

ETA ENTERTAINMENT TECHNOLOGY ASIA

For The Technical And Production Professionals in Asia



NOVEMBER 2023

NAVEEN DESHPANDE REVOLUTIONIZES STAND-UP COMEDY WITH BESPOKE & CAPTIVATING LIGHTING DESIGNS

NEWS:

Major Players Across India Invest
their Faith in Adamson Systems

ENNOVATION:

Creative Options Abound with Elation's
Proteus Hybrid MAX

LIVE:

Meyer Sound Sets Sail with
Yuming for Ambitious Concert Tour

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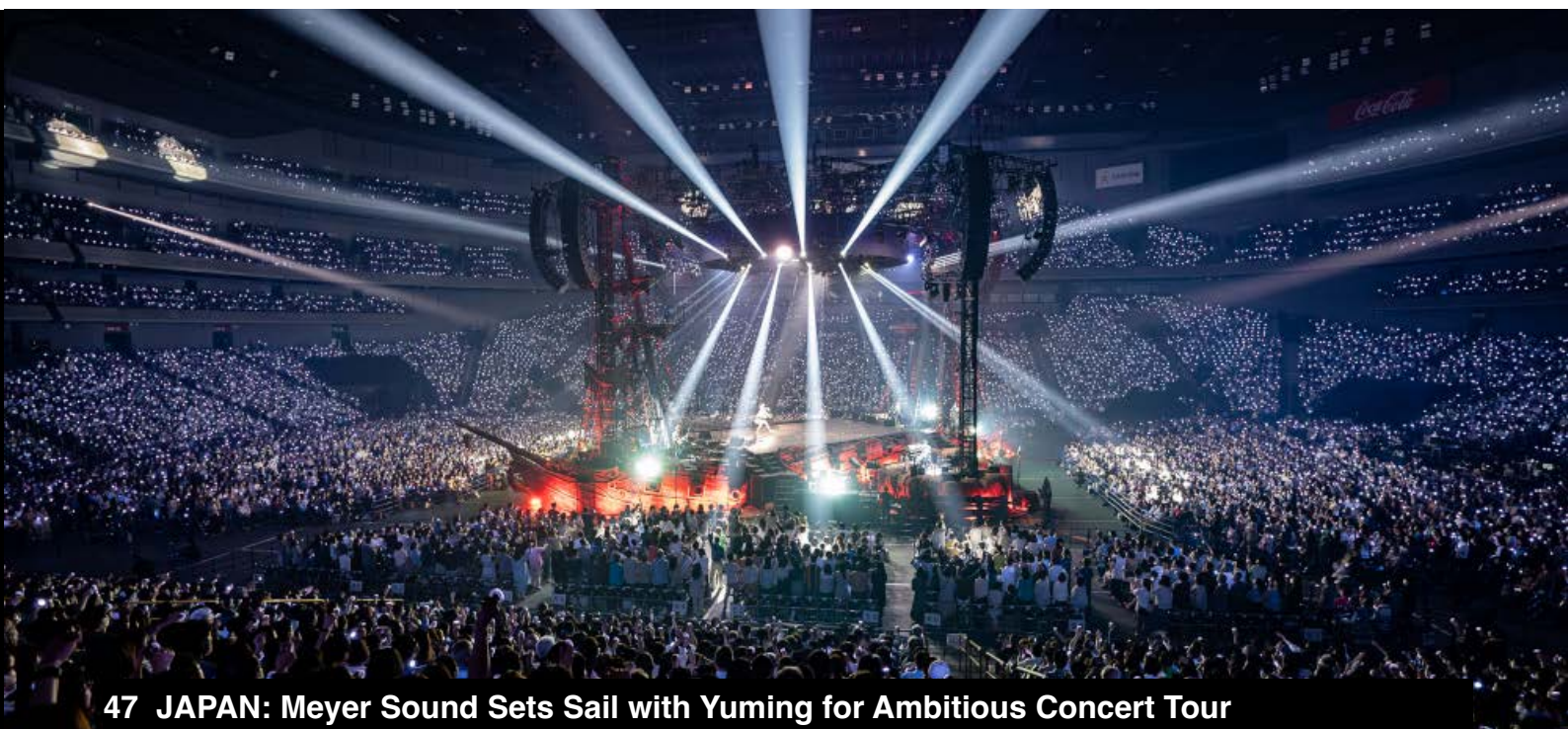
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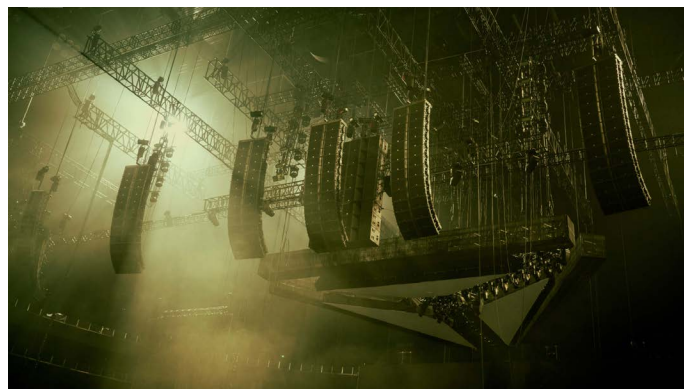
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Our Spotlight column in this issue features renowned lighting designer Naveen Deshpande, who is bringing innovation to stand-up comedy by enhancing the audience experience through groundbreaking lighting design. He recently collaborated with leading stand-up comedian Zakir Khan on his highly successful international tour, redefining the use of world-class lighting design in comedy shows. Our Live column revolves around Meyer Sound providing the audio for Yumi Matsutoya's ambitious concert tour, "The Journey," which is expected to draw 574,000 attendees. The tour features a unique pirate ship stage set, and it is powered by Meyer Sound's PANTHER large-format line array loudspeakers. The audio system is supplied by Arté, with design assistance from Meyer Sound's Bob McCarthy to address the challenges of the in-the-round staging and the unconventional set design. They used PANTHER-W for floor seating and PANTHER-L for the upper bowl to ensure optimal coverage and intelligibility.

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DPA Microphones New Headquarters Features Inspirational Innovations to Drive R&D



GLOBAL: DPA Microphones' new headquarters in Denmark is a modernized space that emphasises the brand's research and development (R&D) facilities, with significant upgrades and new studio spaces that encourage more creativity.

"DPA continually aims to inspire sound professionals looking to improve their solutions, and we are confident that the new headquarters will further enable this growth," noted DPA Microphones CEO, Kalle Nielsen. "The facility offers a great environment for close collaboration across the organization and with outside partners, which is the foundation we need to provide strong solutions. This high-tech environment will be the home base for some of the world's best microphone specialists, enabling them to create even better microphones and provide more education to the pro audio community."

The new facility offers significant upgrades for R&D, which will soon have access to a full anechoic chamber that will aid in the creation of DPA's mics. Additionally, a planned multi-room space will feature a video studio and controlled listening area for live and recorded demonstrations. The new location, which will have

members from sales and marketing, finance, customer service and management, offers an improved climate, as well as an architectural and interior design style that better aligns with the DPA brand.

In addition to the creative spaces and visual upgrades, the new 1,700 sqm facility implements green and environmental solutions such as WindowMaster climate solutions, energy-conscious LED lighting and electric vehicle charging stations. The new user-friendly and high-tech environment provides employees with the tools and comfort necessary to continue crafting the brand's award-winning microphones and accessories.

"We wanted to create a modern and motivational work environment for our great employees," Nielsen shared. "I truly believe we've been able to accomplish that. There is so much to look forward to in this space, from new product development to welcoming partners to tour our facilities. I'm most excited to see how the new headquarters will serve not only our employees but the pro audio community as a whole."

DPA Microphones

PROLIGHTS Astra Wash37Pix “Fat Beams” Provide for Golden Features



AUSTRALIA: PROLIGHTS' Astra Wash37Pix lights illuminated Australian DJ Golden Features' tour, a project curated by lighting designers Nicholas Bechen and Ben Kocsis. This collaboration was made possible thanks to the contribution of Ei Productions, the supplier of lighting equipment for the tour.

The ambitious project, built over the years, was in tandem with the DJ's musical growth: "Golden Features, his manager, and I spoke a lot over probably two years about ideas and thoughts and what his intentions were for this tour," commented Nick. "We had a fair idea we would have to scale it back from the get-go, so we didn't go big and made it work pretty well in the end. I'm really happy with it. We seem to have walked away from the tour with a pretty decent show; the quality of the music being delivered helps make big lighting look and feel easy."

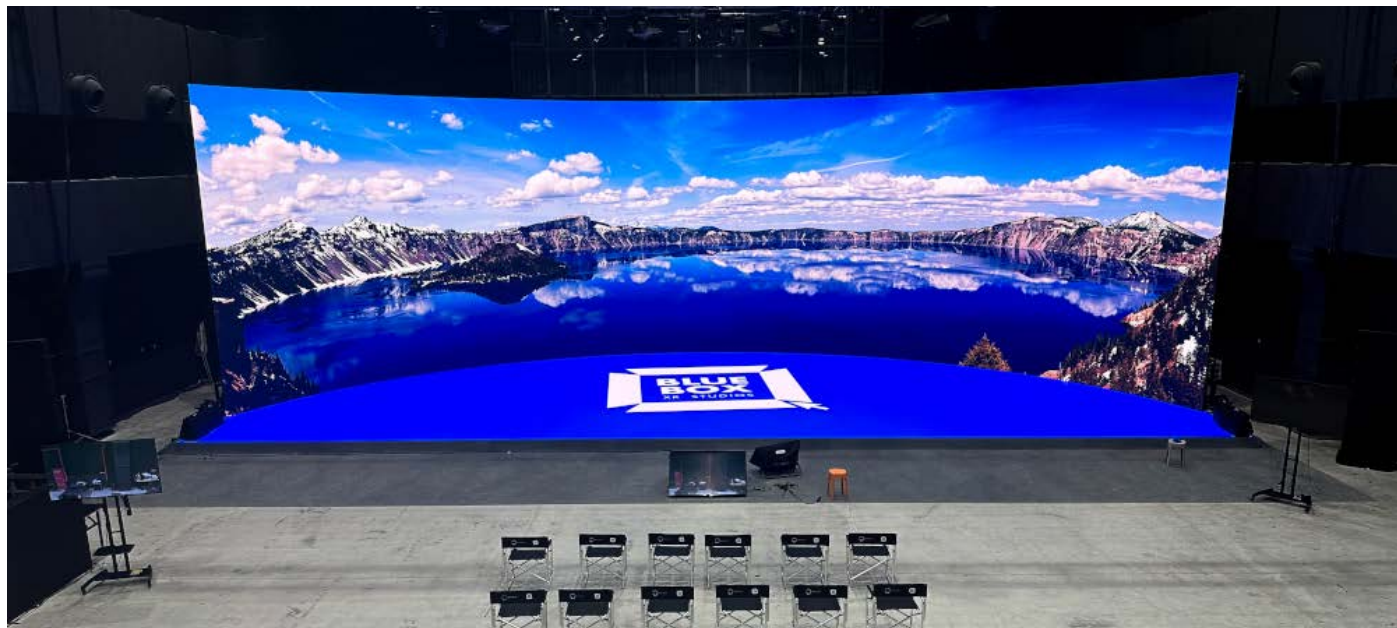
Ei Productions provided the gear for Sydney's Hordern show, giving Nick a chance to use PROLIGHTS Astra Wash37Pix with eleven units spread over two trusses, which was more than enough for this rig, providing surprising and spectacular colour effects.

Ben Kocsis praised the choice to use the [Astra Wash37Pix](#) "The PROLIGHTS' Astras were good with a nice, fat beam, the colours seemed great, and they were certainly bright enough! On this tour, we took what we had and ran with it. I haven't used these before, but I'm happy to give whatever I'm given a try."

The combination of Golden Features' high-quality music and the spectacular lighting provided by PROLIGHTS' Astra Wash37Pix created an extraordinary experience for the audience. The tour demonstrated how lighting technology can further elevate the experience of a live show, transforming every performance into a memorable event.

PROLIGHTS

Brompton Technology Selected for Virtual Production BLUE BOX xR Studio



CHINA: Big Blue Technology Co. Ltd is a subsidiary of Blue Focus Group, one of China's Top 500 Fortune enterprises and a prominent marketing technology group. Big Blue Technology holds a significant position in the Blue Focus Group Metaverse business segment and specialises in virtual production technologies, innovative Metaverse technology, and cutting-edge extended reality solutions.

Big Blue Technology proudly welcomed over 400 guests to the grand re-opening of its second virtual production studio in China, BLUE BOX xR Studio. Based in Beijing, the upgraded studio offers a wide range of applications, from advertising to TV productions to broadcast to xR virtual product launches and more. It features a state-of-the-art LED set-up, including ROE Visual LED screens and industry-standard Brompton Technology LED processing.

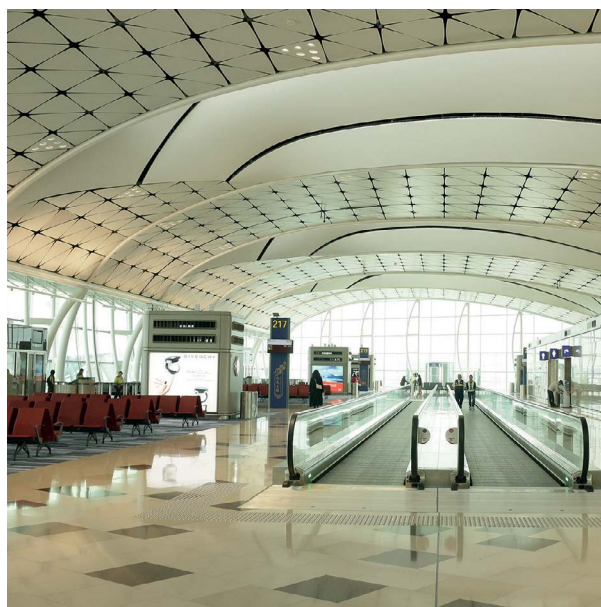
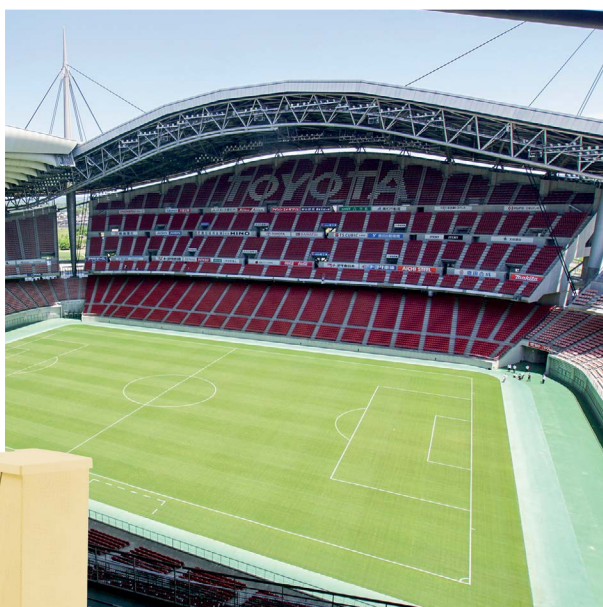
Located in Chaoyang District, Beijing's largest and most populous urban area, BLUE BOX xR Studio spans 1,400 m2 and is equipped with dressing rooms, a lounge, and other essential facilities, including convenient on-site accommodation for production crews. The studio boasts a range of high-end equipment, such as Brompton 4K Tessera SX40 LED processors, ROE Visual LED screens, disguise media servers, ARRI cinematic lighting

equipment, Vicon motion capture systems, and Mo-Sys camera tracking systems. "This makes it one of the most cutting-edge studios with top-of-the-line configurations for xR and VP in China," said Vno Hu, chief technology officer at Big Blue Technology.

Having opened its doors for the first time in 2022, BLUE BOX xR Studio quickly attracted significant attention from the market thanks to its highly advanced hardware systems and experienced technical team. Over the past year, the studio has worked with world-renowned brands like Audi, BMW, Lenovo, Ping An of China, Samsung, Tencent, and Volkswagen, among others. The team has also completed 15 TV commercials and broadcast-related creative shoots, as well as hosted hundreds of events such as the Lenovo Innovation and Technology Conference, all of which showcase the studio's creative capabilities. "The formation of our Beijing facility has, in my opinion, been a driving force in our industry, instilling confidence in the virtual production sector and helping to advance the industry," commented Hu.

"With the support of outstanding talents and top-notch equipment, Big Blue Technology has optimised and integrated international leading hardware and software technologies, establishing a competitive advantage that positions us at the forefront of the industry," Hu added,

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going on to highlight that, along with their first studio in Shanghai and the latest addition of the BLUE BOX xR Studios in Beijing, there is another facility currently under construction in Hebi City, Henan Province, with further plans to open new studios later this year and in 2024.

With such an ambitious expansion strategy, Hu is confident the company “will be able to independently connect and complete all links in the industry chain thanks to its core technological advantages and virtual reality content production platform.”

Hu acknowledged there was still a gap between the level of recognition and acceptance of virtual production in the domestic market when compared to the international market. “Popularising virtual production will take some time, but we believe that day will arrive soon, and we see tremendous potential in this technology. For 2022-2023, the primary focus of both facilities has been on xR production, with virtual production also being a key aspect of our business,” he explained.

Alongside the highest-level hardware and software technologies, the Big Blue Technology team boasts extensive end-to-end shooting experience, which includes virtual content creation, and directorial expertise, all of which enable them to provide the high-end creative production services demanded by the studios’ customers. “Depending on the production requirements, we can seamlessly configure the LED panels to create a screen covering approximately 400m² for virtual production,” Hu continued. “We utilise ROE Black Pearl BP2V2 for the main screen and ROE BM4 for the floor, all powered by five 4K Tessera SX40 LED processors and 18 Tessera XD 10G data distribution units in each studio, with further backup SX40 units available for larger projects.”

Brompton LED processing plays a vital role in the studios’ set-up, enabling fast and efficient operation of the LED screens. “Our team relies on a full suite of Tessera features, with our favourites including PureTone, which eliminates unsightly colour casts in the greyscale for balanced, neutral output,” noted Hu. “We’re also big fans of Dynamic Calibration, the enabling technology for Brompton HDR, that allows us to achieve beautiful, uniform video content even at extremes of brightness and colour gamut.”

Having led the team in over 60 xR virtual production projects in recent years, Hu shared that they remain committed to optimising workflows and focusing on technological innovation. “For instance, we have incorporated various camera tracking methods, real-time-driven virtual characters, real-time stage tracking, optimised the ACES colour management process, and are also preparing a comprehensive Ndisplay development solution,” he stated. “Many of these technological innovations need the combined support of hardware systems and software development, and we are fortunate to have companies like Brompton Technology on board to support us with that.”

With the extensive upgrade, including the installation of all-new hardware equipment in just over two weeks, BLUE BOX xR Studio will re-open this autumn. Hu underscores their meticulous attention to detail to deliver the highest standards for their customers. This unwavering dedication has already garnered recognition, with several TV advertisements, commercial events, and a potential film shoot already confirmed at the studio.

“We appreciate the steadfast support from Brompton throughout the process,” enthused Hu. “We are completely satisfied with the performance and reliability of Brompton Tessera processors, and the service and collaboration we’ve received from the Brompton China team has really bolstered our confidence. As we embark on future virtual studio construction projects, we remain committed to maintaining our partnership with Brompton. Their dedication to research and development, as well as their commitment to creating new products and features, is unparalleled. With their well-respected position in the industry, utilising Brompton’s LED video processing solutions has given us a significant advantage.”

“We had the opportunity to participate with the Big Blue Technology team during the grand re-opening of BLUE BOX xR Studio, marking a new phase in its creative potential,” concludes Elijah Ebo, Brompton’s director of APAC Operations. “We are delighted to see the team using our LED processing technology and look forward to the innovative productions that will originate from this facility, and to continuing our partnership with the company for upcoming projects.”

[Brompton Technology](#)



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Genelec Joins Forces with Broadcast Professional



Broadcast Professional Group CEO Gary Goh (L) and Genelec international sales director Ole Jensen (R).

APAC: Genelec has further strengthened its distribution network in the APAC region through the appointment of Broadcast Professional Pte Ltd as its new distribution partner for Singapore and Malaysia, with responsibility for Genelec's entire range of Studio, AV and Home Audio products across the two territories.

Genelec international sales director Ole Jensen commented, "APAC has been a key strategic market for us for many years, and having already established our own subsidiaries in China and Japan, the partnership with Broadcast Professional is a natural step in building our presence and delivering further growth across the region. With its strong focus on technical excellence and providing an unrivalled customer experience, Broadcast Professional's values correspond perfectly with our own – and we're extremely excited about the potential that we can unlock together."

Founded in 1983 and currently celebrating its 40th anniversary, [Broadcast Professional](https://broadcastpro.com.sg/) (https://broadcastpro.com.sg/) started life in Singapore as a subsidiary of Studer AG, serving the growing needs of the broadcast and recording industries across the region. Since then, it has widened its services to

include broadcast and streaming services, as well as the creation of Immersive Experiences. With a unique combination of people, services and technology, Broadcast Professional is committed to ensuring better outcomes for its customers by speaking the language of the industry.

Joseph Ho, Director, Broadcast Professional, shared Jensen's optimism: "As a company, we're constantly seeking opportunities to expand the range of products and services that we offer our clients. Therefore, when discussing a partnership with Genelec in Singapore and Malaysia, the decision was straightforward – and we look forward to collaborating with Genelec to develop this market."

"We're pleased to announce this strategic partnership with Genelec, a company with a long heritage of excellence. This collaboration unlocks the potential of great synergy between our organisations and perfectly aligns with our vision of providing our valued clients with industry-leading solutions," concluded Gary Goh, Group CEO, Broadcast Professional.

[Genelec](#)



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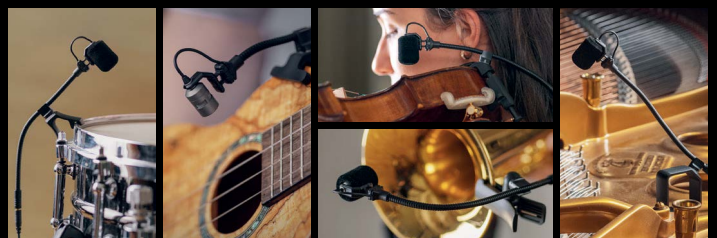
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RCF Gains Prominence in North and Central India



The Big Night Events team.

INDIA: North and central India's diverse live event landscape has been noted to evolve rapidly over the course of the past few years; with modern-day events demanding not just cutting-edge technologies but comprehensive solutions that can enable service providers to push the boundaries of what's possible. And this transformative journey has allowed RCF the opportunity to enhance its presence within these regions, thanks to its bespoke offerings of innovative high-performance systems – with the region's key players opting to invest their faith in RCF systems.

A key example of this is Ludhiana based leading rental solutions provider **Big Night Events**, who made history by acquiring Punjab's first-ever TTL 33-A II active three-way line array system from RCF; with the groundbreaking addition speaking volumes about the company's commitment to delivering top-notch audio experiences.

Big Night Events expanded their inventory with multiple units of the TTL 33-A II active line array modules which promise unparalleled sound distribution with crystal clear sound reproduction; along with multiple units of TTS 18-A II high-performance active subwoofers which have been designed to work seamlessly and cohesively with the TTL 33-A II modules as a comprehensive system

while also enhancing the overall depth and impact of the sound experience.

According to the company, the decision to invest in RCF's line array systems was driven by the company's dedication to providing their clients with unparalleled audio quality, coupled with the TTL 33-A II systems ability to offer the perfect balance between clarity, power, and versatility, which eventually made it an ideal choice for the company to deploy for a wide array of events, from intimate gatherings to larger-scale music gigs.

Meanwhile, a similar pursuit for excellence is noted in the state of Madhya Pradesh as well; with Ratlam based audio solutions company **Alankar Sound** recently acquiring 16 units of the HDL-30A compact bi-amped 2-way active touring system, complete with 8 units of the Sub 9006-AS high-power active subwoofers along with RCF's RDNet management network and control platform. Vinit Jain of Alankar Sound explains that the decision to invest in RCF was heavily influenced by the system's capacity to deliver crystal-clear audio and powerful performance, with the HDL line array modules known to offer excellent coverage and dispersion while the subwoofers significantly enhance the system's low-frequency response, thereby ensuring a rich and



Alankar Sound.

immersive auditory experience for the audience. Furthermore, Vinit explains that investing in RDNet to complement the loudspeaker system made sense as the platform's cutting-edge technology empowers

sound engineers to optimize sound systems efficiently – whether it's a small venue or a sprawling arena – thereby affording unparalleled control over the setup, and elevating the overall event experience to a whole new level.

Both purchases were expertly facilitated by Delhi based Hi-Tech AVL who are RCF's authorized distribution partner in India, as Alankar Sound's acquisition of their new RCF system was further bolstered through the efforts of Ram Radio – the official dealer for RCF products in Madhya Pradesh.

Big Night Events

[Alankar Sound](#)

[Hi-Tech AVL](#)

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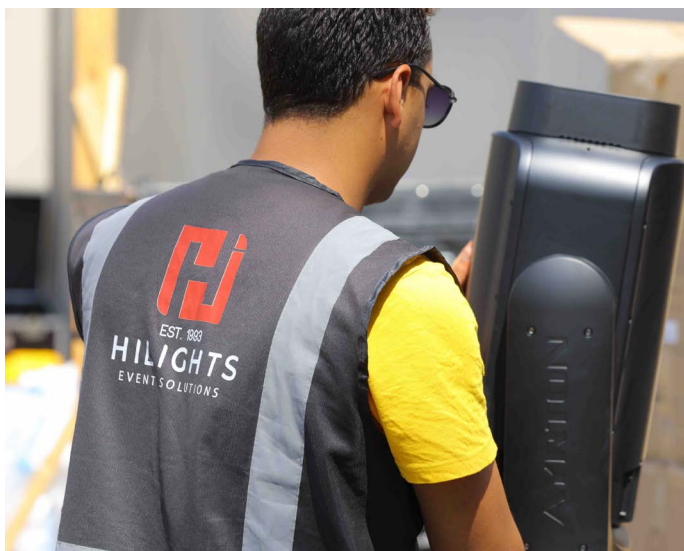
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HiLights Group Invests in Ayrton for Region's Mega Events



MENA/GCC: Established over 30 years ago, **HiLights Group** is a leading full events solutions company operating in the MENA and GCC regions. Specialising in the delivery of comprehensive services encompassing concept designing, production, and lighting solutions for mega and iconic events, HiLights has established strong partnerships with various stakeholders, including governmental organisations, event agencies, venues, and media animation hubs.

Its experienced team of creative professionals, designers, and technical experts have a deep understanding of the entertainment industry and work collaboratively to provide innovative and integrated solutions that meet the unique requirements of each event. As such, HiLights Group has invested in a large shipment of Ayrton fixtures, comprising Ayrton Domino Profile, Domino LT and Cobra fixtures, purchased both for stock and specific projects in the region.

“By acquiring a significant quantity of Ayrton fixtures, HiLights aims to expand its inventory and be prepared to fulfil a wide variety of project requirements,” explained Hamed Arafa, founder and chairman of HiLights. “Additionally, having these fixtures readily available in stock allows us to promptly meet the demands of our clients and provide timely solutions.”

The consignment of Ayrton fixtures marks HiLights’ first investment in Ayrton products. “Ayrton stands out in the market due to its commitment to developing new technologies that push the boundaries of what is possible in the lighting industry,” shared Arafa. “Crucial to HiLights’ decision were the superior quality and advanced features of Ayrton’s fixtures which not only showcased the latest technology but also addressed our specific needs. We found Ayrton products to be unique, offering capabilities that were not readily available from other manufacturers.

HiLights’ new Ayrton fixtures will be deployed in its busy programme of mega events across the region. “Moving forward, our strategic plan is to expand our stock of Ayrton fixtures because we recognise the potential and value they bring to our portfolio, particularly for iconic projects and mega outdoor events,” stated Arafa. “By increasing our Ayrton fixture inventory, we can meet the growing market demand and provide our clients with a wider range of options.

“The events industry demands lighting fixtures that possess not only power but also durability. Ayrton’s equipment, equipped with laser sources and LEDs, offers powerful lighting capabilities and robust construction for enhanced durability and resilience, making them highly suitable for outdoor applications. These fixtures are engineered to be extremely resistant to adverse outdoor weather conditions ensuring reliable performance even in challenging environments.

“We strongly believe that Ayrton’s lighting solutions are highly suitable for HiLights as an events solution company. They provide exceptional lighting solutions for a variety of events, including international festivals, stadiums, and outdoor mega-events.”

The Ayrton Domino Profile, Domino LT and Cobra fixtures were supplied to HiLights Group by Ayrton’s exclusive distributor for the region, Procom Middle East. “We



recognise Procom as the largest supplier for HiLights Group and have been highly impressed with their exceptional service and after-sales support,” concluded Arafa.

“Procom’s sales team demonstrated exceptional support throughout the evaluation and procurement process and we value the comprehensive after-sales services they provide. That commitment to customer satisfaction and ongoing support offered by Ayrton ensures that HiLights will receive the necessary support, maintenance, and technical assistance after the products are implemented, and was an additional vital factor in choosing Ayrton.”

“Their expertise and commitment to providing quality products and services have been invaluable to our business. We are extremely pleased with their level of professionalism, reliability, and dedication to customer satisfaction.”

Ayrton

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Australian Creative and Technical Talent Lead Virtual Production Boom



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AUSTRALIA: Virtual Production is a suite of interlocking tools and techniques that give filmmakers infinite creative possibilities while cutting the cost as well as the carbon footprint of conventional shooting on location. The centrepiece of Virtual Production filming is a soundstage ringed by LED walls playing back video or computer-generated imagery which enables live performances to be captured with virtual content in astonishing realism. TDC is at the forefront of the market. The Australian company, established in 1981, owns and operates purpose-built Virtual Production facilities in Sydney, supported by a world-class team of experts. The team can partner with production from concept to completion while providing a deep knowledge of the processes and technology needed for video display, real-time rendering platforms, server hardware, playback platforms, camera tracking, remote connectivity, and content delivery.

It has delivered large-scale Virtual Production facilities for TV, commercials, corporate films and blockbuster films including Marvel's *Thor: Love and Thunder* and the hit psychological thriller *Mercy Road*, which was Australia's first fully virtual production shoot. *Mercy Road* was released in Australia and the US in August 2023.

VFX supervisor Andrew Robinson at VFX Studio Heretic Foundation worked on the filming of most in-car scenes

for *Mercy Road* at TDC Studios. He said: "VFX creation and virtual productions are transforming the quality and speed of how productions are being made. They are also improving on-set decisions as well as team collaboration, unlocking more creative freedom for filming dynamic scenes."

As demand has grown, so has TDC's offering. TDC has supplied large LED volumes to create various virtual production stages in a variety of venues and warehouse conversions, including many of the stages at Disney Studios.

Michael Hassett, TDC's founder and managing director, noted that the demand for creating any filming environment using virtual production has skyrocketed. "Clients often come to TDC with a challenge that needs to be tested and resolved. Our team of engineers and project managers love that challenge and are committed to delivering technically complex solutions to fulfil any creative vision," said Hassett.

In a showcase of their demonstration to the industry, TDC hosted an xR showcase in October that provided Australian film, television, production and advertising production staff as well as members of the Australian Cinematography Society (ACS), and the honorary Visual Effects Society the opportunity to discover the world of possibilities that xR and virtual production could create. For the event, TDC Studios showcased innovations with technology from ARRI, Barco, GhostFrame, Megapixel VR, Pixotope and others to demonstrate the very latest in xR technology through demonstrations of xR broadcast workflows, augmented reality and tracking techniques that will allow them to seamlessly blend live and virtual worlds.

Technical project manager at TDC, David O'Connor explained that production staff were able to test out the latest in-camera and virtual production technologies while learning about LED volumes, seeing xR workflows in real-time, and hearing the latest from a panel of experts.

[TDC Studios](#)

DiGiCo and Fourier Audio Prepare to Plug In Live Sound



From left to right, Gareth Owen, Peter Bridgman, James Gordon, Austin Freshwater and Henry Harrod.

GLOBAL: DiGiCo has announced the acquisition of UK-based live sound software developer and manufacturer, Fourier Audio. The deal further strengthens DiGiCo's investment in live sound innovation, building on their acquisition of immersive in-ear pioneers KLANG:technologies in 2018.

Fourier Audio founders Henry Harrod, Peter Bridgman and Gareth Owen (CEO, CTO, CCO), stated, "Knowing first-hand how successful and well regarded DiGiCo and the wider Audiotonix family are in the live market, this is a fantastic next step in Fourier's growth. Being part of a global network of partners and clients that are at the top of their game - in live events, touring and installed audio - gives us the opportunity to rapidly change the way that engineers and artists shape their shows. It's an exciting time to be in an invigorated live market and we can't wait to dream big with our new colleagues."

Fourier Audio's team of software engineers and sound designers are focused on delivering live audio solutions that enhance an engineer's ability to create superior-sounding performances. Over the last 24 months they have been developing a new platform bringing the power of studio audio software plug-ins to live engineers, codenamed 'Project Core'. The Fourier team presented their new platform together with DiGiCo at the AES New

York conference and aims to begin product shipping in Q1 2024. Austin Freshwater, DiGiCo MD, commented, "At DiGiCo we are always looking at how we can enhance our customers' ability to provide new and exciting possibilities in live performance audio. With Fourier Audio, we are investing in a team that will soon launch an integrated plug-in processing engine, 'Project Core', bringing new opportunities for DiGiCo to work with third-party software providers, truly plugging in the world of live sound on a platform our clients can trust."

The latest addition to the Audiotonix family sees Fourier Audio join the growing roster of innovative pro audio brands that include Allen & Heath, Calrec, DiGiGrid, KLANG:technologies, Harrison, Slate Digital, sonible, Sound Devices, Solid State Logic and DiGiCo.

James Gordon, Audiotonix CEO, added, "We are always looking for the next audio innovators that are a good technology and cultural fit, and with Fourier, I'm pleased to say we have found both. Bringing this talented team into the Audiotonix fold under DiGiCo will allow us to give live sound users access to a wider range of our own and other 3rd party developers' plug-ins."

DiGiCo

Creative Technology Expands Audio Offering with Major Investment in d&b Technology



MIDDLE EAST: Creative Technology Middle East (CTME) has expanded its audio services through a substantial investment in [d&b audiotechnik](#) products. This strategic move positions CTME as the Middle East's largest stockholder of d&b equipment and reinforces their commitment to delivering exceptional audio experiences to their clients.

In 2022, CTME took the lead in introducing the XSL line array module to the region, showcasing its commitment to innovation. The expanded inventory includes an impressive range of d&b products, such as the AL-Series, Y-Series Point Source, V-Series Point Source, V-SUB, E-Series, S-Series, and D80 Amplifiers.

Wissam Shaheen, CTME's head of Audio, explained, "The debut of the XSL line array module has been particularly well-received, enabling us to deliver unparalleled sonic performance in even the most demanding environments. This, combined with our extensive d&b portfolio, ensures we are equipped to address any event's unique audio requirements."

One particular highlight is CTME's investment in d&b's SoundScape spatial audio system. Shaheen noted, "We strongly believe that immersive, object-based audio is the future of sound reinforcement, and this investment

demonstrates our dedication to staying at the forefront of industry advancements."

He went on to say, "We are excited to continue expanding our 2023 audio offerings with the integration of d&b's latest products, such as the KSL Series, SL-SUB, and the advanced D40 Amps. These additions to our repertoire will further enhance our ability to provide exceptional audio solutions for events of any scale or complexity."

The impact of CTME's notable d&b investment can be seen in the success of several prestigious events. These include the Dubai World Cup 2023, Expo City's Jubilee Stage, Qatar Economic Forum 2022 and 2023, Fashion Trust Arabia, UAE's Commemoration Day, and Doha Debates, among others. CTME's commitment to quality and innovation has played a crucial role in elevating these events to new heights.

Shaheen concluded, "Our ongoing investment in advanced audio technology reflects our commitment to quality, innovation, and setting the bar in exceptional audio experiences."

CTME

Carl-Johan Sköld Named as New Astera Group CEO



ASIA: Wireless LED lighting manufacturer Astera has created of a new Group CEO position with the appointment of Carl-Johan Sköld. Carl-Johan will be based in Hong Kong and collaborating closely with both the German HQ and design centre alongside Astera's Chinese manufacturing teams to shape the company's medium-term and future growth strategies.

With extensive expertise in long-term business development and strategy, Carl-Johan has ambitious goals for Astera's future, whilst also fortifying the brand's current standing as a market-leading lighting technology brand. Astera's sales director Sebastian Buckle commented, "It's hugely exciting to have someone of Carl-Johan's calibre on board as our company moves to the next phase of its development. Carl-Johan brings great expertise, a huge enthusiasm for our industry and a brilliant track record of foresight and success, all of which will have [a] positive impact on Astera going forward and we look forward to a long and productive relationship."

Carl-Johan has already worked as a consultant for Astera for some time and is aware of its many assets. He noted, "Astera has many strengths and the key to developing any effective future strategies starts with these. The approach to innovation – based on thoughtful design tailored to the specific needs of multiple lighting professionals – makes Astera stand out in the market

and provides a great basis for further growth.

"It is clear from the recognition that Astera gets from key practitioners and creatives across the concert touring and live performance sectors that the brand's reputation is well deserved, and I am both grateful and excited to be embracing this new path together."

Carl-Johan also highlighted how the innovation of smart technologies coupled with the people-focus of the live performance and production industries has made Astera's carefully designed and crafted products-based approach so successful in the world of those working with light in new, different, and cool ways.

One key area in which Carl-Johan will immediately be concentrating his expertise on is intensifying Astera's presence in Asian markets, including advising the German R 'n' D and sales management teams on the user needs within the diverse Asian markets. There will also be some exploration into potential new and increasingly sustainable manufacturing territories and processes.

Carl-Johan will also be enhancing general business practices, intelligence and the financial reporting infrastructure and systems to underpin quick and efficient decision-making that boosts productivity across the entire organization. Astera expects that all this and more will define the company's commercial objectives for the next 5-8 years.

Astera

Artmix Looks to Elevate Sound Experiences with Colossal JBL VTX A Series Inventory



SOUTH KOREA: Korea's premier audio rental production company, Seoul-based Artmix has embraced the ethos of 'innovation forging unforgettable experiences' in a monumental way, as the company has reaffirmed its position as an industry leader with the acquisition of what is rumoured to be the largest inventory of JBL VTX A Series line array system in the country.

Artmix's commitment to delivering unparalleled sound experiences is epitomized by their strategic investment; as the company's audacious move includes the addition of a staggering 96 units of JBL Professional VTX A12 dual 12" line array loudspeakers, complemented by 48 units of the JBL Professional VTX A8 dual 8" line array loudspeakers and 48 units of the immensely powerful JBL Professional VTX B28 dual 18" subwoofers. Plus, at the heart of this sonic powerhouse are over 80 units of the exceptionally potent and efficient ITech HD series power amplifiers from Crown Audio. This marriage of cutting-edge loudspeakers and state-of-the-art amplification ensures that every note, beat, and lyric is conveyed with pristine clarity and impactful precision.

This newly acquired setup represents not just a formidable stride forward for Artmix, while forming the basis of a sonic revolution that elevates every

performance to extraordinary heights. The seamless execution of this grand procurement was made possible by Techdata.co., Ltd, the official distribution partners for HARMAN Professional solutions in Korea, with their domain expertise fostering a simplified process from selection to delivery; thereby underlining the significance of collaborations in shaping the industry's future.

According to some sources, Artmix wasted no time in putting their colossal new VTX A Series inventory to the test, deploying it for a myriad of KPop shows and diverse music performances across the nation. And apparently, the unanimous consensus from Artmix's crew members underscores their satisfaction with the system's performance and its auxiliary benefits. Ease of logistics and rigging, often the unsung heroes of large-scale productions, were said to be seamlessly integrated into Artmix's workflow, streamlining operations and allowing the team to focus on the artistic aspect of their craft.

[Artmix](#)

[Techdata](#)

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Flexibility of Green-GO ‘No Central Matrix’ Design Highlighted at Pucheng Grand Theater



CHINA: Opened in 2022, the Pucheng Grand Theater serves as a focus for cultural and performing arts activities in Pucheng County, a southeastern county within China's Fujian Province. As such, it hosts a varied programme of events and performance types.

While its main auditorium can accommodate up to 951 audience members, the building also features a range of other event and performance spaces across its five levels, including a film theatre and a conference hall. Unsurprisingly, its busy technical team must rely on solid communications to ensure smooth operations across the site.

Responsible for the new venue's audio system design, installation and commissioning was one of China's leading specialist AV solutions providers, **EZPro**. The company's technical manager Fan Gaoqing explained, "To meet the needs of the varied performances and activities, flexibility and stability is absolutely critical. 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."

Aside from its sound quality and reliability, Green-GO's digital Ethernet-based communications system is known for its cost-effectiveness and scalability. As a multi-channel intercom system, it combines both wired and wireless elements, and because it does not depend on an expensive and complicated central matrix at its core – the matrix exists within the processor of each device – it has no single point of failure.

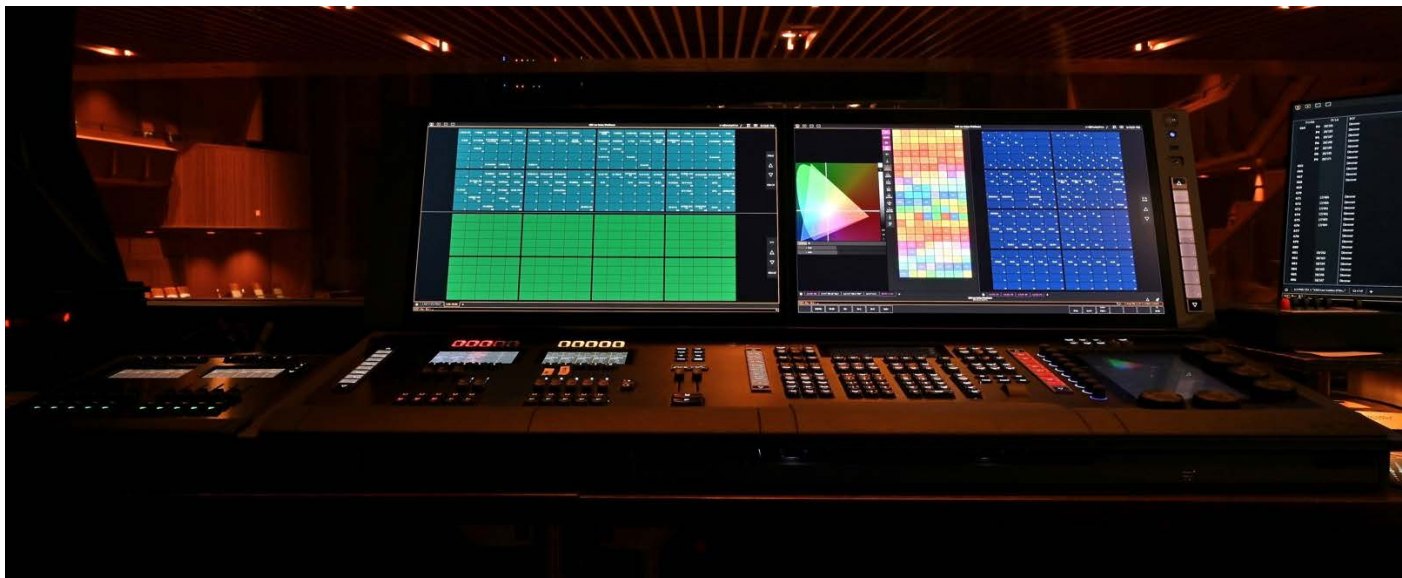
Within a network, up to 3,000 users can be accommodated in up to 250 groups, with full-duplex communication. What's more, it can be used on existing networks, avoiding the cost or additional wiring installation. This, plus its plug-and-play simplicity and ability to integrate with existing communications networks, makes Green-GO a go-to solution for entertainment, broadcast, production and attraction applications worldwide.

The system chosen for the Pucheng Grand Theater includes 4 x Green-GO MCXD multi-channel desk stations and 2 x MCX multi-channel rack stations, configured with 6 x BPX multi-channel wired beltpacks. Further extending the flexibility and cost-effectiveness of the Green-GO system, 2 x INTERFACE X units are also provided, giving the additional advantage of the option to incorporate 2-wire or 4-wire analogue intercom systems into the Green-GO network. One RDX radio interface is also configured in the system, which allows integration with the intercom system for security guards and other staff using portable radios.

EZPro's client at Pucheng Grand Theater, Beijing Zhongdinglitan Electronic Technology Development Co, spoke highly of the great flexibility of GREEN-GO system's 'no central matrix' design and Ethernet-based architecture.

Green-GO

New National Theatre Embraces ETC Eos Apex Console



The New National Theatre in Tokyo Embraces ETC Eos Apex Console.

JAPAN: The New National Theatre, Tokyo (NNTT) is Japan's first and foremost national theatre for the performing arts, including opera, ballet, contemporary dance and drama. Over the years they have had an incredible array of 771 productions, with 6404 performances to 4,553,416 attendees (as of March 2022).

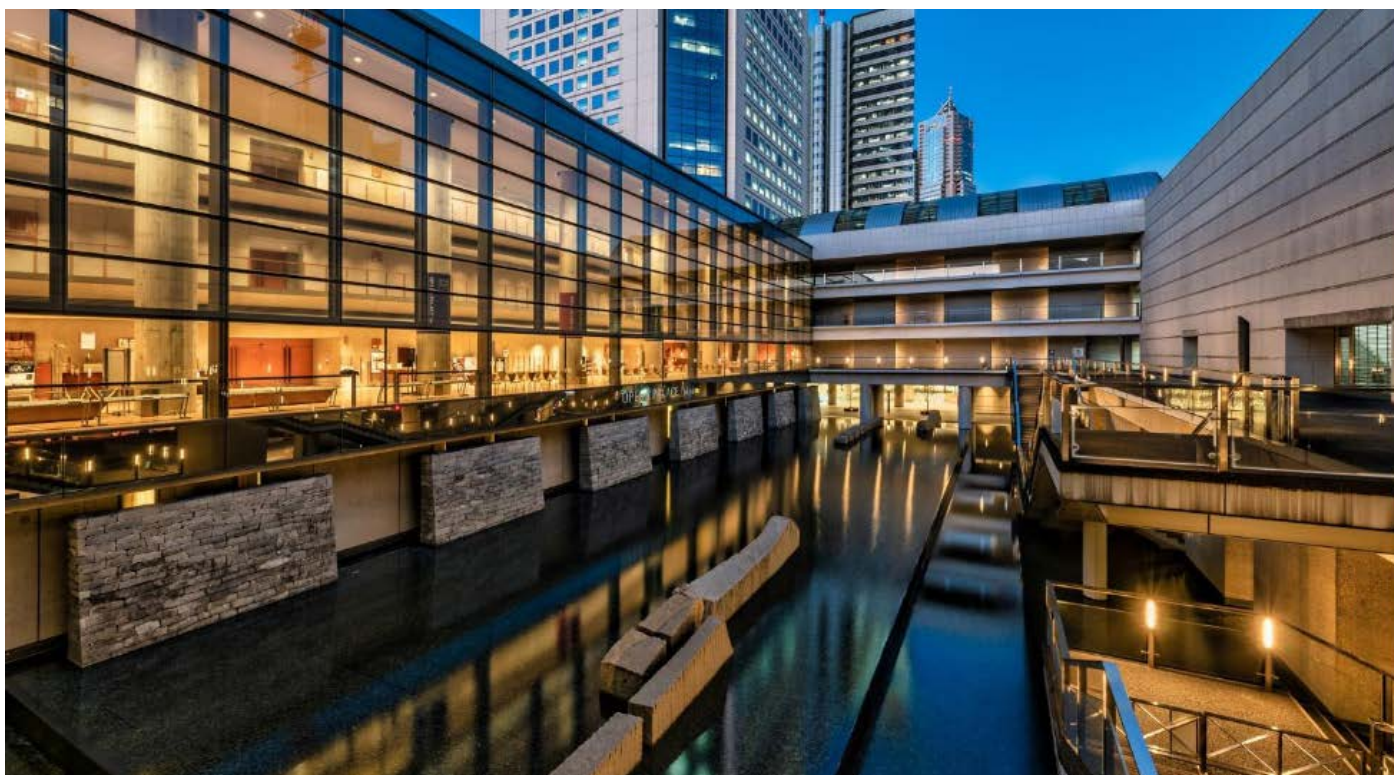
As part of their 25th anniversary, NNTT upgraded their lighting control system in the Opera House to the Eos Apex console. As the theatre jumps to a new stage of its life, the Eos Apex console will enhance the experience while simplifying the work of the lighting production team. A series of performances are scheduled to use the Apex throughout the year including; New Year Ballet, Tannhäuser, Falstaff, Coppélia, Les Contes d'Hoffmann, and Aida. A release from ETC noted that "NNTT is proud to have the first Eos Apex consoles in the Japanese theatre industry."

The NNTT is an opera house that co-operates with numerous overseas artists and designers from around the world. Experience showed them that the overseas lighting designers often requested ETC consoles for the shows. Therefore, when it was time for an upgrade, it made sense to include a house-owned ETC console. This assists the designers with the use of their original

data, making the whole production smooth, efficient, and cost-effective and reducing the possibility of any data encoding issues.

For the upgrade, Ken Production Services Inc. and local lighting dealer, synchro rise Co. Ltd., worked closely with the lighting team of the NNTT. Together, they chose 1 x Eos Apex 10 24K control desk and 4 x Eos Apex 5 24K desks. "I would highly recommend ETC gear to others. Based on our experience, the Eos Apex console delivered a seamless performance without any issues. A trustworthy console is essential for any production, so it's great to hear that this one met our expectations," stated NNTT Technical Department, lighting director Yuji Tatsuta.

In the past, the lighting setup at NNTT was quite challenging for its team. They had to rely on two consoles to manage the lighting equipment from a single production room located in the lighting booth. Creating and updating cues was quite a task, because of the physical distance between the designer and the operator. The team found innovative ways to overcome these obstacles, but upgrading the lighting system to Eos Apex includes features that now give the designer quick access to everything they need.



New National Theatre, Tokyo.

NNTT Technical Department, lighting technician Takehito Suzuki stated, “I enjoyed using Apex’s screen graphics, they were very easy to read. The complete full tracking system also made it easy to create data. Communication between the designer and the operator was much easier and faster with Apex. Overall, I was impressed with Apex’s level of control and precision. It’s a great choice for anyone looking to take their lighting design to the next level.”

When asked why the Apex was ideal for the NNTT, Suzuki added, “The Apex with Eos system offers multi-console control to increase the reliability and stability of the Eos full tracking system, with the added benefit of no latency when switching between the main, backup, or any client console. One of its many benefits is the ability to set up different user IDs, which makes it easy to customize client consoles for different purposes. For example, a lighting designer can use a client console to monitor fixture level output. In contrast, a lighting programmer can use a remote console in the auditorium to program the show with the best view of the entire stage.”

The Eos Apex console features a large screen that offers clarity with a user-friendly interface that is easy to navigate. The console UI is customizable, which makes it easy to create unique user layouts that are comfortable to read and access. The Apex keypad layout is similar to other Eos consoles, which makes it seamless for programmers to switch to using the Apex console. Moreover, Target Keys are available as tools for lighting programmers. By combining key and screen features, programmers can easily access various targets on the console, including colour palettes, groups, macros, and snapshots.

Suzuki concluded, “Each key can display an image the user can assign, and labelling is made even easier with the ability to display Japanese characters on the keys. Finally, the localized language feature made the whole piece of work easier and removed the language restriction barrier.”

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Major Players Across India Invest their Faith in Adamson Systems



Accombliss with their Adamson inventory.

INDIA: Adamson line array systems have been on somewhat of a roll off-late within the Indian market; as the brand has consistently garnered recognition with several key players from across the country making sizeable investments to reinforce their existing inventories with Adamson Systems Engineering solutions.

First up, **Accombliss**, an event management and AV equipment rental company based out of Chandigarh, has made a significant investment in enhancing their current audio capabilities with the addition of 18 units of the Adamson E15 line array speakers, along with 12 units of the Adamson E219 dual 19-inch subwoofers and 12 units of the Adamson S10 line array speakers, all powered by multiple units of the PLM20K44 power amplifiers from Lab Gruppen. Furthermore, Carlos Sallaberry from Adamson's Asia office conducted a two-day training session for team Accombliss which included showcasing the Blueprint software for SPL coverage prediction and providing a detailed demonstration of the rigging system.

The company's head-honcho Nitish Bansal explains that over the years the company has evolved into a team of experienced professionals dedicated to offering quality service to their clients; and that this strategic investment in particular was prompted by the growing demand for large format events and weddings in the Chandigarh region. "The entertainment market in North India demands high SPL systems with consistent coverage and the E15 was a suitable solution. We look forward to providing our artists and audiences with state-of-the-art technology from Adamson" he affirmed.

Moving on to the South of India; and Adamson solutions appear to have found a home in the bustling city of Hyderabad as well, with one of the region's most respected rental solutions provider – **Planet Productions** - acquiring 18 units of the E15 three-way line array loudspeakers, 30 units of the E119 high-performance subwoofers, and 16 units of the S10 2-way full range line array loudspeakers, complete with a comprehensive PLM20K44 amplification kit from Lab Gruppen.

Elaborating on the investment decision, Ramesh Adda of Planet Productions explains "Our decision to invest



Planet Productions.

in Adamson's cutting-edge technology was driven by a commitment to delivering unparalleled sonic experiences by creating lasting memories one note at a time. Adamson's reputation for innovation and quality precedes them, and the E15 line array's precision and clarity left us awestruck. On the other hand, the E119 subwoofers with their Advanced Cone Architecture and Symmetrical Drive Technology, redefine low-frequency reproduction. And of course, the S10 modules perfectly complement the E15 and the E119, thereby creating a truly comprehensive high-performance audio architecture. This investment solidifies our position as industry leaders,

enabling us to craft audio environments that resonate with our clients' visions."

Meanwhile, the most recent acquisition was noted in the vibrant city of Indore, with Hardia Sound & Lights embarking on a similar quest for audio excellence, as the company integrated 16 units of the E15 three-way line array loudspeakers and 8 units of the E219 high-performance dual 19-inch subwoofers; with the entire loudspeaker system powered through a formidable amplification inventory of the robust PLM20K44 amplifiers from Lab Gruppen.

Mr Mahesh Hardia of Hardia Sound & Lights reflects on the decision to partner with Adamson, as he informs, "Adamson's commitment to pushing sonic boundaries aligns seamlessly with our ethos of delivering unmatched audio experiences. The E15 line array's versatility and clarity are unparalleled, allowing us to cater to diverse events with precision, while the E219 subwoofers deliver a depth of bass that adds a visceral dimension to live performances. Plus, the integration of Labgruppen's PLM20K44 amplifiers ensures optimal performance, underlining Adamson's commitment to seamless collaboration with leading amplification technologies. Our investment in Adamson is an investment in the future, empowering us to create soundscapes that captivate audiences and elevate events to a realm of sonic brilliance."

Expressing his thoughts on the steady increase in number of active Adamson users in the country; Karan Nagpal from Stagemix, the authorised distributor for Adamson systems in India, commented "Adamson systems are known for delivering unparalleled sound quality and high SPL levels; and we are very pleased to welcome Accombliss, Planet Productions and Hardia Sound & Lights into our growing family of Adamson users in India. Their choice to invest in Adamson's comprehensive solutions signifies more than just a business decision; it is a testament to their dedication to providing unforgettable audio experiences."

[Accombliss](#)

[Planet Productions](#)

[Hardia Sound & Lights](#)



Hardia Sound & Lights.

Elation Lights Harvest Crusade



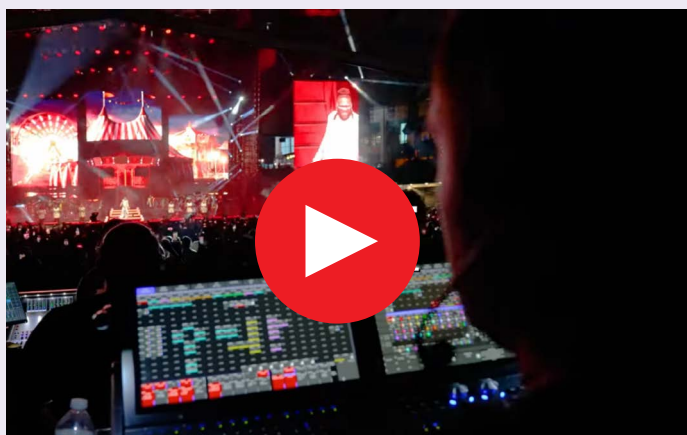
Elation Professional's Artiste series lights were instrumental in evoking a revival-like atmosphere for the 32,000 in-person attendees and captivating over 200,000 online viewers of Harvest Church's annual Harvest Crusade evangelistic outreach.

How to Mic an Entire Band with Condenser Microphones



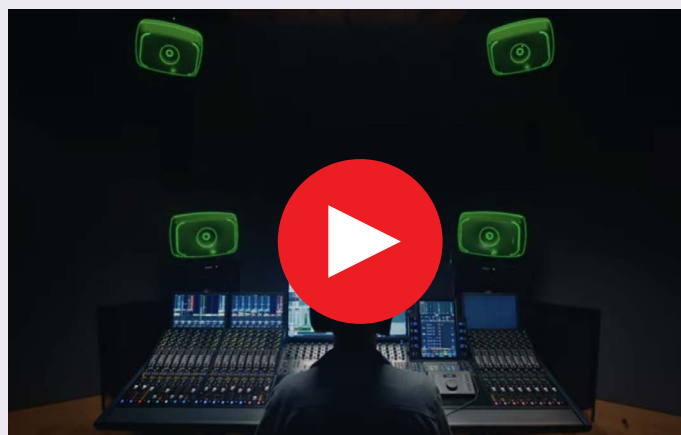
Interested in mic'ing an entire band using solely condenser microphones? DPA Microphones joined folk death metal band Northlands in a small live setup to create this walkthrough that was recorded in Pro Tools with minimal processing. As a bonus, you can also d/l the session and experiment with the output yourself.

CHAUVET Behind-the-Scenes with Burna Boy



Afrobeats musician Burna Boy is headlining venues all over the world. With a circus-like stage, Lighting Designer Anthony Hazelden talks about design aspects and the concepts involved in creating a show with CHAUVET Professional's luminaires.

Genelex UNIO Combines Adaptive Tech to Optimise Workflow



Genelec's 9320A SAM Reference Controller is the perfect little hub for professional audio monitoring applications that require both stationary and mobile operation. It boasts flexible connectivity, a reference-grade headphone output, and tactile hardware control of the brand's SAM Monitors, GLM, and Aural ID.

Social Media and Measurement Tools



Huh, you might ask. I want to share a few observations and thoughts about a recent project that I undertook, and I mean all this for mostly entertaining purposes and also to let off some steam that I have gained in the process. This project brought up old memories that I had while working

with a company that had invented a new measurement technology for loudspeakers. I started as a distributor for the product, but eventually, a few years in, I took responsibility for their entire pro audio division. In this position, I had to direct the R & D team and the programmers and coders to create the software that we wanted with the user interface that we needed. My exposure to this experience showed me that I was up to speed on this topic at the time with my technical knowledge, experience and understanding of the needs of those who will use such tools in their day-to-day jobs.

Recently, I took a look at what is out there and available right now to get a better understanding of where this area of our industry is at. I bought some software to be able to use the full feature set and to understand better what they are doing and what approach they are offering. During my research, I also went on Social media to check if there was anything of value. Sadly, the answer is: Not really! It is mind-boggling that a large part of our industry thinks that Facebook has better answers than the manufacturer of the equipment and software. Many questions found on social media would be obsolete if someone actually RTFM (read the f...ing manual), but that requires too much effort. One would have to do this all by oneself and understand what is going on rather than being able to post about stuff one doesn't understand.

Early in my career, there was this joke about the "cool people" sitting with their Cappuccino in Starbucks and posting stuff on Facebook with their MacBook, and I think what was true then is still very much true today. If you have the time to spend all this time on social

media and post all this stuff on social media, you don't have a job in this industry; otherwise, you would be working, as all the rest of us did and still do. So, what value does your opinion have when your experience and talent do not give you a full-time job? I always felt best when I was as close to the manufacturer or their local domestic representative, and I felt that most of the local representatives would allow you to get closer to the manufacturer if you had questions that they could not address and answer appropriately.

In this regard, there has always been this huge gap between those who know and actually do stuff and those of us who rather post about stuff, they have seen or heard about on Facebook, Instagram, Youtube or by watching Webinars. I had always wished that I would be able to help close this gap and get more people to the "good side" of physics within our industry. To make people understand the physics and then make qualified, well-informed decisions on the job. On the bright side, there are still quite a few out there fighting the good fight against ignorance and the huge void in knowledge that still exists. Of course, the recent pandemic and the accompanying fact that many of the good talents have left our industry for good brings all the shortcomings to the surface some more since we see more "less educated" people on the job market.

To all my younger colleagues out there, I want to give a big shout-out for entering this industry. Great decision, and you will have a tremendous long path of learning and enjoying the work ahead of you. If I may offer one little piece of advice: Don't try any shortcuts, because there aren't any. You have to get all this knowledge in your head and then learn to apply it. Anything else will end up making you an impostor, and most of us out here will recognize this very quickly, and then your chances of advancement will be limited. I wish you all a very happy learning.

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

Vari-Lite Neo X5 Console Now Shipping



Vari-Lite has announced that its premium Neo X5 console is now shipping, making the entire line of consoles from Vari-Lite available for purchase. The Vari-Lite Neo X Series is a family of high-performance lighting consoles designed for mixed-use applications such as performing arts centers; stadiums and arenas; houses of worship; studios; schools; touring rental; and more. The Neo X Series includes the 15-fader Neo X15 and the newly shipping Neo X5.

The Neo X5 is a high-performance lighting console running the powerful Neo platform, offering 5 multifunctional motorized playbacks, backlit encoders, and a built-in monitor as well as a soft touch control screen. The console includes an advanced effects engine that supports pixel mapping, media playback, timelines, and more and can output over 50,000 channels out of the box.

The 7" touch screen is said to speed up programming by putting the right keys at your fingertips when you need them. Alongside its powerful software, Neo's updated user interface makes that power easier to use. From there, Parlights, Inc. President and COO noted "lots of little things that make a difference – support for Capture presentation files, rotary encoders to change the colour of a submaster, backlit keys, a smooth keyboard drawer, etc. This desk shows well and is fun to drive."

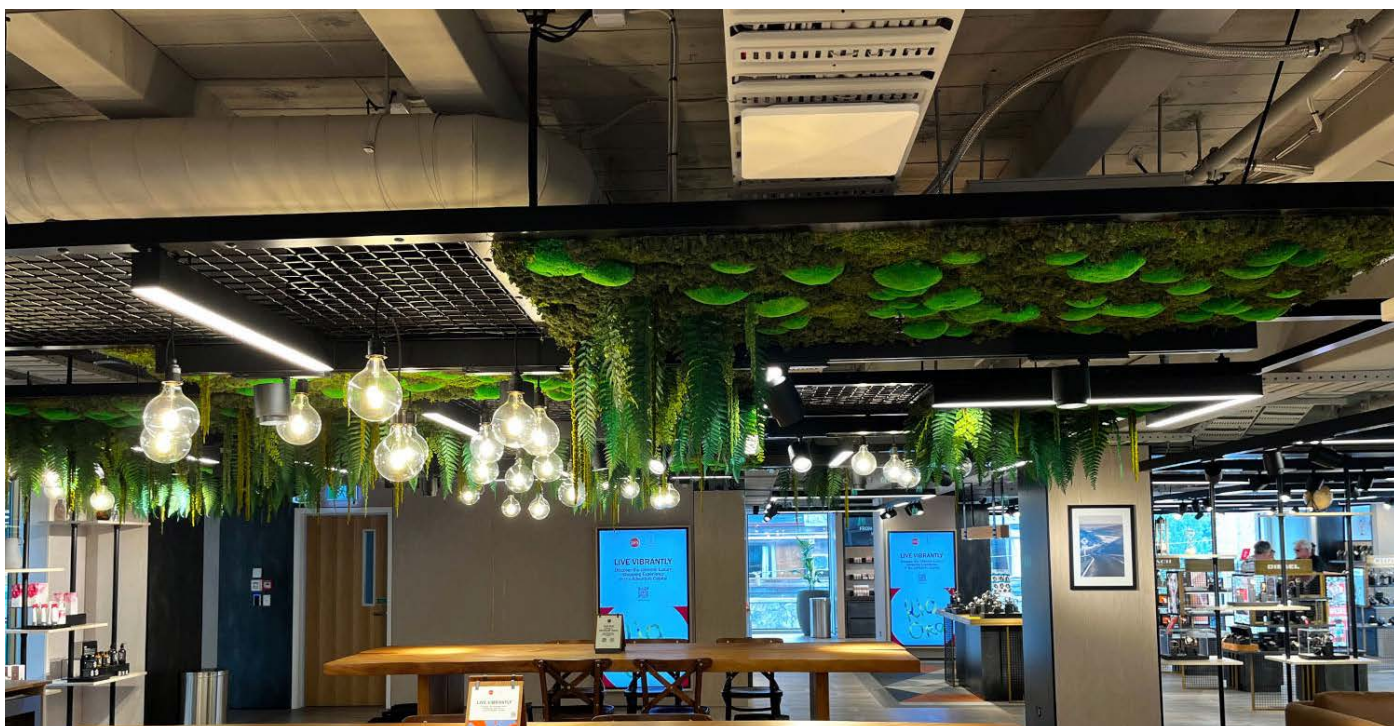
[Vari-Lite/Neo X5](#)

Not an Illusion: RF Venue Architectural Antenna Duo “Disappear” for Mics and IEMs



With its Architectural series antennas, RF Venue has made RF antennas that “disappear” while still delivering renowned antenna performance for both wireless microphone and wireless IEM systems.

The patented cross-polarized technologies of RF Venue's dual-diversity Diversity Fin Antenna for wireless mics and the design of the circularly polarized CP Beam Antenna for wireless IEMs are folded into identical slim, compact Architectural series enclosures that can be ceiling- or wall-mounted and painted to match any interior.



The small footprint and thin profile of the Architectural series antennas facilitate placement for optimum RF line-of-sight while colour matching allows them to hide in plain sight. The combination of the CP Architectural Antenna and the Diversity Architectural Antenna delivers rock-solid installed wireless audio system performance where mics and IEMs are used together, and visually disappear where appearance is important.

Don Boomer, a senior applications engineer at RF Venue, says that prospective clients can easily understand the advantages of RF Venue antenna technologies and that the performance keeps them coming back. Having said that, the most technically sound option wasn't usually the most aesthetically pleasing one. To Boomer, that has changed with the Diversity Fin and CP Beam antennas.

For example, Jessey Foster, a loyal customer of RF Venue for essential wireless audio solutions, and owner and lead AVL designer for business tech provider (and now RF Venue dealer) Uniti Designs, anticipates the Architectural Series antennas will be the dominant antenna choice in his permanent installation projects in the future.

He pointed out two factors in this prediction. The first was that the architectural antennas were incredibly

flat. To him, they vanished when placed in a ceiling or on a wall. He painted the antenna black in an install's dark ceiling so it couldn't be seen at all and that was significant to his client.

The second reason Foster gave was the powerful combination of the Diversity Architectural and CP Architectural Antennas. He placed his wireless mic and IEM antenna as close as six feet apart, and noted the level of clarity and coverage was "astounding".

The [CP Architectural Antenna](#) is available standalone and in 4 and 9 Channel Wireless [In-Ear Monitor Upgrade Packs](#), which bundle the antenna with COMBINE4 or COMBINE8 antenna combiners and all needed cabling for a clean, easy setup.

The [Diversity Architectural Antenna](#) is also available individually and in turnkey RF Venue 4 and 9 Channel Wireless Microphone [Upgrade Packs](#) that include antenna, an RF Venue DISTRO4 or DISTRO9 antenna distribution amplifier, and all cabling needed. The RF Venue Architectural Antennas and upgrade bundles work with wireless audio systems of any brand or model, and ship from stock.

[RF Venue](#)

EAW Unveils Compact and Powerful SM12 Stage Monitor



Eastern Acoustic Works' (EAW) SM12 Stage Monitor is the latest addition to its catalogue of stage monitors and aims to set a new standard for performance, flexibility and ease of use in stage monitoring.

SM12 is a 2-way passive loudspeaker that can be used as a stage monitor or fill speaker. A concentric driver attached to a CSA waveguide provides even coverage throughout the 90° x 60° pattern. A large ground-coupled port extends low-frequency response down to 60Hz from the 12" woofer mounted in the low-profile wooden enclosure. When utilizing the available mounting pattern, SM12 can be used on a flat surface with two cabinet orientations or mounted on a third-party pole. An integrated kickstand offers additional positioning options when used as a stage or floor monitor.

SM12 is designed to be used on a variety of stages, whenever high output and low-profile reinforcement



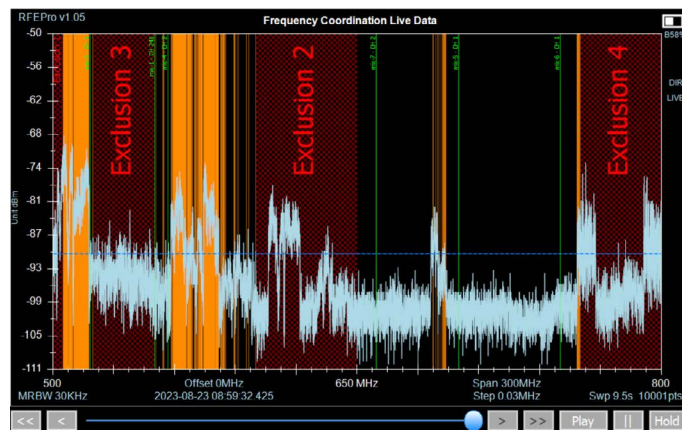
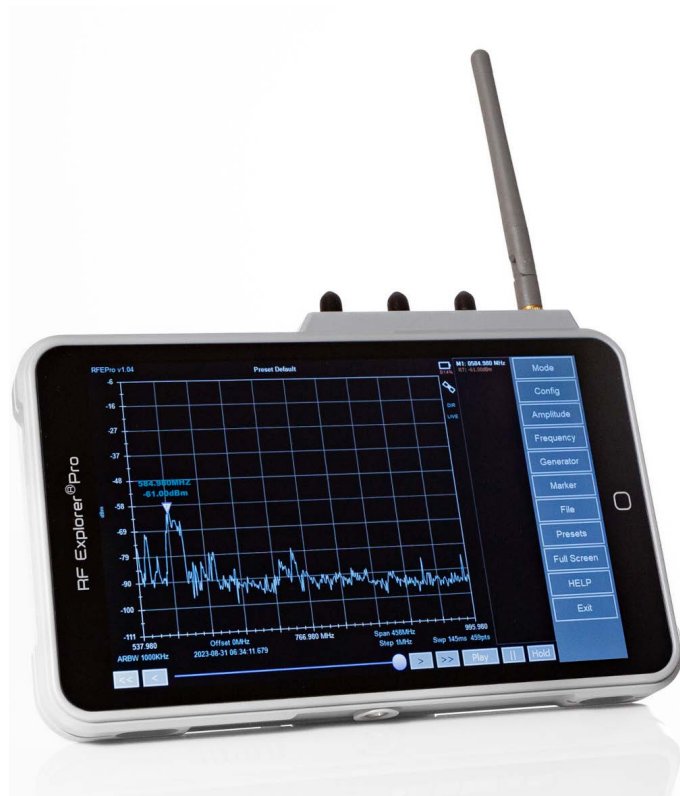
utilizing a single amp channel is required. Additionally, SM12 offers the durability and reliability expected for live events. Large rubber feet keep the loudspeaker from moving due to vibration, while a heavy-duty grill is capable of withstanding typical on-stage use.

The monitor also offers multiple input options, allowing for easy cable concealment and fewer cable runs. It seamlessly integrates with EAW's UXA4403 amplifier, ensuring consistent tuning for exceptional sound quality. Further product features and benefits of SM12 include two input connectors that are concealed in the low-frequency port allowing for tamper-proof and discrete wiring. An input selection switch hidden in the low-frequency port selects the first or second set of NL4 pins as the crossover input reducing the number of speaker wires on stage.

Finally, a large ground-coupled port increases low-frequency impact from a relatively small enclosure with no chuffing artifacts while a second set of input connectors are located on the bottom of the loudspeaker to accommodate clean wiring when used in the fill orientation, wall mounted or on a pole.

EAW/SM12

RF Venue Extends Wireless Audio Portfolio with RF Explorer Pro



RF Explorer Pro delivers real time wireless audio system frequency coordination integrated with RF spectrum analysis.

With its integrated 6 GHz Spectrum Analyzer and Frequency Coordination and WiFi Analysis tools, RF Venue's RF Explorer Pro offers advanced functionality with intuitive touchscreen operation to maximize the performance of wireless microphone and in-ear monitor systems in any venue.

The RF Explorer Pro is aimed to be easy to use in a variety of settings including music tours, filming locations, or even wireless systems in schools or churches. When connected to a local network using a VNC viewer compatible across PC, macOS, Android, and iOS devices, the RF Explorer Pro can be fully remote-controlled to monitor, manage, and capture spectrum data.

The high-performance CPU in the RF Explorer Pro enables fast frequency coordination calculations, real-time interference monitoring, and intermodulation analysis right out of the box. Advanced data display modes such as Waterfall 2D and 3D views are presented

on a brilliant 8-inch touchscreen. Built-in memory automatically records, saves and replays spectrum data scans with a video-style playback slider. Users can quickly export captured CSV data to a USB drive for use in other software applications such as RF Venue's free online Wireless System Builder, Shure Wireless Workbench, Audio-Technica Wireless Manager, Sennheiser Wireless System Manager, Excel, and more.

The RF Explorer Pro features a set of inputs and outputs including USB-C for power and USB 3.0 for data export and network connection. To aid in system configuration, coverage range testing, and to enhance real-time monitoring during an event, a mini-HDMI output allows connection to an external display. The analyzer also offers continuous system monitoring and reliable alerts based on configurable limit parameters. Internal 4500mAh lithium-ion batteries provide 3.5 to 5 hours of operation from a full charge via the USB-C port. RF Explorer Pro can be remote-controlled over any network connection by connecting an Ethernet adapter via USB.

The MSRP stands at \$1,399 (USD).

RF Venue/RF Explorer PRO

KL Spot IP Continues Elation Evolution in IP65 Lighting



In the whirlwind of the ever-evolving world of production, Elation believes lighting professionals yearn for dynamic tools that can be effortlessly fine-tuned and adapted in the blink of an eye. Enter the all-in-one KL Spot IP – a radiant and rugged static luminaire that can also function as an LED Profile by adding the optional motorized framing module, creating a lighting fixture that's both handily adaptable and primed to set your creative spirit on fire. What's more, its IP65 rating allows users to conquer both indoor and outdoor spaces with creative versatility.

Simplifying Outdoor Lighting

Elation has embarked on a journey toward simplifying automated static lighting with the KL Spot IP, a venture that began with its companion, the [KL Profile FC](#). To them, the days of being boxed in by limited options are over. Need to relocate fixtures on the fly? With an integrated zoom lens spanning from 7° to 50°, you can place the KL Spot IP anywhere and still capture the “perfect” beam size – no extra lens tubes required. This translates to reduced costs, streamlined setups, and unprecedented flexibility for every performance venue and show.

Imagine shooting in warm white, only to seamlessly transition to a cooler daylight ambience with built-in CCT presets ranging from 2400K to 8500K. Need to infuse

vibrant coloured side lighting to delineate your speaker from the background? Tap into the full spectrum RGBMA LED engine. Feel the backdrop lacks depth? Simply select one of the 13 included gobos to add captivating texture to your shot – all with effortless ease. Plus, every aspect of this fixture is motorized, eliminating the need to open it up for adjustments.

Light and Colour

This extraordinary fixture emanates a superior quality of light, courtesy of its 305W 5-colour homogenized LED array of Red, Green, Blue, Mint, and Amber sources. This calibrated RGBMA engine, boasting a 92 CRI and a native colour temperature of 6500 Kelvin, bathes your stage in beautifully diffused saturates, soft-field pastels, and tunable white light. The meticulously tuned LEDs ensure impeccable colour reproduction while delivering a staggering output exceeding 10,600 lumens.

Colour mastery takes centre stage with the KL Spot IP, guaranteeing that your designs translate seamlessly to the camera. You can effortlessly rectify shifts away from pure white toward green or magenta through a green/magenta shift adjustment and a virtual gel library. From 2400K to 8500K, plus CMY and RGB emulation, you gain access to a mesmerizing palette of LED colours, including exquisite mixed whites. Achieve the perfect white balance for the camera without the need for green gels or filters, and rest assured of flicker-free operation when working with high-speed cameras thanks to DMX-adjustable LED refresh rates.

Multiple Lighting Possibilities

Refine visual concepts with intricate designs, shapes, or textures using the fixture's included 6 rotating/indexing glass gobos and 7 fixed glass gobos, or access the animation wheel for more organic forms or realistic effect looks. Cast a softer light using the variable frost or unlock your creative potential further using the dual prisms and high-speed electronic shutter and strobe. And say goodbye to spill-on scenery or cycloramas – the optional motorized framing/iris module offers an effortless solution for intricate shutter cuts and precise beam control.

Furthermore, the KL Spot IP is designed with the utmost respect for the silent demands of professional stages

and studios, operating at a whisper-quiet level. You can even dial it down to Elation's Mute Mode, silencing the internal cooling fan when needed.

The KL Spot IP, with its automated lighting prowess with zoom and optional framing capabilities, is a great choice for the gamut of white or colour lighting needs found in broadcasting, theatre, or any performance setting. At

long last, a static LED spot solution that doesn't demand compromises. With the KL Spot IP, you can gracefully adapt to unforeseen challenges, meet the most audacious creative demands, and deliver the premium productions your clients expect.

[Elation Professional/KL Spot IP](#)

Ayrton WildSun K9 Wash a “Must-Have” for Broadcast



Ayrton has expanded its Multisources 9 Series with the new WildSun K9 Wash, a “powerhouse” particularly suited to television, sporting events, fashion shows, car shows, or any prestigious events requiring powerful, high-quality light and perfectly rendered colour.

WildSun K9 Wash has been designed as a highly evolved variant of Ayrton's WildSun K25 TC, specially geared to shooting videos and broadcasting in high-definition. WildSun K9 Wash has the same basic specifications as WildSun K25 TC and is equipped with powerful tri-phase stepper motors that allow fast, accurate and silent positioning. However, with a brand new sleek design and a visual footprint 20% smaller than its predecessor, WildSun K9 Wash's weight has been reduced by 25%, allowing for better integration.

The LED luminaire measures up to the classic Fresnel HMI 4000 lights in terms of pure output. Fitted with 217 next-generation high-output LEDs, the luminaire delivers more than 60,000 lumens of overall output with 40% less energy consumption – and does not require lamp replacements. Producing extremely high-quality, flicker-free light, this luminaire achieves a colour temperature perfectly calibrated at 5700K and a colour rendering index greater than 92. WildSun K9 Wash renders the colour and grain of skin impeccably as well as the textures and surfaces of material.

Ayrton has also developed special silicone-based high-output optics for this projector, ensuring stability over time. Its optical zoom has a 6:1 ratio with a zoom range of 10° to 60°. Luminous intensity can be fine-tuned using a precision electronic dimmer, for even greater flexibility of use. The light output system is equipped with a protective holographic filter in polycarbonate and a honeycomb system to prevent glare. The user can control each concentric circle individually to adjust the luminaire's power and beam size accordingly or create dynamic effects for stage lighting.

[Ayrton/WildSun K9 Wash](#)

Creative Options Abound with Elation's Proteus Hybrid MAX



With its new Proteus Hybrid MAX, Elation Professional takes everything you love about the pioneering Proteus Hybrid and cranks it up to maximum power! This isn't just an update; this is a breakthrough evolution in lighting excellence.

Building upon the success of Elation's market-proven and award-winning Proteus series of multi-environmental luminaires, the Proteus Hybrid MAX is poised to write the next chapter in the company's lighting innovation. With more output in a sleeker, more compact IP66 design, the Proteus Hybrid MAX is not only faster, brighter, and tougher than its predecessor—the multi-functional luminaire that sparked the IP revolution in automated lighting—it leaves all competitors in the dust. The Proteus Hybrid MAX doesn't just raise the bar; it sets an entirely new standard in the industry.

Say goodbye to choosing between cumbersome beam and spot modes and welcome a real beam/spot/wash hybrid capable of true linear zoom in any configuration.

Create wide ranges of powerful effects from a 1.8° shaft of light to a best-in-class 45° wide beam, and everything in between. The ultra-fast zoom offers the most extensive range among all hybrids available in the market. An added frost softens light allowing the unit to be used as a precision wash unit at any angle from the extra-large 170mm front aperture lens.

Powered by the Philips MSD Platinum FLEX 500 lamp with a lamp life of up to 4,000 hours, and boasting a category-best 22,000 lumens of brilliance, the Proteus Hybrid MAX produces vividly potent beams, precise gobos, and vibrant washes, making it a flexible fixture for any application.

The advanced optical system with auto-focus is also incredibly efficient. The lamp offers variable operation for power savings and increased efficiency, while still delivering output comparable to large format Xenon fixtures but with a significantly smaller footprint. The Platinum lamp is dimmable for even more savings and a Hibernation Mode reduces power to the lamp when not in use. The lower internal heat produced extends the life of not only the lamp but all internal components of the fixture.

Speed and Precision

Speed moves to the forefront with Elation's Fast Advanced Features (FAF), a novel initiative that enhances the speed of virtually all attributes of the Proteus Hybrid MAX (pan/tilt, zoom, colour mixing, etc.), allowing it to perform faster than any previous automated luminaire, and with precise accuracy.

A revamped CMY colour mixing system with a 16-position colour wheel offers virtually unlimited colour options and is lightning-fast for immediate, seamless transitions and instant colour bumps. CTO colour correction ensures you get the exact balance and hues you desire.

Graphics Innovation

Break from visual norms and repetitive cueing with a massive toolbox of visual FX. The Proteus Hybrid MAX

has 8 x rotating replaceable glass gobos, 16 x static-fixed metal gobos, and a host of animation options from Elation's first-of-its-kind Tri-Tier Animation system. Three animation surfaces with multiple motion tracks add organic and natural motion or fresh explosive visuals to craft the most spectacular concerts and stage shows. Additionally, four prisms divided between dual overlapping planes split beams of light in virtually unlimited combinations of lighting projections or stunning aeriels. The comprehensive FX package includes a speedy iris for beam control and a high-speed shutter/strobe, right at your fingertips.

Creative options abound with the Proteus Hybrid MAX so when the moment calls for that extra flair, the fixture can pan continuously while ensuring that the other fixtures in the rig are in perfect synchronicity. Elation's new SpinSync tracking functionality allows rotation of the head in a continuous 360° pan and guarantees that fixtures match rotation in perfect synchronous motion.

Sky Motion

The Proteus Hybrid MAX includes Elation's innovative Sky Motion system, which transforms the luminaire into a mesmerizing searchlight and skytracker, without the need for a dedicated lighting controller. The Sky Motion system allows standalone operation and is easy to set up and adjust directly from the fixture display, even for non-lighting users, expanding the usability of the fixture beyond traditional show lighting applications. Multiple fixtures can be interconnected and with the simple assignment of IDs, the fixture provides immediate access to a variety of movement patterns that are easily adjustable in size, speed, and colour directly from the display.

Expanded Control Possibilities

With DMX, Art-Net, sACN, and RDM support, and internal program macros for quick programming, the Proteus Hybrid MAX gives you total control. It's also Elation's first fixture to feature NFC (Near Field Communication) and Aria X2 (wireless DMX), expanded wireless control that makes for a more convenient and faster setup. NFC allows you to set up and test fixtures from your phone while Aria XR is the next-generation wireless DMX control offering more reliable, configurable and expanded range coverage.

[Elation Professional/Proteus Hybrid MAX](#)

Clear-Com Version 13.1 for Eclipse HX Digital Matrix



Clear-Com has released [EHX 13.1](#), the latest version of configuration software for the [Eclipse HX](#) Digital Matrix. EHX Version 13.1 delivers an industry-first innovation with role management advancements for a streamlined configuration process and improved user experience, making it easier for users to stay connected. This update also delivers important compatibility with NMOS4 and NMOS5 standards, ensuring interoperability and discovery across networks, as well as support for Clear-Com's [2X10 Touch](#) Desktop Panel.

In EHX 13.1 Clear-Com delivers a unique feature with role-based logins, streamlining configuration and allowing users to quickly move from device to device without missing a beat. System administrators can set a single key to contact a user regardless of the device they are logged on – saving the effort of having to configure several keys in the instance that a user moves between several devices during a production. On top of this, the user experience is greatly improved, with a simplified login to whichever endpoint device is closest at hand, with keys that autofill their specific configuration allowing a “follow-me” operation. Role-based workflows is the way of the future – an intercom experience that is efficient, personalized, and seamless. EHX 13.1 additionally supports the new 2X10 Touch Desktop Panel, a 20-key, IP-based panel that provides a compact, intuitive desktop option for users of Eclipse HX.

[Clear-Com](#)

Naveen Deshpande Revolutionizes Stand-Up Comedy with Bespoke & Captivating Lighting Designs



When it comes to live entertainment, innovation knows no boundaries. And a recent phenomenon that has been turning heads is the ground-breaking use of world-class lighting design to breath new life into the world of stand-up comedy.



Naveen Deshpande, a renowned trailblazing lighting designer from India, stands at the forefront of this revolution; as he set out on a mission to redefine the audience experience at comedy shows through his unique lighting design expertise.

And this endeavour was fruitfully realized through his recent collaboration with India's leading stand-up comedian, Zakir Khan, during the latter's immensely successful international tour.

Inspiration and Genesis of a Bold Vision

The journey began when Naveen and his team were exploring ways to disrupt the traditional lighting setup at comedy shows. Their initial experiment was with Amazon Prime's stand-up special "Bas Kar Bassi," featuring Anubhav Singh Bassi – a beloved artist within the Indian scene today. The experience ignited Naveen's curiosity about blending lighting as an integral part of set design to amplify the show's atmosphere.

"The concept was simple; how do we move away from the conventional set up of just having a curtain at the back and by up lighting it to utilising lights as part of the set design and enhancing the look and feel of the show" quips Naveen, as he reveals that a fateful connection with Ankur Bharadwaj, Zakir Khan's manager, transformed this idea into reality. Hailed as India's most successful and most sought-after comedian; Zakir's ambitious World Tour, with shows scheduled at



iconic venues such as the Sydney Opera House and Melbourne Palais Theatre, provided the perfect canvas to showcase Naveen's innovative approach.

Naveen also confirms that since this was the first instance in history that an Indian artist was booked to perform and headline an event at the Sydney Opera House and Melbourne Palais Theatre respectively; it was absolutely imperative for the entire team to treat the audiences to a truly seamless and world-class performance experience.

Conceptualization and Considerations

The journey from concept to execution demanded meticulous planning and understanding. Naveen's first step was immersing himself in Zakir's upcoming show – dissecting the script, anticipating movements, and identifying pivotal moments. The challenge then was to seamlessly integrate his lighting vision with the existing architectural structure. "Honestly, this was my first time trying something so unique, and I wasn't really sure what to expect. I was certain about one thing though; that it was imperative for the lighting design to uplift the energy in the room right from the get-go" confesses Naveen as he shares that his aim was to create an uplifting and energetic atmosphere that enhanced key moments while maintaining a joyful ambiance throughout the performance.

Choice of Lighting Fixtures and Technology Integration

The success of Naveen's design hinged on the synergy between his vision and the available technological arsenal; with both, the Sydney Opera House and Melbourne Palais Theatre, thankfully boasting top-tier fixtures from renowned lighting manufacturer Martin; the likes of which included the Mac Viper, Quantum Wash, Quantum Profile, and Rush Blinders. On the other hand, Naveen's floor package relied on the versatile Mac Aura XB fixtures, as he informs, "I wanted a good and tight arrangement of zoom washes placed in a semi-circle format as part of my floor package. So, for this I went with the industry favourite Mac Aura XB fixtures, which also happens to be my main workhorse wash for most of the other shows that I work on!" At the same time, Naveen shares that the multitude of high-performance architectural lighting at the Sydney Opera House helped to add a layer of elegance to the overall design, while also affirming that the shows at both venues were meticulously orchestrated using the industry favourite grandMA3 control system.

Overcoming Challenges and Realizing the Vision

Executing a groundbreaking vision like this, within a tight timeframe posed its share of challenges. Naveen, who



joined the planning process of the tour relatively late, had to quickly comprehend the available resources and tailor his requirements accordingly.

"These shows came to me while I was already on a tour in Australia with Lucky Ali and we had literally 8 days in hand to execute these shows. The promoters and management team had already locked in the lighting packages at the respective venues. So, to have a quick understanding of what is already available and then to specify what we needed additionally based on the show, was quite challenging" reveals Naveen. Thankfully, the professional and cooperative teams at both venues played a pivotal role in aligning their efforts with Naveen's vision.

Having said that though, Naveen does confess the Sydney Opera House posed a unique challenge due to a pre-scheduled Sydney Symphony Orchestra show, leaving Naveen's team with a narrow window to set up. "We only had 2 hours 30 mins to load in our gear, rig it based on our plot, program and be show ready before the doors opened" Naveen informs, as he clarifies that careful coordination and an efficient rigging plan ensured the eventual smooth execution of the entire lighting plan at the venue.

An Innovative Approach to Create Emotional Resonance

While working his magic at the Melbourne Palais Theatre and the Sydney Opera House, Naveen was presented with an array of lighting fixtures that would make any

lighting designer's heart skip a beat. At the Melbourne Palais Theatre, he had hundreds of fixtures at his disposal; and this number more than doubled at the Sydney Opera House, courtesy of the venue's already impressive in-house rig. "For me it was like being a kid in a candy-store!" exclaims Naveen, as he speaks about sheer quantity of world-class lighting technologies that were made available to him at both venues.

The situation though enticing, demanded Naveen to bring his unmatched expertise and innate understanding of the intricate world of lighting to the fore; as he meticulously curated the perfect combination of fixtures to elevate the visual appeal of the respective shows to unprecedented heights. This approach, as Naveen explains, delved deep into the realms of color theory and lighting principles, with a view to captivate the audience on a subliminal level.

For instance, Naveen's strategic thinking came to the forefront when considering follow-spots. At the Melbourne Palais Theatre, he opted for a single follow-spot strategically positioned at the absolute center of the stage, which not only seamlessly harmonized with the venue's dynamics but also ensured the most precise and immersive spotlighting experience. In contrast, the Sydney Opera House demanded a nuanced touch, as the team deployed two follow-spots that were thoughtfully rigged on the sides of the stage. This configuration not only offered the optimal spotlight angle but also provided a subtly nuanced experience for the artist himself, thereby further enhancing the visual spectacle.

Naveen's ability to navigate the vast array of lighting fixtures and select the perfect combination showcased not only his technical prowess but also his artistic sensibility. It was this delicate balance between technology and artistry that contributed to the resounding success of the lighting design at both venues, underlining the profound impact of his craft in the world of live entertainment.

Diving into the details of it all, Naveen explains that his approach was less about elaborate effects and more about crafting an emotional atmosphere and using lighting to accentuate Zakir's presence and create the right mood. He notes, "Unlike the music shows I do; this show was not about any movements or effects for me but

it was more about the aerial looks and the right colour and mood. I sat on different seats in every area of the room to ensure there was no glare on anybody's eyes. I ran a cue specific during the entry sequence of Zakir with a fade in time with all the floor lights congregating at the focal point where Zakir would eventually come and stand. It was nice to see the cue sit in quite accurately with his walk. I could really feel the audience react when this happened which was an amazing experience. Another idea at Melbourne Palais Theatre which I thought worked well was to play with the texture of the walls. These walls were built in the 1950's, and obviously had a very royal finesse to them. So, I thought it would be nice to light up some of it using the phenomenal gobos that the Martin Mac Era 800 performance offered. We also managed to bring in a decent sized video wall where we projected Zakir's logo with a blue background and it was great to have this as a contrast to his jacket colour which was green."

A Bright Future On the Horizon

The impact of Naveen Deshpande's revolutionary lighting designs reverberated through the audiences, organizers, and even the celebrated comedian himself, Zakir Khan. At the Australian leg of Khan's world tour, an electrifying energy enveloped the room, redefining the very essence of a stand-up comedy event.

"It was fantastic. I think everyone in the room, including Zakir, felt a wonderful energy, and it is safe to say that the lighting played a pivotal role in elevating the overall experience for everyone," enthused Naveen, his excitement palpable. With newfound conviction, he added, "Moreover, I am thrilled that I can now champion the unexplored potential of lighting in the world of stand-up comedy to anyone who questions its feasibility."

However, this groundbreaking initiative extends far beyond the confines of a single tour; as Naveen firmly believes that its resounding success not only illuminates the untapped potential of lighting design in stand-up comedy but also ignites a spark of inspiration. "For the Indian industry, this marks the inception of a promising avenue for lighting designers," he affirmed. On a personal note, Naveen's vision extends even further, hinting at the prospect of a captivating convergence of lighting disciplines—an exciting harbinger of endless possibilities.

It is also worth mentioning that Zakir Khan has more international performances on the horizon. In October of this year, he is scheduled to grace the iconic Royal Albert Hall in London with his comedic brilliance; whereas a performance at the legendary Madison Square Garden in New York is already slated for March of next year. And these prestigious stages are set to witness not only Khan's humor but also Naveen's artistry in lighting design, promising an illuminating spectacle for global audiences.

Lighting Rig at the Melbourne Palais Theatre

12 x Martin Mac Aura XB
1 x Robert Juliat Merlin Follow Spot
16 x Martin Mac Era Performance
23 x Robe Robin 600 LED Wash
4 x SGM X5 White LED Strobes
7 x EK Lights LED Molefay Duet
4 x Martin RUSH Blinders 1WW
1 x Concept CO2 Hazer (DMX)
1 x Variable Chrome Smoke Fan
1 x GrandMA3 Full Size Lighting Console

Lighting Rig at the Sydney Opera House

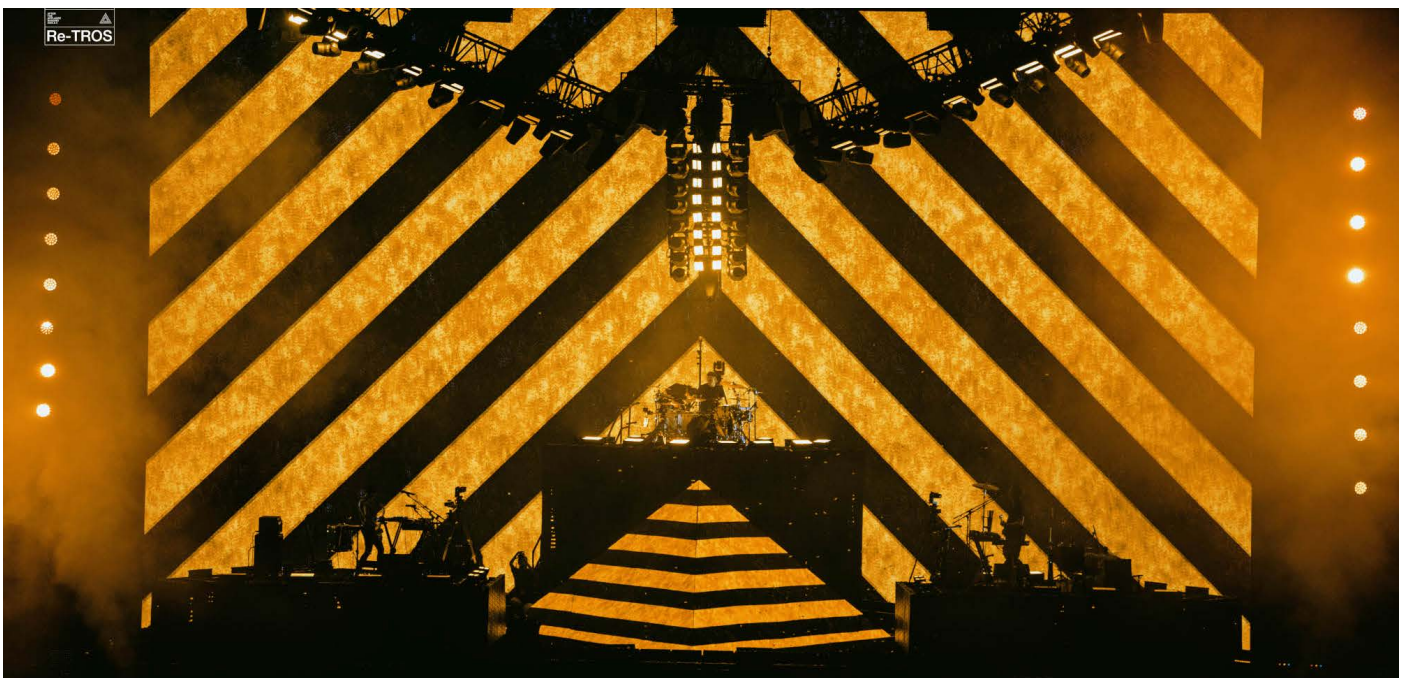
30 x Robert Juliat ZEP 661sx
8 x Martin Encore Performance
4 x High End Systems solaspot pro 1500
16 x High End Systems solaframe studio
12 x ETC Lustr II
6 x ETC Lustr III
12 x Lumascape Banner fixture
10 x ETC Lustr III 19-degree profiles
96 x ETC Pro Multi cell 8 37 degrees
6 x Martin Quantum Wash for floor
6 x Martin Quantum profile
7x Martin MAC Viper performance
6 x Martin MAC Viper profile
11 x Martin Quantum wash (top)
8 x Martin MAC 101 CT
8 x Martin Encore performance
2 x Unique Haze
1 x GrandMA2 light
2 X Robert Juliat Merlin follow spot

Ground Control

CHINA

Chinese Post-Punk Trio Treats Fans to Country's First L-ISA Immersive Concert

Rightway Audio Consultants support sound producer Jin Shaogang with spatial sound design, deployment and mixing in the Nanjing Olympic Sports Park Arena



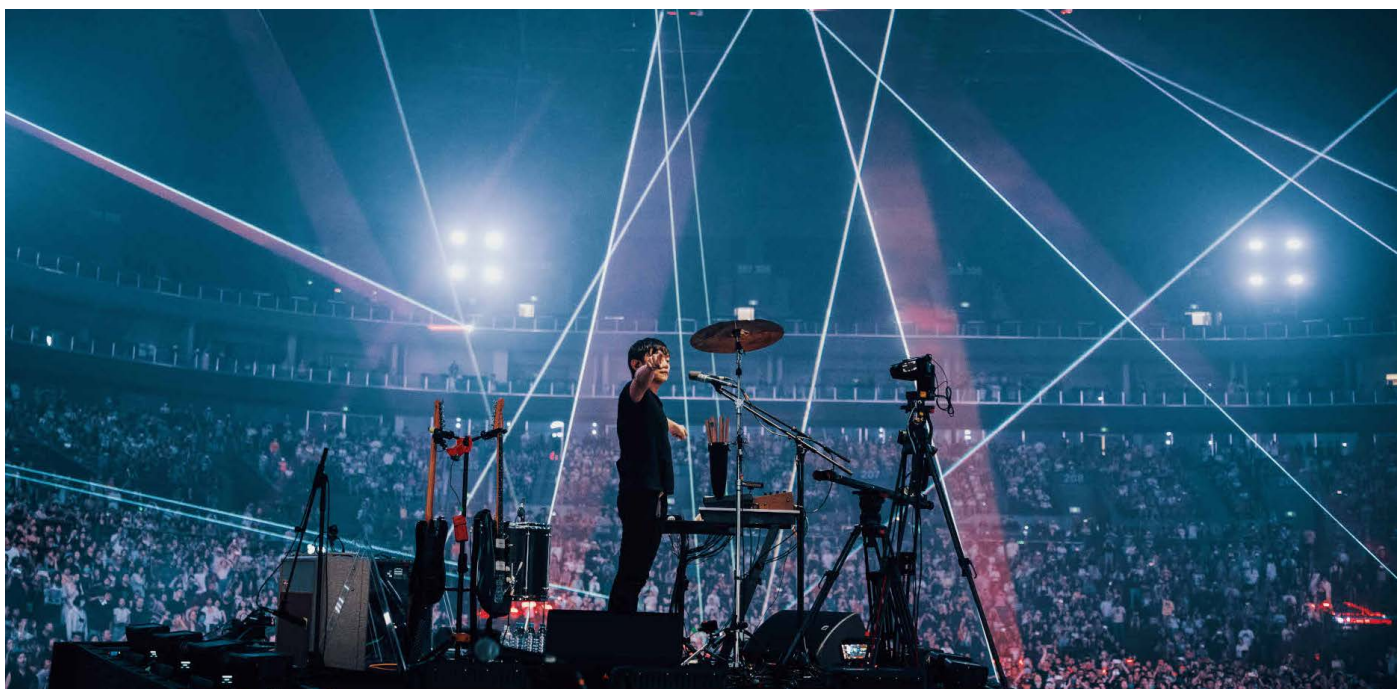
The Re-TROS AFTER THE APPLAUSE tour culminated at the Nanjing Olympic Sports Park Arena in August, supported by an L-ISA immersive sound system by L-Acoustics.

The 21,000-seat Nanjing Olympic Sports Park Arena hosted a special immersive concert of Rebuilding the Rights of Statues (Re-TROS). Nanjing natives, Re-TROS's unique Post-Punk/Gothic rock sound has received widespread recognition and multiple accolades over two decades. Since 2003, the three-piece musical outfit has garnered popularity with legions of fans across the People's Republic of China and beyond through three full-length albums and various EP/singles.

The Nanjing Olympic Sports Park Arena is part of a larger sports complex designed by Populous for the 2014 Summer Youth Olympic Games. Almost ten years later, the soaring glass and steel elliptical dome is an

integral part of the mega-city's skyline and an essential stop for the world's most prominent artists. The arena made a fitting home for Re-TROS' homecoming stop of the AFTER THE APPLAUSE tour. For this important show, the band introduced an impressive **360° L-ISA immersive audio experience** to complement the stunning live concert visuals and offer fans a more intimate and enveloping experience.

Jin Shaogang, the sound engineer for Re-TROS, has also served as the sound engineer for The Big Band, the opening and closing ceremonies of the 2008 Beijing Olympic Games, and the television show The Voice of China, where in 2019, he was the first to use L-ISA



In the 21,000-seat Nanjing Olympic Sports Park Arena, Re-TROS introduced an impressive 360° L-Acoustics L-ISA immersive audio experience.

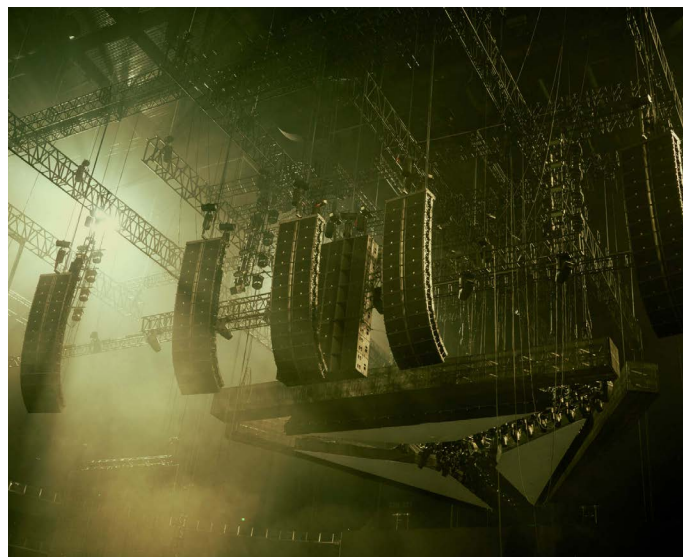
immersive sound in the country. He has also served as a sound engineer for many leading artists in the region.

Jin explained how he and the band visited the L-ISA Auditoria three years ago at the Beijing headquarters of Rightway Audio Consultants (RAC), an L-Acoustics Certified Provider Distributor. "They were instantly impressed by the precise positioning and clarity of sound objects in the mix. With the support from their record label, Modern Sky and Rightway, they wished to implement immersive sound in their live concerts," he reveals.

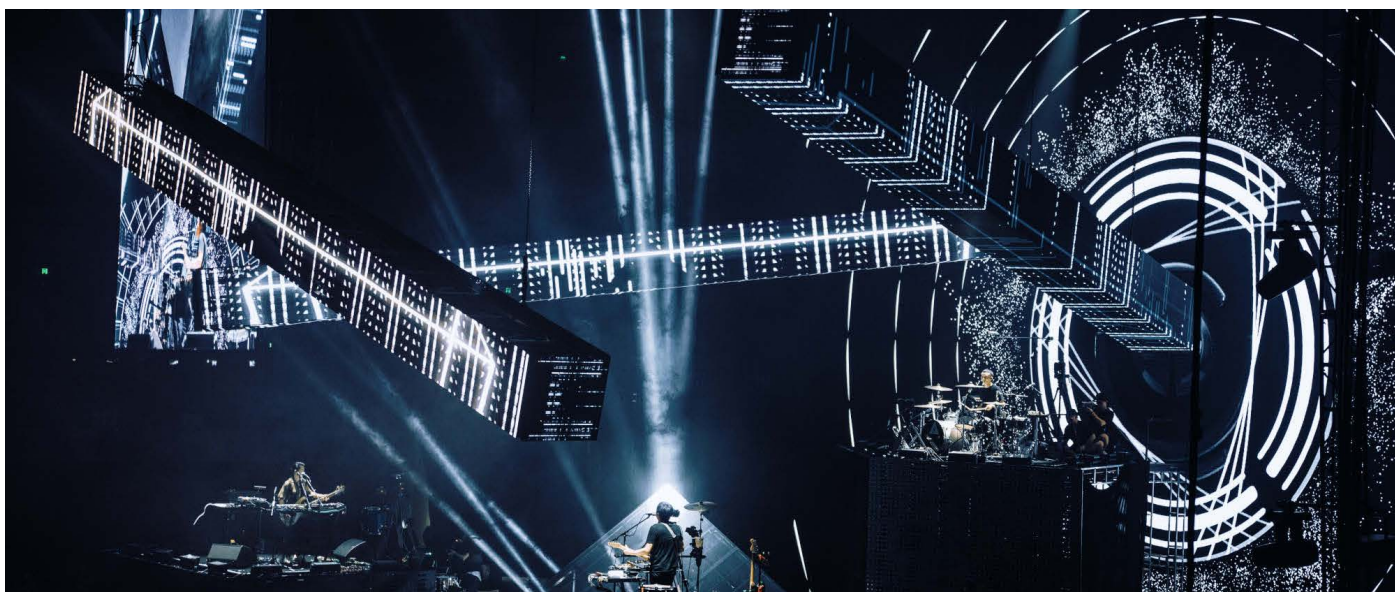
Following three years of planning and preparation, Nanjing Olympic Sports Park was identified as the ideal venue for an L-ISA immersive concert experience for its "high-quality architectural acoustics which help to minimise reflections," according to Zhou Fengxin, technical director of RAC. Jin began preparing 3D mixes for live versions of the tracks using L-ISA Studio. At the same time, Re-TROS conducted rehearsal sessions in a Nanjing studio space equipped with a smaller-scale L-ISA configuration, similar to that deployed in the arena.

"Re-TROS' music spans a wide range of sound. OB engineer Zhang Yin and I analysed all the songs in their set list and used L-ISA Studio to help create specific

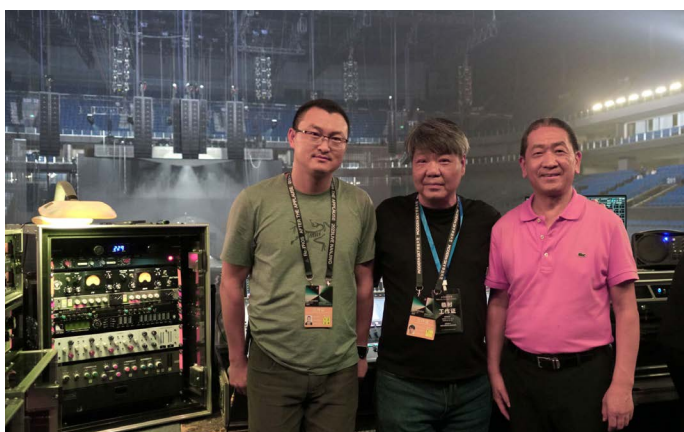
sound objects within the songs. We then received creative input from Jin Shaogang and the band members and fine-tuned the immersive mix," explained FOH engineer Xu Zhen. "Being able to preview the L-ISA mixes in the immersive sound rehearsal room in Nanjing helped us fully prepare key moments in the show." The arena dimensions were imported into Soundvision,



A L-ISA focused system of five hangs of 14 x K2 and two hangs of 8 x KS28 subwoofers with extension arrays of 15 x Kara on either side is shown flown above the stage.



Re-TROS' range of rock music styles benefited from a live spatial audio mix using L-ISA technology by L-Acoustics.



From L-R: Zhou Fengxin (technical director at Rightway Audio Consultants), Alvin Koh (director of Application Project APAC at L-Acoustics), Jin Shaogang (sound engineer for Re-TROS).

L-Acoustics 3D modelling software along with the proposed L-ISA configuration design. Using the L-Acoustics P1 Milan AVB processing and measurement platform, and LA Network Manager, the team improved system optimization and shortened the testing process, clearing the arena space for other teams to prepare.

Li Feng, director of Immersive Sound Application at RAC, welcomed this transition from the design to the deployment stage, "Simulated measurements and optimised results before deployment allowed Jin Shaogang to focus creatively on the live mix once the system was rigged up in the arena."

The L-ISA immersive configuration, provided by Certified Rental Partner Beijing Xingchen Shiji Culture Communication Co. Ltd., consisted of a Focus system of five hangs of 14 x K2 flown above the stage, with further arrays of 15 x Kara, two on either side, providing extension. Two hangs of 8 x KS28 were flown centrally for low-end reinforcement. Side-fill consisted of 12 x K2 per side and six hangs of 8 x Kara each were placed around the audience for surrounds. Front-fill consisted of five sets of 2 x KS28 subwoofers with 2 x Kara II stacked on top.

With 241 L-Acoustics speakers carefully placed throughout the arena, Jin had an expansive canvas to mix Re-TROS' dense, intricate songs. "Re-TROS's versatility within the range of rock music styles gave me a large canvas of sound creation and reproduction. From musical arrangements to sound design in the live mix, I could push L-ISA technology to play a major role in the concert's overall experience," Jin enthused.

The band closed out the special performance with their hit Sounds of Celebration, with the audience giving way to euphoric applause. The sound team was no less enthusiastic, with FOH Xu Zhen reporting that "for us as engineers, it was exhilarating to hear the exact mix we had been practising on the massive arena sound system!"

L-Acoustics

JAPAN

Meyer Sound Sets Sail with Yuming for Ambitious Concert Tour

Yumi Matsutoya's complex concert tour has a projected attendance of 574,000 people and revolves around a pirate ship set with Meyer Sound loudspeakers powering the music



Yumi Matsutoya — known as Yuming to her fans — has been one of the most popular musical artists in her native country of Japan for nearly a half-century. Her current in-the-round concert tour, entitled “The Journey,” has scheduled 54 arena shows and is expected to draw a total audience of 574,000. The tour’s ambitious staging centres around a pirate ship set, while the audio is powered by Japan’s first major touring deployment of [Meyer Sound PANTHER large-format linear line array loudspeakers](#)

Audio systems for the tour are supplied by Arté (Acoustic Reinforcement Technology Co.) rental division of S.C. Alliance in partnership with Artwiz, Meyer Sound’s Dealer for Japan. The Meyer Sound system was designed by

Arté audio designer and system engineer Shoji Yuzawa with assistance from Meyer Sound director of System Optimization Bob McCarthy.

The audio production confronted the typical challenges of in-the-round staging with further complications from the unusual set design. “The pirate ship motif pushed the array up high, but PANTHER had enough vertical to get the coverage we needed,” explained McCarthy. “And for the horizontal, we used the wider PANTHER-W for the floor seating and transitioned to the narrower PANTHERL to minimize overlap and maximize intelligibility in the upper bowl.”



Bob McCarthy, Meyer sound director of System Optimization.

The choice of PANTHER for the tour was particularly satisfying for Artwiz CEO Keiji Shigeta as he had mixed Yuming's concert sound on 14 tours between 1981 and 1993.

"Japan has some of the world's strictest regulations for touring systems regarding safety and electrical requirements," notes Shigeta, "and the introduction of PANTHER has made it possible to offer greatly improved performance within these restrictions. The reduced size and weight met or exceeded all requirements for the tour, especially regarding sound quality."

The touring system is anchored by eight hangs of 12-each PANTHER loudspeakers, with 16 x 1100-LFC low-frequency control elements contributing a solid bottom end. Fills are 16 x LEOPARD compact line array loudspeakers along with 4 x ULTRA-X40 compact loudspeakers, with system drive and optimization from 3 x Galileo GALAXY Network Platforms.

FOH engineer Norihiko Tango of Star-Tech, Inc., who has mixed Yuming's concerts for the past 30 years, found that the PANTHER system faithfully reproduced his mixes. "It is my image," he noted. "Of course, with in-the-round, I hear only one part of the sound, but with the system engineers led by Mr. Yuzawa, I am confident that any variances are quite small."



“The Journey” across Japan with Yuming will close on December 28 in Nagoya. In nearly all cities the tour plays two to four concerts, either consecutively or later in the schedule. Although she has the draw to play single shows in larger stadiums, she prefers the relative intimacy afforded by smaller arenas.

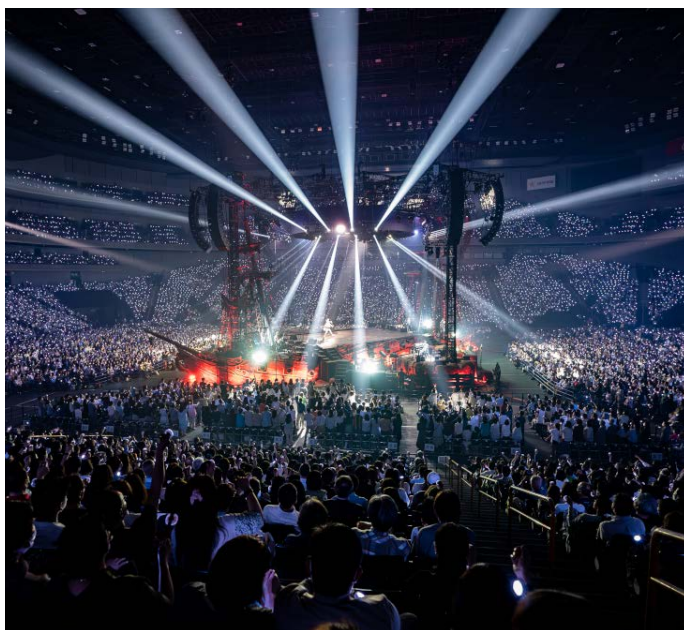
Yuming has a special connection to Meyer Sound as some of her earlier tours played a pivotal role in the development of the company’s industry-leading audio measurement and system optimization tools.

“Yuming’s team asked me to join them for shows starting in 1987,” recalled Bob McCarthy. “This was the birthing phase of FFT analysis when we were developing the earliest multi-channel versions of SIM [Source Independent Measurement]. Her shows benefited from the most extensive tunings with an audience in place ever done at that time. Over the years, many of the techniques now common in system optimization were pioneered on her shows. It was very rewarding to meet up with old friends like Shigeta-san, Yuzawa-san and Tango-san to carry forward our work on the latest generation of Meyer Sound systems.”

During his tenure as FOH engineer, Shigeta mixed Yuming’s concerts on several generations of Meyer Sound systems, with main arrays built around MSL-3, MSL-5, MSL-10, M3D, and MILO loudspeakers.

IMAGE CREDIT: ©Takeshi Suzuki

Meyer Sound



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