

# ETA ENTERTAINMENT TECHNOLOGY ASIA

For The Technical And Production Professionals in Asia



## LOLLAPALOOZA: TRAILBLAZING A NEW ERA OF LIGHTING DESIGN IN INDIA

**JUNE 2023**

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Cycling World Championships  
Congress Trusts Bosch Dicontis  
Conference Systems

### ENNOVATION:

Ayrton Embraces Freedom and  
Versatility with Rivale and Argo  
Luminaires

### LIVE:

J Live's Sonic Brilliance Captivates  
the Largest Spiritual Gathering of  
Recent Times

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In a continuing theme from last month about the thriving Indian rental&staging sector, we highlight some of the most significant events held in the country recently. Lollapalooza India. For the first time, this larger-than-life festival brand finally made its way to Asian waters, with the Indian city of Mumbai selected to host what would soon become the largest

multi-genre music festival ever in Asia. Industry maverick and lighting director of Lollapalooza India, Naveen Deshpande, delves into the details of how the first Asian edition of the globally acclaimed music festival has ushered in a new wave of positive transformation for lighting design within the Indian Live Event Market. In another huge event, India's Ahmedabad hosted the 'Pujya Shri Pramukh Swami Maharaj Shatabdi Mahotsav', which is now being touted as the largest and most extravagant spiritual celebratory event ever to take place in Asia, with leading sound rental solutions provider JLive commissioning the end-to-end world-class live audio solution for the mammoth event experience. Enjoy the magazine.

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**Rosalind Tan**

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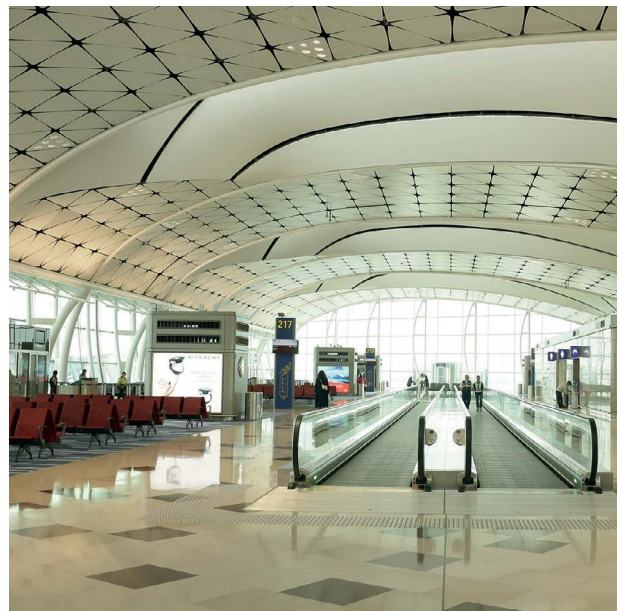
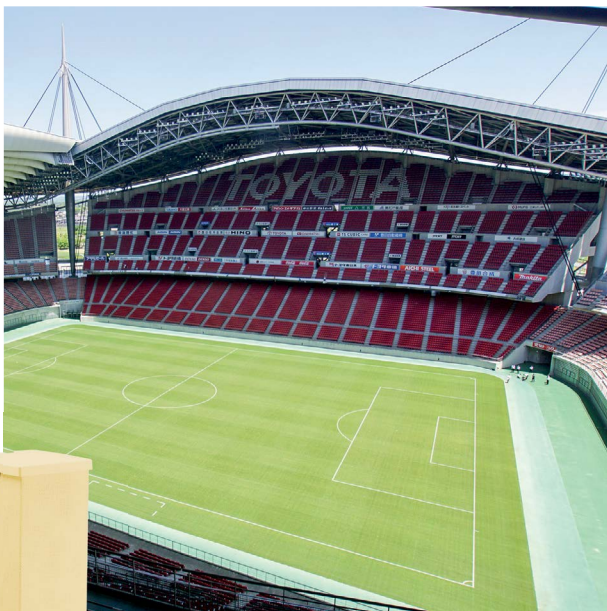
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## LD Michael Chan Selects Ayrton for Complete Church Revamp



*@Lighthouse Evangelism.*

**SINGAPORE:** The 45-year-old Lighthouse Evangelism in Singapore has undergone a major refurbishment of its two halls which, set over two campuses at Woodlands and Tampines, have a combined capacity of 3,500 people.

A complete revamp of the entire church stage, LED wall and lighting design was called for, with the latter being undertaken by well-known lighting designer, Michael Chan of Lighting Insomnia. Chan has lit and consulted for many other churches in the region including the main auditorium lighting for the Heart of God Church and the lighting for the Chinese Church Hall at BBTC. Other installations include the PSA Innovation Centre at the PSA Horizon building, 'Through the Lens of Time', a permanent exhibition at the Singapore Discovery Centre and the Time Capsule attraction at the Singapore Flyer.

For this integration, Chan selected 14 x laser-sourced Ayrton Cobra, 8 x Ayrton Khamsin TC profiles and 9 x Ayrton Zonda 9 Wash fixtures. These were supplied

by [Total Solution Marketing](#) and installed by systems integrator Soundsmith Solutions.

"I am always happy to work with a good lighting manufacturer," noted Chan when asked why he chose to work with Ayrton fixtures to enhance the weekly services of praise and worship.

"The design concept needed to fulfil a few objectives: firstly, we needed a brighter and more versatile face light system to replace the four existing moving lights front-of-house; secondly, we wanted to update and improve the effects lighting with more beam fixtures and a very bright backwash that could also do pixel effects. This would give the weekly operators more options to play, design and program with. Lastly, we wanted to ensure the live broadcast and streaming looked good, which meant we needed to make sure the new lighting fixtures had both high CRI and TLCI.

"We wanted to avoid metal halide fixtures for ease of maintenance, but needed fixtures with a high lumen





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output that could stand their ground against the 20m x 5m LED wall in the centre of the back wall. So, whether they were effects, wash or face lights, they needed to be able to compete with the brightness of the giant LED wall."

Of particular concern to Chan was the appearance of the side wings: "These are very often just black drapes, which do not form an aesthetically pleasing backdrop in the camera side shots so we needed something to break that monotone."

Chan was careful to keep an open mind when choosing the correct fixtures for the church environment and a shoot-out between three manufacturers was organised giving everyone a fair chance to showcase their products, not just to Chan, but to the church AVL team as well.

"To be frank, when we started the process, I only had Khamsin down as a reference for the type of face light fixture I wanted," he explained, "but the Khamsin TC stood out among the competition due to its brightness and high RF, on top of all its other great features. It can be used not just as a simple face light wash, but also to spotlight a banner, person or set piece, and for ballyhoo effects and more, from the audience to the stage. And Cobra is the same. The Cobra literally drew a 'wow' from the church team when we first turned it on. The texture and sharpness of the beam are something I think you have to see in person to fully appreciate. There's something about the way the light beam cuts through the air that makes it so special. I think the secret is in the phosphor laser source.

"The Zonda 9 Wash was more straightforward in that it is one of the brightest wash fixtures around and it could achieve both the pastel tones for preaching and normal service, as well as the saturated colour tones that the praise and worship songs need for extra drama. With a bit of creativity, these fixtures are able to fulfil multiple roles and functions. They are very versatile."

The Khamsin TC fixtures are installed on the FOH lighting truss and primarily used for face lights and audience gobo breakups. The Zonda 9 Washes are hung entirely on the lighting rig above the stage and used for back washes, highlights and pixel effects.

Nine of the Cobra are hung in between the LED panels above the stage, and the remaining five are on the floor. These are used for mid-air effects, gobo effects and to add real depth and visual interest to camera shots.

"Cobra is one of our favourite Ayrton fixtures. Its prism façade is excellent and the beam produced is sharp and well-focused," commented Kevin Yap, technical manager at Lighthouse Evangelism. "Khamsin's CRI is excellent, it produces great skin tones on video and is very camera-friendly, and the Zonda 9 Wash provides excellent coverage and colours."

Yap also reported that the team is very happy with Chan's choice of Ayrton fixtures and the service they received from Total Solution and Soundsmith Solutions. "The technical staff at Total Solution have always been very helpful and obliging. They are always willing to show us any product we ask for, even if it means going through the trouble of setting it up from scratch. Tevin and Glenn have also been wonderful in supporting us. It is always a pleasure to see them at shootouts and trade shows!

"The Soundsmith Solutions team has also been a great support throughout our project. From the design stage, right up to selecting the best suitable products, the team has been professional and brand neutral. This helped in keeping us well informed about what we were choosing from and making the best possible decisions for the organisation."

Ayrton





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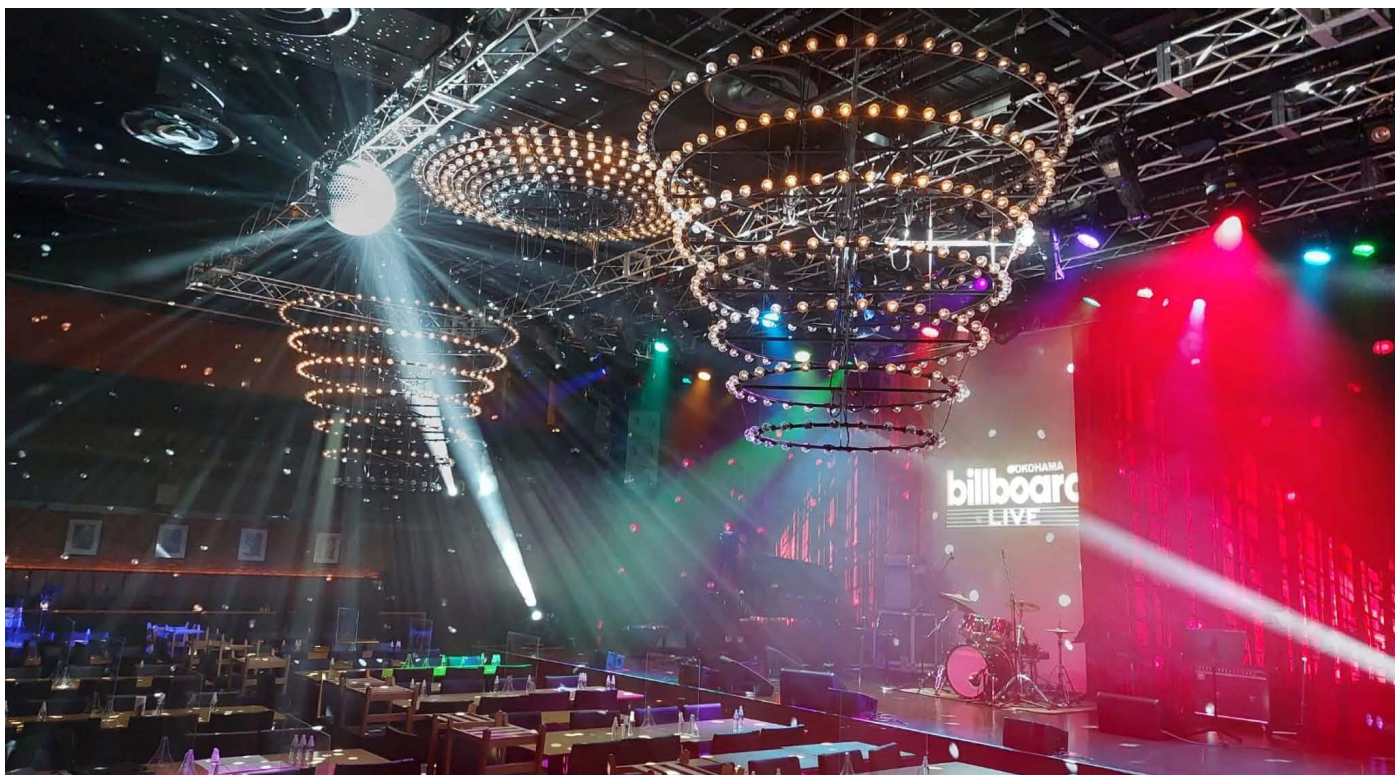
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**SENNHEISER**



## Cutting-Edge JBL Professional and Dramatic Martin Lighting Elevate Billboard Live's Latest Venue



**JAPAN:** To provide Billboard Live's latest venue in Yokohama with a world-class live setup suitable for a wide range of performances, HIBINO and SC Alliance collaborated with HARMAN Professional Solutions to select and implement a range of [JBL Professional audio](#) and Martin professional lighting solutions.

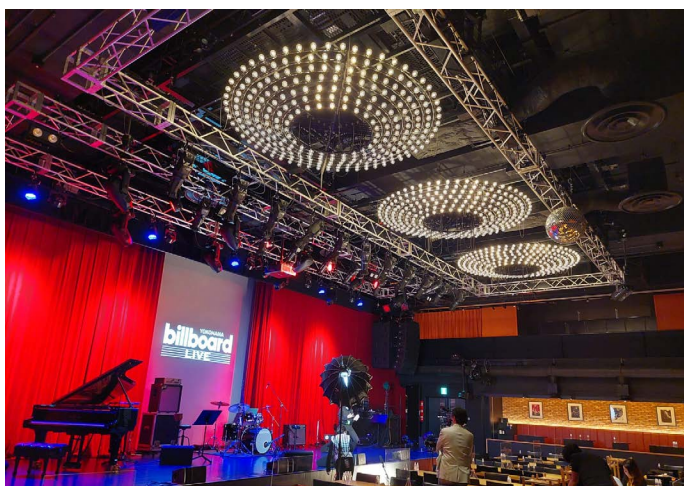
In addition to venues in Tokyo and Osaka, Billboard Live recently launched a third location in the up-and-coming Kitanaka area of Yokohama. The venue boasts a gigantic floor space of approximately 1,000 sqm and a 300-seat capacity. Along with hosting internationally renowned performers and local artists, the venue also provides an unrivalled culinary experience thanks to a carefully curated menu by Japan's finest chefs. To elevate the overall guest experience with state-of-the-art live sound as well as immersive and impactful lighting, the HIBINO and SC Alliance installation team deployed JBL VTX and VRX Series speakers and [Martin ERA Series lights](#)

For the audio component, the team installed the JBL VTX A8 and B18 high-performance speakers.

Equipped with proprietary JBL woofers, custom-designed high-frequency transducers and advanced waveguide technology, the VTX A8 is a compact-yet-powerful line array capable of high, distortion-free output and consistently wide horizontal coverage of up to 110 degrees. When used in conjunction with the VTX B18 subwoofer, which applies the same features and technology as the A8 for reinforced low end, the combined system produces improved linearity, wider dynamic range and an impactful sound that reaches far-away audiences without overwhelming those close to the stage.

In addition to the VTX speakers, the rig also includes JBL VRX928LA two-way line array loudspeakers for the centre and balcony fills. Featuring a Constant Curvature Array design and a Dual Angle pole socket, the JBL VRX928LA offers precise aiming and reliable coverage so that every audience member can experience optimal live sound. Finally, JBL VTX M20 monitor speakers offer the onstage performers the same high-quality sound and technology as the audience-facing rig.





“We needed a system that could simultaneously deliver a broad range of genres including jazz, pop, rock and hip hop,” explained Kosuke Takahashi, Touring Division at Tokyo Sanko. “We are impressed with how HARMAN Professional Solutions was able to deliver on that request. We have received great compliments from top artists who performed at our venue.”

Along with the sound, lighting effects are also critical for any live performance venue that wants to provide guests with a memorable experience. With this point in mind, the installation team selected Martin ERA 600 Performance fixtures and MAC Aura XB wash lights as the venue’s

main lighting system. The Martin ERA 600 sports a highly efficient 550W white LED engine that produces bright and sharp image projection up to 6,500K, while MAC Aura XB specializes in colour blends thanks to its superior colour mixing system and optimized lens design. The resulting lighting rig ensures saturated washes, vibrant effects, striking beams and more.

“We chose Martin lighting fixtures as it is a renowned brand with a comprehensive range of effects, versatile LED profile and limitless design possibilities,” said Keita O-Kado, booking manager, Planning and Production Group, Billboard Division at Hashin Contents Link Corporation.

“Billboard Live is a premium live entertainment venue, and we are honoured to bring its performances to life with stellar sound and lighting via our suite of world-class products” concluded Amar Subash, VP & GM, HARMAN Professional Solutions of APAC. “We would like to thank Hibino, SC Alliance and Rewire for entrusting us and we look forward to future collaborations.”

**HARMAN**

## Industry Expert Klaus Hilles Joins VIOSO to Boost Company's Global Presence in Simulation Market



**GLOBAL:** VIOSO has announced the appointment of Klaus Hilles in the newly created role of global business development manager. Hilles will help grow the brand by finding new customers and partners, particularly in the field of simulation.

With over 30 years of experience in the AV industry, Hilles brings a wealth of expertise in projection, having worked for Christie Digital Systems for 26 years as a regional director in the DACH region, European business manager, and EMEA executive director of sales. In the past, Hilles also earned his industry stripes working for Leyard, Sony and Pioneer and built up impressive knowledge in display technologies, projects, and calibration, with a particular emphasis on leadership and strategic planning.

"VIOSO benefits from a reputation of being a very professional organisation with vast expertise in the broad field of multiple projection and display systems," Hilles commented. "As I am becoming more acquainted with the company and the team, I am increasingly impressed by their deep knowledge of complex projection systems, as well as the high-quality solutions and results that cater for the unique needs of VIOSO's customers."

In his new role, Hilles will focus on further building VIOSO's brand in automated calibration. His efforts will include identifying new clients and partners and providing them, in combination with the sales and tech team, the right solutions to address their display and calibration requirements and challenges.

Hilles will also be focusing on new partnerships in the simulation market. "I am proud to join VIOSO as its global business development manager," continued Hilles. "The company embodies values that resonate with my own and is focused on going above and beyond and working together as a team, functioning more than the sum of its individual parts."

Raul Vandenberg, global sales director at VIOSO, added: "We are delighted to welcome Klaus to our team. His broad experience and knowledge of the market will be instrumental in expanding our network and identifying new opportunities in emerging markets. With Klaus on board, we are confident that we can continue our sky-rocketing success, particularly in the simulation market and provide our growing partner network with even more valuable insights and support."

Commenting on the appointment, Benjamin Fritsch, VIOSO founder and CEO, concluded: "We are thrilled to welcome Klaus to our team; he is a perfect fit for our organisation. With his outstanding reputation and extensive experience in the pro-AV B2B sector, Klaus is poised to play a crucial role in VIOSO's continued development."

VIOSO



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## Robert Juliat Followspots Offer Bright Solution for New Nantong Grand Theatre



**CHINA:** The Nantong Grand Theatre is a new cultural and arts centre at the centre of the city of Nantong in China's Jiangsu Province. It is the last masterpiece to be designed by the late master architect Paul Andreu whose other designs include the National Centre for Performing Arts in Beijing, and the Grand Arche at La Défense in Paris. Located on the northern bank of the Yangtze River, the beautiful complex houses five performances spaces: the 1532-seat opera hall, the 1185-seat concert hall, a 599-capacity drama Hall, a 250-seat children's theatre and a multipurpose function hall.

6 x Robert Juliat followspots were supplied to the building by Hangzhou YiDaShi Technology Development Co., Ltd and installed in the two largest venues. 4 x Aramis 2500W HMI followspots were delivered to the opera house and 2 x 1800W HMI Victor followspots to the concert hall.

The theatre owner, Nantong Culture & Sports Exhibition Management Co, Ltd, specified the Robert Juliat followspots for this important new venue because they believed "RJ's followspots are of the highest quality and the easiest followspots to operate in the world."

The Aramis and Victor units are installed in the main front-of-house followspot boxes with a throw distance of approximately 50m to the stage – a distance suited to their 4.5°-8° and 7°-14.5° zoom ranges respectively. They will be used for the venues' eclectic programme of dance, musicals and opera.

Nantong Grand Theatre's head of lighting Wang Chenyu is happy with their new purchases: "The beam quality for both Aramis and Victor is excellent – very bright and even." His show team also enjoyed using them for their ergonomic qualities. "Both the Aramis and the Victor are very easy to control," confirmed followspot operator, Li Hao.

Robert Juliat is distributed exclusively in China by Hangzhou YiDaShi Technology Development Co., Ltd / Ekolight.

**Robert Juliat**



## GTV9 Saves Power and Gains Control with PROLIGHTS



**AUSTRALIA:** When GTV9 Melbourne decided to update its lighting, it had no doubts when turning to PROLIGHTS, encouraged by the important presence of suppliers but also by the excellent reputation of the brand in the nation. Having a fixture they could add more to, or replace in a short lead time, from any of the main Melbourne rental houses was a major consideration with the purchase.

The resulting package comprises: 22 x EclFresnel TW, 11 x EclFresnel 2KTW, 22 x EclPanel TWC, 18 x EclPanel TWCJr and 13 x EclProfile CT+.

Since the installation, the studio has halved the fixture count in the rig from the old tungsten amount and there has been considerable savings in power. "Our talent have even commented on how cool the studios are these days," remarked Daniel Saveski, senior lighting director at GTV9. "The best thing about LEDs is once the colour temperature is set there is no colour shift when lowering levels. This was always the fun and sometimes challenging side in lighting faces with a tungsten source."

Shane O'Dwyer, lighting supervisor at GTV9, added that he particularly liked the even colour temperature between all of the different fixtures which, as he pointed

out, "really helps when you are lighting one show with multiple lights. The evenness of the light output is awesome, especially the profile fixture, from the middle of the beam to the edge, there is no drop off which has changed the way I can light making it so much easier."

The tunable White from Daylight through to Tungsten also means that Daniel and Shane are getting the best look out of the set screens, with so much control over the light output.

O'Dwyer has enjoyed using the EclPanel TWC fixtures for fill light, especially in conjunction with an egg crate which has allowed him to control the light and stop the set from being washed out. He shared, "The ability for fixtures to switch to RGB mode has meant we have so many more creative options and can respond quickly to a creative request from a director or producer during a live show."

### PROLIGHTS

## GLP's Focus on Future Talent and Trade Results in Resounding Success at Prolight + Sound



**GLOBAL:** German Light Products (GLP) is reflecting with complete satisfaction on the recent Prolight + Sound Show in Frankfurt. Both the quality and quantity of visitors – as was the case last year – were impressive, and despite the prophecies of doom, it was particularly gratifying to note that 51% of visitors were international.

Stefan Wagner, GLP sales director EMEA, attributed its success, especially with regard to international customers, to the company's high level of commitment in the run-up to the fair. "We invited global customers on a widespread basis," he explained, "with the result that we received an unexpected number of visitors from Asia, including many new customers. From our point of view, the equal commitment of many of our distributors from other EU countries and the USA, who brought their customers to our booth, also contributed to the success of the fair, even though we admittedly had significantly fewer US guests than in previous years."

To specifically address young lighting talent, GLP organised the Tech'n'Talents party for the first time this year as a side event alongside its trade fair participation. The hip Frankfurt party hotspot Fortuna Irgenwo served

as the location – an appropriate venue since it has a lot to offer in terms of lighting technology. Both the VLLV e.V. and the LD Talent Club supported the event, with the result that 200 young technicians and designers used the party to exchange views and network. Given the positive feedback from the participants, the GLP Tech'n'Talents party will certainly be repeated next year.







In terms of product showcasing, unsurprisingly, the impression X5 family was the focus of interest. In addition to the impression X5 and the smaller impression X5 Compact, both of which have been available for some time, a prototype of the impression X5 IP Maxx could be seen at the trade fair for the first time. IP65-certified and equipped with 37 LEDs, the impression X5 IP Maxx will make the outstanding colour rendering qualities of the series accessible to large outdoor events and festivals.

The linear lighting solutions of the X5 series – the impression X5 Bar and impression X5 IP Bar – could also be experienced at the booth and were extremely well received by visitors. GLP's new X5 service platform, iQ.Service, could be seen in detail for the first time. Trade fair visitors were able to familiarise themselves with the associated app, which allows fixtures to be operated and configured, and usage data, such as the current mode or operating hours, to be read out.

With iQ.Service, GLP is taking the next step towards cloud services for spots, which will offer customers more convenience, security and time savings in the future.

Also reflecting on a highly positive show was GLP key account director Oliver Schwendke, "Once again we were able to welcome many important decision-makers and designers and we are already excited about the upcoming Prolight + Sound 2024."

In conclusion, GLP's managing director, Udo Künzler, added his endorsement: "All in all, for us it was a successful Prolight + Sound. The Frankfurt trade fair remains close to our hearts – we have always been there and will undoubtedly be exhibiting again next year.

"The current shifts in the relevance of international markets are forcing all manufacturers to make critical cost-benefit considerations in the coming years. The trade fair knows what its duties are, and we are looking forward to celebrating our 30th anniversary at next year's show."

GLP

## Phoenix Networks Acquires India's First Panther Line Array System from Meyer Sound



*Animesh Mishra, director of Phoenix Networks*

**INDIA:** In a ground-breaking move that promises to revolutionize the live sound industry in India, Phoenix Networks, a renowned event equipment rental services provider based in Bhopal, has recently acquired the country's first Meyer Sound Panther Line Array System. The purchase was facilitated by Sun Infonet - Meyer Sound's official distribution partners in India; and this investment underscores Phoenix Networks' commitment to delivering unparalleled audio experiences across the board.

Phoenix Networks are an ISO Certified event productions agency that is recognized as a one stop solution for expertly commissioning events of all scales and application types. Since its establishment in 2011, Phoenix Networks has been consistently delivering innovative and customized solutions for events ranging from the corporate sector to the government sectors and everything in between; and the company has garnered a rich experience of over 12 years in successfully commissioning over 5000+ events across the region.

To its list of accolades, Phoenix Networks hold the distinction of serving some of India's largest corporate organizations and the Government officials; the list of which includes top tier events Government of India with the country's Hon'ble President and Hon'ble Prime Minister, Hon'ble Chief Minister of Madhya Pradesh, Department of Culture in Madhya Pradesh, and more. And with the view to stand out from the competition, the company has made sizeable investments into growing their portfolio of service capabilities, as they reportedly hold the distinction of housing the largest trussing system in Asia; in addition to some of the industry's leading audio-visual inventory.

The decision to invest into the Meyer Sound Panther line array system was driven by a similar desire to continue pushing the envelope; as Animesh Mishra, director of Phoenix Networks explains, "Our vision has always been to bring world-class experiences to the table with only the best in world-class equipment available globally, therefore. This is mainly why we decided to invest in the all-new PANTHER Series from Meyer Sound."

Phoenix Networks' acquisition includes a significant purchase of 24 units of the Panther Line Array modules, along with 8 units of the Panther Long-Throw Line Array modules, 18 units of the 1100LFC subwoofers, and 8 units of the MJF-210 high-power stage monitors.

"When it came to choosing the right system for our inventory, we wanted to ensure that our new acquisition would stand out in terms of technological innovation, quality engineering, and service deliverance. And the only brand that came to our mind was Meyer sound. The brand is renowned the world over for providing great sonic experiences, and is preferred by almost all the leading artists and brands across the globe" explains Animesh as he cites his desire to lead the way in introducing revolutionary technologies to India as his key motivation behind the purchase of India's first Meyer Sound Panther system.



Apart from this, Animesh also speaks highly of the capabilities of the Panther system, stating "The Panther system is absolutely phenomenal in all areas of consideration – be it the system's capability to offer exceptional sonic clarity and seamless coverage, it's unrivalled linearity and headroom, the remarkable power-to-size ratio, an ultra-efficient class-D amplifier design, a super-efficient power rating, and just the sheer ease of use and logistics. These are only some of the key factors that make the system an ideal choice for large-scale concerts, festivals, corporate events, and pretty much any event that demands a truly exceptional sonic experience. The Panther system doesn't just fit in, but in fact levels-up my inventory in many aspects."

The official launch of the PANTHER series in India was organized by Sun Infonet in April 2023 at the Rakesh Farms site in Delhi, which were followed by two-days of trials and mixing sessions. And team Phoenix Networks played a pivotal role in providing key inventory and technical support to the successful execution of the event. Animesh asserts that it was a great experience for him and his team to have played a central role in the grand success of the event; with the initiative receiving a great deal of praise and adulation from the who's who of the audio industry.

Speaking about how the acquisition of the new Panther system affects the future of the company and the live events industry at large, Animesh concludes, "The addition of India's first Panther System by Phoenix Networks marks a defining moment for the live sound industry in our country. With the system's cutting-edge technology, Phoenix Networks is poised to elevate the quality and scale of live sound productions; and completely revolutionize the live event industry here. Basically, this move underscores our company's commitment to providing state-of-the-art audio solutions and pushing the boundaries of live sound experiences. And we know for a fact that our purchase of India's first Meyer Sound Panther System has served as an inspiration for other event equipment rental services providers. We're confident that this is just the beginning of a very exciting future for the live sound industry in India!"

Phoenix Networks

Sun Infonet

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## Media Pro Group Invests in Ayrton Cobra Laser Fixtures



*Courtesy of Media Pro Group.*

**MIDDLE EAST:** Media Pro Group is an audio-visual production company with more than a decade of experience in providing innovative event technology and creative design solutions for any and every event.

The team provides visually impactful experiences, creating magic through audio, video, lighting, stage effects, concept and design along with experienced engineers that elevate an event and make it top-notch. Media Pro Group recently added the Ayrton Cobra laser fixtures to its repertoire of state-of-the-art equipment.

Media Pro Group ordered a total of 226 compact Cobra laser fixtures which were used at sporting events, music festivals, award ceremonies and other events. Cobra is Ayrton's first laser-sourced, IP65-rated fixture.

Head of the Lighting Division at Media Pro Group, Christopher Dawson, lauded the Cobra fixtures, stating, "We needed a fixture that had an IP rating and was weatherproof, that can be used during sandstorms, rainfall and diverse weather conditions. It also needed to be capable of long throw distances, with lots of gobo effects and everything else we would expect from a luminaire. We are familiar with Ayrton products and decided to trial Cobra to see if it met our expectations."

"Cobra was all the above and more. It combined the power of a sky-tracking unit with all the extra features: gobos, colours, prisms. The fact that it was a laser source was very helpful because the power consumption is much lower than other sources. The fixture weight makes Cobra easy to use at events and is a definite advantage. We took time to familiarise ourselves with the new safety regulations concerning the laser source, trained the team on the new features and capabilities of Cobra, and once we were up to speed found it easy to install and maintain."

The Cobra fixtures are designed for rendering a D65 white point that allows perfect colour reproduction, with an output of 386,000 lux at 20m, an unprecedented 38x zoom ratio and an incredible zoom range of 0.6° to 23°. Cobra is capable of illuminating an object several kilometres away, it also has the famous Ayrton continuous pan and tilt, a highly innovative colour section and unrivalled graphics capability (including 92 gobos, four prisms and an extreme range of focus (XT-Focus) which permits the beam shape to be adjusted according to the operating distance.

Technical director for lighting, Semynov Dsouza (Sam) at Media Pro Group also mentioned, "We were extremely



happy with the performance of the Ayrton Cobras - for all the days that it was flown on the structures we never once had to replace any fixtures, and that makes us extremely satisfied. We were very impressed with the beam production and quality - the Cobras added a perfect look to all the scenes they were used in. The IP65 rating is a bonus, we look forward to using it in our future productions." While technical director, Harold Fernandes added, "Cobra fixtures are unique as they have diverse features that can be used during events and its IP rating helps in large outdoor productions."

Some of Cobra's key features include a unique optical design that creates laser-like beams which can be controlled and manipulated in a wide variety of ways; it has high output RGB laser modules that provide bright intense colours and sharp beams, making it ideal in large venues and at outdoor events. The zoom range

enables lighting designers to create a variety of beam shapes, from sharp beams to soft washes; the built-in-effects generator allows for the creation of complex and dynamic effects. Cobra fixtures can be controlled using DMX or Art-Net protocols making them easy to integrate into existing lighting systems and simplifying the set-up process. It is designed to be low maintenance with long-lasting laser modules and minimal upkeep required.

Dawson concluded, "When purchasing a new product, part of our stipulation is that technical and service support should always be available to us. In the events world, we can run into problems at any time of the day or night. I am pleased to say, we always enjoy good service from Ayrton whether it is in the quick provision of spare parts or technical assistance over the phone. Ayrton has given us great support and continues to do so."

Ayrton

## Elation Professional Welcomes Koy Neminathan as Director of Business Development



**GLOBAL:** Elation Professional has welcomed **Koy Neminathan** to the company as its director of Business Development. The accomplished industry veteran comes to

Elation from lighting console manufacturer Avolites, where he worked for over 23 years in sales and business development, and in the last decade as sales director.

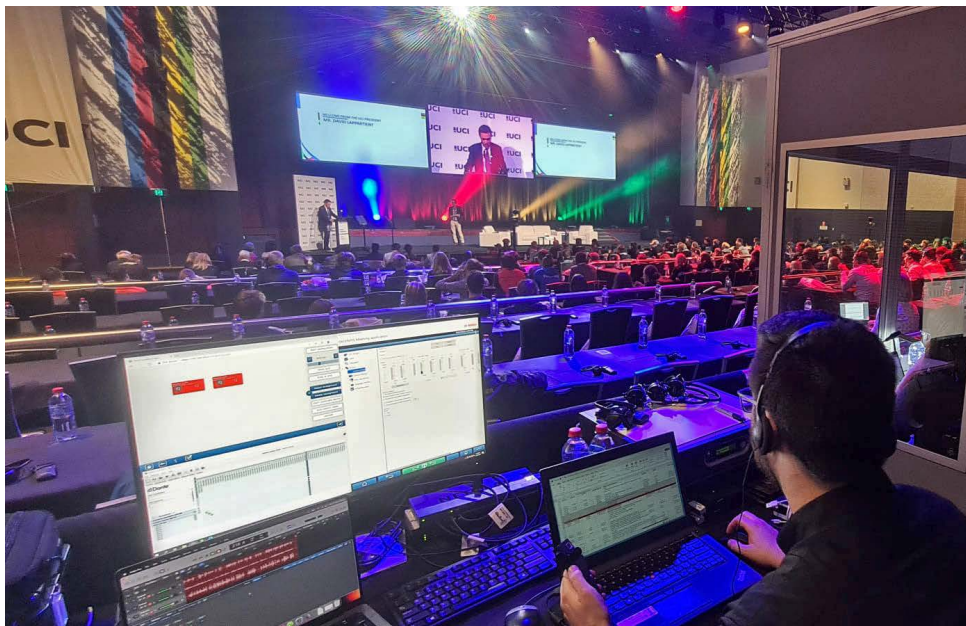
Koy will work closely with designers to keep them abreast of Elation's growing line of innovative lighting products while communicating market insight to the Elation product team. His extensive experience includes growing and managing a large distributor network, achieved through strong relationship building and an understanding of the needs and requirements of different global markets. Those qualities will serve him well in his new position at Elation.

"Koy is a well-respected professional with a deep understanding of our industry and we are excited to have him join our team as a representative for the Elation brand," stated Marc Librecht, Elation sales & marketing director Europe. "The collaborative relationships he will continue to build across the industry will be a great benefit and important asset as we continue to grow globally."

Based in London, Koy will be travelling frequently abroad to visit Elation distributors and customers. He stated, "I have always stood back and closely monitored Elation's progress over the years, from products to personnel, and was impressed how they have done it whilst earning the respect of the market. I am overjoyed to be joining a strong team and looking forward to contributing heavily to grow all of the brands, which sit under the group's umbrella."

Elation

## Cycling World Championships Congress Trusts Bosch Dicensis Conference Systems



(CRN), Congress Australia had suitable systems to answer all these challenges.

The biggest need was that multilingual communication in English, Spanish and French at the event was flawless regardless of whether the delegate was there attending physically or remotely and that the hardware/software to facilitate it was not a thought or concern. The CRN network and Bosch conference product portfolio were able to provide several solutions that all worked together in a way that enabled

delegates to communicate on this large of a scale, in multiple languages with no issues.

**AUSTRALIA:** Hosting the UCI Road World Championships – an eight-day celebration of cycling – requires a high level of coordination and planning. To ensure that everything ran smoothly for its flagship event, the UCI (Union Cycliste Internationale) convened a congress in the host city to make all the resolutions to facilitate the event, deciding on management, budgets, admitting national federations, ethics, and upholding the UCI constitution.

Ahead of the championships in the city of Wollongong, Australia, the event organising committee called on the skill set of Congress Australia to ensure the smooth delivery of the UCI Congress. When it came to the conference solution, the Dicensis conference system by Bosch turned out to be the best solution for the event.

The multi-day event in September took place across two venues in the city, Novotel Wollongong and The University of Wollongong. It required many different configurations for audio, visual and interpretation, as well as online access for remote delegates for a variety of meetings including the President's conference, Management Committee, Junior Conference, and Main Congress. As a member of the Congress Rental Network

The solution saw a combination of Dicensis and Dicensis Wireless conference devices across the two venues. To cover the interpretation requirements, Dicensis Interpreter desks and Integrus Pocket receivers were used to ensure participants could hear the event clearly in the language they chose. Other third-party solutions were then added to the Dicensis system such as ISO-certified isolation booths for the interpreters and video switching to ensure the PTZ cameras from Bosch integration partner Avonic automatically followed the live microphone to ensure a cohesive technical delivery.

"Our experience and reputation as a CRN member made the client comfortable that we were able to handle the high-level event and cater for their needs," concluded Michael Vrkleviski from Congress Australia. "Our solution was of the highest quality in terms of AV technology and we were able to deliver one integrated solution, reducing complexity of sourcing each of these pieces individually."

**Bosch**



## Fulcrum Immersive Makes its Début Following Venueflex Acquisition



*Dr Paul Henderson and Stephen Siegel*

**GLOBAL:** As a result of acquiring Venueflex, Fulcrum Acoustic has announced the creation of Fulcrum Immersive. The acquisition's objective was to offer a comprehensive set of hardware and software tools so that designers and integrators could create and implement immersive solutions in a modular, scalable way for any size project.

Fulcrum Immersive technologies tailor venues for optimum performance and, in the process, promote a higher level of audience engagement and a more consistent audience experience. The holistic approach includes software modelling tools, hardware and software signal processing modules, loudspeakers, amplifiers, and acoustic treatments that completely address project requirements from conception through installation. In addition to the technological aspects of the acquisition, Fulcrum Immersive gains the expertise of sales, technical, and customer service personnel.

Stephen Siegel, president of Fulcrum Acoustic, commented on the formation and his relationship with Dr Paul Henderson, formerly with Venueflex, who will now

serve as Fulcrum Acoustic VP of Software & Immersive, "In the 20+ years that I've known Paul, I've watched him create a number of compelling technologies. Paul demonstrated some of the spatial tools that he had developed and expressed interest in partnering to bring these to a broader market. As we discussed further, it was obvious that Paul's technologies and team would be a natural extension of our core business."

Dr Paul Henderson is equally optimistic about the formation of Fulcrum Immersive, "I've enjoyed a long relationship with Stephen, Dave Gunness, and many of the Fulcrum staff, and have been impressed over the years with their innovations in loudspeaker technology and Fulcrum's commitment to customers. As our immersive audio tools started taking form, it was obvious that the fusion of our two brands could bring powerful immersive experiences to new audiences across the globe. The future of Fulcrum Acoustic and Fulcrum Immersive is very bright, and we are very excited to develop some great new products and tools together."

Fulcrum Acoustic

## Cas Ant Events Reinforces a Visual and Sonic Wonderland at Goa's Premier Velsao Summer Beach Show 2023



**INDIA:** As the sun set on the picturesque Velsao Beach, music enthusiasts and beachgoers gathered to witness the annual cultural extravaganza known as the Velsao Summer Beach Show.

Organized by the Velsao Sports and Cultural Club, this highly anticipated event has earned its merits for showcasing a diverse line-up of talented local bands and DJs. And this year too, the Velsao Summer Beach Show lived up to its reputation of featuring an eclectic mix of local talent. Attendees were treated to captivating performances by bands such as Black & White, Linx, and Black Slade. These talented musicians brought their unique sounds and energy to the stage, captivating the audience with their diverse musical styles. Renowned artists like Salvino Miranda and Ryan Nogar added their signature style and sound to create a truly electric atmosphere; while the presence of Goa's very own Shailesh Rajput, Lester Gracias, and Rhea as the event's

officiators further elevated the cultural significance of the gathering.

Without a doubt, the entire show experience turned out to be a resounding success. And pivotal to this was the technical expertise of Cas Ant Events Pvt Ltd, who provided an absolutely stellar comprehensive technical solution for the event despite numerous challenges presented by the unique beach setting.

Cas Ant Events Pvt Ltd, a reputable event solutions provider, played a key role in ensuring the seamless execution of the Velsao Beach Show. Their comprehensive range of services included providing high-quality branding elements for the entrance and peripheral areas, LED walls for the main stage, and offering superlative technical reinforcement across sound, lighting, trussing, and power distribution.





For the audio reinforcement, Cas Ant Events deployed the acclaimed V-series line array system from d&b Audiotechnik. 16 line array modules of the V-series were accompanied by 4 units of the V-sub and 8 units of the B22 dual subwoofers - propelling the sheer sonic experience to new heights. Furthermore, the team deployed 4 units of the M4 monitors from d&b Audiotechnik as center-fills to further optimize the already brilliant soundscape. The audio system provided an immersive experience for both the performers and audience alike; delivering crystal-clear sound throughout the beach venue.

Lighting and illumination also played a crucial role in enhancing the ambiance of the event; with Cas Ant Events employing a Box truss from renowned international manufacturer 'Universal Truss' to support an array of high-quality and high-performance stage lighting fixtures. From RGB and warm LED Pars to Sharpy 10Rs, Sharpy 17Rs, LED washes, LED strobes, profile spots, and binders, the lighting setup created a visually captivating atmosphere. The use of fixtures from trusted manufacturers such as Kadence and LBT ensured the highest quality lighting effects, complementing the performances on stage.

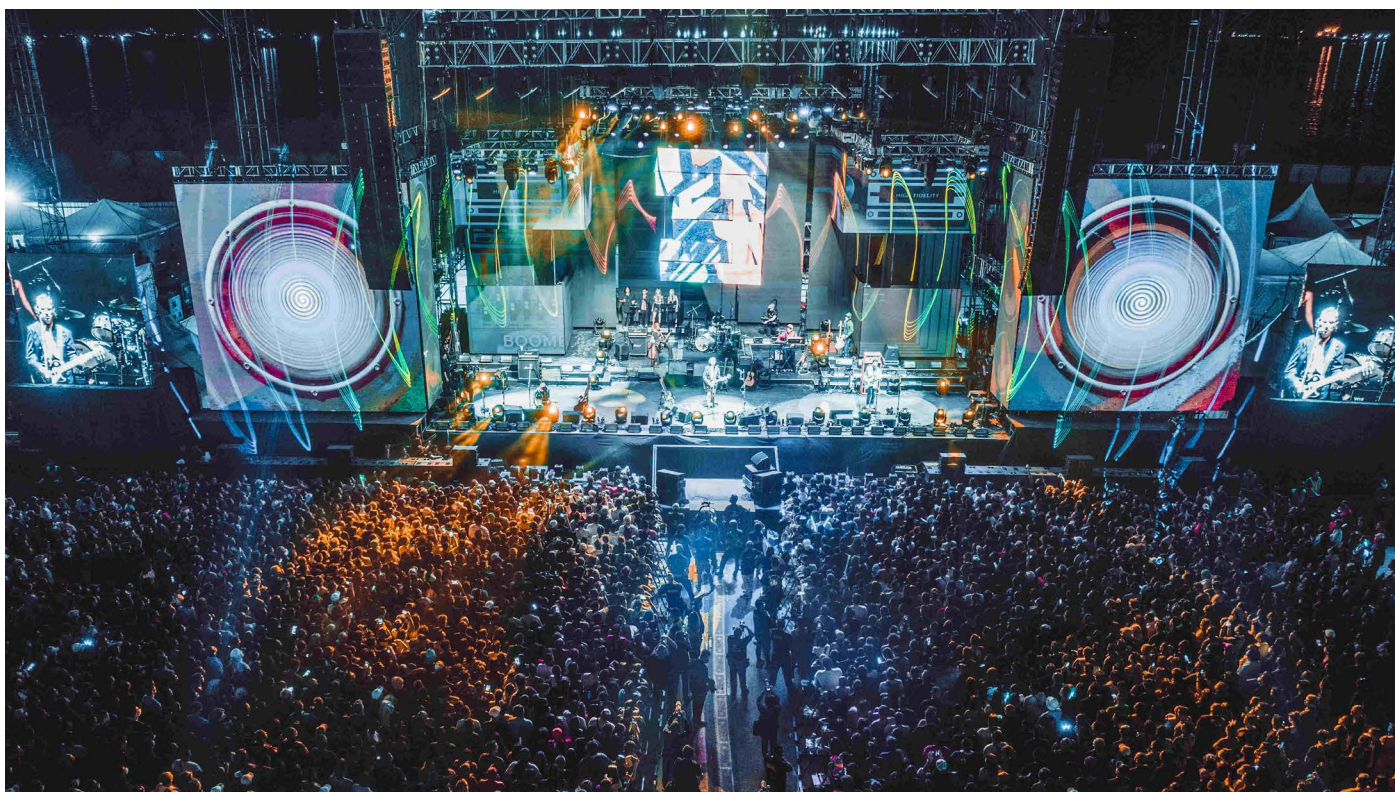
While the technical reinforcement turned out to be absolutely flawless in every sense of the word – one cannot discount the hours of hard-work and effort that team Cas Ant invested into bringing this sort of perfection to life. Anthony Fernandes, partner director of Cas Ant Events, recounts some of the challenges that his team had to overcome in successfully commissioning the event, as he shares, “The unique beach setting of the Velsao Beach Show presented our team with several challenges, with the scorching summer heat posing a particularly gruelling hurdle. To mitigate its impact, our team scheduled the majority of the execution for the latter half of the day, allowing the performers and crew to work in more favorable conditions. The sandy terrain made transportation of heavy equipment difficult, but the team laid a stage ply on the sand to provide a solid foundation and facilitate an easier and more movement of equipment. This approach however, meant that we needed additional manpower; which eventually led to a two-team approach, where one team stood as backup – taking over when the primary team rested. Despite these challenges, the determination and adaptability of our entire team at Cas Ant was absolutely undeniable. And this is what proved to be the life-blood behind a super-successful 2023 edition of the Velsao Summer Beach Show.”

The organizers of the event too were extremely pleased with 2023 edition of the Velsao Summer Beach Show, as a senior member of the management team at Velsao Sports and Cultural Club showered words of praise for team Cas Ant's invaluable contributions, saying, “The Velsao Beach Show this year delivered an unforgettable evening of live music and entertainment. With an impressive lineup of local bands and DJs, the event showcased the immense talent of the Goan music scene. And Cas Ant Events Pvt Ltd's superlative technical reinforcement provided the perfect setting for an absolutely immersive event experience. Fantastic quality sound and stunning visuals undoubtedly enhanced the overall atmosphere of the event. And through this, team Cas Ant demonstrated their expertise and commitment to delivering truly flawless experiences.”

#### Cas Ant Events



## Eraserheads Rock A Massive Reunion Concert with L-Acoustics K Series

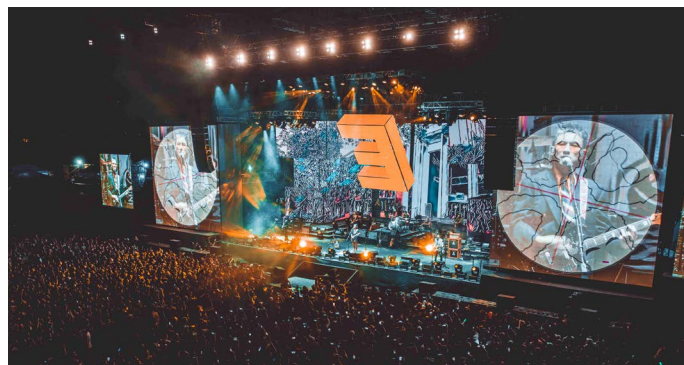


*The multi-sensory concert included pyrotechnics, a holographic projection and special guests performing live with the band.*

**PHILIPPINES:** Since forming in 1989, the Eraserheads have recorded seven studio albums, four of which have gone multi-platinum. Dubbed 'The Beatles of the Philippines', the Eraserheads, fronted by charismatic vocalist Ely Buendia, disbanded in 2002 but continued to tour, staging a series of reunion concerts across the globe throughout the mid-2010s. Almost three decades since the 4-piece alternative rock outfit's inception, and 13 years since its last large-scale reunion, Eraserheads recently took the stage at the SMDC Festival grounds in Parañaque, Manila, performing for a legion of 75,000 fans in an enormous open-air concert. The show was a multi-sensory concert that included pyrotechnics, a holographic projection of the late Filipino rapper Francis M, and special guests performing live with the band.

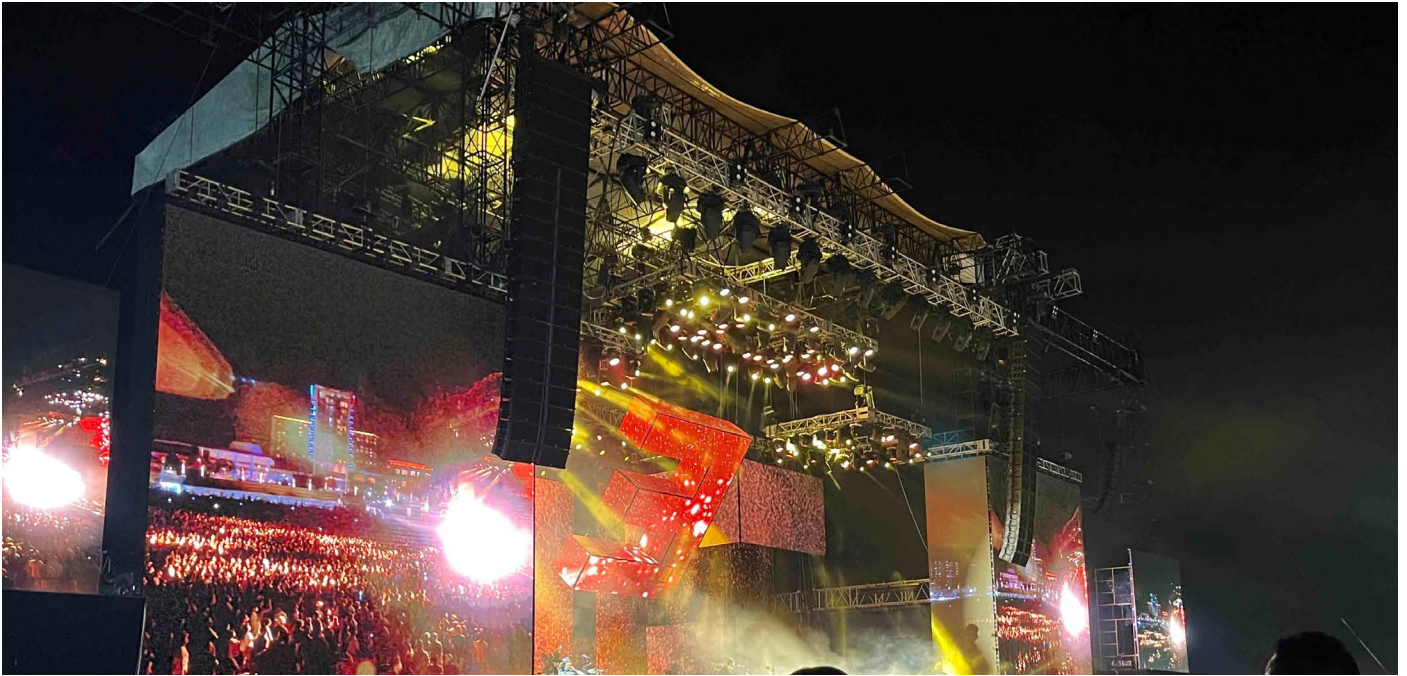
Eraserheads frontman Ely Buendia unhesitatingly requested an L-Acoustics concert sound system for both on-stage monitoring and main PA systems. The band members, who have had successful individual careers,

had experience working with Philippines L-Acoustics Rental Agent partner, Forscink Inc. and trusted them to supply audio for this important reunion performance. Concert promoters WEU Event Management asked Forscink to design a concert sound system that would cover the vast concert area with a powerful audio system

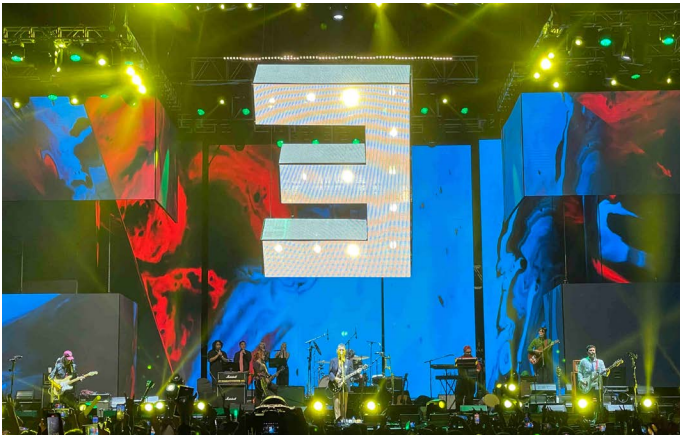


*Eraserheads were recently back live on stage on the SMDC Festival grounds in Parañaque, Manila for its first reunion concert in 13 years.*





*The main PA system deployed for the concert consisted of 15 L-Acoustics K2 and four K1-SB subwoofers per side.*



*Fronted by vocalist Ely Buendia who requested for L-Acoustics rigs for both his on-stage monitoring and main PA systems from the get-go.*

that would deliver clear, powerful sound – even over the pyrotechnics – over the planned three-hour show. Justin Santos, system engineer at Forscink, worked with L-Acoustics application engineers to design the system.

“A legendary rock band like the Eraserheads must have a loud, powerful system with great clarity,” explains Santos. “We modelled many system options in Soundvision in order to find the one that would do justice to the timeless, nostalgic music of the Eraserheads.” Concert Front-of-House engineer Sho Hikino and monitor mix engineer Xyron Ocampo were all familiar with

L-Acoustics systems, which made for a smooth load-in and show management process.

The main PA system deployed for the concert consisted of 15 L-Acoustics K2 with four K1-SB subwoofers per side. Side-fill systems were delivered by 12 Kara boxes per hang on either side of the stage, while front-fill consisted of the twelve Kara enclosures. A pair of delay towers placed 90 metres from the stage carried 12 K2 and four K1-SB each while a second pair positioned 170 metres from the stage carried nine K2 per hang. Twenty-four SB28 subwoofers delivered low-end rumble for the massive audience. A combination of LA8 and LA12X amplified controllers powered the entire system. Forscink called on L-Acoustics Certified Rental Partners at PMX and Pro Beatbox to supply portions of the massive sound system.

“The sound system did not disappoint,” concludes Santos. “Fans and organizers left the show happy and satisfied. I’m pleased at the consistency of tone between the K2 and Kara, which gave the audience the same listening experience from front to back. It was a spectacular night.”

**Forcink**

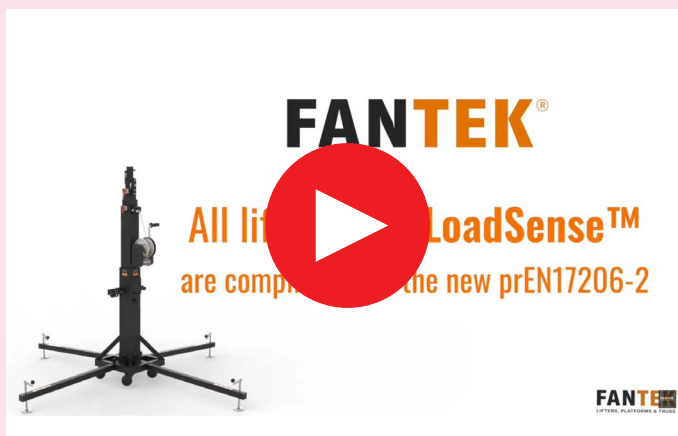
**L-Acoustics**

## Experts Explain the LD Systems MAUI G3



As experts in their field, Gear4music assist musicians in finding their distinctive sound. Since it has been said that the LD Systems Maui G3 line is ideal for any gigging musician, Gear4music host Sarah examines the LD Systems Maui G3 column PA while walking us through the system's features capabilities.

## FANTEK Takes the Load off You and Puts it on the LoadSense



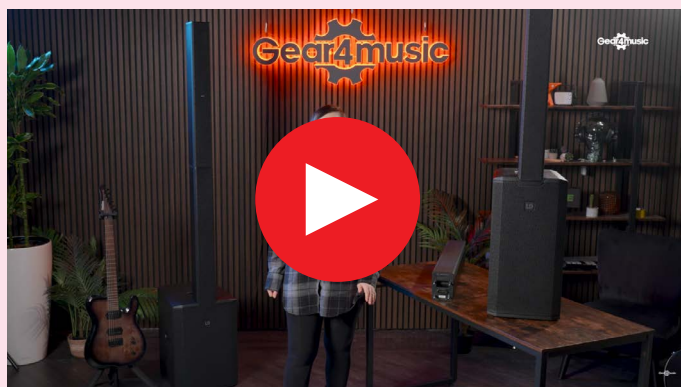
What if your lifters could have a load detection system without the need for batteries? The FANTEK LoadSense is a unique load monitoring device that operates continuously without batteries and is highlighted in this issue's Ennovations column.

## Active Monitoring at Lollapalooza 2023



Youtuber Rattlin' Bones Club takes viewers behind the scenes of Lollapalooza Festival Brazil 2023. In their POV video, they break down each of the mix manoeuvres. Mixing was done on an Allen & Heath D-live CTi1500 console and the stage box was a CDM32 that they used throughout their tour with Korean indie-rock band, The Rose.

## Billboard Live Delivers Unique Hospitality with JBL Professional



One of the best live music venues in Japan, Billboard Live Yokohama, recently installed numerous JBL products, which produce top-notch audio for some of the world's top musicians. In this video, the minds behind the music explain their thought processes as well as describe their methods for maximising the sound that performers create on stage



## The Laws of Physics and Product Data Sheets



Like all of us, I am curious to learn more each day and learn more about new products and developments. If you are getting serious about any gear, you will want to look for its performance details, and this should typically be found on the datasheet, where performance data is

listed. Historically there had been reliable data on data sheets, and I remember plenty of times when I thought, why would the manufacturer even share something like this when the data does not make their product look so good and cool? One good example is the polar plots of loudspeakers, especially the first generation of 12" / 1' Cabinets, that have become the core of many good events and shows. Of course, they are omni radiators for most frequencies, but manufacturers have been honest enough to show and share this openly. Today, this would be unthinkable, and those details seem like faint memories of a distant path that has long since disappeared.

Over the past ten years, I have found that I need to question information on product data sheets, not on a marketing brochure or advertising, but on something that supposedly only shares the product's performance details. When you start questioning this data, you get into arguments with people who seem to have a limited understanding of real-world applications. And on top of this, to understand and critically assess this information, you need to educate yourself more and more to the point where the effort of being able to read between the nonsense versus the benefit seems questionable at best. That is not a good spot to be in as an industry. Data sheets have become a significant marketing tool, and it is essentially wrong since the truth is bent to a level where my bullshit metering is in permanent clipping.

For marketing purposes, manufacturers make promises about data and performance that will never hold up against the laws of physics. My initial reaction to this

is mostly if you present nonsense like this to me, your product is disqualified, in my opinion already, and I happen to think if more of us would treat the marketing nonsense like this, then we might get back to a more reliable place with regards to data sheets. One of the things this has brought to our industry is that many companies will not adapt anything early on; since there is a chance for things not to prove correct, they would instead go with something more reliable and more conservative as a workable solution. From a perspective of progress and new developments, this is quite sad since success is not measured in achievements on the technical side but in the salability of a product.

On the bright side, what seems stable and reliable are measurement graphs and diagrams from well-known and respected measurement device manufacturers. I sigh in relief when looking at things that do not look so shiny and bright. Still, you understand that what you see is what you get. You still have to know how to read those graphs and what to look for, but an isolated number presented on a data sheet with no context has no meaning to me these days. I am not interested in a power rating that I will never be able to accomplish in any real-world scenario on this planet. I am not interested in the max SPL of loudspeakers, two microseconds before it goes up in flames.

Please do not misunderstand this at all. I am not saying that only the best or the purest should find their way into our daily work; quite the opposite. Only some gigs require the most expensive gear available. What I find highly offensive is that some manufacturer's marketing people consider me either stupid, ignorant or both, and that is not where I see myself. We all prefer to be where we respect each other and the knowledge we have gained professionally. Over the last ten years in Asia Pacific, I have found people to be way more receptive to the truth and to be told when things won't work rather than being bullshitted. Things should be pretty good if we can connect those customers to the brand's core values.

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

## RF Venue CP Architectural Antenna Delivers Discrete Solution to Wireless IEM Signal Dropouts



RF Venue's CP Architectural Antenna builds on the CP Beam Antenna and is housed in the same slim enclosure as the RF Venue Diversity Architectural Antenna for an invisible performance. The CP Architectural Antenna provides enhanced protection against wireless IEM dropouts and improves sound quality for IEM bodypack receivers.

Unlike LPDA ("paddle") remote antennas with a fixed polarization, the CP Architectural Antenna uses a uniquely circular polarized design to deliver a consistent signal to IEM bodypacks, even when the performer bends or twists. The antenna's low-profile housing can be installed on a wall or ceiling for optimal line-of-sight to IEM users. The housings can also be painted to match any interior for aesthetic neutrality, which room designers and architects appreciate.

When more than one IEM transmitter is in use, feeding the IEM transmitter outputs to a combiner and the combiner output to a remote antenna is recommended. This prevents multiple IEM transmitters, housed together in a rack, each with their whip antenna transmitting on top of each other, from creating noise and

intermodulation that can wreak havoc not only on IEM performance but on neighbouring wireless microphone receivers as well.

The CP Architectural Antenna is available in RF Venue Wireless In-Ear Monitor Upgrade Packs which bundle COMBINE4 or COMBINE8 antenna combiners and all needed cabling for a clean, easy setup. When the CP Architectural Antenna is used in conjunction with the Diversity Architectural Antenna, which features horizontal and vertically polarized diversity reception for wireless microphone receivers, the combination optimizes the performance of a complete wireless audio system regardless of the mic and IEM system brands or models.

The CP Architectural Antenna will begin shipping on June 1 at a MAP of \$629 (USD).

[RF Venue/CP Architectural Antenna](#)



## Elation Fuze Wash 500 LED Fresnel Moving Head Now Shipping



Elation Professional has expanded its Fuze Series with the full-colour-spectrum Fuze Wash 500, a compact yet powerful LED Fresnel moving head fixture with zoom designed for theatre, television, events and a wide array of other precision lighting applications where a high-quality soft field of light is required.

### Full-spectrum, soft field light

The Fuze Wash 500 produces the soft field light that designers require when highlighting performers or scenery on stage. The unit offers full-spectrum performance from a 92+ CRI engine that utilizes a 500W 5-colour homogenized LED array of Red, Green, Blue, Mint, and Amber sources, the same colour system found in the Fuze Profile/Spot and Fuze MAX Profile/Spot for a perfectly calibrated colour match.

### Saturates, pastels, tunable white

The RGBMA engine, calibrated at a native colour temperature of 6500 Kelvin, emits diffused saturates and soft-field pastels, including tunable white light. The carefully tuned LEDs ensure accurate colour reproduction both to the eye and to the camera while delivering an output of up to 17,000 lumens. It is powerful enough to use in rigs of all sizes and, because it is silent, it can be utilized in any noise-sensitive environment.

### Colour management

The unit can adjust for light that shifts away from pure white towards green or magenta through a green/magenta shift adjustment and a virtual gel library. Virtual colour correction from 2400K - 8500K plus CMY emulation gives designers access to an LED colour array that includes mixed whites. Capable of matching the white balance for the camera, users can easily shift the colour temperature without the use of plus/minus green gels and filters. The unit is fully optimized for broadcast environments with an LED refresh rate that is DMX adjustable so there is "no flickering" when used with high-speed cameras.

### Beam control, dimming, shutter

Automated zoom control allows for easy adjustment of the beam size from 10° to 45° for narrow beams to wide washes. Optional motorized barndoors plus an optional indexable ovalizer lens are available for additional beam control. Dimming of the LED engine is smooth and stepless with variable 16-bit dimming curve modes available to suit any application. A high-speed electronic shutter and strobe can be engaged for further impression.

### Professional control and connections

The Fuze Wash 500 is multi-channel DMX controllable with full RDM, Art-Net, sACN and Elation E-Fly wireless support. A host of connection features come standard like locking 5-pin XLR In/Out, IP65 locking power In/Out, and locking RJ45 Ethernet In/Out. Operation is simple via a 4-button touch control panel with a full-colour 180° reversible LCD menu display that makes navigation through settings uncomplicated. A USB connection is also included for firmware updates.

Compact and lightweight yet built to endure on-the-road handling for years of service in a permanent installation, the Fuze Wash 500 will create bright washes on any stage while offering all the benefits of LED lighting like greater reliability, a long life LED rating, and overall less maintenance.

The Fuze Wash 500 is shipping now.

[Elation/Fuze Wash 500](#)

## DiGiCo Quantum852 Flagship is Big on Power and Eco-Friendly Considerations



DiGiCo's next generation of large-format live audio production mixing consoles comes with improved audio quality via enhanced algorithms. The Quantum852 delivers a massive leap forward in processing power and is neatly packaged with 1000-nit LCD screens for full daylight operation and a newly designed work surface.

The Quantum852 also includes a raft of eco-friendly credentials. Its lightweight alloy construction reduces weight, which in turn helps mitigate its environmental impact during transportation. It has a reduced operating power, thermal cooling fans, convection cooling and temperature-dependent cooling. Further reducing Quantum852's environmental footprint is the inclusion of sustainable and recyclable materials.

Quantum852's tech spec features fully redundant processing, with each engine powered by five of the latest 7th-generation FPGAs and next-generation SHARC DSP processors. Quantum852's input count increases to 384 mono channels, with 192 Aux / Sub-Group busses, plus the familiar LR / LCR / 5.1 Master busses. It comes with a 64 x 64 Processing Matrix, 36 Control Groups, two Solo busses and 64 FX Rack slots. There are 48 Graphic EQs, 384 Nodal Processors, 128 Mustard Processors and 32 Spice Racks.

The magic continues with the Ultimate 'Stadius' modular LOCAL I/O, with each of the three cards providing four Stadius Mic-Pres, four Stadius Line Outputs and two Bit Perfect AES I/O. On the back of each engine, there are eight single or four redundant BNC MADI ports, Word Clock, AES Sync and Video Sync inputs, Dual USB 2.0 Sockets, a SuperSpeed USB 3.0 socket, 4k DisplayPort Overview Out, 5-Port 1Gbps network switch, Dual DMI slots, Waves SoundGrid port and Optocore inputs as standard, with space for an optional second Optocore loop.

The three 21.3", all-new daylight bright screens ensure there will never be a situation where viewing is difficult. There are also three 19.2" dedicated meter bridge screens, three dedicated 6.8" control screens for bank and layer switching, and 69 1.3" work surface screens, all of which are touch sensitive for channel selects and solos, ensuring instant access and control.

[DiGiCo/Quantum852](#)





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## Multiple Anolis Ranges Receive New Additions to the Families



Architectural LED lighting manufacturer Anolis – “A Robe Business” – has expanded numerous ranges with the first being Eminere MC / Eminere.

The full Eminere range is now available with new optics and as either multichip (MC) or single-chip light sources. Anolis’ Eminere range builds on the success of the original ArcLine Outdoor fixtures, offering precision optics and available in four sizes and models, catering to a wide range of exterior and interior applications like floodlighting, wall grazing or washing and general accent lighting.

Built to exacting standards, these linear fixtures are tough enough to withstand extreme environments whilst producing beautiful colours from the RGBW, RGBA or PureWhite LED chips. This development will allow clients to light an entire project using Anolis multichip fixtures – from across every range – with all the benefits of their ultimate colour-mixing characteristics.

Eminere Inground 1 / 2 / 4 is a robust luminaire designed specifically for installation into the ground. A stainless steel installation sleeve provides rust protection and “armour” for the fixture itself, and the fixture is available in three sizes with standard or anti-skid glass.

### **Calumma**

Anolis’ Calumma range currently offers five different-sized fixtures utilising high efficacy LEDs with both multichip and single chip variants such as RGBA,

RGBW, tuneable white, pure white and customizable, together with an extensive range of symmetric, bi-symmetric, and asymmetric optics for full flexibility. Adding on to the range, the Calumma M and S fixtures are now available with asymmetric beam angles for street and pedestrian area lighting applications. This feature is in response to popular demand and is something that differentiates Anolis from many of its competitors.

The Calumma’s efficiency, vibration certification, accessories, and robust marine-grade finish options make the range ideal for all professional installations in architectural and archtainment sectors.

A fixture like the medium-sized Calumma M SC creates a powerful and beautiful light output perfect for spot, accent or flood lighting with durable housing that has been built to withstand numerous exterior conditions.

### **Ambiane**

The new Anolis Ambiane SP and other larger Ambiane fixtures offer a neat and compact high-performance ambient lighting package. To be released soon are the Ambiane SP16 Pendant and Ambiane SP16 Recessed Tilttable. The pendant is ideal for bars or spaces with seating areas where a lower level of hanging illumination is required to fit the ambience and aesthetics. The tilttable version responds to calls for perpendicular beam angle fixtures which can now also be focused on objects that might be nearby but at other angles to the line of the lights, like paintings, sculptures or artefacts. This extends the scope of an already excellent fixture for highlighting / lowlighting and texturing.

The Ambiane SP offers popular tungsten dimming emulation and tuneable white, pure white or customizable RGBW options, while the homogenous light engine utilises Anolis’s power balancing technology with 18-bit dimming for a powerful High CRI and excellent colour performance. Other bonuses include +/- green balance settings for studio and camera scenarios.

[Anolis](#)



## ArKaos Launches VS4 Media Server



The “industrial strength” design and build of ArKaos’ VS4 media server, complete with a custom motherboard and a fast graphics engine, offers 4 x 4K outputs (or 16 x HD) and runs on Windows 11.

Its appearance reflects its place in the ArKaos VS next-gen range of creative visual control products – which also includes the popular VS1 – of which it is the “big brother”. The aesthetics have been developed in keeping with the contemporary style of InMusic’s dynamic brand portfolio.

VS4 is a feature-packed, intuitive and fun-to-use visual tool as well as a cost-efficient 19” rack mounting solution for all scenarios requiring full control over a range of media inputs. Running seamlessly with the latest ArKaos MediaMaster software, VS4 interfaces and works harmoniously with any lighting console, and is targeted at high-end television studios, streaming facilities and broadcast scenarios. With this exceptionally rugged engineering, it is also ideal for hardcore production, touring and rental markets.

Two interface screens enable monitoring, there is full USB connectivity on the front via two robust ports and a Neutrik PowerCON for power. With up to 16

x HD screens running from one VS4, devices can also be networked together for controlling even more screens. The screens can be remotely locked thanks to EDID compatibility, while the front panel LEDs can be programmed to display different colours to indicate status or assist with fault finding.

The VS4 is constructed to make day-to-day or on-the-road maintenance easy. The backplate opens and the cables can be extended so if a connector needs to be swapped out, the process is straightforward and painless. LED illumination on the rear allows technicians to see what’s happening in the dark.

Being a fully modular system, VS4 units can be built up as required by adding input cards. The basic version comes with power and output cards allowing users to tailor precisely to their needs and also utilise their budgets efficiently. Finally, the integration of the MediaMaster software platform ensures the smooth, accurate and harmonious control of multiple videos and LED pixel inputs from one device.

[Arkaos/VS4](#)

## Ayrton Embraces Freedom and Versatility with Rivale and Argo Luminaires



The lighter the machine, the more versatile it can be. Weighing only 28.5kg, **Rivale Profile** has been designed to push limits and is Ayrton's most versatile luminaire to date.

Equipped with a 160mm frontal lens and a brand new 450W high-efficiency LED module, calibrated at 6500K with a luminous flux of 27,000 lumens, Rivale Profile can produce an ultra-intensive beam of 4° - close to that of Ayrton's famous "LT" versions – with a 13:1 zoom ratio and a zoom range of 4° to 52°.

A brand new high-definition progressive CMY colour mixing system allows accurate reproduction of pastel colours. A variable Deep RED channel optimizes the colour rendering index at low levels and offers a progressive red with a high level of saturation for specific needs. A progressive CTO and a seven-position colour wheel complete the palette of tools dedicated to creating colour.

Rivale Profile is factory equipped with a wheel of seven rotating gobos, a wheel of eight fixed gobos, a framing section that allows the precise positioning of each shutter blade on 100% of the surface with a rotation of +/- 90°, an iris diaphragm, a monochromatic effect wheel, two combinable rotating prisms and two frost filters.

By utilising innovative materials and state-of-the-art technology, Ayrton has minimized this fixture's weight to deliver outstanding performance. Developed for mixed use indoors and outdoors - in all conditions - Rivale Profile, has a unique visual signature that foreshadows the style of Ayrton's future line.

Part of Ayrton's Classical IP65 3 Series, and complete with continuous rotation of the pan and tilt movement, Rivale Profile is a unique projector that boasts performance, creativity, subtlety and power.

### ARGO 6 Range

For the first time in its history, Ayrton is presenting a weather-sealed effects luminaire that offers as much creative potential indoors as outside. Argo 6 combines a minimalist design incorporating features for total protection against harsh weather with easier internal access. The window, made of highly resistant and exceptionally transparent polycarbonate with a V-0 protection rating, is designed to ensure optimal visuals. A new composite alloy, reduction in thickness of the parts, an optimised cooling system, simplified lens guidance, and integration of low-density optical components, mean Ayrton has been able to reduce overall weight by 20%.

Available as Wash or FX versions, Argo 6 is equipped with 19 LEDs of 40W with RGB+W additive colour synthesis that can deliver a light output of 13,000 lumens. Argo 6 can obtain a highly intense beam with a zoom ratio of 14:1 and a wide zoom range from 4° to 56°.



### Argo 6 Wash

For the first time, Ayrton has provided individual control of the LEDs on the Argo 6 Wash version and added a virtually infinite library of effects. Argo 6 Wash is a precise machine that can obtain perfect colour reproduction. A complete library of pre-programmed colours allows the quick creation of subtle, dense and contrasting swaths of light. Its black honeycomb and perfect separation of the light sources help to significantly boost the level of contrast.

### Argo 6 FX

Argo 6 FX is a versatile fully-equipped luminaire designed for a multitude of applications. It borrows

from the main features of the Wash version and offers a continuous rotation of the pan and tilt movement I.R.S.T.M. Argo 6 FX is equipped with a high-definition liquid effect system enhanced by a translucent honeycomb that can generate complex graphic effects LiquidEffect.

Both Argo 6 Wash and Argo 6 FX can be used alone or in combination with the main LED matrix. By allowing for more precision and exactness, they add a breath of creativity. Part of Ayrton's Multi Sources IP65 6 Series, Argo 6 allows you to rediscover a new sense of pure freedom.

[Ayrton/Argo 6 FX](#)

## Robert Juliat Expands LED Offerings with Arthur LT and Sully 4C Range



Arthur LT

The refined level of control for Robert Juliat's award-winning Sully 4C range is made possible due to RJ Color, the company's innovative software platform which is integrated into the Sully 4C range as standard and offers advanced settings and control modes in an easy-to-understand package.

**Sully Profile** (650SX 4C) is a 4-colour (RGBLime), 200W LED profile with a choice of 3 variable zoom options. The coloured-LED compartment – around which the Sully range is designed – also makes it a swift, practical and economical solution to convert RJ 600SX tungsten fixtures to LED.

**Sully Fresnel (315LF 4C)** complements its Profile sibling, presenting the same level of colour quality and control in a multi-faceted solution within a compact unit. Available with a choice of 200mm Fresnel or Pebble Convex lenses, Sully Fresnel delivers broad coverage with an even beam for smooth matches between fixtures and controlled blending of wash and soft beams.

Finally, the **Arthur LT**, an 800W LED 4° - 10° long-throw followspot, is a variation of the original Arthur model, with a narrower beam and an output that exceeds an HMI 2500W Aramis – the renowned doyenne of larger theatres and opera houses. With an enhanced light quality with a high CRI (>94), Arthur LT ensures invincible performances every time. Much quieter than any of its discharge rivals, Arthur can be operated as easily in opera houses, big arenas and at concerts.

[Robert Juliat](#)

## KV2 Audio Increases ESR Offerings with Slimline ESR106 and Dedicated Amp

KV2 Audio's slimline ESR106 is the latest addition to the ESR Series of all-in-one boxes designed to provide clear, detailed reproduction over a wide area. Typical applications include theatres, houses of worship, cultural/performance centres and concert halls. Like the rest of the range, the new ESR106 is an active-driven 3-way system. It deploys a unique column array of multiple 6" woofers for unparalleled high-quality vocal and music reproduction in challenging acoustical spaces and ambient environments.

The ESR106 has a controlled coverage at low and mid frequencies to reduce indoor reflections and the discreet, low-profile cabinet incorporates multiple fixing points for external brackets and flyware. However, unlike its

siblings, ESR106 may only be used vertically. The ESR106 is controlled and driven by its dedicated ESR2600D amplifier, a two-channel (stereo) 3-way, active control and amplification system housing all signal processing and amplification in a 4RU module, as well as providing control and crossover functions for adding external subwoofer cabinets if required, utilizing external amplifiers. In stereo mode, ESR2600D powers 2 x ESR106s and is configurable via the front panel or remotely using the KV2 Control & Diagnostics Tool.

[KV2 Audio/ESR106](#)



## AV Stumpfl Compact Unibody Monolyte Screen System Now Available



Monolyte from AV Stumpfl is a mobile unibody screen system with integrated legs, which makes it perfect for smaller venues and conference rooms. Even non-specialists can set it up in record time.

The intuitive product design means that setting up a Monolyte screen can happen very quickly, without the need for additional tools. High-precision extruded aluminium profiles and snap joints define the skeleton of the projection screen. The entire frame block unfolds and the snap joints lock automatically.

As an additional option, a so-called "skirt" can be mounted to the double studs at the bottom of the projection surface and along the lateral sides of the screen legs, should customers want to disguise the bare legs. The projection screen's framework is made out of snap joints and high-quality extruded aluminium profiles. The snap joints automatically lock when the entire frame block unfolds.

[AV Stumpfl/Monolyte](#)



## OTOS Series by Cameo Offers Lightweight Moving Heads for Outdoor Use



With the claim of the OTOS Series, Cameo sets the direction: if you don't want to do without powerful beams, spots and washes even in fierce wind and weather, you need reliable and proven partners on your side. After the OTOS H5 IP65 Beam-Spot-Wash Hybrid Moving Head already proved to the brand that the demand for IP65-capable, powerful and lightweight moving heads was growing, Cameo decided to expand its portfolio with the OTOS SP6 (Spot Profile) and OTOS B5 (Beam). These two IP65 moving heads are aimed at lighting designers and rental companies looking for tools for outdoor use, and they are the spearhead of Cameo's technological development.

In addition to the OTOS Series, Cameo has launched A particularly compact S2 IP LED Softlight Panel for use in film, television, and studio, as well as the OPUS SP5+ for indoor rental, theatre, and film applications.

### S Series

With the S Series, Cameo has expanded its product portfolio with IP65-certified LED Soft Panels for outdoor use in TV/film, events, live streaming, and more. The S4 IP – which features 544 single SMD LEDs per colour (RGBWW) in a cluster of four – naturally illuminates people and objects in any environment, while the S2 IP is a smaller version of the S4 IP that is also suitable for outdoor use. With its natural, diffuse light from 272 single



SMD LEDs per colour (RGBWW), the S2 IP also ensures extremely natural colour rendition (CRI 95, TLCI 91) as well as high coverage of the extended Rec. 2020 colour space of 85%.



### OPUS SP5+

The Cameo OPUS SP5 Profile Moving Head proved to be a real indoor workhorse for rental, theatre and film applications. As its successor, the OPUS SP5+ is equipped with a new, more efficient LED engine, significantly increased lumen output and high illuminance. In addition, the OPUS SP5+ offers a wide 6°-42° zoom, a 500 W cool white LED, CMY colour mixing, and linear CTO correction.

Cameo

## INDIA

# J Live's Sonic Brilliance Captivates the Largest Spiritual Gathering of Recent Times

*The event held at a 600+ acres complex drew a staggering attendance of over 121 million*



**India's Ahmedabad hosted the 'Puja Shri Pramukh Swami Maharaj Shatabdi Mahotsav', which is now being touted as the largest and most extravagant spiritual celebratory event to ever take place in Asia; with leading sound rental solutions provider JLive commissioning the end-to-end world-class live audio solution for the mammoth event experience.**

In a breathtaking display of devotion, renowned spiritual organization BAPS Swaminarayan Sanstha organized a month-long centenary celebratory event titled 'Puja Shri Pramukh Swami Maharaj Shatabdi Mahotsav,' that paid homage to and celebrated the life of revered spiritual leader Pramukh Swami Maharaj. The event unfolded in all its grandeur at the sprawling 600+ acres complex of the Pramukh Swami Nagar in Ahmedabad; and drew an awe-inspiring and staggering attendance of over

121 million people; arguably making it the largest and most extravagant spiritual event to take place in recent memory.

## About the Event

As many as seven large decorative gateways welcomed and guided visitors to the various zones in the campus, one among which housed a larger-than-life 30-foot statue of Pramukh Swami Maharaj, with depictions of his great life and works. Additionally, the venue was also graced with a near-perfect replica of Delhi's iconic Akshardham Mandir, along with an enchanting glow garden, a plush Women's Empowerment Pavilion and many other attractions.

Audiences were mainly enamoured by five immersive shows - 'Sahajanand', 'Muktanand', 'Nityanand', 'Bharatanand' and 'Paramanand' which comprised films and live performances that were themed on topics





such as anti-addiction, family, harmony pride for India and community service – all of which were taught and promoted by Pramukh Swami Maharaj. This, of course, was in addition to numerous other exhibitions, live performances, art attractions, educative seminars, films, and yes, a truly elaborate and mesmerising light and sound show – all of which graced the sprawling Pramukh Swami Maharaj Nagar over the course of the month-long festivities.

The true highlight of the entire 'Mahotsav' however, were the absolutely opulent opening and closing ceremonies – both of which were elaborate and ostentatious in every sense of the word. The opening ceremony was inaugurated by the honourable Prime Minister of India Shri Narendra Modi, in the presence of high-ranking dignitaries like Governor of Gujarat Acharya Devvrat, Chief Minister Bhupendra Patel, and senior swamis of BAPS Swaminarayan Sanstha; and witnessed a turn-out of over several thousands of devotees from across the world. In a similar vein, the closing ceremony of Pramukh Swami Maharaj's Centenary Celebrations, titled, 'We Will Not Forget You', encompassed an equally grand devotional tribute in the divine presence of His Holiness Mahant Swami Maharaj; as it incorporated a melange of dance and music performances along with recitals and several other engaging activities that paid homage to the life and works of Pramukh Swami Maharaj.

There's absolutely no doubt that the month-long spiritual extravaganza surpassed all expectations and left an

indelible mark on the collective consciousness of those fortunate enough to witness it. And true to all its grandeur and absolutely mammoth scale, the 'Puja Shri Pramukh Swami Maharaj Shatabdi Mahotsav' hosted one of the most extensive and complex live sound setups ever witnessed in India.

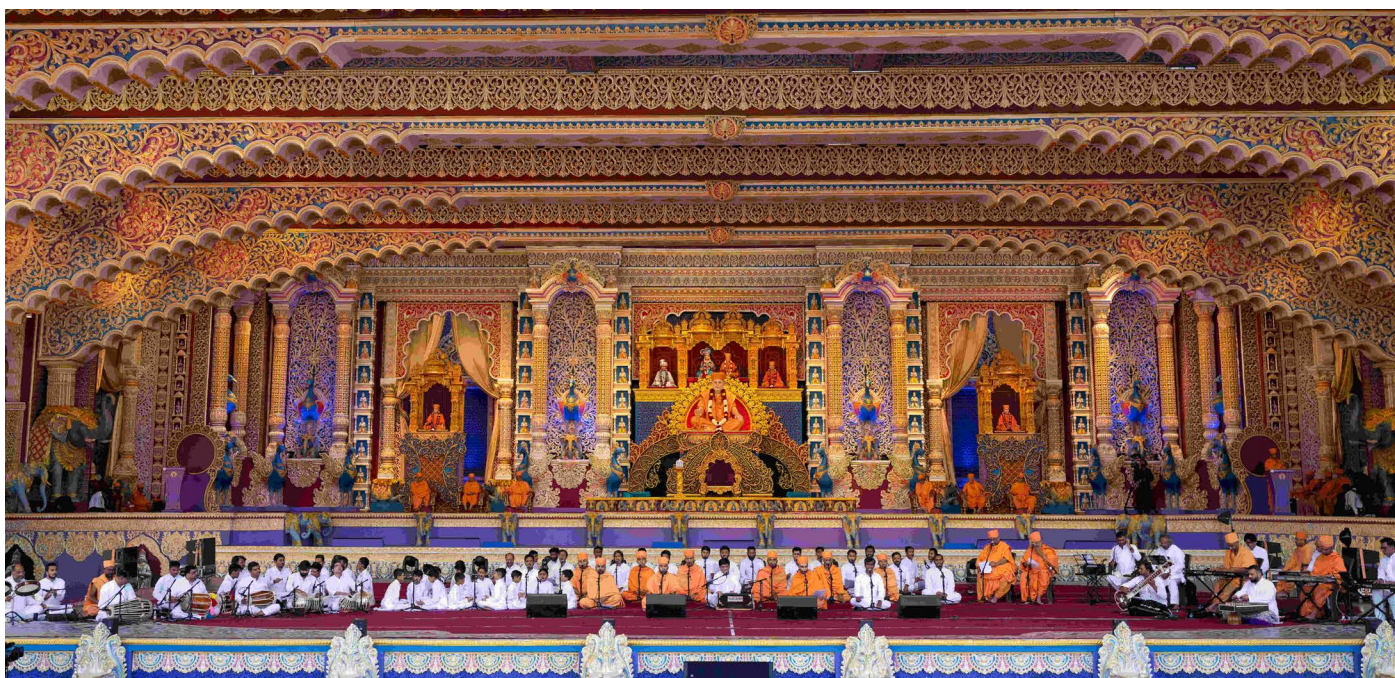
### **Unprecedented Sound Reinforcement for an Unforgettable Experience**

Spearheading the seamless live sound reinforcement for the entire event was the immensely reputed and versatile rental solutions provider, JLive – whose expertise elevated the auditory experience to new heights.

"We have been associated with the Sanstha for over 35 years now, and we have been serving this cause with immense pride. The Puja Shri Pramukh Swami Maharaj Shatabdi Mahotsav is undoubtedly one of the most prestigious events that we have been a part of, and it was such an honour for us to have played such an integral role in bringing together a truly unparalleled divine spiritual experience!" comments Malvik Bhavasar, director of JLive.

Malvik affords a more precise insight into the actual scale of the month-long festivities as he informs that the entire expanse of Pramukh Swami Nagar was divided into 16 domes, each of which showcased cultural programmes and dramas that represented the values and ideologies of Pramukh Swami Maharaj; while an absolutely massive open landscape near the Pramukh





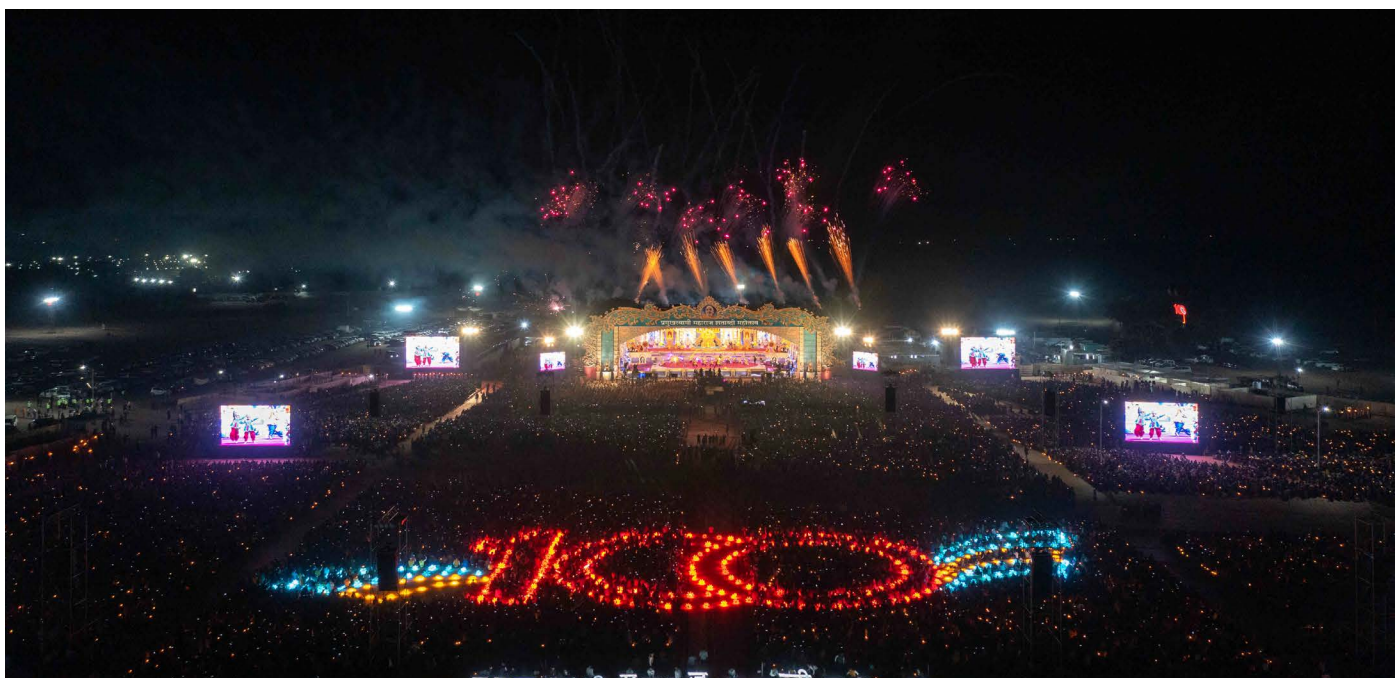
Swami Nagar was selected to host the opening and closing ceremonies.

“We began our work on-field over 10 days before the start of the event, and we planned to execute the sound reinforcement in the domes at around the same time that we were setting up for the opening ceremony. We did a lot of planning in the background leading up to the event; and meticulously chose the audio reinforcement for each of the individual stages with due consideration to the dynamics at each of the respective spaces, as well as the kind of programming planned for those stages. One section within the Pramukh Swami Nagar called the ‘Bal Nagari’ consisted of 3 domes which hosted educational shows and interactive games for children; and each of these three domes were outfitted with 5.1 audio reinforcement featuring 12 units of the RCF HDL 20 line array modules in conjunction with 2 units of the RCF SUB 8006 and an M32R mixing console from MIDAS. On the other hand, the remaining 12 domes hosted a variety of cultural dramas, with each of these 12 domes being installed with 6 units of the RCF HDL 20 line array modules along with 2 units of the RCF SUB 8006 subwoofers and analogue mixing console. The other satellite dome, which hosted folk dances and music, was installed with a total of 12 units of the EAW KF740 line array modules, paired with 4 units of the RCF SUB 8006 subwoofers and an M32R mixing console from MIDAS” he elaborates.

At the same time, team J Live expertly commissioned the spectacular light and sound show that took place at a plush outdoor section and showcased the various life stages of Pramukh Swami Maharaj. Considering the scale and level of detailing involved in creating a truly immersive audio-visual experience for the audience; team J Live decided to equip this particular section with 16 units of the JBL VERTEC 4889 and 12 units of the JBL VERTEC 4888 line-array modules along with a total of 12 units of VERTEC 4880 subwoofers.

Alongside was the “Evening Sabha” stage, which was hosted at an open-air amphitheatre within the Pramukh Swami Nagar complex. The event programming at this venue incorporated a series of melodic musical experiences, and was graced by prominent names from the world of business and politics as special guests. Team JLive decided to equip the stage at this section with over 24 units of the RCF HDL 50 and 20 units of the RCF HDL 20 line-array modules along with a total of 12 units of the RCF SUB 9007-AS subwoofers, all of which came together beautifully to offer a deeply impactful sonic experience for the audience. Furthermore, the team deployed a single console of the Allen & Heath dLive S7000 as the main FOH mix solution, along with a single unit of the Avid Venue SC48 mixing console dedicated for the symphony and chorus part of the cultural band performances.





“Without a doubt though, the opening and closing ceremonies of the Pujya Shri Pramukh Swami Maharaj Shatabdi Mahotsav were the real headliners of this magnanimous spiritual celebratory experience. The exceptional scale and meticulous attention to detail at these two larger-than-life events drew hundreds of thousands of devotees, all of whom enjoyed a truly bespoke world-class sound experience and were left with a lasting impression of Swami Maharaj’s glorious teachings!” asserts Malvik. He proceeds to explain that since the same venue was chosen to host the opening and closing ceremonies, the audio reinforcement solution, along with all the logistical planning and execution remained the same, thereby affording the team a greater level of efficiency in terms of actual setup, calibration and de-rigging.

In itself, the venue hosting the monumental opening and closing ceremonies was outfitted with one of the largest live sound setups ever witnessed in India for a spiritual event. The formidable FOH (Front of House) system consisted of an impressive array of 92 units of L-Acoustics K2, 32 units of L-Acoustics K1, and 24 units of L-Acoustics V Dosc line array systems respectively; and the expert commissioning of these world-class loudspeakers by team JLive afforded a seamless confluence of crystal-clear sound propagation and enveloping audio coverage throughout the first few rows of the event grounds.

Furthermore, team J Live also deployed a stellar delay reinforcement solution comprising 24 units of JBL VERTEC 4889 line-array modules that was flawlessly integrated to optimize sound distribution and guarantee an immersive listening experience for the audience members located at the farthest extents of the colossal venue. The comprehensive and exhaustive loudspeaker system was aligned and tuned using SMAART v8. “The L-Acoustics K2, K1, and V Dosc loudspeakers showcased their unparalleled versatility, faithfully reproducing the celestial music and soul-stirring discourses that unfolded on the grand stage. The precision and intelligibility of these world-class audio solutions ensured that no nuance or emotion was lost in transmission, allowing the spiritual teachings to reach each individual with utmost clarity and impact. Moreover, the JBL VERTEC 4889 delay reinforcement system contributed to the cohesive audio experience, eliminating any temporal disparities between the main stage and the farthest reaches of the venue. The synchronization achieved between the main sound source and the delays ensured a consistent and immersive sonic journey for every member of the massive gathering” commented Malvik.

At the helm of this sonic marvel were two units of the revered DiGiCo SD10 mixing consoles, which served as the nerve-center for controlling and fine-tuning the audio landscape; with the intuitive interface and cutting-edge



technology of the SD10 allowing for seamless sound manipulation and precision audio delivery. Here, team J Live employed the use of XTA-MX36 console switching systems which allowed for a sublime experience in transitioning between the consoles when needed. Additionally, the team deployed an intricate network of fibre-optic cabling that formed the backbone of the signal flow and online processing systems. And at the same time, the team extensively fulfilled the demand for world-class IEM capabilities by affording over 40 units of the Sennheiser 2000 systems.

### **Sonic Splendour Heightening the Spiritual Experience**

Commenting about the high-quality aural experience brought together by team J Live at the centenary celebrations, a high-ranking member of the festival's organizing committee exclaimed, "The 'Pujya Shri Pramukh Swami Maharaj Shatabdi Mahotsav' transcended the boundaries of a traditional spiritual gathering, as it captivated attendees with its immersive audio-visual extravaganza. The impressive live sound reinforcement provided by JLive played a pivotal role in enhancing the overall sensory experience. Every word uttered by the revered spiritual leaders echoed with pristine clarity, resonating with the hearts of millions!"

Malvik himself was extremely pleased with the fruits of team JLive's labour, as he happily concludes, "The 'Pujya Shri Pramukh Swami Maharaj Shatabdi Mahotsav' will forever be etched in the annals of



history as an unparalleled celebration of spirituality and human connection. And the flawless execution of the live sound reinforcement throughout the month-long celebrations serves as a testament to the technical prowess and unwavering commitment of JLive. By expertly deploying the top-of-the-line products and systems, our team achieved an unprecedented level of audio quality and precision, even in the face of immense logistical challenges. The auditory experience matched the magnitude of the event itself, and stands as a testament to the transformative power of sound and its ability to elevate moments of profound significance to extraordinary heights!"

**JLive**



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## INDIA

# Trailblazing a New Era of Lighting Design in India

*Each of the four stages lighting design at Lollapalooza India offered seamless, homogenous and truly superior festival experience for the audience*



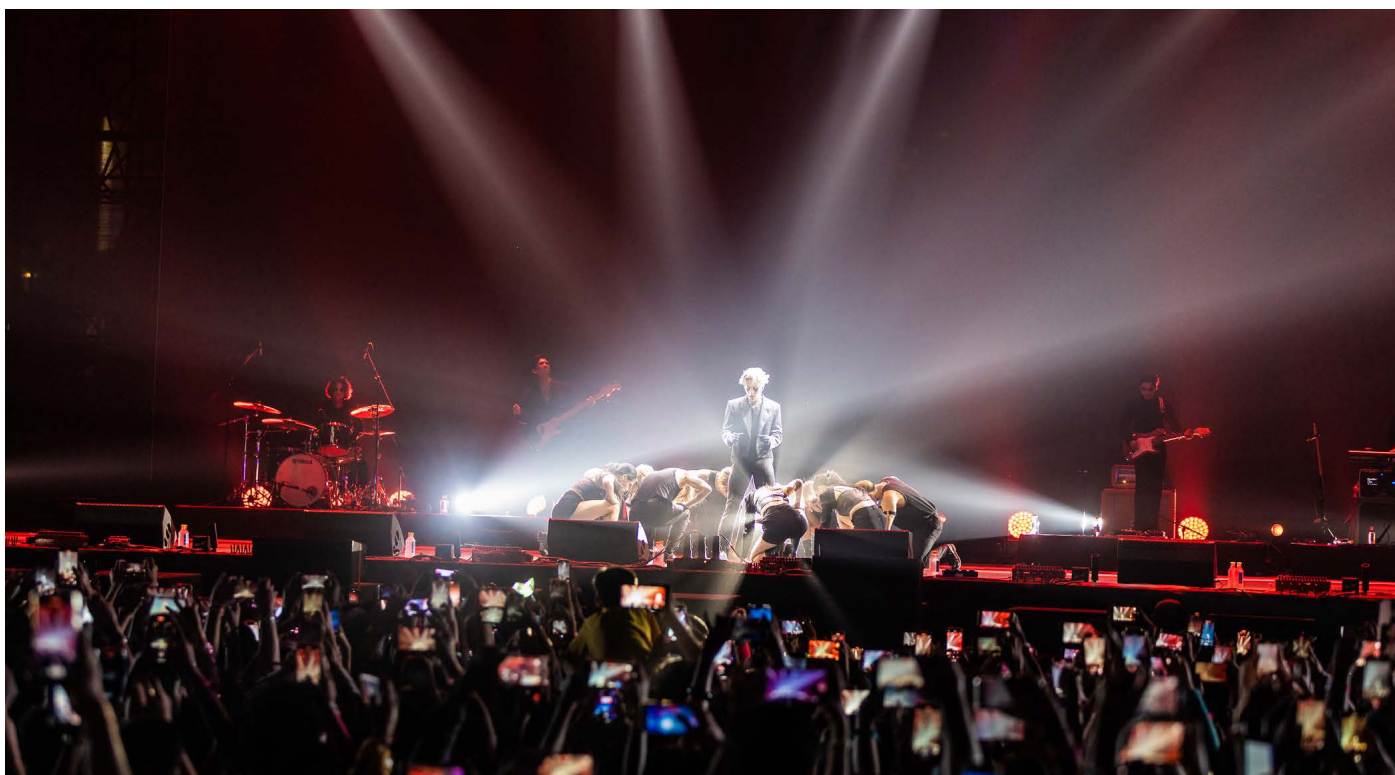
Industry maverick and lighting director of Lollapalooza India, Naveen Deshpande, delves into the details of how the first Asian edition of the globally acclaimed music festival has ushered in new a wave of positive transformation for lighting design within the Indian Live Event Market.

What began in 1991 as a farewell tour by Perry Farrell (singer of the group Jane's Addiction) has today grown into one of the biggest and most loved multi-genre destination music festivals in the world – with its presence spread across numerous cities in multiple continents and its impact felt across cultures and

generations. Lollapalooza! ... And in 2023 for the first time ever, this larger-than-life festival brand finally made its way to Asian waters, with the Indian city of Mumbai selected to host what would soon become the largest multi-genre music festival to ever take place in Asia.

Brought to India by leading entertainment company, BookMyShow (who spearheaded the festival as promoter and co-producer). along with global producers, Perry Farrell, WME and C3 Presents; the maiden edition of Lollapalooza India was spread across 2 days and hosted world-class performers like Imagine Dragons, AP Dhillon, Diplo, Divine, Prateek Kuhad, The Wombats, and many more; as 60,000+ die-hard music fans swarmed the

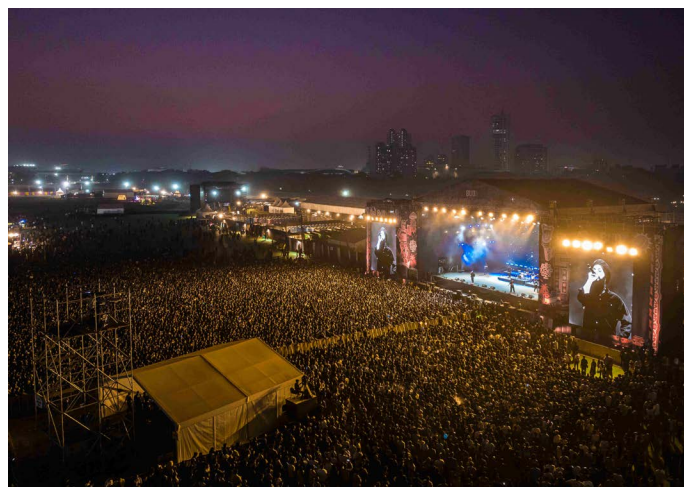




four unique performance stages that were expertly set up at the famous Mahalakshmi Race Course Grounds. Audiences were treated to a true taste of what it's like to attend a globally acclaimed world-class festival – with every aspect of the festival experience curated in great detail and executed with the highest level of precision.

For example, the four performance stages namely the BUDX stage (mainstage 1), the Walkers & Co stage (mainstage 2), the Perry's stage and the NEXA stage; each enjoyed a truly encapsulating sound experience thanks to superlative expertise and top-notch gear extended by arguably four of India's top professional audio solutions providers. Sound & Light Professionals was at the heart of it all at the BUDX stage, while Sound. Com, Audio Dimensionz and Electrocraft each exuded unparalleled prowess in commissioning the Walkers & Co stage, the Perry's stage, and the NEXA stage respectively.

That being said, the one stand-out aspect of Lollapalooza India that truly coalesced it all into a seamless, homogenous and truly superior festival experience for the audience was undoubtedly the lighting design.



Two of India's most prominent lighting service providers in Star Dimensions Inda Pvt Ltd and Stage Engage were brought on-board to commission the extensive lighting rig for the four stages; with each stage spotlighting an intricate lighting rig comprising an eclectic mix of hundreds of world-class high-performance fixtures from industry leader brands like Clay Paky, Elation, Martin, ACME, Showtech, and Smoke Factory. The BUDX stage and Walkers & Co stage were adorned with close to 250 different lighting elements each, while the Perry's stage and NEXA stage were outfitted with close to 200



fixtures and 150 fixtures respectively; as each stage was equipped with two units of the industry leading grandMA3 full-size lighting control console to deliver impeccable control and achieve flawless designs.

Despite the extensive scale, the lighting design at each stage exuded a unique sense of individuality while also being perfectly synchronous and kindred with the overall vibe of the event – a feat that has rarely been witnessed in India for an event of this magnitude. And the sublime amalgamation of this kind of experience undoubtedly involved countless hours of meticulous planning, in addition to an unbridled passion for excellence, and perhaps most importantly, an unparalleled level of expertise in lighting design that stands second to none.

With a clear vision of the kind of immersive experience that needed to be achieved, the festival organizers sought the expert guidance of one of India's leading lighting designers – Naveen Deshpande and his team at Ground Control. And within no time at all, Naveen was officially on board as the designated lighting director of Lollapalooza India.

“In July 2022, I got a call from Vincent Samuel (Greenstone Entertainment) for a meeting at the



BookMyShow office to discuss the first draft of the festival plan with the entire commercial team at BMS and Greenstone Entertainment. After hearing them out I had absolutely no doubt in my mind about coming on board; and honestly, I was even more excited to have my team at Ground Control be part of such a prestigious festival. Considering Ground Control's knowledge in working with various genres within the independent music space already, we were given a free hand on the design right from the get-go. And I remember Kenneth Lobo (BMS) and Vincent walking out of the room with me as they told me how Ground Control were the first partners to be





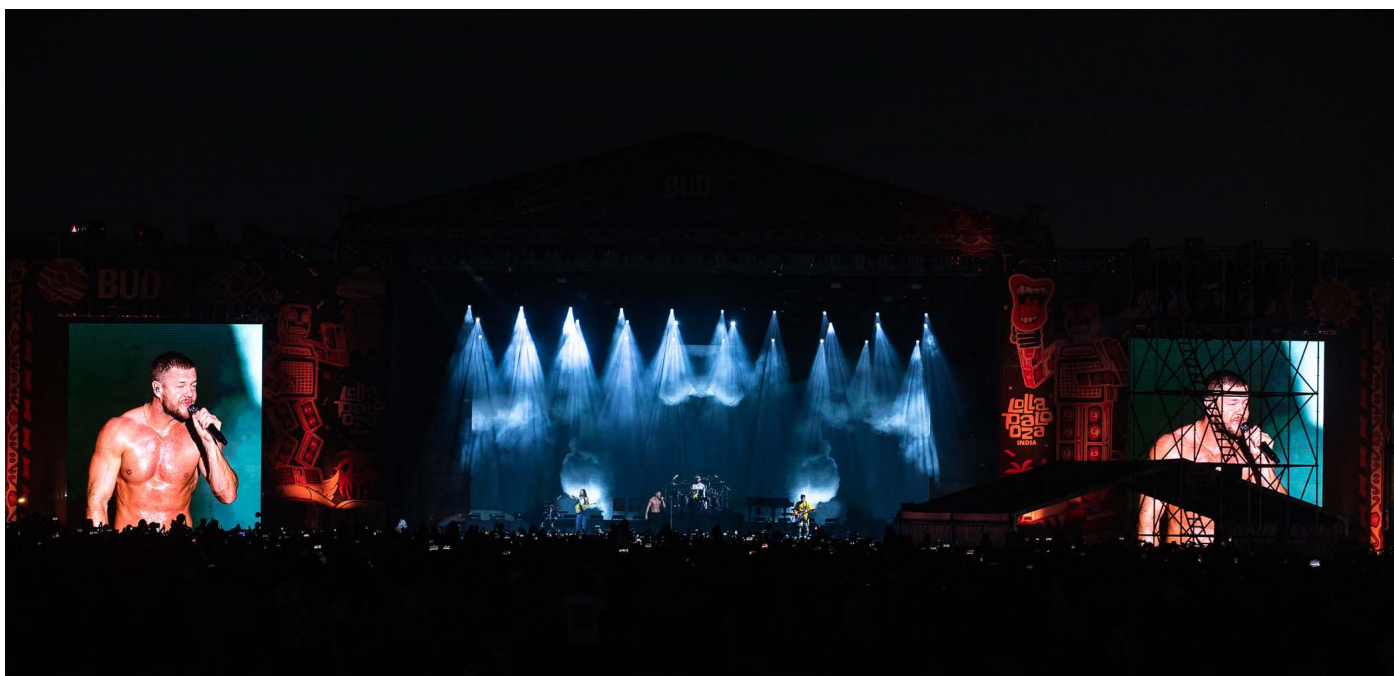
roped in on this project. When I look back at it all, I am proud to say that it was one of the most professionally, tastefully and passionately done festivals in the country, and I think the key was all the meticulous pre-planning that happened many months prior to the show thanks to Vincent's vision," shares Naveen.

Naveen explains that the planning stages for the project began several months prior to the festival date itself, with the Ground Control team submitting the lighting plots almost 4 months in advance – once again a feat unheard of within the Indian live event scene. And the first step of it all involved locking in the right kind of festival inventory that would do justice to all the stages and the various genres being performed at each of the stages.

As Naveen informs, "Through our initial few meetings, we took genres of every stage as our starting point for the design; and with internal feedbacks and a few tweaks we presented the festival plot to the team. We were certain about using branded fixtures only which would help us ensure that every lighting designer would have a 3D access to pre-visualize the rig and come prepared. This in turn would mean that they'd spend the least amount of time on site getting acclimatized to the set-up, which obviously would help the show run much smoother. This is exactly why we chose to incorporate global leader

brands such as Clay Paky, Elation, Robe, ACME and of course MA Lighting; thus matching international standards across the entire lighting spectrum."

The planning and execution methodologies deployed by for this project, according to Naveen, was unlike any other ever attempted in India. The Ground Control team collated all the data concerning measurements and schematics of the venue etc, and used this to create a base design to understand the basic layout at each stage. The team tried different trussing plans while accounting for various rigging options and LED Wall placements; and also studied the weight restrictions at each stage to finally narrow down on the perfect combination of fixtures that were ideal for each of the individual lighting rigs, keeping in mind the genres that each stage would host and also the overall theme of the festival. The base design layouts were then mapped in 3D to test run the rig; and after considering vital inputs from the programming team, the plots were finalized and final design was created. These designs were then forwarded to the organizers for approval; following which they were shared with the teams at Star Dimensions and Stage Engage to study and subsequently detail an efficient and neat cabling schematic for the set-up on-site. Once the teams at Star Dimensions and Stage Engage submitted their cabling plans, the Ground



Control team used the cumulative information to zero-in on the final DMX data sheet. Following this, the data sheets were fed into a house show file with 3D data – and all the details of this file were double-checked before it was sent out to all the travelling lighting designers and the organizers etc to reconfirm if all the fixtures appeared and worked correctly and as per the plot on the 3D file.

On the other hand, the execution of the working plan was every bit as meticulous, as Naveen confirms the teams at Star Dimensions and Stage Engage respectively ensured that every last detail including aspects like IP addresses for console, Artnet, NPU's and complete addressing of fixtures remained absolutely the same as the final approved plans. Naveen details, "We had a fantastic on ground team who really planned swift rigging on site giving us a spare day for pre-programming which worked out great for us as every LD was able to check their show files very swiftly. We did thorough checks with the house show file and ensured every piece of data that was shared was accurate before we did an official handover. Even during the festival itself, we had a representative from Ground Control and from Star Dimension or Stage Engage at each stage to assist every guest lighting designer. I was personally present at the BUDX stage along with my colleague Ramanuj Deka, while my other colleagues Satvinder Singh, Akshay Khubchandani and Ajay Teja capably

handled the Walkers & Co, Perry's and NEXA stages respectively. All in all, the set-up at each of the stages looked absolutely fantastic and was duly appreciated even by the headliners. We did not need to make any changes to the rig except for a few headliners where we had to add couple of additional fixtures as part of their floor packages."

As unprecedented as it may seem, it appears that the crew members did not face any major challenge during the course of the festival, as Naveen attributes this to the detailed planning and execution, coupled with exceptional collaborative communication between the various teams that allowed for an extremely smooth event experience. He shares that perhaps the only minor hiccup that happened during the festival involved the need to change a fixture that was atop a 20ft vertical truss pillar, which was expertly handled by the efficient team at Star Dimensions. Moreover, he is of the belief that Lollapalooza India was so efficient and effective in every aspect of its preparation and on-ground commissioning, that it has potentially ushered in a new era of lighting design within the country.

"It was quite phenomenal to see fixtures clearly even in day light, and the fact that we used the lighting rig to its full capacity to create absolutely mesmerizing designs even for the day acts is a testimony to the unbelievable level of planning, co-ordination, and collaborative



expertise that we've all invested in Lollapalooza India. By the end of the festival, we had many travelling lighting designers thank us for all the information that was shared with them well before the show, as it evidently eased their pre-production work. In many ways, Lollapalooza India stands as a true trend-setter; and the festival has certainly kicked up expectations and standards several notches higher. Personally, we at Ground Control have already started implementing these working methodologies across all our shows. The suppliers who we work with on a regular basis have already got a hang of things and the process of rigging to programming has become much more efficient. At the same time, we've also been fortunate to work with forward thinking event companies and production heads who understand the kind of value we bring to the table. In fact, many of the shows that we've been a part of in the past 6 months or so, exude a unique design identity – be it Lollapalooza, Prateek Kuhad's 'The Way that Lover's Do' tour or the very recent Cinematic Orchestra Tour – they're all at par with the very best in international standards" Naveen states confidently.

Hot off the heels of a super-successful 1st edition of the festival, the organizers wasted no time in announcing the return of Lollapalooza India in 2024; with the promise of a more vibrant and bespoke experience set in-store for the audience. And unsurprisingly enough, Naveen and his team at Ground Control have already been confirmed to retain their working roles for the 2024 edition; which brings with it a good deal of excitement with the possibility of witnessing something new and innovative at the festival next year. And Naveen too affirms preparations for the 2024 edition of Lollapalooza India have already begun; as he affords a sneak peek into it, teasing, "We are particularly excited to bring 'follow spot trackers' for the next edition of Lollapalooza India. We are yet to do our R&D on it, but we aim to implement it in the 2024 edition. I am also excited to see a lot of our local suppliers upgrading their gear, and to be honest, there are some interesting fixtures that are being discussed. If it aligns with our designs at any of the festivals or artists we work with, we would be totally excited to use them on our rigs."

## Ground Control

### **Main Stage 1 (BUDX)**

Clay Paky X Frame:- 40  
Clay Paky Mythos- 16  
Elation FLX :- 30  
Clay Paky Bee Eye K25:- 24  
Martin Mac Quantum Wash:- 20  
Clay Paky Tamboura- 20  
Nova 4 way Blinder- 24  
Martin Atomic 3000- 18  
Generic RGBW Par- 40  
Smoke Factory Haze- 4

### **Main Stage 2 (Walkers and Co)**

Elation SBX Pro - 54  
Martin Quantum Wash- 36  
Clay Paky Bee Eye K20- 24  
Showtech Sunstrips MKII- 20  
Nova 4 way Blinders- 20  
Clay Paky Tamboura- 32  
Martin Mac Aura XB- 50  
Smoke Factory Haze - 4

### **Perry's Stage**

ACME Libra BSW- 48  
Elation 5R Beams- 12  
Martin Mac Aura XB- 24  
Acme Dotline 180- 12  
Generic RGBW Par- 28  
ACME 2 way Molefay- 24  
ACME Ginanp Strobe- 20  
Martin Atomic 3000- 16  
Smoke Factory Haze- 4

### **Nexa Stage**

Clay Paky Mythos- 32  
Elation FLX - 24  
Martin Quantum Wash- 24  
Nova Single Eye Molefays- 48  
Martin Atomic 300 LED- 20  
Smoke Factory Haze- 4

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