

ENTECH SHOWGUIDE

Your guide to the brands and gear on show at ENTECH Roadshow 2026, plus the full seminar programme!

CX

Regulars

JENNY BARRETT
IN NEW ZEALAND

LISTEN HERE,
ANDY STEWART

BRIAN COLEMAN &
THE GAFFA TAPES

JOHN O'BRIEN
IS BACKSTAGE

News

ENTECH EXHIBITOR
SPOTS SOLD OUT!

ENCORE IN BANGKOK

LSC HIRES AND
EXTENDS WARRANTY

Q-SYS TRAINING
ANNOUNCED

D&B AND
L-ACOUSTICS
JOIN FORCES

BIAMP OPENS
EXPERIENCE
CENTRE

ROLAND PRO AV
MOVES TO AVA

POWERSOFT'S
TRADE-IN OFFER

ROBE IFORTES
FOR TELSTRA

LIGHTING DESIGNER

DAMIEN COOPER

Lighting design is often described as the 'invisible art' of theatre. Yet its impact is profound, shaping mood and tone, and guiding the eye to where it matters most. For lighting designer Damien Cooper, it is also an opportunity to bring wonder

 **d&b**
audiotechnik

Bred to Adapt.

The U-Series

Welcome to System Architecture Freedom



dbaudio.com/the-u-series



VIC: (03) 8756 2600
NSW: (02) 9898 0670
sales@nas.solutions
www.nas.solutions



SRX900
POWERED SOLUTIONS

MODULAR FLEXIBILITY THAT SCALES



INTRODUCING

SRX912M • SRX915M • SRX922

POWERED MULTI-PURPOSE SPEAKERS

Introducing three point-source loudspeakers designed to support a range of multi-purpose applications, a full suite of supporting accessories, and the latest updates to our unified software ecosystem. These additions bring unmatched flexibility, broader deployment options, and deeper system integration to the comprehensive SRX900 Series. With powered line arrays, flyable and ground-stacked subwoofers, and now versatile point-source models, the SRX900 Series strikes the ideal balance of value, performance, and professional-grade capability.



Complete Software Ecosystem including
Venue Synthesis, Performance and Array Link



MadisonAV is your home of the JBL SRX900 series of multi-purpose speakers designed for small to medium-format sound reinforcement applications, delivering a system with powerful, capable and dependable performance.

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





Cover Photo – The River. Sydney Theatre Company. Photo Credit: Daniel Boud.

Contents Photo – Delivering Breathe | Mauri Ora at Te Papa. Photos by Maarten Holl.

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

Editor and Publisher: Jason Allen
Layout: Hush Creative Productions – Mark Underwood

All contents COPYRIGHT CX Network Pty Ltd 2026.
Nothing herein to be reproduced in any format without express written consent.

News

ENTECH 2026 Exhibitor Spaces Completely Sold Out	4
Encore Event Technologies delivers landmark Amway China incentive spectacular in Bangkok	6
LSC Control Systems hires Martin Bowman, Extends Product Warranty to Five Years	8
New Q-SYS Australian training dates announced for May to August	10
d&b audiotechnik and L-Acoustics unite	10
Biamp Opens New Brisbane Experience Centre	12
Roland Pro A/V moves to AVA Distribution	14
Powersoft Launches Trade-In Offer for Touring and Rental Companies	14
Robe iFORTES for Telstra Leadership Conference	16

New Gear

18

Features

Editorial: My Top 10 Software I Can't Work Without in 2026 <i>by Andy Stewart</i>	31
People: In Conversation: Damien Cooper, Lighting Designer <i>by Natasha Ciesielski, Bacchus at the Theatre</i>	34
ENTECH: The 2026 Show Guide! Everything on show at the 2026 Roadshow	38
ENTECH: Education Seminars <i>Proudly presented by NW Group</i>	58
ENTECH: Theatre Schedule When the Seminars are on: Every City, Every Date	60
Book Review: Vectorworks for Entertainment Design <i>by Kurtis Hammer</i>	61

Regulars

New Zealand: Making It Fit: Delivering Breathe Mauri Ora at Te Papa <i>by Jenny Barrett</i>	25
Listen Here: Hail To The Thief (and his grifter mates) <i>by Andy Stewart</i>	28
Backstage: In Video We Trust, Nvidia May Bust <i>by John O'Brien</i>	66
The Gaffa Tapes: Club Nights and Close Calls <i>by Brian Coleman</i>	68

Road Test

OBSIDIAN NX W <i>by Kurtis Hammer</i>	64
--	----

ENTECH 2026 EXHIBITOR SPACES COMPLETELY SOLD OUT



ENTECH BRISBANE

Continuing its amazing run of success and growth, ENTECH, the only event for AV and entertainment technology professionals that visits every major population centre in Australia and New Zealand, has officially sold out of exhibitor spaces at its 2026 national Australian roadshow.

Following a complete sell-out of its previous events which have historically been capped by a three-truck touring format, this year due to increased industry demand ENTECH expanded its national roadshow capacity for 2026 with the addition of an additional B-double trailer to its fleet.

ENTECH CEO Kate McKenzie explained, "This logistics upgrade increased freight capability and unlocked exhibitor demand across all cities. As a direct result, ENTECH has confirmed major new exhibitors including Barco, Panasonic, and Jands, further strengthening the show's position as Australia's leading AV industry showcase."

The expanded format also allows for more equipment on the tradeshow floor - now over 66 tonnes - and more live demonstrations.

McKenzie added, "The benefits don't end there as with our expanded capacity and sold-out shows we have an even deeper cross-section of the professional audio, lighting and visual technology sectors without compromising the speed and efficiency that define the proven ENTECH roadshow model.

ENTECH have built and grown their roadshows on trust, reliability and delivery and each year

moves national exhibitor freight over thousands of kilometres across Australia and New Zealand on time and on budget.

The roadshows deliver meaningful demos, tech talks and interactions between suppliers, manufacturers, practitioners and distributors of professional audio visual and entertainment technology, creating significant value for exhibitors and attendees alike.

Kate McKenzie concluded, "ENTECH now has five attractions within the show: the traditional Chameleon ENTECH Cafe (and Happy Hour), the NW Group ENTECH theatre zone for silent disco headphone presentations on the floor, the new Interactive Audio Demo Zone and the Interactive Vision Demo Zone. Finally, we have added dedicated meeting rooms for curated meetings using our new proprietary ENTECH-CONNECT registration and meetings system. The outcome is that ENTECH 2026 is unlike any previous, making our 33rd year our biggest ever."

ENTECH will visit Brisbane, Sydney, Melbourne, Adelaide and Perth in May 2026, Auckland and Wellington in July 2026 and Christchurch in August 2026.

Whilst the national Australian roadshows are sold out, limited single city spots (excluding Melbourne and Wellington which is also sold out) are still available.

Registration for the 2026 Australian and New Zealand ENTECH Roadshows is free and open now.

Register today at: www.entech-roadshow.com



ENTECH SYDNEY



ENTECH CEO KATE MCKENZIE





Bred to Adapt.

The U-Series

Welcome to System Architecture Freedom

dbaudio.com/the-u-series





Encore Event Technologies delivers landmark Amway China incentive spectacular in Bangkok

Encore Event Technologies has delivered one of the largest and most complex corporate incentive programs staged in Thailand, producing the Amway China 2026 Leadership Seminar in Bangkok, a 23-day multi-wave program welcoming more than 12,000 Amway business owners from mainland China.

Held from 4 March to 13 April 2026, the large-scale incentive saw delegates travel to Bangkok in 10 waves, with events taking place every second day, requiring highly complex programming, technical changeovers and multi-venue coordination across the city. The event marked the third time an Amway China incentive has been hosted in Bangkok, transforming the destination into a multi-venue celebration of achievement, innovation and cultural immersion.

Wen Wen, Amway China Special Events Director, stated, “Business session and gala dinners have long been essential components of Amway’s overseas seminars, reflecting our deep commitment to creating meaningful and inspiring experiences for our leaders and business owners. The thoughtful design of this Bangkok event has allowed us to experience a wonderfully modern take on Thai charm, blending local culture with contemporary elegance. This seminar underscores the great importance our company places on recognising excellence, fostering team spirit, and providing world-class platforms for our community to connect, learn and celebrate together.”

Encore, which has partnered with Amway on nine incentive events over three decades, led full-service creative, production and event technology delivery for the program. Encore Executive Producer John Schryver, who has produced four of the past six Amway incentives, oversaw the production, reinforcing Encore’s reputation as a global leader in large-scale corporate and incentive event delivery.

The core venue for the production was ICONSIAM’s ICON Hall, with accommodation across leading luxury hotels including Mandarin Oriental, Four Seasons, Peninsula Bangkok and Shangri La Bangkok, alongside custom river transfers, arrivals and experiential activations across the city. As a MICE event, the program is considered the largest incentive staged at ICONSIAM to date.

Each wave experienced a multi-day itinerary including business sessions, themed gala dinners, cultural performances, retail experiences and

luxury hospitality programs, with creative direction inspired by the theme “ONEderland”, reflecting the transformation of Bangkok from traditional heritage to modern global destination.

According to figures published by the Thai Government and the Thailand Convention and Exhibition Bureau (TCEB), the program supports hospitality, transport, event services and tourism operators across the destination, reinforcing the importance of large-scale incentive travel to Thailand’s MICE and visitor economy.

High-Tech, High-Impact Production

The event combined large-scale staging, immersive environments and advanced event technology to create a high-energy experience designed to celebrate Amway’s top achievers.

Encore activated more than 620 square metres of LED inside the main venue, including curved and transparent LED screens, plus motion-tracking video systems, holographic effects, automated lighting and motorised scenic elements. The production also featured bespoke kinetic lighting installations, laser mapping, custom-built stage automation and over 1,000 square metres of scenic panels designed to allow rapid transformation of the venue between business session and gala dinner.

The technical installation included approximately 40 tonnes of audio, lighting and rigging equipment, supported by 177 rigging points and more than 800 metres of truss, reflecting the scale of engineering required to deliver the production inside ICON Hall.

Due to the complexity of the program and venue, installation took place over four days of 24-hour bump-in requiring up to 460 crew on site during build and strike across nine days, and approximately 120 crew per show day across 45 days comprising 23 events including technicians, creatives, performers, wardrobe teams and backstage crews.

Logistics for the production included approximately 50 semi-trailers, including 12 international freight containers, with two primary production partners and more than 10 specialist suppliers involved across staging, scenic, lighting, audio, video and rigging delivery.

Showcasing Bangkok to the World

In addition to the events produced by Encore, delegates experienced the city’s shopping, dining and cultural attractions, reinforcing Bangkok’s position as one of the world’s most popular destinations for Chinese travellers.

Entertainment highlights included large-scale cultural performances, live music, Muay Thai demonstrations,

custom fashion showcases and headline performers popular with Chinese audiences, including Bei Xu, Fino the Ranad, and champion Muay Thai fighters Antoine Pinto and Peter Denman.

Encore Event Technologies Managing Director International, Scott Nodsle said the production demonstrated the scale of what is now possible in the incentive and business events sector.

“This was one of the most ambitious incentive programs we have delivered, both in scale and technical complexity. With multiple venues, continuous changeovers and a high level of creative and technology integration, the event required close collaboration across our regional teams and local partners in Thailand.”

He added, “Events like this highlight the power of incentive travel to showcase destinations, inspire people and create unforgettable experiences. Bangkok provided an incredible backdrop, and we were proud to help bring Amway’s vision to life through world-class production, technology and creative design.”





HOG

New Hog. New Tricks.

The next generation of Hog is here! The Hog family brings a robust set of road tested features featuring RGB-backlit keys and 10 RGB-backlit motorized faders on the Hog platform programmers know and love. Boasting portability, adaptability, and cutting-edge technology, the Hog family is the perfect fit for any production environment.



#newhog

distributed
by

JANDS



LSC CONTROL SYSTEMS HIRES MARTIN BOWMAN, EXTENDS PRODUCT WARRANTY TO FIVE YEARS



Martin Bowman has been newly appointed to LSC's internal sales team. He brings with him over 35 years' experience in entertainment lighting, technical production, theatre, live events, touring, and permanent installations.

During his career, Martin has gained extensive experience of LSC's solutions as a customer, as well as developing a broad practical understanding of lighting control, power distribution and networked systems, and the environments that use them. This valuable knowledge and insight will enable him to understand the needs of technicians, designers, venues, and integrators alike.

Martin's appointment is the latest in a string of additions to LSC's growing team. Since becoming part of Czech-based Robe Lighting s.r.o. in 2024, LSC has been busy preparing for the new opportunities opened up by the move, including increased access to global markets. At the same time, the team continues to design and manufacture its respected, reliable products at its headquarters in Melbourne, Australia.

"When we sat down to assess our needs and identify the kind of individual that could confidently step into this new role, the opinion was expressed that we were looking for a unicorn," says Greg Lowe, director of LSC. "I believe we've found one. Martin has prodigious industry experience on one hand, with credibility and the kind of positive temperament that has made him instantly welcome within the organisation on the other."

Martin himself says, "I like to focus on recommending solutions that are technically appropriate, scalable, and well suited to a customer's need. It's a personal approach that helps build trust, reduce errors, and support repeat business. I'm excited by the opportunity to join such a respected name within our field, and I'm looking forward to making a mark and contributing to our further success!"

Regular customers of LSC Control Systems can expect to be speaking with Martin for advice on technical support and product selection.

Meanwhile, LSC has announced a significant increase to its standard product warranty terms – from two to five years. With this announcement, the company underlines its commitment to reliability – a mainstay of its design ethos for decades.

LSC became part of Robe Lighting s.r.o. in 2024, and produces a renowned range of fully featured, scalable systems used by many of the world's largest theme parks, opera houses, theatres and television studios. Their products offer protections and assurances to professional users of high-cost, state-of-the-art electrical equipment – including advanced show lighting, sound systems and LED screens.

"Our products have always been designed to provide value in demanding, professional environments," says LSC Product Manager Richie Mickan. "We know from long experience that, for our customers, performance, durability, and long-term confidence are not optional extras – they are essential."



MARTIN BOWMAN

He continues, "Increasing our standard product warranty from two years to five is a sign of our confidence in the quality, engineering, and long-term dependability of our products. It's also a clear and tangible reinforcement of something our customers already appreciate – when you choose LSC, you are choosing solutions that last the test of time, and are backed by a team that stands behind them."

The move is a signal to integrators, dealers and end users alike that the greater peace of mind promised by LSC is properly backed up, for the long-term.

"We feel it adds confidence at every stage, from specification and purchase through to installation, operation, and ongoing support," says Mickan. "It's more than a policy update: it's a clear statement about the way we build, support, and stand by our products."



ONE SYSTEM. ENDLESS STAGES.

TIGRA and **1800-LFC** carry the soul of our most powerful systems—built for clarity and impact at any level. A right-sized design made for every kind of venue, from the summer festival to the symphony hall, the corporate stage to the rock show.

Engineered for everywhere.

meyersound.com/rightsizedsound



NEW Q-SYS AUSTRALIAN TRAINING DATES ANNOUNCED FOR MAY TO AUGUST

Q-SYS | TRAINING
NEW TRAINING DATES
 Level One
 Level Two
 UCI & Control
 Advanced



Q-SYS Australia, by TAG, have announced 12 new Australian Q-SYS training sessions, taking place between May 19 and August 13 2026.

These new dates feature Q-SYS Level One and Level Two sessions, presented in-person in Sydney, Melbourne, and Brisbane.

Also announced is the new 'UCI & Control Advanced' course, providing the groundwork for the skills required to build a full Lua scripting-based control system. This course is offered in a hybrid method, with part one being completed online, and part two completed with the TAG training team via Zoom.

You can see the full list of courses available below, and on TAG's website at:

<https://www.tag.com.au/site/pages/training.php>

For the full list of prerequisites and for more information, visit the landing page for each available course.

Spaces are limited and demand is high. To secure your position head to the TAG Website and register here: <https://www.tag.com.au/site/pages/qsystrainingform.php>

Alternatively, contact Meagan at training@qsysaustralia.com.au.

DATE	COURSE	LOCATION
19-May	UCI Advanced	Zoom
9-Jun	Level 1	Syd
11-Jun	Level 1	Melb
23-Jun	Level 1	Bris
24-25 Jun	Level 2	Bris
7-Jul	Level 1	Syd
9-Jul	Level 1	Melb
14-Jul	UCI Advanced	Zoom
22-23 Jul	Level 2	Syd
4-Aug	Level 1	Syd
11-Aug	Level 1	Melb
12-13 Aug	Level 2	Melb

D&B AUDIOTECHNIK AND L-ACOUSTICS UNITE WITH SOUNDPLAN TO LAUNCH SDE (SYSTEM DESIGN EXCHANGE) – A NEW STANDARD FOR NOISE PREDICTION

L-Acoustics and d&b audiotechnik have teamed up with SoundPLAN to develop the SDE standard. A considerable step towards reliable noise prediction, SDE provides a revolutionary, neutral standard for noise prediction across multiple sound systems.

As outdoor events continue to grow in urban areas, effective noise management has become critical. Until now, predicting noise emissions from festivals and events with systems from different manufacturers has been challenging, as each system relied on its proprietary tools. The lack of interoperability often resulted in inconsistent noise predictions, making it difficult to meet environmental requirements.

The SDE standard directly addresses this challenge by providing a unified method and file format to ensure reliable, consistent, and comparable predictions in environmental noise software. It defines how to export data from system design software, such as d&b's ArrayCalc or L-Acoustics' Soundvision and details the methodology for calculating complex acoustic interactions. This includes calibration and decoherence factors, ensuring the highest level of accuracy at any distance – something that hasn't been possible until now.

With SDE, system technicians can export their designs as standardised SDE files, which can then be imported into environmental noise software like SoundPLAN. This streamlined, secure and fast workflow as well as the consideration of complex acoustic summation for the correct calculation of coherent sources (considering phase), allow consultants and event organisers to perform equivalent calculations in order to accurately predict noise emissions for festivals with multiple stages and systems from different manufacturers. In the future, the SDE format will be made available to other manufacturers and other noise pollution software.

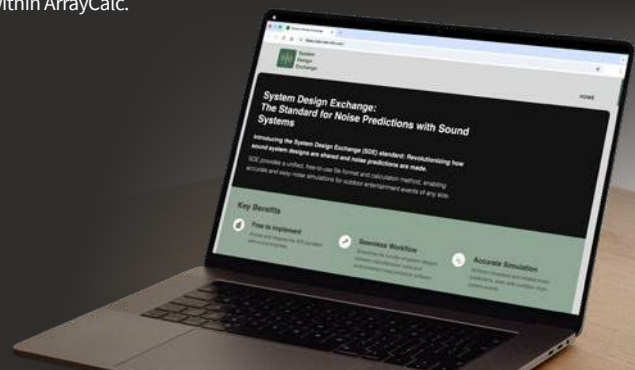
"The SDE standard is a huge step forward in addressing the noise management challenges of large-scale events," says Florian Hahn, Product Manager Application Software at d&b audiotechnik. "With SDE, we're making effective and comparable noise management accessible, ensuring that audiences

can enjoy their favourite artists while respecting nearby communities, public facilities and natural habitats."

Yann Gaël Gicquel, Director of Product Management, Spatial Systems at L-Acoustics adds: "Organizing a festival today means navigating real tension between the energy that makes live music special and the legitimate expectations of the communities hosting it. Using SDE gives everyone at that table - promoters, consultants, local authorities - one shared, reliable source of truth for those conversations. That's what makes it meaningful."

"SDE will set a new benchmark for noise prediction in the audio industry," concludes Jochen Schaal, Managing Director at SoundPLAN. "Its innovative, collaborative approach promises to establish SDE as an industry standard, simplifying workflows and delivering the most reliable and accurate prediction of noise emissions from different sound system manufacturers to date."

The new SDE standard is available as of now. For L-Acoustics users, SDE is currently available to consultants trained and certified by L-Acoustics, and through the company's Environmental System Design service. More details can be found online at www.sde-info.com. For d&b users, SDE is accessible directly within ArrayCalc.





MVIAudioVisual
conference automation

AUDINATE
iris

EVERET



GET THE PICTURE

Everet brings Pro Grade NDI® Imaging Solutions for Broadcast, Pro-Av and the Streaming Industry.

Built for your favorite video production setup. Native integration with all NDI® compatible systems and network software including Wirecast, OBS, vMix, Tricaster and more.

Get the Everet picture with advanced AI tracking, broadcast quality Ambarella ISP high performance Chipsets, Sony/ Panasonic Sensors, and optional video performance up to 4K60 UHD video

Call PAVT and see how Everet Imaging can make your next AV installation a broadcast level show piece.



AU: sales@pavt.com.au or +61 3 9264 8000 | NZ: sales@pavt.co.nz or +64 9272 8041

www.pavt.com.au



BIAMP OPENS NEW BRISBANE EXPERIENCE CENTRE

Biamp, a leading supplier of professional audiovisual solutions has opened its new Experience Centre in Brisbane, marking a significant milestone in the company's continued investment in the Australia and New Zealand region. The opening coincides with the company's 50th anniversary and underscores its long-term commitment to supporting customers, partners, and end users across the region.

The Brisbane Experience Centre is designed as a two-level facility that combines a fully operational office environment with dedicated demonstration spaces, enabling visitors to experience Biamp solutions in both everyday use and controlled comparison scenarios. The upper level serves as a Biamp office, where employees operate within a modern enterprise environment enhanced by integrated AV technologies.

"The opening of our Brisbane Experience Centre reflects our strong commitment to the ANZ market and the customers we serve here," said Biamp President, CEO, and Co-Chairman Rashid Skaf. "We are proud of the growth of our regional team, now more than 50 employees across two offices, and we will continue investing to support our partners and customers into the future."

The open-plan space incorporates Biamp sound masking to improve speech privacy and support productivity, fixed seats as well as hot desking is available and shown on the Workplace booking dashboard. Visitors can explore two distinct collaboration environments; a flexible bring-your-own-device (BYOD) space and a dedicated Microsoft Teams Rooms deployment, each powered by high-performance audio and video solutions, demonstrating how organisations can tailor meeting experiences to suit different user needs and workflows.

The lower level is purpose-built for immersive demonstrations, showcasing the full breadth of the Biamp portfolio. A comprehensive loudspeaker demonstration area enables side-by-side comparison across a wide range of solutions, from compact distributed models to premium high-performance systems. Visitors can evaluate both music playback and speech intelligibility, gaining a deeper understanding of acoustic performance across different environments, with the added flexibility to stream audio directly from personal devices.

The space also highlights the company's outdoor audio capabilities, including solutions from the Community product family engineered to perform reliably in challenging environmental conditions.

"Australia presents unique environmental challenges, from extreme heat to torrential rain and coastal exposure, and our Community loudspeakers are designed to perform reliably in these conditions," said Jacques Paterson, ANZ Sales Director. "This Experience Centre allows customers to hear that performance first-hand and understand how it translates into real-world applications."

In addition to loudspeaker demonstrations, the lower-level features multiple conferencing environments, enabling direct comparison of different room configurations. These include all-in-one conferencing bars, ceiling-based solutions, and fully integrated large-room systems, highlighting flexibility, scalability, and ease of deployment across enterprise environments.

The Brisbane facility is also among the first globally to demonstrate the Biamp BMA 360D, the company's new ceiling tile microphone and the first innovation stemming from its recent ClearOne asset acquisition, reinforcing the company's continued investment in advanced audio capture solutions.

Beyond conferencing and audio demonstrations, the Experience Centre includes Biamp paging and life safety solutions, providing hands-on interaction with text-to-speech functionality, pre-recorded messaging, and live paging capabilities.

Looking ahead, Biamp continues to align its product development strategy around Biamp Workplace, delivering enterprise-scale visibility, monitoring, and control across deployed systems.



EVOX



Portable column line array systems designed around accurate full-range audio, powerful low end reproduction and effortless deployment. The perfect workmate for solo musicians, bands, presentations and DJs.

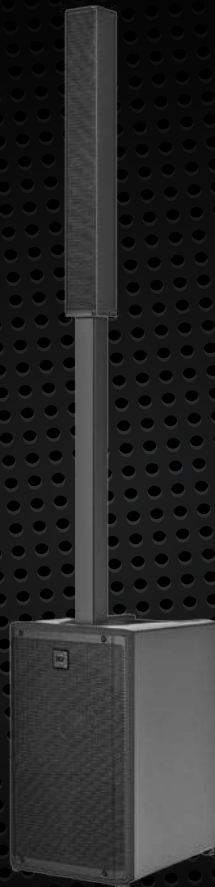


EVOX J11

Active 3-way Array

The most advanced line-source system in its class

NEW

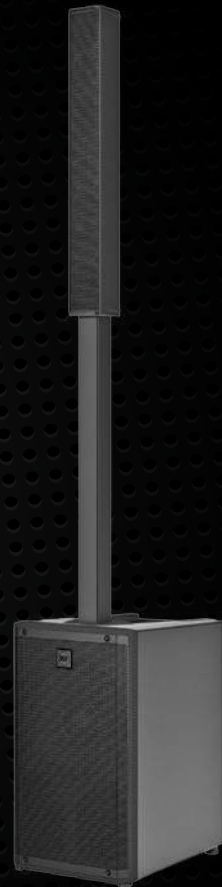


EVOX JMIX9

Active 3-way Music System

Featuring an 8-Channel Digital Mixer with Bluetooth

NEW



EVOX J9

Active 3-way Array

Enhanced coverage and clarity in a tour-grade enclosure

NEW

Visit rcf.it to learn more.



ROLAND PRO A/V MOVES TO AVA DISTRIBUTION


AVA DISTRIBUTION

AVA Distribution have become the exclusive distribution partner for Roland Professional A/V products in Australia.

AVA Distribution are a well-respected audio-visual distributor, with depth and expertise in professional video products. The team at AVA have many years of experience supplying products to event production, system integrator, and education specialist trade customers.

AVA Distribution also stock a number of complementary products in their existing portfolio including PTZ cameras, LED screens, projectors, TV displays and commercial audio, which are a natural fit for Roland's industry leading video switchers, streaming mixers, and other associated products.

AVA Distribution will now be the sole provider of Roland Pro A/V equipment to the Australian trade. Roland Corporation Australia has of April 1 2026, ceased trading with all other pro A/V trade customers. Most importantly, there has been no change to Roland Pro A/V trade prices or the current discount structure.

For any technical questions, advice or product demonstrations, customers should contact AVA Distribution directly. Their team has the training to address the majority of queries. In the unusual case that they do not have the answer on hand, they have a direct line of communication to the global team of Roland product specialists in order to deliver an accurate solution to any problem.

For all faults, both warranty and non-warranty, please contact AVA Distribution. They will advise the best course of action.

www.avad.com.au
Sales@avad.com.au
Phone: +61 7 3085 0250

POWERSOFT LAUNCHES TRADE-IN OFFER FOR TOURING AND RENTAL COMPANIES

Touring and rental companies running ageing amplifier platforms can now trade in their old units and receive a significant discount on a new Powersoft touring amplifier, as part of a limited-time offer running through to the end of July 2026. The initiative is open to companies replacing amplifiers from any competing brand with rebates available across the full Powersoft touring range, making it considerably easier to modernise a rig without the cost or upheaval of a full system overhaul.

The campaign is rooted in the observation that the loudspeakers in many touring and rental rigs still have plenty of life left in them, but the amplifier is holding the system back. Old rack-mount units, external DSP bolted on as an afterthought, bridged configurations that were never ideal and electronics that are increasingly difficult to manage efficiently on the road are all factors that limit what an otherwise capable system can do.

Replacing the amplifier alone can transform how a system performs and how easy it is to manage. A single modern Powersoft platform can take the place of a more complex legacy rack, integrating DSP, routing and monitoring in one unit, reducing weight, cutting rack space, simplifying setup and improving audio quality in a single step. For companies weighing up whether to invest in new loudspeakers or persist with an underperforming rig, a targeted amplifier upgrade can be a more practical and commercially viable path forward.

Trade-in rebates are available across Powersoft's core touring range, with the value of the incentive tied to the platform purchased. The

UNICA T and X4L/X8 platforms carry the highest per-unit rebates, with the UNICA T suited to large-scale productions and world tours and the X4L/X8 aimed at line arrays and higher-performance touring applications. The X4, a compact but powerful four-channel option, and the T Series, suited to PA, mobile rigs and everyday rental, have available rebates as well. The campaign runs on eligible shipped orders from 1 April to 31 July 2026 and is available through Powersoft's authorised distributor network.

Beyond the financial incentive, the practical case for switching to a current Powersoft platform is substantial. Modern Powersoft amplifiers offer integrated DSP that removes the need for separate processing units, significantly better power density for a given rack footprint and lower power consumption compared to older amplifiers. Full remote monitoring and control is available via ArmoníaPlus, Powersoft's system management software, which provides a unified environment for setup, management and real-time oversight of every amplifier in a rig. The result is a system that is not only better-sounding, but simpler and more reliable to operate, something that matters considerably when equipment needs to perform night after night on the road.

Touring and rental companies interested in the trade-in offer should contact Australia and New Zealand Powersoft distributor PAVT for full details on eligibility, terms and conditions and how to participate. Further information is also available at www.powersoft.com.

PAVT - www.pavt.com.au

Simply brilliant.

Introducing the next generation
of intelligent active loudspeakers — L Class.

- Incredibly Easy to Deploy and Use
- Next-Level Audio Performance
- Intelligent and Intuitive Software
- Expandable and Reliable



L Class

QSC | **PLAY
OUT
LOUD**

Robe iFORTES for

TELSTRA LEADERSHIP CONFERENCE

Australian technical and event production specialist Harry the hirer Productions used all 80 of their new Robe iFORTE moving lights on a major leadership conference for Telstra, staged in the Grand Pavilion of the Melbourne Showgrounds.

The scope of a highly dynamic and flexible production lighting design included illuminating a large plenary area accommodating approximately 3,000 people, which transformed into a cocktail party space with live music for the evening session, plus a lounge, mingling and networking area in the other half of the space, together with some outdoor areas.

The iFORTES were deployed on 11 main trusses inside the Grand Pavilion and were used to light both of the main areas as part of a lighting scheme created by Oliver Pool.

The fixtures are part of a recent investment by Harry the hirer Productions, and will travel between their extensive Melbourne HQ, and two other busy branches in Sydney and Brisbane, depending on where they are needed.

For this Telstra event, the iFORTES were dotted along the main trusses in both spaces and used for general lighting as well as for key lighting presenters in the day and performers in the evening, for gobo work on the roof skins and to build mood and evoke atmosphere in the lounge areas, proving their value and flexibility.

Brad Johnson was Harry the hirer's production and site manager, responsible for co-ordinating over 100 crew and overseeing all the technical departments – lighting, video, audio and rigging/staging. He ensured that everything ran smoothly and to schedule in a short timeframe, and that some superlative teamwork delivered a great looking show, event and environment to everyone's high expectations.

LD Oliver – also senior lighting technician on this event – was super excited to use iFORTES for the first time on one of his designs.

"The fixtures are so adaptable and powerful, they can be used to light almost anything – so perfect for

this scenario! Plus, they match and work well with much of our existing stock, both with lights from Robe and from other brands."

These were exactly the reasons that Harry the hirer Productions also chose to invest in Robe's innovative workhorse luminaire.

Oliver specifically needed the intensity of the iFORTES for this event, to cover the distances and also because, being close to mid-summer, it was effectively a daylight show, and being streamed, so everything needed to look super-cool on camera.

iFORTE gave him a wide range, from full stage coverage to faces to additional light to bounce around the venue, as the event was about creating a full experience for delegates, not just focusing on what was happening onstage.

When Oliver started working on the lighting scheme two months ahead of the show, he knew that the iFORTES would be joining the inventory and that he would be able to use them, so he used them as the backbone of his design which was imaginative, vibrant and practical.

He was impressed with the zoom, and how the iFORTE beams sliced through the daylight and haze to project gobos and texturing onto the tented roof enveloping the whole event space.

He has long been a fan of Robe products, initially working on classic Robe fixtures like the ColorSpot and ColorWash 1200 series during his early career, which helped establish Robe as a global player.

When he started working at Harry the hirer Productions four and a half years ago, he got the chance to learn the Robe ranges even better. "They are reliable and consistent fixtures, and you always know what you're getting, which is a great advantage," he noted.

The Telstra event required a truly hybrid approach to lighting the different areas. Oliver also maximised the effects and speed of 40 x Robe MegaPointes rigged on the main room trusses and used in conjunction with the iFORTES and commented that they worked together very harmoniously.

He especially enjoyed lighting 'Phonehenge', a series of large scenic monoliths built in a circle that was central to the lounge and meeting area.

Using the zoom and shutters of the iFORTE, he was able to light the set pieces neatly and accurately from fixtures on room perimeter trusses, some of which required throws of five metres, and others of 40 metres! "Being able to even out, match and complement the lighting on all different sides from one set of fixtures was fantastic!" he reported.

Lighting was operated by regular freelancer Adam Leelasorn, also using iFORTES for the first time. He appreciated the power and punch, even when dropping in colours and two layers of gobos.

He used them for spots onstage and also for break-up effects onstage during the plenary and for fluid and eye-catching ceiling projections in Telstra's corporate colours when the event morphed into party mode. He echoed Oliver's comments on how well the iFORTES work alongside MegaPointes, "They are fast as well, with nice smooth transitions between gobos and colours," he concluded.

Like Oliver, Adam has also worked with Robe products for a while, going back to the 2500 E AT ranges, which were all the rage when his professional lighting career was kicking off. MegaPointes again rank among his all-time favourites, and he especially likes the linear prism. Adam does a lot of festival lighting and programming and frequently still works with BMFLs. He concludes, "I'm always happy to work with Robe, the lights are rock solid and reliable, and you have plenty of creative reach."

From an overall project perspective, Brad mentions that iFORTES worked brilliantly for multiple lighting tasks at this event: "They are light, versatile, great all-round workhorse fixtures and ideal for so much of our work lighting conventions, expos and events, as well as touring artists and concerts."



OLIVER POOL

QU-567

ICONIC DESIGN,
NEXT LEVEL PERFORMANCE,
96KHz CORE.



ALLEN & HEATH

www.allen-heath.com

AUDIO-TECHNICA ATV-SG1 AND ATV-SG1LE SHOTGUN MICROPHONES

ATV-SG1 and ATV-SG1LE on-camera shotgun microphones are designed for professional videographers and content creators, optimised for use with DSLR, mirrorless SLR, and other cameras. Both units include a low-cut filter switch, plus convenient gain knob on the rear of the unit for stepless, on-the-fly easy to read gain adjustment.

ATV-SG1 has a dual-channel flexibility matrix switch letting users choose duplicate left/right channels, a primary track paired with a -6dB safety track, or a primary microphone track alongside a wireless lavalier feed, all sent directly into the camera's stereo input.

ATV-SG1LE is a more streamlined mic without the safety track/lavalier channel.

Australia: Technical Audio Group tag.com.au 02 9009 4322
New Zealand: Jansen Pro Audio jansen.nz 09 377 3663



NEW GEAR



RF VENUE DIVERSITY FIN IPX ANTENNA

Diversity Fin IPX Antenna from RF Venue is a wireless microphone antenna designed for outdoors and touring. It's IP44-rated with a sealed housing and protected connectors. A Twist Lock 5/8"-27 threaded microphone stand mount (with EU adapter) is included. A universal wall-mount bracket system can be purchased separately.

The cross-polarized design receives both vertical and horizontal signals in one antenna - reducing dropouts caused by polarization mismatch.

Pre-configured Diversity IPX Bundles are available with differing mixes of antenna, distribution, and accessories.

Australia: Jands jands.com.au 02 9582 0909
New Zealand: JPRO jpro.co.nz 09 275 8710

SHOWGEAR VAULTIS SERIES CASES

Showgear Vaultis Series are ABS protective cases designed for protecting valuable equipment. All units are dust-tight and water-resistant protection to IP67 standard. Available in two form factors: briefcase-style and trolley-style. Vaultis has five briefcase-style cases, from the compact Vaultis 300 to the large-format Vaultis 630. Pick-and-pluck foam inserts can be configured to fit virtually any piece of equipment securely, and heavy-duty double-locking latches keep the case firmly closed.

Australia and New Zealand: Clearlight Shows clearlight.com.au +61 3 9553 1688



ELATION

REBEL™

DARE TO DEFY



**REBEL
PROFILE**



**REBEL
DARTZ**



**REBEL
WASH 12**



**REBEL
WASH 4**



**REBEL
LINE 16**



**REBEL
LINE 8**

ULA
GROUP

AUS 1300 852 476 | NZ 09 218 6532 | info@ulagroup.com | ulagroup.com



FOLLOW-ME DELTA

MEET THE NEW STANDARD IN MANUAL PERFORMER TRACKING

FOLLOW-ME DELTA

RACK SERVER



FOLLOW-ME DELTA
OPERATOR BOX



FOLLOW-ME
MOUSE & FADER CONSOLES



FOLLOW-ME DELTA
4K CAMERA SET



TRACK IN
FULL 3D



TRACK ANY
STAGE LAYOUT



WORK WITH
ANY BRAND
& TYPE OF LIGHT



INTEGRATE WITH
ARTNET, sACN,
PSN & OSC

ULA
GROUP

AUS 1300 852 476 | NZ 09 218 6532 | info@ulagroup.com | ulagroup.com

NEW GEAR



SHOWTEC TITAN MATRIX FX

The Showtec Titan Matrix FX is an IP65-rated LED matrix fixture using 24 × 40W high-power RGBW LED sources with 24 × 6W auxiliary RGBW LEDs positioned in front of each lens. Titan Matrix FX can produce full-colour pixel-mapped patterns, geometric light designs, and dynamic colour chases. IP65 weatherproof rating keeps them working outdoors and connectivity includes DMX with RDM, Art-Net, and sACN. Optional Titan Connection Blocks allow multiple units to be joined horizontally or vertically for modular matrix walls.

Australia and New Zealand: Clearlight Shows
clearlight.com.au +61 3 9553 1688

CREST AUDIO CiP 5 POE++ LOUDSPEAKERS

CiP 5 is a more compact solution than the CiP 26. It uses a 5.25-inch woofer and 0.75-inch tweeter in a bi-amplified configuration, outputting up to 101dB peak SPL with a 90° by 60° dispersion pattern. It is targeted at boardrooms, classrooms, meeting rooms, boutique retail spaces and distributed background music systems.

Like the CiP 26, the CiP 5 supports Dante and AES67 (sNET) audio networking and PoE++ power over a single Ethernet cable, with optional 24VDC external power available where required. U-bracket included for installation.

Australia: NAS nas.solutions 1800 441 440
 New Zealand: NAS nz.nas.solutions 09 414 4220



AUDIO-TECHNICA BP350ST-UB AND BP350ST-UL MS STEREO MICROPHONES

Audio-Technica has two new MS (mid-side) stereo broadcast microphones: the BP350ST-UB and BP350ST-UL. Both mics give users a wide range of stereo image options with the mid-side capsule arrangement.

BP350ST-UB's mic element has two included mounting solutions – a low-profile boundary housing and a 5" gooseneck with clip-on mount. It's targeted at indoor/outdoor fixed sound recording of sporting events, press conferences, theater and studio productions, and documentary films.

BP350ST-UL is a compact stereo shotgun mic suited for camera mounting. Its cardioid element is mounted on a 6.3" interference tube, rejecting off-axis noise to focus on distant sounds.

This small-format stereo shotgun with MS (mid-side) capsule configuration is engineered for broadcast, production and field recording.

Australia: Technical Audio Group tag.com.au 02 9009 4322
 New Zealand: Jansen Pro Audio jansen.nz 09 377 3663

Your Status Quo Just Got Challenged



Vergence Group is Adamson's fully integrated loudspeaker platform, combining amplification, DSP, and networked control into a single, unified system.

Designed for precision, scalability, and consistent performance, it redefines what a modern professional audio system can be.

adamson.ai



DIGICO QUANTUM 225DS MIXING CONSOLE

An evolution of the Quantum 225 (with a left-panel bracket for accessories) the Quantum 225DS features two 17-inch, full-colour, daylight-bright TFT multitouch screens.

DiGiCo's optional Pulse software enhances Quantum225DS, raising input channel count to 96 (from 72), buss count to 48 (from 36), and Mustard and Nodal Processor tallies to 36 and 48, respectively (from 24 and 32). Mix Minus is also included in Pulse.

Quantum 225DS features 41 mini TFTs located across the surface. Also included are a 12x12 Matrix, four MADi ports and dual DMI ports, 8x8 analogue and four AES channels for local I/O, built-in UB MADi, optional optics, Fourier Audio, and Waves SoundGrid integration, plus dual PSU.

The new dual-screen version is also available as an upgrade option for existing Quantum 225 owners

Australia and New Zealand: Group Technologies
grouptechnologies.com.au +61 3 9354 9133



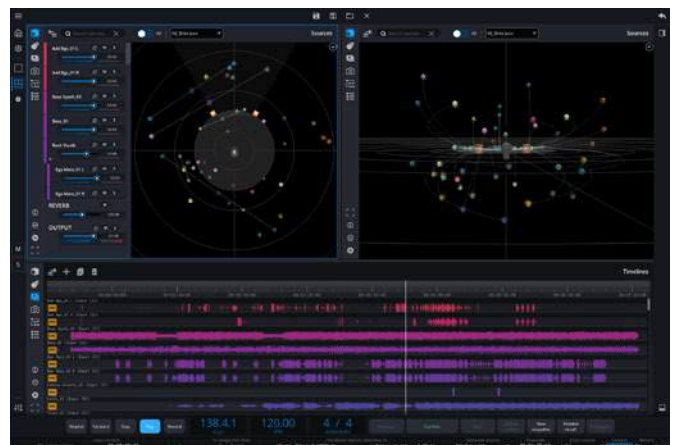
NEW GEAR

DIGICO V22 SOFTWARE UPDATE

DiGiCo's Quantum and SD consoles have a software update – v22. This version is free for download and includes many new features. Mustard Levelling Amp (the Silver One) is based on the classic tube-design, electro-optical compressor sound. Snapshot Setlists can now easily be reordered and Setlists have been added, creating groups of snapshots for recall. Snapshot Recall Times allow adjustment of timecode interfacing. Aux To Faders Includes Groups enables groups inclusion when enabling Aux to Fader. Update to Macro Panels are many: reordering Macros optimised; command types column filters on search request; new Macros include Switch to Bank and Set Security Mode. Sound Devices Integration adds deeper integration with Sound Devices Astral wireless microphones. LiveTrax 3 Integration allows a Recording and Virtual Soundcheck system. LiveTrax controls are now available directly from the console.

Many other workflow improvements have also been incorporated.

Australia and New Zealand: Group Technologies
grouptechnologies.com.au +61 3 9354 9133



FLUX:: SPAT REVOLUTION 26.04 AND MIRA 26.04 UPDATES

FLUX:: SPAT Revolution 26.04's new Multi Media Recording and Playback feature allows users to capture, store and reproduce immersive sessions directly within the software. It also introduces a new Cue Sequencer, expanding SPAT Revolution's show-control capabilities. 26.04 introduces a Morphed Protection Zone that adapts protection zone geometry to real world venue layouts, and lets users load Dolby Atmos ADM-WAV files directly from digital audio workstations.

FLUX:: MiRA 26.04 expands real-time audio analysis capabilities with new AI-powered Auto EQ functionality. It introduces support for an unlimited number of simultaneous input streams, with up to 24 channels per stream. MiRA 26.04 adds updated loudness metering scope with Peak-to-Loudness Ratio (PLR) and Peak-to-Short-Term Loudness Ratio (PSR) metrics

Australia: MadisonAV madisonav.com.au 1800 436 378
New Zealand: JPRO jpro.co.nz 09 275 8710

MAGICBLADE NEO

unreal perception



MagicBlade Neo is a marvel of technology, capable of creating endlessly reconfigurable curtains of multiform light, unreal vortexes, and striking volumetric effects through absolute mastery of light. The 5 independent heads of MagicBlade Neo are spaced just a few millimetres apart and give the impression of touching. This avant-garde luminaire, inspired by MagicDot Neo, makes it possible to create ultra-compact matrices, perfect alignments and spectacular plays on perspective. MagicBlade Neo is an impressive concept which, at first glance, suggests infinite possibilities.

Illuminance at 5 m
16,000 lx
(1 head)

Native CRI
< 86

IP Rating
IP65

Zoom Aperture
3° to 30°

Front Lens
5 x 100 mm

Weight
32.4 kg



AYRTON



EXCLUSIVE DISTRIBUTOR FOR AUSTRALIA AND NEW ZEALAND

SHOW TECHNOLOGY - Phone: +61 2 97481122 - sales@showtech.com.au - www.showtech.com.au

ELATION KL FRESNEL IP SERIES

Elation's KL 'Key Light' Series of LED Fresnels now has two IP65-rated versions: KL FRESNEL 6 IP and KL FRESNEL 8 IP.

The 6-inch or 8-inch models use an RGBMA engine combined with customized optics. With variable color temperature adjustment and full color control, these luminaires are calibrated at 6000 Kelvin for a full-spectrum output with natural skin tones and accurate colour. High CRI (94) and TLCI (95) values ensure accurate colour reproduction to both the eye and camera. CMY emulation adjusts between 2400K and 8500K for precise tuning, and a dim-to-warm function emulates classic incandescent warmth. Both use 16-bit dimming curves and variable strobe. Both also feature internal motorized 8°–60° zoom and multiple DMX-controllable fan modes, from High to Silent.

KL FRESNEL 6 IP: 250W RGBMA LED, 7,400+ lumens
KL FRESNEL 8 IP: 500W RGBMA LED, 16,000+ lumens

Australia: ULA Group ulagroup.com 1300 852 476
New Zealand: ULA Group ulagroup.com 09 218 6532



SHOWTEC EDISON VINTAGE 1 (WOOD GRAIN)

Edison Vintage 1 in Wood Grain finish from Showtec is a large-format retro-inspired decorative lighting fixture combining classic incandescent aesthetics with modern DMX control. Encased in wood-grain housing, it has an E27 lamp socket suitable for any standard filament-style or decorative LED bulb.

The built-in 16-bit dimmer has multiple dim curves replicating the feel of incandescent dimming. A 1.3" OLED display allows on-board configuration, and DMX and RDM protocol are supported. A quick-lock bracket provides secure mounting to standard 50mm truss and pipe systems.

Australia and New Zealand:
Clearlight Shows
clearlight.com.au
+61 3 9553 1688



AYRTON MAGICBLADE NEO

Ayrton's MagicBlade Neo is a multihead FX light with a modular design for repeatability. It uses five independently controllable moving heads, spaced just 3mm apart. Proximity of the moving heads is continued between individual MagicBlade Neo fixtures, ensuring precise alignment of multiple units. The five independent heads have continuous pan and tilt rotation.

Each head has a 120W RGB-L multi-chip LED source, paired with a 100mm optic integrated into a sphere. The engine develops 4.29 billion colours, including a virtual CTC channel and Virtual Tint channel, high CRI, and outputs 5 x 17,000 lux at 5m.

A 10:1 zoom and optic system transitions every beam from Beam to Wash, with a zoom range from 3° to 30°. Each lens of MagicBlade Neo features a high-definition LiquidEffect ring with 60 individual pixels on its periphery for intricate graphic effects. IP65 rated for demanding environments.

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

NEW GEAR



Making It Fit: *Delivering Breathe | Mauri Ora at Te Papa*



ADAPTING A TOURING IMMERSIVE EXHIBITION FOR TE PAPA'S GALLERY

Breathe | Mauri Ora arrived at Te Papa as a fully realised exhibition, developed by London-based studio Marshmallow Laser Feast and produced by ACMI, Australia's national museum of screen culture. The exhibition blends large-scale projection, spatial audio, and guided interaction to explore the relationship between breath, body, and environment. It sits somewhere between artwork and system: a constructed environment where audio, visual, and interaction need to operate in sync to hold the experience together.

For Te Papa's project team, including AV project lead, Mark Olliver, Technology Solutions Systems Engineer, the challenge was to translate ACMI's exhibition into a different building, with different constraints, without losing the intent of the original.

Starting with someone else's design

Mark and Te Papa's technical team were involved as soon as the decision was made to bring Breathe | Mauri Ora to Wellington. That timing proved critical: "If we'd come to the project at the last minute and just been given a spec, we wouldn't have had the result we did. There were minimum requirements across each of the artworks that ensured we delivered the work without reducing its scale. This included minimum sizes, 4K projection in some cases, and minimum speaker/channel counts."

Exactly what needed to be achieved was reinforced during a visit to ACMI by the Te Papa team, "We got to spend time with them upfront, which meant we had a really good understanding of the curatorial decisions behind the exhibition. We knew where things had to be done a certain way to remain true to the work, and where there was some flexibility."

That understanding became essential once the team began mapping the exhibition into Te Papa's gallery: "ACMI's space was larger than ours. Their gallery is long and narrow, whereas ours is more of a triangle with a curved top, so we had less usable floor space to work with. Trying to fit the overall audience flow through the exhibition, while

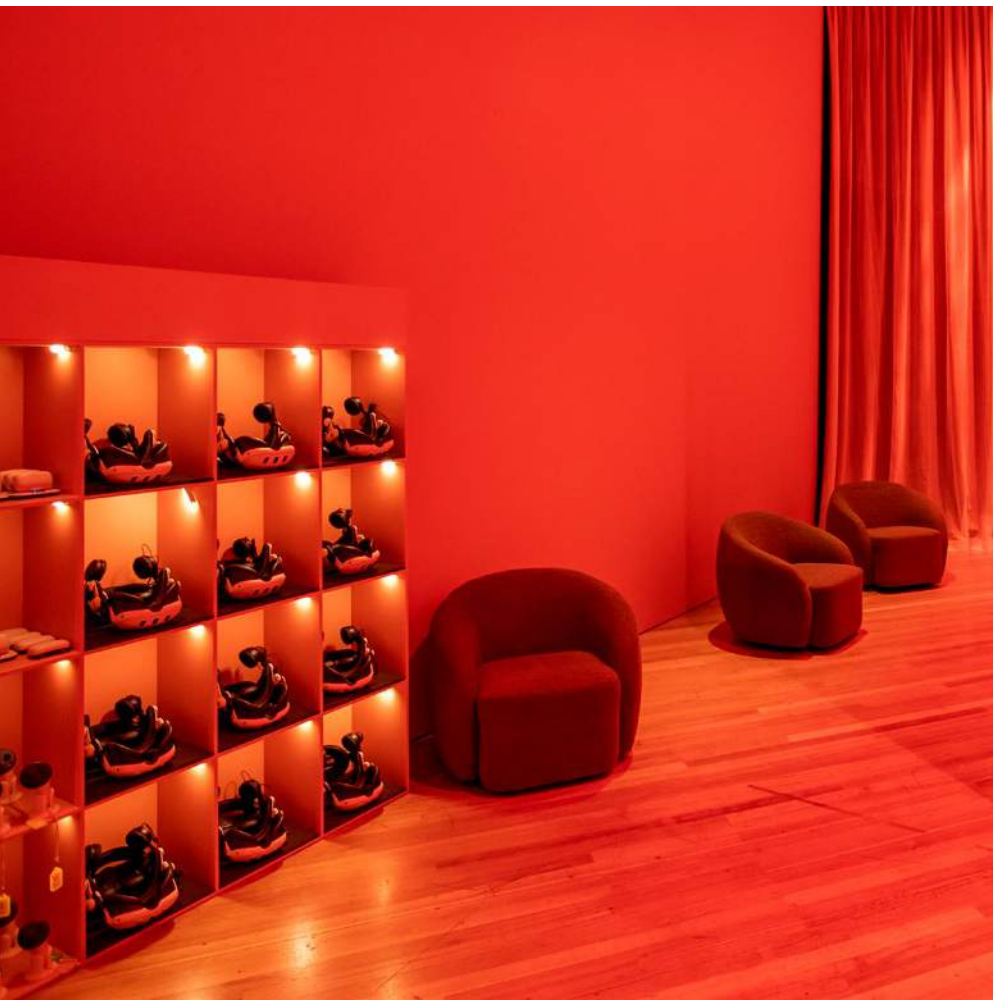
keeping the elements in the right sequence so it all makes sense, was probably the biggest challenge."

Designing before access

Time in the gallery was limited from the outset: "Our installation period was essentially five and a half weeks to take the gallery – which is an event venue for part of the year – and transform it into an exhibition space. That involved removing the events rig, installing new rigging for all the floor projectors, speakers and custom drapes, and working around five-metre high wall builds going in at the same time."

It quickly became clear that as much of the system as possible needed to be resolved before stepping into the space. As a result, work was pushed into pre-production. Playback systems, VR headsets, custom computers and media players supplied by ACMI arrived a month ahead of the install, giving the team a window to begin integration.

Everything else was defined and sourced locally: "We had to provide and procure all of the speakers, projectors, subwoofers – everything required to actually present the exhibition. There was a lot of design work required upfront to figure out what would meet the specs of the show."



Equipment acquired, the team built and tested as much of the system as possible: “We use a lot of Dante, so all of our audio routing was pre-configured before we even got into the gallery. Right from QLab outputs through to the DSP and amplifiers, everything was set up and tested in advance.”

Alongside the technical systems, the team also began testing how the exhibition would operate from a visitor perspective: “We used staff as guinea pigs, particularly for the VR components. It was about understanding timings, how often we could cycle people through, and making sure the hosts were confident before we opened.”

Projection and audio at scale

By the time installation began, most of the unknowns had already been worked through but the system install itself was substantial. 13 Panasonic projectors, a mix of HD and 4K units were deployed across the exhibition. Specs included everything from portrait and landscape blended projection to vertical projection onto screens suspended above seating, alongside a range of lenses, including ultra short throw: “Out of all the gear we used, the Panasonic projectors were the most crucial. The REQ range delivered high brightness in a small and lightweight chassis, and paired with ultra short throw lenses, we were able to deliver these 4K projections in stunning quality.”

The audio system was equally extensive, with 85 speakers and six subwoofers distributed throughout the space. Playback was handled through a combination of BrightSign media players and Mac Minis running QLab, with multiple Dante audio outputs assigned to each installation alongside additional networked soundscape elements. From

there, audio was routed through BSS DSPs, allowing the team to manage system-wide tuning, including level control, EQ, muting and dynamic processing, across the different zones.

Amplification was distributed using 22 Dante PoE+ powered units, a decision that had a significant impact on the overall system design: “With that many speakers across the exhibition, being able to locate PoE-powered amplifiers locally throughout the gallery made a big difference. It reduced the amount of speaker cabling we needed and simplified the install.”

Given the nature of the exhibition, high output wasn’t the priority: “We weren’t trying to push huge power, we weren’t looking for 1000W per channel, so PoE amplifiers were a really practical and cost-effective solution for us.”

The entire system was carried over a network of five Netgear AV Line M4250 switches, forming the backbone of the Dante audio network: “That allowed us to integrate everything into our wider building network, tie into our master Dante clock and manage it remotely. It also gave us a really solid, stable network for all the Dante audio to run across.”

Once installed, the system needed to behave like part of Te Papa: “We integrated the show into our building-wide automation and monitoring system, aligning the exhibition with existing control systems and network infrastructure. It’s quite a complex network with a lot of control messages everywhere.”

The result was a system that ran fully automated day-to-day: “With daily technology checks and our monitoring system, we often identify and resolve faults before they’re reported. We can

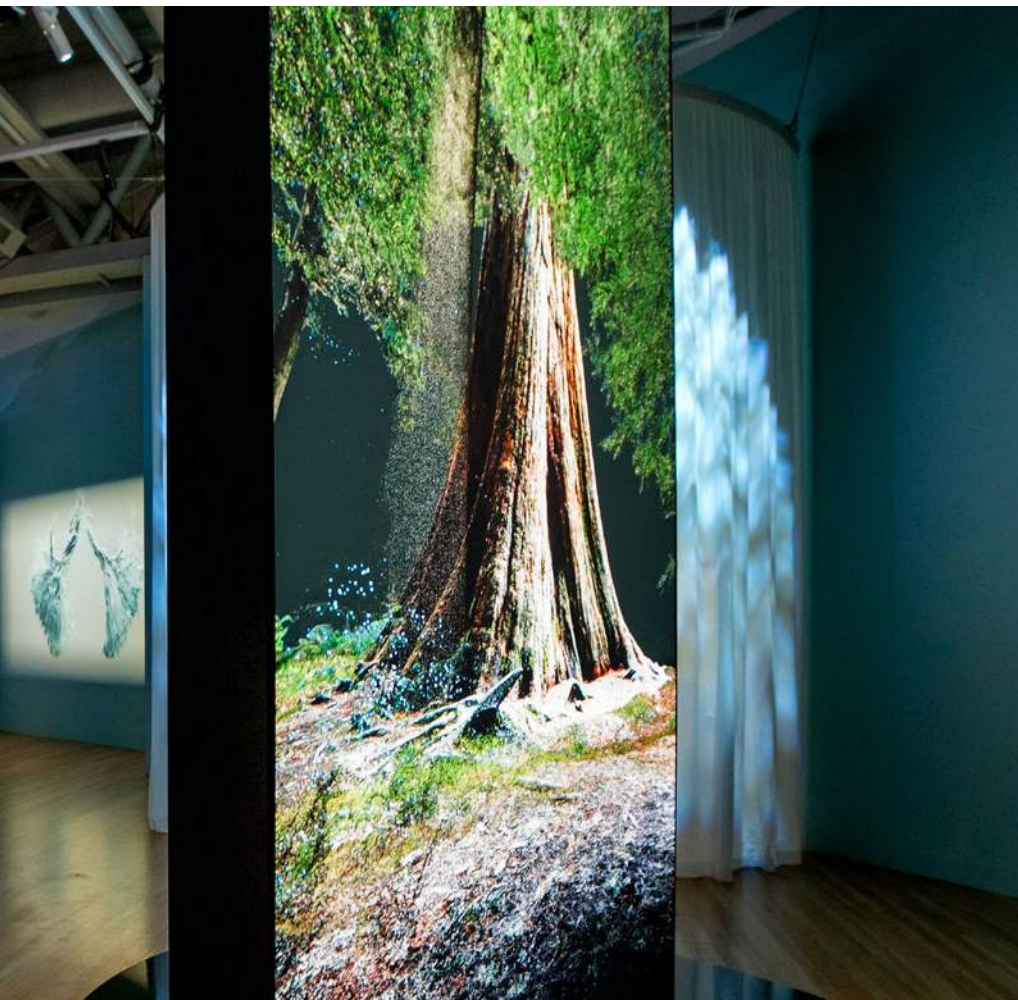
schedule and automate the on and off process of the exhibition, with the ability to manually control elements or extend hours for late-night events.”

Building immersion

For an exhibition built around breath and perception, the relationship between audio and visual systems was critical: “One exhibit invites the audience to move around a tree and hear the sounds from the roots, up the trunk and into the leaves. We had a custom micro-perforated projection screen housing a subwoofer and eight speakers behind the projection itself, with four more channels of surround sound. By placing the audio directly behind the image, the system allowed sound to originate from the object itself. That’s something a lot of people probably wouldn’t notice but it makes a big difference.”

Alongside the projection environments, the exhibition also incorporates a series of VR experiences. These were delivered using Meta Quest 3 headsets supplied by ACMI, adapted with custom mounts to integrate Sennheiser headphones directly into the unit: “The VR experience is completely wireless for the audience, which has been really important. There’s no tethering, no hand controllers; people can turn 360 degrees and just experience it.”

From an operational perspective, the VR system was designed to be run by front-of-house hosts rather than technicians: “There’s a central control PC with a touchscreen, so hosts who aren’t from a technical background can start and stop the VR experience. All of the playback and custom application run on the headset itself, so once it’s on, the experience just begins.”



That simplicity was deliberate, utilising the latest hardware while disabling unnecessary consumer features: "It removes all of the complexity you'd normally associate with VR. The audience doesn't have to think about it, they just put the headset on and it works, and the system is really reliable."

Together, the layers of spatial audio, large-scale projection and untethered VR created an environment where the digital art felt natural.

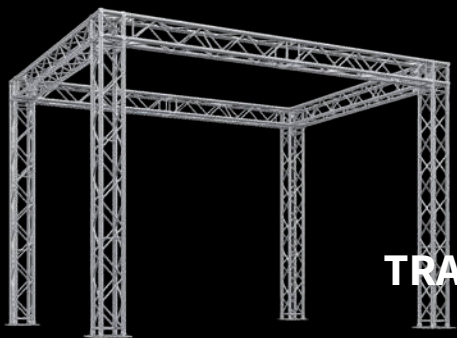
Looking ahead

For Mark Olliver, projects like Breathe | Mauri Ora sit within a broader shift. Immersive experiences, particularly VR, are becoming an increasingly visible part of the exhibition mix, but not necessarily a replacement for more traditional formats: "In a museum context, you still have those close-up, personal experiences alongside larger-scale works that multiple people can engage with at once. What we've seen here is that the people who do the VR component really enjoy how fully immersed they are; everything else drops away and it's just them in that environment."

At the same time, that level of immersion comes with its own considerations: "The technology moves quickly, so there's an ongoing need to maintain and support it. There's also a hosting requirement, you need staff there to run sessions, manage headsets and keep everything moving."

For Te Papa, the challenge and the opportunity lie in continuing to adapt. In that sense, 'making it fit' doesn't end with an installation, embracing immersive exhibitions is an ongoing process.

transtage



PORTABLE STAGE & TRUSS PACKAGE

TRANSTAGE HALF PAGE AD

Shop Together and Save



From corporate ballrooms to outdoor festivals, our modular staging and truss adapt to your vision. High-strength portability meets professional aesthetics.

★ STRONG ★ ROBUST ★ RELIABLE



GET A QUOTE NOW



1300 712 066



www.transtage.com.au



info@transtage.com.au



THIEF

HAIL TO THE [AND HIS GRIFTER MATES]

Can the recording industry possibly sustain another decade dominated by corporate streaming services if the price per stream remains smaller than a Higgs boson particle? Can it even last another year?

The world is a crazy place at the moment, there's no denying it.

Even if you somehow manage to block out the endless stories of the world's most heinous amoral grifter – who harvests billions from the world and kills thousands to distract from his own appalling behaviour – there's still the breathtakingly self-absorbed conduct of elites in our own music industry to contend with.

By my reckoning, the entertainment industry is almost as amoral and twisted these days as the wider world around it, tolerating some of the most outrageous inequality on the planet; it's key protagonists every bit as hypocritical and unscrupulous as world leaders.

It's as if everyone in the upper echelons of the music industry has become a ravenous grifter; its main players shamelessly taking as much for themselves as possible, in some cases with almost no effort (let alone scruple), leaving very little to be shared amongst the vast majority of the industry.

But who confronts this behaviour? Anyone?

By my reckoning it's no one. On the contrary, everyone seem more concerned about boarding this tawdry grift-train than calling it out.

I can hardly look.

Take the cynical 'headline performance' recently by Justin Bieber at Coachella as an example of this shameless grift. The 'B-Brain' himself went on

stage at Coachella with his laptop and proceeded to do a bit of YouTubing (of himself), and for that he was paid 10 million dollars!

Seriously, where are we in the music industry today, when 'artists' like this are getting paid more than you or I are likely to earn in several lifetimes for doing sweet f**k-all – in Justin B-Brain's case, for poncing around on stage for an hour or two in his gumboots, singing along to his own songs on YouTube! I mean, really... what the actual f**k?

This is a particularly pointed example of where things are at in our industry in 2026, and yet perplexingly, nowadays, crowds tolerate moments like this in what feels like a breathtaking expression of collective irony – the so-called 'cultural moment' of these 'shared experiences' apparently outweighing any strict expectations of what constitutes a 'live' performance. It's ironic mainly because, while these days – arguably more so than ever before – going to a concert is about being able to say you 'witnessed it', in reality almost no one actually did! They all watched it on their six-inch iPhone screens.

It's somehow fitting perhaps that no one in the audience was 'present' enough at the Bieber-Grade Coachella event to actually witness it directly – and by 'directly' I mean, with their eyes receiving light that had bounced directly off their beloved pop star. While the B-Brain was looking at his screen, audience members were all on their

screens, experiencing the show collectively – and yet privately – via their tiny smartphones.

Like flesh and blood avatars, thousands upon thousands of punters filmed the Coachella event to share the experience ‘collectively’ on social media later. At the gig itself, no one was actually looking directly at anyone, which begs the philosophical question: if Justin Bieber falls down at Coachella and there’s no one there to film it, did it really happen?

What’s worse is the utter mediocrity of it all. And to top it all off – and presumably remind audience members that they were indeed at this ‘happening’ – they collectively bought over five million dollars of Bieber-merch on the first weekend alone.

Adding value, or undermining it?

The thing I find most diabolical about all this is the stark contrast between the public’s desire to pay to see a live show and/or buy copious amounts of merchandise, versus their disinclination to pay anything at all for the music their favourite artists produce.

Fans eagerly spend hundreds – sometimes thousands – of dollars to see their favourite artist perform live, while paying little or nothing for the recorded music that made them a fan in the first place. At first glance, this seems completely arse-backwards and inconceivable. Why on earth would someone place no value on music they can listen to repeatedly, while placing an unprecedentedly high value on the same music played as a one-off?

The answer is simple: because companies like Apple, and more recently Spotify et al, have made music essentially valueless. As a result, music is no longer a commodity that artists can easily sell, and you could argue that this fundamental change is tantamount to a form of corporate theft.

When companies made listening to music all about access rather than ownership – with a diabolical lie embedded: that they were going to ‘put a record store into every household’ – they essentially killed off huge sections of the music industry, with the vast majority of the gross earnings going everywhere but to the musicians themselves. Corporations conveniently neglected to mention that in doing so, artists would get far less for their music than ever before. These days, musicians are lucky to earn one dollar from 25,000-odd Spotify streams – it doesn’t take a maths genius to realise how utterly unsustainable the whole streaming model has become.

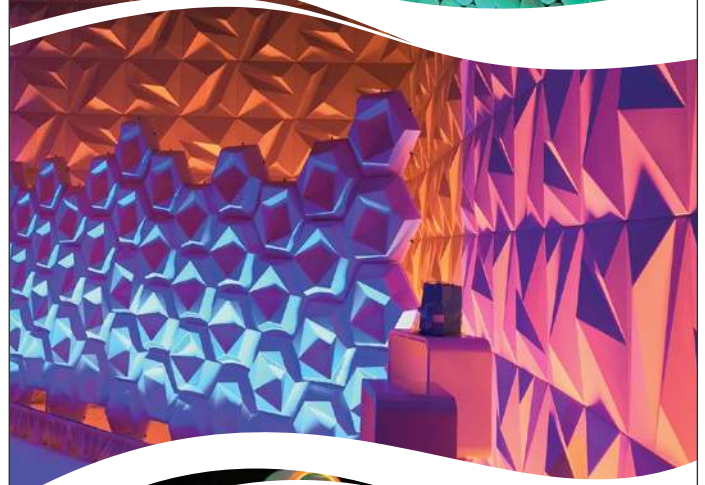
How recorded music lost its value – and why it matters

The transformation of music into an abundant, near-free commodity has fundamentally altered the perceived value of music. It’s no longer something you ‘own’; it’s something you access. A song has become less like a product and more like running water: always there, always available, and rarely something anyone thinks about paying for – certainly not one drop at a time.

But of course, this shift fundamentally denies the vast majority of recording artists the ability to earn anything resembling a livelihood from their work, particularly if they can’t simultaneously play live to large audiences, like the ones Tay Tay or Ed enjoy. This is where the money is now spent.

It’s no surprise then, that as revenue from recorded music has declined due to streaming, artists and their teams have shifted their focus toward live performance as a primary income source. This has led to significant investment in production value, marketing, and overall concert experience. In other words, concerts have become more expensive because they have become more elaborate – and because they need to be. Fans, in turn, have come to expect a certain level of spectacle, and they are willing to pay for it. The higher ticket prices are not just tolerated; they are often justified by the scale and quality of the experience being delivered.

WE HAVE YOUR EVENT **BACKDROP** SOLUTIONS



1800 737 037
www.backdrops.com.au

OUR BRANDS:



At the top end of town, concerts have evolved into something far more than a musical performance. They are spectacles – multimedia experiences combining sound, lighting, staging, choreography, and narrative into a single, cohesive event. In many cases, the live show is now the ‘premium product,’ while the recorded music functions almost as an entry point or promotional tool – more of a ‘musical ad’ than ‘art’.

But not everyone in the industry has a ‘team’ or the wherewithal to improve their production values, and indeed most grass-roots venues can’t accommodate these anyway. So, while the concerts at the top-end grow more and more outlandish, independent smaller shows are simultaneously becoming less well attended, essentially making poor musicians poorer. Meanwhile the wealthy ones – who can afford the more extravagant productions – get richer.

There’s also a powerful psychological component at play here. Attending a concert is not just about hearing songs; it’s about feeling something in real time, surrounded by thousands of others who feel the same way. That sense of collective emotion – of singing along with a crowd, of witnessing an artist you admire in the flesh – cannot be replicated through headphones.

But this has always been the case, hasn’t it? If so, what’s changed?

The all-pervasive role of social media.

In a modern age utterly dominated by social media, experiences have become a form of social currency. Being able to say “I was there” matters more now than ever, it seems (and everyone has to prove the fact by filming it). Concerts provide highly shareable moments – photos, videos, and stories – and this adds another layer of value that goes beyond the music. Spending money on a concert isn’t just about consumption; it’s about participation and visibility.

Another key factor is the changing relationship between fans and artists. In the past, the primary connection between an artist and their audience was mediated through recorded music. Today, that relationship is more direct and multifaceted. Social media allows artists to communicate with fans on a daily basis, creating a sense of familiarity and intimacy. When fans attend a concert, they are not just supporting a body of work; they are supporting a person they feel connected to. The live show becomes a moment of proximity – a chance to bridge the gap between digital interaction and physical presence. That perceived closeness can justify a much higher price point than a piece of recorded media ever could.

Meanwhile, paying for music is a concept that has been utterly eroded. Younger listeners in particular have grown up in a world where paying for individual pieces of music is a rare event indeed. While they are more likely to buy an album on vinyl than any form of digital recording, this too remains a statistical rarity. Meanwhile, their willingness to spend on live experiences is often higher than previous generations, particularly when those experiences align with their identity and values. For them, buying a concert ticket is not an alternative to buying music; it’s a completely different category of spending.

Finally, there’s the simple matter of perceived uniqueness. A recorded track is fixed and repeatable. You can listen to it as many times as you like, in exactly the same form. A live performance, on the other hand, is ephemeral. Even if the setlist is similar night to night, each show has its own nuances – moments that happen once and never again. That uniqueness carries intrinsic value that people are willing to pay a premium for.

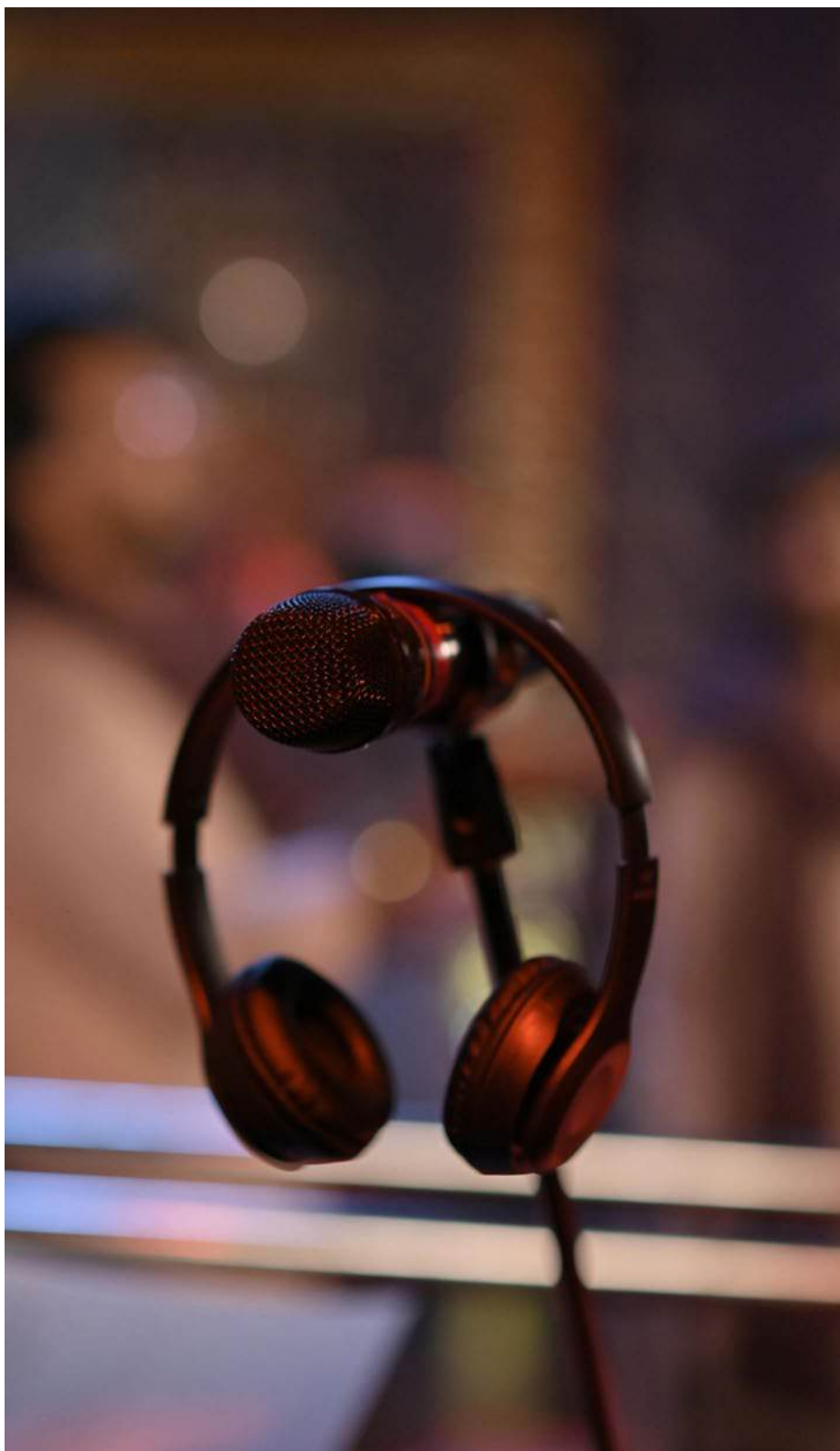
In the end, the disparity between spending on concerts and spending on music is a reflection of how value has shifted. Music, as a recorded medium, has become ubiquitous and accessible to the point of near invisibility in economic terms. Live performance, by contrast, has – at the top-end of town at least – become concentrated, elevated, and emotionally charged. Fans are not devaluing music; they are reallocating their spending

toward the aspects of music culture that feel most meaningful, memorable, and irreplaceable.

What might seem like a paradox is, in reality, a logical response to a new landscape – one in which access is cheap, but experiences are not.

But this ignores one fundamental question: if the recording industry collapses because there’s no money to pay artists for their work, what then becomes of the music industry in general? Fans can’t go to big stadium concerts to see their favourite artist if that person doesn’t exist.

Andy Stewart owns and operates The Mill in Victoria, a world-class production, mixing and mastering facility. He’s happy to respond to any pleas for pro audio help... contact him at: andy@themill.net.au





MY ESSENTIAL 10

Software I Can't Work Without in 2026



I'm constantly asked about the plugins I use day-to-day – which ones I use most, what makes them my favourites, and how any emulators among them compare to their original hardware units. So here's a list of my Top 10 go-to plug-ins for 2026: some are new, others new to me, while a few may soon be superseded by others in the wings.

EQ

FabFilter Pro-Q4: If there's one plug-in I use statistically more than any other it's probably the FabFilter Pro-Q4. This EQ is a remarkable piece of software: versatile, surgical, effortless, intuitive, and competent. I use it almost every time I sit down at a computer to mix or master. The iconic FabFilter EQ is probably the most popular (now) dynamic EQ on earth. It makes complex tasks feel effortless – indeed, there's never been a time when I've thought: "Oh no, I could never use the Q4 on that sound..."

Whether you're shaping a vocal, tightening low-end, or performing detailed corrective dynamic tone-related work, the Pro-Q4 is a total monster. What truly sets this plugin apart is its incredibly intuitive workflow – it's almost become an extension of my own mind.

SSL Native Channel Strip 2: At the other end of the EQ plugin spectrum is SSL's iconic emulation of its own hardware, which I coincidentally have 56 instances of laid out in front of me every day here at The Mill (my console is an SSL 9000K).

What I love most about this SSL plugin EQ (apart from being part of a larger channel strip layout) is how responsive it is – just like its hardware equivalent. Like a Formula 1 race car, this plugin can drive your sound into a wall very quickly if you're not careful, so it pays to go easy on the throttle if you're new to it.

The EQ on the SSL Native Channel Strip 2 can carve up sounds quickly and dramatically, without ever forcing you to 'look' at an EQ curve. Sometimes looking whilst listening can be a trap

– this plugin puts you back in time to an older analogue mindset, which safeguards against that possibility. Of all the conventional console-styled, four-band parametric EQ plugins on the market, this is one I use constantly.

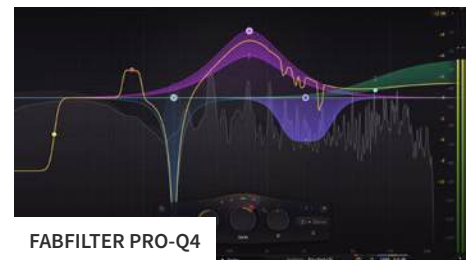
DYNAMICS

There are a million compressors, limiters, multi-band compressors, and de-esser plugins on the market today, alongside a burgeoning raft of next-generation plugins that blur the lines between EQ and dynamics. Some of these processors are faithful emulations of classic hardware, others are entirely on their own trip. I use dozens of different dynamics plugins, but the ones I use most in 2026 are these:

Universal Audio UADx 1176AE (Blue Stripe): This compressor/limiter, like the hardware it emulates, is a lightning fast dynamics processor that can handle just about anything. It can be aggressive if needs be, thanks to a scorchingly quick attack control, but this aggression can also be mitigated by its gentle 2:1 ratio. The 1176AE also has two relatively new controls masquerading as screws on the GUI. One is 'HR' (which stands for Headroom), that allows you to effectively raise the compressor's threshold, thus making the plugin less sensitive to hotter incoming signals. The other is 'Mix', which more obviously, offers a blend of wet and dry (compressed and uncompressed) signal control.

The FabFilter Pro-L2: This limiter is widely regarded as one of the most powerful and transparent available for modern mixing and mastering. It's versatile, has a variety of controls that can take you deep into the process (which is

great, provided you know what you're doing), and offers multiple limiting algorithms. Its flexibility allows you to fine-tune sounds with precision, whether you're working on a stereo master or adding the plugin to a single channel of audio in a mix. Visually, the plugin – just like its brothers, the Pro-Q4 and Pro-C3 – offers an impressive, intuitive and informative workflow. In a field where transparency is everything, Pro-L2 sets a remarkably high standard.



FABFILTER PRO-Q4



SSL NATIVE CHANNEL STRIP 2



UNIVERSAL AUDIO UADx 1176AE

SSL Native Bus Compressor 2: This plugin is one of those tools I use regularly for its balance of simplicity and musicality. Like all SSL hardware, every adjustment you make on this plugin has a meaningful, audible impact – a little of this compression goes a long way. Even very subtle gain reduction can tighten a mix, enhance transients, and make tracks feel ‘finished’. It’s a tool that rewards restraint, and when used well, it makes a mix feel like a cohesive whole.

At last count I had five hardware equivalents of this style of mix bus compressor: the bus compressor on my 9k, an SSL SL520 compressor/limiter module housed in a rack, the incredible SSL Bus+, my AI Smart C2 and C1LA 500-series module. The Bus Compressor 2 holds it own amongst them.

Relab 176 Compressor/Limiter: This is a stereo emulation of the brilliant mono Retro 176 tube compressor that I’ve used here at The Mill for many years. The Retro 176 is itself an emulation of the original UA 176 compressor/limiter, which was the ancestor of the iconic 1176. History lessons aside, this plugin boasts a component-for-component emulation of the Retro 176, and from what I’ve heard, the two are uncannily similar (although the hardware is mono). This plugin does what so many others merely promise – it adds a fat, warm, solid harmonic richness to everything that passes through it, and the harder it’s driven, the more overt this effect sounds. I may be falling in love with this plugin in a way I’ve not done before – I have to be careful not to overuse it in coming

months. It’s rare to find a plugin that truly exceeds expectations when it comes to claims of analogue equivalence. But man, this thing really is a beast – creamy, enormous, extremely more-ish – well worth looking into if you don’t have something like it in your arsenal. Caveat: it ain’t cheap.

Oeksound Bloom: This is one of those plugins I use regularly in 2026 that has truly carved out its own path, blurring the lines between compression, EQ, saturation and who knows what else... I’m testing a few plugins in this (non) category at the moment: Waves’ Curves Equator and SoundTheory’s Gullfoss (among others), but Bloom is the one I use most consistently. It can perform extreme feats of audio gymnastics that were unheard of not too long ago: from taming resonances to clobbering signals to create über-bombast. Bloom is hard to get your head around – mainly because it really has no equivalent – but once you do, the GUI allows you to dial in some



THE FABFILTER PRO-L2



SSL NATIVE BUS COMPRESSOR 2



RELAB 176 COMPRESSOR/LIMITER



OKSOUND BLOOM



SOUNDTOYS ECHO BOY

extreme changes to audio signals, or if you prefer, to simply control those harsh moments that emerge in a mix that other processors can't catch.

REVERB & DELAY

To be honest, I've struggled lately with settling on plug-ins that thrill me in this category. I've tried dozens, incorporated them all into mixes here and there, never really settling on one in particular. I have a Lexicon 480L hardware unit here at The Mill, alongside an AKG BX20 spring and several other hardware units by Lexicon, TC Electronic and Roland, all of which, for some reason, tend to leap out at me more – though I'm never clear why that is.

If I were to highlight a couple of plugin reverbs and delays I use constantly, it's these two (or five):

SoundToys Echo Boy: EchoBoy has been around for ages, but remains one of the most musical and character-rich delay plugins I've ever used. It brings the perfect combination of ease of use combined with great sound. It's complex yet simple; which is why I use it so often.

At the heart of EchoBoy is its extensive collection of analog-inspired delay styles, emulating classic tape echoes, vintage digital units, and iconic hardware delays. Each mode captures subtle

nonlinearities that give delays a sense of life and movement.

The interface encourages experimentation too, making it easy to dial in inspiring sounds quickly. I have lost count of the number of songs I've mixed using this one delay unit. It's a creative tool that few plugins can match.

The reverb I probably turn to most often – this month at least – is the **UAD Pure Plate:** an old-school plate emulation that sounds beautiful, offers almost no control but works well in some aspect of most mixes. The other mainstay has for years been Altiverb, although my newest computer no longer has it installed – I must rectify that... at the other end of the spectrum I've been using Valhalla's free Supermassive.

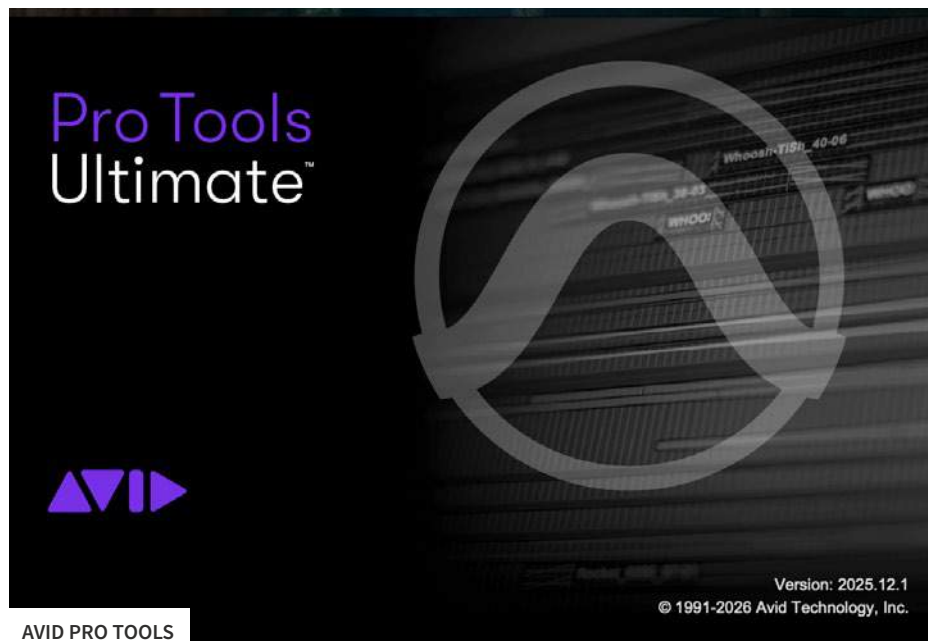
Other plugin reverbs of note are FabFilter's Pro-R, the Valhalla VintageVerb, and Avid's Space. There are many others, but can't list them all. Things I'm looking into – in coming weeks – are likely the Relab LX480, LiquidSonics' Seventh Heaven and the UAD AMS RMX16. If one of these lives up to its reputation, I'll let you know.

DAW

AVID Pro Tools – But all these plugins have to reside somewhere, and for me no program has ever made me feel more comfortable in the

studio, or offer so much in a relatively benign DAW format than Pro Tools. The evolution of this comprehensive audio tool has been long and expansive, and I'd wager more has been written about it over the years than all other pieces of audio software combined.

It's quickly described by all and sundry as an 'industry standard' but in a rapidly changing world – where the industry itself might be imploding – I'm not so sure of the program's current world ranking, if indeed that's relevant now anyway. Many have taken to Avid's reputation with a hatchet over the years, and I've had a few choice words to say about it myself, but if there's one program I turn to literally every day I'm in the studio, it's this one. For me, there is no rival.



AVID PRO TOOLS

Version: 2025.12.1
© 1991-2026 Avid Technology, Inc.



UAD PURE PLATE



IN CONVERSATION:

DAMIEN COOPER

LIGHTING DESIGNER

Lighting design is often described as the ‘invisible art’ of theatre. The element audiences are least likely to consciously notice. Yet its impact is profound, shaping mood and tone, and guiding the eye to where it matters most.

For lighting designer Damien Cooper, it is also an opportunity to bring wonder. Across theatre, opera and dance, he has designed more than 600 productions, with work spanning Opera Australia, The Australian Ballet and stages in New York, London, Paris and Tokyo. His credits include Broadway’s *Exit the King*, alongside Geoffrey Rush and Susan Sarandon, as well as films such as *Mao’s Last Dancer* and *Dance Academy*.

With a father who was Director of the Arts Council NSW and a mother who taught colour and design across the country, Cooper grew up immersed in theatre. After training at the National Institute of Dramatic Art (NIDA), he had already decided by the end of his first year that lighting design would be his path.

The idea of lighting as a storytelling tool was evident from the outset. Whether working in opera or contemporary performance, Cooper approaches each work with both the maker’s and the audience’s perspective in mind.

“I approach the script with the makers’ and watchers’ eyes. How will the audience feel? Is this point a strong chapter marker? It’s about breaking down the rhythm of the whole piece and listening for those clues.”

That sensitivity to rhythm extends to how light interacts with movement and material. In Sydney Dance Company’s *Momenta*, for which Cooper won

a Green Room Award, falling material created the illusion of rain, slowing the pace and lending the scene a dreamlike quality. By contrast, Marrageku Theatre’s *Cut the Sky* used 2,000 litres of real rain on stage.

“It’s faster, more aggressive. You see the weight of the rain. Compared to *Momenta*, which was effortless and drifting. Lighting water requires a lot of craft to make sure the backlight comes through the water drops. It’s really important you get that angle of light correct, so the water stands out in the space. If you light it well, it’s beautiful.”

“I’m a really strong believer in rhythm and how it affects a show. Not just within scenes but across the entire arc of the piece. Lighting allows you to edit and direct the audience’s focus, using subtle gestures to shape how moments are understood.”

In Sydney Theatre Company’s *The River*, Cooper leans into the stillness, “Plays are different to dance pieces. There are more moments of stillness. For *The River* there’s more moments of the cast doing things than speaking.”

Set across a single night, from sunset to sunrise, the production unfolds within a forest world that shifts almost imperceptibly.

“When lighting ‘stillness’ it comes down to the rhythm – where is my focus in the space as an audience member? Am I looking at the cast member? What does the overall picture say to me?”



Different audience members listen to different things. Some are very visual and they look at the scenery and glaze at the words and others are riveted by every syllable and enunciation of the cast. We're trying to create a visual language that gently holds it together."

"There's a lot of subtext in *The River*. The audience could be thinking in a lot of different ways. Everyone could have their own internal monologue about the play."

It's a collaborative process to create a unified visual world. "The first few weeks of rehearsal are about making sure those ideas will still land. Tightening the nuances of what the lighting is going to do. Each director is different. Some are happy to let me get on with it, others want to talk about it endlessly."

From 2,500-light opera rigs to barely perceptible shifts in a forest at night, Cooper designs across extremes of scale and visibility. "I've done some show off experiences and subtle experiences. You need to know when you are being either or, and why you are being either. There are moments when the lighting needs to stand out and hold focus, and moments when it needs to be subtle and low key."

While advances in technology have changed design, Cooper believes the core of the craft is still the same. In an era of limitless technology, great lighting design lies in knowing when to do less. "We can do so many things now, but sometimes it's about doing less. The tools have changed from incandescent fixtures to LED but the underlying principles remain the same."

The pace of that change is rapid, with new equipment emerging constantly. Yet for Cooper, technology remains a tool rather than a driver.

"I'm working on a show with Opera Australia this year (*The Merry Widow*) and there are 150 moving lights in the rig. When I first started, there were none, every fixture was focused by hand and adjusted between performances. Now, much of that is automated, with moving lights and follow-spot systems tracking performers across the stage. The craft has evolved, but the intension behind it remains the same."

The future remains bright for Cooper with upcoming productions including *The River* and *Doubt* for Sydney Theatre Company, *The Merry Widow* for Opera Australia, *Engine* for Sydney Dance Company, *Horizon* for the Australian Chamber Orchestra and a new staging of *The Nutcracker* for Queensland Ballet. He continues to shape the invisible art that guides an audience's experience, often without them ever noticing.

For more reviews and artist insights, head to *Bacchus at the Theatre* - <https://bacchusatthetheatre.com/>



PHOTO CREDIT: DANIEL BOUD

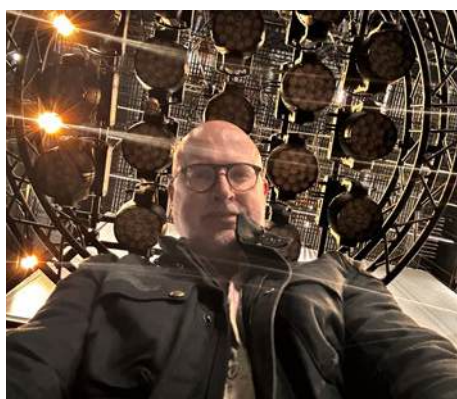


PHOTO CREDIT: JEFF BUSBY

This month - Don't Miss It!

entech

55 STANDS

63 TONNES OF NEW GEAR

SYDNEY MAY 19 | BRISBANE MAY 21 | MELBOURNE MAY 26 | ADELAIDE MAY 28 | PERTH JUNE 2

EVERY DAY 11AM - 6PM

ENTECH NZ JULY: Exhibiton Sales Open Now

INTERACTIVE AUDIO DEMO ZONE WITH LIVE PA DEMOS

AUDIO SOURCE
QSC
DB TECHNOLOGIES
ADAMSON
FACTORY SOUND
PAVT
MEYER
SOUND & MUSIC
D&B AUDIOTECHNIK
JBL
MARTIN AUDIO
TURBOSOUND
AUDIO BRANDS
....AND MORE

TECH TRAIN



Join Alex for a curated
guided tour

ENTECH THEATRE



 NW GROUP
Sessions 11.30am - 4pm

INTERACTIVE VISION DEMO ZONE WITH LIVE DEMOS

RIEDEL
from QVEST
CLEARLIGHT
ULA
LSC
THE PA PEOPLE
EPSON
DQ
OMEGA TECH
AVD
DIGITAL SIGNS A/LEDMAN
BARCO
PANASONIC
EVENTEC

ENTECH CONNECT



Schedule meetings before the
doors open



Free Barista Coffee
& Happy Hour

free registration online for trade & committed people at www.entech-roadshow.com

entech

SHOW GUIDE 2026

We've pulled together all the latest gear, highest-profile companies and people travelling for the ENTECH Roadshow in 2026, packing it into this comprehensive guide of what to see when you get there.

ENTECH rolls into Sydney's Hordern Pavilion on Tuesday 19 May, Brisbane Showgrounds on Thursday May 21, Melbourne Showgrounds on Tuesday May 26, Adelaide Showground on Thursday May 28, before finishing up in Perth at HPC Stadium on Tuesday June 2.

Registration, the Seminar programme and Happy Hour are all free! So if you haven't already registered, what are you waiting for?

Scan this QR code and we'll see you there!



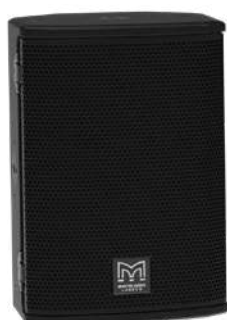
MARTIN AUDIO

Martin Audio will be showcasing new gear at the ENTECH Roadshow for the first time this year. Stand features will include production essentials, including Torus' constant-curvature array and Flex Point Co Axial Series, as well as the new Blackline Q Series for production and fixed install.

Martin Audio's TiMax immersive system will also be demonstrated at the show working in conjunction with Allen & Heath consoles.

The demonstration area will feature products from the FlexPoint range, including the amazing four-inch FlexPoint, to the 12-inch FlexPoint, Cardioid subs, and more.

Drop by to see, hear and feel the difference from one of the world's most respected manufacturers, and enjoy a Q&A with Anthony Russo and his team on all things left-field in audio.



MEYER SOUND



The Meyer Sound stand at ENTECH 2026 will feature some of the company's legendary cutting-edge products, including:

TIGRA – which delivers dynamic output in a right-sized footprint, with TIGRA-L reaching 146dB maximum SPL and TIGRA-W reaching 145dB maximum SPL. Its 55Hz to 16kHz linear response and PANTHER-matched low-frequency contour ensure seamless integration with flagship products.

Whether flown, stacked, or used as fills, TIGRA adapts to the demands of the room – shaping coverage that feels deliberate and tailored. Every TIGRA loudspeaker is a complete system, with amplification and DSP on board, ready to be used where and how you need it.

TIGRA arrays feature controlled cardioid low frequency response at all power levels. Seamless sonic integration with 2100-LFC, 1800-LFC and the USW family ensures full range systems can be designed and deployed with confidence. Power and focus in one unified product range.

Also on the Meyer Sound stand will be 1800-LFC. Designed for precision in every application, 1800-LFC maintains stable frequency and phase response through its 30Hz to 125Hz operating range. 1800-LFC delivers deep, articulate low-frequency sound with a latest-generation 18-inch driver. With a 134dB maximum linear SPL (AES75), it delivers linear performance at any level, with the power required for impactful musical productions and clarity necessary for speech-driven environments.

GEN-1 – is the technology powering the next generation of Meyer Sound systems. With built-in processing and seamless connectivity, it integrates legacy analogue, modern audio networks, and everything in between. GEN-1 integrates with Milan AVB, AES67, and analogue without converters or external processors – just direct-to-network audio, ready to scale. With built-in digital signal processing, it lets your loudspeakers communicate back, rather than just receive audio. Real-time system health and status reporting via Nebra lets you see what's working – and what's not.

GEN-1 brings the power of a GALAXY output into your loudspeaker. Connected to Nebra, GEN-1 delivers 10-band parametric EQ, U-shaping filters, delay, product integration and atmospheric correction. In ASTRYA-140 screen channel loudspeakers, it also delivers Bluehorn phase correction.

NADIA will also be on show at ENTECH – a powerful network-based digital audio processing and distribution platform for Constellation acoustic systems by Meyer Sound. Optimised around the needs of venues of all genres and styles, NADIA brings new levels of performance to Constellation systems while streamlining costs, equipment needs, and energy consumption.

It pairs perfectly with Meyer Sound's Spacemap Go spatial sound design tool, bringing new versatility to venues by offering the ability to support performances with stunningly natural active acoustics, multi-channel spatial audio, or both. With NADIA, Constellation systems can provide more discrete zones at a lower cost for even greater acoustical realism and room adaptability.



NAS



NAS will be showcasing the AbsenCon X136F, a 136-inch foldable all-in-one Micro LED display designed for mobility and professional use. Offering full-HD resolution, high brightness, wide viewing angles, and smooth motion, the display delivers strong visual performance across meetings, education, events, and presentation spaces. Its foldable structure, electric height adjustment, road-case integration, and Android 11 platform enable fast setup, easy transport, wireless sharing, and intelligent control in a wide range of environments.

On the audio front, NAS will have two advanced reinforcement solutions from dBTechnologies on show. The recently launched VIO L1608 is a compact yet powerful three-way active line array module that delivers high output, precise midrange, and consistent coverage from a small footprint, supported by advanced rigging, networking, and seamless ecosystem integration. Complementing this, the Ingenia IG5TR is a high-performance column speaker designed for both live sound and installations, featuring beam steering and beamforming, flexible deployment options, and intelligent DSP control to provide precise, controlled sound even in acoustically challenging spaces.

Rounding out the showcase will be two major system platforms from d&b audiotechnik. The CL-Series CCL system is a compact, scalable cardioid line array delivering high clarity, controlled directivity, and efficient deployment for mobile and installed applications, with full compatibility across the d&b workflow. The Australian launch of the U-Series marks a new generation of compact multipurpose point-source loudspeakers, offering unmatched flexibility in system architecture, elegant invisible-rigging design, consistent sonic performance, and advanced networking options to adapt effortlessly to diverse technical and logistical requirements.

www.nas.solutions



ALLEN & HEATH



The Allen & Heath team are hitting the road for the ENTECH Roadshow, showcasing the complete lineup of Allen & Heath digital consoles. Front and centre will be the reimaged Avantis. The Avantis V2.0 firmware brings dPack expansion, RackUltra FX compatibility, and a range of new features, including increased channel and bus count, and even more Dyn8 processors to the range. In addition, the team will also be showcasing the rest of the 96kHz family, spanning a total of five iconic series.

The ultra compact CQ range is perfect for musicians and bands in a super portable format. The Qu Series, known for its 'walk up and mix' usability now offers an increased channel count and native Dante options. The powerful SQ mixers are popular for touring, houses of worship, and corporate events, with a host of expansive networking options. Finally, the flagship dLive system rounds out the lineup, so head to Allen & Heath's stand and get hands-on with the range. The team are keen for you to experience the range up close, and looking forward to seeing you there!

←

This has been a really long tour. I'm starting to feel pretty flat.

Yeah, I know what you mean. It just keeps going.

I don't know if I'm going to be able to get through this one.

Sounds like you might need to debrief with someone.

Have you tried the Support Act Wellbeing Helpline?

Need support? Just call

SUPPORTACT
WELLBEING
HELPLINE
1800 959 500

Free confidential phone counselling, advice and support.



AUDIO LOGISTICS

At this year's ENTECH Roadshow, Audio Logistics will be showcasing a comprehensive range of professional audio solutions from its leading international brands, highlighting the company's capability to deliver end-to-end system solutions across installation, portable reinforcement, and large-scale live sound applications.

The lineup includes Adamson's VG and IS Series for high-performance touring and installed systems, Void Acoustics' Air 12 and Venu 6 for premium venue applications, and Sowa's Live 6 and Tour 6 wireless speaker systems, offering flexible portable solutions across live production environments. Then there's AUDAC's VEXO206 and new VIRO-C Series for installation-focused loudspeaker solutions, and the new Compass Audio Outfield Series, designed for versatile outdoor and field applications. Beyond the loudspeakers, products from AUDAC and UNIKA form the system infrastructure layer, supporting seamless system integration from input to output.

In addition, an Adamson immersive audio experience will run continuously throughout the day, with a Void Acoustics system demonstration taking place at 1:30pm.



EVENTEC

EVENT
LIGHTING



EVENTEC

Eventec is bringing a powerhouse lineup of production technology to the ENTECH Roadshow this year, focused on versatility and high-impact visual performance.

Leading the charge is the new range of Event Lighting Outdoor Parcans, featuring integrated Electronic Frost. This innovative feature allows users to instantly transition from a concentrated wash to a wider, smoother flood of light via DMX, providing incredible flexibility from a single fixture. Eventec is also showcasing the OPERA Z range of theatre lighting, a sophisticated collection of seven fresnel and profile models designed to excel in both indoor and outdoor environments.

Visual excellence continues with the latest Lampro Black Face LED screens, delivering bolder contrast and more vibrant colours for professional staging. For those focused on the mechanics of the show, the JDP Kyra Chain Motors will also be on display, demonstrating why they are the preferred choice for practical and creative rigging. Adding to its existing trussing and staging offerings, Eventec is showcasing the first edition of Event Lighting's Pre-Rig Truss, making it easier than ever to create unique staging designs while transporting and storing them with ease. Eventec is also thrilled to host Simon Bennett – the visionary behind the Wolfmix Lighting Controller – on its stand during ENTECH's East Coast leg (Sydney, Brisbane, and Melbourne). Simon will be providing hands-on demonstrations of this intuitive, game-changing controller and the exciting new Wolfmix Wing.

Finally, the ENTECH Roadshow marks a major milestone for Eventec – which will be announcing an exciting new brand partnership. The addition to the Eventec family further expands its commitment to providing world-class solutions to the Australian market. Whether you are looking for IP-rated fixtures, high-contrast video, or the latest in motor technology, visit the Eventec stand to see its latest innovations in action.



GEAR THAT WORKS

EVENTEC



PRO PERFORMANCE, SMARTER SPEND.

Where cutting-edge innovation meets local reliability, Eventec delivers tour-grade performance and in-house expertise to bring your most ambitious visions to light.



PRO QUALITY
LOW PRICE



FULL IN-HOUSE
SERVICING



SPECIALISED
TECHNICIANS



AUS OWNED
& STOCKED

We sell the gear that
makes your events go **WOW**



WWW.EVENTEC.COM.AU



4 PARRAMATTA RD.,
CLYDE, NSW 2142



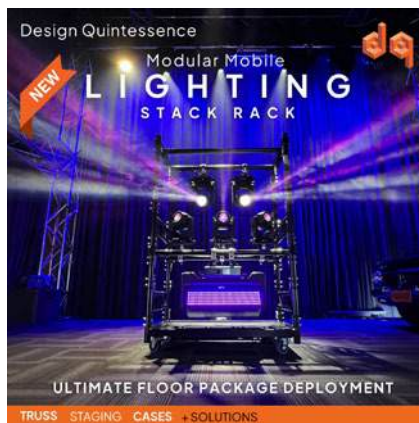
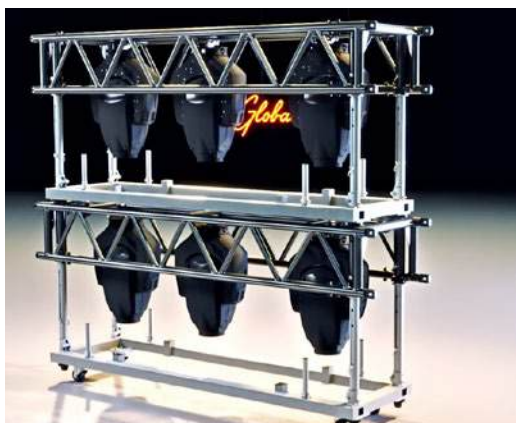
(02) 9897 3077

DESIGN QUINTESSENCE



Design Quintessence (DQ) has been supporting the industry for over 30 years, supplying products that deliver dependability, safety, and efficiency for crews handling transport, rigging, and on-site workflows. At ENTECH, DQ will showcase solutions designed to make these processes more reliable and manageable.

On display is the Ovation Standard Range – including the Mother Trucker, Chain Hoist Packer, Screen Lift Case, and Stack Rack – built for durability, efficient handling, and everyday use. Also featured are Lite Rail and Altmate Rigging Solutions load cells, delivering the gold standard in safety with precise, real-time readings at every hoist and rigging point. Completing the display are Modular Lighting Stack Rack, new Pre-Rig systems for rapid deployment, and the Performer Stage Modular Steps – ‘Step Up Your Stage’ – designed to make your stairs part of the performance. This all-in-one step spans the full width of your stage, allowing riser integration, while under-step space accommodates LED lighting bars for visual impact. Optional translucent, clear, or opaque stair riser covers create a professional, gap-free look, inspiring creative stage design while providing safe, reliable access.



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



QSC®

QSC Pro are a globally recognised leader in professional sound, trusted by musicians, production companies, venues, and integrators for delivering powerful, reliable, and high-performance audio solutions. With a legacy built on innovation and engineering excellence, QSC designs products that combine cutting-edge DSP, robust build quality, and intuitive usability. From portable loudspeakers to large-scale concert systems, QSC empowers audio professionals to achieve consistent, premium sound in any environment.

At this year's ENTECH Roadshow, QSC will showcase three standout solutions designed for modern audio applications:

- The new CB10 – a versatile battery-powered loudspeaker delivering impressive output and clarity in a compact, portable form, ideal for events on the move
- The KC12 column system – offers a sleek, all-in-one design with wide dispersion and refined audio performance, perfect for performers, corporate presentations, and small venues
- Rounding out the lineup is the L Class line array system; QSC's flagship scalable solution, engineered for large-scale production with advanced DSP, exceptional headroom, and tour-grade deployment flexibility

Audio-Technica will also be on QSC Pro's stand this year, showcasing the AT-BP3600 Immersive Audio microphone along with its range of digital wireless systems, including the very popular in-ear monitoring system. Pop by the stand and check them out.





EVENT COMMUNICATIONS AUSTRALIA

Event Communications will be exhibiting a range of products at the ENTECH Roadshow relevant to any venue or operation that produces live or broadcast events, with the brands we represent seen utilised in a wide range of applications:

AudioPressBox – manufacturers of professional audio distribution amplifiers, used to manage and distribute audio signals at press conferences, events, and installations, offering portable and installation solutions, often with Dante network connectivity and USB-C inputs and outputs.

BroaMan – specialists 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 BroaMan products include: Repeat48 series (video conversion), Mux22

series (multi-format transport including 3G and 12G-SDI), and Route66 routing solutions.

Green-GO Digital Intercom – network-based digital intercom systems, featuring 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.

HOLLYLAND – The HOLLYLAND GEOstation/H1 and HOLLYVOX G51 are wireless intercom systems for professional production communications. These support multiple beltpacks for team co-ordination, featuring Environmental Noise Cancellation (ENC) for reduced background noise.

Li.LAC – provides for the disinfection of microphones through UV-C light, in a 19-inch, 3RU

rackmount format. Li.LAC disinfects handheld microphones, transmitters, lapel and headset mics (or anything else), offering contactless disinfection without liquids or toxins. It is scientifically proven, with a 99.99% reduction of germs on the outer surface of microphones after only five minutes.

EC Cases – Event Communications will be showing a range of utility cases and rack systems for portable applications at the ENTECH Roadshow.

Optocore – a leading provider of fiber optic-based networking and transport systems designed for professional audio, video, and control data. Optocore's technology is primarily used in demanding live sound, broadcasting, touring, and permanent installation environments, providing a high-capacity, low-latency, and redundant backbone.



MAKE THE CONNECTION

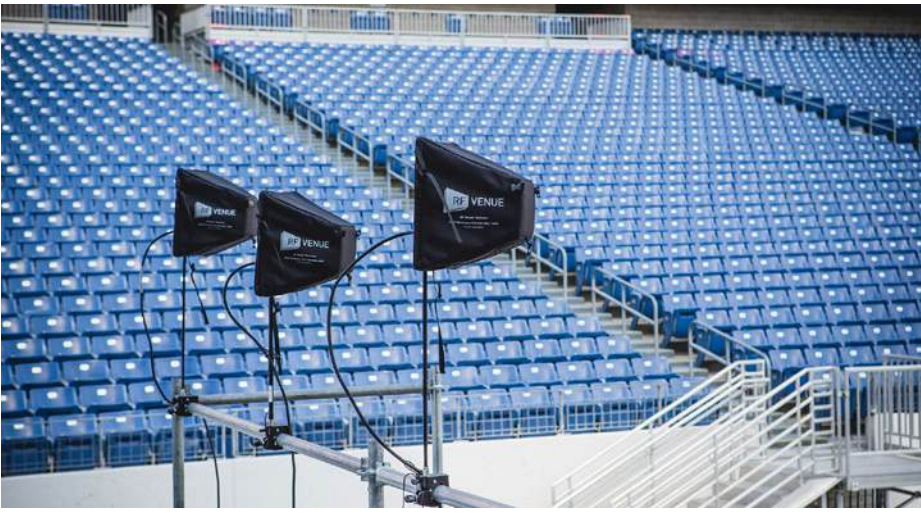
JANDS



Jands is bringing the latest in Production and Entertainment technologies to the ENTECH Roadshow in 2026.

Jands' audio showcase will feature the Shure Axient Digital wireless microphone system, Shure's Axient Digital PSM personal monitor system, and the newly released Shure ANX4 scalable wireless – together representing Shure's flagship approach to RF performance and spectrum management. The Axient Digital and PSM systems are built around a shared core architecture, offering interference detection and avoidance, ShowLink remote control, and wide-band tuning ranges suited to the demands of touring, broadcast, and large-scale live events. Complementing these, the ANX4 consolidates up to 16 channels of Axient Digital into a single rack unit, with a flexible perpetual licensing model that allows channel counts to be purchased and activated – and reassigned as production needs evolve.





Jands will be showcasing a range of ETC products, including the High End Systems Halcyon, the ETC Tour Hog console, and fixtures from the ETC Coloursource family. The Halcyon is a high-output moving light designed specifically for large venue and touring applications, combining a powerful output engine with ETC's optics and colour mixing technology. The Coloursource fixtures, meanwhile, offer a more accessible entry point into the ETC ecosystem – delivering reliable LED performance in a straightforward, approachable package suited to a broad range of venue and installation applications. Rounding out the ETC presence, the Tour Hog brings the familiar Hog 4 operating system to a console format designed for the rigours of the road, offering a powerful yet streamlined programming environment for LDs working across venues of all sizes.

Rounding out the display, Jands will also be presenting the Clear-Com Freespeak comms range, the Electro-Voice EVOLVE 70 portable column PA, and RF Venue's range of antenna and RF distribution products – which feature improved wireless system performance and reliability in complex, high-channel-count environments. Additionally, Auri's leading Auracast assistive listening solution – co-developed by Ampetronic and Listen Technologies – will also be on display on the Jands stand.





SRX900
POWERED SOLUTIONS

MADISONAV

MadisonAV showcases JBL Professional's touring and live entertainment audio products

Join MadisonAV at the JBL SRX900 Series live audio demonstration as part of the ENTECH Roadshow live demo program.

This is the first time the new point source models are being demonstrated in Australia – your chance to experience their performance in a live environment.

Hear the JBL SRX900 Series Live at 2:30pm

The MadisonAV stand brings together a curated selection of solutions across portable, installed and large-scale sound reinforcement.

Some systems you've probably seen before, some you've only heard about, and others you haven't had the chance to properly evaluate. We're bringing them together in one place.

- Tour sound solutions, including JBL VTX-A6 line array and VTX-B15 subwoofer
- Live portable solutions, including JBL PRX935, JBL EON71 and JBL EON ONE MK2
- AKG C-Series microphones
- Software demonstrations, including MiRA analysis, Venue Synthesis and Performance
- Connect with our audio specialists and experience these systems in a live environment

Hear the performance. Ask the questions. Build a clearer understanding of what's right for your next project.

JBL **SRX900**
PROFESSIONAL POWERED SOLUTIONS

INTRODUCING

SRX912M • SRX915M • SRX922

POWERED MULTI-PURPOSE SPEAKERS

THE P.A. PEOPLE

The P.A. People are excited to be touring with ENTECH this May. Head over to their stand and chat with them about all things venue engineering, and while you're there check out some of their latest installs on the big screen, and take on the 'World Famous at ENTECH' Moveket Game Challenge!

Some of the product showing on the P.A. People stand this year include:

Moveket Chain Hoists and Control – for the first time at ENTECH, on display will be a 2000kg version of the Moveket ProStage+ D8+ range of chain hoists, complementing the existing 250kg, 500kg and 1000kg models. The P.A. People will also be showing integrated load monitoring capabilities and other unique features of these hoists.

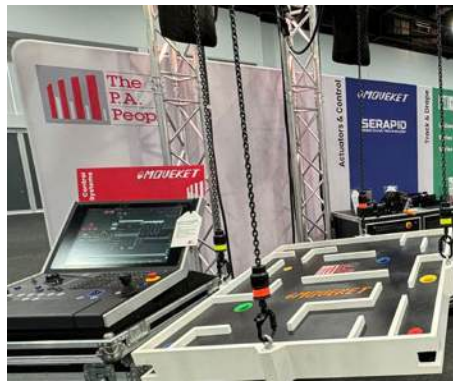
The P.A. People will also be demonstrating the Moveket i-Motion variable speed BGV-C1 control system at ENTECH. Moveket also supplies BGV-C1 fixed speed and variable speed hoists and control systems suitable for flying loads over audiences. With speeds up to 40m/m and loads of up to 2000kg, Moveket has been at the forefront of dynamic flying systems for shows and events for many years.

TheatreQuip ProBar and ArchBar Lighting Bars – The TheatreQuip range of lighting bars for production and installation have been very well received since their launch. Offered in both standard sizes and built-to-order versions, the ProBar and ArchBar offer a range of wiring and circuiting options along with support for Cat6 data and both three- and five-pin DMX outlets.

TheatreQuip Drapes and Track systems – the TheatreQuip Series 18 Stage Draper Tracking System is designed for use in professional theatres, town halls, schools, entertainment centres and other performing arts venues, where a heavy-duty and reliable draper tracking system is required. There are a wide range of accessories available, including diversion pulleys, mounting brackets, runners, master carriers and draw winch systems.



Alongside its range of draper and curtain track and fittings, TheatreQuip also supplies an extensive range of sewn goods. Fabricated in its specialist theatrical sewing room that forms part of its extensive Sydney facility, and staffed by a team of some of Australia's most capable draper seamstresses, the team have decades of experience and would be delighted to assist with your soft goods needs. TheatreQuip manufactures flame-retardant stage curtains and theatre drapes to suit a wide range of applications for the performance industry.



**YOUR VENUE
ENGINEERING
SPECIALISTS**



Chain Hoists and Control Systems



Staging Equipment for Venues



Actuators for Motorised Platforms

Event Communications

Venue Engineering

Installed Systems

Sales & Service

papeople.com.au

ULA GROUP

ULA Group's stand at ENTECH 2026 will once again showcase the most advanced lighting, visual, and stage technologies from the world's leading industry brands.

Join them on their stand to experience the latest innovations and cutting-edge products, including:

Elation Paragon Series – the future of lighting, featuring TrueTone CRI technology, setting a new benchmark in professional lighting.

Astera – award-winning wireless lighting solutions for film, broadcast, and event professionals.

VuePix Infiled – next-generation LED display solutions, redefined for touring and rental applications.

ACME Lighting – a comprehensive lineup of cutting-edge fixtures, trusted by renowned lighting designers worldwide.

Follow-Me – advanced manual and automated performer tracking systems.

MDG – industry-leading atmospheric generators, producing the finest haze effects on the market.

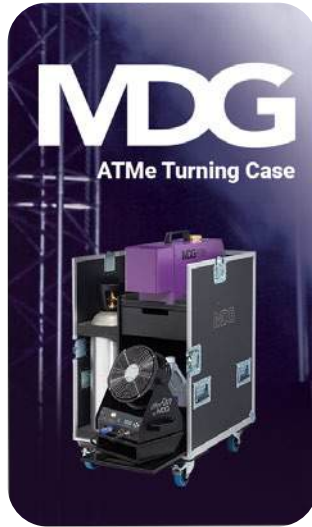
Obsidian – professional-grade lighting control solutions for the entertainment industry.

ChainMaster – flexible and precise chain hoists and control systems.

Milos – premium stage, trussing, and rigging systems engineered for maximum safety and reliability.

LumenRadio – wireless lighting control solutions trusted by professionals around the globe.

Head over to the ULA Group stand and explore the technology - see it, touch it, and experience the future of entertainment lighting.



Experience our technology

Entech Roadshow 2026

ULA GROUP



AUS 1300 852 476 | NZ 09 218 6532 | info@ulagroup.com | ulagroup.com



Fan of online news, or maybe you're the printed magazine type?

Whatever your preference, we have the perfect subscription for you.

Simply scan the QR code or visit cxnetwork.com.au and subscribe to the industry's most comprehensive and relevant magazine - delivered straight to your door or inbox!



PAVT



PAVT will be front and centre, showcasing EAW systems both on display and in the live audio demo room. Highlights include the NT206L – a new dual six-inch line source with Adjustable Horizontal Directivity (AHD) – and the AC6, an ADAPTiVe Wave Forming system designed for live production. For many attendees, these loudspeaker systems will be heard in Australia for the first time.

Speaking of exclusives, PAVT has been working closely with Symetrix to bring COGNIO to Australia, with Monash University signed on as a pilot partner since December 2025. A C20 unit will be on display at ENTECH, alongside regular live demonstrations of the software and control interface behind COGNIO – a major step forward in signal processing and control. Designed to scale over time, it delivers significant return on investment across projects of all sizes.

Powersoft will feature its NOTA and UNICA platforms on display, demonstrating their flexibility across projects regardless of scale. Touring examples of T- and X-Series amplifiers will also be available.



Luminex will be well represented with GigaCore, LumiCore and LumiNode hardware, all seamlessly integrated into the new ARENEO Studio software suite for true management to the end-point control.

Add on the new-to-Australia Everet Imagine range of high-quality camera solutions with multi-format signal transport and AI-driven Auto-Tracking, and you have a very rich range of new products for ENTECH 2026 attendees to enjoy.



CLEARLIGHT SHOWS



Clearlight Shows returns to ENTECH 2026 with a touring stand packed with new product across lighting and rigging.

Headlining this year is the Infinity Furion FX402 Bar, featuring 10 individually tiltable 60W RGBW LED heads, each with independent motorised zoom, 60 CW/WW strobe pixels, and full pixel mapping in an IP65-rated magnesium and aluminium body. Alongside it sits the Showtec Lumina Sola, combining a 500W RGBAL source and 192 individual RGB LEDs into a single wash fixture with over 12,600 lumens and CRI 91.5.

Rounding out the stand are the Showtec IP Pixelstrip Series – individually controllable pixel bars in 50cm and 100cm formats with tool-free 3D configuration options – and the Showgear Loadmaster, a professional meatrack system rated to 500kg with Penn Elcom castors and a modular accessory ecosystem designed for touring and rental operations. Clearlight Shows will be on the floor at ENTECH in Sydney, Brisbane, Melbourne, Adelaide, and Perth from 19th May. The team very much looks forward to welcoming you on to their stand.

www.clearlight.com.au



Trusted by the industry, Ready for your next show

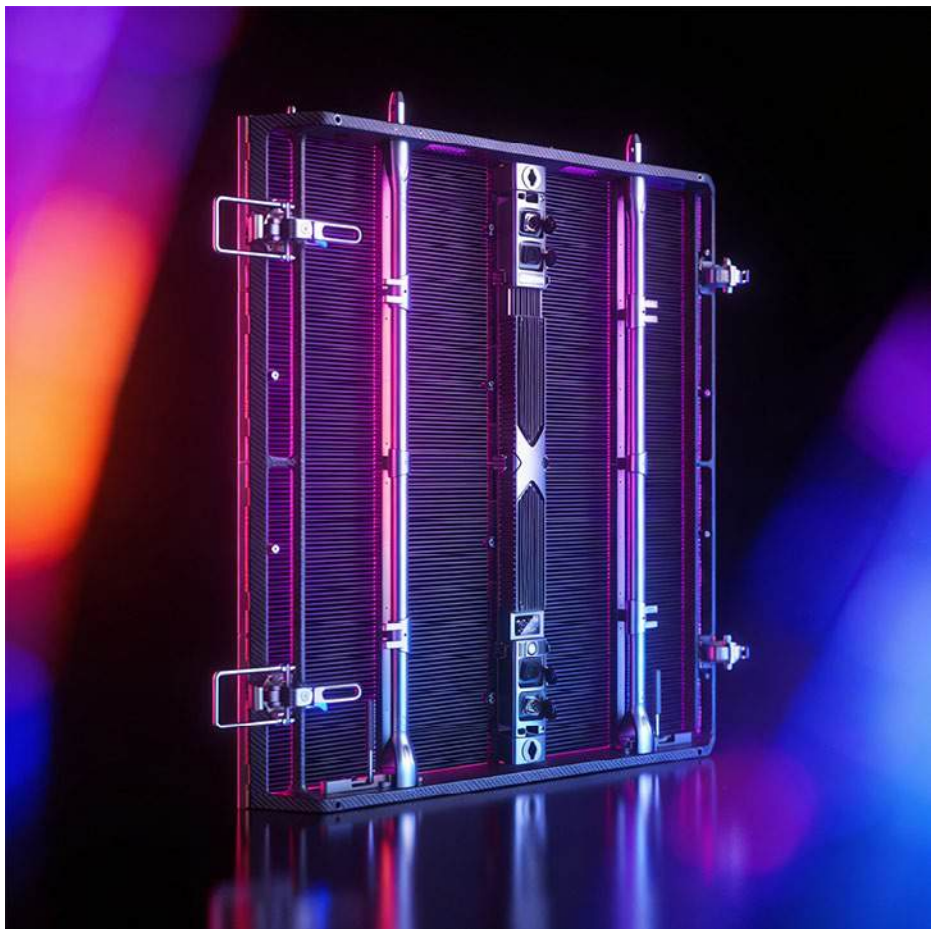


www.clearlight.com.au

YES TECH

YES TECH introduces new touring solutions with Mega and MAir, developed for large-scale outdoor stages requiring high stability, efficiency, and strong visual performance. Both products utilise a touring dolly system that allows for 288sqm per truck and an air-frame structure rated for 20m/s winds, which also serves as a ladder for maintenance access. MAir, an iF Design Award-winning transparent LED display, features a 1000 × 1000mm format with 47% transparency and a carbon-fibre frame for lightweight but durable performance. MAir simplifies everything with a patented locking system that enables panel-to-panel splicing in seconds. As larger formats require higher safety standards, MAir is secured with dual locking pins and magnetic alignment for enhanced stability during setup.

Few displays can match MAir in achieving large-scale visual impact while maintaining creative flexibility. It supports ±15-degree curves and right-angle configurations, offering versatile staging options for any application. Mega comes in a 500 × 1000mm platform with a premium matte-black finish, and special treatment to withstand challenging outdoor environments. Its key highlight is a central load-bearing structure that safely supports up to 25 metres of hanging installation. Quick locks and magnetic alignment are integrated to speed installation and improve safety on touring builds, ensuring a fast, secure setup for the most demanding touring schedules.



YES TECH

25
YEARS



Advertise with CX and Amplify Your Reach!

Whatever your budget, we have options for every platform - print, web, email, and social media.

Your advertisement will have the best chance at succeeding with CX readers. Our audience are evenly spread across all areas of the industry and have varied annual spending habits.

Drop us an email at jason@vcscreative.com or give us a ring at [0407 735 920](tel:0407735920) for more details.

entech

EDUCATION SEMINARS

PROUDLY PRESENTED BY NW GROUP

ENTECH's seminar programme runs in every city on the tour, and features additional local presenters in each city, creating a unique schedule for each stop. There's something for everyone; have your say on industry issues, upskill your staff, and learn about new technologies. All sessions are FREE to attend for every ENTECH attendee!

NATIONAL
ALL CITIES

SYDNEY
TUESDAY MAY 19

BRISBANE
THURSDAY 21 MAY

MELBOURNE
TUESDAY 26 MAY

ADELAIDE
THURSDAY 28 MAY

KEYNOTE: TWO GAPS, ONE WINDOW: ELECTRICAL COMPLIANCE AND THE LIVE ENTERTAINMENT INDUSTRY

Presented by Julius Grafton

The South Australian Electrical Certificate of Compliance (eCoC) is a state-based legal requirement that every temporary electrical installation be certified by a licensed electrician before it can be energised. If other states start asking why they don't have something equivalent, it means an attending electrician on every bump-in, testing your gear, signing off before power is live, for every show, everywhere.

We all go out of business.

The reason that hasn't happened yet is not because the regulatory framework doesn't support it. It's because nobody has pushed on it. That is changing.

The Australian Government National Electrical Licensing Scheme is being designed right now. A national framework built without input from the live entertainment industry will repeat every failure

of every state scheme before it - no recognition of show power as a specialist category, no pathway for technicians working to AS/NZS 3002, no acknowledgement that touring crews work without a licensed electrician on staff in any jurisdiction because none has ever existed. The window to shape this is open. It will not stay open.

We're discussing the issue and forming a working party. The session runs at 12 midday all cities, hosted by Julius Grafton and with a secret guest (identity hidden for legal reasons) for the first session in Sydney.

Come if you run shows. Come if you supply power. Come if you pay for test and tag and wonder what you're actually buying. Come if you have any idea what it would do to your business if every bump-in needed a licensed electrician on site.



NATIONAL

LIGHTS, NETWORK, ACTION; SHINING A LIGHT ON NETWORKED LIGHTING CONTROL

Presented by Chris Chalk

Join Hollywood Lighting Programmer and OmegaTech's Chris 'Chalky' Chalk (IATSE 728, ICLS) as he peels back the curtain and provides an in-depth case study of creating reliable lighting control networks on some of Hollywood's biggest franchises.

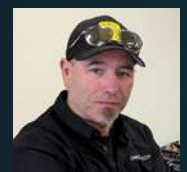
"In the modern era of filmmaking, a "lighting glitch" isn't just a flickering bulb, it's a network bottleneck that can cost a production thousands of dollars per minute. When you're filming in a "Galaxy Far, Far Away," there is no room for downtime.

The transition from simple cable runs to complex, high-bandwidth networks is the new frontier of cinematography.

We'll open by looking at the sheer scale of modern sets, where lighting isn't just "on or off", it's a massive, bidirectional, multi-protocol data conversation.

Chris will then go in-depth discussing networked lighting control on shows such as 'Star Wars; Skeleton Crew' and Netflix's 'The Residence'. He'll discuss how he designs, specs, implements and maintains large, multi-stage networks and the techniques and tricks he's learnt along the way.

How do you manage seven sound stages, 448 universes and nearly 2000 fixtures on one network? Come and find out!



NATIONAL

MAKING VENUE INDUCTIONS AND EVENT ACCREDITATIONS EASIER

Presented by Susan Twartz

If you work in live events, you know that many hours are spent filling out forms for venues and clients and sitting through endless learning modules that seem to have very similar content. It costs a lot in terms of time and as a business owner I understand the need for it, but I really think there is a way that we as an industry can do it better and more efficiently.

This session is an open discussion that will document some ideas on how we as an industry can develop an acceptable and economic framework (similar to the construction industry white card). The hope is that the outcome of these discussions will be presented to an industry peak body to push the relevant levels of government to adopt the framework.



NATIONAL

MEET THE INTEGRATOR

Got an AV project coming up? Fitting out a venue or refreshing an install? Come and meet your prospective AV Integrator! Beyond Network Solutions, AVIT, Fredon, and Diversified give their 10 minute elevator pitch for your business. If you like what they offer, you get to talk to them after their presentation!

SYDNEY

“I JUST WANT TO KNOW HOW TO DO MY SUBS”

Presented by Ben Clarke, Rational Acoustics Instructor & Optimiser AUS/NZ

Wavelength interaction through multiple arrivals (system directivity and reverberation are typically fixed) all play a part in accurately analysing your system response in the real world. Typically, this becomes a system optimisation challenge for all users - novice or expert alike - in the smallest studio through to the largest sound reinforcement deployments.

We will take a battlefield approach example where you only have 10 minutes to make useable low frequency measurements and use them to make a practical decision - fundamentally how and why SMAART is built to be the industry tool relied upon to help inform you when the going gets tough.

Attendees will receive 5% off the cost of 2026 SMAART TRAINING courses (dates which will be announced at ENTECH).



SYDNEY

BRISBANE

MELBOURNE

“DON’T JUST BLAME THE SOUND GUY” GUIDING INEXPERIENCED CORPORATE CLIENTS TO FLAWLESS TECHNICAL EXECUTION

Presented by Liam McDonald, AV1

When feedback screeches or a presentation won't load, all eyes immediately dart to the sound guy or AV tech. However, technical failures at corporate events rarely start at the mixing console, or vision switcher; they usually begin weeks earlier due to a lack of communication and planning. This presentation tackles the “scapegoat syndrome” by shifting the focus to

proactive client management and event pre-production. It provides production professionals with practical strategies for guiding inexperienced corporate clients through the technical planning process, ensuring the tech team gets exactly what they need to deliver a flawless event.



SYDNEY

BRISBANE

MELBOURNE

PHYSICAL AND MENTAL HEALTH AND FITNESS IN STAGING

Presented by Emma Sputnik

Join industry all-rounder Emma Sputnik in a discussion about how to protect the most valuable tools in the work kit - yourself and other skilled workers. With long days, late nights, planes, trains, and automobiles all in the average week of staging, learn

some tactics on how to give your mind and body the best rest available. The presentation covers endurance tactics, how to recognise the signs of burnout, and recovery techniques that will keep you in top shape and show-ready for the rest of your life



SYDNEY

EVERYTHING STARTS WITH THE VOICE: WHY SPEECH INTELLIGIBILITY SHOULD BE THE STARTING POINT FOR EVERY SOUND SYSTEM DESIGN

Presented by Lee Stevens, Adamson Systems Engineering

In many events, the most important signal in the room is the human voice. From keynote presentations and panel discussions to theatre and corporate productions, audience engagement depends on the ability to clearly hear and understand speech. Yet sound systems are often specified, deployed, and tuned primarily

around music playback rather than speech intelligibility. This session challenges that approach and explores why speech should be the starting point for system design.



SYDNEY

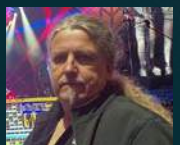
BRISBANE

MELBOURNE

SEAN ‘MOTLEY’ HACKETT - LIGHTING KISS – PART 2!

Motley has spent 40 years lighting Rock ‘n Roll bands, and 16 years as LD for the legendary KISS. In addition to KISS, Motley was LD for INXS (14 years), Savage Garden (3 years) and Noiseworks (3 years). We can't even cover all the tours he worked as crew for Jands (1986-1999) and Bytecraft PRG (1999-2017), but some of them include Bon Jovi, Elton John, AC/DC, Big Day Out crew chief for 18 years, Bee Gees, U2, Billy Joel, Green Day, The Who, Fleetwood Mac, Iron Maiden, and about 100 more.

After regaling us at the last ENTECH with incredible stories from KISS on the road, Motley returns with more tales from his time as their Lighting Director. Disasters, explosions, floods, fires, guns, and more!! Not to be missed!



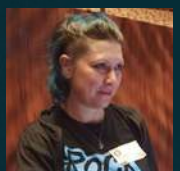
BRISBANE

CAREER PATHWAYS IN AUDIO

Presented by Luana Moreno

Career Pathways in Audio introduces the different niches an audio professional can find in different industries, discussing pros and cons and how to plan your career, from the perspective of an industry veteran that worked across all of them internationally.

Luana Moreno is a Sound Engineer originally from Brazil, based in Adelaide. She has delivered several courses and workshops, mainly aimed at musicians and young adults with Northern Sound System, The Push and APRA/AMCOS about both live sound fundamentals and career pathways in the music industry.



ADELAIDE

entech

THEATRE SCHEDULE

SYDNEY - Tuesday May 19

Time	NW Group Theatre A	NW Group Theatre B
11:30	Meet the Integrator	
12:00	KEYNOTE: Electrical Compliance and the Live Entertainment Industry	
12:30		
13:00	Lights, Network, Action; Shining a Light on Networked Lighting Control	
13:30	An industry conversation on site inductions	
14:00	"I just want to know how to do my Subs"	
14:30	"Don't Just Blame the Sound Guy"	
15:00	Physical and Mental Health and Fitness in Staging	
15:30	Everything Starts With the Voice	

BRISBANE - Thursday 21 May

Time	NW Group Theatre A	NW Group Theatre B
12:00	KEYNOTE: Electrical Compliance and the Live Entertainment Industry	
12:30		
13:00	Lights, Network, Action; Shining a Light on Networked Lighting Control	
13:30	An industry conversation on site inductions	
14:00	"I just want to know how to do my Subs"	
14:30	"Don't Just Blame the Sound Guy"	
15:00	Sean 'Motley' Hackett - Lighting KISS - Part 2!	
15:30	Everything Starts With the Voice	

MELBOURNE - Tuesday 26 May

Time	NW Group Theatre A	NW Group Theatre B
12:00	KEYNOTE: Electrical Compliance and the Live Entertainment Industry	
12:30		
13:00	Lights, Network, Action; Shining a Light on Networked Lighting Control	
13:30	An industry conversation on site inductions	
14:00	"I just want to know how to do my Subs"	
14:30		
15:00	Everything Starts With the Voice	

ADELAIDE - Thursday 28 May

Time	NW Group Theatre A
12:00	KEYNOTE: Electrical Compliance and the Live Entertainment Industry
13:00	Lights, Network, Action; Shining a Light on Networked Lighting Control
14:00	An industry conversation on site inductions
15:00	Career Pathways in Audio

PERTH - Thursday 2 June

Time	NW Group Theatre A
12:00	KEYNOTE: Electrical Compliance and the Live Entertainment Industry
13:00	Lights, Network, Action; Shining a Light on Networked Lighting Control
14:00	An industry conversation on site inductions



VECTORWORKS FOR *Entertainment Design*

USING VECTORWORKS TO DESIGN AND DOCUMENT SCENERY, LIGHTING, RIGGING AND AUDIO VISUAL SYSTEMS

About the book

Vectorworks for Entertainment Design covers the complete design process for using Vectorworks within the entertainment industry, from developing and visualising ideas through to refining them for execution. This second edition has been extensively revised and updated, incorporating the most current features of Vectorworks software across scenery, lighting, sound, and rigging – both physical and virtual.

Who is the book for?

Vectorworks for Entertainment Design is suited to anyone looking to become involved – or who is already involved – in the technical pre-planning of live events. Vectorworks is the industry-standard 3D technical drawing platform in this field, and

developing proficiency with it is a valuable skill that can open doors across the industry.

The book is equally useful for existing Vectorworks users who want to consolidate or refine their current skill set.

Who might benefit from reading this book?

Production Managers, Technical Managers, Technical Directors, Lighting Designers, Set Designers, and Logistics Coordinators would all benefit – essentially anyone involved in pre-production.

Students, in particular, will find this resource valuable, as Vectorworks is increasingly considered a core competency within the industry.

It will also appeal to users familiar with AutoCAD or similar software who are looking to transition

to Vectorworks. For those with an AutoCAD background, the shift is relatively straightforward, requiring mainly an understanding of a different interface and terminology.

Who is this book not for?

This book is not aimed at show operators or setup crew – that is clear. Most Vectorworks work is completed – and ideally finalised – prior to the event bump-in, so it offers limited value to those working exclusively on-site during delivery.

The focus is on creating and drafting within Vectorworks, rather than interpreting or working from completed plans.

What I liked about the book

Vectorworks for Entertainment Design is clearly written and easy to follow. While prior experience

with Vectorworks was helpful, I still gained a great deal from the book and found my overall proficiency improved by the end.

Without doubt, the book is best approached with Vectorworks software open alongside you. Moving between the book and the software to test concepts in real time proved to be a very effective way to absorb the material. Without this interactive approach, the content can feel quite dense.

I also appreciated the book's clear focus on entertainment design. Vectorworks has a wide range of applications – including construction, landscaping, and interior design – but those areas are deliberately excluded. That focus strengthens this book immensely; what it omits is just as valuable as what it includes.

How I think the book could have been better

The inclusion of practical exercises throughout is a strong point. However, Vectorworks for Entertainment Design might have benefited from a single, cohesive project – such as a full stage build incorporating truss, motors, lighting, and audio – developed progressively across chapters.

Vectorworks is a complex platform, and it's easy to lose direction when exploring its capabilities. There were a few areas where I would have appreciated greater depth, while others felt slightly overemphasised. That said, achieving the right balance in a program of this scope is inherently challenging.

About the Author

Kevin Lee Allen is a Scenic and Lighting Designer and an EMMY Award winner who works in live theatre, television, film, special events, exhibitions and themed architecture.

Recent projects include; the Montclair Center Stage, Chase Bank Flagship Signage in Times Square, the Univision 41 Weather Center, Benjamin Franklin's Ghost and Democracy Now Studios.

Verdict

You won't become a fully competent Vectorworks user from reading a single book, but Vectorworks for Entertainment Design will significantly shorten the learning curve. It's a strong resource and a worthwhile investment.

Ratings

Readability: 7/10 – This is not a book to be read passively, nor is it intended to be. I worked through it over several sessions with the Vectorworks software open, moving between the two as required. This approach felt essential to properly engage with the material.

The writing is clear and accessible, particularly given the complexity of the subject matter, and it avoids the dryness of a traditional instruction manual.

One minor note: the glossy paper stock was not to my personal preference. It does not impact the rating, but it is worth mentioning.

Supporting materials: 7/10 – The screenshots and visual references throughout are highly effective. They serve not only as guidance but also as confirmation that you are progressing correctly within the software. Without them, the material would be considerably more difficult to follow.

Relevance: 7/10 – Although published in 2020 and now somewhat dated relative to Vectorworks 2026, the book remains highly relevant. Most updates since publication have been incremental rather than fundamental changes.

Vectorworks is an intuitive platform once the initial learning curve is overcome, and this book functions both as a structured introduction and a practical reference. Despite the prevalence of online resources, there is still clear value in a well-structured physical guide.

Usefulness: 9/10 – Incredibly useful. If your current or intended role requires Vectorworks, this book is a valuable addition to your toolkit.

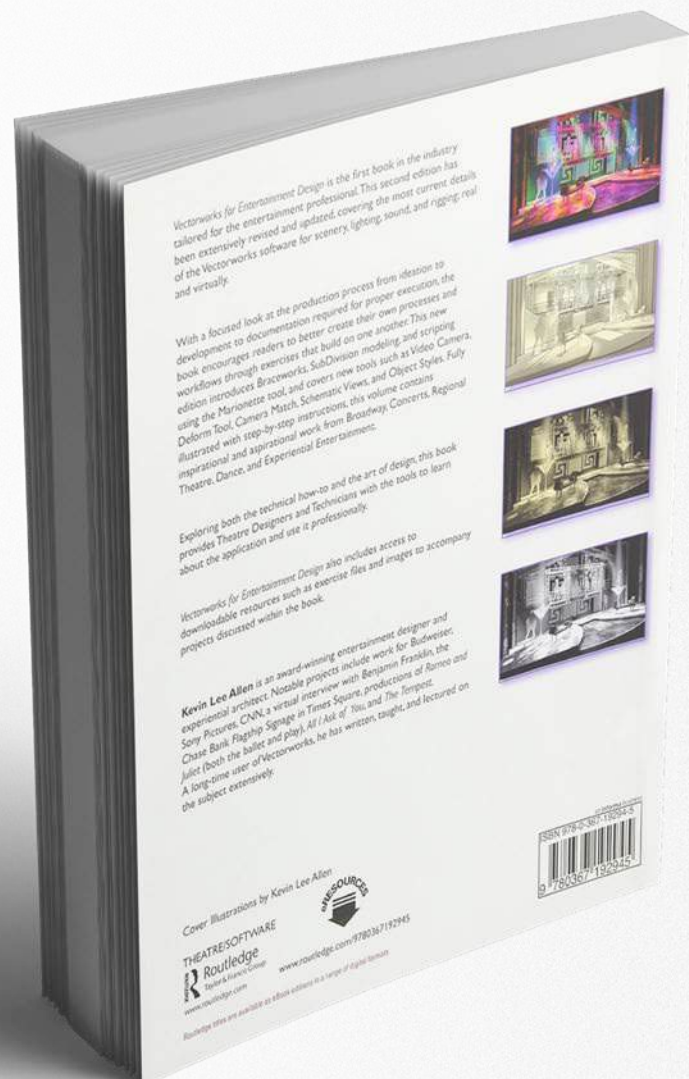
It's not a complete solution for self-training – very few books are – but it provides a strong foundation. The Vectorworks forum is a useful complementary resource too – active, well-informed, and with many users worldwide, it contains solutions to most common issues.

Value for money: 9/10 – I paid a tick over \$80 for this book. If applied effectively, the knowledge it provides could easily translate into work worth far more than that per hour!

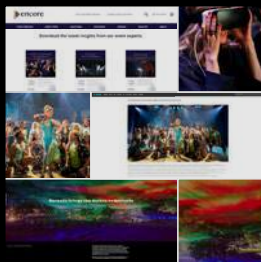
It represents excellent value for money and should be viewed as an investment in your career. The return on that investment could be many times the initial cost. From that perspective, it's a total bargain!

Cost \$82.68

Total: 39/50: 4 Stars



Creative Services for the AV and Entertainment Technology Industries.



**Specialist
Content
Creation**



**Integrated
Print & Digital
Media**



**Marketing
& Business
Development**



**Professional
Event
Services**

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



The Obsidian NX W is classed as a lighting control surface rather than a stand-alone console. It's a powerful wing that can either run on the ONYX platform via a PC, or act as a hardware extension within the wider Obsidian ONYX console range, offering a very similar physical layout to the rest of the range, including the NX2, NX4 and NX1-16. It also features next generation hardware that is shared with the soon to be released NX3.

The Obsidian NX W comes standard with a 16-universe ONYX license, which can be expanded all the way up to 128 universes. Even though it's a small surface, the NX W is not just for small rigs. The surface can handle fairly large and complex systems when needed – it's a very portable, easy to set up surface that's capable of doing big things when required.

Does the ONYX range have a familiar look and feel to it even though you've never used it? That's because it used to be the Martin M-Series.

For those unfamiliar with the brand, Obsidian Control Systems is a company that designs and manufactures lighting control solutions for stage, studio and install applications. Their product range is marketed and distributed via Elation Professional through their network of suppliers. Obsidian Control Systems acquired the M Series range of Martin controllers (including the M2GO) back in 2018, which included all lighting control software and hardware development.

Construction and Aesthetics

This pedigree explains why the Obsidian NX W looks a bit like the old Martin M2GO lighting console. If you liked that layout then you'll find the NX W's control surface very familiar, but with a much more modern feel to it.

The NX W has 10 RGB backlit motorised faders, RGB backlit keys, encoders and a keypad. It has a solid, professional look and feel – certainly a much higher quality than any iPad or MIDI controller – and at six kilograms, it's light and portable while remaining robust enough to be moved around regularly. It draws only 30W of power too, so it's also a frugal little beast.

The standard carry on luggage size for most airlines is 56 x 36 x 23cm. Given that the Obsidian NX-W is 54 x 31 x 8cm – one figures you could probably get both it and a laptop into a bag and carry it onto a plane, no dramas.

Applications and Features

Pair the NX W with a laptop loaded with ONYX software, and you could take this system almost anywhere. The NX W's plug-and-play connectivity with a USB-C passthrough offers a level of practicality and convenience that operators appreciate. It may not sound like much on paper, but don't underestimate the convenience of a lighting control system that you can set up in about a minute.

Once connected to your laptop, you have a powerful control surface for ONYX, especially when this is combined with multiple monitors or touchscreens. It's also very easy to scale the system up or down depending on what you need to achieve.

The NX W has DMX/RDM ports in the back, as well as Gigabit Ethernet Output that acts as an external network card for X-NET and streaming DMX data. It can also be run alongside the rest of the ONYX hardware, such as nodes, splitters and fader wings to help you build a network that suits your needs.

To that end, the NX W fits neatly into the ONYX ecosystem; it's not just a standalone controller, it's strength by association.

As for its value as a physical hardware unit, any lighting operator will appreciate the console's tactile surface featuring hard keys, encoder wheels and motorised faders. In an era where tactile surfaces have been largely replaced by touchscreen options (which do have their advantages) it's still nice to work with lighting surfaces that feature tactile, high-quality controls.





SPECIFICATIONS

SURFACE

10 x 60mm motorised RGB backlit playback faders, each with four function-assignable buttons

10 x customisable multi-function keys, a Master Go section – featuring Go, Pause, Snap and Release

4 x digital rotary encoders with push function and RGB status

LED for fixture parameter control Blind/HighLight/Last/Next buttons

Full numerical keypad and command keys

All buttons are high-speed optical with RGB backlight

CONNECTIONS

4 x DMX/RDM Universes

In/Out: five-pin locking XLR

Network: 1 x Gigabit RJ45 Ethernet for Art-Net, sACN and ONYX X-Net

Locking power In/Thru USB-A

Expansion slot for ONYX license keys.

USB-C input with a passthrough to PC

REQUIREMENTS

Windows 11 64-bit (Home/Pro/Enterprise) 8th Generation Intel Core Processor or newer (or comparable AMD processor)

16GB RAM SSD storage drive

40GB+ available disk space for software, DYLOS factory content and storage

Widescreen monitor: minimum 1280 wide, 768 high (capacitive multi-touchscreen recommended)

USB-C Onyx 4.32.1307 or later

PHYSICAL

Length: 310mm

Width: 540mm

Height: 80mm

Weight: 6kg

Power: 100-240V nominal, 50/60Hz, 30W

Control and Programming

One of the main development priorities for the NX W was for it to be responsive and offer low-latency operation, which is critical when busking or running live shows. This is something that's often overlooked in this corner of the market.

It has been designed largely to cater to all, and although you can certainly see that lighting consoles tend to be better suited to designers, programmers and lighting operators, the wider Obsidian range, and by extension the NX W, perfectly suits operators and buskers creating and recalling looks on the fly.

Help and Support

There's an online forum for the whole Obsidian product line, which is very active and available in a number of different languages. The Obsidian development team also have a very active presence on these forums too, and are eager to offer help and support, generally responding within 24 hours, which is very handy. You can also rely on the excellent local support from the ULA Group team.

There's also an extensive range of video tutorials, which are clear and easy to follow – many of which are made by Obsidian itself, which is great. It's nice to get information from the horse's mouth, as it were, especially when problems arise in the field and you need qualified answers fast.

The video tutorials are definitely my preferred method of learning a console. The videos mainly cover the ONYX system as a whole rather than the NX W specifically, but it's not a big problem since the knowledge is largely transferable.

The support network is not as large and established as some of the other lighting console brands out there, however it is active, and it is growing. I was also able to find a number of resources online (non-Obsidian videos, written tutorials etc), that were easy to follow and all very helpful.

Verdict

I liked the old Martin M2GO lighting console back in the day, so somewhat inevitably, I'm also now a fan of the Obsidian range, including the NX W. It's very easy to set up and there's comfort in the familiarity.

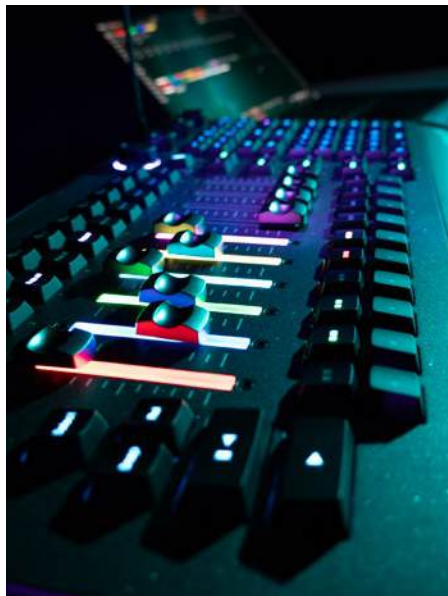
For the countless shows where you don't need a full-size console, or you don't have the space, or indeed the budget, the NX W looks like a perfect fit. It's professional, powerful and compact while still delivering what you need at a high level.

If you were looking to run a lighting show properly off a laptop, or run an installation with a small control footprint, definitely take a gander at the NX W by Obsidian.

Product Info:

obsidiancontrol.com/products/nx-w

Distributor Australia and New Zealand:
www.ulagroup.com





In Video We Trust, *Nvidia May Bust*

INFORMATION FROM GUTENBERG TO GROK

Humankind has been sharing its lore since language developed. Grunts and gestures evolved to words, sentences then songs. Pictures and dance, ever powerful, continue to engage and amaze through millennia. These stories are shared generation to generation, mutating like secret whispers over time, facts becoming mythology.

Books soon allowed authors and sponsors to keep words and concepts alive long after their mortal demise. Books empowered knowledge and dreaming and thinking. Initially, they were for the high born or the clergy – the powerbrokers of the day.

The printing press changed all of that and allowed thoughts, ideas and heresies to propagate through classes, eras and across cultures. Until that major transformation, verbal dissemination had been the main means of passing on information.

For 500 years, the printed word has enabled global information sharing. The modern short-form book is the magazine, a format prematurely written off but struggling for reach.

Why? Because we have video – on every wall of our houses, polluting our cityscapes, and in every pocket. In and of itself, that shouldn't be a major problem, just a dominant delivery mechanism for ideas. But it is not just the quantity but quality of the content in these ubiquitous mini-movies that has such dangerous implications for the future of humanity.

There is so much awesome short- and long-form video available via the internet and its various platforms. Enlightenment, entertainment and escapism are on tap 24-7. Unfortunately, the good stuff is increasingly drowned out by second-rate copies of anything real, and we are all dumbed down as a result. The platforms all optimise for engagement, and many aggressively push the AI-created rubbish over that produced by us living breathing meat sacks.

AI might be interesting from a nerdy technical point of view, but its application to date has been appalling. We have one of the most powerful toolsets mankind has ever developed and here we are using it to stun the world populace into subservience with brain rot thinly disguised as infotainment.

Don't worry about learning to communicate with animals, never mind unlocking the mysteries of the biological universe, screw solving world hunger, buggier designing social approaches that will let our species live in lockstep with the systems that sustain us... No, we'd rather produce pointless slop to fill in the few bleak hours between work and sleep.



Our world is about to entrust everything to deranged robots. These bots are enabled, encouraged and mercilessly propagated by a small cohort of fascist bully boys. Worse, AI systems are rapidly being embedded in military applications. The hallucinations that this unholy alliance is producing have been made uncomfortably real of late.

Who is saying what?

I am scared that authoritative (and verifiably factual) information is becoming harder to find. Bad actors have been interfering in the info-stream for years, long before the latest Middle East conflagration. The line between mistruth and propaganda has never been so blurry as right now. Industrial-strength war machines are in full flow, and one of their most powerful weapons is pumping out endless streams of (mis)information designed to support whatever narrative they are peddling.

Meanwhile, the tech billionaires are hovering up western news outlets and trying to control the flow there. The implications of recent acquisitions, mergers and power plays are broad reaching and chilling. Watch this space closely.

Our local Murdocracy continues unchecked while Aunty – once the last great refuge of journalistic common sense – is gutted from the inside. Sustained governmental meddling over time has led to a culture where every viewpoint must be offset by an opposite one, whether grounded in reality or not. This ‘balance versus bias’ trend promotes culture wars over proper topic-based debate. Again, we are poorer for this shift.

These machinations have simultaneously seen a hollowing out of the reporting class – the very people who have been holding power to account for several centuries. The fourth estate is crumbling as the fifth estate evolves in its wake.

Some of these commentors, both new and old, are excellent. Some are outright garbage. Who you choose to read, to watch, to believe, to trust, is up to you. Making an informed choice is more difficult, but more necessary, than ever. And never stop questioning.

As they evolve, these fountainheads may grow or go on tangents you don’t like. This is natural. The same has happened with legacy media and our relationship with it has changed alongside. Wikipedia was the subject of much scorn over academic veracity a decade past, but it is fast becoming one of the more reliable sources of information.

The spin cycle is so rapid that a hot topic at breakfast can be cold by lunchtime. This ‘flooding the zone’ is entirely by design, courtesy Steve Bannon and the Heritage goons. And with Captain Adderall’s demented brainfarts rage-tweeted at the world multiple times per day, conventional logic is useless, with neither convention nor logic in play.

Trust your inner sceptic

In times of great unrest, it is worth being even more leery than usual about what you read and see. It is increasingly important to ask what information sources do you trust, and why. And keep asking the question of every outlet. What was once authoritative can quickly sour with the wrong influence at the helm or behind the scenes. Remember that ‘doing your research’ extends to checking well beyond Uncle Davo’s outrage page on Facebook! You will find your own line between scepticism and cynicism.

My parents trusted newspapers, I grew up with the sacred nightly news on TV, and now GenZ prefers podcasts and TikTok short-form vertical videos.

Our fixation on video is no accident. A moving image is more instantly compelling than a static one, and more so than a bunch of words on a page. Engagement means eyeballs, which means advertisers. All the major online platforms now have

a video component, all seeking to gain your focus. And that attention is easy to gain through addiction-optimised phones.

I fully admit to being no angel here – I watch my fair share of streaming video. YouTube (YT) replaced free-to-air TV in our household nearly 20 years ago. But I find it increasingly difficult to use. The algorithms are so obviously pushing slop that finding videos from those I choose to follow and want to watch is getting harder to do without major effort. The trend is similar across other platforms too.

It is hypocritical to suggest you resist the constant urge to satisfy that needy leech in your pocket, lest you become glazed and confused. Chances are, you will consume these words via the omnipresent rectangle of glass. Mine is rarely far from reach.

Like many, I struggle now to pick up a book. It’s even tougher to get all the way through even one, let alone the thousands I devoured before screens conquered the world. But I keep faith in the written word, trusting its permanence more than a fleeting vision. After all, we are only one solar flare and resultant EMP burst away from losing the entirety of humanity’s unprinted data.

Bits and bytes do not feel

In the serenity of watching the stars last night, I heard a wombat munching through a nearby patch of grass. Yet I resisted the urge to get closer and disturb it, content enough knowing that it was there. Further, I imagined a film in my mind’s eye, shot documentary style complete with narration and not one data farm was needed.

That’s the problem with bots – they have no imagination. Electric sheep be damned. Just regurgitation, each iteration one step closer to bland homogenised garbage or twisted hatemongering.

What is particularly egregious beyond this slop having no soul is that this lack of empathy gets transferred back to the very beings – us – that need it the most ... just as our society and civilisation does its best to crumble.

The saying, ‘history is written by the victor’ is being rewritten daily. Wouldn’t it be a shame for the future author of a definitive treatise on our current times to be a soulless machine.

The human story needs to remain human. In origin, execution and consumption.

(No robots were used in the production of this piece. Written entirely with AI – Author Intelligence.)



CLUB OF NIGHTS OF CLOSE OF CALLS

SNIPPETS FROM THE ARCHIVES OF A BYGONE ERA

In the late 1980s and continuing into the new millennium, the Australian pub-rock scene was sliding into the abyss. Pubs had been screaming out for poker machines for many years, and when deregulation finally arrived in the '90s, it sounded the death knell for entertainment as pubs became virtual casinos. Another hidden factor that largely disadvantaged hotels prior to deregulation was that some clubs were running entertainment at a loss knowing that patrons playing the pokies would more than make up the shortfall.

It wasn't all about the pokies either. Authorities clamped down on audience numbers, and noise abatement laws were strictly enforced. Venues had been flaunting crowd capacity rules for years. The practice of removing all the tables and chairs in a venue and reducing the punters to a surging mass was referred to as 'animal'. In the late '70s my band did a non-paying support gig at the infamous Stage Door Tavern, Sydney, managed by the legendary Pat Jay, who, when I asked about the venue's crowd capacity, said: "I can stick 600 people in here" – the venue was only licensed for 200.

During the downward spiral of entertainment venues, gigs were getting harder to find. I had stints in entertainment management, PA hire, one-man-band performances, karaoke and sound engineering, but these were mostly short-lived. I gave up searching for quality entertainment venues in the evenings, and instead filled my spare time coaching junior rugby league and socialising with the football community on weekends and evenings. Having been involved in entertainment, I was invited to join the committee as the social director in two of the three clubs I was associated

with over a 10-year period. Football clubs, schools, and religious organisations all have ready-made audiences, so all I had to do was deliver a show that entertained and made money for the club.

Although I had debuted as a footy social club director in the late '80s at my first club, my last two events as football club social director in the '90s involved a karaoke show and a bush dance. The karaoke show was easy as I owned all the equipment from my former disastrous Karaoke Showtime promotion, which I had prematurely



pulled the plug on because I couldn't stand the drunken punters and the tiresome marketing of the show. When I ultimately sold the equipment, I was light-heartedly labelled a 'rat fink' by the footy club members, so I had to come up with another promotion.

The last event I ever organised was a bush dance. I was initially asked to engage a 'caller' who was supposed to emulate the traditional hillbilly square dance calls to recorded music. I couldn't

see how this would work or even hold up for the entire evening. Furthermore, this was to be the inaugural social event at the club's newly built clubhouse. Visions of the Bugs Bunny 'Hillbilly Hare' cartoon came to mind, where Bugs' square dance calling tricked a couple of hillbillies into beating each other up. "Grab a fence post, hold it tight, womp your partner with all your might." Ultimately, I steered the committee around to letting me hire a noted bush band. We decorated

the clubhouse with bales of hay and other bush paraphernalia, and I hired caterers to do a boutique barbeque. From memory, the club made about \$2,000 profit on the night.

Earlier, from 1987 to 1998, I had coached juniors for two years at my first club, which was sponsored by a major hotel in the Canterbury-Bankstown football district. The popular format in those days for football club functions was beer, blue comedy, and burlesque shows, and so the function

Are you concerned about your mate's mental health?

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

Support those around you and register for free mental health training



¹Passion, Pride, Pitfalls Dec 2014

www.entertainmentassist.org.au

Supporting the mental health of Australian entertainment industry workers



room of the hotel was made available for my first promotion. I had no trouble hiring a troupe of burlesque/striptease performers via an agency, but the agency's stand-up comics were too expensive, so I went looking for new talent.

I visited the original Comedy Store in the Sydney CBD on 'try-out night'. I watched a progression of amateur stand-up comics, including an established comic who used to do the Luna Park ads on television. I sat with him for drinks after his act, and I tried to book him for the footy social night, but his fee was out of our budget. We discussed some of the other acts, and he warned me that most of them only had about 5 or 10 minutes of material. I ultimately approached one of the young comics who had done an amusing impression of Michael Jackson. He admitted not having enough material, and I foolishly said that I could write an act for him.

We met a couple of times to rehearse the new act, some of which I had lifted from an old Buddy Hackett performance, as Hackett was noted for his raunchy routines. I also wrote a bunch of New Zealand sheep jokes, which were in vogue at the time. The rehearsals seemed to go well, and we even talked about management, as I had contacts with a few agencies – I even gave him a new stage name: Ricky Lee Moss.

I was hiring out a scaled-down PA with column speakers on tripods at the time, which came complete with a black backdrop and six Par 56 cans on stands. There was no raised stage in the function room, so it was set-up on the floor, where I spanned the black backdrop between

the two speakers and tied it to the stands. This, I thought, was a clever idea, as the backdrop hid the toilets directly behind on the back wall, and I left a one-metre passage so people could access the toilets unseen.

I stood in the wings of the hotel function room with Ricky Lee Moss as he nervously fiddled with some last-minute notes. I introduced him, and he hurriedly tucked the notes into his coat pocket and burst onto the stage, breaking into his Michael Jackson act, which was singing Billy Jean and beat-boxing with the microphone. When he finished the song, there was dead silence from the hardened football crowd. Ricky Lee then followed with one of my New Zealand gags about Kiwis and their relationships with sheep. However, sitting only a few metres from him was a large Maori staring daggers at him, and he froze in the middle of the joke. He stood speechless staring blankly at the audience for a moment before nervously reaching into the top pocket of his coat for his notes. But as he dragged out the notes, a pen spilt onto the floor. When he bent down to pick up the pen, more pens and paraphernalia spilt out of his pocket onto the stage floor, and he got down on his hands and knees and began to recover all the items. This brought about huge laughter and ridicule from the crowd, which unnerved Ricky Lee, who then abruptly left the stage area.

I met Ricky Lee backstage, and I told him he had to go back and finish the act. "I'm not going back out there," he said. But after a brief exchange I managed to nudge him back under the lights, where he gave a stumbling performance of muddled gags, all met by a chorus of jeers and

hostile whistling. The crowd then began pelting him with rubbish, which culminated in him being hit by a half-eaten pizza. As he was scraping off the remnants, a drunken patron, who was making his way down the one-metre passage to the toilet, lost his balance and crashed into the backdrop, toppling one of the speakers, which struck Ricky Lee on the head. He again stormed off the stage.

Meanwhile, I was having trouble with the strip show girls out the back who were very apprehensive about facing the unruly crowd. Some of the girls even insisted on being paid before they did their act, and I had to cave in to their requests. As the girls made their entrance, I remember thinking, "If this show takes a dive, I'm in big trouble." However, the girls were fantastic; they engaged the rough-house audience with a sense of poise and professionalism, winning them over with charisma, expression, and stage presence rather than overt sexuality. I was later to learn that they became a major touring act around the country.

I telephoned Ricky Lee the next morning to check on his health and his state of mind, as I had never seen a performer so rattled in my entire career. Ricky Lee told me that he was quitting show business forever.

In Preserving Our Heritage

The ACETA Archive of Excellence[©]



Celebrates Ern Rose

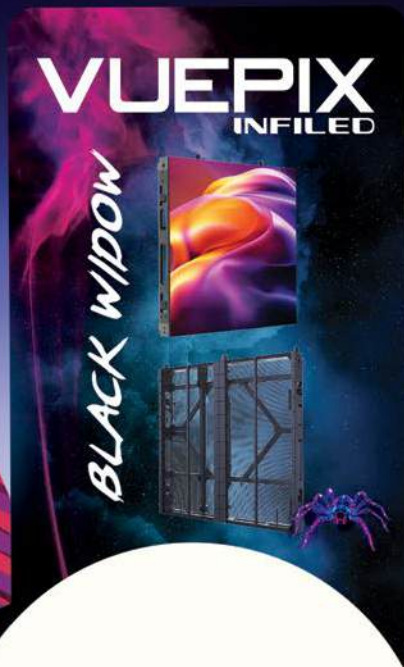
Six Decades of Audio Engineering Excellence

Watch Ern's Induction Interview Online

www.aceta.org.au/ern-rose.html

To become an ACETA member or for more information, please email julie@aceta.org.au

aceta 
Australian Commercial & Entertainment
Technologies Association



A FULL HOUSE

OF WINNING PRODUCTS



CONTACT OUR TEAM FOR A DEMO

AUS 1300 852 476 | NZ 09 218 6532 | info@ulagroup.com | ulagroup.com