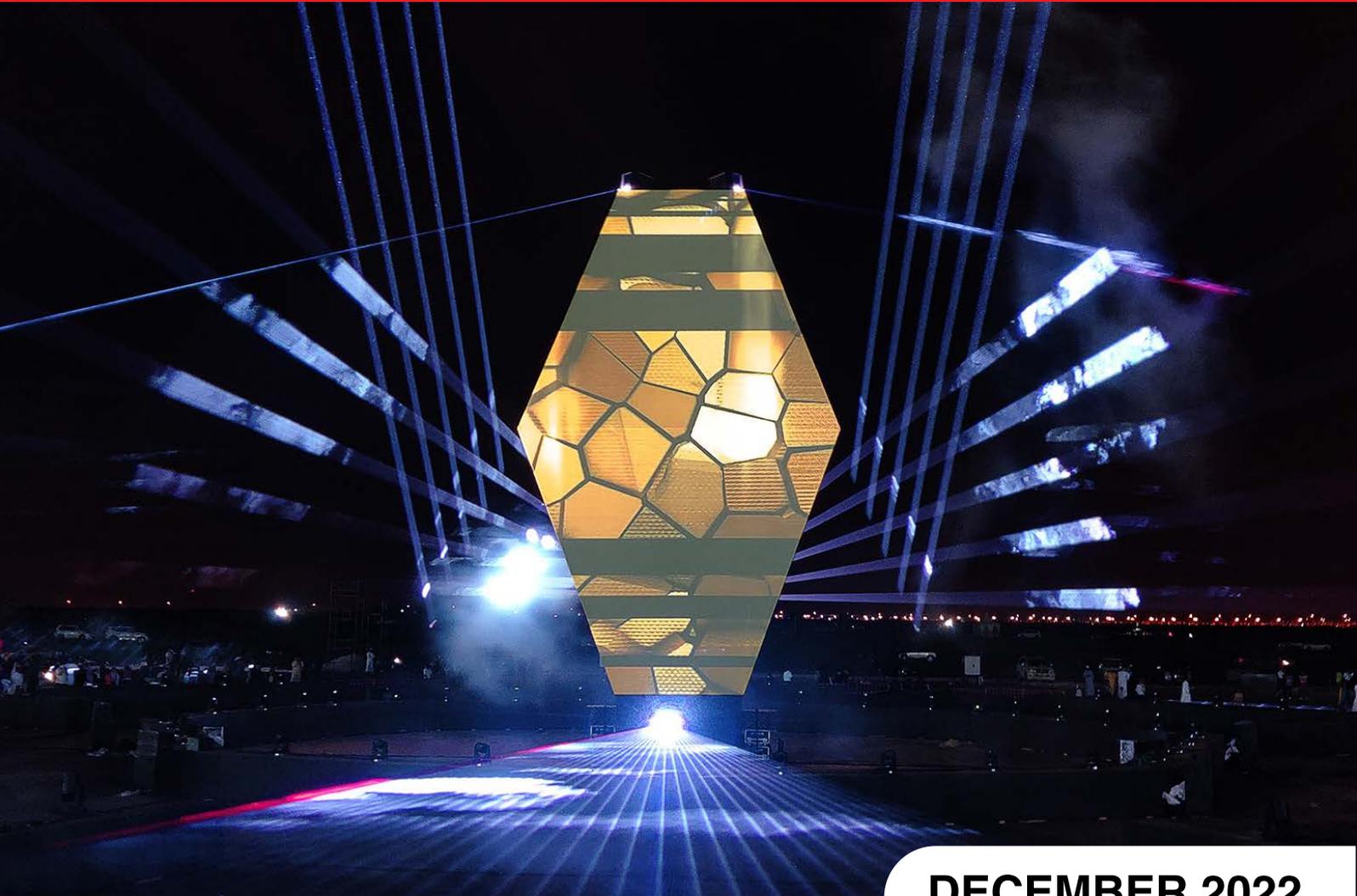


ETA ENTERTAINMENT TECHNOLOGY ASIA

For The Technical And Production Professionals in Asia



DECEMBER 2022

Monolith Attraction of Omani Cultural Festival Illuminated by AV Stumpfl's PIXERA Servers

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INDIA'S FIRST MARTIN AUDIO
WPC LINE-ARRAY SYSTEM
ACQUIRED BY GLOBAL
PRODUCTION SERVICES

FEATURE:

THE NEW DAWN OF LIVE MUSIC

ENNOVATION:

EPIC GAMES BUILDS UPON
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I highlighted the first DiGiCo Quantum 338 console brought into India by PP Sound Lights Production in the last issue. This time India's first Martin Audio WPC Line-array System was acquired by Global Production Services. The country's Live events industry seems to be beaming with confidence. I am also delighted with the number

of events covered in this issue stretching from Mongolia to Oman – it simply means we are slowly but surely getting back on track. As this is the last issue for the year, the ETA team would like to wish you all a wonderful end to 2022 and a bright start to 2023.

Thomas Richard Prakasam

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To subscribe to Entertainment Technology Asia click here: <https://www.e-techasia.com/subscribe>

PUBLISHED BY



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www.spinworkz.com

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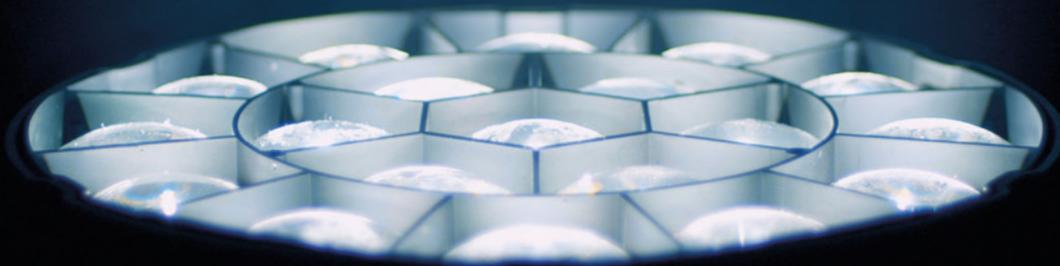
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Ayrton and Procom Middle East Sign Middle East Distribution Agreement



MIDDLE EAST: Procom Middle East will now be in charge of distributing Ayrton products in the UAE, Saudi Arabia and the GCC. Under the agreement, Procom will take the responsibility for the marketing, sales, technical support and development of the Ayrton product catalogue in the GCC including UAE and Saudi Arabia.

Ayrton is one of the world's most recognized manufacturers of entertainment and archtainment LED moving lights. The company's products are commonly featured in world tours as well as prestigious venues around the world. In the Middle East, Procom is one of the most trusted names in the AV distribution industry. The company has a strong portfolio of professional lighting and stage equipment that goes hand-in-hand with Ayrton's mission.

"As the region welcomes increasingly high-profile lighting shows, the demand for performance luminaires at the cutting edge of technology is increasing, and hence the demand for Ayrton products," explained Rami Harfouch, business development manager at Procom. "Ayrton and Procom complement each other in the

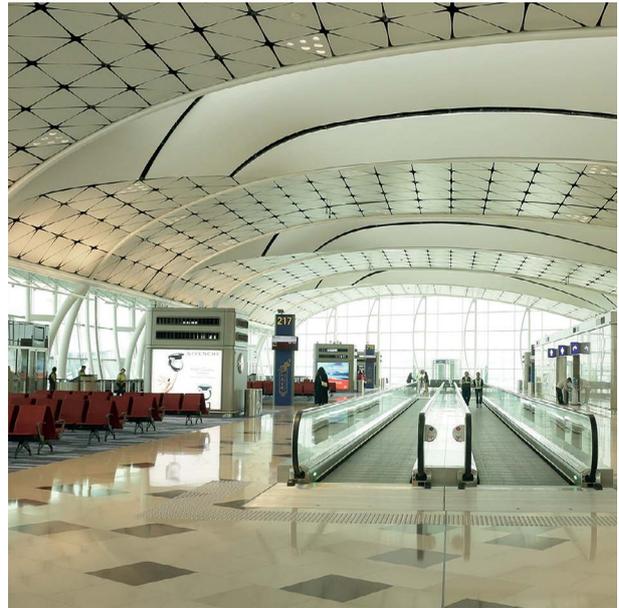
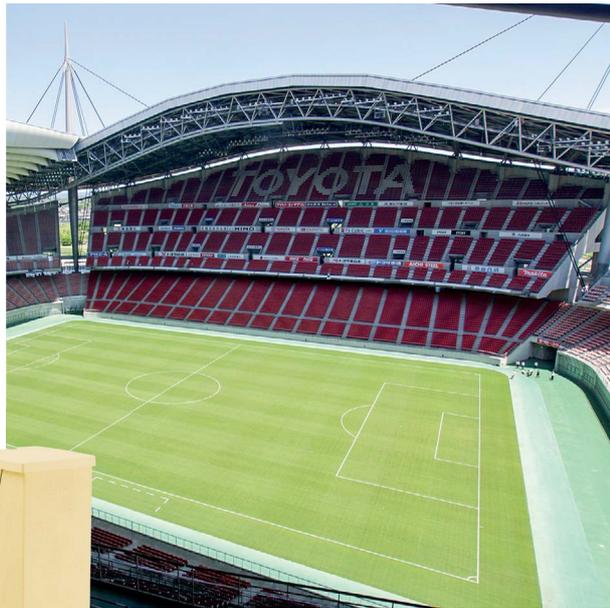
region, bringing together product recognition and local service and support"

Procom will be carrying inventory from the Ayrton catalogue as well as offering project and product support services across the region. It will offer extensive demos in its state-of-the-art showroom and work hand-in-hand with industry professionals to make products accessible on all levels. Finally, Procom's service centre in Dubai will extend Ayrton's factory warranty.

"We are excited to welcome Procom as our new distributor and to see the brand growing further in the future", commented Michael Althaus, global sales director of Ayrton. "Appointing a distributor is never easy, but Procom ticks just all the boxes and their passion for distribution and stage lighting is second to none. Hard to find elsewhere in the region."

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Audio Planet Expands Inventory with Addition of a New Extensive JBL VTX system



INDIA: Reputed Bangalore based equipment service provider Audio Planet has recently added a brand new JBL VTX V25 MKII line array system to its rental inventory as part of its continual effort to expand its technical cache, with the total investment spanning 18 units of the VTX V25 MKII large format line array modules, 14 units of the VTX V20 mid format line array modules, 12 units of VTX S28 subwoofers, 6 units of VTX G28 ground-stackable subwoofers, 8 units of VTX M20 monitors, 28 units of Crown's I-Tech 12000HD power amplifiers and 6 units of Crown's I-Tech 5000HD power amplifiers.

The rental production company has been fulfilling the technical needs of live events across the state of Karnataka for several years; and the new investment is reported to be a direct result of the company's increasing work-load, with Audio Planet reportedly having an extremely busy events season lined-up, encompassing several large-format music-based events, and award ceremonies etc in particular.

Mr S. Girish, director of Audio Planet, explains, "With the increasing number of live events in the region, it was imminent for us to make significant additions to our

inventory in order to meet the demand efficiently and effectively. We needed a comprehensive system, and this VTX system from JBL by Harman fit our requirements perfectly. It has a long and impressive list of features, and is a proven system in India. Plus, Harman Professional have built a solid reputation of providing timely support to its customers. So these reasons helped us to stay confident in our decision to invest in this new VTX system, and we're absolutely thrilled with the purchase."

Audio Planet deployed their newly acquired VTX system for a large-scale public event immediately after acquiring it; and Girish shares his views about the performance of the system in action as he comments, "I love how easy it is to work with this system. The software makes designing and tuning the system extremely easy; whereas the multiple quick rigging provisions provided by JBL makes setting up the system a very simple task. And while in action, the capacity of the system to accurately reproduce every nuance of sound is definitely impressive; and the throw and coverage of the system is incredible. We're very happy with how our new system has performed."



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Harman Connect Day 2022 Highlights Recent Innovations and Growth in the Industry



Music Set by Jazz Glory to Demonstrate JBL Speakers

VIETNAM: The InterContinental Hanoi Landmark72 hotel served as the site of the inaugural HARMAN Connect Day 2022. Hundreds of dealers and SIs attended the event in Vietnam. A number of product demonstrations were held, highlighting the most recent innovations from HARMAN brands like JBL and AMX, which serve a variety of markets including government, education, live entertainment, and hospitality.

“Now that MICE and live entertainment are back in full swing, we felt it was the perfect time to host the HARMAN Connect Day 2022 in Hanoi and showcase many of the new products that we launched during the past two years,” said Amar Subash, VP and MD of HARMAN Professional, Asia-Pacific and India.

HARMAN concentrated on product training in Vietnam throughout the pandemic while establishing a broad distribution network of skilled business partners, HARMAN’s channel sales director for APAC, Nick Screen, revealed HARMAN’s post-pandemic growth plan involves investing resources in Southeast Asian

countries, with Vietnam as a key focus market. Two projects recently equipped with HARMAN audio solutions include C.P Group’s office in Bien Hoa 2 Industrial Zone, Dong Nai province and the five-star Hyatt Regency Nha Trang hotel.

The company has also announced that in the next five years it will continue to grow across Vietnam’s 64 provinces, to fill in the gaps, and effectively collaborate with local providers to offer optimal products and timely support to their customers when needed.

While many manufacturers are still facing challenges in delivering their products due to the supply chain disruptions caused by Covid-19, HARMAN has caught up with the pre-pandemic supply capacity. Amar added: “Being a subsidiary company of Samsung definitely puts us in a better position when it comes to negotiating with our supply chain. We are also prepared to invest in spot buys and air freight of microchips and raw materials to our production facilities, when necessary.”

HARMAN is anticipating the need for more infrastructure upgrades and development opportunities in Vietnam given the positive market indicators such as the GDP growth forecast to increase from an estimated 2.6% in 2021 to 7.5% in 2022. Moreover, the upcoming festive season is expected to provide an additional boost to the economy.

Product Strategy

Maintaining steady investment in research and development, even amidst a pandemic, has led to HARMAN refreshing a big part of its professional products portfolio over the last two years. The global manufacturer started with Martin Lighting launching the MAC Ultra, which has now become their flagship fixture.

Following that, HARMAN’s focus switched to the JBL portable PA category, refreshing the EON One all-in-one column PA and expanding that range with the PRX One column PA. The company continued on this growth streak by launching the next-generation models of two of their most popular loudspeaker families – the EON700 Series and the PRX900 Series.

For the tour and performance audio sector, HARMAN launched the JBL SRX900 and the A6 completing the JBL VTX A Series, just in time for the return of concerts and large-scale live performance events. The JBL Install category also saw new models being added to the Control Contractor Speaker series, with more announcements expected in early 2023.

HARMAN will now be shifting its focus to its video and controls portfolio. The company has announced new products to be released by its AMX brand before the end of 2022.

HARMAN

Analog Way Announces New Distributor

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CHINA: Analog Way has signed an exclusive distribution agreement in China with Jiangsu R&J Electronics, a professional audio and video systems company that specializes in R&D, sales, and rental of broadcast equipment for use in live production. The company is also actively involved in live sports, eSports, entertainment and recording.

“Analog Way has a powerful processing system that integrates video and audio, allowing users greater flexibility in many scenarios in XR and AR environments,” said Zhu Rong Jun, managing director of Jiangsu R&J Electronics. “Adapting to the current market’s needs, we plan to promote the production of 8K and XR in the Chinese market to provide the best solution in the broadcast, film and media industries.”

To further support Jiangsu R&J Electronics, Analog Way is providing technical support to help train their in-house engineers and set up a service centre to cater to any future servicing requirements.

Analog Way’s vice president for Asia, Guy de Souza concluded, “We are delighted to partner with Jiangsu R&J Electronics, and we are excited about the opportunities that lie ahead of us in China.”

Analog Way

Adam Hall Group Appoints SVI as Exclusive Indonesian Distributor



INDONESIA: The Adam Hall Group continues to expand its international sales network with the appointment of AV integrator Suara Visual Indonesia (SVI) as its exclusive distributor in Indonesia. With immediate effect, SVI will take over the distribution of Adam Hall brands: LD Systems, Cameo and Palmer.

"We are very excited to be part of the Adam Hall family", said Setiawan Winarto, CEO of SVI. "As Indonesia bounces back from the pandemic... [we] look forward [to working] together with our more than 400 partners and system integrators to cover lots of new opportunities in B2B and B2G projects across Indonesia with LD Systems, Cameo and Palmer."

Founded in 1982, SVI offers a wide range of manufacturers, products and services to customers in the touring, broadcast, retail, hospitality, corporate and more sectors. In addition to international sales activities

- including for Samsung Professional Display - SVI is also responsible as an integrator for the planning and implementation of numerous installation projects in Indonesia.

Glenn Lin, business development manager for Adam Hall Group Asia Pacific, added: "With SVI, we are gaining a real big player that perfectly covers the diverse Indonesian market with its large portfolio and experienced team. In this way, SVI will optimally support us in positioning the LD Systems, Cameo and Palmer brands even more internationally. We are looking forward to future cooperation and the first reference projects in Indonesia."

[Suara Visual Indonesia](#)

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THG Dazzles with GLP X4 Bars for Galaxy Casino



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MACAU: THG has produced a shimmering glass sculpture environment, described as a ‘kinetic pavilion’ and crafted from more than 380,000 precision-cut Bohemian crystals, at the Galaxy Macau hotel and casino in Macau. Further highlighting the centrepiece are 24 x GLP impression X4 Bar 20 wash lights, all DMX controlled.

The expansive project was a collaborative effort involving a worldwide team of 450 designers, artisans, engineers and craftspeople from over 25 countries, including Creative Lighting Asia (CLA), which supplied and installed the X4 Bar 20 battens as part of a complete lighting and control package.

CLA had been recommended to THG by another of the project’s creative teams, having carried out several installation projects for Galaxy Entertainment Group, the ultimate client, over a long period. Having bid successfully, their fixture purchase and installation were based on a lighting design specification created by US-based DFD, which undertook all programming and then uploaded the files remotely.

Speaking of the role of the impression X4 Bar 20s, CLA Group director of sales and marketing Paul Rees stated, “GLP products have a very good name on the market so are always an option for upcoming projects. In this instance, they are used to provide a consistent wash light during the static period, and a strong colour wash during show time.”

The animated Crystal Lobby Show features 32 x dancing fountains, 8 x leaping water jets and an immense moving ceiling of 24 x overlapping, crystal-clad petals and 12 x rotating crystal chandeliers – all centred on an elegant, airborne crystal lotus flower. These elements synchronise to original music in an immersive spectacular of light, colour and sound.

There are three different choreographed shows, each with durations between two and a half and three minutes. One is tailored to the Christmas period, one to Chinese New Year and the third for the remaining times of the year.



Martin Professional Appoints Installed Lighting Consultant Relationship Manager



EMEA: Martin Professional continues to grow its dynamic lighting team with the appointment of Sean O'Callaghan as installed lighting consultant relationship manager, EMEA.

The visitor attraction was launched with the first spectacular show, The Phoenix Returns, celebrating the lunar new year by honouring the auspicious arrival of Fenghuang, the immortal, multicoloured mythological bird whose rare appearance is said to be an omen foretelling harmony.

Heralded by a soundtrack and visuals conjuring drums, music, fireworks, firecrackers and traditional red lanterns, this display celebrates the arrival of the New Year, which brings new opportunities for continued prosperity and joyfulness.

The project marks a triumph for the THG team, headed by Justine Huseh, and in particular David Finn, who was the overall lighting designer. Reviewing the attraction, Michael Muenz, general manager of GLP Asia, commented, "We were very excited to be contacted by CLA, and invited to play a role in this unique installation project. Thanks to the diligence of our Hong Kong office, all communications and shipping between Hong Kong and CLA's Macau office was effortless, and everything went according to plan."

[GLP/impression X4 Bar 20](#)

Having started his career with HID products in exterior applications, Sean was increasingly drawn to working on projects that created themes with light, noting his love of the range, challenges and uniqueness associated with these projects. Along with the pleasure of seeing them in operation over the years.

He is "thrilled to be working with the Martin Professional team". Adding, "the passion that I have for lighting is really echoed throughout the team. Martin is the natural fit for my interests and skills."

With over twenty years of experience in specification lighting sales, Sean has a strong track record in delivering projects in locations as diverse as Dubai Creek Harbour, Kuwait Tennis Courts, Oxford Street Projections, SAKS 5th Avenue & The Peak Hong Kong – to name a few.

Ben Payne, director of Lighting for EMEA concluded, "Sean brings with him a wealth of experience and knowledge. Martin has really exciting times ahead. In the creation of Sean's role, we are expanding a dynamic and passionate team. We are delighted to welcome Sean on board"

[Martin Professional](#)

India's First Martin Audio WPC Line-array System Acquired by Global Production Services



INDIA: "Global Production Services has consistently provided top-notch technical reinforcement for the widest variety of live events; and we have always put great pride into our work and the quality of technical equipment and expertise that we provide for our shows. We'd been wanting to expand our inventory for quite some time now, and when I found the opportunity to experience the latest WPC line array system; we knew right then that this system would be the perfect addition to our existing inventory. We were extremely impressed with quality of sound and SPL that the system is capable of delivering, despite its compact and agile form factor. This experience really helped us double-down on our decision to go ahead with our purchase of the WPC system." comments **Saurabh Ayare, director** of Mumbai based rental services outfit **Global Production Services**; who have recently won the distinction of being the first company in all of India to acquire Martin Audio's famed WPC line array system with the brand's patented Wavefront Precision technology.

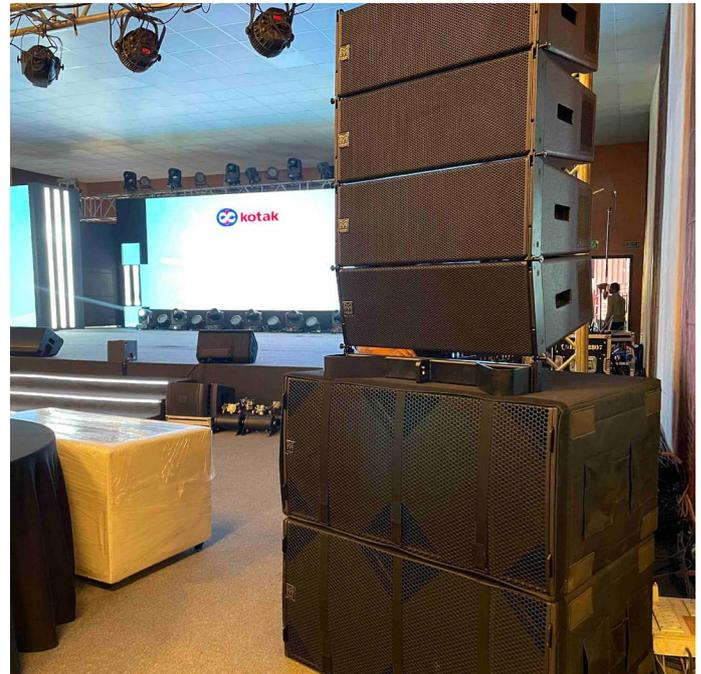
As the first phase of the total system procurement, Global Production Services has acquired 8 units of the WPC line array modules, along with 4 units of SX218 matching pair subwoofers and 3 units of the iK42 power amplifier; with the rental services company poised to acquire a similar configuration system by March 2023.

Saurabh continues to explain that some of the key features of the WPC system that positively impressed Global Production Services' purchase decision included the WPC's exemplary 100° horizontal constant directivity dispersion pattern control, along with other noteworthy aspects like the system's external dedicated multi-channel Class-D amplification and of course, Martin Audio's industry-leading DISPLAY software which interacts with the system's DSP to offer extremely precise control and highly accurate results.

It is noted that Global Production Services wasted no time in deploying their newly acquired WPC system on the field, as it commissioned the new system for the



The WPC system in action at the champions award 2022 event



WPC System at The 37th Foundation Day celebration for Kotak Mahindra Bank

prestigious 37th Foundation Day celebratory event of the Kotak Mahindra Bank – one of India’s leading banking and finance institutions – that took place in Mumbai. And sharing his experiential feedback about the true performance value of the WPC system in action, Saurabh affirms, “Deploying the new WPC system on-field makes it clear that the Martin Audio WPC system is definitely head-and-shoulders above the rest in its class when it comes to not just the mechanical aspect, but the overall working experience. Not only is the entire rigging system more advanced and infinitely simplified; but Martin Audio’s DISPLAY software experience also provides an evidently smoother and more user-friendly than many of the other systems out there. Moreover, the WPC system is supremely compact and light weight, making it an absolute dream to work with from the logistical point of view. Setting up the system is extremely simple and quick; and in terms of the sheer performance – the system offers nuanced sound reproduction across the frequency spectrum without compromising on power or fidelity. This enables our team to be ready at all times to rock any kind of event right out of the box, with very minimal adjustments required.”

Global Production Services has garnered a reputation of being one of India’s fastest growing ace technical service providers for live events – providing superlative comprehensive technical reinforcement for live events

across the state of Maharashtra for many years; with their portfolio of work featuring some of the most prominent gigs in Bollywood music, award ceremonies, political rallies, corporate functions, and more.

Saurabh believes that purchasing the country’s first WPC line array system puts Global Production Services firmly in the drivers’ seat to set its mark as a true industry trendsetter; as he asserts, “We’ve been blessed to have one of the best team of technicians and engineers; and now with the inclusion of our new Martin Audio WPC system, we’ve equipped ourselves with the capacity to really flaunt our technical prowess. There’s an evident buzz in the market now about the WPC system, and we have received several event inquiries requesting for the WPC system. These events are not just restricted to one type, but rather encompass verticals like corporate conferences, HNI weddings, and even intimate indoor music concerts. We’re forecasting an extremely busy season of events in the near future with the WPC system already scheduled to be out on the road almost every other day! We can’t wait for the next phase of our purchase to go through, which involves taking delivery of the same configuration system sometime in March 2023.”

Global Production Services

Hanoi's Friendship Theatre First in Country to Install d&b Soundscape



© Stage Pro VN

Vietnam: The Friendship Theatre is now the first theatre in Vietnam to have a d&b Soundscape system installed. The kit included XSL line arrays paired with V10P point sources for a 180° frontal system and the DS100 Signal Engine with the En-Scene algorithm to give precise source localization.

One of the most beloved historical sites in Hanoi, the theatre presents a wide range of regional and international plays, including classical, dance, and other cultural performances. The theatre's two-level, 1100-seat Great Hall serves as its main space.

Following a fire at the venue in 2019, d&b's distribution-partner Stage Professional started talking about upgrading its existing V-Series loudspeakers to the d&b XSL loudspeaker system. After important parts were rebuilt and renovated, the project moved forward with the help of Royston Tan, education and application support specialist for d&b Asia-Pacific, the theatre's proprietors, and Dinh Viet Hung, director of Stage Professional.

"The team at Friendship Theatre was interested in d&b Soundscape to offer special shows, or visiting productions an immersive audio option," explained Hung. "It needed to be a high-quality sound system that could be switched from the more traditional left-right stereo set up to a Soundscape experience simply and enable the audience to perceive accurate imaging wherever they were seated within the venue.

"Additionally, the theatre also required a true cardioid loudspeaker solution to reduce noise on stage and deliver crystal clear sound out front. The d&b XSL and Soundscape package that we have specified and installed has facilitated all of this."

Within the Great Hall, 8 x XSL8 and 4 x XSL12 loudspeakers have been installed with 4 x V-SUB subwoofers on low-end duty. These are augmented by 6 x V10P loudspeakers and 6 x 4S for front fills, with a further 6 x 44S loudspeakers as delay fills. At the heart of the system is the DS100 Signal Engine and the system is powered by D80, 10D and D6 amplifiers. Stage



Professional Vietnam supplied the d&b equipment. The installation and commissioning team included d&b's Royston Tan, mix engineer Ngoc Vutuan and system engineer Nguyễn Thiết from Fantasies Show Light Vietnam.

"The compact XSL speakers disappear in the room, which is fantastic," continued Hung. "It also no longer matters where you sit within the theatre – with its approximately 700 seats on the first floor and 400 on the upper level – as the sound image can be heard accurately, everywhere. Audiences don't generally know about the new technology, but they are certainly having new experiences listening to it because they can hear the sounds in the same place that their eyes can see it coming from.

"The owners of the Friendship Theatre are very happy with the sound; they now have better value in each show and are becoming well known as a leader of new theatre technology in Vietnam."

Royston Tan added, "Soundscape has brought a whole new dimension of audio production quality to the theatre. En-Scene allows mix engineers to easily convey a sense of width and depth of the soundstage to the audience. Integrated with show control software like Figure 53's QLab, show automation and movement cues can also be achieved seamlessly in real-time. Since the DS100 Signal Engine is also a matrix, the system was configured to be able to switch between stereo and soundscape operation modes and cater to different production requirements."

[d&b Soundscape](#)

Claypaky Takes Centre Stage for Revival of Lee Kuan Yew Musical



Courtesy of AIWEI and SRT

SINGAPORE: Believed to be the “first production in Singapore” to feature Claypaky’s Tambora Batten, the revival of “The LKY Musical” recently concluded its run at the Sands Theatre at the Marina Bay Sands. Lighting Designer Gabriel Chan chose 24 of the high-powered, feature-rich batten fixtures to provide backlighting and effects lighting for the show, presented by Aiwei and Singapore Repertory Theatre.

The LKY Musical is one of the most successful Singaporean shows of all time and the first large-scale musical to play the Sands Theatre in more than two years. The production opened to a sold-out run at its debut in 2015 and was nominated for several categories in the Straits Times Life! Theatre Awards, including best lighting design by Gabriel Chan.

The production is based on the life of Singapore’s founding Prime Minister, Lee Kuan Yew. It spans about 30 years from British colonial rule to WWII’s Japanese occupation to the fight for independence, which was granted to the country in 1965. Covering that much time and so many momentous events in 150 minutes meant

“the pace of storytelling had to be brisk,” noted Chan. “The set design was a multi-storey build reminiscent of ‘The Hollywood Squares,’” he explained. “A combination of flying set flats and sliders revealed the action driving the narrative while another space was set up for the next scene. Projection design used the flown set flats and sliders as projection surfaces to deliver not just background but also information critical to the story.”

According to Chan, “as a result of the multi-surface projection design woven into the show, getting backlighting from the set design was the biggest challenge – something that as an LD, I was unable to achieve back in 2015. With a low profile and wide-angle zoom, Tambora was the perfect instrument to resolve this challenge.”

He explained that the low profile of the fixtures fit inside the set design without blocking the rear projection with their silhouettes, a real point in their favour. With an extremely short throw distance of fewer than three meters, a wide zoom was also required to deliver an even backlight wash on the cast inside the cubes – another capability of Tambora.



Chan “managed to squeeze” four Tambora Battens into each of the six cubes, bolting them directly onto the underside of the floors of the second and third tiers. With activity happening all the time in the cube set, the lighting design also “had the task of focusing the audience’s attention on where the action was while masking off other sections of the set that were involved with technical resets,” Chan pointed out. “I needed to avoid the projection surfaces as they were part of the narrative.”

Additionally, he leveraged the Batten’s individual pixel control to provide a higher resolution of focus on the point of interest. “The pixel dimmer movement that I was able to achieve not only allowed a great latitude of effects that helped drive the narrative better but also permitted the lighting design to blend in more seamlessly with the projection content.”

Individual pixel control allowed Chan to create dynamic effects that added movement to the scenes. “In a trishaw cycling sequence, where our protagonist had to rush to a certain place to deliver his rally speech, a combination of individual pixel dimming effects and

a secondary layer of strobe created a very interesting stop-motion look that helped convey the idea of speed and travelling from one location to another.”

The Tambora Battens proved to be reliable and performed “brilliantly,” said Chan. “The fixtures had even colour mixing and definitely delivered a punch. I was also impressed that the LED engine was able to achieve the tungsten warmth that helped add to the look of the 1900s.”

Chan gives kudos to the logistical support he received from Frankie Yee at rental agency MediaPix. “With supply chain disruptions being so commonplace today, there was a genuine concern that the product would not ship on time for us,” Chan explained. “In fact, the Tamboras actually arrived earlier than expected, so I was able to try the product at MediaPix’s warehouse before bumping in. This helped me iron out design-related decisions that I would have had to take when I arrived at the theatre. It’s been a great experience working with Tambora Battens.”

[Claypaky/Tambora Batten](#)

Protec Reflects on Evolving Needs and Launches New Brand Identity



MIDDLE EAST: Protec has refreshed its brand with a new logo, richer brand colours, and a fresh new user-friendly website. Far from being a superficial change, this rebrand is the culmination of almost two years of reflection, research and carefully thought-out changes in structure, management, and processes. With the client experience driving the change, Protec is excited to finally present its new identity and is confident its modern, minimalist look and feel will resonate with its clients.

“We wanted to create a brand that expresses our clean sense of aesthetics, showcases our commitment to quality, and instils confidence in our clients that we “get it”, explained Eimear O’Brien, Protec marketing manager. “Our detail-oriented approach has not changed. We have built a great reputation for consistency and reliability, particularly on high-profile events, and our obsession with that perfection remains true. We wanted to modernise and refresh our image to reflect our vision for the future and the positive operational changes we have introduced.”

Adding, “These changes are to be ongoing and committed to continuous improvement and reflection

as we enter a new season. I firmly believe in a client-centred approach, and I let the clients’ journey, pain points, and feedback guide the process, from choosing the brand aesthetic and designing the website user experience to speeding up enquiry response times. Our goal is to build and develop existing client relationships and develop a brand that resonates with and attracts new clients.”

Behind the scenes, Protec’s Middle East team of 70 has been optimising its processes and procedures including the introduction of new SOPs and resource planning and rental software. In April they had their ISO 9001:2015, ISO 14001:2015 and ISO 45001:2018 accreditation inspected and reissued affirming their ongoing commitment to quality, safety and minimising environmental impact.

There have also been new additions to the organisation including a new general manager, Matt Allen who has extensive industry and managerial experience in the region and has a fresh, optimistic approach to the role of general manager.

“Protec has 96,000ft2 of warehouse space stocking an incredible inventory of industry preferred kit allowing us



The pre visualization room at the Protec office.

to deliver major events self-sufficiently without relying on market supply,” noted Allen. “Particularly now, in a time with massive supply chain issues and kit shortages, Protec is in a great position heading into the new season to meet our clients’ needs at short notice especially when access to resources has become a prevailing factor in the current market. Our autonomy helps us keep our pricing competitive. Having made significant investments in lighting and video in 2020 and with a dedicated team and facility in place, we offer our clients a comprehensive solutions package, from technical production to custom sets and scenic pieces. We can do it all under one roof making life that bit easier for our clients.”

Protec has leaned on its in-house resources during this overhaul, particularly its scenic workshop which includes a CNC machine and spray booth. Using repurposed and in-stock materials, the team has refreshed the reception area and updated the interior and exterior branding. One of the most impressive additions to Protec’s facilities is the Pre-Visualisation suite. This sound-treated dark room with a separate recording booth offers employees and clients an immersive viewing experience to help in the planning and visualisation of events. With a separate recording booth, Protec offers an opportunity for content or voice recording and much more.

Allen continued, “I have worked hard with the operations team to improve procedures and processes to ensure we surpass our client’s expectations and operationally, we run as smoothly as possible. I have every confidence in my team and what we have to offer. We have plans to build on our existing operation in KSA (Kingdom of Saudi Arabia) and we hope to have a team on the ground soon. We have collectively put a huge effort into making real changes and I look forward to seeing them pay off this season.”

This new brand extends across the entire group with the UK branch also getting on board with the new brand identity.

O’Brien is excited to launch the rebrand, concluding: “We have ample resources and expertise to deliver the most creative briefs with precision and finesse. On that note, we wanted a short tagline to communicate how we put our clients front and centre, listen carefully to their briefs, and offer inspiring solutions based on our knowledge and experience. We feel “Your vision, our expertise” communicates that succinctly. We have worked hard across all departments to make substantial changes and we believe now is the right time to introduce the new Protec to our clients, just as the season kicks off.”

Protec

Paul Bauman and Jeremy Bridge Introduce the V4 DSP Preset Development Project



The PK Sound Engineering Team worked with a distinguished collection of professionals, including Paul Bauman and top FOH engineers, to create the 4th generation of DSP presets which are accessible to all current users. Their V4 DSP presets provide higher maximum SPLs, smoother coverage across all symmetric, asymmetric, and tapering horizontal arrangements, as well as more options to reduce noise pollution.

Proteus Excalibur Lights Up the Night Sky at Kinetic Lighting's Open House



Elation Professional's innovative Sky Motion automated sky tracker system is replacing the clumsy Xenon lighting systems. Sky Motion, accessible through the Proteus Excalibur moving head's menu display, enables the device to function as a powerful searchlight effect without the need for a separate lighting controller.

ETC Lights Up the World with New ColorSource Fresnel V



ColorSource Fresnel V delivers the technology of ETC's premier Desire Fresnel fixture at an accessible price point. Incorporating a true microFresnel lens and motorized 13-44° zoom control from both the back of the fixture or a control channel on your console, Fresnel V is truly a workhorse fixture for every theatre and is expected to begin shipping in January of 2023.

Get Out and Play from Dusk till Dawn with the EVERSE 8 Portable Speaker



Compact, lightweight, and weatherized, the Electro-Voice EVERSE 8 is a weatherized battery-powered loudspeaker with Bluetooth audio and control. With its flexible all-in-one feature set that includes the QuickSmart Mobile app, EVERSE 8 is a versatile portable PA that is designed to deliver an improvement in sound quality for the battery-powered portable segment.

Reading the Data Correctly?



I will take you on a multi-part excursion and discuss the background principles of acoustical measuring tools. Since only so much will fit onto one page, this will become a multiple-part trip. I would appreciate your patience with the more broad statements at the start. I read a few years

back that leaders of society felt that the availability of information was what would help society progress faster. Now with everything available at all times through a gazillion web pages and the arrival of the internet, we now know that the availability of information alone was not the key to progress. The most searched items on the web are porn related, with a steep fall to the next most searched item!

When I started in this industry some 35 years ago, having any tool other than your trained ears was a luxury, and then the results of the available tools were rather rudimentary. For me, this changed with the arrival of MEYER SOUND's SIM and APOGEE SOUND's CORREQT in the late '80s. I was lucky to be trained on CORREQT, and as a consequence, I later on invested a fortune to buy an early-stage FFT analyzer and the associated dedicated Mic Switch and a bunch of Delay units. In my case, this was an HP (Hewlett Packard) 3582; at that time, this was the machine used by both loudspeaker brands before SIM became a self-contained analyzer tool. At that time, a full-fledged system for measurements would cost you close to 50,000 US Dollars, and this was before all the inflation of 40 years, so this was a small fortune to spend.

When you want to use such a machine successfully, you must undergo training and understand how to read the screen correctly. Along the course, you would typically also realize that the wrong settings on the machine will create useless data, leading to stupid decisions on your tuning devices. The correct measurement system setup was mission-critical, and you learned this during training. How does all this look and work today?

It is almost impossible to imagine any serious size event FOH without a screen that shows an analyzer tool and offers some SPL reading during the show. And today's tools also do not cost a fortune anymore; some are shareware and free items to download and use. A complete system of software solutions, audio Interface and measurement microphone can start anywhere at 500 USD today. More sophisticated systems are available for around 1,000 USD, far from a fortune. However, since all this is so affordable and as long as your screen shows a nice colourful picture, it seems that not too many people are clear on what they are looking for and what they are looking at when using those pieces of software. Still, those colourful screens are very popular nonetheless. This is like when at a younger age, you want to wear certain clothing to be considered part of a specific group of people you aspire to belong to.

At the same time, the tools get developed further and offer more data with each new release. I wonder if user education comes along at the same speed as the product feature set; consequently, a lot of data is not interpreted correctly. In the course of this discourse, I will raise a few things for you to go out and learn and build your own opinion. Let's start with the hardware to ensure we have a good base level. A 50 USD measurement microphone will not give you the same details as a 3,000 USD unit. You might not need the expensive unit, but your spending on this hardware will impact you. The same is valid for the audio interface, so why would you expect to tune a 250,000 US Dollar PA with a 50 US Dollar piece of testing hardware? The quality of the Mic Preamp in your audio interface directly impacts the resolution of your measurement results. I am aware that with modern measurement systems, a Signal to Noise of 12db or more is already sufficient to consider the measurement valuable since we primarily measure relatively. You need to at least be aware of the limitation of any gear in your setup to avoid wrong and possibly disastrous decisions on your system tuning. I will elaborate on the importance of the mic and interface next month.

Join the conversation and share your thoughts with Alex. Alex can be reached at alex@asaudio.de

Electro-Voice Launches Weatherized Battery-Powered Loudspeaker with Bluetooth Control



The EVERSE 8 is the first battery-powered loudspeaker from Electro-Voice (EV) and the “first” weatherized model of its type. It takes advantage of decades of Electro-Voice engineering expertise to provide a truly portable and truly wireless audio experience at a price and performance level unmatched by current comparable products on the market.

With a maximum SPL rating of 121 dB and wide, even 100° x 100° coverage, EVERSE 8’s core components include an 8” woofer mounted using EV’s patented SST (Signal Synchronized Transducers) port design, and a high-output titanium tweeter mounted onto a custom constant-directivity waveguide.

EVERSE 8 is driven by a high-efficiency Class-D amplifier and DSP module developed in collaboration with EV’s sibling brand Dynacord. Pro features include a built-in four-channel digital mixer with studio-quality effects and processing, 48 V phantom power, feedback suppression and audio ducking. And, as with all Electro-Voice portable loudspeakers, EVERSE 8’s system reliability has been verified with extensive music abuse and endurance testing.

EVERSE 8 is powered by a custom-designed high-capacity Li-ion battery pack, fully optimized for audio use and providing plentiful power for up to 12 hours of run time. Protection circuitry reduces the risk of the battery

discharging to such a low voltage that it can no longer be recharged – for example, after long periods in storage. Tool-free screws make removing the battery pack effortless.

Wireless control and monitoring are easy with the EV QuickSmart Mobile app, which can be used to adjust all audio, effects and mix functions via phone or tablet. An intuitive user interface makes it simple to shape the sound to the space, so users can focus on their performance instead of the hardware. An integrated 12 V DC port provides convenient power from the EVERSE 8 battery, making it perfect for powering a wireless microphone system such as the EV RE3 or R300 (see user manual for details) – simply attach the optional accessory tray to the top of an EVERSE 8 to secure receiver hardware in place. For stereo setups, EVERSE 8 is equipped for Bluetooth true wireless stereo streaming. A charging port is also included for mobile devices if a top-up is needed when streaming.

An ergonomically designed soft-touch handle and premium lightweight construction make it easy to move and mount EVERSE 8, whether on a tripod for a longer throw, set long-side-down as a stage wedge using the 55° monitor angle, or used upright with the 30° kick-back angle to project up off the performance area. Built-in feet with no-skid rubber pads ensure the system stays put. In combination with the rugged polypropylene enclosure, the use of the included weatherized input cover allows EVERSE 8 to meet the IP43 rating (water resistant for splashes and light rain) when running on battery power and while Bluetooth streaming. An optional tote bag is also available, designed to fit an accessory tray and weather cover, wireless mic and receiver, extra battery, XLR and power cables, and mobile devices.

EVERSE 8 comes in a black or white finish and is suitable for a wide range of environments including live music, vocal reinforcement and/or audio playback, musicians, DJs, production/rental companies, fitness/activity instructors and other professional, amateur or recreational use.

[EV/EVERSE 8](#)

PROLIGHTS Smart BatWash Provides Versatility in Connection



brightness level. The SmartBat Wash has Wireless DMX (W-DMX and CRMX), PowerCon True in and out connectors and DMX in and through. The power cables, when in use, will bypass the battery and enable higher brightness levels.

Additionally, the beam angle can easily be adjustable through magnetic beam shaper filters, including 25°, 40° and 60° x 10°, allowing a broader coverage whilst keeping a high output.

PROLIGHTS' new Smart BatWash is a high-powered, compact LED Wash light that can be operated wirelessly or wired. The SmartBat Wash has 15x 20W RGB + Warm White LED emitters, outputting a powerful 6,300 lm light in a fully IP65 body.

The SmartBat Wash's lightweight, powerful output and small size make it a "must-have" fixture for any rental, touring or corporate events company. This fixture is also "Spektra Calibrated", sharing the same colour calibration standard as some other luminaires by PROLIGHTS.

Its long-lasting battery has a selectable range from 3h mode on full output up to 18h mode on a reduced

[PROLIGHTS/Smart BatWash](#)

Analog Way Picturall Media Servers Updated with SPX Real-Time Graphics and VIOSO Calibration



straps, news tickers, countdown clocks, sponsor carousels and other essential graphics. The templates' colours and fonts can be themed with CSS style sheets to act as a great resource for any production. Customization is possible for specific projects and very complex interactions with third-party systems ranging from a customer's Intranet and dynamic statistical graphs to traffic control systems.

The compact and versatile Encore Z7LP rounds out the The integration of Softpix's SPX real-time graphics solution into Analog Way's Picturall series of media servers provides users with a wide range of ready-made graphics templates, allowing customers to easily show and edit graphics and text on both live shows and fixed installations.

The integration of VIOSO calibration tools allows for easy support of complex multi-projector installations and automatic recalibration of projector alignment using one or more remotely controlled cameras. Combined with the power of the Picturall media servers, it will now be possible to easily drive immersive 360° projection domes or complex panoramic cylinder projections from a single media server.

SPX integration comes with a special template pack consisting of about ten templates, including name

[Analog Way/Picturall Mark II Media Servers](#)

Wireless Solution Expands G6 Range with W-DMX MicroBox G6



Following the great success of W-DMX BlackBox G6, Wireless Solution has now completed the development of the next product in the G6 range - W-DMX MicroBox G6.

The new W-DMX MicroBox G6 comes in the same recognized form factor as its predecessor and with the following new features:

- Bluetooth connectivity for configuration, using the W-DMX Configurator app
- Optional CRMX support for increased compatibility

With the added features this product aims to make it easier to get going with Wireless DMX in all types of events. Available now at your local distributor.

[Wireless DMX/Distributors](#)

DTS Combines New Framing System With Outstanding Colour Management in Alchemy 7



DTS's Alchemy line, of which Alchemy 7 is the newest fixture, has already caught the attention of the theatre and television industries for its high-quality light, extended colour palette and classical look. It boasts greater lighting performance through its Ø250mm Fresnel lens and a 6-colour LED chip by emulating several types of light sources and reproducing how they behave when filtered by various kinds of dichroic filters, among other features.

Since its previous iterations, a more powerful source has been implemented in Alchemy 7 as well, reaching 800 W and delivering up to 22,000 lumens. This extra-bright light beam is projected through a 15° to 50° zoom range, evenly diffused at all times.

Regarding its framing system, Alchemy 7 features two blades operating on discrete planes, allowing a complete curtain effect. The whole system rotation (+/- 100°) and the single blade rotation (+/- 30°) ensure a convenient means to direct your light. Distortion is kept to a minimum, thanks to the proprietary optical system (patent pending).

To DTS, Alchemy means silence and precision. It was so with 3 and 5, it is now with 7 as well. High CRI and TLCI values all-around, different operating modes and the freedom to do all of the above.

[DTS/Alchemy 7](#)

User Experience at the Heart of New zactrack Mini Tracking Solution



The newest tracking solution from zactrack is briefcase-sized for easy transport and deployment by one person - for tracking areas of 15 x 15 metres. It embraces the core zactrack values and puts tracking in a smaller form factor with battery-operated components and wireless connectivity for an even faster and easier setup.

Smaller venues, exhibition stands, individual performers, rental companies, and houses of worship are only a small number of the broad applications for this new product. With this new system helping to introduce tracking to new users and smaller spaces, it will also be a more economically viable solution for many users. Tracking and following are now opened up for any application, designer or performer to embrace and use.

The system can be physically set up in minutes. Those battery-powered components mean no cables and overall there is less system infrastructure to install. A Master Anchor forms the nucleus of the mini infrastructure, with multiple uses and can even output DMX directly to fixtures with an XLR cable. This simplifies the system for the user and removes the need for additional hardware previously needed such as the

wireless access point, DMX Node and network switches.

zactrack mini can be used stand-alone or can be integrated to use with an industry-standard lighting console, maintaining that hands-on creative control for the designer and operators. The kit comes with all tracking components and accessories. So, now you can take your portable, battery-powered tracking solution anywhere in the world.

zactrack products use Ultra Wide Band Radio and therefore can be used through normal stage materials such as truss, wood and cloth. Or

even in varied environmental conditions such as rain, bright sunshine, fireworks, snow, haze, etc. The use of a unified software suite allows users to learn one application and work with any of the zactrack products easily and intuitively.

zactrack products are agnostic and happily work with any industry brand and technology, due to their adoption of many standard industry protocols. The result of these shared values results in stable, accurate and precise tracking with the user or operator remaining in full control to incorporate tracking in all or only parts of their show.

The new zactrack Product portfolio now gives scalable following solutions for the smallest, most intimate spaces right up to the most complex stadium tours. The same feature set can be used on any stage that can be zoned. This feature gives the designer the tools to define and create zones that trigger certain actions, whether that be dimming zones or even dramatic colours or gobo looks when the tracker is in a specific place.

[zactrack/Mini](#)

JBL PRX900 Series Takes Advantage of Latest BLE Technology and JBL App for Unrivalled Control



The JBL Professional PRX900 Series of loudspeakers and subwoofers includes 3 x powered two-way loudspeakers and 2 x powered subwoofers. The new series leverages JBL's most advanced acoustic innovations with all-new proprietary driver systems—powered by ultra-efficient Class D amplifiers—to deliver clarity and definition with improved dispersion and beam width and smooth low-frequency extension.

The PRX900 Series' key innovations include:

All-New Acoustic Designs

From cones to cabinets, the PRX900 Series is designed for advanced acoustic performance. Patented JBL 2408H-2 1.5" compression drivers with poly-annular diaphragms and neodymium magnets provide a clear and detailed high-frequency response. Innovative new horns with updated JBL Image Control Waveguides deliver consistent beamwidth and frequency dispersion. Next-generation woofers with ferrite magnets deliver a smooth and natural bass response, and an FEA flared port design reduces air noise and distortion.

Superior Power Performance

Driven by highly efficient Class D power amps, the PRX900 Series provides acoustic clarity and definition with minimal power compression, even at maximum volume. A bridged woofer amp keeps current spikes out of the ground and lowers crosstalk harmonics to the tweeter. High-linearity inductors deliver superior

power efficiency and low total harmonic distortion, and low-noise, low-distortion input gain staging optimizes range and headroom for diverse gain requirements. High-quality DAC and ADC provide near-lossless audio conversion. Producing up to 134 dB output down to 30 Hz, systems effortlessly support large performance spaces with high power and performance requirements. And with a full-bandwidth CMRR (Common Mode Rejection Ratio) greater than 55 dB and THD (total harmonic distortion) rating of <32 dB, noise is virtually non-existent.

Class-Leading DSP

The PRX900 Series is fully loaded with comprehensive DSP, all accessible via the JBL Pro Connect app or onboard full-colour LCD. Processing includes 12-band parametric EQ, plus optimized presets and snapshots. Onboard dbx DriveRack technology features live and fixed Automatic Feedback Suppression, hard and soft system limiters and 180 ms of speaker delay in 100-microsecond intervals for full-time-aligned systems.

The Pro Connect Ecosystem

JBL's Pro Connect app offers BLE functionality for system control of up to 10 speakers and line integration with JBL EON ONE MK2, PRX ONE, and EON700 loudspeakers. Access full DSP functions right from the app, including app-only features like speaker snapshots and speaker groupings.

Versatility and Scalability

The PRX900 Series is designed to withstand the rigours of the road and can be used as a versatile solution for DJs and bands, music venues, rental houses, corporate A/V providers, or anyone who needs powerful, room-filling sound. Combine PRX900 Series loudspeakers and subwoofers in a range of configurations to meet the requirements of both mobile scenarios and fixed installs. Speakers feature dual 36 mm pole sockets and six M10 suspension points; subwoofers feature M20 pole cups. Full-range speakers feature a built-in gyrosensor that automatically optimizes system tuning depending on monitor or mains placement.

Housing and Warranty

PRX900 components are housed in strong, lightweight cabinets that maximize both acoustic performance and durability. Loudspeaker cabinets are constructed from a polypropylene/talc blend that's optimized for rigidity, with computer-modelled internal ribbing designed for maximum structural integrity and minimal cabinet noise. Subwoofers are housed in 18 mm birch cabinets with optimized bracing for a smooth, accurate, low-frequency response. The series is backed by a seven-year warranty.



JBL/PRX900 Series

PROTOS Adds VOYAGER Chain Hoist Range to the PROTOS Family



PROTOS has introduced another brand within its PROTOS family. After AEGIS, load measuring systems and ADJUTOR rigging gear, the latest brand is the VOYAGER which offers a complete range of state-of-the-art electrical chain hoists designed for the entertainment industry.

The range consists of the S, M, L, XL and XXL models, ranging from 250 to 2500KG, D8 lifting capacity. Aside from the S model, all hoists are available in D8+ and BGV-C1 configurations as well. All PROTOS VOYAGER models are rated IP65 for use in even the most difficult outdoor environments.

Each hoist, including the XXL (2500Kg) model, is single fall which saves considerable weight while increasing its ease of use. Standard lifting speeds are 4 and 8m/min. Power is delivered in 3 phases 200/230/400V and a number of models are also available in single phase 115/230V. Low noise levels (65-75 dB) make the hoists also suitable for indoor use. Encoders, additional limit switches and double brakes are available as spares or come mounted in the hoist.

VOYAGER offers a standard 3-year warranty period through its service partner network, in addition to full service, repair and re-certification. The hoist can be equipped for lifting height as required.

PROTOS/VOYAGER

Proteus Excalibur Sky Motion Aims to Change the Way You Think About Searchlight Systems



That sweeping, powerful, attention-grabbing searchlight effect that you see at a Hollywood film premiere, or any number of high-profile events, has traditionally been the domain of Xenon lighting systems. Elation Professional is changing all that with Sky Motion, an automated sky tracker system in its compact Proteus Excalibur beam moving head that allows the unit to operate as an impactful searchlight effect without the need for a dedicated lighting controller.

Elation made comparisons with legacy Xenon fixtures to get a sense of how the aerial beams compared to each other. Through their research, the company realized that there was a unique opportunity for the Excalibur to replace expensive and power-hungry Xenon searchlights for special events, theme parks and other applications.

With 7500 lux at a distance of 100m, the Proteus Excalibur is an IP65 full-featured beam fixture that can stay operational in “all weather conditions”. It houses an

ultra-efficient 550W Flex discharge lamp and projects an ultra-narrow 0.8° beam that cuts effortlessly through the sky and is visible at great distances. The intense beam projects from an ultra-wide 260mm front lens as a massive column of solid, attention-grabbing light that is ideal as a searchlight effect.

Built into the latest firmware of the Proteus Excalibur and accessible via a simple menu display, Sky Motion searchlight mode allows an Excalibur unit or group of Excaliburs to create a sky tracker effect. Comparable in output to large 2000W or 4000W Xenon fixtures, the Excalibur is compact enough to easily load in and out and operates at a fraction of the power of Xenon systems. All that is required are IP65-rated 5pin DMX cables and power. The low power draw means that land power is easy to find for easy deployment. No generator is required.

The Sky Motion system operates autonomously and is quick and easy to set up directly from the fixture display. With the simple assignment of IDs, a variety of searchlight patterns can easily be adjusted for size, speed, and colour. Choose from a variety of attractive movement designs like Hollywood, Sky Tracer, Searchlight, Diagonal, Sweep and more, and even customize the look live right from the fixture.

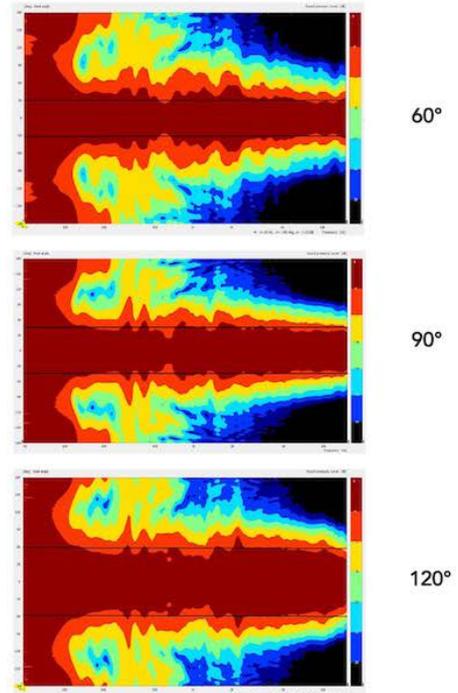
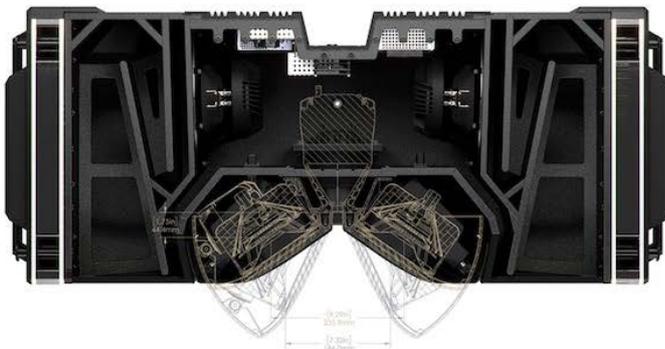
Sky Motion makes it easy to create a traditional 2 x 2 searchlight grid system or any custom arrangement in lines or clusters and is especially useful in situations where traditional programming isn't feasible or available. The Excalibur fixtures are easy to set up without a DMX lighting controller and because the system is autonomous and completely stand-alone with no need to transfer data or set up a control console, even users not familiar with lighting and DMX can prepare and run the Sky Motion system.

[Elation/PROTEUS EXCALIBUR](#)

PK Sound V4 DSP Presets Extend Max SPLs of Trinity Series



V4 DSP Presets TRINITYBLACK



PK Sound, the robotic line array company, has augmented the performance of all Trinity Series robotic line source systems with the introduction of new fourth-generation DSP presets. Developed in collaboration with Paul Bauman, PK Sound CEO Jeremy Bridge, and some of the world's top designers and FOH engineers, the new V4 presets deliver increased max SPLs; smoother coverage across all variable symmetric, asymmetric, and tapered horizontal configurations; and additional tools to mitigate noise pollution.

Available to all current owners and users, the revamped presets have extended the max SPL levels of Trinity Series offerings to new highs of 151.4dB for Trinity Black large-format line source elements, 146dB for T10 medium-format elements, and 145.1dB for T218 intelligent subwoofers.

The complete list of V4 DSP preset performance enhancements includes a tonally balanced global voicing for current and incoming Trinity Series systems; extended variable horizontal pattern control from 200 Hz-16 kHz and uniform frequency response from 60-120° across all symmetric, asymmetric, and tapered configurations for line source elements; improved cardioid performance and new crossover options for T218 subwoofers; and a low-latency mode for T10 and T218 modules.

In tandem with PK Sound's incoming [.dynamics software platform](#), which unites every stage of the modern live sound workflow in a single application, the next-generation presets unlock a new degree of soundfield control and consistency for technicians and engineers.

[PK Sound/Trinity Black Robotic Array](#)

ETC Releases Compact, Inexpensive, and Lightweight Halcyon Family of Framing Fixtures



The High End Systems Halcyon is ETC's next generation of automated framing luminaires. Created to meet the needs of rental operations, theatres, and opera houses, Halcyon is a family of framing fixtures designed for the exacting demands of lighting production. Offering reduced cost, reduced weight, and increased output, Halcyon fixtures are engineered to fit into every spec for every design.

Offering matching feature sets and performance across all fixtures, the Halcyon range consists of Gold, Titanium, and Platinum. **Halcyon Gold** outputs 31,000 lumens and is ideal for short to medium-throw applications. Designed for medium to long throws, **Titanium** outputs 40,000 lumens. For the most extreme light at the farthest distances, **Platinum** offers light output at 54,000 lumens, with 71,000 lumens in boost mode. With a new industrial design, each Halcyon fixture is smooth and sleek enough to seamlessly blend into your rig. Halcyon comes with two LED engine options for maximum versatility. The Ultra Bright engine is designed for raw, unbridled intensity, while the High Fidelity engine gives maximum

colour rendition and vibrancy. Halcyon's colour mixing system uses tighter, next-gen gradient dichroics and a linear mixing curve supported by ETC's colour science for smooth and even colours, both in and out of focus.

With full curtain framing on four focus planes and extended framing rotation, Halcyon provides all the tools to shape every show. A new, custom-selected package of patterns brings a full library of aeriels, rotational effects, breakups, diffusion, and prisms. ETC's Trifusion system brings a wide range of diffusion with a single control channel, maintaining maximum output and even frost distribution across the field, and a smooth transition from a sharp edge to a heavy wash.

A continuously variable rotating animation wheel with linear insertion allows programmers to now control the animation's angular position. Patented Whisper Home technology employs a dual sensor system, allowing Halcyon fixtures to home with little movement, while also being quiet, fast, and precise.

[ETC/Halcyon Family](#)

Astera RuntimeExtender is an Invaluable Battery Plate Tool for Lighting Techs



Astera's RuntimeExtender is compatible with most Astera products – Titan, Helios & Hyperion Tubes, HydraPanel, PixelBrick, etc – and allows connection to an external battery so spare camera batteries can be used to power the Astera units in situations where the internal batteries might run out e.g., protracted shoots, longer running events where longer than standard run times are required for the lights.

This could be on video shoots, live or streaming / hybrid events and conferences, and especially when some Astera fixtures might be positioned in inaccessible and challenging places. When the connected lights are running at a low level or switched off, the internal battery will also be recharging from this connection, allowing batteries to be swapped during the shoot so the lights can be used indefinitely.

The most common camera batteries are currently the "V-Mount battery" and in some regions, the "Gold Mount" battery, so Astera RuntimeExtender is offered in two

versions for customers to choose either of these two options. V-Mount and Gold Mount batteries are available in different voltages, so the RuntimeExtender supports two popular battery types, 14.4V and 26V.

Any Wh (Watt Hour) capacity battery works with Astera fixtures including units just below 100Wh which can be checked into an aeroplane hold. The batteries can be connected via the Astera power/data cable which most customers will already have, and Astera now has a 1.5m cable which is included in the RuntimeExtender kit.

All Astera's 24 VDC lights are supported, and the RuntimeExtender is rated to 24V 100W shared between 2 x DC outputs enabling one RuntimeExtender to power one Hyperion Tube and two Titan or Helios Tubes (each connected to one DC output) or four HydraPanels or four PixelBricks daisy-chained and connected to one or two DC outputs. A third 3-pin XLR socket with an unregulated output that passes on the voltage of the battery makes it future-proof for products that Astera might yet launch.

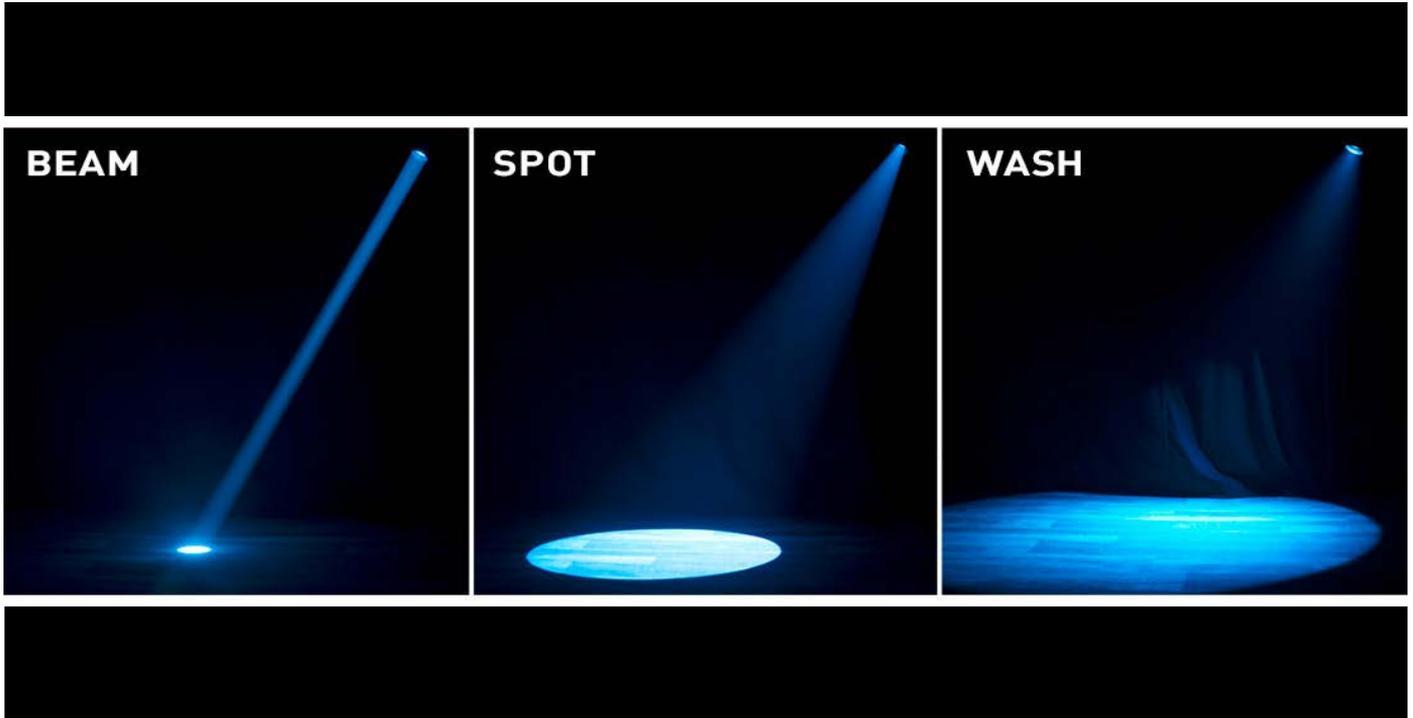
Astera put serious effort into making RuntimeExtender straightforward to mount. It uses the same handy and highly practical AirlineTrack rail as PixelBrick on two sides for a swift slide-in of the included "HexConnect" accessory with integrated Babypin that allows mounting into a super-clamp whilst locking the rotation.

'BrickConnect' can be used to connect 2 x RuntimeExtenders back-to-back for larger setups, and utilising "AirlineTrack", many other mounting accessories from Astera can also be connected.

Astera offers one of their 'Kit' packages for Runtime Extender containing everything needed for the site, venue, and stage. Included are four RuntimeExtenders, HexConnectors, BrickConnects and 1.5 metre DC cables plus four Clamps to mount with the HexConnect. Two Kit versions are currently available with 4 x V-Mount or with 4 x Gold Mount RuntimeExtenders.

[Astera/RuntimeExtender](#)

ADJ Focus Hybrid Functions Interchangeably as Beam, Spot, or Soft-Edge Wash



The latest addition to ADJ's Focus Series of LED-powered moving head luminaires is the new Focus Hybrid, a flexible fixture that functions interchangeably as a piercing beam, sharp spot, or soft-edge wash. Packed with features and affordably priced, it is ideal for both production and rental companies looking for maximum versatility and permanent installation projects that require one fixture to serve multiple purposes.

Sitting at the heart of the Focus Hybrid is a powerful 200W cool white (7500K) LED light engine, which offers an average life expectancy of 50,000 hours. This efficient light source is focused through a precision-engineered optical system and out of a large front glass lens to generate a potent output of up to 4,100 lumens. A variety of beam-shaping tools then allow this output to be textured, coloured, and refined to generate a wide variety of effects.

The Focus Hybrid offers a variable beam angle of between 2° and 24°, which can be altered remotely thanks to a smooth and precise motorized zoom function. At its narrowest setting, the fixture outputs a razor-sharp beam that is ideal for generating aerial effects, while its wider beam angles are ideal for surface GOBO projections. A motorized focus function allows these projected patterns to be kept crisp at varying projection distances or to be deliberately blurred to create more subtle effects. In addition, the fixture features a replaceable frost filter, which can be applied to further widen the beam angle and soften the beam edge to generate a wash output. A Heavy Frost filter is provided as standard, while an alternate Medium Frost filter is also supplied in the box with the fixture.

An 11-position (plus open white) colour wheel features a selection of dichroic filters, incorporating a good variety

of vibrant colour options. The collection of dichroic filters also includes a 3200K CTO colour correction filter, which can be used to achieve a warm white output that is ideal for when the fixture is utilized as a stage wash. Multicoloured effects can be created through the colour wheel scrolling function, which can be activated in either direction and at variable speeds.

The fixture also offers two independent GOBO wheels, providing a wide variety of options both for aerial beam effects and textured surface projections. The first wheel features eight slots for indexed, rotating GOBOs. This wheel is supplied pre-loaded with a varied selection of patterns, which have been carefully curated to be useful for a broad range of applications. However, all these GOBOs are fully replaceable and can be easily switched for a Lighting Designer's preferred options or event-specific custom logo patterns. Meanwhile, the second wheel features 15 fixed static GOBOs, which are designed to provide LDs with a useful variety of simple break-apart patterns and mid-air beam effect options, including four beam reducers.

Digital dimming, with 16-bit fine control, allows for precise adjustments of the output as well as smooth fades in and out. The unit offers a choice of six different dimming modes (Standard, Stage, TV, Architectural, Theater and Stage 2), four different dimming curves (Square, Linear, Inv. Squa and S. Curve) and variable dimming speed (from 0.1 to 10.0s), allowing for customization of the fixture for various applications or a lighting designer's personal preference. The LED light source also supports standard, pulse, and random strobe effects, at variable speeds of between 1 and 20Hz.

The fixture's collection of beam-shaping tools is completed by a choice of two rotating prism options: 8-facet circular and 6-facet linear. Both offer indexed, bidirectional rotation at variable speeds and can be used to split up the output to create wider and more complex aerial effects and surface projections.

A large, full-colour, 180° reversible LCD screen on the front panel of the unit provides quick and easy DMX addressing and selection between the fixture's various customizable parameters. This is navigated using six push buttons to control an intuitive menu interface and offers variable brightness as well as an optional 'screen saver' function that will turn off the display after a user selected delay of up to 10 minutes. Located adjacent to the screen is a USB socket, which can be used to conveniently update the unit's firmware should new versions be released in the future.

Power and signal connections are located on the other side of the fixture's base. As well as a locking power input socket there is a corresponding output connection, which can be used to allow multiple units to be powered from a single outlet. 5-pin input and output sockets are provided for DMX, alongside a wireless antenna. The fixture is compatible with ADJ's WiFLY EXR wireless DMX protocol, allowing it to receive a DMX signal wirelessly from a compatible WiFLY transmitter or another WiFLY-equipped fixture over a distance of up to 2500 ft. / 700m (line of sight). The fixture also supports the RDM (Remote Device Management) protocol, which allows for remote DMX addressing and the feeding back of fixture operating status information to a compatible DMX control solution.

Considering its output and feature set, the Focus Hybrid is an extremely compact fixture. Its external measurements are 6.93"/176mm x 10.95"/278mm x 20.99"/533mm (L x W x H) and it weighs in at 31lbs. (14.1kg), making it convenient to rig, carry, transport and store. It features large rubber feet, which allow it to be placed directly on a stage or riser, and is supplied with a pair of omega brackets that can be used to attach clamps for rigging either vertically or horizontally.

[ADJ/Focus Hybrid](#)

Epic Games Builds Upon UE5 to Reveal Unreal Engine 5.1



Unreal Engine 5.1 is now available, building upon the groundbreaking feature set introduced in UE5 to enable even easier and faster 3D content creation. A range of stress-tested new features and improvements in 5.1 make Unreal even more robust, efficient, and versatile for creators across all industries.

Games

As over half of all announced next-gen games are being created with Unreal Engine, developers can now take advantage of updates to the Lumen dynamic global illumination and reflections system, the Nanite virtualized micro polygon geometry system, and Virtual Shadow Maps (VSM) that lay the groundwork for games and experiences running at 60 frames per second (fps) on next-gen consoles and capable PCs. These improvements will enable fast-paced competition and detailed simulations without latency.

Additionally, Nanite has also added a Programmable Rasterizer to allow for material-driven animations and deformations via World Position Offset, as well as opacity masks. This exciting development paves the

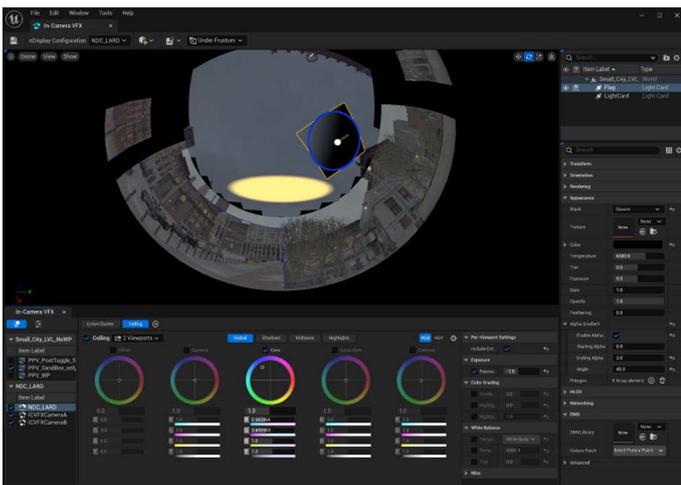
way for artists to use Nanite to program specific objects' behaviour, for example, Nanite-based foliage with leaves blowing in the wind.

UE 5.1 also adds several features to improve efficiency for developers of games and other large-scale interactive projects, helping teams be more productive. For instance, Virtual Assets decouple the metadata from the object data, enabling developers to sync only what they need from source control systems such as Perforce—resulting in smaller workspaces and faster syncs for developers who don't need access to the full object data. The new automated Pipeline State Object (PSO) caching for DX12 simplifies the process needed to prepare a game for shipping in DX12. And lastly, on-demand shader compilation compiles only the shaders needed to render what is seen on screen while working in the Unreal Editor, which can result in significant time savings and increased interactivity.

For developers building massive open worlds, this release also delivers additional functionality and improved workflows. World Partition now supports Large World Coordinates, enabling the creation of massive

open worlds without loss of precision. Users can also enjoy accelerated source control workflows with World Partition, thanks to an improved user experience around managing, filtering, searching, and viewing files and changelists. It's also now easier to find content in the world from within your changelists, and vice versa. In addition, new HLOD (Hierarchical Level of Detail) support for water rendering and streaming enables users to create large water bodies in open worlds with better performance and a smaller memory footprint.

In-Camera Visual Effects



Unreal Engine has now been used on over 425 film and TV productions and is integrated into over 300 virtual production stages worldwide. With improvements in Unreal Engine 5.1 specifically tailored to virtual production workflows, technicians and artists now have multiple benefits, including a dedicated In-Camera VFX Editor, improved Light Card system, improved Remote Control APIs, expanded colour correction tools, initial Lumen support for nDisplay, and more.

First, LED stage operators can now take advantage of a new dedicated In-Camera VFX (ICVFX) Editor that supports a range of virtual production workflows. This largely eliminates the need for stage operators to hunt through the Outliner for specific objects and controls. UE 5.1 also adds UI, UX, and performance improvements for the Remote Control APIs, enabling users to construct powerful custom browser-based remote controls more quickly and easily.

The ICVFX Editor also hosts an interface to an improved Light Card system that displays as a preview of the nDisplay wall. As well as making it intuitive and efficient to create, move, and edit light cards and save templates, the new light cards can retain their shape on the wall, eliminating distortion.

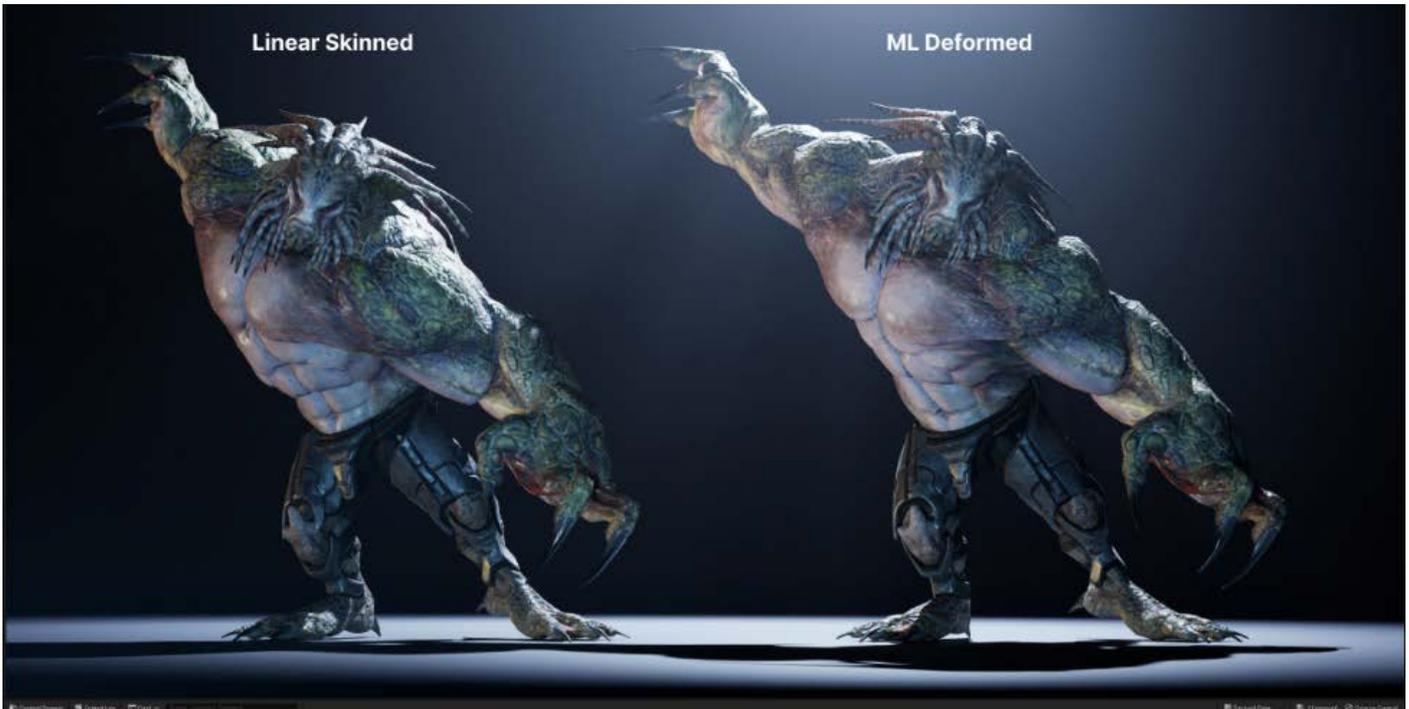
Also new are the Color Correction Windows (CCWs) that enable colour adjustments to be applied exclusively to anything behind them (similar to Power Windows in colour grading applications), together with the ability to apply colour corrections per Actor, which reduces the need for complex masking.

In Unreal Engine 5.1, the new Media Plate Actor enables OpenEXR support, enabling users to simply drag and drop footage from the Content Browser. In addition, users can now play back mipmapped and tiled uncompressed EXRs both in the engine and with nDisplay with the appropriate SSD RAID and now can convert EXRs to the correct format for optimum playback.

Furthermore, Unreal Engine's virtual camera system has been overhauled with a new underlying framework that utilizes Epic's Pixel Streaming technology for improved responsiveness and reliability, and an updated UI with a modern camera-focused design that will be more familiar to camera operators. Users can also connect hardware devices and will be able to customize the UI in the future.

Lumen, Unreal Engine's fully dynamic global illumination and reflections system, now offers initial support for nDisplay in 5.1, provided the number of lights is modest (about 5-7 lights total, depending on the graphics card). With Lumen, indirect lighting adapts on the fly with changes to the sun's angle, lights, or position bounce cards, for example. Previously, these changes would have required a baking step that could pause production, interrupting the creative flow. UE 5.1 also adds improvements to GPU Lightmass, including support for Sky Atmosphere, stationary Sky Lights, light features such as IES profiles and Rect Light textures, and improved quality and performance across the board.

Animation



Unreal Engine usage in animation has grown exponentially, from 15 productions between 2015 and 2019 to over 160 productions from 2020 to 2022. For professionals working with animated content, particularly characters, Unreal Engine 5.1 offers several notable advancements to the engine's built-in animation and rigging tools, as well as Sequencer.

Now in Beta, the Machine Learning (ML) Deformer generates high-fidelity approximations of nonlinear deformers, complex proprietary rigs, or any arbitrary deformation by using a custom Maya plugin to train a machine learning model, which in turn runs in real-time in Unreal Engine. This enables users to simulate film-quality deformations, such as flexing muscles, bulging veins, and sliding skin. Other character deformation improvements include enhancements to the Deformer Graph Editor for easier graph creation and editing.

Also, Control Rig continues to expand toward fully procedural rigging, increasing the impact and scalability of rigging teams. Updates to the core framework include a new Construction Event that lets users generate rig hierarchies via a graph and Custom User Events for creating and triggering rig events such as "Snap FK to IK." With these updates, artists can create a single

Control Rig asset that can build itself to fit characters that may have different skeletal proportions and properties—for example, the same Control Rig can adapt itself to a three-fingered monster or a five-fingered human without any changes to the rig asset.

Unreal Engine 5.1 also adds support for constraints in Sequencer—the engine's multi-track nonlinear animation editor—including Position, Rotation, and Look-at. Users can leverage these to quickly and easily create and animate relationships between any Control Rig or Actors, for example, making a camera always follow a character; keeping a character's hands on a steering wheel; animating a clown juggling balls; or constraining a cowboy's hips so that he sits naturally in the saddle as the horse moves, while his hands hold the reins. Sequencer also sees additional functionality exposed through Blueprint and Python scripting, a refactored UI/UX for increased stability and extensibility, and to improve animation authoring and editing workflows.

[Epic Games/Unreal Engine](#)

Claypaky Innovates with Volero Wave LED Bar



The new Volero Wave LED bar from Claypaky is made up of a system of eight moving heads, each one independently capable of a 220° tilt, thus producing 3D volumetric projections. Each of the heads contains a brand-new mirror-based optical system combined with 40W RGBW LEDs, which express a “higher light intensity than any of the LED bars currently on the market”.

The innovative concept behind Volero Wave, as well as the main challenge for the Claypaky R&D team, was to be able to move the entire light source on its axis, thus preserving the same intensity of the light flux in any position of the tilt range.

The beams always appear extremely sharp and collimated, parallel to each other thanks to the 2.9° projection angle. The synchronized movement produces an impressive wave of light, all the more overwhelming the more Volero Wave fixtures are seamlessly connected to each other.

Claypaky has designed a system that allows Volero Waves to be aligned with each other. They are easily set up and mounted on the truss to create the "wave effect". Mounted on the Claypaky Panify, they even add an endless PAN rotation at variable speed. Volero Wave offers the lighting designer the power to create truly original light scenes within television and film productions, musicals, live events, touring and any show that you want to stand out.

[Claypaky/Volero Wave](#)

GLP's FUSION X-PAR 12 Z Future- and Weather-Proofed for All Applications



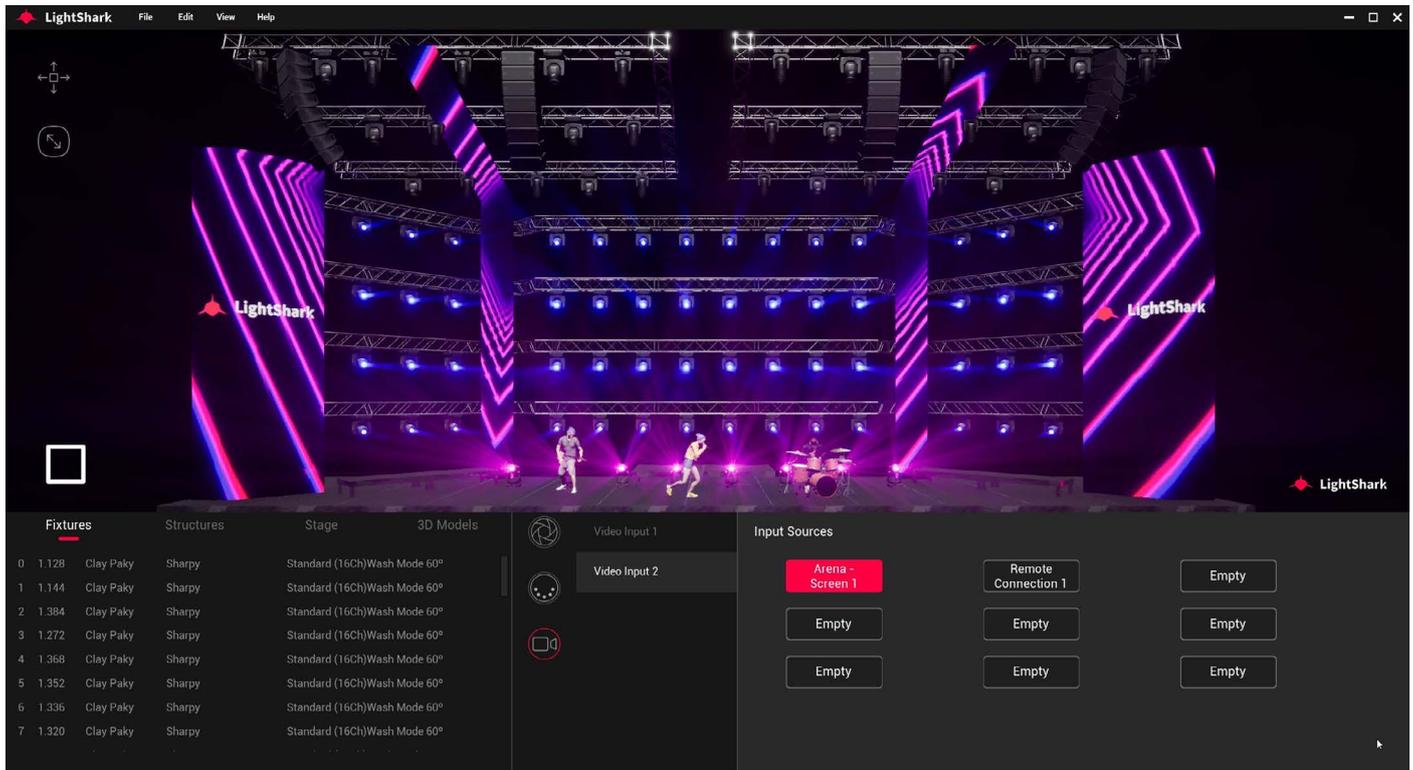
GLP has announced the worldwide availability of its new IP65-rated LED spot, the FUSION X-PAR 12 Z. Developed in close cooperation with PRG, the fixture has already started featuring at events across Europe, to wide acclaim.

The brief set out by PRG was for a state-of-the-art, weather-resistant and low-maintenance LED spotlight with good colour mixing and light quality. To achieve this, the X-PAR 12 Z is powered by a single-source 120W COB LED in the primary RGB colours and Lime, with Fresnel optic, to generate up to 2,520 lumens output with a CRI 80+.

The iQ.Gamut colour algorithm, already deployed in the new impression X5 series, generates perfectly calibrated white points and excellent light quality – consistent with GLP's previous LED PARs. Combined with a wide zoom (8° to 52°) and a 190mm front lens, the various light output options can be deployed to create many powerful looks. The robust and fully-enclosed aluminium IP65 housing not only allows problem-free use both indoors and outdoors in hazardous conditions, but the fact that the weatherproof housing is fully enclosed reduces the maintenance requirements in day-to-day use. Add to this the option of a filter frame and barndoors and it becomes clear why the FUSION X-PAR 120 Z is a natural evolution of GLP's LED PAR series, meeting every type of application requirement head-on – whatever the conditions.

[GLP/ FUSION X-PAR 12 Z](#)

Equipson Visualisation Software Allows LightShark Users to Experiment with Different Scenarios



Equipson's LightShark RAY is a visualisation software that uses state-of-the-art simulation technology to help LightShark users improve their experience of the LightShark range of DMX-based hardware lighting consoles.

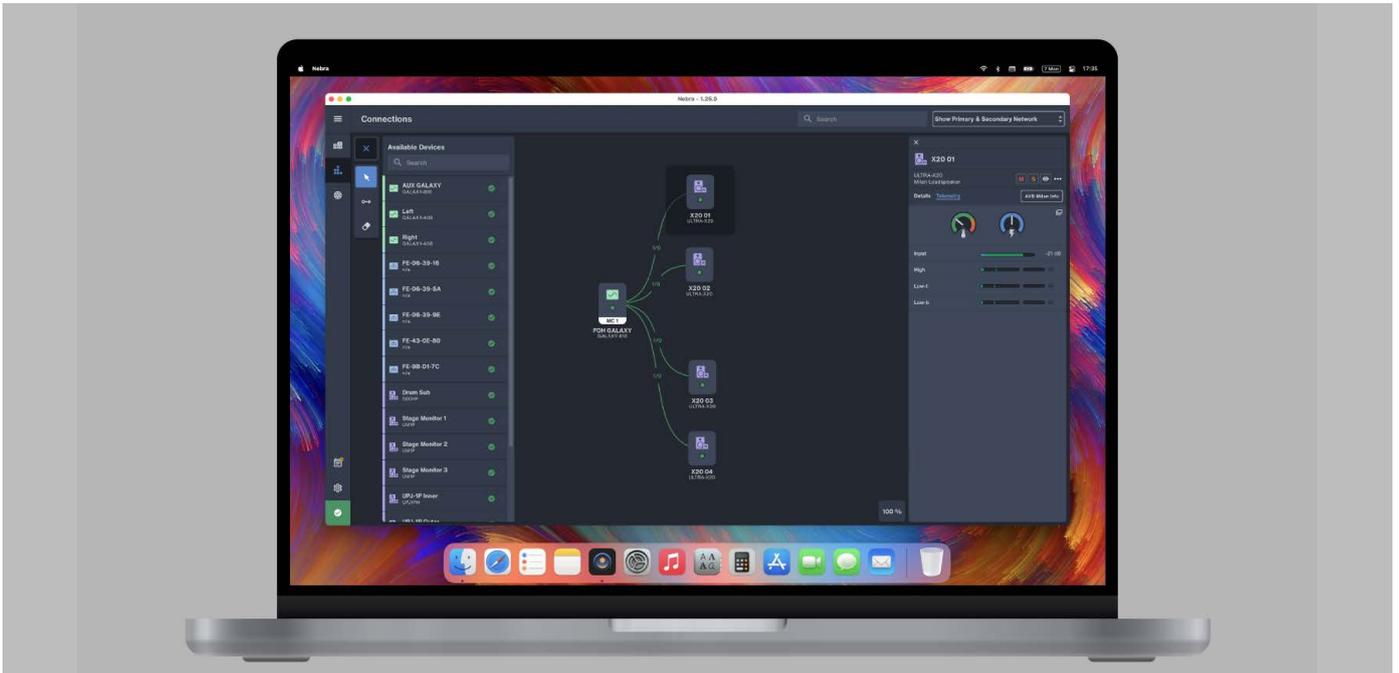
Initially developed as a training tool, LightShark RAY covers various scenarios and allows users to experiment with different lighting setups by choosing different preconfigured files and pre-patched fixtures. They can then apply their choices to their projects in a very simple way.

LightShark RAY will initially offer fixed scenarios, but it is hoped that a scenarios editor will be ready by mid-2023. The software features already available include up to 16 x universes reception with ArtNET or sACN and a built-in fixture library. There is also an object library with trusses, stages, etc, and plans are in the pipeline to add GDTF libraries to future software versions.

Currently available for PC uses, and with MacOS coming on stream soon, LightShark RAY can also receive video from its built-in NDI input, which not only serves to stream a video file but also makes it possible to capture images from external cameras. Users can record visualizations with the screen recorder feature, and they can customise their visualization experiences with configurable parameters such as smoke density and wind speed for smoke movement. In addition, there is an ArtNET/sACN monitor and DMX-controlled cameras positioned with four configurable position presets. The render quality is automatically adapted according to the computer capabilities of the end user, and the number of FPS can be displayed.

[Equipson/Lightshark](#)

Meyer Sound Nebra Provides Connectivity and Monitoring for Milan-Networked Loudspeakers



Meyer Sound's Nebra software platform brings together multiple tools for specific tasks into a single integrated solution. The initial release is focused on fast and intuitive connectivity for endpoints in Milan AVB networks. Milan is a standards-based deterministic network protocol for real-time audio and video media. Certification by the Avnu Alliance assures that devices will work together for maximum convenience, reliability, and functionality.

In addition to the PANTHER linear line array loudspeaker, Nebra is compatible with the newly introduced Milan endpoint versions of the ULTRA-X20, ULTRA-X22, and ULTRA-X23 loudspeakers and the USW-112P subwoofer.

Nebra also provides comprehensive system monitoring directly via the AVB network or, for other Meyer Sound products, through the existing RMS network via the RMServer. Nebra will also provide connectivity for Meyer Sound's Galileo GALAXY Network Platform and third-party network devices using the Milan protocol. Nebra's connectivity tools are designed for fast, trouble-free configuration and connection of complex Milan-based audio systems.

Nebra leverages the latest in sensor fusion technology to simplify the task of monitoring large and highly complex networked audio systems. Disparate system health information is collected from all connected devices, with sensor data combined from multiple sources and displayed in one simple summary. Nebra is a stand-alone solution for all Milan-based devices. For Meyer Sound loudspeakers using RMS technology, Nebra functions in parallel with Compass control software.

Nebra will immediately enable comprehensive connectivity and monitoring functions for Meyer Sound Milan-equipped loudspeakers, the GALAXY Network Platform, Milan-certified AVB switches, and other Milan-certified devices. Nebra is conceived as a comprehensive software platform, and other functions will be incorporated into future releases.

Nebra is now available as a free download from the Meyer Sound website. Versions will be available for both Windows and Mac operating systems.

[Meyer Sound/Nebra](#)

The New Dawn of Live Music



Photo Credit: Niima @Niima316

The COVID-19 pandemic had been a life-changing phenomenon for the world and even more so for specific walks of life. It has been one of the biggest crises for the live music industry - a time of sudden and formidable challenges for artists worldwide as recurring and long lockdowns and continued restrictions forced them to think about how they can reach their target audiences if they can't perform live. In the face of this seemingly never-ending roadblock, musicians, dancers, stage crews, and other workers within the entertainment industry lost their source of income. Many had to pivot to take up other jobs to make ends meet while some moved their stage to other platforms to engage with their audiences – from social media platforms ranging from TikTok to Twitch, and several other online streaming sites.

Live music returns with a bang!

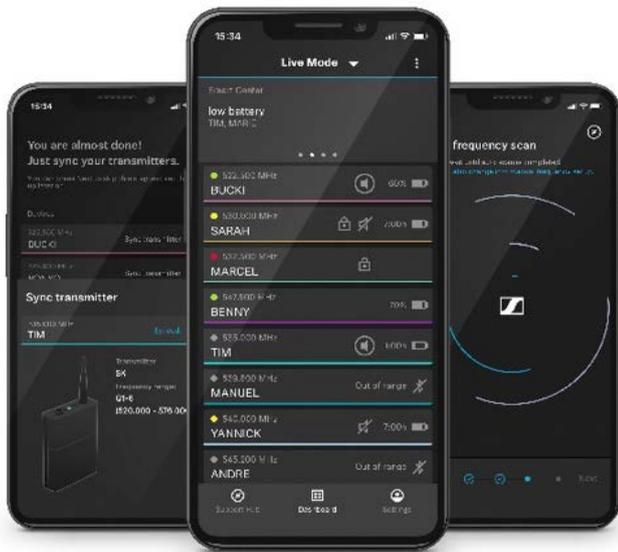
After two long years, live music is finally back. On this side of the world, the borders have re-opened and countries in Asia are seeing big acts back on its shores – from the highly sought-after Jay Chou Carnival World Tour to the Singapore International Festival of Arts (SIFA) as well as the likes of Mayday, Justin Bieber, Boys Like

Girls and many more upcoming concerts. Apart from these huge international acts, music fans in the region are also enjoying the return of live performances and gigs in local bars and restaurants. While rules from mask-wearing to limiting the number of audiences are still in place in varying degrees in some markets, that has not stopped the crowds from singing along and waving flashlights from their mobile phones as their favorite artists make a comeback.

What does this second coming of concerts hold for the future?

A big trend that we're seeing is the digitization of professional audio tools and app-based remote control and monitoring. This is another lasting feature from the COVID-19 pandemic era – the sharp ascent of the use of technologies that fueled the 'virtual life' during the time of restrictions and quarantines. The rise of digital tools and mobile devices is a key driver for this digitization. There is a demand for the use of digital tools to simplify the setup of audio tools and configuration. Compared to the past, setting up and monitoring microphone systems is much more convenient, efficient, and less time-

consuming. This allows bands, singers, and songwriters to focus on their craft and performance rather than the technical aspect. App-based remote control and monitoring is another factor that is revolutionizing this space. Mobile phones and tablets have become professional audio tools – something we couldn't have imagined a decade ago. An example of this would be the Smart Assist app that works with Sennheiser's Evolution Wireless Digital microphone systems. It is like having an engineer in your pocket. The app provides automated set-up, mobile access to every system, and remote monitoring. This is convenient and it saves time, helping bands and performers use valuable time to concentrate on what they do best – perform.



Sennheiser Smart Assist App

What's next in the live music industry 2.0?

The live music industry is making a comeback, but will it maintain its presence online? Is the virtual or hybrid format here to stay or is it now only a default mode to be activated in case of sudden changes in the world? The pandemic has reshaped the live music industry, propelling them to consider the way live performances are held, and for a largely digital audience. Virtual concerts, which became the norm, have made waves in the industry. They have allowed musicians and artists to stay connected with their audience. With digital concerts, artists are no longer bound by a finite number of seats in a concert hall or tour dates/cities. It has allowed artists to diversify their revenue streams and

hold concerts in creative formats. For example, in July, popular Korean girl group BLACKPINK collaborated with PUBG Mobile to hold an in-game concert which includes the release of an exclusive track specially created for this collaboration.

Top trends to look out for

The move towards networked audio is also steadily gaining popularity. Solutions like Audio over Ethernet (AoE) – which allows us to send multiple channels of audio over a single lightweight cable, Audio over IP (AoIP), the distribution of digital audio across an IP network such as the internet, and other streaming media standards will also be options that audio engineers will explore as we go along. Digital audio interfaces, such as Dante, AES3 or MAD1 will also need to be incorporated into professional audio products to meet the demands of the industry.

Networked audio replaces the traditional heavy and bulky copper cabling to transmit audio in a digital format over various types of networks. It provides more flexibility and the possibility to grow and upgrade the system, along with the move to streaming platforms and more. With the advancement of technology, there is also a possibility that future audio products including wireless microphones will have the capability to perform secondary functions such as talkback or monitoring.

An exciting future ahead for the industry

Seeing the excitement for live music is loud and alive is encouraging. Human nature being, resilient, malleable, and fast-do-adapt, fans will always find a way to enjoy their favorite concerts. If audio technology keeps up with the fast-evolving market and industry needs, we will soon be back to pre-pandemic levels of live performances with fans thronging to breathe the same air as their most loved musicians. Travel trends will also have a positive impact on live entertainment gigs. Isn't it the best time when we plan holidays to different parts of the world, with our friends, partners, or families to see a highly anticipated gig? As the industry continues to evolve, there is clearly a need to ensure that artists have the freedom to create and perform and that today's audiences are continually captivated by new and more enriching experiences.

AUSTRALIA

ROE Visual Features at AHAIISA Awards for Excellence

Novatech delivers ROE Visual Vanish 8T and Carbon CB5 to celebrate hotel professionals



The AHAIISA Awards for Excellence is the highlight event for the South Australian hospitality industry, gathering hotel industry members and associates together to celebrate a range of achievements. The annual event serves as the perfect relaxed environment to make connections, showcase venues, and recognize the hotels and people that have achieved excellence throughout the year.

Novatech Creative Event Technology supplied full production, including the video equipment for the awards, using ROE Visual’s Vanish series as the main focus of the room and Carbon panels for the side screens.

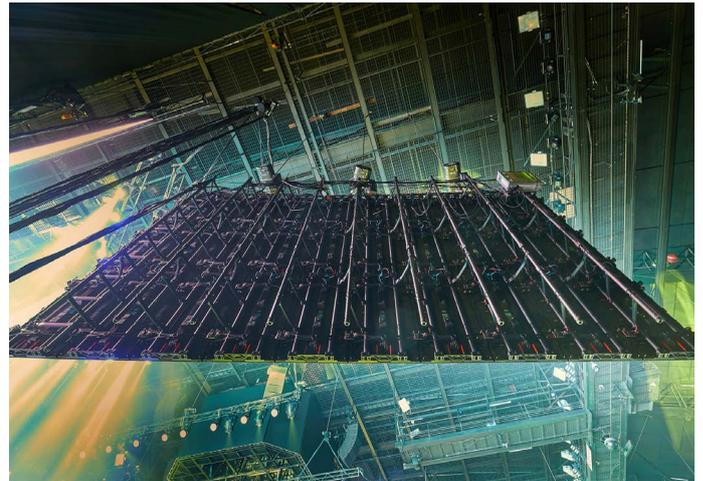
“Knowing that the hotel industry professionals continue to lift, innovate and set high standards across their fields of work, we make a conscious effort to innovate and create a memorable setting through our technology each year,”





stated Ashley Gabriel, director of Sales and Marketing at Novatech Creative Event Technology, “We chose ROE Visual Vanish V8T for their high transparency, unique design, their ability to provide a high-resolution screen and the results were simply stunning.”

In addition to being an awards ceremony, the gala dinner included live entertainment to help celebrate the achievements of those in attendance. Novatech selected the transparent ROE Visual Vanish V8T LED screens and Carbon CB5 panels with air frame for the stage, which became the backdrop for the ceremony and overall evening. Due to its unique features, the main Vanish screen was able to provide a full-resolution screen



for presentations and then seamlessly switch to using lighting effects for entertainment.

“A big thanks to Novatech Creative Event Technology for bringing our Vanish V8T and Carbon CB5 LED panels to the attention of the hotel industry, showcasing the panels’ capabilities and range,” said Grace Kuo, sales director at ROE Visual. “We’re motivated by LED display technology development and where we might see it evolve in the future.”

ROE Visual



CHINA

Tongbo Illustrates the Art of Audio with CODA

Zhejiang Tongbo Vision Technology Co supplied numerous CODA Audio system for an ambitious Chinese TV spectacular



Created by China Central Radio and Television, 'Illustrating China with Poetry and Painting' was an ambitious TV Programme created in conjunction with several artistic and cultural agencies in the country. The programme used classic Chinese paintings, presented in combination with poetry, music, drama, dance and other art forms, as a medium to illustrate the beauty of China and its rich history and culture.

The programme selected and screened 60 paintings and 300 poems against a backdrop of music, dance, drama, martial arts and other forms of artistic expression, employing XR, CG, naked eye 3D, hologram, and other technological means to bring the content to life for recording in a 3500 sqm TV studio. Audio reinforcement for the project was carried out by the team from CODA Audio China Operations Centre under Zhejiang Tongbo Vision Technology Co.

This complex undertaking required a fully coordinated approach between teams from every section of the project. To achieve the maximum visual impact, the production used a substantial amount of 3D-level scenery that could be moved and rotated alongside a large amount of projection and lighting equipment spread throughout the studio. With the video system itself taking up almost all the screen space, a flown audio system was out of the question.

In order to ensure that the studio audience's perspective was not compromised, the team installed a ground-stacked main system positioned at the outer limit of the moving LED scenic film at the stage entrance. Using data obtained from CODA Audio's System Optimizer software, the team was able to design a configuration that evenly covered the host discussion area, the



(3 per side with SC2-F) which provided predominantly voice reinforcement for host/guest interactions.

So that the host and guests could enjoy precise near-field audio in their stage area, the team installed 4 x concealed CODA Audio D5-Cube point source loudspeakers. A further 4 x HOPS8 8" point source acted as front-fills to enhance clarity for the audience. The audio picture was completed by 4 x HOPS5 in a gallery at the side of the upper stage entrance, with a combination of 2 x HOPS8 and 2 x HOPS5 providing monitoring for actors performing in the side stage area. The overall system was driven by 11 x CODA Audio LINUS14 DSP amplifiers with two CODA LiNET Master units for AES signal network transmission distribution.

David Webster, global director for CODA Audio Sales and Marketing commented, "This was an impressive undertaking which required incredible attention to detail. Tongbo designed a system which combined a wide range of CODA loudspeakers, from our most powerful line array units to the smallest point sources, to achieve stunning results."

The recording of the show proved to be an overwhelming success, with the audio reinforcement praised by everyone present, including guests, experts and executives from China Central Radio and Television.

Webster concluded, "We're proud of the fact that CODA systems are now a regular choice for such prestigious projects in China, and of the great work carried out by Tongbo and the team at their CODA Audio Beijing Operations Centre."

CODA Audio

audience, and the main control area on the first floor, therefore, achieving a seamless integration of imagery and audio.

For the main stage area where there was a requirement for what the team described as a "majestic" sound. They deployed CODA Audio's flagship compact AiRAY 12" 3-way line array loudspeakers. 6 x units per side were stacked on top of a single SC2-F sensor-controlled bass extension, with an additional 2 x SCP 18-inch subwoofers placed on either side of each SC2-F to provide a wide frontal frequency response. For sections of the programme where the main stage was not in use, this array was supplemented by a secondary ViRAY system

MONGOLIA

Digital Projection M-Vision Lasers Prove their Mettle in Demanding Fountain Show

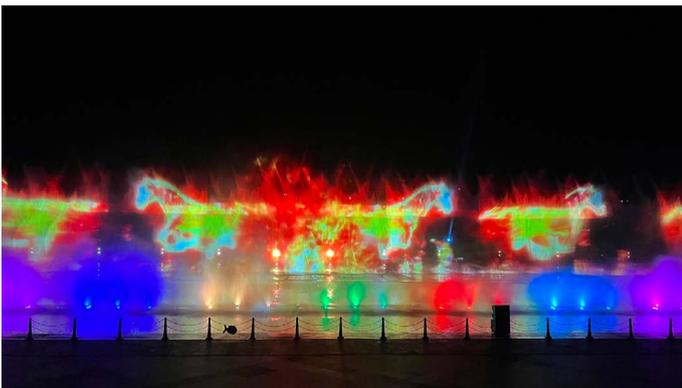
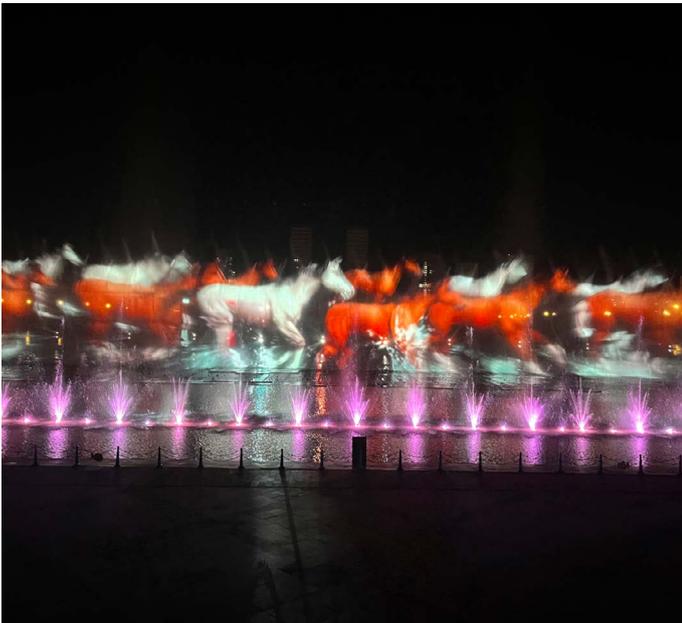
28 x M-Vision lasers were chosen to cast colourful projections onto a screen of water at one of the world's largest fountain shows



Before a thorough makeover in 2004, the Kangbashi District in Ordos, China's Inner Mongolia Autonomous Region, was referred to as "the empty city" since it was largely deserted. After the city was filled with opulent residences, office buildings, sports facilities, museums, and theatres, the region quickly rose to prominence as a tourist attraction, internationally known for its Kangbashi Fountain Square.

Every evening, tourists and locals gather to witness the dazzling fountain show that takes place within the Fountain Square. As the main attraction, the fountain itself consists of 2,970 sub-fountain nozzles and 1,678 underwater lights reaching up to 230m. Music plays in sync with lighting and projections, bringing this lavish district to life.





The M-Vision Laser projector – boasting 21,000 lumens output and a 10,000:1 contrast ratio – has been designed so that the optical components are 100% protected from the outside world, from the light source to the lens, something that was critically important in an outdoor environment like this.

For maximum reliability and durability, liquid cooling and radiators release energy to the exterior environment, allowing the complete optical system to be fully protected against all types of airborne ingress that would otherwise cause image degradation over time.

“It’s fantastic to see the M-Vision laser performing well in such demanding conditions as these,” concluded Wadsworth. “It shows how reliable and high performing these projectors are even in the most challenging of applications. It’s a pleasure to see that the M-Vision lasers were chosen for such a complex and impressive install.”

Digital Projection

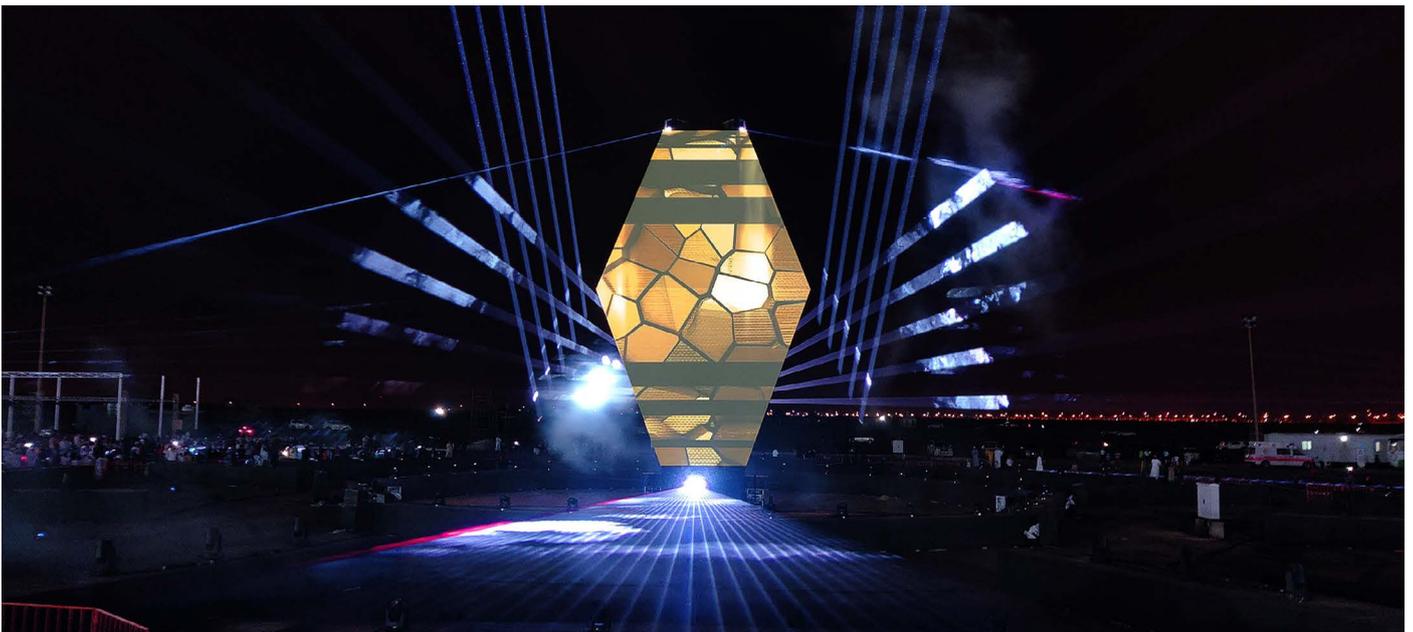
To celebrate the country's National Day festival, the show's organisers enlisted the help of Digital Projection to achieve a dream-like water curtain projection show. 28 x M-Vision Lasers (21000-WU) were introduced to the installation to cast content onto a vast "screen" of water, created by multiple water jets measuring 200m long and 20m tall.

Mark Wadsworth, vice president of Digital Projection Global Marketing attributed the ColorBoost and Red Laser technology as one of the many reasons why the M-Vision Lasers were selected for the project: “The customer needed the very best and reliable projectors to display content onto the waterfall like a curtain,” he declared. “The intelligent colour processing delivers the most realistic and saturated colours, something very important for a unique project of this complexity and grandeur”.

OMAN

Monolith Attraction of Omani Cultural Festival Illuminated by AV Stumpfl's PIXERA Servers

The Khareef Festival organisers worked with event specialist GT Stagetech to create a multimedia spectacle using PIXERA media server systems



@GT Stagetech

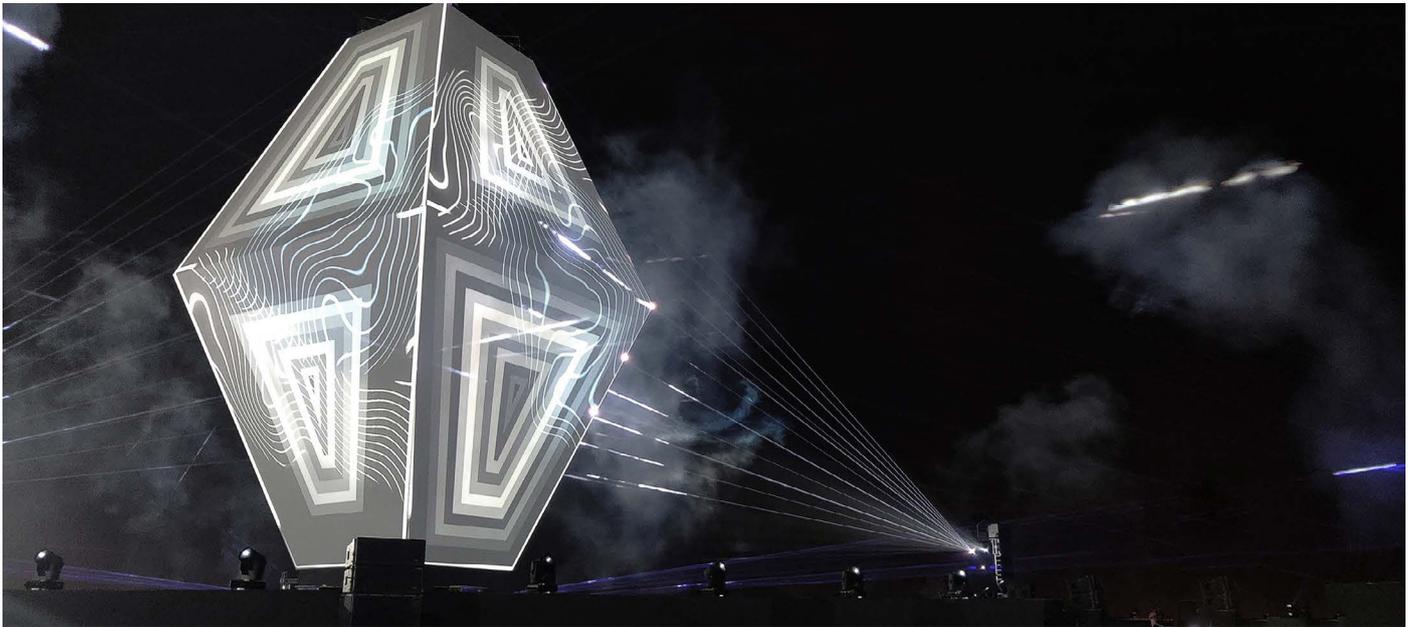
Khareef – meaning autumn in Arabic – marks the beginning of the monsoon season in the Salalah region of Oman. While the rest of the region is typically dealing with hot weather, Salalah receives cooling rainfall and a thick layer of mist that forms many picturesque waterfalls and springs within the mountains.

In celebration of this idyllic and most prominent season of the year, Salalah's Ministry of Tourism hosted the annual Khareef Festival which featured traditional performances alongside stalls selling Omani handicrafts and traditional food. Although the event could not run at its full capacity due to Covid-19 restrictions, many smaller recreational activities and events were held at tourist sites to mark the occasion.

The Ministry of Tourism enlisted the help of local event and production specialist, [GT Stagetech](#), to create a multimedia spectacle that would form a key attraction for the event. Of several designs submitted to the client, they chose GT Stagetech's giant monolith structure for the display.

The 360° multimedia experience was designed to look like a diamond-shaped monolith with all angled sides receiving mapped content of colourful patterns and tessellating shapes.

The 16-minute show had pre-programmed lighting, lasers and special effects, all synchronised with an SMTPE timecode signal.



GT Stagetechnology's managing director, Mohsin Al Hajri and director of sales and rentals, Croyden Menezes, decided to purchase 2 x AV Stumpfl media servers, PIXERA one and PIXERA two OCTO, due to their compact size, reliability and performance.

With both media server systems able to drive uncompressed 4K, 60fps content playback, PIXERA one was used as the director/master server and a PIXERA two OCTO – with two, four or eight outputs available – was chosen for the display.

Lalindra Amarasekara led the team that designed and created the content for the show, which ran three times a day for a month in total. "We didn't have to switch to the backup once – it's a system that we know we can deploy with great confidence," explained Amarasekara. "The 3D environment and visualisation inside the PIXERA suite is extremely powerful, giving the programmer the feeling of working in a physical environment. This helps the tech teams to pre-plan and accurately set up projectors or scenic elements."

Alongside AV Stumpfl's PIXERA servers, the set-up also included lighting by Avolite's Sapphire Console; audio by JBL; Crown amplification; Soundcraft consoles; and lasers by RTI.

Dubai-based AV consultants and distributor [VueAV](#) provided GT Stagetechnology with the PIXERA media servers for this install. "It's a pleasure to have provided GT



Stagetechnology with the right equipment for the job," expressed VueAV associate partner Matt Reed. "Their knowledge and expertise speaks for itself when you see the monolith – it's extremely impressive."

Reed described the overall user experience of the server as being second to none, praising PIXERA for its ability to accurately render content inside the visualiser outputs with "perfect frame synchronisation".

"The servers can handle it well when working with large canvases and content; we can deploy these systems with great confidence," concluded Reed. "We are thrilled with the outcome of this install and the Salalah Municipality said the show has been well received by the audiences and far exceeded expectations."

[AV Stumpfl](#)

INDIA

DJ Snake Enthralled Delhi-NCR with a High-energy Performance

The performance was reinforced by enchanting visuals from Dhawan Stagecraft and stellar sound from LED solutions



“This is a big moment for us French people being in India. You make us feel like home. Thank you for having us in your beautiful country. Thank you so much Delhi. I love you. You guys killed it with me. It felt good to be back in Delhi. Thank you for having me. The love is real ... There is no other DJ that loves India like me” said DJ Snake at the end of his amazingly enthralling set as he got on the console to wave the Indian flag to express his love.

A true international electronic sensation in his own right, DJ Snake performed in Gurugram as part of his six-city Sunburn Arena tour to India; and it was after three years that international electronic artiste DJ Snake brought the party back to Delhi-NCR. And the anticipation for DJ Snake to get up on stage and kick-off the party in style

was high among the crowd at the city’s famed Backyard Sports Club. This was mighty clear when the crowd started cheering for him and chanting his name when the lights went dim, and he emerged on the stage to energetic beats and play of red lights.



“It is good to be back in India. Let’s party. Are you ready to party with me? If yes, put your hands up ... I want you to go low. Sit down on the floor. I am not going to drop any music until everybody goes low, from the front to the back, left to right, VIP everybody, go low ... I came all the way from Miami just for you, because India is my second country ... Please show me that Delhi has the best crowd in the country. Mr Officer, you also get low. We need to party together”, said the magnetic DJ in jest to hype up the already frenzied crowd at the start of his super fun-filled set.

No surprises here that he made every moment count - from expressing his love for India, to sharing a special moment with his fan on stage to adding a desi twist to his set – all while getting the crowd to sway to his every move and his impressive playlist of chartbusters and brand-new music with high energy and dubstep-esque beats. Besides dropping his crowd pleasing headbangers such as Propaganda, Magenta Riddim, Taki Taki and Turn Down for What, he mellowed down the mood with songs such as Let Me Love You and Never Let You Go. But it was Patakha Guddi by Nooran Sisters from Bollywood film, Highway, which got the crowd truly vibing.

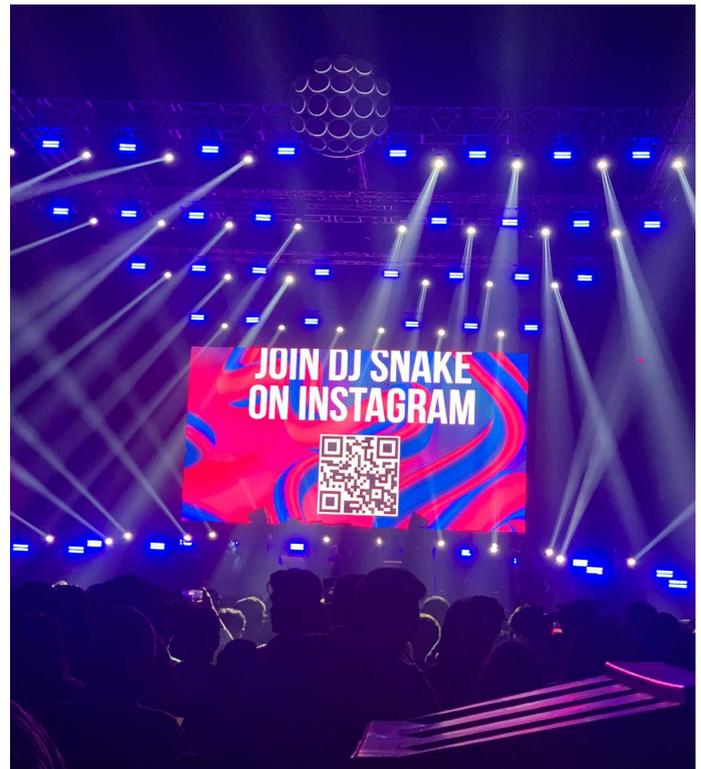
It’s important to note that DJ Snake’s set began with fireworks lighting up the sky and confetti adding colour to the night, which continued throughout the show – and this enchanting show of visual effect did keep the crowd amazed all through the night.

Perhaps more important to note is the fact that there was a far more intricate and crucial but rather understated aspect of the event that ensured a truly sublime experience for the crowd – the flawless execution of the sound, light and LED visual experience. Delhi-based comprehensive staging technologies service providers – Dhawan Stagecraft – provided the trussing, lighting and LED infrastructure for the massive event, while Delhi-based rental solutions provider – LED Solutions – provided a stellar audio architecture featuring a comprehensive loudspeaker system from D&b Audiotechnik that assured chest thumping SPL and crisp high and mid frequencies throughout the venue.

The spectacular sound experience was thanks to LED Solutions deploying a total of 24 units of the KSL line array modules deployed in L-R hang orientation as the primary FOH solution, with a cumulate of 26 subwoofers comprising 10 units of the SL-G subs and 8 units each of the J subs and B2 subs respectively, assuring



impactful low-frequency fidelity. The rental company also deployed a total of 10 units of the V series line array modules as outfills to further enhance the coverage region, and rounded off the setup with a total of 16 units of the J series line array modules deployed as the delay reinforcement for the audience situated at the far end of the venue. The systems engineering team meticulously ensured that the FOH, outfill and delay systems were in perfect time-alignment; which is what allowed the crowd to enjoy a truly seamless audio experience with absolutely no drop-zones anywhere across the venue. In terms of the audio technologies on stage - a total of 6 units of the V series modules along with 4 units of the V-sub and MAX2 monitors were deployed as the monitoring solution, while the DJ console was adorned by 4 sets of the industry standard Nexus 2 DJing system (CDJ 2000 players + DJM 900 mixers) from PioneerDJ. The entire loudspeaker system was powered through multiple units of the efficient and effective D80 power amplifiers; with control achieved through the maverick SD12 mixing console from DiGiCo, complete with the industry standard SD Rack. At the same time, the rental company also made available the Axient AD4Q wireless system from Shure and multiple EK2000 series IEMs from Sennheiser for artist wireless comms. Perhaps the most tangible aspect of the event was



the breath-taking extravaganza of high-energy lighting and captivating visuals on the plush LED screens that adorned the stage – all of which was guaranteed and assured by Dhawan Stagecraft.



The rental company deployed a massive trussing architecture with a single box truss measuring 65ft x 43ft with a clear height of over 40ft, along with 3 individual sub-hangs with multiple dedicated motors measuring 58ft, 52.5ft and 26ft respectively. The mammoth trussing structure formed the main basis for the enchanting lighting scheme, which featured a total of 50 units of 1000w RGBW moving head strobed and 42 units of the Beam295 14R sharpies – both from reputed Indian brand D.LED, along with 14 units of the incredible MYTHOS 20R moving heads from ClayPaky. The rental company also deployed over 72 units of 36w DMX enabled RGB LED battens were also deployed to add further grandeur to the stage lighting scheme; all of which was controlled through a single unit of the grandMA3 full-size console along with a single unit of the grandMA3 lite console which was deployed as the auxiliary backup system, and a unit of the grandMA NPU network system to facilitate seamless communication between the consoles and fixture units.

Also deployed were 4 units of high-power haze machines from DJ Power along with 2 units of high-power smoke

machines with blower fans that acted as perfect SFX arrangements to truly up the visual spectacle.

Finally, rounding off the technical providence offered by Dhawan Stagecraft for the spectacular event was a plush 4.8 pitch LED screen measuring 14mtr x 6mtr which formed the primary backdrop behind the DJ console, along with 2 units of P4.8 IMAG strips measuring 4.5mtr x 6mtr each which flanked the stage on either side. The LED screens offered a highly detailed larger-than-life view of all the action-packed on-stage performances that was enjoyed by even those audience members who were located at the farthest end of the venue.

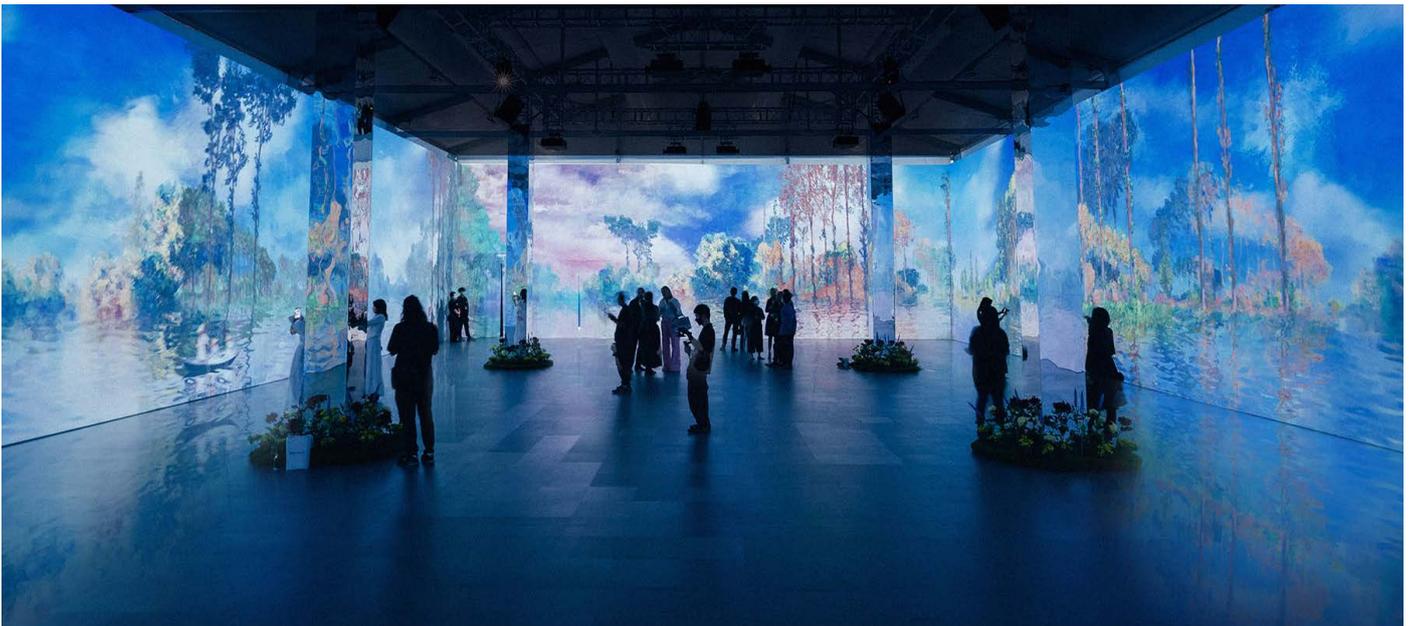
[Dhawan Stagecraft](#)

[LED Solutions](#)

HONG KONG

D-Mines Goes En Voyage with Claude Monet

Dirty Monitor and ChillHoYeah Hong Kong collaborate to produce an immersive mapping display that you might see if you were next to Claude Monet



@Dirty Monitor & ChillHoYeah

The work and creativity of one of the best-known and most significant impressionist painters, Claude Monet, will attract all elements of art lovers in a radical new gallery concept presented in a special temporary venue erected at Hong Kong's Xiqu Centre in the West Kowloon District.

The show was made possible due to the ingenious creativity and collaboration between international video mapping, immersive experience and digital art studio, Dirty Monitor, and ChillHoYeah Hong Kong, a company with a passion for art, technology, and experimentalism.

En Voyage with Claude Monet takes elements from 200 of the painter's ephemeral and multi-layered masterworks. Many were painted during his extensive travels around France, Italy, the Netherlands, the UK and more. Others included a selection painted in his famous

garden in Giverny which was replete with perspectives, textures and colours and an amazing water lily pond.

These elements are digitally blended into one large 360° digital canvas in a projected show that runs for 36 minutes. It is accompanied by a specially composed soundtrack commissioned by Dirty Monitor and composed, produced and performed by the renowned Echo Collective.

This is the first full-scale project by D-Mines, Dirty Monitor's brand-new creative content production management division headed up by Benjamin Bauwens. He enthused, "This is a hugely exciting idea set to revolutionise the way art can be appreciated – not just by traditional art lovers, but by new, different and diverse audiences who may not necessarily ever think of visiting a traditional art gallery."



The show's narrative is guided by a voice-over that follows trails and thoughts running through Monet's letters and an interview he did whilst travelling, revealing inspirations gathered on these various trips. It delves into his constantly changing mindsets and moods during these journeys, explaining some of his feelings and emotions relating to everyday life, thoughts, experiences and interactions with his wife, his home and garden and nature-based elements like the water lilies in particular.

Dirty Monitor's creative lead for En Voyage with Claude Monet, Audrey Ballez, explained, "Monet's life was full of ups and downs with an identity quest and a need for recognition of his art, but also marriage, birth, death and remarriage ... So his life is a mine of interesting material to explore in terms of putting emotion at the heart of the immersive show!"

The public stands in the middle of the gallery space and absorbs the sonic and visual moods - snapshots of ambience that can trigger any number of slightly abstract but relatable moments from Monet's life. Insights that can be interpreted in multiple ways according to the person engaging with the artwork as the audience becomes absorbed as part of his travels, sharing in his quest for colours, light and water reflections.

The screen measures 5.7 m high and is 94 m in length, arranged in a large rectangular format. The screen material is a special SB Blackout PVC sourced after much research and trialling from fabric specialist

Showtex. It is stretched taught across custom frames also supplied by Showtex.

The projections are achieved using 14 x Panasonic PT-RCQ10 machines which support uncompressed 4K signal input via HDMI or DIGITAL LINK terminals which streamlines the 4K playback eliminating the need for any re-encoding. These are all rigged on a central truss in the roof of the venue for optimal positioning.

The projectors were chosen for their brightness and the special Smooth Pixel Drive (pixel wobbling) technology that, combined with the Ultra HD signal playback, creates highly detailed images which are beyond the projector's panel resolution. This feature makes them the perfect hardware for applications with 4K sources demanding exceptionally precise and detailed on-screen reproduction.

However, the real magic is all in the content.

Firstly, the creative team made a storyboard retracing Monet's early life starting at 15 years old, using paintings which are very representative of his studies and also of his bad patches and the opposites to his moments of success. When selecting the works, they were guided by his 'voyage' hence the title "En Voyage with Claude Monet".

A canvas of paintings was produced based on these works, then animated with great finesse, taking care to mimic Monet's research and understanding of the behaviour of light and movement and maintain the integrity and magic of his works.

The Dirty Monitor team put the task of respecting and conveying what Monet spent his whole life studying – light, movements, mists, the atmosphere in each picture, the seasons, the changes during the day and the year – at the heart of this bold new interpretation, and it is the Monet-esque treatment of elements like skies, seas and water, smoke, etc. that makes this show unique.

Technically, the goal was to create an immersive mapped show that delicately merged the paintings into a single landscape that you might discover if standing next to Claude Monet.



For supporting projections across the entire gallery floor, 6 x Robe ProMotion digital moving head effects and video projectors were picked for content and images around the space, which is a “first” for an immersive installation like this. “The ProMotion’s internal media server is utilised to store and playback this bespoke material resulting in a neat and streamlined and self-contained solution,” described Bauwens.

Before entering the main projection area, people pass through an Info Room where they can read printed scene-setting facts about Monet and his travels, and at the end, there is another area where guests can take an intense 10-minute VR trip with the artist, which uses separate but related content also created by Dirty Monitor.

The main technical challenge was in rendering the images in the very highest quality detail required to bring the large-scale projections alive. However, the most galvanising creative task was most definitely being trusted with the responsibility of representing the leader of the Impressionists and one of the most famous artists of all time.

Ballez noted, “Throughout Monet’s life and travels, he was accompanied by his loved ones, so wives,

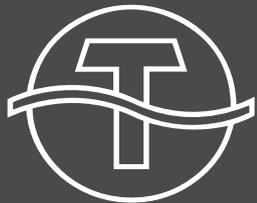
family and friends are all part of his work and this was the foundation for our main narrative theme for this immersive show. Visually, the setting is limitless. It is like facing the panoramic view that Monet himself saw while painting those landscapes!”

The show is about bringing emotions and aura to a cinematic proportioned but very personal story which can be interpreted in numerous different ways. Around six months of intense evolution involved the work of 15 highly talented visual artists all coordinated to enable impressive results to thrill and amaze the crowds.

“We decided to implement a voiceover based on Monet’s letters, so when visitors experience this show, they are in Claude Monet’s life. It is like standing next to him while he’s painting and talking to you about his life so the individual will become his accomplice in life! The hope is that, after visiting the immersive experience, people will want to know more about this amazing painter and character,” concluded Ballez.

Hong Kong is the world premiere of this ground-breaking idea, after which En Voyage with Claude Monet will move on to other destinations in Southeast Asia, the US and around the world.

[Dirty Monitor](#)



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