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There Ain't No Such Thing As
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In this issue, I am delighted to highlight Terhal, the latest creation by Dragone, an esteemed international design company. Terhal is an exceptional and immersive theatrical production that celebrates the rich culture of Saudi Arabia. The show features a captivating blend of acrobatics, stunts, aerial performances, and dazzling special effects, all

beautifully complemented by traditional Saudi art and dance. To create an even more captivating experience, Dragone opted for L-ISA Immersive Hyperreal Sound technology by L-Acoustics, offering the audience an unparalleled immersive sound experience. Coincidentally, L-ISA technology was recently employed for the first time in Japan during a concert by the rock band, My Hair is Bad. In other exciting news, Showmakers Event & Entertainment in India has made history with the first acquisition of Solid State Logic's cutting-edge L200 Plus live console. This acquisition promises to elevate live events done by the company to new heights, ensuring top-notch audio experiences for the audience.

Thomas Richard Prakasam
Publisher / Editorial Director
thomas@spinworkz.com



Ram Bhavanashi
Editor, India And Middle East
ram@spinworkz.com



Julie Tan
Admin & Circulation
admin@spinworkz.com



David Lim
Advisor
Tel: +65 96835275
davidlim@spinworkz.com



Elton Noronha
Features Editor
elton.s.noronha@hotmail.com



Hazel Gundaya
Design / Layout

PUBLISHED BY



71, Bukit Batok Crescent, #06-13 Prestige Centre,
Singapore 658071. Tel: (65) 6316 2716
www.spinworkz.com

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Ayrton Welcomes Vardhaman Megatech as New Distributor



VMT Team Kekul Sheth, Jeff Mandot, Vicky Pereira and Rashmi Shirpute.

INDIA: Ayrton has appointed Vardhaman Megatech (VMT) as its new, exclusive distributor for India. VMT is a professional audio and lighting distribution company with a family history that spans 6 generations from its formation in 1807. VMT's thriving professional audio and lighting business was first introduced in 1958 and operates through a retail division (VMT Retail) of 13 nationwide stores/offices, an enterprise division (VMT Enterprise) specialising in serving corporate clients and institutions, and a distribution division (VMT Distribution) that represents some of the world's leading brands in professional audio and lighting.

"We are thrilled and honoured to be Ayrton distributors," said VMT's country head for Distribution Sales, Kekul Sheth. "Ayrton's reputation for innovation, quality, and excellence in the professional lighting industry is second to none, and we are excited to bring their exceptional product range to our customers.

The growth of the entertainment and event industry in India, coupled with the rising demand for high-quality productions, creates opportunities for innovative lighting solutions. Ayrton is renowned for pushing the boundaries of technology and design, and their product range aligns perfectly with our commitment to offering cutting-edge

solutions to our customers. We are confident that Indian lighting professionals, event organizers, and production companies will appreciate the unmatched quality and capabilities that Ayrton fixtures offer."

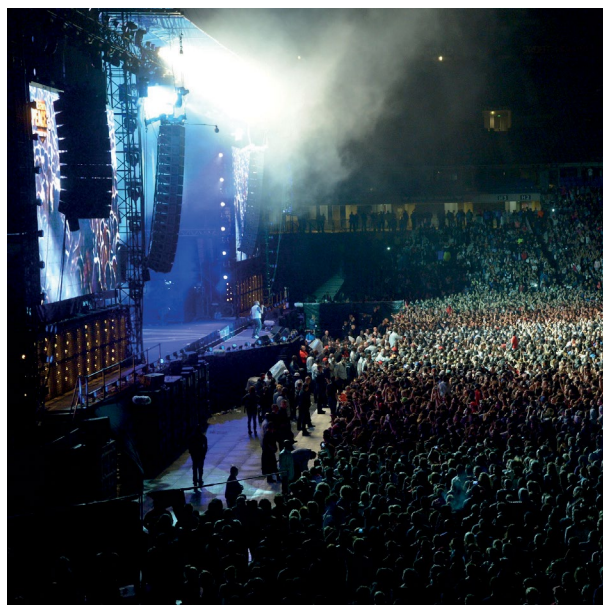
"We believe that the partnership with Ayrton will strengthen our position in the professional lighting industry in India and enable us to provide our customers with innovative lighting solutions that meet their highest expectations," added Jeff Mandot, director of Sales at VMT.

VMT's immediate plans to develop the Ayrton brand within India include targeted marketing campaigns, online promotions, and participation in industry events to raise awareness. "We will organize training workshops to educate professionals on Ayrton's advanced technologies, and collaborate with designers and production houses to showcase Ayrton fixtures' transformative capabilities in high-profile projects," confirmed Sheth.

"We are so happy to welcome VMT into the Ayrton distribution network," concluded Michael Althaus, Ayrton's global sales director. "VMT's exceptional customer service and technical knowledge, combined with their total commitment to supporting their customers throughout their Ayrton journey, will ensure VMT customers have all the necessary resources and expertise to make the most of Ayrton's innovative technologies in achieving their creative vision. We are looking forward to seeing the outcomes from this exceptionally creative region."

Ayrton

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Riedel Bolero Successfully Deployed at Hermès Parade Seoul 2023



SOUTH KOREA: Riedel Communications has praised Dasan SR Inc., its distributor based in South Korea for successfully launching the Riedel Bolero system during the Hermès Parade Seoul 2023 event. The event marked the first official successful launch of the Riedel Bolero 2.4GHz system in South Korea. With no RF or audio dropouts in the middle of one of the world's busiest cities, the intercom system demonstrated its reliability and outstanding communication capabilities.

"Numerous clients from all over the world have been asking for this kind of stability and reliability over the years, but many have failed to deliver according to their clients' needs," said David JooYoung Jeon, application engineer, Sound Design Lab and Technical Support and Brand Manager of Riedel Communications. "Throughout this event, many involved in the production and event industry have not only heard but seen and experienced the Bolero system. No other wireless communications solutions on the market can provide this many channels with this kind of stability of RF and top-notch audio quality. Now, we are confident that the Bolero, as well as the entire Riedel product line, will become an even greater success in the Korean market."

The production insisted on immediately deploying the Riedel Bolero 2.4GHz system after its previous system produced unacceptable levels of RF and audio dropout

during rehearsals. In total, the event used 35 x Bolero beltpacks, 10 x Bolero antennas, and 1 x NSA-002A Network Stream Adapter with stage announcement output and program input, including a Standalone/AES67 setup.

In addition to widening antenna coverage for incomparable sound quality and top-notch stability and reliability, the system also flexibly routed the audio to enable seamless roaming from antenna to antenna without dropouts. With its long battery life, sturdy design, and intuitive administration webpage UI, Bolero also decreased the amount of time and money spent on setting up the workflow. Even with many change requests regarding the party line and the function of keys and rotaries of each beltpack, the Riedel team provided "excellent, near-instantaneous technical support."

Thanks to a recommendation from Korea Seoul Sound, the Riedel Bolero 2.4GHz system was also used at the Louis Vuitton Pre-Fall Event in Seoul. Held in the very middle of the city, where WiFi and cellular networks are packed like nowhere else in the world, the Louis Vuitton show further demonstrated the Bolero system's capacity to handle outdoor events.

[Riedel Communications](#)



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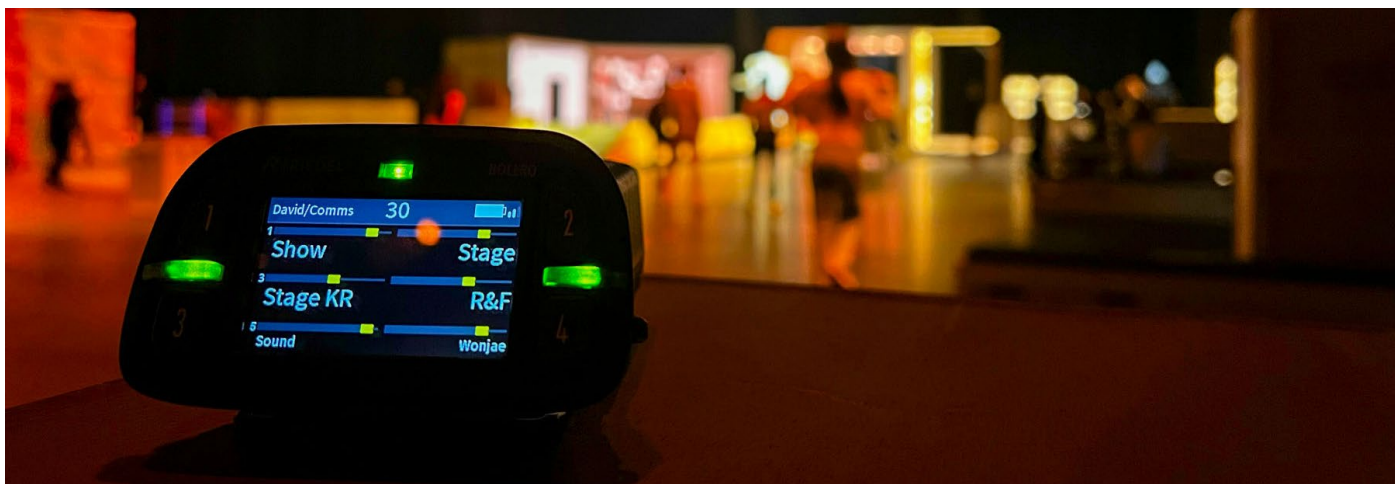
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Brompton Technology Powers New LED Stage at NIPA



Picture courtesy of Ark Ventures.

SOUTH KOREA: The National IT Industry Promotion Agency (NIPA) is a government-operated organisation in South Korea that aims to promote and develop the country's IT industry. Recently, the organisation collaborated with South Korean XR, Virtual Production consulting and environment construction specialist, ARK Ventures Inc, to create an innovative LED stage using state-of-the-art technology, including ROE Visual panels powered by industry-leading Brompton 4K Tessera SX40 LED processors.

NIPA collaborates with partners worldwide to create business opportunities and conducts research. This informs IT policy decisions and focuses on cultivating a skilled workforce and fostering international exchange to advance South Korean IT companies.

According to David Oh, GM at Ark Ventures, the new LED stage has equipped NIPA to facilitate more innovative content development in the local market. "We were thrilled to be involved in this project and work with NIPA's technical team to provide world-class LED equipment that is both future-proof and reliable. The new LED stage will enable NIPA to provide local companies with a cutting-edge virtual production experience in an optimal LED setting," he enthused.

Featuring a curved design, the main LED wall is composed of ROE Visual Black Pearl BP2V2 panels measuring 16m by 4m, with a floor comprising ROE Visual Black Marble BM4 panels measuring 14.6m wide

by 6.7m deep. To ensure the best possible performance, the entire set-up is powered by 3 x Brompton 4K Tessera SX40 LED processors and 6 x Tessera 10G data distribution units.

"Tessera features that will be particularly relevant to NIPA's needs include Frame Remapping, which enables multiple cameras to each see a uniquely rendered background with the correct perspective, on-screen tracking markers for use with the Mo-Sys StarTracker, ShutterSync, which allows tuning of the LED refresh rate to the camera, and Studio Mode that reduces a fixture's maximum brightness while maintaining the PWM bit depth," continued Oh. "We are confident the NIPA team and its partners will be able to take full advantage of these capabilities in their innovative projects."

Luke Hurford, Brompton's business development manager, APAC, was excited to see Ark Ventures deploying Tessera SX40 at NIPA. "Brompton is fully committed to supporting the industry's innovators with cutting-edge LED processing solutions," he concluded. "As we continue to introduce new features that expand the creative potential of our Tessera processors, it is a privilege to see industry leaders like Ark Ventures choosing Brompton LED processing for such [a] prestigious government-operated organisation in South Korea."

[Brompton Technology](#)

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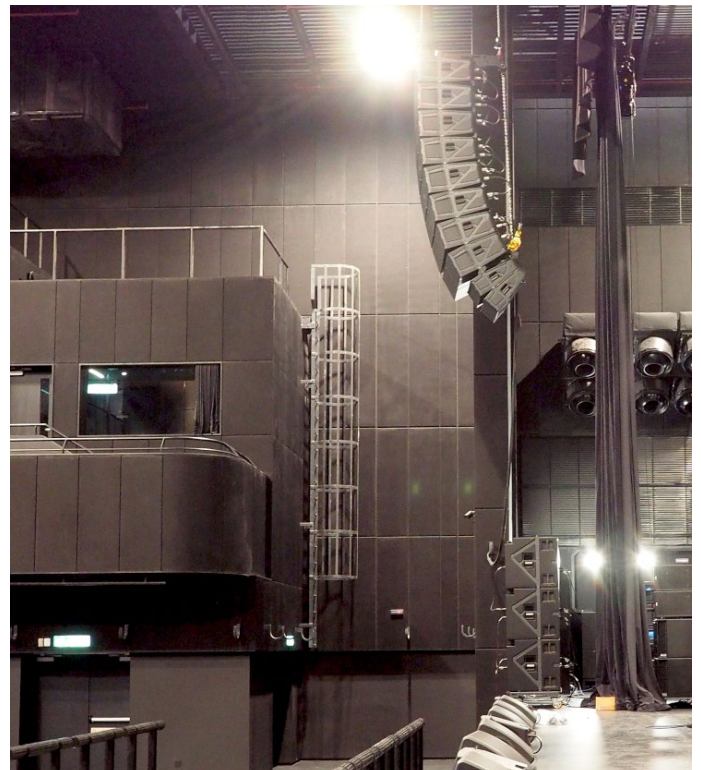
Concept Associates Supplies Maximum Throw Efficiency with NEXO at Latest Zepp Hall Venue



MALAYSIA: The Zepp Hall Network, a division of Sony Music Entertainment (Japan) Inc, recently expanded by adding a new performance venue in Kuala Lumpur, Malaysia, that is outfitted with a NEXO STM line array.

The new hall, which is centrally located and can accommodate 2,414 people, has comparable high-quality amenities to the existing Zepp Hall Network, which consists of eight performance spaces in Japan and one in Taiwan. Taking advantage of a top-notch, pre-installed sound system is vital to the audience experience, as it facilitates performer set-ups and sound checks while reducing costs for event organisers.

Designed in collaboration with Bertrand Billon from NEXO's Engineering Support Team using NS-1 configuration software to ensure maximum throw efficiency and even SPL coverage, the STM system was supplied and installed by Concept Associates (KL) Sdn Bhd, a well-known distributor and audio-visual and lighting system integrator in Malaysia.

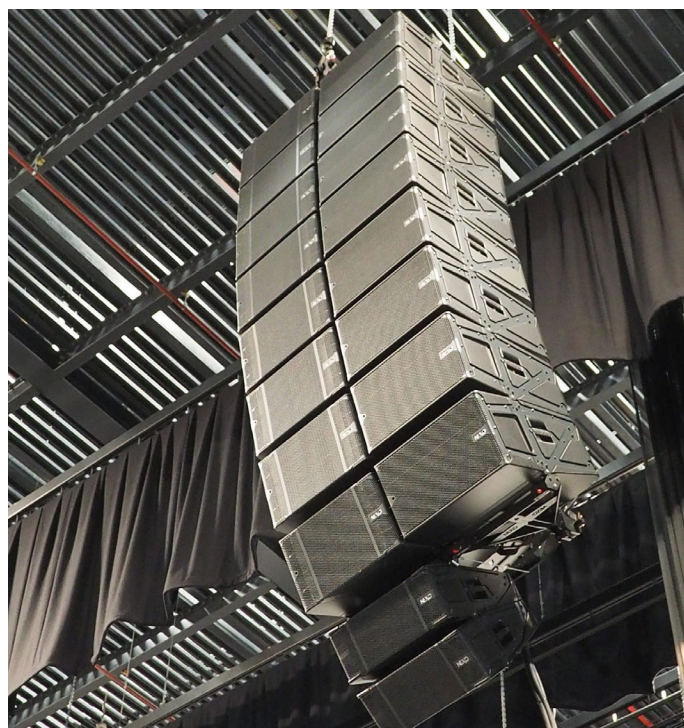




The STM system is configured in left and right arrays using 8 x flown cabinets of M46 Main modules supplemented by 8 x B112 Bass Extension modules per side. Pairs of M28 Omni modules are suspended from each cluster to provide down fills for the first few rows. The subwoofer system consists of 9 x ground stacked S118 bass units on each side with two additional subs below the stage centre for maximum coverage. The system is further supported with 4 x mobile units of NEXO GEO M10 line array modules at the stage front which can be deployed as necessary to provide more fills for added clarity. Flexible stage monitoring is provided by 4 x NEXO P12 point source speakers, with an additional 12 x PS15R2 cabinets also available for use. Pairs of NEXO GEO M12 cabinets are stacked above pairs of LS18 subs for stage side fills.

Amplification and processing come from 18 x NEXO NXAMP4X4 Powered TD Controllers equipped with Dante audio network cards, providing a total of 72 amplifier active channels.

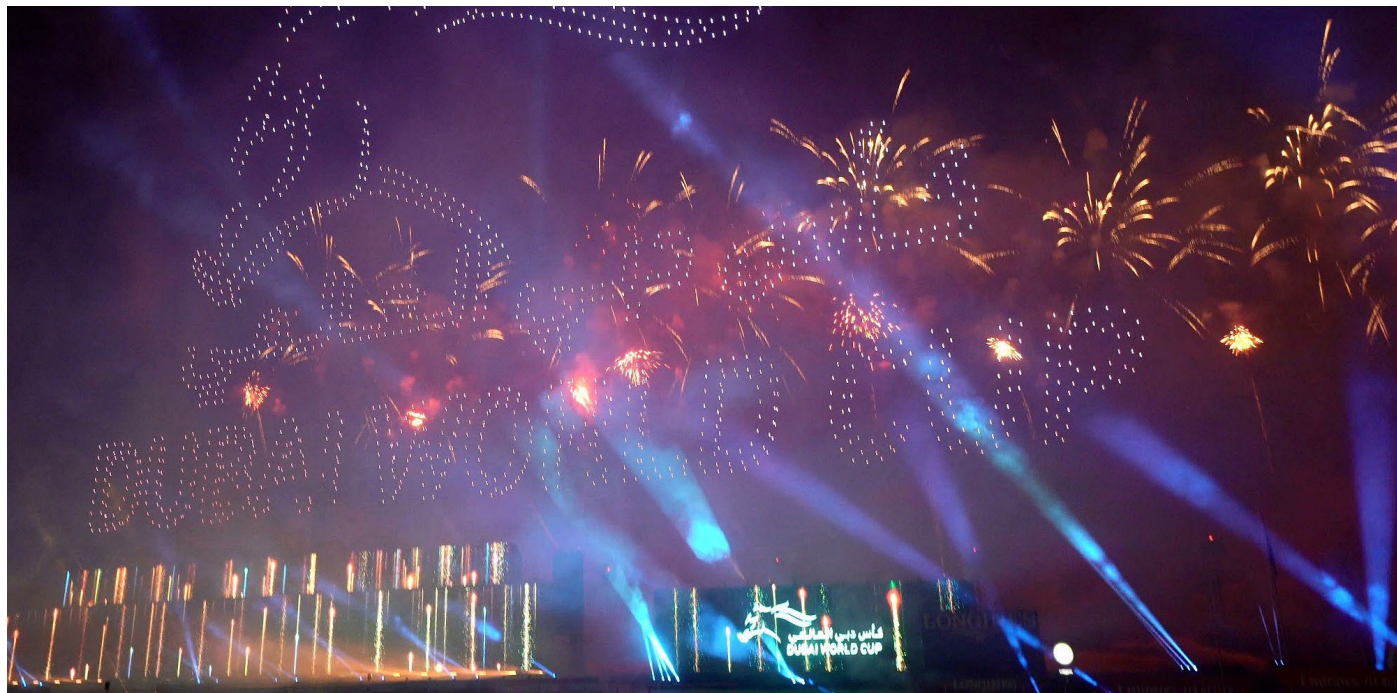
With additional support from NEXO Engineering, the system was set up, aligned, and tuned for high SPL levels and optimised frequency response throughout the hall. "From the moment the system was first turned on, we could sense the huge volume of sound and dynamics available to throw this venue into a frenzied party mood at any time" commented the team from Concept Associates. "And the balcony seats get to enjoy the same sound pressure levels, linear distribution, and full



tonal performance as the audience on the floor." Commenting on behalf of Zepp Hall Network Inc, Operation Division VP Shinichiro Honda concluded: "By ensuring our KL event space meets the highest standards of our hall networks in Japan, we are confident that we can ultimately contribute and help Malaysia's entertainment and events industry to continue growing to new heights by offering a world-class concert venue and event hall."

NEXO

Elation Professional Powers Closing Ceremony of World's Richest Horse Race



UAE: Lighting designer Aaron Russ of ARLD turned to Elation Professional's Proteus Excalibur and Proteus Maximus as the building blocks of his lighting design for the closing ceremony of the 2023 Dubai World Cup, a Thoroughbred horse race held at Meydan Racecourse and the world's richest horse race.

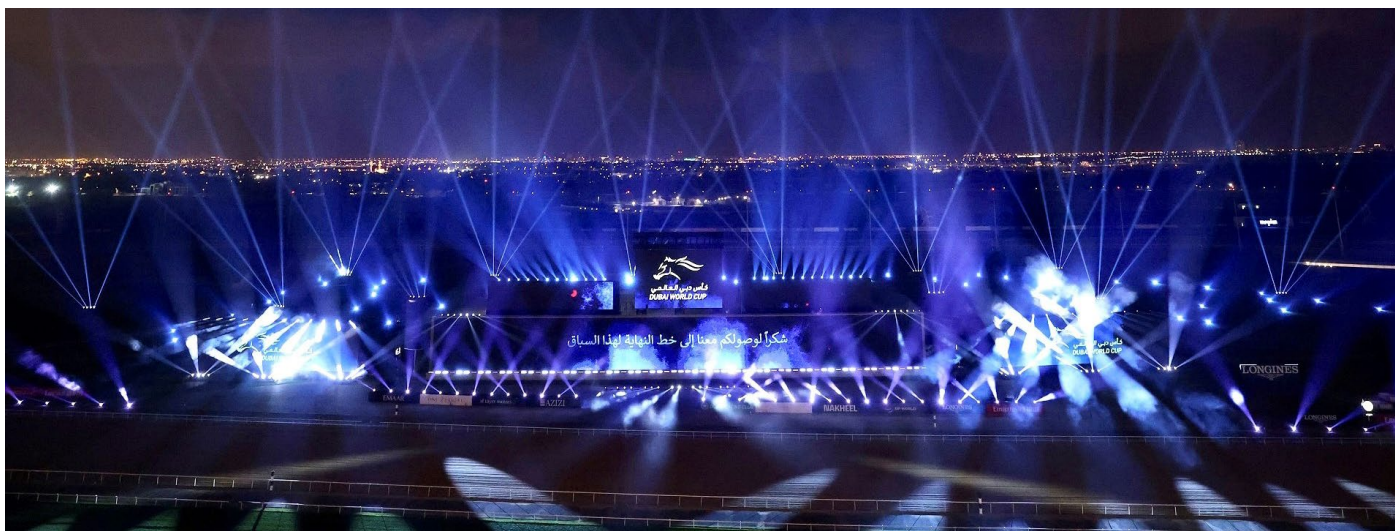
The brief for the large-scale production called for something spectacular and unique, a show that highlighted the horse race, its creators and Dubai as the host city. The creative team delivered an unforgettable spectacle with pyro glider planes, drones, lighting, video and fireworks all working as one choreographed scene to the delight of onlookers both live and on television across the globe.

Technology solutions provider Creative Technology Middle East (CTME) worked as a key supplier for the closing ceremony event, delivering a full turnkey solution of audio, video, lighting and comms on behalf of client Artists in Motion. The technical delivery solution consisted of 1,400sqm of bespoke LED screens, content management, audio distribution, and a fully featured lighting and extensive comms package.

CTME installed more than 500 lighting fixtures along with lighting control, a task overseen by CTME head of lighting Sam Connolly. "We worked with Aaron on-site about the possibilities and the realities of what he was trying to achieve and then worked with the scenic companies to make sure that everything was possible including getting fixtures onto the LED screen and speaker podiums," he said. "We used many of our latest lighting investments on the project and it was good to see months of hard work come to life in what was a very well-organised show."

Aaron Russ' lighting design

LD Aaron Russ has worked on several Dubai World Cup closing ceremonies before. Lighting for this year's event was about elevating the visual experience to new heights, filling in the blanks, and tying all of the various visual elements together, he said. The designer said he was familiar with both Excalibur and Maximus from the Dubai Expo, where he was one of the WBD programmers in Al Wasl Plaza. "I used the Maximus extensively and fell in love with them there. The Excaliburs were used for the finale in the Expo Closing Ceremony and I knew



I needed them on one of my gigs and the Dubai World Cup was the perfect environment.”

IP rating

Russ explained that the Excaliburs and Maximus were chosen for their raw power and IP ratings. “It often rains during the course of this event and I’ve been bitten by this before, however in the past, there hasn’t been a fixture with that much power and be able to take a rain storm and still perform.” Most of the show was programmed in WYSIWYG and he said he only had a few nights for live focus.

“Bagging fixtures to cover them was not an option as I would not have had a chance to re-check focus and beam alignment before the final show. Being able to leave them uncovered was a lifesaver.” CTME’s Connolly added, “From our side, having the IP rating really helped. The grass had to be watered on an hourly basis which meant we needed to have faith in the system to handle the water pressure.”

Excalibur

In the past, Russ said that 90% of the infield behind the screens would be left dark, and the same for the track space between the grandstand and the main screens. “I always thought this looked ugly on heli or drone shots - this vast darkness around a super bright screen,” he shared. “I wanted to fill this space. The Excaliburs (40) were placed in clusters layered in the infield from the screen to the back straight of the track. Their output was needed to punch through the pyro and drones that gave off a lot of ambient light.”

Maximus

24 x Proteus Maximus were positioned on the level 8 rooftop for keylight, about a 100m throw to the front straight they were intended to light. “Even with colour and gobo in frame they were more than enough to fill the space and bring a normally dark area to life,” Russ stated. “The 24 units covered roughly 200m x 30m. Even I was a little surprised at how well they performed.”

Speaking of the Proteus luminaires, Russ added, “They can be absolutely brutal when you need them to be but also delicate down to the smallest bit of control you need from them. Every time the Excalibur set into a new position or punched through the smoke and clutter it gave me tingles. And to see perfectly rendered water and drifting sand effects mimic video content on the race track, I was blown away.” He added that special considerations had to be made as far as fixture positions to not blind the pilots in the planes and not light the drones.

Russ reported that he was very happy with the support from CTME’s lighting department. Andy Reardon, managing director of CTME, concluded, “Our teams pushed the boundaries and delivered a spectacular show. We had over 40 engineers and 50 crew working on the delivery and execution using the latest technology and supplying a world-class service. A huge thank you to Artists in Motion for engaging us on this ground-breaking event.”

Elation Professional

Robert Juliat Arthur LT Followspots Value Praised by Prestigious Private News Broadcaster



SOUTH KOREA: Robert Juliat (RJ) has shared the arrival of its first Arthur LT followspots in South Korea. 5 x 800W LED Long-Throw followspots were installed at the Seoul Broadcasting System (SBS) Open Hall studios in Deungchon-dong, South Korea by RJ's exclusive distributor for the region, [C&C Lightway](#).

Established in 1990, SBS is the largest private broadcaster in South Korea, with a nationwide network of 10 regional stations, and three radio networks. SBS Deungchon-dong Open Hall is one of the region's main production venues hosting a broad programme of entertainment and variety shows.

The Arthur LT 800W LED followspots were installed in a bespoke followspot box located at a distance of approximately 20m from the production floor. They will primarily be used on SBS's flagship K-pop program, SBS Inkigayo (The Music Trend), in addition to all other programmes requiring similar key lighting capabilities.

"The Arthur LT LED followspot is highly regarded and recommended for use on all kinds of programmes, including SBS Inkigayo," said Seung-Hoon Chun, who has been Lighting Director and Lighting Designer at SBS since 2013. "The decisive reason for choosing the Robert Juliat Arthur LT is primarily due to its suitability for the SBS broadcasting environment, but also to the lack of comparable competing products from other companies."

Seung-Hoon Chun praised the CRI value of the Arthur LT which he said was very satisfactory and found its DMX control capabilities extremely useful in the television environment: "The control through DMX allows for the utilisation of many features that were not achievable with traditional Xenon lamp followspots, resulting in enhanced convenience and usability," he noted. "DMX allows for accurate ON/OFF control, providing fine-grained control over individual lighting fixtures. By utilizing DMX protocol, it becomes possible to send specific commands to each followspot or channel, enabling precise control over their states."

Arthur LT is a long throw model of Robert Juliat's original Arthur followspot, developed to match the output of a 2500W HMI source. Its powerful LED engine and very narrow beam angle (5.5°- 15°) give it a long-throw capability that combines with a high CRI of 95 to deliver invincible performances, with premium output and quality of light. A built-in, flicker-free power supply, and a choice of ventilation modes that ensure Arthur's sound level is much quieter than any of its discharge rivals, make it ideal for sound-sensitive venues like studios and opera houses, as well as concerts and other live performances.

[Robert Juliat](#)

iRIG Appointed as Eilon Engineering Load Cell Distribution Partner



(L-R): Mathias Wilke, Managing Partner & Technical Director, iRIG and Ryan D'Cunha, Managing Director, iRIG.

MIDDLE EAST: Dubai-based iRIG has announced its partnership with Eilon Engineering as the exclusive distributor of their high-quality Ron StageMaster load monitoring systems. The partnership is now effective and marks a significant milestone for both companies in expanding their presence in the Middle East market.

Eilon Engineering has been at the forefront of the advanced load monitoring industry for over 45 years. Their innovative load cell technology and commitment to exceptional quality have earned them a solid reputation amongst professionals worldwide. By partnering with iRIG, Eilon Engineering aims to leverage its expertise and strong regional presence to better serve customers in the Middle East.

As the newly appointed Middle East partner, iRIG brings extensive knowledge and experience in providing comprehensive technical solutions across various sectors. The partnership will allow iRIG to enhance its product portfolio with Eilon Engineering's cutting-edge wireless and wired load cell solutions, providing customers in the region with access to top-of-the-line products for their lifting and load monitoring needs. The incorporation of Eilon Engineering's load cell technology

into iRIG's growing inventory will enable customers to optimize their operations, ensure safety, and maximize efficiency in all environments.

With this partnership, iRIG reinforces its commitment to delivering superior solutions and exceptional customer service. The collaboration with Eilon Engineering aligns with iRIG's strategy of partnering with industry leaders to offer the latest technological advancements to its valued clientele. Through this new venture, iRIG will have a wide range of load cell solutions to cater to the diverse needs of its customers in the Middle East, for both sale and rental.

Both iRIG and [Eilon Engineering](#) are confident that this partnership will not only strengthen their market presence in the Middle East but also foster long-term growth by offering unmatched products and support. Together, they will provide customers with state-of-the-art load monitoring solutions, backed by technical expertise, prompt delivery, and excellent after-sales service.

iRIG

Ashoka AVL Solutions and Ganpati Sound Advance Live Sound Experiences with Adamson



Ganpati Sound with their Adamson purchase.

INDIA: The ever-so dynamic world of live sound and concert audio in India has bolstered the pursuit of superior equipment to elevate audience experiences. And it is this very ongoing endeavor that has prompted two burgeoning sound rental companies, Ashoka AVL Solutions and Ganpati Sound, to take a significant leap forward by acquiring state-of-the-art equipment from Adamson System Engineering.

As one of Kerala's most renowned sound rental companies, Ashoka AVL Solutions has built a solid reputation for providing top-notch audio solutions for live events of all sizes. Their commitment to excellence has

led them to invest in a brand new comprehensive line array system from Adamson.

The centerpiece of Ashoka Sound's new setup is the Adamson S10 2-way, full-range line array system, with the company acquiring a total of 16 units of the S10 modules. Combining cutting-edge technology with powerful sound reproduction, and the promise of consistent coverage and pristine audio clarity across larger venues, the S10's advanced waveguide technology and versatile rigging options made it an ideal choice for Ashoka Sound's diverse range of events, according to the company. To complement the S10

modules, Ashoka Sound has also acquired 12 units of the Adamson E119 subwoofers, which are equipped with a lightweight, long excursion 19" SD19 kevlar® neodymium driver, utilizing Adamson's Advanced Cone Architecture and Symmetrical Drive Technology. And to drive this impressive setup, the company has added multiple units of the PLM20K44 and PLM12K44 power amplifiers from Labgruppen, which are designed to work seamlessly with Adamson products, and offer efficient and clean power delivery, ensuring the system reaches its full potential.

Clearly pleased with the recent additions, Arun Ashok of Ashoka AVL Solutions affirms, "As a company committed to delivering uncompromising audio experiences, we are thrilled to partner with Adamson System Engineering to bring their cutting-edge technology to our valued clients. The addition of Adamson's S10 line array modules and E119 subwoofers, along with Labgruppen's PLM Series amplifiers, allows us the dexterity to cater to a wider range of events thereby further fuelling our growth while also reinforcing our commitment to providing the best possible audio solutions and continuing to exceed our clients' expectations."

On the other hand, as one of Jaipur's most recognized sound rental solutions providers, Ganpati Sound's dedication to delivering impeccable sound quality has driven them to enhance their touring inventory with top-of-the-line equipment from Adamson System Engineering; as the company has added over 8 units of the compact and lightweight Adamson M15 stage monitors that are designed to deliver detailed, clear and accurate monitoring experiences for exceptional performances. And to power the M15 stage monitors, Ganpati Sound has invested in multiple units of the PLM20K44 power amplifiers from Labgruppen, which are known to be an ideal match to derive the best possible performance value from the M15 monitors.

"By incorporating Adamson's M15 stage monitors into our inventory, we are taking a significant step forward in achieving our goal of setting new benchmarks in live sound reinforcement within our market. The M15's exceptional clarity and precision empower artists to give their best performances, thereby connecting them with their audiences on a deeper level. And when combined with Labgruppen's PLM20K44 power amplifiers, we know for sure that we've got a winning combination that reinforces our commitment to delivering nothing but the best for our clients" asserts Banwari Lal Sharma of Ganpati Sound.

Both rental companies have secured their respective purchases from Stagemix Technologies LLP, who are the official distribution partners for Adamson System Engineering products in India.

[Ashoka AV Solutions](#)

[Ganpati Sound](#)

[StageMix](#)

Unique Calibration Technology from Brompton Selected to Transform Cyans LED Virtual Studio



Courtesy of Cyans LED Virtual Studio.

TAIWAN: In an exciting development for Taiwan's broadcasting industry, Harvatek, a Taiwanese supplier of LEDs, has partnered with an experienced local equipment distributor to establish a joint subsidiary called Cyans Visual Creative Co., Ltd. The company officially opened the doors to its virtual production Studio on 7 July 2023.

Built inside the Formosa Television station (FTV) in the Linkou district, a hub for film and television productions in New Taipei City, the Cyans LED Virtual Studio is the country's very first virtual production (VP) facility located within a broadcasting station. The studio boasts the highest specifications, adhering to the Netflix Partner Center standard, and features industry-leading LED processing provided by Brompton Technology.

Offering a plethora of virtual production and real-time integration services, the Cyans LED Virtual Studio caters to a wide range of commercial events, including press conferences, product launches, online activities, and small-scale concerts. Moreover, it is a versatile option for

capturing dynamic shoots, including commercials, films, dramas, music videos, and other productions.

"In light of the growing global virtual production market, our goal with Cyans LED Virtual Studio is to provide Taiwanese film and television production teams with a cutting-edge, tailor-made environment that addresses their creative production needs," explained Peter Hou, general manager at Cyans Visual Creative Co., Ltd. "Through the seamless integration of software and hardware, we strive to unleash creativity and drive the virtual production trend in Taiwan."

The studio offers a suspended LED main screen, the only one of its kind in Taiwan, ensuring a seamless display that greatly minimises the moiré (silk-like pattern) effect, during shooting. Measuring 18.5m wide by 5m high, the LED wall is constructed with high-quality P2.3 Harvatek LED panels. "By using Harvatek's LED panels and industry 'gold standard' LED processing from Brompton, we are able to fulfil the technical requirements for any virtual production (VP) or extended reality (XR)



applications,” added Hou. He noted that the floor LED and ceiling LED can be conveniently adjusted based on production requirements, providing flexibility in capturing various shooting angles.

With high-resolution shooting capabilities and multi-camera frequency-based multi-angle operations, the Cyans LED Virtual Studio supports up to four cameras for live broadcasting. Leveraging Unreal Engine with Virtual Cam and Physical Cam, both virtual and physical zoom modes can be empowered for enhanced production. Additionally, the utilisation of a tracking system significantly streamlines post-production time for the team working at the studio.

When choosing an LED processing solution, Brompton Technology was the preferred choice right from the start due to the renowned performance and reliability of its Tessera products. “One key factor that cemented our decision was Brompton’s unique Dynamic Calibration technology, which ensures accurate colour representation and HDR capabilities for LED displays,” continued Hou.

Taking full advantage of Brompton’s Tessera software feature set was another advantage for the team and allows them to meet the specific requirements of a variety of use cases, offering flexibility and optimal performance. For Cyans, some of the most notable Tessera features include Frame Remapping, which makes it possible for multiple cameras to see different content when viewing the same LED screen at the same time; ChromaTune for making precise adjustments and

corrections to the colours in incoming video signals; PureTone to compensate for any non-linearities, ensuring true, clean, accurate colours and neutral grey scales; and ShutterSync, a patented processing feature that automatically adjusts the timing of the LED refresh to match the preferred camera setup.

Hou emphasised that investing in reliable and robust equipment, such as Brompton Technology LED processing, was critical for filmmakers as it eliminated concerns about potential technical issues during filming. “With Brompton’s highly dependable solutions, users can focus on their creative vision without worrying about the equipment’s performance or reliability,” he shared.

Prior to its official opening, the famous gaming company Gamania Group seized the opportunity to employ the studio’s facilities for filming the online launch event, announcing the newest version of one of their games.

“We are already working on some exciting projects,” revealed Hou. “With Cyans LED Virtual Studio, our aspiration is to offer a multitude of possibilities to Taiwan’s film and television production industry. Our vision is for our studio to serve as the primary platform for technical enthusiasts and creative experts across the industry to collaborate, share experiences, and exchange ideas.”

Brompton’s director of APAC Operations, Elijah Ebo, attended the studio’s launch event and shared his view on the opening of this new facility. “With the emergence of LED for virtual production studios in APAC, we are not surprised to now be seeing the same LED being successfully used in broadcast studios,” he said. Concluding, “We are delighted that Cyans’ visual creative team have chosen our LED processing solutions for their new studio, and it was an honour for me to be part of their opening event and engage in the Q&A session, offering attendees a glimpse into Brompton’s latest innovations in LED processing and how those can benefit Cyans LED Virtual Studio’s clients.”

[Brompton Technology](#)

Krank'd Krank It Up with PROLIGHTS



AUSTRALIA: Production company Krank'd relied on Show Technology, PROLIGHTS' distributor in Australia, to expand their rental inventory with PROLIGHTS fixtures. The new selection includes the EclProfile CT+ LED high-quality profile and the EclCyclorama 100 soft-edge linear projector.

Wes Bluff, CEO of Krank'd, explained that the decision to invest in these new devices was driven by the need for a high-quality LED colour Profile solution: "Having used the PROLIGHTS EclProfile CT+ in high-level Queensland venues and in discussion with local designers and crew, it was clear that everyone was raving about the EclProfile CT+."

Wes said that it wasn't the fixture's extensive list of features that caught his attention, but rather the quality of light that they produce: "You can achieve the natural effect of a traditional incandescent fixture, yet they also produce an excellent range of saturated colours typical of an LED fixture." He continued: "Moreover, The RAW 16bit mode pairs perfectly with the traditional Gel Colour libraries in popular lighting consoles, simplifying colour programming."

When it came to choosing the EclCyclorama 100 fixtures, Wes arranged a shootout with several similar fixtures on the market. "We were searching for some footlights for a regional tour supplying a contemporary dance company," he added. "Although it was not the fixture's intended purpose, the design of the EclCyclorama 100 lent itself beautifully to the design requirements of the production. The inclusion of the warm white source as well as the typical RGB array meant the designer could achieve substantial colour variation in each of the three acts of the performance."

Since then, Krank'd have used PROLIGHTS EclCyclorama 100 not only as footlights but also as Cyc floods for a wide variety of theatrical productions.

PROLIGHTS

Mahidol College of Music Relies on d&b audiotechnik to Prepare Students for the Real World



© Mahidol University.

THAILAND: Bangkok's renowned Mahidol University College of Music has opened a new Black Box Theatre designed to offer students hands-on experience with world-class technology and to welcome international performers. Inside, it has been equipped with a full d&b audiotechnik loudspeaker, subwoofer and amplification system comprising T10 loudspeakers, Y-SUB subwoofers and 30D amplifiers.

Located within the university's new South East Asia Museum site in Salaya, to the west of Bangkok, the space is a musical gathering point for performers, scholars, students, and music appreciators to collaborate in a harmonious atmosphere. 'Music is a powerful sound, the sound is energy, the sound creates an educational movement, the movement builds a change, and the change develops society,' is the motto of the new building, which is currently in 'soft-launch' mode.

Technical manager and chair of the Music Technology Department, Chayut Jessadavaranon, worked with Bangkok-based audio supplier Vichai Trading to specify and source the d&b system. "We wanted to install world-class equipment for our students, to help them study, to have a good experience, and provide them with useful skills with professional standard equipment," explained Jessadavaranon. "Before they graduate, the more they learn about and hear key audio brands, the more likely they are to get into the industry after finishing college. Our music students are delighted to have an opportunity to work with a d&b system."



In the Black Box Theatre, the team rigged 12 x passive 2-way d&b T10 loudspeakers in a six-a-side stereo arrangement, hanging on a fly bar. Four actively driven cardioid d&b Y-SUB subwoofers are on low-end duty, with the T10 loudspeakers powered by three d&b 30D amplifiers.

"The d&b system already has a great impact," Jessadavaranon continued. "The students are still learning about the new loudspeakers and subwoofers, and we are all looking forward to officially opening the space for tuition and performance. Our other music hall is designed for acoustic music, and now that we have the d&b system in the Black Box Theatre, we're excited to be able to provide clear, high-quality sound to amplify instruments."

The College is currently working with the d&b APAC team to create learning opportunities for the students that focus on d&b technology, including the R1 Remote control software – which presents a d&b system graphically, channel by channel, loudspeaker by loudspeaker, group by group, with faders and buttons arranged as required – and the d&b ArrayCalc simulation software to optimize system design.

"We have a full-time audio technician and sound engineer staff, and alongside our students, we will operate the d&b system and the associated software options," concluded Jessadavaranon. "We're looking forward to learning more about loudspeaker alignment using the R1 software, and how to rig, with a hands-on workshop."

[d&b audiotechnik](#)

Showmakers Event & Entertainment Adds India's First SSL L200 Plus Live Console



INDIA: Delhi-based Showmakers Event & Entertainment makes history as it becomes the first event solutions company in India to acquire Solid State Logic's cutting-edge L200 Plus live console; complete with ML 32.32 MADi analogue stageboxes. The purchase was facilitated by Stagemix Technologies LLP, who are the official distribution partners for Solid State Logic in India. With its unparalleled features and Optimal Core Processing technology, the L200 Plus is now poised to empower Showmakers to deliver world-class audio experiences for events across the board.

Harry Kaushik of Showmakers Events & Entertainment expresses how thrilled he is with the purchase, as he comments, "As an industry-leading event solutions company, our focus has always been on providing exceptional experiences to our clients. And to do so, we believe that investing in cutting-edge technology is crucial, especially when it comes to staying ahead in this competitive industry. With SSL's L200 Plus, we are taking a leap forward in the world of live sound. The console's immense processing power and unparalleled I/O capabilities mean we can tackle any live event with ease. The console's revolutionary Optimal Core Processing (OCP) technology allows for the efficient allocation of DSP resources, and provides unparalleled processing power for complex live sound setups. Plus, the flexible I/O architecture is a real game-changer, with 64 inputs and 64 outputs and the ability to expand to an

astounding 600 inputs and 600 outputs. Also, with 144 mix paths at 96kHz, the L200 Plus provides unparalleled versatility in handling various audio sources; with the ability to configure mix paths in mono or 5.1, thereby allowing sound engineers to tailor their setups according to the specific demands of each event. Plus, the Insert Effects have their dedicated processing, which further enhances the console's capabilities in handling complex audio effects and processing requirements. This level of control and processing power is sure to allow our team to deliver exceptional sound quality, whether it's a large-scale concert or an intimate live performance. We honestly couldn't be more thrilled with our decision to purchase the L200 Plus console, and we're proud to be the first ones in India to do so!"

At the same time, Harry also praises the 5U ML 32.32 MADi analogue stageboxes that Showmakers acquired along with the L200 Plus console. As standard the 5U ML 32.32 analogue stagebox is fitted with 32 remote controlled SSL SuperAnalogue™ mic/line inputs and 32 line outputs on the front panel. Harry explains that Showmakers can also easily expand any system setup by using multiple units, and in turn create larger systems to cater to any event size. The addition of remote switchable phantom power to all inputs further streamlines the setup process, saving time and effort for the audio team. Plus, with the A/D D/A conversion taking place within the stagebox itself, the L200 Plus ensures that the audio signals remain pristine from the source to the console.

Kaushik continued, "The system in total not only meets, but also exceeds our expectations; offering features and functionalities that were previously unheard of. Our engineers are excited about the creative possibilities this system opens up, and we can't wait to showcase its capabilities to our clients."

Stagemix Technologies LLP too share in the excitement, as they assert "Showmakers Event & Entertainment's acquisition of India's first SSL L200 Plus console with the ML 32.32 stageboxes marks a turning point in our country's live sound landscape. Armed with

groundbreaking Optimal Core Processing technology, unmatched I/O capabilities, and extensive mix paths, Showmakers is poised to deliver audio experiences that rival the best in the world. This investment decision further cements Showmakers' position as a leader in the event solutions industry; and by continually pushing the boundaries of what is possible in live sound, Showmakers has definitively reaffirmed its commitment to providing their clients with extraordinary audio

experiences that leave a lasting impact. With the SSL L200 Plus console and ML32.32 stageboxes at the helm of their operations, Showmakers' future is filled with endless possibilities and an unbound potential to create audio magic; and we're thrilled to see Showmakers Event & Entertainment setting the standard for others to follow."

[Showmakers Event & Entertainment](#)

[StageMix](#)

A New Office and the Appointment of Miao Wang Signal Powersoft's Growing Ambitions



CHINA: In its new Beijing office, Miao Wang has joined Powersoft China as a solutions engineer.

Wang, who presided over the eagerly awaited Chinese launch of the UNICA platform at InfoComm China, is the newest employee of Powersoft's local division, which just moved from its Shenzhen-based former headquarters to the national capital. Abbu Hu, the chief representative officer for Powersoft in China, will be his immediate supervisor.

Welcoming Wang to Powersoft, Hu said she is "looking forward to working with Miao to further drive awareness of the Powersoft brand in the Chinese market".

Wang joins Powersoft from a local pro-audio equipment manufacturer, where he worked with clients to deliver professional sound solutions, introduce new products,

and provide manufacturer support for important projects and installations. Previously, after studying professional audio at university, he worked as a sound engineer at a television station, handling live sound mixing and recording.

It was as a student that Wang first came across Powersoft's amplifiers, which, he explained, are as renowned in China for their power, quality and efficiency as in the rest of the world. He noted he is enthusiastic about bringing his pro-audio industry expertise to bear in his new role and spreading the word about the company's industry-leading hardware and software solutions with his Chinese colleagues.

"I am looking forward to contributing my experience and understanding of professional audio," he stated, "and sharing how Powersoft's powerful products provide the most suitable solutions for the market. I am also excited to collaborate with my new colleagues and partners to meet the needs of and provide the best service to our clients."

[Powersoft](#)

Claypaky Shines at Grand Opening Party for Luxurious Atlantis The Royal Hotel



UAE: The new luxury hotel and resort Atlantis The Royal launched in Dubai with a grand opening party theme of “This Is it” and a guest list of celebrities, royalty, government ministers, travel influencers and global media.

Mark Butts, founder of Preset Productions, chose 289 x Claypaky Xtylos to outline the rooftops of the property and 35 x Claypaky Scenius to act as front lights for the gala private evening that was marked by performances from Beyonce and superstar DJs Swedish House Mafia as well as a spectacular fireworks display.

Atlantis The Royal occupies some five beach-side acres and has an iconic curved and stacked façade that gives a unique look to the landscape. Preset Productions was charged with lighting the environment, fountains, and architecture at the site as well as the main stage entertainment.

PRG's Dubai office provided the Claypaky fixtures to Butts, who also served as the lighting designer for the project. Butts is a long-time Claypaky customer and was the first to use the original Mythos fixtures in the US.

“We’re always looking for new and unusual gear, and Claypaky consistently delivers for us,” he explained. “I’m always confident in their equipment.”

Martin Smit, lighting planning manager for PRG, noted, “This was a project that pushed all boundaries. Due to the scale of the building and the fact that the hotel was still in a handover phase, over a year of meticulous planning was required in order to execute [creative agency] CNX’s vision, a launch event on the ‘global stage!’”

PRG worked closely with the production team and lighting designers, including Volt Lites, “Our role was to facilitate on the ground what was achievable from a design and delivery perspective. Personally, I led the team from drafting the design aspects to detailed site surveys to ensure the hotel infrastructure and network was compatible with our own systems,” Smit added.

In total, PRG delivered 1,600 fixtures, 5 x grandMA3 consoles across 30 x MA3 NPUs, 28 x Luminex Luminode units and 34 x Luminex Gigacore switches



Claypaky Xtylos.

across the entire property, including 10 rooftops, the hotel façade, the main stage and Skyblaze.

The launch event marked Butts's first time using Xtylos, and he was eager to try them since "there's nothing else quite like them in the market. They seemed made for this project that required large-scale lighting and long throws high in the air. Xtylos were a perfect fit."

The opening was designed when the property was still under construction and the entertainment headliners had not yet been announced. "There are 44 stories to the roof and 10 rooftops at a trio of different heights," shared Butts. "We needed fixtures with punch to reach that far and create a nice line on each roof structure. PRG had Xtylos in the quantity required so we decided to see what they could do. It turned out that people four and five miles away could see them in the air, which was pretty impressive!"

Production manager Max Lippman determined the fixture placement by mounting the Xtylos on the edge of the rooftops and on a pipe system on the glass balconies. "The fixtures hit the mark as façade and environmental lighting," Butts reported. "Then we programmed and operated the Xtylos as giant effects lights, creating huge aerial effects, beams and circle effects for all the

theatrical performances, except Beyonce, including Swedish House Mafia's EDM, in collaboration with their LD, Kasper Iseger, and for time-coded sequences in the fireworks display. Every fun thing you can think of they did. Xtylos exceeded expectations; I'm not sure that another fixture could deliver what they did."

The Scenius fixtures were mounted on a 405 ft FOH gantry and two 200 ft towers where they acted as FOH followspots and fill lights for the stage. "At the time we started the load-in last December we had to create a design that would cover the performances no matter who the artists were, so we spaced a series of towers around the venue to create really flattering front light that would make the band and dancers look beautiful," said Butts.

"Scenius fixtures are nice flat lights that we knew would work. They gave Beyonce, her band and the orchestra a real operatic, Italian Renaissance look." Dan Norman served as previs programmer in Los Angeles with Vanessa Arciga; Mike Sheck and Arciga moved on-site to program everything for the event except Beyonce's show.

"The first day that I stood behind the lighting console testing the fixtures that spanned across the entire property and main stage was a #PRGProud moment for me," said PRG lighting technician Brandon Labuschagne. "Seeing months of hard work and planning come together and more than 1,600 fixtures beaming back at us was a great feeling."

Mark Butts believed he will be using more Xtylos in the future. "I would love to use Xtylos as much as possible for the big events I do outside the US," he concluded. "I see them becoming my go-to product for...large-scale projects."

Claypaky

Green-GO Comms Technology Chosen for New Han Theater Hall



CHINA: Communication systems from the award-winning specialist Green-GO have been chosen for Wuhan's Han Theater Hall, part of the vast International Expo Center in the city's Hanyang District. Developed by general contractor Wuhan Construction Intelligent Technology Co. Ltd, the Center covers 55,000 sqm, integrating conference, business, theatre, exhibition and hotel facilities as well as residential real estate and an ecology park.

Within the complex sits the 2,350-capacity Han Theater Hall. Here the overall design of the PA system in the auditorium was the responsibility of Beijing Radio, Film & TV Design and Research Institute. **EZPro** was brought in to provide clear, reliable, flexible and scalable audio solutions for this landmark building. With bases across China, EZPro is one of the country's leading distributors of professional audio and lighting brands and a renowned solutions provider. Their contribution to Han Theater Hall included the venue's essential crew communications.

"The Han Theater Hall will serve as a conference venue for high-level meetings, which has extremely high requirements for speech intelligibility and system stability," shared EZPro technical manager Zhu Liuwei. "The project needed an intercom system with a good quality of sound, which is easy to use and would be scalable. Therefore, we chose the innovative Green-GO digital intercom solution."

Green-GO's technology differs fundamentally from other current intercom designs in that it does not use a central matrix or routing engine at its core. Instead, each Green-GO outstation holds all routing data, system set-up and user preferences – eliminating the possibility of a potentially catastrophic single point of failure. In the event of a problem, a faulty device can be easily removed, and its replacement, once introduced to the network, can clone all system configurations from a neighbouring device.

At Han Theater Hall, 5 x Green-GO MCXD multi-channel desk stations are sited at various locations including the mix, video control, lighting control and stage operation positions, plus the voting control position for directors and other staff to use. There are 25 x intercom network outlets in all, including in the amplifier room, signal switching room, mix position, and various lighting, backstage and bridge positions, for the connection of six Green-GO BPX multi-channel wired beltpacks. Furthermore, 4 x Green-GO WAA wireless active antennas are separately configured both on- and off-stage to provide wireless communication signals for 16 x Green-GO WBPX wireless beltpacks.

The system is also equipped with Green-GO InterfaceX, which links 2-wire or 4-wire analogue intercom systems into the Green-GO digital Ethernet network, also to facilitate the connection between the intercom system and the PA system. In addition, a Green-GO RDX Radio Interface is provided for linking portable radios to the Green-GO system.

The client concluded, "The configuration of the system is easy, and we are impressed by the flexibility and the quality of the system. We would recommend Green-GO without any reservation."

Green-GO

Cinewav Puts Event Audio in Your Pocket



Christian Lee and Jason Chan, co-founders at Cinewav.

GLOBAL: Cinewav is looking to expand its presence in the live events, sports and broadcast sectors. Cinewav is a patented platform and mobile app that allows users to watch visuals on a big public screen and listen to the audio in perfect synchronicity on their mobile phones giving users a very high-quality, immersive and personal experience.

The platform has already been successfully enjoyed by thousands of guests at outdoor cinema events and at festivals including Vivid Sydney 2023 where Cinewav enriched dozens of immersive, super-sized light, drone shows and animations with personalised soundtracks. At the Danang International Fireworks Festival 2023 (DIFF2023), Cinewav synchronised the audio soundtrack with Fireworks displays via mobile phones to locals and tourists across Da Nang, Vietnam's fifth most populated city. Upcoming global projects include drive-ins and cinematic screenings at cultural attractions, hotels and resorts.

"The Cinewav app allows the downloading of an audio file for specific movie (or other audio-visual content) to watch the movie visuals on a big public screen while

listening to the audio on your personal smartphone or earbuds/headphones to scale audio, eliminate noise pollution and enable big-screen magic anywhere," shared Jason Chan, co-founder of Cinewav.

Behind Cinewav is a team of seasoned filmmakers and support engineers with a passion for making audio a superior experience for events. The company has its headquarters in Singapore.

Cinewav co-founder, Christian Lee said: "Having proved the power of Cinewav as a means of engaging audiences at scale in immersive storytelling we aim to bring the experience to live events around the world. For instance, the broadcast of a major sports event could offer live commentary from a commentator on-site at the match and in a preferred language. Just imagine getting live commentary at the stadium of a football match or being able to switch to your favourite commentator!"

Responding to customer feedback, Cinewav has added a live broadcast function. This disruptive audio technology can scale to as many users as needed.

"There are clear gains for designers and event producers looking to unlock creativity and imagination but also reduce the carbon footprint (and financial cost) of power-hungry loudspeakers," Lee continued. "The technology also eliminates noise pollution allowing the use of novel event spaces and is a low-cost way to monetise audio-visual events in open public spaces."

Available on the Apple and Google Play App Stores, Cinewav is also a contactless event ticketing platform with a ticket scanning app for access control and redemption of pre-sold products. Event holders only need the Cinewav player on their laptops. Cinewav has a growing library of blockbuster and classic films protected by Hollywood-grade encryption making it a turnkey solution for screenings.

Cinewav

Systematic Inc Expands Stage Lighting Inventory with an Impressive Line-up of World-class Technologies



INDIA: Systematic Inc, a renowned event equipment rental service provider based in Bangalore, has recently made a substantial investment to bolster their stage lighting inventory. With a keen focus on delivering exceptional live sound and concert experiences, the company has acquired a comprehensive range of cutting-edge lighting equipment from MA Lighting, one of the world's leading brands for professional entertainment lighting; and ShowTech, a burgeoning brand within the realm of professional stage lighting, based out of Chennai, India.

"Systematic Inc's recent investment into expanding our stage lighting inventory marks a significant step forward in our vision to consistently push the possibilities of what we can achieve on-field; and no doubt underscores our commitment to delivering world-class event experiences!" exclaims Vinod Bangera – director of Systematic Inc.

The company's acquisition of 100 units of the Prism 380 BSW with CTO + CMY Sharpys equips the company with the ability to offer versatile lighting solutions; with the fixtures providing an extensive palette of creative possibilities for lighting designers and technicians thanks to the in-built colour temperature optimizer (CTO) and

colour mixing (CMY) capabilities. Showtech affirms that the Prism 380 BSW With CTO + CMY Sharpys offers exceptional brightness, versatility, and beam-shaping capabilities – thereby making them ideal for a wide range of live events. Additionally, Systematic Inc has also added 100 units of the GAMMA 295 Sharpys, which are popular for their compact design, superior brightness, and remarkable beam precision; and offer a great deal of speed and agility in creating dynamic lighting effects and captivating visual displays. To meet the evolving demands of their clients, Systematic Inc has also invested in 100 units of the versatile PRISM ATON PRO PIXEL BAR 8X15W which features individually controllable pixels, enabling lighting designers to create stunning pixel mapping effects and dynamic color displays. Furthermore, the company's investment also includes 50 units of the GAMMA LED BLINDER 2EYE RGBW which assure a powerful punch of intense light, complete with vibrant RGBW color mixing capabilities; thereby making it a versatile solution for adding visual impact to concerts and other live events.

The rental company has also taken into account the evolved tastes of modern-day lighting designers and show directors; which has prompted them to add 100 units of the GAMMA DRAGON strobes, which offers

adjustable strobe frequencies and duration, and allows lighting designers to precisely create dynamic lighting effects that synchronize seamlessly with the music. Perfectly complementing this is the acquisition of 24 units of the GAMMA STUDIO PROFILE 300W, which are highly versatile fixtures ideal for highlighting performers on stage, thanks to their ability to offer precise control over light beams and a variety of lens options.

Systematic Inc's dedication to providing a comprehensive lighting ecosystem is further demonstrated by its investment into 120 units of the Gamma Studio X-PAR 543w WARM + COOL WHITE fixtures that offer a blend of warm and cool white tones, and deliver the kind of versatility required in creating diverse lighting atmospheres, from soft and warm to vibrant and energetic. And finally, completing their expanded lighting fixture lineup is the acquisition of a whopping 500 units of the powerful and compact RUSH STAGE PAR 18X10W RGBW fixtures that offer a wide range of color options along with detailed RGBW color mixing capabilities, thereby allowing for creative and visually captivating lighting designs across stages and venues of all scales and sizes.

Our acquisition of leading lighting fixtures from Showtech has put us in the unique position to offer our clients a truly comprehensive lighting ecosystem that is every bit as dexterous and versatile, as it is spectacular and powerful. With dynamic technologies like the Prism 380 BSW CTO + CMY Sharpys, GAMMA 295 Sharpys, and various other state-of-the-art lighting fixtures, Systematic Inc is now more than well-equipped to cater to widest range of lighting requirements, no matter how intricate or complex the needs may be" asserts Vinod.

Rounding off the massive investment is Systematic Inc's purchase of a brand new Grand MA3 Full Size lighting console from MA Lighting, which is touted to perfectly complement their upgraded lighting fixture inventory. Known for its advanced features and intuitive user interface, the Grand MA3 Full Size offers lighting designers and technicians unparalleled control over their lighting setups thanks to its extensive connectivity options, flexible programming capabilities, and powerful processing capabilities.

Speaking about the purchase, Vinod shares, "The Grand MA3 Full Size provides a streamlined workflow, allowing lighting professionals to efficiently create and execute complex lighting designs. Its user-friendly interface, large touchscreen, and customizable control surface make it an invaluable tool for live events of all scales. The console's advanced effects engine and pixel mapping capabilities enable lighting designers to craft immersive visual experiences that synchronize seamlessly with the live performance. There's absolutely no doubt that the addition of the Grand MA3 Full Size lighting console further enhances our capabilities to offer lighting designers and technicians with the kind of precise control and creative expression that they desire."

[Systematic Inc](#)

[ShowTech](#)

My Hair is Bad Delights Fans with an L-ISA Immersive Sound Experience from Hibino Sound



JAPAN: Formed in 2008, rock band My Hair is Bad wrapped up their Ultimate Homerun Tour with final arena series concerts in the Osaka-Jo Hall and an iconic Tokyo arena. Made up of three high school buddies, My Hair is Bad has released five full-length albums, steadily growing their fan base across Japan and beyond over the past 15 years.

The tour, which began in the middle of 2022 as Japan's pandemic restrictions on entertainment began to ease, culminated with these two arena concerts that featured a special immersive audio experience for their loyal fans.

The band's sound engineer, Hironori Ochi had first learned of L-ISA technology from Masaaki Nagayasu, systems engineer at L-Acoustics Certified Rental Agent **Hibino Sound**, who hosted Ochi at a L-ISA workshop in his personal studio. Upon discovering the unique capabilities of L-ISA, Ochi began working on the design of an L-ISA Hyperreal Sound system for the 10,000-capacity Osaka-Jo Hall arena concert.

"I received L-ISA training with L-Acoustics in the spring of 2022. The impact of the pandemic meant that it would be some time until I could work on an L-ISA concert. When Ochi approached me with the My Hair is Bad concert project, I felt confident that this would be the right one, at the perfect time to introduce L-ISA to live music fans in Japan," explained Nagayasu.

After informing the production team that the concert would be presented in immersive audio, Nagayasu considered technical specifications for a system design

that would adhere to the loading and rigging limits of the venue. The final L-ISA configuration consisted of a main Scene System of 5 hangs of 12 x L-Acoustics K2 each. A cluster of 12 x KS28 subwoofers was flown just behind the main Scene System. Out-fill consisted of 15 x Kara II per side while 11 x L-Acoustics A10 Focus served as front-fill. 6 x KS28 subwoofers were also evenly distributed across the front of the stage to provide more low-end rumble to the concert arena. 40 x LA12X amplified controllers drove the entire system. L-ISA Processor II received MADI signals from a DiGiCo SD10 mixing board via Luminex GigaCore while an L-Acoustics LS10 distributed audio and control signals over Milan AVB.

Nagayasu calibrated the system using an L-Acoustics P1 AVB processor, which efficiently took the same amount of time as a L/R array system, enabling sound check and band rehearsal sessions to adhere to a tight schedule. For one song, Nagayasu assisted Ochi in creating a space focused on the stage centre for a few bars which only possessed vocals and guitar, and then expanding the immersive mix gradually as bass and drums were introduced in the musical piece, eventually leading the mix into a fuller, grand image of the band's full sound. This creative immersive mixing technique enhanced the musical expression of the band's music to great effect.

"It was a very enjoyable experience for me to mix on L-ISA. We took advantage of its capabilities and presented the music in a new way for the fans and concertgoers," beamed Ochi. "As the lights came on after the encore, the audience had smiles of delight and praise for the sound team."

"For the first time that L-ISA technology is used in Japan, it was undoubtedly a success and was fully accepted, especially by the artists. We managed to fully express the band's musicality through an immersive sound mix in the large arena. I foresee L-ISA to be commonplace in a variety of concerts in the near future, no matter the genre," concluded Nagayasu.

L-Acoustics

Robe Tetra2s Add Something Special to Wedding Formats



©Alvan Christian.

INDONESIA: Bobby Therry is a lighting designer at the Lasika Productions Group, a busy rental company based in Surabaya, Indonesia, supplying lighting, LED screens, audio, trussing and rigging to many different events. He personally specialises in lighting the very specific and joyous field of weddings, together with some corporate shows. 16 x Tetra2s have recently joined the company's rental stock, and Bobby has enjoyed incorporating these fixtures into his designs where possible. He recently utilised them for the wedding of Larry and Felicia at the Westin Grand Ballroom, Surabaya.

Bobby was working for wedding planner and concept initiator Nuansa Group. They produced a series of bespoke elements for the event in collaboration with a scenic / décor designer and a team from DFactory (also part of the Lasika Productions Group) who are visual animators which were based on the couple's brief. Bobby then lit the different spaces to accentuate the drama, emotion and great vibes of this very special day, using his creative flair and imagination to craft many unique lighting treatments.

The wedding format in Indonesia – especially Surabaya – will often resemble a gala dinner or awards night with a main stage, a dancefloor area, banqueting tables, etc, complete with live artists to entertain the guests. It is a busy, high-energy environment, and the performances and excitement are frequently amped up with pyro and SFX, all adding to the sense of spectacle to which lighting is also vital.

The Westin Grand Ballroom does not have a house lighting rig, so for Larry and Felicia, Bobby chose around



200 lighting fixtures including the 16 x Tetra2 moving LED bars to ensure that the whole experience would stay etched in everyone's memories of the day. Positioned upstage, the unique effects created with the Tetra2s included a fantastic evenly spread linear wash, mainly to highlight the elaborate décor, as well as a series of dynamic beam effects as the action dictated.

"Tetra2 produces excellent colours for lighting up decor, and can also do these amazing beam effects when used in 'pixel mode', and this can completely transform the nature and feel of the space," noted Bobby.

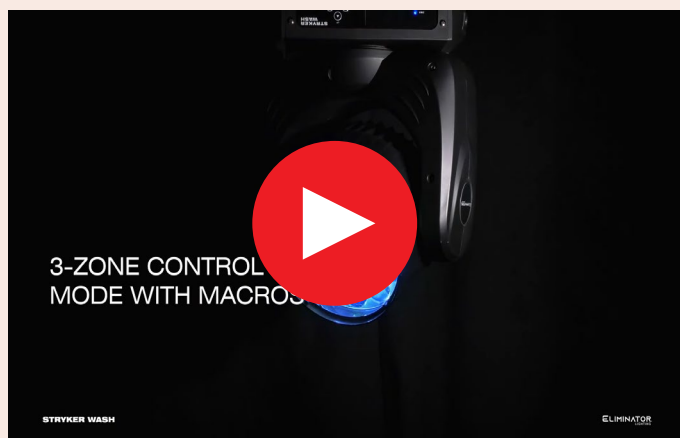
He also loved the Tetra2's 'flower' effect, mainly for the prism-like characteristics that you might usually get from a standard moving headlight. "The fixture also works and blends well with almost any type of other light," he stated. "It is so ultimately usable."

This was the 4th time Bobby used Tetra2s in a design, and this is a trend that looks set to continue. It also enables him to continue adding stand-out creative elements to his wedding scene repertoire. One of the keys to successfully lighting wedding events is having the flexibility in the rig to be able to tweak everything on setup and also to maintain overall good quality lighting throughout all areas of the event.

There are also many components involved – client's taste, the producer / conceptor's core ideas, theming, décor and its placement and also logistics like load-in, rigging and programming times together with numerous other practicalities. Bobby uses a grandMA3 full size to programme and run lighting for all his events.

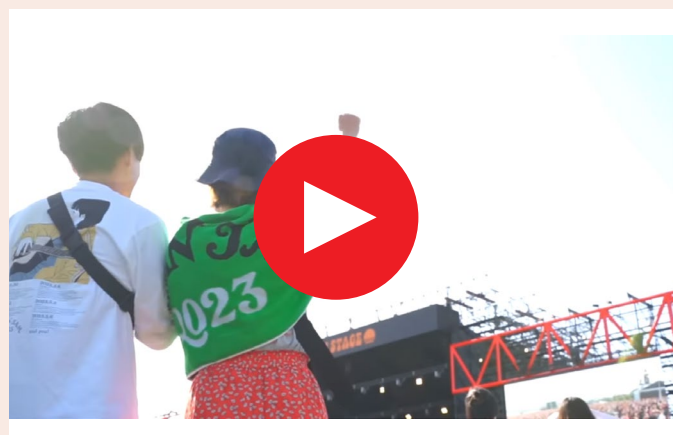
Robe

Eliminator Lighting Stryker Wash Represents More Choices for LDs



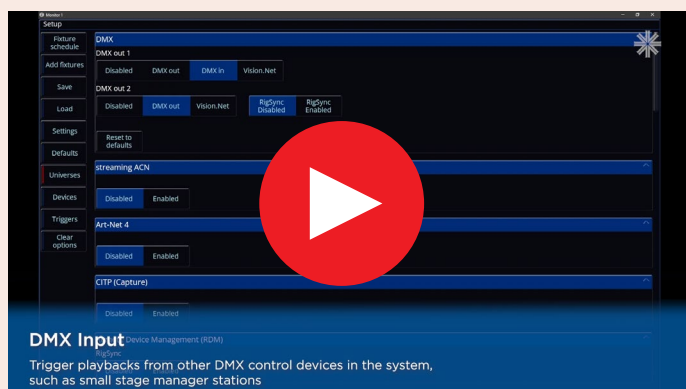
Powerful, yet portable, the Stryker Wash combines color-mixing LEDs with a significant zoom range, allowing lighting designers to choose from a huge selection of colours and generate everything from a piercing beam to a broad wash.

Japan Jam's Lively Return Signifies Entertainment Industry's Revival after Covid-19



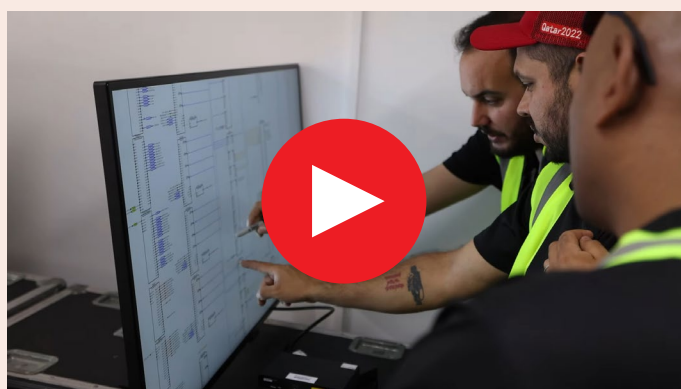
Featured in this issue's LIVE, Rockin'On provides the highlights of Japan Jam 2023 where Martin Audio helped prevent the festival's festivities from spilling out to its residential neighbours.

Take Control with Vari-Lite ZerOS 7.14 Update Overview



The new ZerOS 7.14 update includes several new features designed to make it easier to control your lighting system without ever touching the console. This all-in-one overview demonstrates how users can integrate their lighting control into OSC-controlled systems for archtainment, theme parks and automated theatre applications.

Behind-The-Scenes Dubai World Cup 2023



The closing ceremony for the Dubai World Cup this year featured drones and even motorised gliders, and CTME, the technical production partner, filmed an amazing illustration of how technology can be used creatively by combining audio, video, lighting, communications, augmented reality, fireworks, and more.

TANSTAAFL



Many of you will know what this means and stands for, but I have come across this discussion a few times in the past six weeks and wanted to share more about this today. TANSTAAFL stands for “There ain’t no such thing as a free lunch”. This stands for the acceptance that there is always a trade-

off, and being aware of the potential trade-off should help us make better and more well-informed decisions. As a sound engineer, if you use EQ to rid yourself of feedback, you will lose this same energy in your mix. In live sound, this might be good and acceptable. In this case, today, I want to use the opportunity to look at subwoofer arrays in general.

During some recent in-person systems engineering training, I was asked about a variety of subwoofer array options. In the discussions with my colleagues, I found that people generally know about the upside of using any such technique, but rarely will anyone make you aware of the trade-offs. After I have encountered this a few times, we need to do some myth-busting here. I will state my opinion here and welcome any discourse or discussion with all of you in the future.

First and foremost, “cardioid Subwoofer arrays” are found everywhere these days and no matter what any front-of-house guy or systems engineer will tell you, this is almost always and exclusively done for the benefit of subwoofer levels on stage, since high output subwoofer levels on stage will give you plenty of feedback problems and also force you to raise the stage volume substantially to overcome this. Cardioid subwoofer arrays help significantly reduce the rear energy of any given subwoofer stack, but out front in the audience, the benefit, if any at all, is minimal. Finding the right balance between not killing the artist on stage with crazy sub-levels and keeping the subwoofer clean and impactful out front will be the balancing act. There is your TANSTAAFL right there.

Then, of course, there are the “end-fire arrays”, and of all the cardioid options, this has become very popular because the trade of out front is not as bad as with straight stacked and inverted subwoofer cardioid arrays. The distance between the rear and the front sub on a dual-element end-fire array will give you a reasonable out-front increase in SPL while maintaining a decent rear cancellation. But what if your subwoofer cabinet offered an excellent impulse response at the outset with an outstanding tonal balance and significant phase response? Then your end fire offset will have a rather negative impact on the impulse response. After all, you are playing with phase and delay to create a desired cancellation on the back so that TANSTAAFL will give you a rather messy phase response out front.

Then there is the “circular array” or “Line Array” of subwoofers either physically arrayed in a half circle or arrayed in a row with appropriate delay to make them virtually appear half-circled. This technique is applied to fight the problem with power alleys in the centre of the audience when using traditional left-right stacked subwoofer solutions. The actual result is a much more even subwoofer energy distribution throughout the audience, and the trade-off again is the impulse response of the subwoofer energy. Everything appears equally loud across the audience, but you lose a lot of impact since every position in the audience will “hear” subwoofer signals from numerous subwoofer cabinets and the phase at each different position will be so all over the place that you don’t even want to see it on your analyzer.

So what does that mean? Not using any of these techniques? Not at all, quite the opposite, but you need to know the trade-offs as much as you know about the benefits. Only then can you make well-informed decisions and be happy about the “compromise” you have achieved. I think compromise is the more common expression of what TANSTAAFL means in our daily work. In this regard, I wish you all a great lunch break with heaps of sub.....

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

Eliminator Lighting's New Stryker Wash Moving Head Has It All



Eliminator Lighting has expanded its range of entertainment lighting fixtures with the release of the new Stryker Wash. Packing in 19 potent quad-colour LEDs, this versatile fixture incorporates a motorized zoom function that allows for both wide colour washes and narrow beams to be generated. Powerful, yet portable, the Stryker Wash is ideal for use by mobile entertainers and event production companies as well as for permanent installation in all kinds of performance venues.

The face of the Stryker Wash is covered by 19 x 12 W RGBW colour-mixing LEDs, arranged in three concentric circles, which are protected by a textured front lens. Through independent dimming control of the red, green, blue and white LED chips, a huge gamut of colours can be mixed, ranging from rich saturates to subtle pastels. The fixture also allows variable speed strobing of up to 18 flashes per second in any colour.

Independent RGBW colour mixing control is also supplied for each ring of LEDs, allowing for the creation of animated multicoloured effects on the face of the fixture. The unit also offers both static and animated ring macros, which aid with quick and easy programming. In addition, a dedicated Colour Temperature DMX channel, with a range of 3200K to 10,000K, makes it easy to select the right temperature of white light for any application.

A beam angle of between 6 and 50° can be achieved using the Stryker Wash's quick and smooth motorized zoom function. It allows the same fixture to create tight beams for aerial effects as well as wider washes for illuminating performers, décor or a dancefloor. The fixture's moving yoke covers 540° of pan and 210° of tilt, while its precision 16-bit stepper motors allow for both quick and energetic, as well as slow and smooth, movement.

A choice of two DMX control modes (13-channel or 23-channel) allows users the flexibility to choose between conserving channels or having fine motor control for movement and zone control for the LEDs. In addition to responding to DMX, the fixture can also be set to run automatically using a choice of eight pre-programmed light shows, either at a set speed or triggered by an internal microphone. Two or more Stryker Wash units can then be connected with DMX cables and set to run any of the internal programs in Primary/Secondary mode, where one or more Secondary fixtures mimic the movements and output on a designated Primary unit. This allows for a simple to set up, but effective, multi-fixture synchronized light show. Finally, the fixture also offers a Manual mode, which allows a static look to be created by manually setting values for each of the unit's control parameters.



A large colour LCD, located on the front of the fixture, allows for easy mode selection and DMX addressing as well as configuration of the unit's various customizable operating parameters. This is facilitated via four push buttons, which allow navigation of a menu-driven interface that is both simple and intuitive. On the rear of the fixture are 3-pin DMX input and output sockets as well as locking power input and output sockets, which can be used to daisy chain the power supply for multiple fixtures from a single outlet.

Considering its output and feature set, the Stryker Wash is a compact and lightweight fixture. It measures 7.41" x 12.8" x 15.6" / 188mm x 325mm x 396mm (LxWxH) and weighs 21.4 lbs. / 9.7 kg. The base is fitted with large rubber feet, meaning that the fixture can be placed directly on a stage or riser, and it is supplied with an Omega bracket that can be used to attach a hanging clamp for rigging.

The Stryker Wash is part of a new series of professional moving head luminaires from Eliminator Lighting, which also includes the Stryker Beam. Powered by an efficient 100W LED light engine, this dedicated beam-moving head is designed to create dazzling aerial effects. A fast and punchy fixture, it offers a full complement of beam-shaping tools, allowing it to be used to generate a wide variety of engaging looks.

The Eliminator Lighting Stryker Wash is available now from ADJ USA and is due to begin shipping from ADJ Europe in August.

[Eliminator Lighting/Stryker Wash](#)

Vari-Lite ZerOS Update



© Vari-Lite.

Vari-Lite has unveiled the ZerOS 7.14 update for FLX Series consoles. The update includes support for Open Sound Control (OSC), RS485-based Vision. Net and DMX Input. The OSC input support in ZerOS 7.14 allows ZerOS-based consoles like the FLX Console, FLX S Series, and ZerOS Server to receive OSC commands from other devices and software that support the popular third-party control protocol. The update allows users to integrate their lighting control into OSC-controlled systems for archtainment, theme parks and automated theatre applications.

Vari-Lite is also expanding its support for the Vision. Net platform within ZerOS, adding RS485 alongside its existing IP-based Vision.Net support. With support for Vision.Net RS485, users can utilize one of the FLX Series console's onboard DMX ports to receive Vision.Net commands from Vari-Lite Vision.Net Button Stations or Touchscreens. The addition of inbound DMX offers similar support for other DMX control devices in the system, such as stage manager stations. Both capabilities allow users to recall lighting cues or adjust the lighting remotely.

ZerOS 7.14 also adds several new updates that make macros in ZerOS more intuitive and flexible, with more available macros and easier ways to trigger them. The ZerOS 7.14 update is available to download from the link below.

[Vari-Lite/ZerOS 7.14](#)

CHAUVET Professional Powers Up With New Maverick Force 3 Profile and Force 2 BeamWash



Maverick Force 3 Profile.

“When two forces are combined, their power doubles” observed Sir Isaac Newton. The famed physicist’s words ring especially true for the recently introduced Maverick Force 3 Profile and Force 2 BeamWash.

The latest additions to CHAUVET Professional’s popular Force series, the two feature-rich fixtures have the power to transform any stage individually. And their impact becomes even greater when they are used in tandem, serving up the perfect complement of a flat, even field of light, beautiful colours, and captivating pixel effects.

In terms of colour mixing, the **Maverick Force 3 Profile** aims to set a new standard. The fixture’s precision optics and variable CMY + CTO colour mixing system produce very realistic palettes. Colour calibration and gobo selection in the Maverick Force 3 Profile match those of other Maverick Force fixtures in the rig. This, along with the advanced four-blade, rotating shutter frame system, delivers the superlative static, rotating, and animation effects that have made the Force series so successful.

Featuring a 915 W LED engine, the Maverick Force 3 Profile delivers 40,906 lumens of output. Its muscular power, though is just the beginning; the new profile unit is ultra-fast for its powerhouse output, making it an effects wheelhouse. This speed, together with its brightness, opens the way to creating dazzling effects across a stage, while the fixture’s 4.9° to 53.9° zoom range allows great variation in coverage areas.

Adding to the prowess of the Maverick Force 3 Profile are its animation wheel, 16-bit dimming of the master dimmer, CRI filter, two independently layerable prisms (a five-facet linear and five-facet round), independent light and medium frosts, and two gobo wheels, one rotating, the other static.

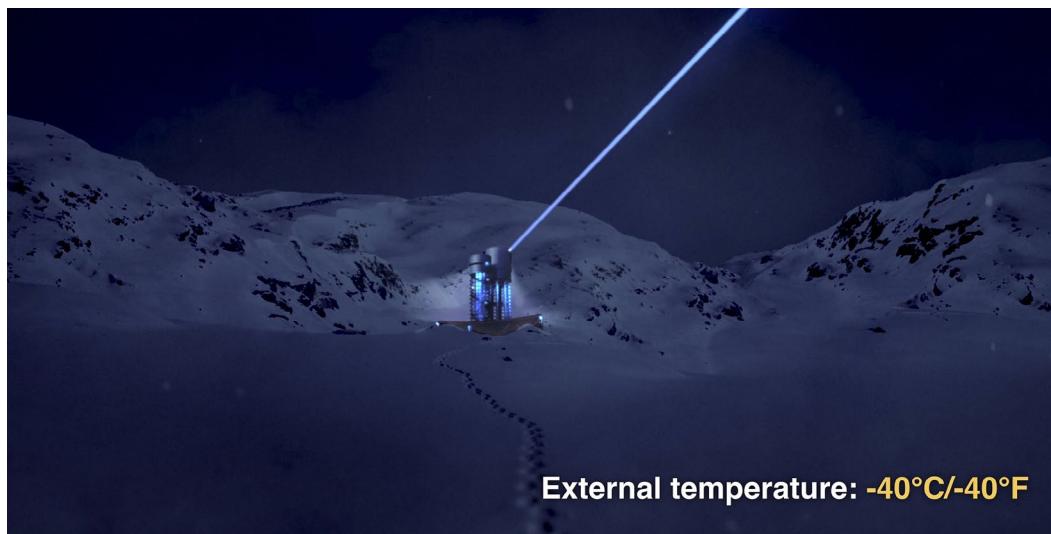
The other newcomer to the Maverick series, the **Maverick Force 2 BeamWash**, is equally versatile and impressive. A lighter, brighter, tighter, faster RGBW LED yoke wash fixture with full pixel mapping and zoom, it incorporates the latest LED and optical technologies to project the narrowest beams and deep aerial effects.

Other features that make The Maverick Force 2 BeamWash stand out are its smooth 16-bit dimming master dimmer, a built-in gobo wheel with background colours, and calibrated white for 7500 K at full output.

On the subject of force, back when Newton became the first person to conceptualize the phenomenon, he defined it as anything that causes an object to accelerate. Based on their effect on the level of audience excitement, the new Maverick Force 3 Profile and Force 2 BeamWash certainly live up to this standard.

[CHAUVET Professional/Maverick Force 2 BeamWash](#)

Claypaky SKYLOS Goes Beyond Classic Searchlights



Large searchlights have written one of the most glorious pages in the history of professional show lighting. Yet today they are considered unviable since many firms are not open to investing in a technology that often has weight, size, operating cost and maintenance drawbacks.

Claypaky's SKYLOS aims to quash these uncertainties and comes with a long list of features and performance specs that make it much more than just a simple searchlight. The Skylos is an extremely versatile fixture in every way, which will certainly also be appreciated in the touring sector, where LDs are constantly on the lookout for dense, solid beams of light and ever-greater light output.

The Skylos fits a custom 300 W white light laser source, which provides an extremely parallel, uniform beam while attenuating the well-known temperature and safety issues found with units that use Xenon lamps.

Considering the light output, its power consumption is not even close to that of traditional searchlights. With a power consumption of only 600 W, the Skylos has the same light output as a 4000 W Xenon lamp.

The beam pours out from a large 300mm front lens, specifically designed in Claypaky's R&D department. In combination with the light source, it produces a dense, full-bodied column of light, which is highly visible even

from afar. The beam is perfectly uniform and parallel, with no visible hotspots. The beam angle can be adjusted from 0.5° to 5° resulting in exceptional light intensity, which cannot be produced by a LED or traditional light source.

Its range of effects includes a slot for customizable gobos and a battery of prisms, which

distinguishes it from other fixtures. On one wheel, we find a rotating six-sided prism and a rotating five-sided linear prism. And on a second level, we find a fixed 4-sided prism, which can be superimposed on the other two to achieve a breathtaking Moonflower effect and many other fantastic never-seen-before mid-air effects. Laser technology adds outstanding optical contrast, making all light projections razor-sharp.

Other Skylos features include a 15-colour wheel, with colour filters designed to preserve and optimize the high brightness of the light beam, a 5° frost filter for a soft edge effect which can be used in various applications, a 24-bit digital dimmer and a digital stop-strobe effect.

If you consider its light output and the size of the front lens, the body of this light is lightweight and compact. This allows the unit both to be moved with relative ease in any environment and to be rigged on trusses for use on tours. Its compactness also makes for fast pan and tilt movements, perfect for live shows.

Its body is IP66 protection rated and marine grade. So, it is capable of working in any weather conditions and environments with high marine salinity and a high risk of corrosion. A sophisticated internal heating system designed specifically for this product means it can even work at very low temperatures (as low as -40°).

Claypaky/SKYLOS

Laserworld RTI ANGO 600 Receives a Flexible Update



Laserworld's powerful RGB white light laser show system with a moveable beam, the RTI ANGO 600, has been upgraded to improve its transportability and flexibility of use. The 2023 version of the unit comes as a split version, meaning that the AC unit can be split from the actual laser device, being just connected by the two hoses for the cooling liquid. This also applies to its little brother, the **RTI ANGO 300**.

The RTI ANGO 600 is an extremely powerful laser system with a special beam deflection that allows for pan and tilt movement of the 600 W laser beam with a special mirror. The beam has a diameter of only 10 cm, so is extremely focused for the power. Due to the impressively low divergence of about 1 mrad, it is designed to maintain the laser power over a long distance.

With ultra-high power laser systems, the major challenge usually is to achieve a good white balance and especially have a sufficient portion of red. The RTI ANGO 600 has 200W of bright red, 170W of green and 280W of royal blue, so it mixes white very well plus has significant visibility due to the enormous amount of green.

The RTI ANGO laser systems can be controlled with DMX and ArtNet, so no special requirements are required.

[Laserworld/RTI ANGO Series](#)

DTS LIGHTING Releases Un-Conventional Evolution to Static LED Lights



Tenore 3 HQS.

Tenore and Soprano are the result of careful research and development work conducted over the past year by DTS. Their release aims to reflect the new way of doing business of the Italian company, giving priority to listening to the market and giving value to the Made in Italy brand.

These new fixtures enter the DTS portfolio renewing and completing the whole range of conventional spot and ellipsoidal projectors. The wide offer being launched on the market includes over 30 variations that guarantee maximum choice all-around any project.

Engineered and developed in Italy, both series come in two different power ratings and five source variants. In regards to the **Tenore line**, comprising spot/flood fixtures, all projectors can be equipped with a Fresnel lens or an anti-halo (PC) lens, with either a diameter of 130 mm or 150/175 mm, based on their power.

The **Soprano series**, a range made of new-generation ellipsoidal projectors, comes with interchangeable optics. To ensure maximum versatility, the optical barrels can be used across all power tiers and LED sources.



Soprano 5 HQS.

Tenore and Soprano come equipped with either white LEDs (warm, neutral, and cold), HDW tunable white source and HQS source (fit with 6-colour LED) so to have both maximum brightness and maximum colour fidelity.

The complexity of both Tenore and Soprano are housed within minimalistic, versatile and ergonomic bodies owing to their Made in Italy patented design. Thanks to the upper connector panels, a clean installation can be done when hanging from a truss. On the other hand, a comfortable and easy-to-use jog wheel has been designed for manual control.

[DTS LIGHTING/Tenore-Soprano](#)

AUSTRALIA

Christie Completes an Impossible Mission at Australian Première of the Latest Blockbuster

The Darling Harbour Theatre was transformed into a state-of-the-art cinema for the Australian début of the 7th Mission Impossible film, starring Tom Cruise as its main protagonist



©Paramount Pictures.

Christie was specifically selected and entrusted by longstanding partner Hoyts Cinema Technology Group (CTG) to provide digital cinema projection technology for the Australian première of Paramount Pictures' Mission: Impossible – Dead Reckoning Part One.

For this major event, Hoyts CTG transformed the Darling Harbour Theatre at the International Convention Centre Sydney (ICC Sydney) into a state-of-the-art theatre to screen the highly-anticipated action film in the long-running Mission: Impossible franchise. The Christie CP4435-RGB pure laser cinema projector lit up a screen measuring 17 m wide and 7 m high (55 ft by 22 ft) with bright, vivid images in 4K resolution. For the first time

at an Australian film première, Hoyts CTG deployed the Christie CineLife+ Series projector, recognized for its "advanced electronics and unparalleled cinematic performance".

Directed by Christopher McQuarrie, Mission: Impossible – Dead Reckoning Part One is the seventh motion picture in the Mission: Impossible series starring Tom Cruise as the main protagonist, IMF agent Ethan Hunt. The Australian première was a star-studded extravaganza with the red carpet attended by Cruise, McQuarrie, Australian celebrities, and a sizeable audience.

Paramount Pictures chose Hoyts CTG, a leading cinema technology and digital signage solutions provider, to



deliver the technical support, integration, and installation for the film's debut in Australia. A trusted Christie partner, Hoyts CTG's enduring relationship with Christie gave it complete confidence in installing the Christie CP4435-RGB cinema projector to bring Ethan Hunt's latest adventure to life on the big screen with stunning visuals.

"For the extraordinary demands of the Mission: Impossible – Dead Reckoning Part One Australian premiere at ICC Sydney, we relied on Christie's exceptional RGB pure laser projector," said Adam Wrightson, managing director, Hoyts CTG. "Drawing upon our longstanding partnership with Christie, we had

utmost trust that this projector would brilliantly illuminate the 17 m screen. With its advanced RGB pure laser technology, the projector delivered precisely what we had hoped for – razor-sharp and vibrant imagery that created an unforgettable premiere experience."

Brian Claypool, executive vice president, Cinema, Christie, added, "We are delighted to partner with Hoyts CTG to provide an unparalleled cinematic experience for the Australian premiere of Mission: Impossible – Dead Reckoning Part One. Our high-performance RGB pure laser cinema projector, combined with the expertise of Hoyts CTG, brings breathtaking action to audiences with astounding visuals. Christie continues to push the boundaries of cinema technology, ensuring that moviegoers are immersed in the magic."

[Christie](#)

CHINA

KV2 Parties Hard at Rave Jam Music Carnival

Festival authorities were taken aback by KV2's punchy yet clear audio didn't leave their ears ringing despite spending hours in what was practically a huge outdoor club



Hosted by the Entertainment Times and co-organised by the Longjoin Group – the creators of the event – the Rave Jam Music Carnival was a massive outdoor music festival that combined an eclectic spread of electro, rap and pop music to appeal to a wider audience.

The first edition took place in Linjiang's Cherry Blossom Park and welcomed nearly 24,000 festival-goers over two days. To cover such a vast area, the Longjoin Group provided a front-to-back KV2 Audio system based on the flagship VHD5 Constant Power Point Source system supplemented by smaller VHD systems for sidefill and frontfill, plus a full complement of ESSeries DJ monitors and ESM stage monitors.

The festival boasted a stellar line-up of nationally and internationally renowned Chinese and Asian artists including Aryue Zheng Yue, one of the world's top 100

DJs in 2022, DJ KAKA-the first Chinese top 100 female DJ-plus DJ Tommy, DJ Remis, DJ EDL and many, many more. In addition to the music, festival-goers were treated to a dynamic technology exhibition area, 60 local food stalls and a spectacular fireworks display plus of course state-of-the-art video technology.

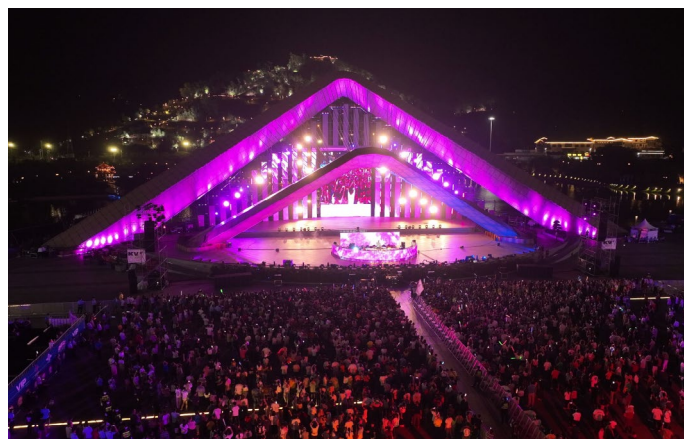
Longjoin Group, an organisation dedicated to building a world-class integrated platform for musical culture, was determined to provide the best possible audio and video experience for audience members and artists alike. To handle the audio experience for over 10,000 people, they selected KV2's VHD5 Constant Power point source system which was specially designed for large-scale concert sound reinforcement.

An L/R system comprising a VHD5.0 mid/hi unit, a VHD8.10 low-mid and an SL412 downfill per side were



deployed, all powered by their dedicated power and control units, with the low-end being handled by 8 x VHD4.21A (active) subwoofers which also provided power for a further 8 x VHD4.21P passive subs. Sidefill duties were handled by a pair of VHD2.0 long throw mid-high systems along with 6 x VHD4.18 quad 18" subwoofers. A VHD1.0 per side was chosen for frontfill along with 4 x ESD12s. The DJ monitor set comprised 2 x ES1.0 combined with a pair of ES1.8 subwoofers along with an SD8 stage preamp and a COMPEX dynamic harmonics control unit, also from KV2. Finally, the lineup was completed with 4 x ESM12 and 2 x ESM312 stage monitors for the band performers.

"It was a privilege to have been involved with such a spectacular, yet well-run event," enthused chief festival director LinLiu. "The audio was absolutely stunning, even right at the back of the listening area—loud, punchy and yet crystal clear, no distortion at all, so even though you've spent all night in what is essentially a massive outdoor club, you don't leave with a headache and your ears ringing. The other amazing thing about KV2 technology is how compact it is for the area it has to cover. It makes setup and breakdown so much easier! We're already looking forward to the next show." Music director Yi Zhen Zhou agreed: "I have participated in many large-scale electronic dance music (EDM) festivals, but this time it left a deep impression on me because the sound effect was the most natural, comfortable, and exciting I have ever heard."



Concluding, "The PA at the Rave Jam Music Festival sounded very different from other EDM festivals, and it didn't look like a line array. It was the first time I'd seen a large-scale point source system in operation, and to be honest, the sound it produced has completely overturned my perception of EDM festivals: firstly, I have always believed that only line arrays are possible for EDM festivals; secondly, I have always believed that the festivals I have heard before were pretty much as good as you could get—I now realise this isn't the case! It is possible to do better and without line array! I really look forward to seeing and hearing it again at future EDM festivals."

[KV2 Audio](#)

JAPAN

Martin Audio Prevents Sound Leakage at Japan Jam 2023

Rockin'On adopted an unconventional Rock In Japan festival formula for the return of Japan Jam within residential and business districts



After years of limitations and cancellations of outdoor concerts, all Covid-19 rules were eventually repealed this year, making way for the return of massive Japanese rock festivals. Japan Jam 2023 was no exception.

The event was held over Japan's Golden Week holidays, and aimed to honour the best rock music performed by domestic musicians. A record number of artists across a myriad of genres chose to participate in this year's Jam.

However, the Japan Jam venue, Chiba City Soga Sports Park, is bordered by densely populated residential and business districts. So, with the limitations being lifted, there was a need for higher SPL and a focus on





careful noise control to stop sound from leaking into the adjoining neighbourhoods. As a counter, Japan Jam 2023 needed to adopt an unconventional approach.

Rockin'On were responsible for both Japan Jam and the popular Rock in Japan festival. Mindful of the successful solution deployed at last year's Rock In Japan, they once again turned to MSI Japan's Martin Audio MLA.

With 10 years of experience working with MLA, the PA set-up was artfully designed by MSI Japan's engineering team. Each of the two main stages supported hangs of 8 x MLA enclosures. In addition, 7 x MLA delay towers were installed at four locations each, for a total of eight

different positions. Normally, delay towers are installed on both wings of the audience area, but this time they were installed on only one side, making it possible to minimise leakage outside of the main sound field.

MSI Japan chairman, Shuzo Fujii, was in charge of the Japan Jam system. "We had to control sound escap[ing] outside the venue to an unprecedented level, but [with Martin Audio's DISPLAY optimisation software] the results were easy to obtain," he confirmed. "Inside the audience field, the audio experience was completely different to outside the perimeter. It was amazing how much sound pressure and quality [were] provided to avoid it leaking out. I felt that this outdoor festival was a moment that once again proved the high level of MLA's controllability."

This year, MLA played an active role on three stages: Sky Stage, Sunset Stage and Buzz Stage, although due to strong winds, the Sunset Stage had to be cancelled on the final day.

Martin Audio

CHINA

National Centre for the Performing Arts Deploys L-ISA for its First National Opera Outing

Famed sound designer He Biao recognised that an L-ISA immersive audio system would achieve the natural audio experience intended by the NCPA

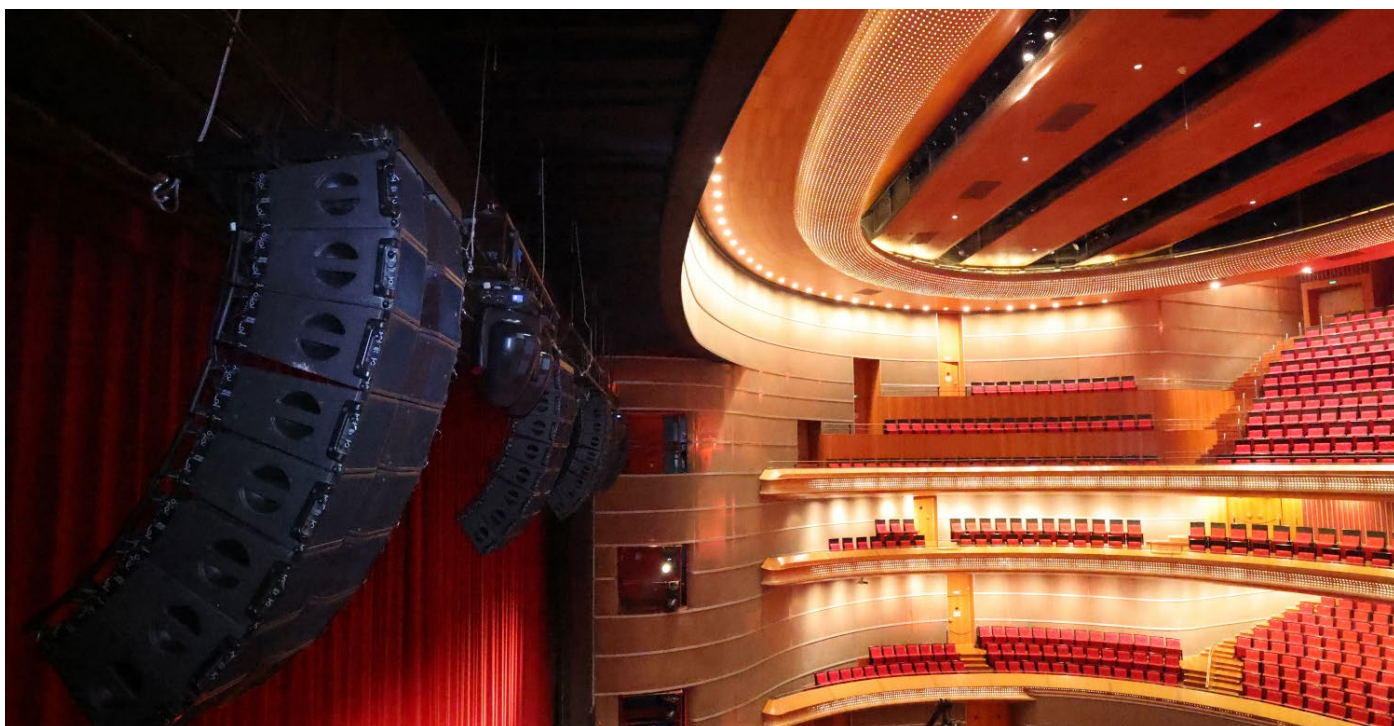


The National Centre for the Performing Arts (NCPA) in the Xicheng District of Beijing, with its stunning semi-spherical architecture, stands as one of the largest theatre complexes in Asia. The centre, designed by the French architect Paul Andreu, opened in 2007 and contains opera, theatre, music, and art exhibition halls within its ellipsoidal, titanium shell structure. Constructed on 165,000 sqm of land, the structure is referred to as The Giant Egg by locals. The building rises 46 m high, but its performing arts facilities are housed beneath the surface, ten stories underground.

The 2,207-seat Opera Hall, which lies at the NCPA's subterranean level, hosted the production of '[Minning Town](#)' performed by the republic's National Opera. Co-organized by the NCPA and China's Institute of

Stage Design, the folk opera is based on an original TV series of the same name. It tells the tale of the emergent success of an immigrant industry in Tongning County near the city of Yinchuan in the 1990s.

The sound team of the Stage Technology Department of the NCPA worked closely with one of China's most in-demand sound designers, He Biao, to explore audio solutions for the production, which included close to a hundred speech, vocal and ambient microphone signals throughout the show. The NCPA desired a more natural and pleasing auditory experience for the show than could be produced via a traditional stereo system. He Biao knew that an L-ISA immersive audio system would deliver the results they were seeking. His extensive experience with L-ISA technology allowed him to pitch



the use of this cutting-edge immersive sound technology for the project.

"I've delivered immersive sound solutions to a wide range of projects, from large-scale corporate events to music concerts," said He Biao. "I knew that L-ISA would deliver the dynamic, natural sound that this large-scale production required."

He Biao designed an L-ISA speaker configuration with a main scene system of five hangs of 8 x L-Acoustics Kara speakers each, spread across the opera hall's stage. In-fill on both sides of the first and second-floor seating tiers consisted of 8 x L-Acoustics legacy V-DOSC speakers each. 2 x L-ISA Processor units managed spatial audio for the entire system. The system was delivered by local L-Acoustics Certified Provider Distributor, [Rightway Audio Consultants](#)

To further enhance a dynamic and immersive audience experience, the technical team at NCPA used BlackTrax infra-red sensor system for real-time tracking of lead opera performers. Seamlessly integrated into the L-ISA Controller, BlackTrax automatically tracks the movements of performers on stage and translates those movements naturally into the L-ISA spatial mix, allowing He Biao to concentrate his efforts on the creative immersive sound mix.



"Minning Town is the first time that L-ISA spatial audio has been deployed for a production by the National Opera," noted He Biao. "The technology gave the production optimal clarity and allowed me to create a detailed, immersive audio mix that supported Minning Town's deep and meaningful folk tale brilliantly," he concluded.

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SAUDI ARABIA

Vibrant Saudi Heritage Comes Alive with L-Acoustics Immersive Audio

Albeit a temporary show, Dragone's Terhal completely engrossed its audience through the use of an immersive L-ISA Spatial Audio sound design



Terhal, the most recent creation from Dragone, an international design company, was an original, immersive theatrical show that celebrated the rich culture of Saudi Arabia. The spectacle honoured the country's vibrant culture while exploring the vital role of the Kingdom of Saudi Arabia's people and heritage in shaping its future.

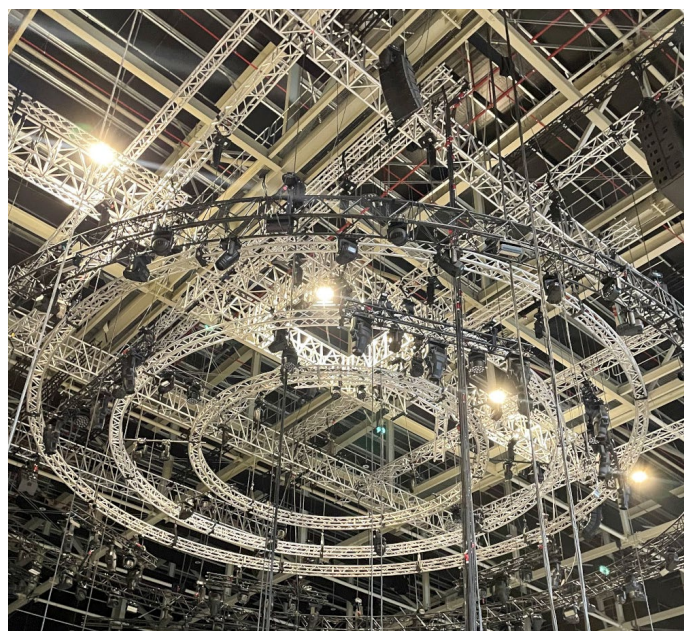
As a production, Terhal featured acrobatics, stunts, aerial performances, and dazzling special effects alongside traditional Saudi art and dance. To accompany and enhance the show, Dragone chose L-ISA Immersive Hyperreal Sound technology by L-Acoustics to create an immersive sound experience.

While the show's run was temporary, to ensure that each performance would be memorable, the venue housing the show was purpose-built and designed explicitly for Terhal. Delivering the large-scale production in the new

venue within the allotted time frame was challenging for the sound team, which included sound designer Sebastian Hammond, L-ISA engineer Adriaan van der Walt, and mix engineer Andy Tsang.

Having crafted immersive sound experiences with L-ISA spatial audio for high-profile projects like the opening and closing Ceremonies of Expo 2020 Dubai and Dragone's La Perle, Hammond explained that Dragone shows are known for pushing the limits of audience experiences, "Although this was a temporary show, I wanted to deliver the complete residential theatre experience for the audience via the immersive sound design's detail and live sound technology."

Furthermore, maximising the design possibilities of the performance space during the initial design and collaboration was crucial. Hammond continued,



“L-Acoustics and L-ISA were part of my plan from the beginning, providing the tools I needed to immerse the audience in the performance and deliver exceptional clarity, depth, and dynamics.”

Hammond knew that the show would undergo numerous iterations during the pre-production and creative process. Therefore, it required a sound design that could adapt accordingly. “My mission again was to create the best design possible for the venue and performance space. Knowing the type of productions Dragone delivers and building on my experience—I had to ensure the design is as flexible as possible both technically and creatively,” he explained.

“When I shared my sound design for Terhal, the team at L-Acoustics asked if we’d like to trial the upcoming L-ISA 3.0. I said yes because the new release gave us remarkably updated features, such as the FX Engine, which enables reactive movements and trajectories, and customisable controls for organic interactions between objects. The FX Engine can create dynamic soundscapes that move with the action on stage, creating an atmosphere of suspense and excitement to keep audiences on the edge of their seats. Additionally, it adds subtle details and spatial effects that help bring the world of Dragone’s immersive shows to life. These enhancements significantly improve the immersive audio experience at Terhal, allowing us to elevate the creative concept even further.”

L-ISA engineer Adriaan Van Der Walt concurred: “The one thing that stood out for me was how well the room engine transformed the sonic landscape beyond the venue’s actual acoustics. It brought another dimension into the mix, creating so much more depth - which, with the help of the new FX Engine, could be automated to follow trajectories. Each object would then follow its path, as programmed from scene to scene.”

Continuing, “Andy Tsang and I quickly established a workflow between the Quantum 7 and L-ISA, which streamlined the programming of this complex show. The DeskLink feature, which enables L-ISA control on the DiGiCo, helped us identify objects or groups which we wanted to map around the audience. Once placed in the correct space, Andy could then easily adjust the depth of each object, which in turn would push it into the Room Engine - either to blend in or be used to great effect.”

As the venue itself was still under construction, the sound team had the opportunity to set up the main central truss system in a production facility in Dubai. This allowed the team to address rigging and cabling logistics beforehand, ensuring their time in Riyadh was as efficient as possible.

Weight restrictions were an important consideration, leading Hammond to choose a combination of L-Acoustics K2, Kara II, and Kiva II. The main system,



which needed to cover an audience area that extended almost 360° around the central performance area, was provided by 10 x main arrays of Kiva II, complemented by 2 x arrays of K2 and 4 x arrays of Kara II. 28 x KS28 supplied low-end extension and extra power for sound effects. 18 x 5XT placed around the stage lip provided spatial front-fill while 20 x Syva were placed around the walls for surround.

The system was provided and installed by local L-Acoustics Certified Partner Clair Global. “We all worked together to bring this project to life, and it was crucial to have the support of a reliable and experienced team,” explained Hammond. “We were very fortunate to have Clair Global handling the delivery and operations of the immersive sound and communications design.”

“One of the most impactful moments of Terhal [was] a massive and intense sandstorm scene, which was a sensory overload in all the right ways,” recalled Hammond. “Music, sound effects, lights, and video all coming together created an impactful, unforgettable moment, and having L-ISA helped us raise the bar. This was a thrilling deployment of L-ISA technology, which gave us numerous imaging possibilities.”

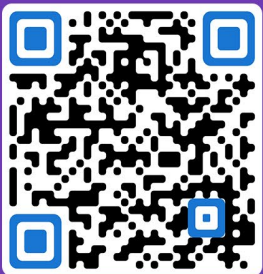
Hammond further described how he used L-ISA to make the show more impactful, “I focused on creating a spatial experience that incorporates both sound effects and musical elements. The team and I were able to fully utilise the room engine, imaging, and movement capabilities of L-ISA 3.0 within the surround system.”

Dragone consistently pushes technological boundaries, and Terhal was no exception. The entire creative team united to craft unforgettable scenes. Hammond felt that having L-ISA technology was crucial in bringing the immersive experience to life. “I am very proud of this sound design. The dynamic fusion of the system’s adaptability, coupled with the innovative application of sound, lighting and video, perfectly captured the exhilaration of the story, resulting in a profoundly impactful and immersive performance. The final result was a transformative and breath-taking experience that [was] a testament to the creative potential of collaborations between pioneers in their respective fields.”

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