

Thailand Exclusive

a land of culture and concerts (Part Two)

The aim of this country report is to get a better understanding of the development of the Entertainment & Systems-Integration (E&SI) industry in today's Thailand, and with a focus on local companies involved with all levels of the country's E&SI industry.

The number of companies in Thailand that are involved in manufacture, supply, hire, install or use lighting, sound, audio-visual and related technologies within the entertainment, presentation, architectural and communication industries is not clear, but there are approximately 40 to 50 major companies and hundreds of mid-sized and smaller players. Since the scope of the industry covers both Bangkok and the rest of the country, and companies tend to be both changing and permanent in addresses, locations and their areas of expertise, it is difficult to estimate accurately the number of such companies at any given time. As with every type of commerce, new companies emerge and old ones disappear constantly. However, in a positive outlook, many of the existing players have strengthened and broadened their services as a result of the fast economic development of Thailand.

Ten Years After Audio Co., Ltd.

Not to be mixed up with the legendary British blues-rock group with the same handle, Ten Years After Audio Co., Ltd. (TYA) is a household name in the local rental industry. TYA is purely a sound rental company, and is undeniably the most successful tour sound rental company in Thailand.

I was invited for a tour of the company's facility and had a great time with TYA's jovial Managing Director, **Chavalit Mahaviriyakul**, an audio personality who is himself a celebrity in the Thai pro-sound industry and greatly respected by renters, dealers, manufacturers and end users alike. His upstairs office has a laidback jamming studio feel to it, and where we were joined by his business partner (a brilliant guitar player) as well as their Assistant Production Manager, **Prapol Suksantsompob**.

Tell me about this company - when did you start TYA?

It's a funny coincidence that you asked that, because we started the company exactly ten years ago! Do you know where the name "Ten Years After" comes from?



MD Chavalit Mahaviriyakul spot checks during maintenance

My partner and I, we have been sound engineers in this business for more than ten years. So when we established this [new] company, I didn't want to let everybody feel this was a new company with no experience. So that's why we mentioned that we come from ten years after in the audio line, so everyone can tell that we have more than ten years experience. That's how the company name originated.

When we first started, we did not have anything - no equipment, just me and my partner [In the beginning they would hire equipment]. Right now we have fourteen full-time employees working for us here, and even when we do shows we only hire just a few part-timers. Our business concept is to be a solely sound rental company - no sales, no installation. Why, because I want to be neutral, so we can talk to everybody. Recently when I was in Phuket, many people came to see me to consult on different types of equipment. Because they know that I'm not a sales guy and so my views are neutral. I think we are the only company in Thailand who believes in this concept. We are only rental and a specialist in sound, especially in the area of music concerts.

What equipment are you using?

Currently our main system is the JBL VerTec line arrays, the 'VT' series. For the mid range we have Dynacord's Cobra System. We also have Electro-Voice speakers which are mainly for the smaller events. Our main PA sound boards are the Soundcraft Series Five and Midas, and our amps are all Crown. You know, I still love the sound from the Crown. For equipment development, no expense is spared. Every two or three years we change our equipment. We replace the chain hoists, belts and cables every two years [even if it's still in good condition] to maintain the standard of service quality and safety at its peak. We make all our roadcases inhouse and even modified some, like making the base of our console's case heavier to make them more stable [in windy conditions] and construct customised weatherproof covers for our speakers.

What is it like working in the Thai sound rental industry?

These days, the top local artists, they always ask for the best of everything and they want the best sound system. Right now in the market, they have their own sound engineer who follows the band or the artist. But in the top circle, everybody knows me, and wants to hire me - but I can't be with everyone. Sometimes with the artists, when they don't understand things they will sometimes ask silly question - like why the drums and the bass doesn't sound right and so what's wrong with my system. So we explain to them that it's because their drum player and their bass player are not playing together at the same time! *[chuckles]*. But everybody in Thailand knows that my equipment is of the international standard. If you want the international standard, come and see me. Another thing is that we have so many people around the country who don't know anything about sound [technology]. When they don't understand, they just guess and adjust it themselves. Like when I go upcountry and someone tells me, "Oh, I am doing the sound system", and then asks me some very simple questions, like the dB scale (?). They don't even know how to match the amplifier with the console. They don't understand what OdB means on a console. Or when they ask me things like, "Why is it, my system has a lot of noise, but with yours - no noise?" In Thailand you know that the biggest market share is in audio, and if they don't know what is available, they will often choose the cheaper system. To their thinking, it's cheap and it makes sound - isn't that the same. Plus they can recover their investment back faster. In Ten Years After we don't look for cheaper solutions, we are in for the long run.

Is better equipment being used now for local events?

Yes, but it is not the organiser who is asking. It is really because the education of the people has changed. Before, they did not even have a mixing console, and now they are using it. At present, they even know about digital crossovers - they are learning because of the globalisation of communication. And we are now getting clients who ask for the international equipment standard for their local shows. That's why we bought a lot of standard equipment so we can support them all including the international concerts. Because of the standard required in the [contract] riders, here is where we can offer the best.

How do your soundmen keep up with the current technology?

Place like S.A.E. just started about four or five years ago and we still need more education about sound engineering in Thailand. Sometimes that's why I have to train them. I offer free training for everybody who is interested in audio. Even with the S.A.E., they often ask if I have the time to come and help train their students - and we have no problem with that whatsoever. About any new technology, like 'IQ Network', we have not used it. My reason is because when you do a live show in Thailand, sometimes the equipment may have a problem. So if everything is in one box, and there is a problem, what can you do solve it [quickly]? In the analogue way, if you have a problem you can easily repatch or move the cable over to the spare equipment. I believe, [in this world] if you get something you must also lose something. You make something lightweight it becomes easily broken, and if you want



[R] Prapol Suksantsompob at the company's warehouse

good sound - you have to spend a lot of money. In everything there is a balance. If you buy high technology products and the people around you are not high-tech savvy, you have a problem. I have to buy the type of equipment so everybody can use it. If I buy a DiGiCo D5 and next year I buy a Yamaha, my people must always learn and learn and learn. It's not so easy. Also the Thailand market is changing because we have a lot of freelance sound engineers. In Thailand, it's normal if the sound engineer has to work with different sound boards. As for me, I prefer analogue consoles. I feel that they are more user-friendly. For example, if you have a Midas Heritage 3000, for any professional soundman - it's ok. As for digital consoles, I still think that it's not yet developed enough to be a high standard. And with the digital mixers, it takes time to learn to use them well. You would not let an inexperienced soundman touch it.

Are you active out of Bangkok?

Yes we occasionally do some shows out of Bangkok. We usually concentrate within Bangkok, because there are so many shows here. Unless when it's like - if the top five bands go on tour, then we go with them. But in the near future we could have the problem with the higher gasoline price, so if we go out of Bangkok we have to recalculate the costs or else the entire budget goes into the gasoline! But yes, when we have to, we will go.

Any future plans for the company?

My idea is not to expand the size of the company but instead to develop its equipment. I prefer to have a compact but the best company. I don't want the "big company", why do we want more money for. You have enough for three meals a day to eat, you cannot eat more right. I love the music, and the people in this company - we all love the music. That's why we are in this business. It's a passion for us. My partner, he was a musician before. You know how musicians make good sound engineers. We just want to make the best we can do. We don't want to compete with anyone. I don't need to compete with anyone, just with myself that's all. And we don't think we are the best in the business, we are always learning, everyday. I always tell my people how we are a small company and we must always learn more and try to do everything in the best way we can. The concept of this company is to love the music, and if you have the passion for it, you must make everything to be the top number one system. At Ten Years After Audio, we have fun and we are happy.

Vichai Trading (1983) Co., Ltd.

A major player in Thailand's entertainment and communications industry, Vichai Trading (1983) Co. Ltd., specialises in design, supply, installation and maintenance services, and is one of the leading Audio-Visual-Lighting system integrators in Thailand. Its subsidiaries - Sound & Communication (SC), EVI Distribution (Thailand) and DigitControl represent reputable names like Toa, Electro-Voice, DIS, AMX, BIAMP and Strand Lighting and have established themselves as a valued service provider by their clientele.



My meeting with the Managing Director, **Thaweesak Thamsirisup** was at the new company group headquarters. Designed by an eminent architect who also happens to their client, it was only two years ago when the company moved into their fully integrated premises which unites the parent and three sub companies' offices and showrooms, a training facility, a service centre and a warehouse complex. Even though his company has achieved prominence in the development of Thailand's modern AV industry, Thaweesak Thamsirisup has remained as one of the most agreeable guys (and a sharp dresser) in the AV business, and willingly offered to explain the history and business fundamentals of the company.

Tell us a bit about Vichai Trading?

The original company (Vichai Trading) actually started around 50-60 years ago as a pioneer in the audio business (AKG, Altec Lansing, etc.) doing over-the-counter [box] sales. And up till now, it is still one of the leading audio companies in Thailand. Then in 1983, we saw the changes in Thailand and decide that we needed a systems solution company. We retained the name Vichai Trading because it is very well accepted in the market. In a way the name can be misleading because the term 'Trading' is associated with just box sales. Everyone in the audio industry knows Vichai Trading but the differentiation is called 'Vichai Trading 1983', and that's a systems solution house. Let me put it this way; in our organisation (Vichai Group) we have four companies under-one-roof. Vichai Trading is purely as a Systems Integration house. Our subsidiary companies do brand distribution like TOA products and conference systems. EVI Distribution (Thailand) Co. Ltd., is supporting nightlife entertainment market and rental companies. And we have another company, DigitControl Co. Ltd., which is doing distribution for higher end products like AMX and BIAMP. That requires high engineering so we have a team of engineers. So in our business we say that



MD Thaweesak Thamsirisup

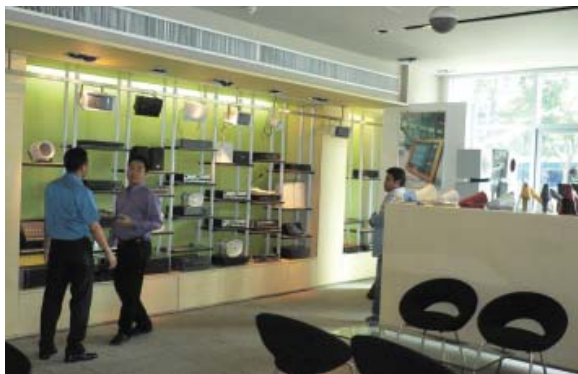
Vichai is progressing on systems integration, but you know systems integration sales goes up and down depending on the economy but distribution is very stable. So that's why we have two core businesses, one for projects and another for distribution.

What is the current business approach of the company?

As I mentioned, when we started the company we were only doing audio. And then the market developed. If you look at 20 years ago, some companies would be solely a visual company while some would do lighting, etc. These days the market doesn't differentiate that. It's not saying that we should do just audio and not do visual, but today you have to do audio-visual, IT networking, and communications – systems integration. Many of the projects that are coming in today, the clients just tell you, "All right, this is the room and this is the area. You tell me, what you can give me." So not only about the AV, they also like to incorporate multimedia into the room design, so we have to pack the project with the interior designer, with the M&E contractor, and eventually it becomes a turnkey solution. "I give you the room this is the budget. You don't tell me how much I can save with this budget, you tell me if I spend this budget what do I get." So the requirement for the customer today is that they don't want to deal with too many contractors - only one with a turnkey solution. So that's how the market today is. We have to sell our proposal, our solution, tell them the solution to their requirement and what we can provide them. And that's the market that we are in. We are not just competing in terms of dollars and cents because in our organisation here, we employ about 100-120 people and our operating cost is high. We are also an engineering company. We are not just a trading house. So what we are selling, we are selling a solution because this is what they want. So today we are offering audio-visual, lighting, information, presentation solutions, etc.

What is the current state of Thailand's AV industry?

In the last seven years we have gone through a lot of changes. We have new competitors every year. Some of them die out because of the crisis, but new one are always coming up. The year 2005 was the best business year ever in our company history. Our sales increased by more than 50%. But as for the Thai AV industry, I believe that everybody is growing too. The pro-audio industry in Thailand is growing considerably. The main reason is that after 1997, we have gone through all the adjustments, and now we have a stable government and that's very important because once the government is stable you can rely on the economy to go up. Right now I believe that we are coming up now –



SC Showroom

Thailand's economy in general. Pro-AV users look into this segment [the rising economy].

Where do you see growth in the AV industry?

The hotel business is now flourishing. During 1997, everyone said it was a waste of time [AV services]. The hotels replied they don't have guests, so they don't need it. Today however, the hotels are overbooked, and there are plans to have more 4-5 star hotels to be built. And that's just in Bangkok alone. I would estimate that new hotels and renovation for existing hotels are about 10-15 projects or so. I think they are on the right track because most of the hotels they are doing is for conventions and conferences. You name the top hotels on Sukhumvit Road; Sheraton Grande, JW Marriot, Conrad, Grand Hyatt Erawan, Regent Bangkok, Holiday Inn, etc. That is where we have our reputation and that is where we are strong. Most of the contracts we get are from references. And now more are coming up.

If we talk about exhibition and convention halls, in 2005 we have the Siam Paragon, and this year we have the Chiang Mai Convention & Exhibition Centre which is twice the size of the National Convention Centre. There is also the Central World with more expecting to come up. They market is expanding. Moreover the government is creating an organisation called 'Thailand Incentive and Convention Association' (TICA). With a government funded budget of 200 million baht (approx US\$5.25 million) a year to promote and bring events into Thailand. And they will coordinate with organisers, hotels, etc.

Another growth area is in education (with the largest funded budget). The plan is to upgrade the standards of provincial colleges to universities. Earlier we only have the preferred universities in Bangkok and in major cities like Khon Kaen and Chiang Mai. But now the government say that it is not enough, and they want them [students] to study in their own hometown. So the government will now upgrade the colleges to become a university education standard (to match Bangkok) with "remote learning" where the lecturers are based in Bangkok. To be upgraded to a university, these colleges will have new buildings, auditorium and

classrooms for up to 200 students. They will require multimedia like video conferencing, projectors, screens and AMX control systems to link the rooms up. The government has set aside the budget and that's a big market for us.

Another area is the private sector. Of course when the economy is coming up and the govt is stable we have more international corporations (Nestle, Nike, Procter & Gamble, etc.) who are setting up their headquarters in Thailand. And that's another market that is rapidly increasing too. In fact in 2005, we were awarded the contract for the UN office in Bangkok (changing of the conference systems, etc.).

What about the night entertainment industry?

As for the nightlife, many businesses have suffered because of the government's policy of closing after 1am. I believe it was about three years ago, and that's killing every business. So the nightlife industry slowed down, but people [operators] have to adjust themselves. Earlier they protested and said, "I am dying." But the government replied, "Sorry, this is not negotiable." Everybody had to accept the new ruling, and they have to live with it. So they [club operators] adjusted and the business is coming back. So now the nightlife entertainment is also expanding. Then there is the rental industry. The rental business is not only conferences but also concerts. Because the economy is growing, the companies that market events, organisers, promoters, and obviously the rental companies, they are all benefiting.



EVI, DigitControl Showroom

What is your forecast for the year?

From my experience, this year will be a prosperous year for Thailand. These days everybody even Singaporeans are looking to Thailand. For AV, Thailand is the most positive. Last year (2005) was very strange, but very positive. It's the first time I see all the sectors (private, hotels, education, etc.) coming up. Normally we are busy at the end of the year but since the beginning of last year, we were very busy throughout the year. In general, in 2005, every one of our companies' sales has gone up. It was the best ever performing year in our company's history.

Until 1939 Thailand was called Siam.

Dynamic Source Company Ltd.

Since 1989, Dynamic Source has become recognised as a wholesaler, distributor and supplier of high end sound, lighting, video and staging products and accessories for Thailand's dynamic "Clubs & Concerts" industry. Dynamic Source's Managing Director, **Wisit Gateratanakul** decision to focus on providing only top quality products and high end brands has certified his company to be the preferred choice for many local projects.

Tell us about Dynamic Source?

We have around for 17 years in the business. The company originally started from night entertainment business but in the recent times we have changed from entertainment to what I call "daytime infotainment" for example; conference, offices, government sectors like universities, schools, etc. In the past it was just a few speakers or a stereo system but now our customers like to have meeting rooms with surround and teleconference systems and some also include a complete home theatre set-up. We are solely based in Bangkok and do not have any branches in Thailand. As you can see around the office, our company is a distributor and wholesaler of many brands (cables, accessories, etc.) and at the same time also do installation projects. Dynamic Source does not do any equipment rental but I am (personally) involved with another company that only does rental.

What is the current state of Thailand's AV industry?

The business trends here changes very fast. With better global communication, the world is getting smaller and smaller. Before there was not much of competitor products as many companies did not import directly. But this changed ever since the (small) Chinese manufacturers entered the market. Now in Thailand almost every company are directly importing from the manufacturers. Even the famous electronic market in Bangkok which used to buy from (regional) dealers is starting to import directly. So this makes it very hard for us to carry large stocks not only because they are expensive but also that models change very quickly. I believe this is the new market strategy.

How is the sound market in Thailand?

The pro sound market grows slowly because it is a niche market. Only a few groups of people like big production houses can purchase pro sound equipment, e.g., Jack Sound, Ten Years After, Media Vision, PM Centre, Media Systems Group, etc. These are the big companies that can buy high end equipment. Although there are many local concerts going on everyday, unfortunately, they don't have the budget to buy high end equipment. Over here ticket sale prices are very low and the budget for rental of sound, lighting, staging, generators, etc. is only about US\$4,000 (for a one night show). That is a very big difference if you compare with rental costs in Singapore. So you understand why they cannot afford to use high end

brands. I can honestly say, with the local artist, if they don't have a sponsor, they cannot maintain the costs. With installation sales, I can remember when I use to install a lot of Meyer Sound speakers and price was not a problem. But now they are asking for cheaper brands. They don't have the budget anymore, unlike the production houses.

How is the lighting market in Thailand?

When this company started, the popular lighting products were Intellabeams and Golden Scans. Actually we are the pioneer company to import moving heads (Studio Due) into Thailand. In the lighting market, moving light is still popular here, more towards rental, but also some in installation, although it's usually the lower power fixtures (150-300W). This is also because the lighting requirement now is not as much as before. And with the new timing control law, the big size clubs are no more and the new nightspots are generally smaller size outlets with lower ceilings. They do not need the high power lights anymore. The outlets also save with lesser maintenance and cheaper lamp replacement costs. So for the installation projects here, the lighting choice is with lower power models with the bigger models (575-1200W) specifically for the rental market. Nowadays we have a lot alternative like China brand lighting products. But for the customer the important thing is reliable equipment - like when you do a product launch and you put the logo inside the fixture, if the fixture is not "stable" when the position you programmed today is okay, but tomorrow when you playback the show, the position may not be same, and that's a problem. But there are also a lot of rental companies with small budgets, and the organiser don't really care about the brand as long as it works properly. They only demand, "I need you to provide 1200W fixture", so everybody sends in the tender and the cheapest usually wins.

What is the outlook for Thailand's installation industry?

The year 2005 was not so good, this is very true. With installations, before there were a few hundred clubs in Bangkok, now there are only about thirty and these are mainly owned by just a few owners. Also the trend now is the budget is more for sound and (even) less concern for the lighting. The lighting market has changed with customers nowadays not even interested in what the features are. "Just have the 'light' around is enough already" they would say.



MD Wisit Gateratanakul

This generally use the term "Bangkok" only when speaking with foreigners. "Krung Thep" which roughly translated to "City of Angel" is the abbreviated name of the city where modern Bangkok is situated.

BEC-TERO Entertainment Public Company Ltd.

BEC-TERO Entertainment is a pioneer in the production business and is credited with changing the face of the local concert scene and establishing their name and reputation by presenting major international acts into the country. Staging and touring throughout the region at a world-class level, is still a large part of what the company does. On the 26th floor of the Maleenont Tower, I was warmly welcomed by **Peter J. Rooney**, who is the Executive Production Manager in the Production Division. Peter has years of production experience in shows and events around the region. Since his early beginnings in Australia, Peter has actively travelled (and lived) around Asia working in almost every imaginable type of environments.

Tell us a little about yourself.

I've been here (Thailand) for 4 years, and I came from Singapore, and the reason I came from Singapore is because I worked for Jands for 26 years being involved in concert productions. I was also the Director of Vari*Lite for Southeast Asia and Australia. In fact right from the start, I've a lot to do with the development of the VL which of course goes back some time. I went to Singapore to open the Jands office to service the many concerts we were doing in Brunei, and at the same time also cover the Singapore market.

Tell us about BEC-TERO Entertainment?

BEC-TERO Entertainment Plc. is the result of a marriage between two of Thailand's most successful entertainment industry players - TERO Entertainment and BEC World Public Co., (one of SET's top 10 listed companies and owns the Maleenont Tower, Bangkok Bank, TV3). BEC-TERO Entertainment is eight separate business divisions that combine to make an integrated, dynamic, multi-media company. Our division promotes concerts and events. We are in production, and we don't have any equipment other than the equipment that requires us to stage our events which no one else has - like the 3,500 seat BEC TERO Hall. Our Sports division does the Thailand Open and recently did the (2005) Vietnam Open which by the way we are also the co-organiser. With a tennis event, it doesn't necessarily have to remain in that country. We could take the event and do it elsewhere where we would need it.

What is your function here at the Production division?

I am the Production Manager. I run the production logistics and obviously we put together all the concerts and events, e.g. from dealing and coordinating with the agents, with the consents (approvals), equipment suppliers, etc. That's pretty much what we do on this side (Bangkok). Outside of that we do a numbers of events from Hatyai to Bangkok. I don't do any programming these days anymore myself. What I'll do is if I'm plotting the lighting, is to have a programmer come and sit in. I design the sets, stage, concept and all after that. And the lighting designer I like to use is a guy called Telson James. Telson does major artists like Phil Collins, and currently he's just finished with Korn.

How is like working with the suppliers?

I use Jack Sound and Light Source as they provide good service and they're really nice people. I know the competition is so severe in Singapore (hire companies

prefer to provide all: sound, light, etc.) and it's feasible to just get by (in Singapore). Here, you can't have too much competition and it's always nice when everyone gets a piece of the pie. Another thing over here, people don't have the money (budget), and I don't know if you even noticed, but even the rental companies - for equipment, they have got the best instruments but the cabling and all that is the cheaper way of going, with single cables, etc. And that's mainly because they don't have the money to do that. But to stay in there with providing the service - having presence, is the first (important) thing. You know they have big lighting crews with 20-25 people, and the loaders are all stage hands. With the sound companies we don't have to provide any labour. The only labour is for concerts for the international acts that come in to help with their crates, etc.

Are things done differently here?

It's pretty much the same issue everywhere else in Southeast Asia; it's a lot slower and it takes more time. Here it requires a whole set-up day for concerts - that's a very real expense for a promoter. Coming from Australia, we don't have a set-up day. We always set-up on the day of the show no matter how big it is. But here, there are reasons why you need them (set-up days). Now don't get me wrong, but with a production company like Jands in Australia for instance, they have the premises to be able to prep the lighting systems. Sound systems really don't need a set-up as on the day of the show you're fine. But with the lighting system it's different every time; different configuration of trussing, different number of motors, etc. In Australia we are able to prep all that before it goes out of the shop and into the truck, whereas with rental companies in Southeast Asia you seldom have the room to prep the equipment. That relates to the set-up meaning they have not been able to prep at all and bring it in with all the cables and etc. all ready to plug into the dimmers, etc. Here (Bangkok) there is no space, and that's why they need that set-up day. Productions that require 2-3 days of set-up are generally one off events so there's no time into setting it up say somewhere else and then coming here again. In Southeast Asia, we are doing little shows with one time set-ups and have the luxury of doing 3-4 weeks of rehearsals and so when the public sees the show they see a show that's been fine tuned over the next two weeks or so before they do their premiere opening. It can be frustrating but you have to take it in your stride. Let me tell you I have learnt to be patient. And I'm fully aware what 'rubber time' is all about and why when it rains, it seems to slow everything up which is used as an excuse. But I'm always on time, no matter what.

What is the current state of Thailand's AV industry?

What I do know is that it's very difficult for clubs to survive here. Knowing that, that makes it very difficult for installations. What happens is that installation companies have already sold their product, then the club dies in six months or so, that equipment is then sold off and goes into another club somewhere else, so it's kind of recycled. The new law governing the operating hours has a lot to do with it. And you are also limited to where you can do things because there are areas that are zoned as entertainment areas where one can only set up a club and not anywhere else. The rental

business however is doing all right as there are local concert shows going on all the time all over the country. It's the installation companies who don't do so well. Looking at those facts, the big buyers it seems are the rental companies. Another thing, over here as in Singapore, you can't go and buy a (concert) system out of a warehouse. You have to order it and wait weeks while it gets shipped into the country because it's not readily available. But in Australia I can pretty much go out and buy myself a full set-up.

What changes would you really like to see?

This is a country that's very well developed, and with a language that's not spoken anywhere else in then world. However I believe for things to grow here, they would need to have more English proficient speaking people in the industry. That is one of the obstacles. You can't give even simple instructions because they don't understand

and that is something that needs to change. What's really strange is that (in Thailand) they graduate from the university with a degree in English and they can't speak the language mainly because they don't use it all the time. It's really one of the big problems here.



Peter J. Rooney

The King of Thailand is the only sovereign to hold an American citizenship. Born In the USA and educated with a degree in engineering, he is beloved by the Thai people.

Closing thoughts
To better understand the Thai AV industry, you must first understand its people. Remember, this is a country where it is globally notorious for its inert traffic jams, and yet you will never hear a single car horn honked out in anger or frustration. The Thai people are a patient lot, and more – as everyone I spoke with seems to possess a cheery disposition with no protectiveness towards their fellow competitors. I openly feel that this is how our industry should conduct itself in any country if it is to develop and grow professionally.

QUALITY PRODUCTS AT COMPETITIVE PRICING

We have a wide range of audio products to meet your varied needs



The new Art RC-01 optional infrared remote control for volume, mute and Eq adjustment



SINDO EXPORTS PTE LTD

8, Chia Ping Road #04-05 Jurong Industrial Estate Singapore 619973 • Tel: (65) 6268-2360 Fax: (65) 6268-2390
Email: sindo88@singnet.com.sg Website: www.sindoexport.com