, so I was able to splurge.

Somehow, my girlfriend and I landed a table near to the stage with an uninterrupted view of the Hollies. This was just over a year after Graham Nash left the band, and they were now doing a cabaret act complete with comedy skits; however, they didn't disappoint and performed their hits with chemically sharpened harmonies. The drinks were a pay-as-you-go deal; however, the waitress didn't appreciate my 40-cent tip for the wine, and she tipped it off the saucer back onto our table. Considering that Chequers was named by Variety Magazine at the time as one of the top 10 nightclubs in the world and was known for attracting both famous and underworld figures, it was probably beneath the waitress' dignity to accept a tip, which was analogous to the cost of a pack of cigarettes.

Some months later, I was again digging deep to see José Feliciano at the Chevron Hotel's plush Silver Spade Room, Potts Point, Sydney. I had to borrow a suit coat to comply with the dress regulations, and, as I was in-between reliable vehicles, I forked out \$120 for a blue, paint-faded 1959 Ford Prefect with a blown head gasket, which made it sound like a putt-putt boat engine. Australia's newly purchased F-111 fighter jets were constantly in the news in those days, as was the Vietnam War and conscription. So, I wired a toy plastic fighter jet to the bonnet of my tin lizzy as a satirical mascot, and the mockery was highlighted when, on arrival at the Chevron Hotel, I discovered that it was valet parking. Fortunately, the valet treated me with the same courtesy he showed to the Mercedes, Jaguar, and BMW customers.

Inside the Silver Spade, we were seated uncomfortably at a bench table with a horde of strangers, which brought to mind pigs at a trough. When the waiter brought the wine, I was annoyed that he had scattered all my change over the drinks tray in the hope that I would leave all or part as a tip. I'd had enough of tipping after the Chequers incident, so I just scooped up all the change. He sarcastically bowed, saying, "Thank you, sir," and he



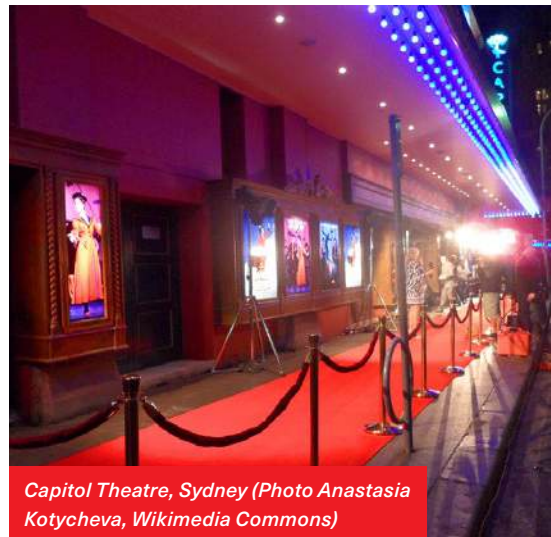
Jose Feliciano (Photo Rob Mieremet Anefo, Wikimedia Commons)

repeated this gesture three times as he exited the table. Those tipping scars remain today, and if you were to add up all the tips I've left since then, you wouldn't have the equivalent of the price I paid for the 1959 Ford Prefect.

José Feliciano is one of the greatest entertainers I have ever seen; his soulful voice and brilliant guitar playing captivated the entire Silver Spade audience. Exiting the Hilton after the show, I approached the parking valet with my parking ticket in hand. "Could you get my little blue F-111, please?" The valet didn't bother to ask for the ticket, nor did he wait for a tip when he returned the vehicle.

The Capitol Theatre, Sydney, was the venue for the rock opera Jesus Christ Superstar. A Qantas employee, who lived in my girlfriend's apartment block, couldn't dispense with all

the tickets he had purchased for a large party booking. He was selling off what he thought were the worst seats in the house to anyone who'd buy them, and he inadvertently thought that the front row seats in a theatre were akin to front stalls at the cinema. The year was 1973, and 19-year-old Marcia Hines was the first black woman to play Mary Magdalene in the epic production, with 22-year-old Jon English playing Judas. We had front row seats where we sat enshrouded in theatrical fog as the curtains opened. When Marcia Hines sang 'I Don't Know How To Love Him', I was mesmerised, and I had a close-up view of a tear that rolled down her cheek. When Jon English flung the purse containing the thirty pieces of silver that he betrayed Jesus for, two of them (aluminium slugs) landed in my lap.



Capitol Theatre, Sydney (Photo Anastasia Kotycheva, Wikimedia Commons)

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Sydney's historic venue, the Hordern Pavilion, turned 100 years old last year, and although not noted in the 70s for its opulence or comfort, it hosted some of the world's most iconic bands. I first saw Chicago play there in 1972, just six years before legendary guitarist Terry Kath pointed a 9mm pistol to his head as a stunt and, not realising that despite the empty

magazine there was a round in the chamber, pulled the trigger, which ended his life.

In November 1975, the Hordern Pavilion hosted Paul McCartney and Wings, and I queued from 4:30 am outside the venue to secure tickets that were close to the stage. However, the seats, which were to the performer's stage-left,

were behind the huge speaker stacks, which completely blocked all vision of the stage. I rose to my feet and said to my mate, "We're not sitting here!" I didn't realise how loud my voice must have resonated, and the whole audience section arose collectively and followed us down to the pit, where, after a short discussion with security, we were allowed to stand.

When Paul and Linda McCartney and Denny Laine came down to the edge of the stage for their acoustic performance, we were only metres away, which was a magical experience.

In April 1976, I attended Queen's concert at the Hordern Pavilion. Freddy Mercury got the lion's share of Queen's press in those days, but for me, guitarist Brian May and drummer Roger Meddows Taylor were the standouts. Of course Freddie was good, but he didn't hit the high notes on the night.

Some seven months later, in November 1976, I saw Ritchie Blackmore's Rainbow at the same venue.

The line-up was Ritchie Blackmore (guitar), Ronnie James Dio (vocals), Jimmy Bain (bass), Tony Carey (keyboards), and Cozy Powell (drums). I was a massive Ritchie Blackmore fan from the Deep Purple days, and he didn't disappoint. Ronnie James Dio, who later fronted for Black Sabbath (1979–1982 and 1991–1992), still firmly remains as my favourite metal singer of all time. During the encore, Blackmore performed his guitar-smashing antics, which included setting fire to his guitar and whirling it wildly before sending it up to the roof of the audience section of the Pavilion, where it pushed through a ceiling tile and didn't come down.

Rainbow did two consecutive concerts at the Hordern Pavilion, and I attended both. However, at the second concert, Blackmore didn't return for an encore, nor did he set fire to his guitar, blaming the petrol strike in NSW for his inability to get fuel. I was a huge metal fan at the time, and my big three were Deep Purple, Led Zeppelin, and Black Sabbath. After seeing Rainbow, I distinctly remember thinking, "It just can't get any better than this," and in my opinion, it didn't!



JC Superstar cast (L-R) Doug Parkinson, Trevor White, Marcia Hines (Photo courtesy Rix Management)



Paul and Linda McCartney (Photo, Jim Summaria, CC BY-SA 3.0 Wikimedia Commons)



Ritchie Blackmore (Photo Helge Øverås, Wikimedia Commons)

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