

Martin Audio for The Australian Pink Floyd Show

Picture: Eric Menard



The Australian Pink Floyd Show has officially launched its 2026 global tour across Europe, the US, and the UK, backed by a comprehensive Martin Audio WPC system provided by technical partners 22live. With over five million tickets sold worldwide, The Australian Pink Floyd Show is widely regarded as the premier tribute to the legendary rock band - a reputation so formidable that David Gilmour famously booked them for his own 50th birthday celebration.

To maintain this standard across a regular annual schedule that encompasses a spring European tour, summer US tour and Autumn/Winter UK tour, the production requires a sound system that delivers sonic excellence, venue flexibility and operational efficiency. The relationship between the tour and its technical providers is built on decades of trust. Paul Timmins, Hire Director at 22live, has worked with the band for over fifteen years and has known Kevin Hopgood, one of the band's management team, for nearly forty. "Kevin and I were both working in the industry with Malcolm Hill back during the Live Aid period," recalls Timmins. "In 2015, when they needed a new Front of House engineer, I suggested Trevor Gilligan, whom I'd worked with on Kasabian and Starsailor. He's been mixing the show for over a

decade now and has a particular affinity for the Martin Audio sound.”

When the band approached 22live in 2022 to overhaul their touring rig, the transition to Martin Audio’s Wavefront Precision (WPC) system was the natural choice. For a production of this scale, balancing "big show" sonics with "smart business" logistics was essential. “Space is always crucial,” Timmins explains. “Because 22live started fresh, we developed our flight casing and cable systems without the burden of legacy gear. Our standard cases are two-thirds the size of traditional four-foot cases. When we ran the truck packs, we discovered the Martin WPC system with 22live packaging actually saved three feet of truck space - a massive commercial advantage.”

The touring system is robust and versatile, featuring 16-deep WPC main hangs complemented by 10-deep WPS out-hangs for larger venues. The low-end is handled by a combination of three SX218 2 x 18” and sixteen cardioid SXCF118 1 x 18” subs, a setup Mark Edwards, system engineer refined after A/B testing at Martin Audio’s headquarters. To ensure consistency in the wide range of touring venues, the team also carries the Martin Audio TORUS T820s as lip fills, TORUS T1215/30s for additional in-fills and a pair of FlexPoint FP12s as utility speakers. The entire system is powered by IKON iK42 amplifiers over a Dante network, driving the full system in two-box resolution. This allows Gilligan to use Martin Audio’s Hard Avoid technology to keep sound off reflective surfaces and focused entirely on the audience.

“The warmth and vocal tonality of Martin Audio lends itself perfectly to the Pink Floyd catalogue,” says Timmins. “I’m consistently impressed by how seamless the transition is between the WPC and WPS hangs. For a rental company, that consistency and the ability to deploy the most compact boxes is exactly what you want.” The results speak for themselves. Following a recent performance in Berlin, FOH engineer Gilligan reported, “Berlin last night was great! The system sounded like a hi-fi in the back row, and the venue measured SPL at the barrier 0.4dB louder than FOH, so a pretty good result!”

The partnership recently celebrated a major milestone, with 22live presenting the band with an award to mark the completion of 10 full tours and already over 365 shows together - all since 2022. As the 2026 tour continues, the combination of 22live’s expertise and Martin Audio’s technology ensures that the "Pink Floyd experience" remains as immersive as ever.

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