

## The Voice Keeps Singing with Chameleon



CoNZeland Goes  
Entirely Virtual with  
RTS VLink

Sydney 2000 - The  
Legacy Continues for  
The P.A. People

Eos Gets  
Augment3d with the  
Release of Eos v3.0



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**IN THIS ISSUE**

**VOL 21 ISSUE 10 OCTOBER 2020**

**04 FIRST WORDS**

**06 NEWS**

**17 VIDEO FILES**

**18 ENNOVATION**

**SPOTLIGHT**

**27 Sydney 2000 – The Legacy Continues for The P.A. People**

**28 Roger of Electrocraft Does it Again**

**ALEX COLUMN**

**29 Streaming Audio?**

**LIVE**

**30 NEW ZEALAND: ConZealand Goes Entirely Virtual with RTS VLink**

**32 AUSTRALIA: The Voice Keeps Singing with Chameleon**

**35 TAIWAN: Michelle Pan's Voice Touches Hearts with L-Acoustics**

**36 MARKET PLACE**



Any news that gives the events industry some hope is more than welcome. So, it was great to hear the announcement by the Singapore Government that it will allow for bigger Mice events with up to 250 attendees. Organisers will be able to apply to pilot such Meetings, Incentives, Conventions and Exhibitions (Mice) events from Oct 1. It is hoped that if the

events go smoothly without a surge in the COVID-19 virus spread, even more, massive-scale events will be considered.

Organisers applying to conduct events with the extended 250 attendees have to demonstrate the ability to implement safe management measures, ensure the limited density of attendees and have infection control measures before and after the event.

All measures and effort can only succeed with the action of all involved, including especially the attendees. If everyone adheres to safety protocols and excuse themselves if they are not well, it would go a long way to creating confidence. We cannot let our guard down.

China has so far shown that it can hold large events, even up to 30,000 and more without any adverse effect. In Southeast Asia, Thailand, Vietnam, and Singapore are in a position to open up more. Taiwan and New Zealand too have managed to control the spread of the COVID-19 virus effectively. Let us hope that these countries continue to keep the virus at bay and start to normalise their activities. Hopefully, more countries will follow suit.

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**GLOBAL**

**Zero 88's 'Live at the Congress' Announces Latest Technologies are 'Shipping Now'**



*General Manager David Catterall at the "Live from the Congress" event*

UK lighting control manufacturer Zero 88 presented "Live from the Congress" a dynamic live stream highlighting the latest technologies in its control, data and power product ranges ... and announcing that key products like the ZerOS Server, Splitter 8, Gateway 4 & Gateway 8, Betapack4 and RigSwitch are all "shipping NOW".

The 30-minute broadcast was hosted at the Congress Theatre in Cwmbran, the nearest theatre to Zero 88's manufacturing facility, and was presented by General Manager David Catterall, supported by Jon Hole, Tyler Holpin (who also works as a technician at the venue) and Edward Smith.

Local singer / songwriter Tobias Robertson appeared as a special guest, treating everyone to his captivating vocals and some proper live entertainment as the stream was broadcast live on Zero 88's YouTube and Facebook channels.

Focussing on the three product ranges enabled the team to highlight specific elements like Zero 88's industry-leading 3-year warranty on all control products, together with the UK manufacturing set up and the vast and diverse range of training opportunities available at [zero88.com/training](http://zero88.com/training).

This includes a complete array of online training, established as a positive response to learnership during the Coronavirus pandemic.



Tobias Robertson appeared as a special guest of the event

The presentation also emphasized the support work in which Zero 88 has engaged for the National Health Service (NHS) that has included lighting up three local hospitals for the Aneurin Bevan University Health Board (ABUHB).

The company has also participated in the #LightItInRed campaign throughout the summer to draw attention to the live music, events, and performance industry's need for special sector support from the government during Covid-19.

Additionally, some premium installations completed in the last 12 months were detailed, including at the Coca Cola Arena in Dubai and at P&J Live in Aberdeen.

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**UVL72**



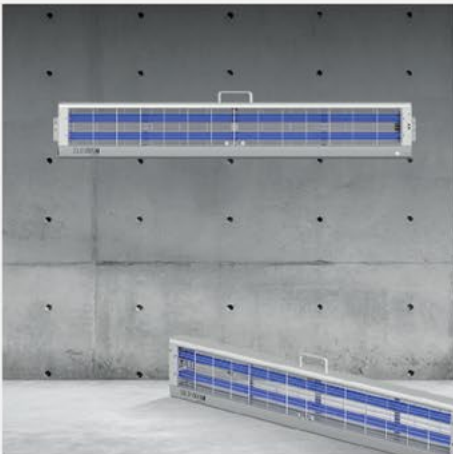
**UVL150**



**UVL220**



**UVM216**



**UVT72**



**UV4C**







The stream announced that the latest version of ZerOS software has entered its “Public Beta” phase and will be launched officially later in the year, which brings a whole new library to ZerOS, providing more detailed control, improved macros, better gobo previews and enhanced colour information, etc.

Product Manager Jon Hole walked viewers through a complete refresh of Zero 88’s networking products made up of “Splitter 8”, a DMX/RMX splitter that includes a “Fix Switch” - an invaluable “Get out of jail free card” for systems with compatibility issues or poorly designed fixtures causing flickering!

Gateway 4 and Gateway 8 both support Art-Net and sACN, along with new protocol “LLRP” so the stream featured a short video explaining what this is ... and why you need or want it!

Edward examined the new Betapack 4 unit which supports both dimming and hot-power connectivity in a single portable box that can be toured or installed. The new variants include a 15a / 16a mixed and a Neutrik PowerCON TRUE1, together with the ‘classic’ 15a, 16a, Schuko and Swiss options for which Betapack is famous!

Tyler highlighted the usefulness and practicality of RigSwitch, a remote-controlled power switching solution for any size of venue or space. It supports the same button panels, touchscreens, sensors etc. as the ZerOS Server. Along with 8 standard variants, RigSwitch is fully customizable, providing up to 34560 different bespoke configurations.

**A full set of online manuals are also now available!**

A collection of interactive, easily and logically searchable product manuals for desktops, laptops, tablets and mobiles are filled with images and useful videos, setting a new ‘gold standard’ of excellence for online manuals to answer relevant questions and queries quickly and painlessly!

These can be viewed either via the relevant product pages or through a new dedicated manual landing page at [www.zero88.com/manuals](http://www.zero88.com/manuals)

**Community Support**

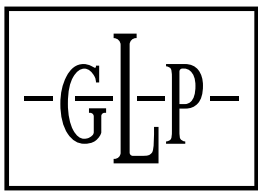
It was important for the team at Zero 88 to support The Congress which is normally a lively hub of Cwmbran city and its surrounding areas.

Since being shut by the Coronavirus pandemic in March, it has been transformed into a streaming studio, with local rental company Green Room Events and theatre manager Martyn Redwood collaborating to generate revenue and keep the venue going. The project has so far proved very popular and the facility has been used by several local artists to stream performances or record new music tracks.

Zero 88’s stream was the first corporate event staged in the pop-up studio. Jon commented, “Utilizing the Congress – which is super convenient and offers excellent facilities – was really heartfelt as it’s a centre of the community here and showcase for local talent that we all want to see continue in that vital role for years to come!”

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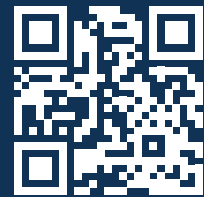
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**ASIA**

# J Davis Prosound & Lighting Bags Wow Awards Asia 2020 for Achievement in Audio Solution



Since 2009, WOW Awards has been the epitome of cultivating and celebrating excellence in the creation of LIVE events. 2020 marks the 12th anniversary of WOW Awards - The region's largest business and recognition platform for the Experiential Marketing, MICE, LIVE Entertainment and Wedding Industry. The Awards was held as a hybrid-virtual event on 14th August.

J Davis Prosound & Lighting was nominated for four Events:

- Echoes Of Earth
- Dimitri Vegas & Like Mike
- DA- BAANG The Tour
- Supermoon Feat. Prateek Kuhad Winter Tour

J Davis Prosound & Lighting won the awards for two Events:

- Supermoon Feat. Prateek Kuhad Winter Tour - Bangalore - **Silver Award.**
- DA-BAANG The Tour - Hyderabad – **Bronze Award.**

"We are delighted to have won our first ever WOW Awards Asia. J Davis Prosound & Lighting would like to thank the entire team at J Davis Prosound, our family members and all our well wishers who have been

supporting us right throughout," said Santana Davis - Managing Director - J Davis Prosound & Lighting.

Santana adds, "J Davis would also like to thank Eventfaq, Team of WOW Awards Asia and the entire jury members for recognising the rental industry in their hard work and efforts. This encourages and pushes us to deliver the best to the highest standards."

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**JAPAN**

**Alcons Systems Make a Big Impression in Japan**



Alcons Audio pro-ribbon systems made a great impression on the Japanese professional audio market in July, as the company’s new Japanese distributor E’Spec Inc. held a demonstration event at the Abeno Ward Citizen Center in Osaka.

Despite the difficulties presented by the Covid-19 pandemic, well over a hundred audio professionals attended the event on July 14, which was split into three sessions to ensure effective social distancing. They included audio engineers, system designers, rental and sales companies.

Alongside PowerPoint and video presentations, practical demonstrations of Alcons pro-ribbon systems included the LR7 / LR7B micro line-array, LR18 / LR18B compact mid-size line-array, the VR8 compact versatile monitor, VR12 mid-size versatile monitor, RR12 point-source array module and the BF151mkII compact subwoofer.

A variety of sources were played through the systems to highlight their audio quality and versatility in a wide range of sound reinforcement applications. A highlight was a demonstration of live drums by Sakae Takeda, showcasing how Alcons pro-ribbon drivers excel at handling the most dynamic sounds.

Many visitors highlighted the VR12 as being of especial interest, thanks to its user-friendliness, sound and ability to be used as a high quality floor monitor. The compact size, light weight and sound quality of

the LR7 and LR7B line array also proved very popular outside the major touring companies. Ease of handling is very important because, in Japan, systems are rarely flown at small and medium-sized events. Stacking systems is the usual method of deployment, especially in indoor venues, so the ease that this can be achieved with the LR7 is a positive selling point.

“There were many requests to hear the LR18 / LR18B and, although we didn’t have a LR24 mid-size line array system at the event, the LR18 triggered the interest of a number of rental companies in the LR24, mostly due to its successful debut at the NAMM show

earlier this year.” The LR7 also received special attention,” says E’Spec’s Yoshiaki ‘Yoshi’ Yamaguchi.

“It was a very successful event and, from speaking to the audio professionals who attended and a post-event survey, the attendees were very impressed with Alcons pro-ribbon systems.”

[www.e-spec.co.jp](http://www.e-spec.co.jp)

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**AUSTRALIA**

# Big Picture Creates Premium Live Event Studio with Brompton Technology



When Big Picture announced its partnership with South West Solutions and Ikonix to offer the most technologically advanced and connected virtual event space in Australia, the industry was anticipating something truly spectacular. They were not disappointed. Top-of-the-range technology means the new premium live event studio facility in Sydney transcends all expectations, with Brompton Tessera processing playing significant part in its success.

The live event studio was the first one to open in Australia, offering a professional soundproof studio with full backstage facilities, global broadcast-grade fibre connectivity and industry-leading production technology, not to mention “our knowledge of the Australian market for the live event, corporate theatre and music sectors, as well as the support of our studio partners,” says Josh Moffat, Business Development at Big Picture.

The main studio set showcases a 40 square metre ROE Black Onyx 2.8mm LED screen, made up of 243 panels in its largest configuration, built in a concave curve. Dual ROE Carbon 3mm LED screens are used for presenter feedback, showing visuals like remote audiences and presenter notes, all connected by Barco E2 control system and disguise GX2C media servers.

The secondary set features an XR stage offering complete virtual set customisation with Panasonic 4k PTZ cameras, with total tracking integration to the disguise servers and presenter interaction in real-time.

“We chose Brompton for both our main and secondary sets, with four Tessera SX40 4K LED processors and 10 Tessera XD 10G data distribution units running in the main studio, with the XR stage using Tekken 3.9mm LED screens running off Brompton Tessera S4 processors,” explains Josh Moffat.

Brompton’s superior calibration technique, solid reliability and proven track record of delivering complex workflows all played a part in the team’s decision to use the company’s products on such a high-scale virtual production.





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“We have been using Brompton processing for years,” adds Moffat. “Their colour control and depth of image manipulation coupled with advanced remote control makes the company the perfect LED processing solution for this workflow. We have also found pre-sets very useful and the OSCA seam correction feature is incredible!” Big Picture’s partner Ikonix could not agree more.

“Ikonix and Big Picture have worked collaboratively on a number of projects over the years,” says Zachary Burton, Director at Ikonix. “2020 has created new opportunities in the virtual market and, as we have strengths in content design and technical integration, our relationship has grown even stronger. Ikonix’s team of animators and programmers create virtual environments and program the integration from real world hardware into the virtual space. We know we can always trust our content will be delivered at a high standard with products like Brompton processing delivering the end result. It has been a great learning experience and we look forward to more exciting opportunities in the future.”

Following the announcement of its premium virtual event space, the Big Picture team has been receiving high praise from their customers on presenting yet another innovative solution for companies looking to move events and performances into the online realm.

“We have been seeing a lot of interest in our virtual facility, with anything from corporate presentations to musical performances, and we have some really exciting projects developing in the coming months,” Moffat concludes.

“Being a Live Events Company, the spirit and the excitement of a live show run through our veins. We have put all our knowledge, as well as the expertise of our partners, into creating a virtual environment of the highest quality that will preserve the live experience in its closest form. Brompton has been our loyal partner throughout the entire journey, always delivering stunning and exceptionally realistic looking visual playback.”

[www.bromptontech.com](http://www.bromptontech.com)

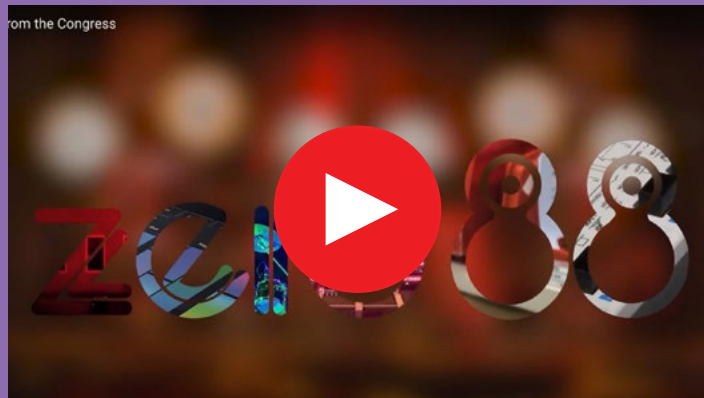


## Claypaky Axcor Profile 600 Teatro



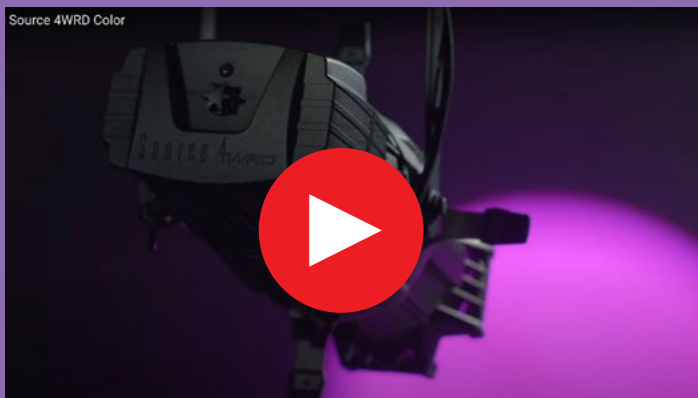
The AXCOR PROFILE 600 TEATRO is a special version of the Axcor Profile 600 ST that features an updated cooling system and mechanisms to significantly reduce the unit's acoustical footprint. Available in two different CRI versions, this fixture is ideal for applications where noise is a concern in venues such as theatres, television studios, opera houses, conference halls, and more.

## Zero 88 "Live from Congress" Event



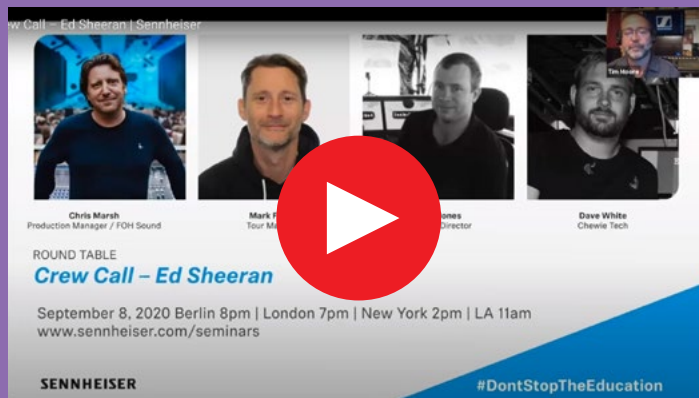
If you missed Zero 88's "Live from Congress" presentation, you can view it here. The UK lighting control manufacturer highlights its latest technologies in its control, data and power product ranges ... and announced that key products like the ZerOS Server, Splitter 8, Gateway 4 & Gateway 8, Betapack4 and RigSwitch are all "shipping NOW".

## ETC Source 4WRD Color



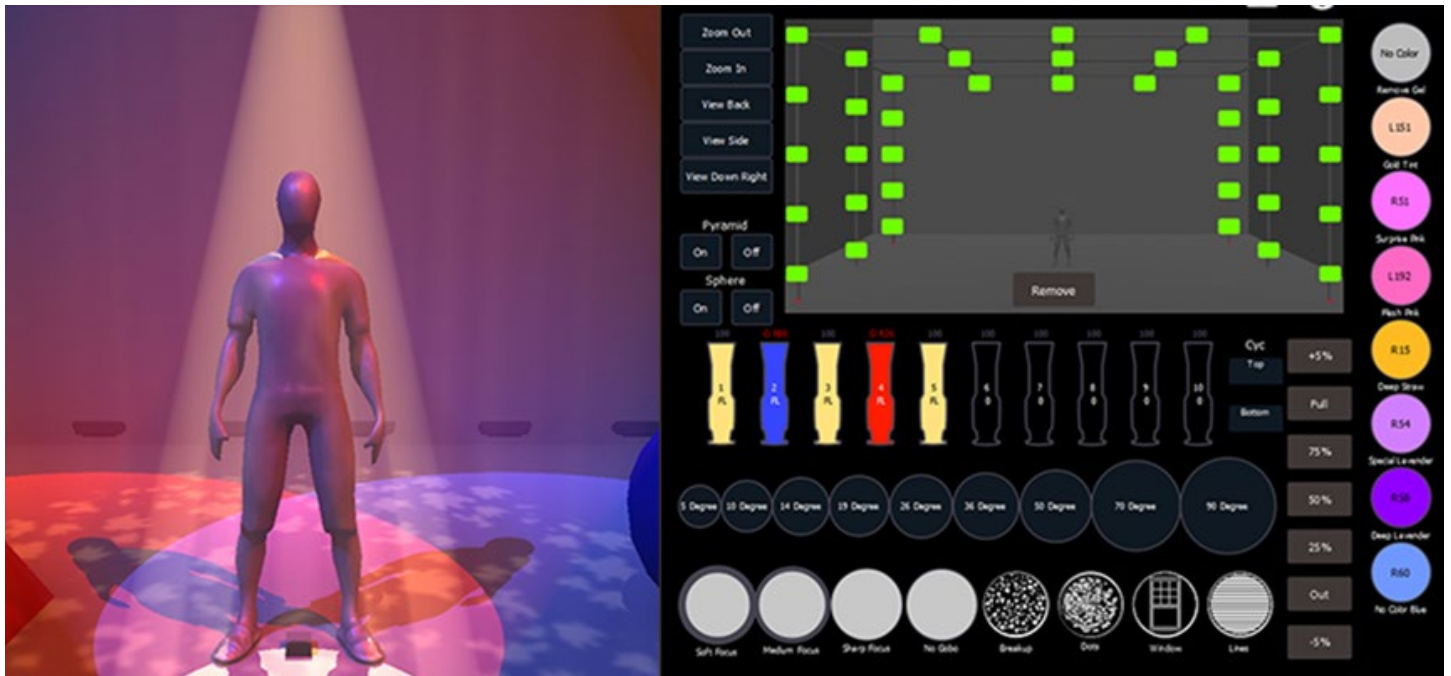
Marketing Product Manager Jim Uphoff introduces the Source 4WRD Color. The Source 4WRD Color LED engine transforms existing Source Four incandescent profiles into RGBA LED fixtures, unlocking the world of additive color mixing, saturated washes, and quick color changes – all at a compelling price point.

## Sennheiser Crew Call – Ed Sheeran



In this edition of #DontStopTheEducation, the Sennheiser Relationship Management team welcome four of Ed Sheeran's Live Touring Crew. This 90 minute session covers Tour Management, Production Management and Front of House sound, Lighting design and Ed's Guitar tech, including the legendary "Chewie II" guitar effects pedal board.

## Eos Gets Augment3d with the Release of Eos v3.0



ETC officially released the Eos v3.0 software, bringing powerful three-dimensional programming and augmented-reality control to the Eos platform. This update marks the official integration of the much-anticipated Augment3d toolkit into Eos. With Augment3d, users can program moving fixtures with unprecedented speed and ease, visualize their cues in an imported model of their space, and even position lights with a flick of an augmented-reality smartphone “focus wand.”

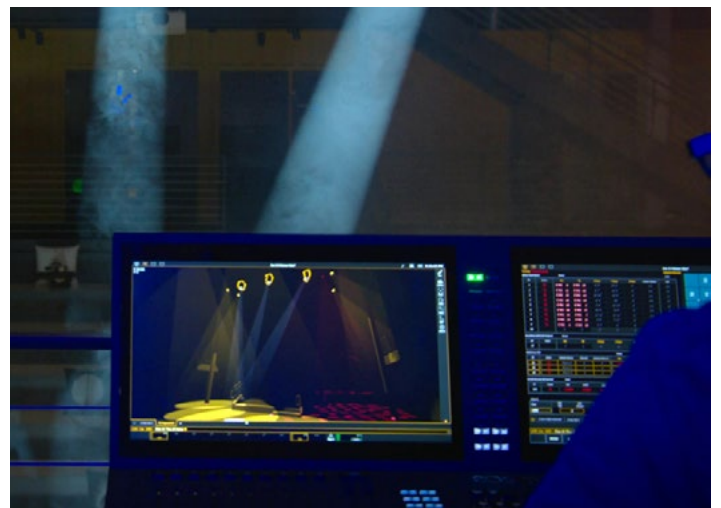
Over 5,000 beta users tested the software in recent months, and their feedback has helped to build one of the most exciting new Eos feature sets yet.

The new software runs natively on all the latest Eos Family hardware and can be used with the ETCnomad software on Mac and PC. Educators, students, and those wishing to learn the software can download the latest ETCnomad software for free and make use of the Augment3d programming space to create virtual design projects in offline mode. ETC has also created a virtual light lab show file to help students use Augment3d to learn about lighting.

If the educational potential of Augment3d seems perfectly timed for the current distance-learning moment, the long-term professional applications for Augment3d are even more powerful. Augment3d supports over 50 different 3D file extensions for importing venue or set models, and you can easily import your fixture plot using a Vectorworks plugin. Even without a pre-existing plot or model, you can use the Fixture Position Estimation tool to quickly reverse-engineer the spatial coordinates of your moving fixtures from as few as four focus palettes. Loading into a new touring venue has never been easier.

Once you have your virtual rig, Augment3d offers a host of new tools to make focus and cueing a breeze. You can position the beam of a moving or static fixture with a click or a touch. Turn on stick-beam visualization to drag your beams into place using Focus Handles and then maintain their spacing as you move multiple selected fixtures together. You can even focus from the perspective of the fixture to get an electrician’s-eye view. A new “Staging Mode” provides a busking-friendly alternative to “Live” and “Blind,” allowing you to preview and edit your looks before recording or playing them. A new “Staging Mode” keycap for your console is available on the ETC website.

ETC’s [iRRF](#) and [aRRF](#) focus remote apps also now boast an exciting new augmented-reality “Wand” function. After scanning an AR target placed in your space, you’ll be able to view and to select your lights using the







camera on your phone, swipe up or down to control intensity, pinch for zoom, and point your beams with the “find me” function or by using your phone as a pointer wand.

The Eos v3.0 update contains more than just Augment3d, however. The Graphical User Interface (GUI) has undergone a major overhaul, including new display management features that let you drag and rearrange tabs. Additional information has also been added to the Faders, Palettes, Presets and Groups displays. Users working in video applications can now toggle optional reference overlays on the Color Picker to assist in choosing camera-friendly colours.

Updates to Magic Sheets include options for creating non-interactive, display-only objects or magic sheets, and the ability to change an object’s type while retaining all other linked information. Magic Sheet objects can now also be linked to softkeys, display a colour assigned to a particular targeted macro, or let you monitor the status of networked relays and timecode clocks. Additional Magic Sheet features offer improved control of mechanical dowsers and of individual cells in a fixture. The software also introduces new tools for working with effects, multi-cell fixtures, fixture parameters, and more. Eos v3.0 gives you more control over “random” effects, allowing you to either create a “true random” that is different every time or to audition different “randoms” until you find one you like. New controls also let you add multiple mirrors to your Offset selections, invert your channel selection when using a jump offset, or to use the channel selection order from a group to create an offset pattern. A new graphic displays an animation of the offset pattern applied to your selected channels. A new multi-cell tool lets you easily create subgroups for all the cells in a channel, while



another new feature allows the value of one parameter to be copied to other parameters. Other updates speed the processes of patching pixel maps and updating fixture profiles.

Because of the demands of the 3D-programming environment, Eos v3.0 is incompatible with some older, Windows XP-based Eos hardware. However, the new software includes an option in the shell that allows you to boot the desk in an earlier software build in case you need to use it alongside XP-based hardware.

To learn more and download the Eos v3.0 software, visit [etconnect.com/eos](http://etconnect.com/eos).

## New Streaming Mixer/Switcher from RGBlink



RGBlink has announced and launched a brand new video mixing and switching device the mini. In vogue and targeted directly at the burgeoning demand for more personal compact streaming broadcast solutions. mini goes beyond single camera applications with support for four HDMI input sources.

Certainly mini in size, the RGBlink mini is just 500g and under 200mm in width, all while offering four HDMI inputs and both HDMI and USB 3.0 output.

With resolution independent HDMI inputs, video sources are scaled to the set output resolution and able to be seamlessly switched between any source. There are over a dozen transition effects, as well as traditional CUT and variable crossfade. For more precise control there is T-bar front and centre between the large source switch pads. Each of the source switch pads is LED backlit providing visual feedback of status for the user.

Uniquely, mini has an integrated colour TFT display – not just for menu operations but supporting simultaneous live preview of all four sources for the ultimate in visibility.

In addition to the control surface itself, RGBlink offer a companion app for the mini offering remote control and connectivity.

Available in two variants, mini and mini+, standard features on both modules include PIP and PBP presets, external audio insert/extract and more, with the 'plus' model adding PTZ UVC camera control, LOGO and DSK capabilities.

USB3.0 H.265 streaming capabilities allow direct connect to most common social media, collaboration, and live streaming platforms.

Capture and other applications are supported too via OBS Open Studio connectivity.

mini packs in powerful performance with the 4:4:4 video processing engine delivering high quality output vid whether streaming, for capture or presentation.

mini is available now.

[rgblink.com/mini](http://rgblink.com/mini)



## New Sennheiser MKE 200 Microphone Enhances Audio Capture on Cameras and Mobile Devices



The new MKE 200 is a mini-microphone designed for easy on-camera use with DSLRs and mirrorless cameras as well as mobile devices, where it ensures clean and crisp audio and gives a professional touch to video clips.

The MKE 200 features a directional design which captures the sound of your subject while rejecting unwanted background noise. To minimize any handling noise, the microphone is fitted with a clever internal shock-mount which acoustically decouples the capsule from the housing. To protect from wind noise, Sennheiser engineers designed the MKE 200 with an integrated layer of protective mesh inside the housing. This protection is further enhanced by using the included furry windshield when filming outdoors.



The MKE 200 features a compact, sleek design with a stylish finish thanks to a fully integrated shock-mount and built-in windscreen. Battery-free operation and a lightweight design allow for optimal gimbal performance.

The MKE 200 comes complete with a furry windshield, two locking connection cables for DSLRs or mirrorless cameras (3.5 mm TRS cable) and mobile devices (3.5 mm TRRS cable) plus a draw-string pouch for storage.

[www.sennheiser.com](http://www.sennheiser.com)

## Claypaky Introduces Mid-range LED Wash-beam MIDI-B



The MIDI-B is a new LED-based moving head luminaire with 19 Osram 40-Watt RGBW LEDs, the same ones used in the popular HY B-EYE and MINI-B fixtures. Its zoom range of 4° to 50° allows for a wide variety of applications. At the narrowest angle, the beam produced is ultra-dense and concentrated, ideal for aerial effects. At its widest zoom, the

MIDI-B turns into an exceptional, uniform wash light and can replace much heavier and bulkier fixtures.

The 19 LEDs are arranged in three independently controllable rings, which can be used for bright back lighting effects. Colour macros, 2500K to 8000K colour temperature control range, 16-bit dimmer with four curves, 25 flashes per second electronic strobe, Ethernet access complete the MIDI-B's features.

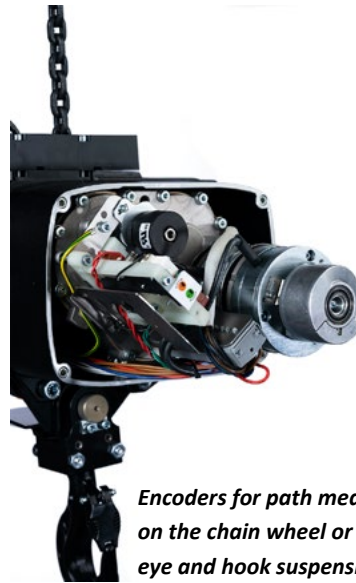
The MIDI-B is available now.

[www.claypaky.it](http://www.claypaky.it)

## GIS Expands Entertainment Hoist Range, Launches Trolley



*LP2500 lifts 2,500kg*



*Encoders for path measurement can be mounted on the chain wheel or on the rotor shaft. Special eye and hook suspensions allow easy installation of a load sensor.*

Swiss electric chain hoist manufacturer GIS AG has expanded its LP electric chain motor series for the entertainment industry with the addition of two new models, the LP1600 and LP2500. The latter takes the capacity range to 6,300kg. At the same time, the new GHF/GMF generation of manual and motorised trolleys is also being put to market.

The LP1600 completes the LP series with maximum capacities of 2,500kg (D8), 1,600kg (D8+) and 1,250kg (C1). It ranges from the 13kg light LPM250 for 250kg lifting capacity in the D8+ version to the two new models, available now.

The LP2500 represents a milestone in the company's 55-year history of producing chain hoists, in that it increases the highest capacity from previously 5,000kg to 6,300kg (D8). For holding loads above people (D8+) the LP2500 enables a previously unattainable lifting capacity of 2,500kg in a one-fall version. For scenic use in compliance with BGV C1 regulations, the maximum lifting capacity is 2,000kg, with a static chain safety factor of at least 10:1.

The manual (GHF model) and motorised (GMF model) trolleys, meanwhile, are available in four sizes, and are adapted to the new LP motors. The push trolley with manual parking brake is available especially for the entertainment industry. Both the LP series electric chain motors and the GHF/GMF trolleys are Swiss made and offer the combination of functionality, reliability and durability. Compared to the previous models, the hoists are designed for up to four times and the trolleys up to two times the service life, guaranteed by an extended warranty of three years.

Owing to a 25% increase in capacity compared with the 2,000kg commonly found on the market, the number of suspension points and tandem hoists used can be reduced accordingly, which has a positive effect on the costs of a project. A second brake can be easily mounted on the existing shaft without the need for a housing extension. The hoists can be used as climbing or stationary motors and can easily be supplemented with incremental as well as absolute encoders for path measurement, load sensors, temperature or brake monitoring. The two motors can thus be configured in accordance with the application and country-specific requirements.

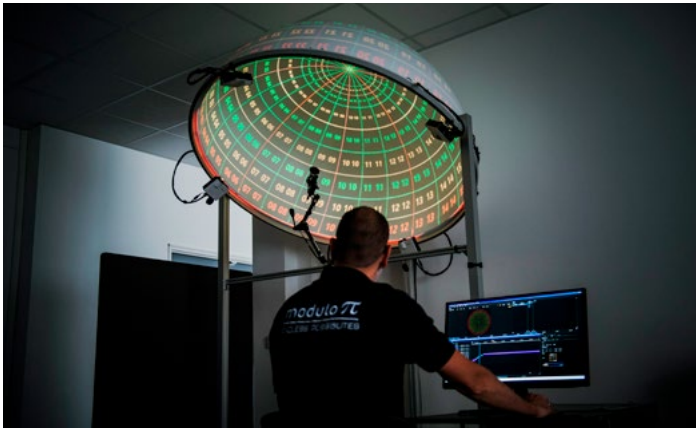
Other stand-out features of the new LP electric chain hoist models, include the case-hardened, manganese phosphated profile steel chain. In comparison to the conventional round steel chain, it offers a 15% greater load-bearing capacity with the same nominal diameter.

As with the existing LP models, protection class IP65 is standard, guaranteeing both dust-tightness and protection against water jets. With compact, robust design, every LP chain hoist is suitable for outdoor applications, even in the most demanding conditions. The self-contained, helical geared three-stage transmission with permanent grease lubrication ensures the quietest possible operation, while the powerful flange-mounted motor with high power reserve ensures excellent synchronisation for group trips.

[www.gis-ag.ch](http://www.gis-ag.ch)



## Modulo Pi Launches New Multi-projector Auto-calibration Module



Modulo Pi is pleased to announce the immediate availability of a new multi-projector auto-calibration module. Available as an option for the Modulo Player and Modulo Kinetic media servers, the auto-calibration system allows to automatically align multiple video-projectors on planar, curved, and dome surfaces for a pixel-perfect projection.

The dongle-based auto-calibration module ensures a reliable and significantly simplified workflow. Working with Modulo Player, up to one server can be supported, i.e up to 6 x WQXGA outputs, or 4 x 4K outputs.

Working with Modulo Kinetic, the auto-calibration option supports multi-server configuration, resulting in an unlimited number of outputs and resolution support.

Modulo Pi's auto-calibration system can handle independent calibration groups, as well stacked video-projectors. In addition, a versatile masking feature ensures a perfectly fine-tuned projection. Fully developed by Modulo Pi, the auto-calibration module relies on Power over Ethernet (PoE) cameras to offer fast and simplified cabling.

Using the Modulo Pi media servers equipped with the auto-calibration option, high-precision edge blending, warping, and media playback is achieved within minutes and with zero latency.

[www.modulo-pi.com](http://www.modulo-pi.com)

## Claypaky Introduces HY B-EYE K25 Teatro



Claypaky adds to its HY B-EYE 25 series with the introduction of the HY B-EYE K25 TEATRO; a special version of the HY B-EYE K25 that is designed for venues that need silent operation without sacrificing bright colours. This fixture is ideal for theatres, television studios, conference halls, showrooms, corporate events, and more.

The HY B-EYE K25 TEATRO has all the same optical, electronic, and mechanical features of the HY B-EYE K25 with changes in the overall design to reduce the acoustical footprint. This luminaire has the same thirty-seven powerful 40 Watt Osram Ostar RGBW LEDs, a zoom range of 4° to 60°, uniform light spread, a rotating front lens, an enhanced electronic engine for dynamic beam pattern design with digital accuracy and repeatability, individual control of each single LED to make spectacular kaleidoscopic projections and charming eye-catching effects.

The HY B-EYE K25 TEATRO is extremely bright thanks to its powerful light source and special optical unit with a truly amazing lumen/watt ratio. The built-in Kling-Net protocol enhances the lighting designer's creativity, while making the management and synchronization of LED light parameters and functions simpler.

The HY B-EYE K25 Teatro is available now.

[www.claypaky.it](http://www.claypaky.it)

## HK Audio Unveils the POLAR 12 Column PA System



HK Audio's POLAR 12, is a full-fledged active full-range columnar PA system for musicians, entertainers, DJs, presentations, schools and audiovisual applications, and big brother to its best selling POLAR 10 model.

The POLAR 12 system consists of a subwoofer and two columnar elements. The birch-ply subwoofer's enclosure is acoustically shaped and sized to deliver excellent audio results in combination with a specially developed 12" long-excursion woofer. Driven by a muscular 2,000-watt power amplifier, this combination delivers an incredibly full bass response even at high volumes.

The midrange/HF column comes in two sections for easy transport. The top section is loaded with six high-performance 3" neodymium midrange drivers and a low-distortion, 1" constant directivity horn. The POLAR 12 system delivers well-balanced, exceedingly natural sound, rendering everything from 35 Hz all the way up to 20 kHz with remarkable authority. Tuned to project an expansive 120° throw pattern and engineered to impede feedback, it gives users freedom of choice when it comes to positioning the PA in venues. Placed behind the speaker or performer, it can also serve as a stage monitor to take the place of wedges in many scenarios.

Setting POLAR 12 on a raised stage is not a problem, as it can still be aimed at the correct height by simply leaving the column's bottom section – which is a spacer – out of the stack.

The four-channel mixer offers two mic/line channels, one instrument channel, and one aux channel for music players. POLAR 12 can also render audio streams wirelessly via Bluetooth 5.0. The mixer's settings can be stored in five presets, to be accessed later as the situation requires.

Stylish and sophisticated in looks, POLAR 12 is at home even at the most upmarket gala event. The system also comes complete with a padded gig bag for the columnar elements and a padded cover to protect the subwoofer in transit.

Rüdiger Forse, HK Audio's Senior Product Manager, said: "Like its popular brother POLAR 10, the new POLAR 12 PA system combines outstanding audio quality with easy handling, and offers features that until today were found only on far pricier systems. While POLAR 10 suits all typical applications for column systems well, POLAR 12 excels in situations where high-powered bass is needed for continuous operation, even when levels spike. The unique subwoofer design and high poweramping deliver the extra low-end that bass enthusiasts love so much. With POLAR 12, you can get the party started and keep it going all night long!"

POLAR 12 is in stores in fall 2020.

[hkaudio.com](http://hkaudio.com)



## ETC Launches Source 4WRD Color



*The Source 4WRD Color installed in a Source Four profile, transforming the incandescent fixtures into an RGBA LED fixture*

ETC has introduced Source 4WRD Color as the latest addition to the Source 4WRD fixture family. This new product offers a colour-changing retrofit for existing full-size Source Four ellipsoidal/profile fixtures, bringing additive RGBA colour-mixing, saturated washes, quick colour changes and much more to Source Four.

As a non-destructive retrofit, Source 4WRD Color is the next generation of ETC's Source 4WRD LED line. Source Four ellipsoidal/profile fixtures can be transformed into RGBA LED luminaires with the Source 4WRD Color LED engine, while retaining all of the features of the Source Four including the lenses, accessories and its renowned reliability.

Source 4WRD Color technology is also available in two complete wash light fixtures. The Source 4WRD Color PAR and PARNel deliver soft-edges and saturated colour, no retrofit required. These luminaires incorporate the Source 4WRD Color LED engine into a custom housing, offering economical colour washes, including zoom on the PARNel version.

As well as producing a homogenized beam and around 5000 lumens, all versions of the S4WRD Color features 12 built-in presets and 5 sequences in stand-alone mode. With the addition of FixtureLink, Source 4WRD Color is compatible with cable-connected fixtures (using

the DMX port) including ColorSource, Source Four LED, and Desire; allowing you to trigger presets and sequences without a console.

David Lincecum, Vice President of Marketing at ETC comments: "With Source 4WRD Color, you get a simple and cost-effective colour-changing retrofit that can upgrade an existing lighting system quickly, allowing you to create even more stage looks than before. 4WRD Color will allow venues to move their existing equipment to LED, using less energy, lower maintenance and all this at a very compelling price point."

To know more about 4WRD Color visit the product website below.



*Source 4WRD Color technology is also available in two complete wash light fixtures. The Source 4WRD Color PAR and PARNel deliver soft-edges and saturated colour, no retrofit required.*

[etcconnect.com/S4WRD](http://etcconnect.com/S4WRD)

## ChainMaster Introduces C1 Ultra 750 kg Chain Hoist



The ChainMaster C1 Ultra 750 kg is the latest chain hoist model in the ChainMaster Ultra series introduced in 2020. It complies with the SQ P2 standards newly released in 2018 and features a dynamic safety factor. The C1 Ultra is based on the housing of the D8plus Ultra 1000 kg and, with a tare weight of only 40 kg and housing dimensions of 600x270x340 mm, offers the optimal balance between tare weight and load capacity

Designed specifically for everyday setup in fixed installations, it lifts loads at 4m/min with a duty cycle of 40%. The standard equipment for the ChainMaster ProTouch Control System CM-880 includes an incremental encoder for positioning, a 4-track geared limit switch for operating and emergency end position, as well as a load measuring shackle that reduces installation height compared to conventional load-measuring cells.



Depending on the project specification, two redundant absolute encoders can also be installed to achieve a SIL3 safety level corresponding to EN 61508. The high-end equipment would then also include two maintenance-free, independent low-noise brakes with brake gap monitoring and a digital temperature sensor. The standard protection level of the housing is IP55 and can be optionally upgraded to IP66.

ChainMaster's highly experienced staff are available to support planning offices and operators worldwide from the very first step right through to commissioning and user training.

[chainmaster.de](http://chainmaster.de)

## Green Hippo Launches Nevis+ Media Server



Green Hippo's new lightweight, affordable Nevis+ Media Server, is designed to open up new a new world of options.

Featuring all of the creative power of its well-known bigger brothers, the Nevis+ is designed to provide a smaller, inexpensive solution for video creation, visualisation and playback, with all of Hippotizer's software features as standard.

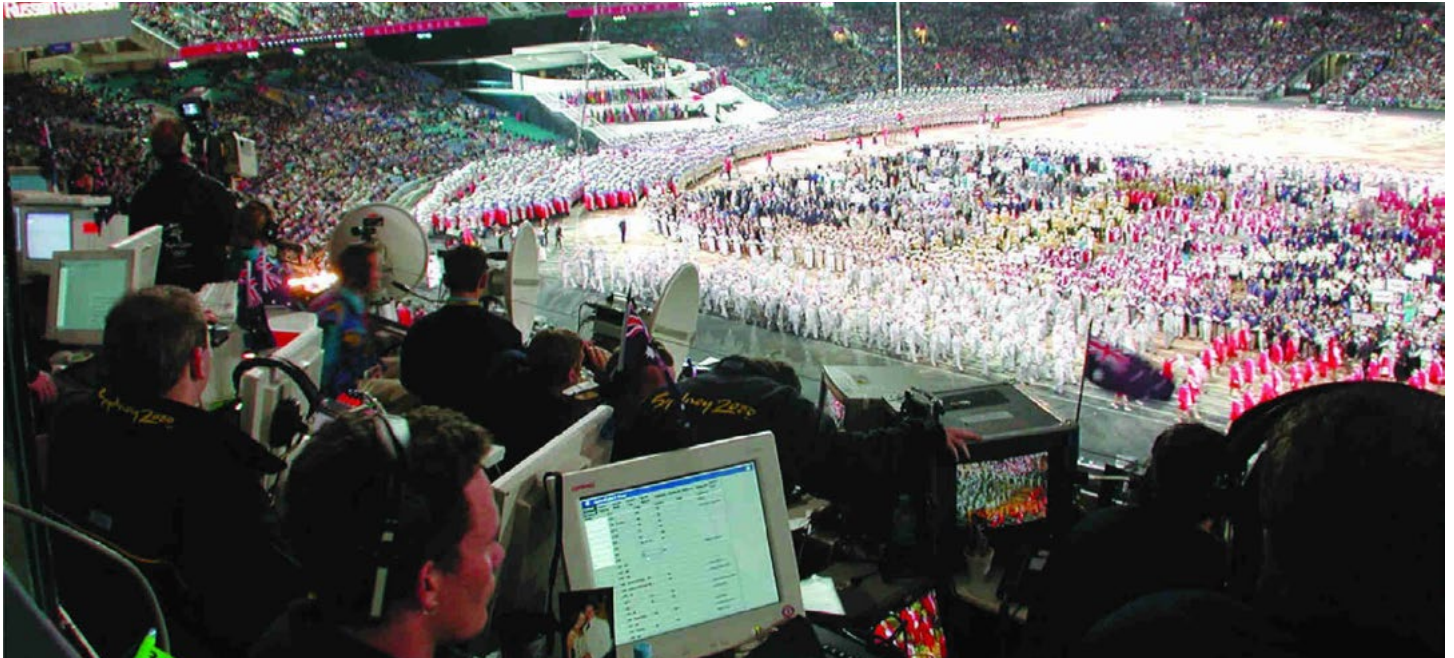
The Nevis+ is a half-rack or wall-mount unit, offering one display port 1.2 output with software-based EDID management, two network ports and the latest versions of Hippotizer's user-friendly tools including SHAPE 3D Mapping, PixelMapper and the multipurpose pre-visualisation tool, all built into its Hippotizer V4 software.

[www.green-hippo.com/nevis](http://www.green-hippo.com/nevis)



## Sydney 2000 - The Legacy Continues for The P.A. People

Twenty years after the iconic Sydney Olympics, The P.A. People continues the legacy of Australia's greatest sporting event



The 2000 Olympics left a significant legacy within the Australian Event industry, not the least of which can be found within The P.A. People - a leading solutions provider of Event Communications worldwide and AV Design and Installation services for large venues.

The P.A. People delivered many production and installation services for the Sydney Olympics, including the communications system for the Opening and Closing Ceremonies; permanent sound systems for the Olympic Stadium; many venues at the RAS showgrounds; The Velodrome and the Tennis Centre; the majority of the Venue Sports Presentation intercom systems at the competition venues; and all the non-competition venue Overlay Sound and Vision systems.

The Company has built on the opportunity and has gone on to become one of the leading providers of Event Communications worldwide, providing systems at five Olympic Games, and is arguably Australia's go-to vendor for the design and installation of sound systems in large venues. The Company is also a significant player in the local events industry. Counting the Australian F1 Grand Prix and Sydney New Year's Eve amongst its regular clients, along with more than fifteen major venues delivered over the past twenty years - many of these have included multiple contracts.

"When the Olympics came along The P.A. People had been around for just over 25 years. We had emerged as a significant player in the installation space having worked on new venues in the mid-nineties such as the Brisbane Convention and Exhibition Centre. We had recently moved out of the large-scale audio reinforcement touring space, instead opting to specialise on niche rental business

opportunities. The Olympics was an opportunity to build on both aspects of the business," commented Chris Dodds, Managing Director of The P.A. People. "As we look towards our half century of continuous operation next year, it is timely to recognise the catalyst and the opportunity that the Sydney Games afforded us," added Chris.

**"The P.A. People have installed our audio systems, serviced the systems and supervised and operated the systems since the Stadium opened in 1999."**

*Daryl Kerry - Managing Director, ANZ Stadium*

**"Multi-sport, multi-venue events need partners who will genuinely work with them. The P.A. People have that attitude to partnership."**

*Sandy Hollway - CEO, Sydney Olympic Games Committee  
International Events Advisor*

**"You have to have a company that has the technology and the experience to be able to guarantee delivery; that understands what you are trying to achieve... and The P.A. People is that."**

*David Atkins - CEO/Artistic Director - David Atkins Enterprises*

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

## Roger Does It Again

Electrocraft continues to lead the way in investing in technologies that matte



Roger Drego is probably one of the most iconic names in the Indian entertainment industry. Starting in the late 70's, Roger and his company Electrocraft have been true pioneers when it comes to lighting, rigging and most importantly, sound. Roger Drego has been responsible for introducing new technology in India over the years, as the country was at first hindered by extremely high import duties.

In 2019, Electrocraft once again took the lead by introducing the first fully programmable Movecat variespeed chain hoist positioning system in India.

Roger comments: "Aside from the current pandemic, concerts, shows and presentations are getting bigger, better and most of all, more spectacular as time goes on. To satisfy this constant need to offer spectators and concert visitors the "WOW" factor; huge sound systems, intelligent lighting, lasers and more recently LED panels are simply not cutting it any longer, people want to see movement!"

Due to this, rigging has changed drastically in recent years. From the practical hanging of truss, speakers and props rigging has evolved into becoming an important part of performances and corporate presentations for new and exciting reasons. Performers "flying" over audiences in three dimensions, props moving on stage and LED panels rotating and moving in all directions are just a few examples of the many possibilities vario-speed systems offer.

"In our search for the most suitable system, we noticed that there are a very small number of serious manufacturers offering this kind of equipment, all of them based in Europe. We compared a number of factors among these manufacturers, mainly: user friendliness/ ease of use, safety, software control, flexibility, upgradability, training opportunities and obviously, price!" says Roger



By ticking all of these boxes, Movecat was way ahead of the competition. For example, the Movecat I-Motion, Expert TIII offers 5 queues, which makes programming larger shows much easier and less of a hassle.

"As we are flying all kinds of everything above people, safety is our utmost concern, not only for the audience but also for the performer!" The I-Motion system being the only system complying with the BGV-C1 and SIL3 certifications is a clear sign that Movecat excels at offering the safety these systems so desperately require.

"Since we have been dealing with them for close to 20 years, the fact that SIXTY82 Doughty Asia (SDA) is the Movecat distributor for India was a big plus. Dealing with SDA for many years, we knew that we would have a reliable and service orientated partner to go along with a great product. They have proven to offer great support, which is, with a complicated and costly system like this, a very important parameter for investing this kind of money."

[www.sixty82.nl](http://www.sixty82.nl)

[electrocraft.net](http://electrocraft.net)



**Electrocraft reinforces a soul-trippin' experience at the Mahindra Blues Fest 2019**



## Streaming Audio?



Since most of the world is connecting remotely nowadays, the whole idea of Streaming Audio and Video has taken on a much more prominent role. I have heard people are looking for a simple set of instructions on how to go about this, but, if that is what you are looking for here, I will very likely disappoint you. Let's get the basic stuff out of the way, so that we can look at a few details a little later.

Streaming Audio refers to any Audio, which will travel through the internet and hence this is required to get into the world of the Internet through Computers, or Tablets or Phones. In each of those platforms you will find at least two different operating platforms, whether it is WINDOWS or macOS or whether it is ANDROID or iOS. So you can imagine that each platform has its own little specialty and some things work easier on one or the other platform.

Historically the MAC world with macOS and iOS is a more closed world since this was APPLE's company policy since decades, to take full control of all interfaces on the Hardware and therefore avoid driver compatibility issues or system stability issues. However this comes at a price to the end user, since, really only approved hardware will work out of the box. Luckily almost all platforms offer a MAC and iOS solution these days and the software platforms on which the streaming software is written will allow it to be ported to both macOS and WINDOWS and also for any APPS to be ported to both ANDROID and also iOS. If ever in doubt, simply ask before investing any money into new gear.

As you might imagine, the integrated Audio and Video solutions (onboard Camera and onboard Microphone) of your computer, or Laptop, or Phone, many times are not suited well to deal with streaming requirements and you will need to be able to connect external Cameras and also Audio Interfaces. This is where the odyssey begins, since, now you are multiplying the numbers of options from the software world with the number of hardware solutions available and not everything will work under every hardware or software platform. However the driver issue has improved dramatically over the past ten years and the majority of hardware will work in general, since this is in the best interest of the manufacturers.

However, now the question about Gain and metering comes up immediately and here is where you need to use your brains and determine the situation with your specific gear and software. You will need to find out what metering and Gain your Audio Interface

is offering and how this relates to the metering in your streaming software. In a best case, both will work similar and your hardware will have enough headroom to not ruin the stream quality. As the most simple rule of thumb you can trust that if it looks good and sounds good on both the transmitting and also the receiving side, then it is good enough for streams. This indicates the strong need for testing your streams and to see if and how your stream translates through the internet. I think this is imperative, since you cannot find and solve all of the gazillion problems that might occur on the fly and while being live. It also gives you the confidence that you want, to be able to rely that the internet and the transmission will not impact the quality poorly.

What you want to accomplish is that watching your metering will allow you to trust that you are on the safe side with the least amount of distortion, but still substantial enough gain for a good signal to noise relationship. Then of course, the world of the Internet likes stuff better, that is less dynamic and considering where and how customers will be consuming the Audio, will likely drive you to opt for a rather limited dynamic range of your broadcast.

The good thing is that a lot of gear that you might already own, will be suited for the purpose and you will only need to add some specialty gear, which makes the whole undertaking more affordable. A good set of microphones and a good mixer is a great start for attempting streaming audio. Add an Interface and a Software and you are already there. Give it a go some time!



Join the conversation and share your thoughts with Alex. Alex can be reached at [alex@asaudio.de](mailto:alex@asaudio.de)

NEW ZEALAND

# CoNZealand Goes Entirely Virtual with RTS VLink

VLink was the perfect virtual intercom system for effective communication



When the COVID-19 pandemic began to go global, the organizers of CoNZealand, the 78th World Science Fiction Convention, scheduled for late July in Wellington, New Zealand, were searching for an alternative to cancellation. Division Head for Technology Services, John Maizels, was already assembling a suite of publicly available tools like Zoom video and Discord chat rooms. But to stage a full virtual convention, they had to find a way to manage it with a globally distributed tech team.

“The key to operating as a team when you can’t see anybody is good communications,” says Maizels. “That meant finding an effective virtual intercom system. Looking at its flexibility and especially the fact that there is no limit to the number of users, VLink quickly became a critical element of the project.”

Maizels, a freelance broadcast engineer based in Sydney, Australia, consulted with Magna Systems & Engineering (Chatswood, NSW), which was already heavily involved in virtualized broadcast events. “When John asked about RTS VLink, we could confirm it was the best

online intercom on the market,” says Lucas Böhm, Product Manager at Magna Group Australia. “It’s perfect for global applications because it’s platform agnostic and infinitely scalable. It’s a very powerful tool.”

RTS and CoNZealand agreed on a 30-seat VLink license. With it, Maizels developed a new concept called Mission Control, a virtual control room. Key elements included RTS VLink for backstage and production intercoms, along with a virtual production switcher called vMix. Both were “located” in an Amazon Web Services cloud, operating independently of all the public-facing events.

With its similarity to RTS digital matrix systems, Maizels learned the VLink basics quickly. He loved the software’s inclusive connectivity, working equally well on phones, tablets or desktops, regardless of operating system. “It felt familiar, yet had a lot of its own advantages,” he says. “I was extremely impressed at how seamlessly VLink could link literally hundreds of users around the world, most of them unfamiliar with pro intercoms. But VLink is so intuitive, people picked up on it very quickly.”





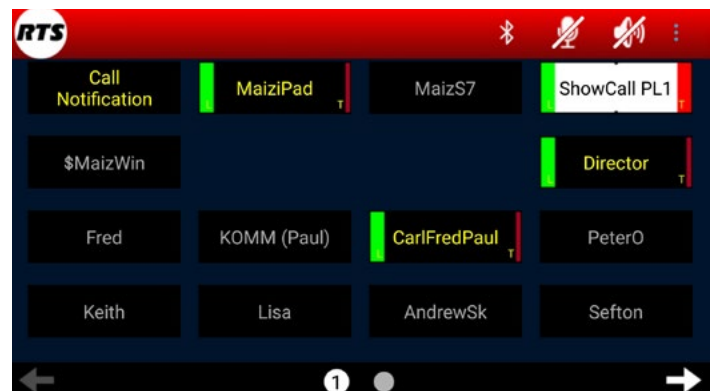
During prime hours, virtual CoNZealand ran 15 to 20 program events at all times, simultaneously preparing the next hour's schedule. In addition to panel discussions and presentations via Zoom, there were also virtualized renditions of the exhibit hall, art show, fan tables, parties, bars and cafes – all monitored via VLink.

Another challenge was presenting the traditional major events. These included the opening and closing ceremonies; Masquerade; and two award shows including the Hugo Awards, hosted live by author George R.R. Martin from Santa Fe, New Mexico.

RTS VLink was a key element in Hugo Awards preproduction. Using point-to-point mode, IFB audio for the far-flung participants could be transmitted directly from a VLink panel. "Hugo rehearsals really highlighted the flexibility of VLink. And I must say, it worked beautifully," he reports.

Overall, the virtualized CoNZealand delivered an immersive 5-day experience, thanks to the creative planning and commitment of its all-volunteer global Tech Team. John Maizels credits RTS VLink as a critical tool in making it a success.

"We asked VLink to do two primary things. First, run Mission Control, then support the broadcast process," explains Maizels. "I'm pleased to report that VLink did everything we needed it to. I would definitely use it again."



[www.rtsintercoms.com](http://www.rtsintercoms.com)

<http://magnasys.tv>

<https://conzealand.nz>

## AUSTRALIA

## The Voice Keeps Singing with Chameleon

Lighting Designer Ian Anderson opts for mainly LED fixtures to meet challenges



In May 2020 The Voice Australia returned for Season 9 with coaches Delta Goodrem, Kelly Rowland, Guy Sebastian and Boy George going head to head to find Australia's best-unsigned singing talent.

This year it was more of a massive undertaking than usual as the show moved out of Fox Studios (which was fully occupied with the production of a Marvel movie) to a new temporary 13,000sqm warehouse location in Moorebank consisting of three studio spaces. Large super grids had to be installed, container walls used to separate areas, temporary buildings, art workshops, power, plumbing and air conditioning systems added to make the location TV friendly.

The base lighting inventory for the Playoff, Showdowns and Finals shows was entirely LED-based except for the Claypaky Sharpys and Robert Juliat followspots. This was a first for lighting designer Ian Anderson of Mitech Design with various needs leading to this decision; power supply was limited, total weight loads throughout the temporary super grid were lower than what the show is used to in a regular studio space and the reliability of the LED fixtures played a big part to minimise labour costs. In fact, Ian reports that they didn't swap one light out of the rig the whole time they were in production.

"With manufactures now tending to focus more on the quality of light rather than the brightness or how many cool things they can do, it makes it much easier to be able to match colours and match colour temperatures throughout these larger systems," commented Ian. "The Martin MAC Encores looked after the key lighting aspects of the shows

with the Aryton Perseo and Boras jumping in as required. Then they also matched to the Cineo and Eclipse LED panels in the surrounding on-camera areas."

Usually, Ian is not a 'brand person' preferring to mix and match his products, but he admits that he has turned into a big fan of the Aryton Perseo and Bora.

Typically on a long-term hire such as The Voice, Ian would not be able to get his hands on the quantities of high-turnover gear that he did – not that his budget would allow for it anyway! But sadly Covid-19 restrictions were in place and Chameleon's warehouse was depressingly full.

Also, the Chameleon crew on the show rotated frequently to give all the crew on JobKeeper the chance to work on a real show.

Navigating the making of such a large scale TV production in these Covid-19 times was also a challenge with Michael Kent leading the safety and wellbeing aspects of the production. Extreme measures to work within the current pandemic restrictions were activated including social distancing of participants and when London-based George and LA-based Rowland were unable to return to Australia for the remainder of the season when coronavirus ushered in extreme international travel restrictions, they appeared on video screens propped up in their iconic Voice chairs.





It takes a very large and dedicated technical crew to deliver The Voice for ITV and the Nine Network. Everyone involved excelled once again including Mitech Design, Chameleon, TDC, PDR, Kennards Hire, Gravity Media, Final Mix Post, JPJ Audio, Australian Crewing, Showcall Crewing, Event Horizons, Forkbiz, Skyreach, Stagekings, Clifton Productions, Strauss Lighting, Event Engineering and Tripoint.

**GEAR**

**Blind Auditions**

In the Blind Auditions, each coach had to complete their teams with 12 contestants. New this season, each coach had two Blocks to prevent another of the coaches from getting a contestant.

Ian's base lighting system comprised of 8 x 5k Fresnel, 10 x 2k Fresnel, 8 x 10deg ETC Source 4 profiles, 8 x 14deg ETC Source 4 profiles, 1 x RJ Alex Followspot, 1 x Robe BMFL Followspot, 14 x ETC Source 4 Revolution, 68 x Varilite VL3000 Spot, 24 x Varilite VLX Wash, 12 x Claypaky Sharpy Wash 330, 19 x Claypaky Beye K20, 32 x Martin MAC Aura, 122 x Martin MAC 101, and 92 x ShowPRO Quad LED Fusion Bar QXV. Atmosphere was by 2 x ReelFX DF50, 2 x JEM ZR44 Foggers, and 2 x AF1 Fans. Control was 3 x MA Lighting grandMA 3 Consoles, 4 x MA3 Processors and 6 x NSP Nodes. Added to that was 240m of Black drape, 90 x Chain hoists and 500m Black Truss.

**Battle Rounds**

The Battle rounds, which started on 21st June, saw the coaches save two losing artists from any team, including their own. Contestants who won their battle or were saved advanced to the Playoffs.

Ian's base lighting system comprised of Base Lighting System: 8 x 5k Fresnel, 10 x 2k Fresnel, 8 x 10deg ETC Source 4 profiles, 8 x 14deg ETC Source 4 profiles, 2 x RJ Alex Followspot, 2 x Robe BMFL Followspot, 14 x ETC Source 4 Revolution, 68 x Varilite VL3000 Spot, 24 x Varilite VLX Wash, 24 x Claypaky Sharpy Wash 330, 22 x Martin MAC Viper Profile, 26 x Varilite VL3500 Wash FX, 15 x Claypaky Sharpy Beam and 40 x ShowPRO Trussmates. Atmosphere was by 2 x ReelFX DF50, 2 x JEM ZR44 Foggers, and 2 x AF1 Fans. Control was 3 x MA Lighting grandMA 3 Consoles, 4 x MA3 Processors and 6 x NSP Nodes. Added to that was 240m of Black drape, 80 x Chain hoists, 200m Chrome F44 Truss and 500m Black Truss.

**Playoffs, Showdowns and Finals**

The Playoffs, which started on July 5th, saw each coach pair two of their artists together, with each artist singing an individual song following a theme. After all of their team's playoffs were done, the coaches chose one of their losing artists as a wildcard.

The Showdowns were broadcast on July 12th and 13th. Over the two episodes, all artists of the Top 20 took on a solo performance of a song of their choice.



The Semi-finals episode was first broadcast on July 14th and at the end of the episode, the coaches were allowed to take one artist each through to the Grand Finale, which was an exclusive feature of this season due to the COVID-19 pandemic.

The Grand Finale was broadcast on July 19th. Each artist performed a solo song and a duet with their coach, or a guest singer. This was the only episode of the season where the results were determined by public vote and not by the coaches.

Ian's base lighting system comprised of 52 x Martin MAC Encore, 51 x Martin MAC Aura, 42 x MAC Aura XB, 128 x MAC 101, 24 x Martin Rush Pars, 28 x Martin Atomic LED, 52 x MAC Quantum Profile, 45 x Aryton Perseo-S, 16 x Aryton Bora-S, 76 x ShowPRO Quad LED Fusion Bar QXV, 12 x Fusion Bars, 176 x Trussmates, 12 x ProLights Eclipse Panels, 28 x Robe Spikie, 72 x Claypaky Sharpy Beam, 28 x GLP JDC1, 2x RJ Victors, 2 x FlexiLED panels, 8 x Cineo 410 and 8 x Astera Titan tubes. Atmosphere was 3 x JEM 365, 3 x LSG Systems, 2 x DF50, 2 x Viper fog machines and 6 x AF1 Fans. Control was 3 x grandMA 3 Consoles, 1 x MA Video, 6 x NPU, 3 x MA3 Processors and 6 x Artnet Nodes. Added to that was 240m Black drape, 900m Black truss, 120 x Chain hoists and control and 24 x Varispeed Kinesys hoists and control.

Performance extras included 36 x Sunstrips, 16 x GLP Impression FR1, 16 x GLP X4 Bar20, 16 x Aryton Magic Blade FX, 40 x Astera Titan Tubes, 4 x Aryton Wildsun, 50 x Claypaky Sharpy Beam, 16 x Claypaky Beye K20, 18 x Patt 2013, 6 x Patt 2017, 24 x Duets, 48 x Martin 1m Sceptron, 6 x City Theatrical snow machines and 20 x Altman Spectra cyc units.

**Mitech Design Team**

**Technical Producer and Lighting Design:** Ian Anderson

**Lighting Director Blinds and Battles:** Lynden Gare

**Lighting Director Blinds and Battles:** Tom Johns

**Lighting Director Playoffs, Showdowns and finals:** Ian Anderson

**Lighting Director Playoffs, Showdowns and finals:** Stuart Anderson

**Site Manager:** Christian Winberg

[www.chameleon-touring.com.au](http://www.chameleon-touring.com.au)





## TAIWAN

## Michelle Pan's Voice Touches Hearts with L-Acoustics K2/Kara System

L-Acoustics system transforms conference venue into music hall



In the Taiwanese music industry, Michelle Pan Yue Yun is considered a defining musician whose lyrics have resonated with thousands of people, giving voice to their feelings and experiences for decades. In July, the iconic singer delivered a stunning performance in front of 2,500 enthusiastic, socially distanced fans, friends, and musicians at the Taipei International Convention Centre (TICC). Despite its reduced-capacity (the venue can hold up to 3,000), there was no reduction in audio quality, thanks to L-Acoustics K Series.

Rising to the challenge of designing and supplying the perfect sound system for the venue, which is primarily used for corporate presentations and conferences, Winly Engineering & Trading was tasked with overcoming a multitude of acoustical limitations, delivering a system that would provide uniform sound distribution across the entire space. Winly Front of House engineer Nova Lo, System Engineer Scott Kuo, and Monitor Engineer Andre Lai played key roles in the project.

"We have been working with Michelle Pan for over 20 years, so it was a natural move for us to be involved in the project," reminisces Scott Kuo. "Originally, the concert was going to take place in April, but then the pandemic happened and wiped out live events across the entire globe. The show was postponed until July, which worked to our advantage as it gave us a few extra months to perfect the system, with the last three weeks spent working on-site to prepare for the concert."

The team used L-Acoustics Soundvision 3D acoustical simulation programme to design the audio system that would ensure optimum levels of coverage in this challenging venue.

"Turning the space into an effective music venue was a test pilot for the organizers, and we loved the challenge," exclaims Nova Lo. "We had to consider things like uniformity of coverage, articulation and frequency response very seriously. Soundvision helped us prepare the system design, so just a few final tweaks and adjustments were needed on-site to achieve true sound precision."

The final system comprised two left/right hangs of 12 K2, bolstered by four SB28 subs, floor stacked on either side of the stage. For front fill, six Kara were evenly spaced across the stage lip offering optimum sound distribution to the first rows. "We decided to use K2 as the main speaker to give the venue the best possible chance of improved sound quality and distribution, with Winly's Scott Kou designing the whole system with the help of Soundvision," says Nova Lo.

Speaking on behalf of the team, Deepjoy Picture Corporation shares how thrilled they were to be pioneering bringing live shows to life again.

"This was one of the first live shows to happen in Taiwan after what felt like a very long hiatus, so we wanted to celebrate the return of the industry by presenting the audience with an exceptional sound experience," concludes Andre Lai. "The L-Acoustics system radically improved the venue's sound quality and coverage. It was great to receive positive feedback from fans, musicians and producers, but most especially Michelle Pan's close friends, all saying how excited they were to be back at a live event and how remarkably clear and emotionally touching the sound of Pan's voice was that night."

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



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**10K fEEbEE LED RGBACL Engine**  
€ 830.00

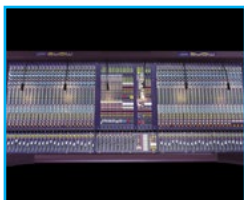
10K fEEbEE LED RGBACL Engine: Retrofit into original ETC Source 4 luminaire. Protocols: DMX/RDM . 5-pin XLR in/out. PowerCon connection. Coloured RGBACL. Min CRI 98 3200K S4 19°6m 2822 Lux 1.8m dia; Min CRI 98 5200K S4 19°6m 2822 Lux 1.8m dia.



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€1,205.00

For sale used Robe Robin LEDWash 1200 Lighting Fixtures that are in good condition. Price shown is per single fixture.



Enquire

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**MA Lighting GrandMA2 Light Lighting Console**  
€15,950.00

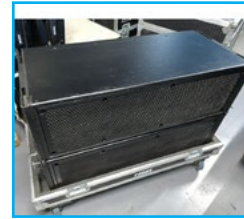
For sale a used MA Lighting GrandMA2 Light Lighting Console available in good condition. Price is for 1 x Console including flight case.



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**L-Acoustics SB28 Subwoofers**  
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For sale used L-Acoustics SB28 Subwoofers in good condition, new color, old lacquer. Price is per piece and includes cover and wheel board.



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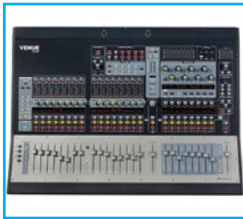
For sale used Meyer Sound M2D Loudspeakers in good condition. Price shown is per speaker and comes with camlinks and pins.



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**Verlinde SM5 500kg**  
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For sale a set of 2 x Used Verlinde SM5 500kg, 11 meters chain, D8 Hoists in very good condition. Price is for set. Comes in dual flightcase.



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