

ETA ENTERTAINMENT TECHNOLOGY ASIA

For The Technical And Production Professionals in Asia



Phoenix Networks Orchestrates Sonic Excellence

FEBRUARY 2024

NEWS:

Christie Projectors Elevate
Literary Masterpiece to New
Heights

INTERVIEW:

Cor van der Sluis, Marketing
Manager of SDA

SPOTLIGHT:

Pratiksha Yadav, Audio
System Engineer

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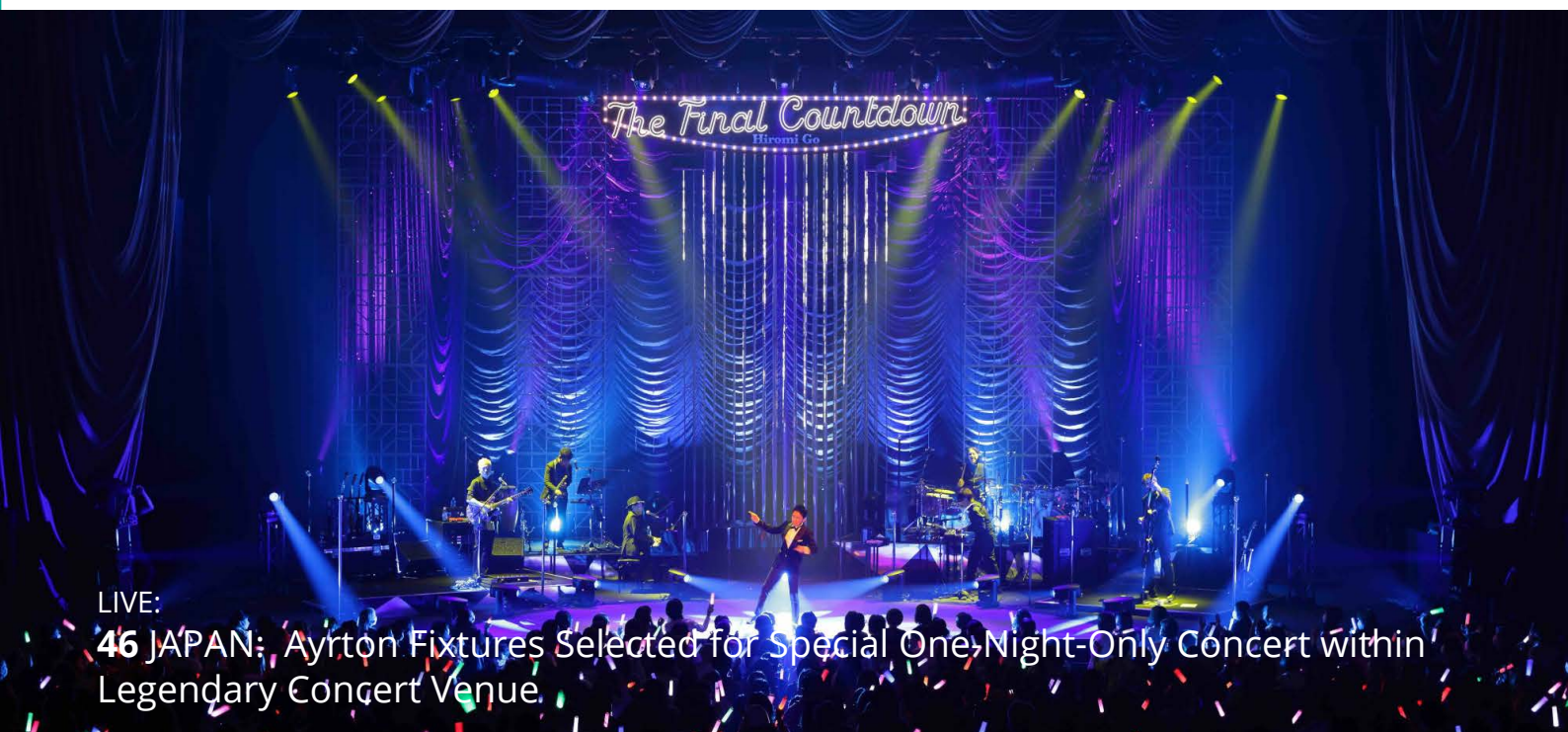
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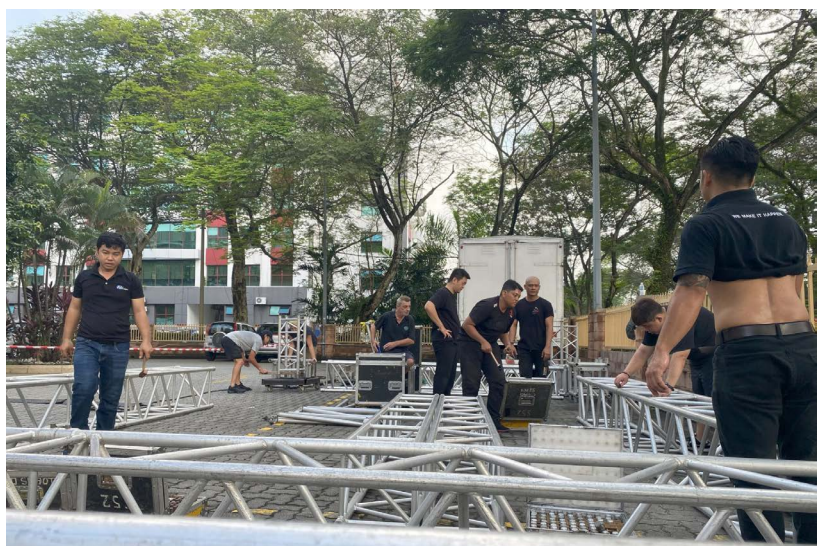
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January has swiftly come and gone, leaving behind the remnants of unfulfilled New Year resolutions. To those on the verge of giving up, fear not; embrace the power of small steps and persevere. In this edition, we delve into an insightful interview with Cor van der Sluis, the Marketing Manager of SDA, shedding light on the company's business ventures in Asia and its visionary outlook. SDA

has been at the forefront of revolutionizing rigging safety training in Asia, significantly elevating industry safety standards and empowering riggers to excel in their roles. Our Spotlight feature turns its focus on Pratiksha Yadav, an emerging force as one of India's youngest female audio system engineers and audio system analyzers specializing in audio system design.

Dive into the pages and immerse yourself in these inspiring narratives. May they motivate you to conquer your own challenges and relish the journey ahead.

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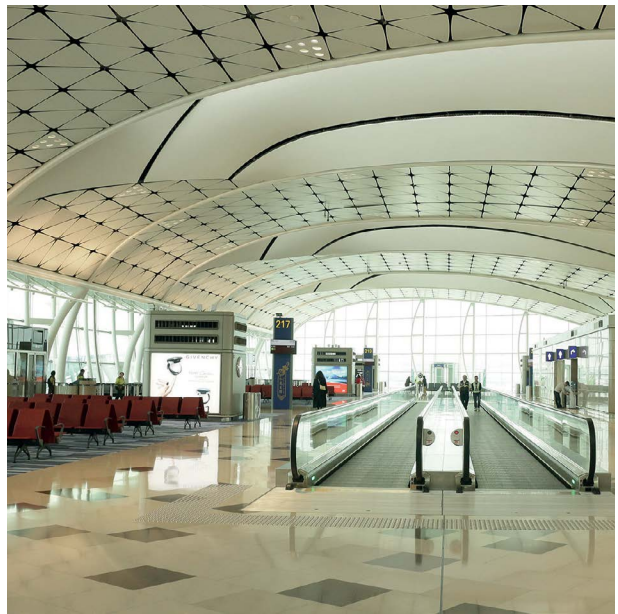
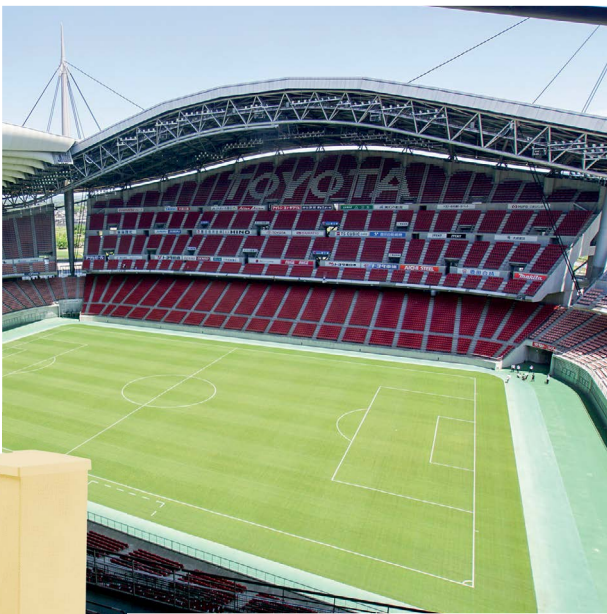
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Server and IT Security Guru

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Behind the Scenes with TDC and HIVE at BBC Earth Experience Melbourne



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AUSTRALIA: The BBC Earth Experience is an immersive exhibition narrated by the legendary Sir David Attenborough which opened at the Melbourne Convention and Exhibition Centre, Australia. Produced in collaboration with Moon Eye Productions, Live Nation, BBC Studio and Tinker Imagineers, the multi-room digital art experience guides visitors through Earth's diverse ecosystems across seven continents.

What sets Melbourne's BBC Earth Experience apart is the playback technology used for this installation. Leading Australian video technology and production supplier, TDC harnessed the innovative **BeeBlade media server from HIVE** to power the entire project.

Michael Hassett, Managing Director at TDC begins the behind-the-scenes video narration. He explained, "The main difference is that we're inserting the HIVE players in the projectors and the great thing about that is it saves a lot of space and power. There's no cable distribution system,

no control room, just the media player in the projectors in the venue."

The entire exhibit is equipped with 70 x Panasonic projectors with 55 creating the central 360° high-resolution immersive panorama comprising over 127 million pixels. HIVE software enables the precise positioning and timing of every single one of them. This is the latest digital art installation for TDC following the technical design and engineering of projects for the Australian Museum, Australian National Maritime Museum and the upcoming Dream Circus at Luna Park, Sydney.

"The fusion of technologies at Melbourne's BBC Earth Experience are harbingers of a new, greener, and transformative approach to digital storytelling," added Hassett. "It is an evolutionary leap, saving time, money and the planet."

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Allen & Heath dLive S7000 Gains Traction in India



Nupur Sound with their dLive S7000.



Mahesh Sounds with their dLive S7000.

INDIA: India's dynamic landscape of live sound and concert production has been the perfect harbinger for some of the world's most renowned brands to present their state-of-the-art technologies to a market that's hungry to evolve and stay ahead of the curve. And one such impressive tool is the Allen&Heath dLive S7000 digital mixing system, which has steadily emerged as a preferred choice for rental companies aspiring to elevate their service offerings to the next level. Recently, Pune-based **Nupur Sound**, Ahmedabad-based **Mahesh Sounds**, and Bangalore-based **Prolytes Audio Visual** have recently bolstered their arsenals with this cutting-edge technology, exemplifying a growing trend in the industry.

Raju Kamble, the visionary behind Nupur Sound, expressed his enthusiasm for the dLive S7000, affirming that the company's commitment to delivering an unparalleled sonic experience at live events is what led them to explore the dLive series. He informs that after rigorous testing, the team found the console's versatility and

exceptional audio quality stood out; which is what led Nupur Sound to add a single unit of the dLive S7000, a DM64 audio rack, and two DX168 portable expanders – thereby showcasing their dedication to staying ahead in the audio technology curve. Mr Kamble emphasized the importance of adaptability in the live sound industry, stating, "The dLive S7000 not only meets but exceeds the demands of our diverse clientele. The intuitive interface of the S7000, coupled with its seamless integration with the DM64 audio rack and DX168 expanders, provided us with a comprehensive and efficient solution. The system's reliability and user-friendly design make it a valuable asset for any event, from large-scale concerts to intimate gatherings."

On the other hand, Mahesh Sounds' investment in a single unit of the dLive S7000 and the DM64 audio rack reflects a similar commitment to excellence. Mr Mahesh, the proprietor of Mahesh Sounds in Ahmedabad, shared his insights into the decision to integrate the dLive S7000 into

their inventory, stating “The dLive S7000 was a natural choice, as we were fully aware of the fact that its advanced processing capabilities and pristine audio quality elevate the overall performance, ensuring our clients receive an immersive auditory experience. The console’s robust build and intuitive controls contribute to a stress-free operation, allowing our team to focus on delivering flawless performances; while the addition of the DM64 audio rack further enhances our setup, offering a seamless audio processing workflow. The dLive S7000 has become an integral part of our inventory, significantly enhancing our capabilities in meeting the diverse needs of our clientele.”

Finally, Bangalore-based Prolytes Audio Visual’s strategic move to acquire a single unit of the dLive S7000 and the DM64 audio rack was apparently fuelled by a need to meet the ever-evolving demands of live events in the region, which apparently focuses a greater degree of customization and dexterity. Mr Kumar of Prolytes Audio Visual, shared a deeper perspective on adopting the dLive S7000, as he revealed “Our industry demands innovation and adaptability, and the dLive S7000 aligns

perfectly with these requirements. The console’s customizable workflow and expansive processing capabilities give us the freedom to craft unique audio experiences for events of all scales, thereby making the dLive S7000 more than just a mixing console. In fact, it is a catalyst for unleashing creativity in live sound production. The console’s state-of-the-art features, coupled with the flexibility of the DM64 audio rack, open up new creative possibilities for our team.”

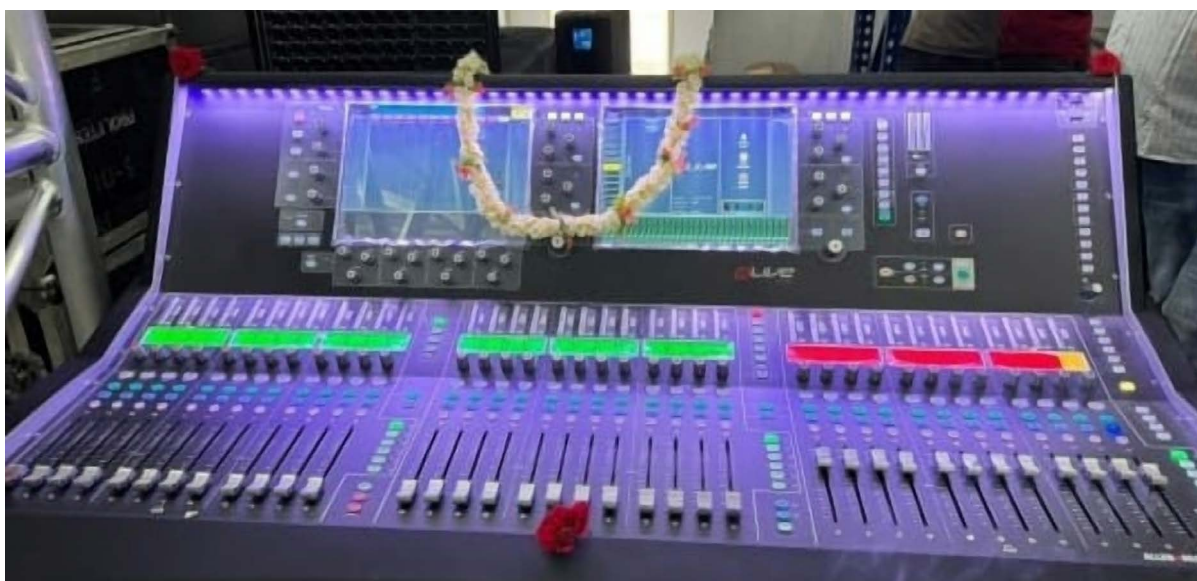
The purchases were faithfully fulfilled by New-Delhi based Sun Infonet, who are the official distribution partners for Allen & Heath pro audio products in India; and as the dLive S7000 gains prominence across India, these acquisitions by Nupur Sound, Mahesh Sounds, and Prolytes Audio Visual underscore the console’s versatility, reliability, and ability to meet the diverse needs of the live sound industry.

Raju Kamble

Mahesh Sounds

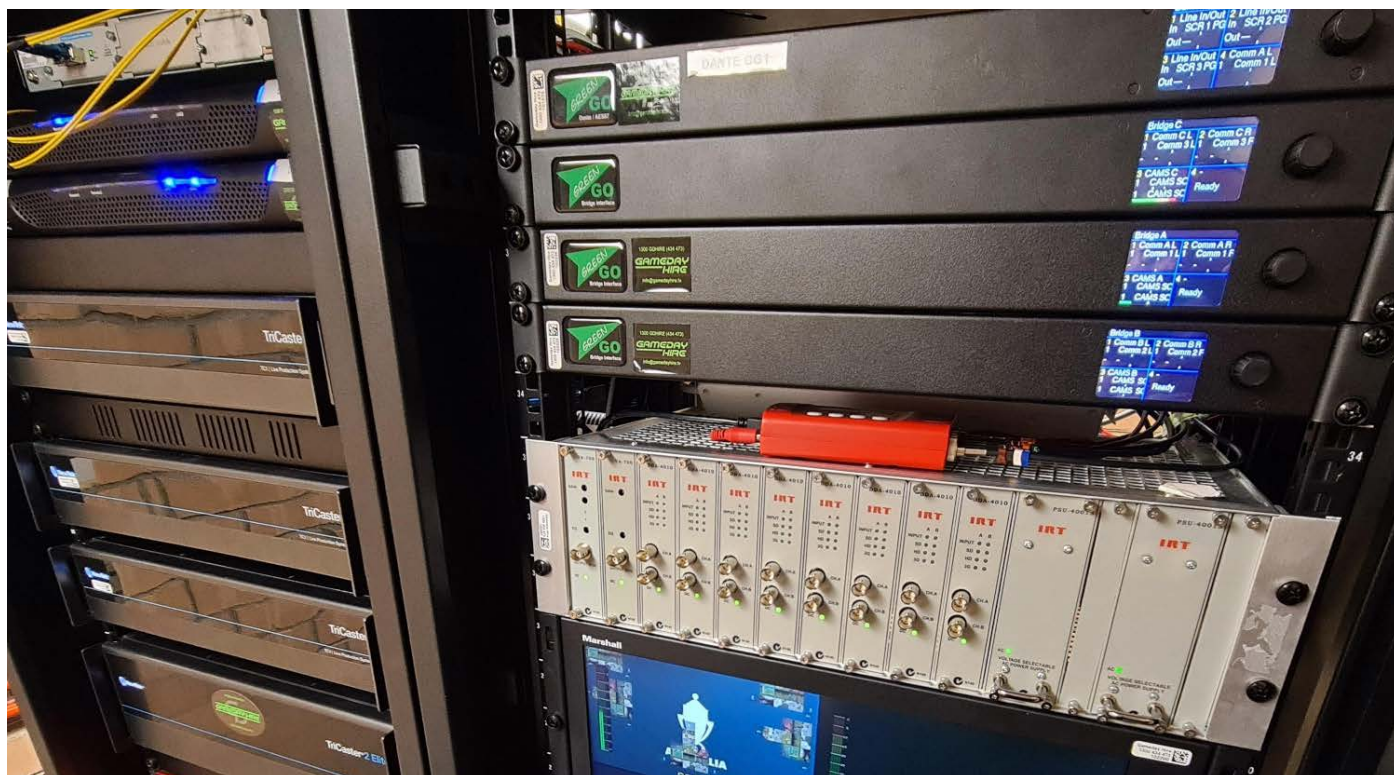
Prolytes Audio Visual

Sun Infonet



Prolytes Audio Visual's dLive S7000.

GREEN-GO BridgeX Extends Gameday Hire's Remote Production Capability



©Gameday Hire.

AUSTRALIA: Broadcast and streaming rental specialist Gameday Hire has expanded its GREEN-GO setup by investing in a BridgeX quad network bridge interface, enhancing its remote production capabilities.

The Sydney-based company, headed up by Australian broadcast industry veteran Andy Liell, has heavily invested in GREEN-GO products with support from Rod McKinnon at Event Communications Australia. Gameday Hire's team travels across Australia, New Zealand and the South Pacific, often delivering outside broadcast technology in remote locations that require rock-solid communications. Incorporating the BridgeX into their existing, extensive GREEN-GO comms system means that the company can massively improve comms for their remote production solutions.

One such project **Gameday Hire** provides ongoing solutions for is an Australian sporting code. With three control rooms and multiple LiveU-based field production kits around the country, the Gameday Hire facility covers up to 8 x 3 camera matches per week, which are broadcast live on a major streaming platform. The facility was built around GREEN-GO comms using Dante interfaces for local commentary and 4 Wire interface carried over LiveU for the remote camera comms.

Andy Liell, General Manager of Gameday Hire explained: "When we worked on Season 1, we only required a single 4Wire feed to the remote site for the camera operators, handled by the LiveU. With the move to having the commentators on-site, we now needed to provide

the camera comms and at least two additional comms channels for the commentators. As this exceeded the LiveU capability, we tested the BridgeX as a natural extension to our existing GREEN-GO infrastructure. The BridgeX seamlessly connected to four remote GREEN-GO crosspoints using a 5G modem. I was really pleased to find that not only was the GREEN-GO implementation very reliable, but also that the audio quality was as good as if we were on the local network in the studio."

The **BridgeX solution** is essentially 'plug and play' once configured. Standard GREEN-GO devices are switched into an "Online" mode and establish a connection over public internet back to the BridgeX. Latency varies between 400-800ms from studio to remote, which the team says is very manageable for this application.

BridgeX also enables the use of the GREEN-GO app, which turns Android/iOS devices into a mobile GREEN-GO user. While not being used in this application, Gameday Hire tested the app thoroughly for future applications and reported that they found it to be very user-friendly with the great audio quality they experience in all their GREEN-GO systems.

"We couldn't be happier with this solution," added Liell. "It further justifies our investment in GREEN-GO comms for our business. I'd also like to mention that the support from their Australian distributor Event Communications is always first-class. Thanks to the two Rods, Liam and the team."

The BridgeX is now working alongside Gameday Hire's multiple GREEN-GO MCX Multi-Channel Rack and MCX-D Multi-Channel Desk Stations, Dante interfaces and GREEN-GO Slim Audio Interface 4 Wire devices, as well as multiple GREEN-GO Wireless Beltpacks and Antennas.

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Clear-Com Provides State-of-the-art Intercom for New TV Facility in Toyoma



JAPAN: Clear-Com played a crucial role in the comprehensive upgrade of Tulip Television Co. Ltd.'s intercom system for its new office building in Toyama City, Japan. An affiliate of Japan News Network (JNN), **Tulip Television Co. Ltd.** was established in 1990, and the construction of Tulip TV's new office building in Toyama City required a comprehensive update for the Japanese broadcaster's intercom system.

Facing challenges posed by the pandemic, the entire process, from design and demonstration of the system in 2020-2021 to equipment shipping in 2022, and installation under some COVID restrictions in the early part of 2023, required a resilient and innovative approach.

Provided by **Matsuda Trading (MTC)**, Clear-Com's distributor in Japan, the system includes a Clear-Com Eclipse(r) HX digital matrix system with **FreeSpeak Edge** digital wireless and leverages Clear-Com's highly flexible mobile smartphone app, **Agent-IC**, and provides a cutting-edge solution for simplifying and streamlining comms for Tulip TV.

MTC were unequivocal in their praise for the technology and their mutual dedication to procuring the system under challenging circumstances. As MTC stated, "We would like to thank everyone at Tulip TV for their hard work to install the latest communication equipment through the Coronavirus pandemic and difficult procurement period. Clear-Com and MTC will continue to provide a stable intercom system in the future, and we will do our best to support Tulip."

The system utilizes an Eclipse HX-Delta as a central matrix, which is equipped with an **E-IPA card** for IP connectivity to connect **V-Series Iris Panels**, FreeSpeak Edge transceivers, and Agent-IC between different rooms and other locations, with Iris panels located at remote master/news desks. All wireless transceivers are driven through the IP network. Additionally, Tulip has adopted a 5 GHz FreeSpeak Edge system, providing wireless coverage for the belt packs in their ground floor studio.

"All endpoints are connected as a single communication system. Numerous Clear-Com



The improved ease of use and overall reliability also enhance Tulip TV's operation experience. The deployment of Agent-IC, which has become a standard for Japanese broadcasters, further optimizes their communication with relay destinations. Tulip mentioned that "with the introduction of Agent-IC, challenges were instantly resolved. Similar mechanisms existed in the market, but the deciding factor was Agent-IC's superior GUI (Graphical User Interface). It can be operated intuitively even by reporters and other staff who are not familiar with the operating equipment, and it has received good reviews from the field."

Beyond that, the use of Agent-IC and the possibility to license additional capability for the Clear-Com E-IPA card will ensure the system can be expanded should Tulip TV need to scale the system up to connect fluently and reliably with other studios and individuals in the future.

Clear-Com

Iris key panels are deployed in each sub-table location, with further interoperability [including] cameras, radios, announcer talkbacks, and phone lines," the technical team of Tulip TV explained.

In addition to meeting requirements for cost and scale, the system designed for the new space provided Tulip TV with an advanced communication environment that takes full advantage of the Clear-Com system's high-level functionality, and the team at Tulip also shared that "Clear-Com's EHX management software is easy to use" and that they are "satisfied with the ability to create a diverse communication environment."

Christie Projectors Elevate Literary Masterpiece to New Heights



CHINA: Christie's powerful HS, GS and Inspire Series 1DLP laser projectors are illuminating a theatrical park based on the Chinese literary masterpiece, *Dream of the Red Mansions*, with spectacular visuals. Situated in Langfang, Hebei province, this expansive venue occupies a total area of 150,000 square meters and features five main theatres as well as 108 scenario spaces and outdoor theatres.

Known as the "Unique Dream of Red Mansions," it is a cornerstone of the Dream Langfang Theme Park, a visionary project that took eight years to complete. All performances in the venue are directed by Chaoge Wang, a seasoned veteran known for her influential scenario performances and theatrical works that have significantly contributed to the tourism development of various locations.

In a dedicated effort to elevate the theatrical experience and connect the classic novel

with a younger audience, the producers seamlessly integrated visual technologies into live performances, crafting an exceptionally engaging and immersive ambience. Leading this technological enhancement, Christie's partner, Beijing Zhongqing Display Technology, took on the responsibility of delivering projections across four distinct performance venues.

A total of 84 projectors, including the **HS Series DWU1612-HS**, GS Series DWU1082-GS and DWU1400-GS, and the Inspire Series DWU860-iS, were deployed at "Beidamen light show", "Dream of the Red Mansions Chapter 33", "Youhaiwu Theatre", and "Theatre of Beds".

"The 'Unique Dream of Red Mansions' park stands as China's inaugural attraction inspired by a literary masterpiece," said Qing Zhu, General Manager, Beijing Zhongqing Display Technology. "For this monumental project, we selected the



©Beijing Zhongqing Display Technology.

Christie HS, GS, and Inspire Series laser projectors based on their robust quality, reliability and exceptional colour performance demonstrated in prior installations. Despite navigating challenges such as pandemic lockdowns, the two-year installation journey culminated in results that we take great pride in. The projections have successfully captured the dreamlike and illusory essence of this classic novel."

Among the anticipated highlights in the theatrical park is the "Beidamen Light Show", a captivating projection mapping spectacle featuring 16 ancient-style gates adorned with various designs in a sprawling outdoor courtyard. Gloriously lit by 64 Christie DWU860-iS projectors, these gates come alive with spectacular images, offering visitors a mesmerizing and visually stunning display to enjoy.

In the "Youhaiwu Theatre", audiences can enjoy a compelling hour-long live performance showcasing a talented cast, exquisite sets, and props, including 36 intricately carved wooden doors. The spectacle is further enhanced by vivid projections on the floor and screens surrounding the stage, brought to life by 15 Christie **DWU1082-GS projectors**. This performance stands as the main highlight of the "Unique Dream of Red Mansions" park and remains the

most watched and celebrated show within the entire venue.

Meanwhile, in the "Dream of the Red Mansions Chapter 33" theatre, visitors experience an engaging enactment of one of the novel's most memorable scenes. The narrative unfolds on a massive, curved screen, illuminated by three Christie DWU1400-GS projectors, providing an immersive viewing experience. On the other hand, the "Theatre of Beds" offers an experimental twist, inviting the audience to recline on beds while interacting with lifelike imagery displayed on a large, tilted screen, powered by two Christie DWU1612-GS projectors.

April Qin, Senior Sales Director for China, Enterprise, Christie, commented, "As a company dedicated to delivering unparalleled visual experiences, the major installation at the 'Unique Dream of Red Mansions' park stands as a testament to Christie's commitment to innovation and excellence. Our projection solutions, including the HS, GS, and **Inspire Series**, have embraced the aesthetic and philosophical essence of this Chinese literary masterpiece, delighting audiences and redefining the boundaries of immersive storytelling."

Chrisie Digital

L&E Beyond Elevates Thailand's VP Experience with Brompton Technology Tessera



THAILAND: L&E Beyond, a division of the Bangkok-based Lighting and Equipment Co. Ltd. (L&E), has unveiled the largest LED Volume in Southeast Asia (ASEAN). Elevating the region's virtual production experience to world-class standards, and by using familiar, high-calibre equipment, it aims to attract both local audiences and international clients. Contributing to its appeal are Brompton's Tessera LED video processing solutions, which offer an ultra-realistic visual experience, thus supporting the production of creative content such as music videos, live shows, events, award ceremonies, films and product launches, amongst other projects.

Measuring 18m wide by 7m high, with a curvature adjustment of up to 5°, the LED Volume is powered by 4 x 4K **Tessera SX40 LED processors** in conjunction with 8 x **Tessera XD 10G data distribution units**, plus 2 x **Tessera S8 LED processors**. The LED panels comprise AOTO RM

2.3 for the LED wall and AOTO MH 3.7 for the ceiling and movable panels, totalling 30m². All LED panels have been meticulously calibrated with Brompton's advanced Hydra measurement tool to maximise colour saturation, brightness, and balance to deliver the best possible image quality and make the LED panels Brompton HDR-ready.

"The ASEAN region's largest LED Volume, equipped with top-notch specs and maximum resolution, is finally here," stated Arocha Kittivittayakul, Manager of the Entertainment Lighting Department at Lighting and Equipment Co., Ltd. "This will elevate Thai Virtual Production to new heights by providing an internationally standardised system for global-level production, eliminating challenges in shooting with an LED screen."



Kittivittayakul emphasised that given virtual production's popularity as a filmmaking format in regions like America, Europe, China, Japan, and South Korea, the demand for high-quality content displayed on LED Volumes is exceedingly high. "L&E Beyond offers content creation services for LED screens, collaborating with Infinite Reality Studio, a highly respected visual effects (VFX) company with a Hollywood reputation. Having established offices in Singapore and Vietnam, they have expanded into Thailand and will utilise our LED Volume," she noted.

The new LED Volume will be part of the earlier announced Virtual Studio in Bangkok, offering end-to-end services in Extended Reality (XR) production. The studio has received positive responses from customers, resulting in continued utilisation of their services which now also includes handling XR projects. "This is particularly beneficial for projects that do not require a large space," Kittivittayakul explained. "The latest adaptation is tailored to the new era of the Metaverse or Virtual Reality, where users can interact, engage in activities, and make transactions without a physical presence, utilising VR, AR, MR, and XR technologies."

The studio has already been used for the creation of high-level Thai productions and several Netflix shows, with the LED Volume introducing new possibilities to the team. "We're providing the audience with an unparalleled experience by partnering with a leading international TV show and integrating virtual reality innovation to craft an exciting, novel project for the audience," Kittivittayakul added. "With Brompton Technology LED processing on board, we've observed a significant enhancement in colour and visual quality compared to other market competitors."

"We are delighted to see L&E Beyond utilising Brompton LED processing to establish world-class virtual production standards in their studio facility," concluded Elijah Ebo, Director of APAC Operations at Brompton Technology. "This raises the bar for virtual production, not only in Thailand but across Southeast Asia, offering exceptional visual experiences for a wide variety of applications. We're excited to witness all the productions that will emerge from L&E Virtual Studio in 2024!"

Brompton Technology

Marco Baumgärtner to Lead d&b Growth in APAC



APAC: d&b audiotechnik has announced the appointment of Marco Baumgärtner to the role of Territory Manager for the Asia-Pacific (APAC) region. Baumgärtner has been with d&b since 2017, and previously held the position of Director, Corporate Development, based at the company's Head Office. Before joining d&b, Baumgärtner worked in a range of corporate and consulting roles and brings his extensive experience in the areas of transaction advisory and strategy execution to the region.

In the role of Territory Manager APAC, a primary management role for d&b's future operations in the APAC region, Baumgärtner will take responsibility for the company's subsidiary in Singapore as Managing Director and oversee operations across Southeast Asia, South Korea, Australia, New Zealand, and Japan.

The appointment of Baumgärtner signifies d&b's commitment to APAC, supporting the growth of significant new business opportunities across both developed and emerging markets. This enhanced focus on the territory aligns seamlessly with the escalating demand for immersive experiences and the swift adoption of d&b Soundscape across the entire region.

"We are delighted that Marco has moved into this important role. With his leadership skills and commercial experience, we know he will bring new perspectives and drive to APAC," commented Phill Coe, Vice President of Global Sales. "His track record with d&b speaks for itself, and we anticipate further growth under his leadership."

Commenting on his promotion, Baumgärtner said: "I am very excited to join our APAC Team and to contribute to the further development of the territory. We have a strong presence in the region, thanks to a highly motivated team that works closely together with our dedicated partners. Together, we will continue to provide uncompromised sound experiences through our market-leading technology."

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Alva Wong Promoted to GM of ETC Asia



ASIA: ETC Asia has promoted Alva Wong to a General Manager position. Wong, an accomplished engineer with over two decades of experience in the lighting industry, graduated from the University of Leeds in the United Kingdom with a Bachelor of Engineering (Electronic & Electrical).

He joined ETC Asia in 1999 as an Electronic Engineer after working at Strand Lighting for several years. Wong has been integral to ETC Asia's growth and success, taking on increasingly senior roles in the company. He served as the Manager of Project Management in 2012. He was instrumental in setting up the Customer Service Department and Pricing & Quotation Department under the Project Management Department in 2015 and 2017, respectively.

Wong has successfully supported several high-profile projects, including Marina Bay Sands

Singapore and West Kowloon Cultural District - Xiqu Centre. His expertise and leadership have been critical in the success of these projects. "We are thrilled to announce the appointment of Alva Wong as the new General Manager of ETC Asia," stated Durrell Ramer, Vice President of ETC International Operations. "It has been my pleasure to work with Alva over the years. Alva has successfully piloted some of the largest entertainment lighting projects on the planet and his skills and good humour will be an excellent guide for both our customers [and] also ETC's employee-owners."

As the General Manager, Wong will oversee ETC Asia's operations and drive the company's continued success. His promotion is a testament to his hard work, dedication, and exceptional leadership skills; ETC Asia looks forward to his continued contributions.

ETC

HOLOPLOT Welcomes Jocelyne Bückner as New Head of Marketing



GERMANY: HOLOPLOT is delighted to announce the appointment of Jocelyne Bückner as its new Head of Marketing. Based in Germany, Bückner brings over 15 years of marketing experience gained in various senior positions, including her latest leadership role at d&b audiotechnik as director of brand and corporate communications.

Reporting to HOLOPLOT CEO, Roman Sick, Bückner explains that she had taken notice of HOLOPLOT and its rise in the market, but what convinced her to join the company was experiencing the X1 system live for the first time. "HOLOPLOT has elevated the sound control race to a different level," she exclaims. "But what impressed me even more was the contemporary nature of the company. Among all the brands in the market, HOLOPLOT has such an interesting story, and the company messaging is cutting-edge and personally resonated with me."

Handling both the experience-focused initiatives and the more practical 'nuts and bolts' marketing aspects of HOLOPLOT product launches, Bückner is looking forward to taking the brand to the next level. "All the elements within the department represent a culmination of my experiences from prior roles. I'm thrilled to be able to work with a company where I can have my hands on everything," she says.

Her objective is to continue to develop a high-performing and scalable team to support all the company's needs. "The HOLOPLOT ethos of creating a work atmosphere that attracts top talent resonates with me. Given the ambitious growth strategy, I want to ensure that our team aligns with these ambitions and is the engine it needs to be. The entire team is dedicated to playing a tangible and measurable role, demonstrating the value of marketing to the overall business," she notes.

Bückner also emphasizes the marketing team's continuing role in building the HOLOPLOT brand for the long term and nurturing it to further strengthen its reputation as a leader in the audio industry. "We will be unveiling several new products across diverse markets, so the primary goal is to effectively communicate all our initiatives," says Bückner. "The industry has started to recognize the full power of HOLOPLOT technology, and that the value derived from it can lead to enhanced business outcomes, yielding more than just experiences, but increased revenue as well."

With her extensive experience in scaling up marketing functions, HOLOPLOT also aims to expand its partner marketing program, facilitating mutual growth between the company and its partners. "Jocelyne brings a strong strategic capability and unwavering energy to the team, coupled with a growth mindset," concludes Sick. "As we expand our market presence, manifesting and building relationships with our partners across the globe, she will be an important piece of the jigsaw, helping us further broaden our market appeal and highlighting the value HOLOPLOT is providing to our clients."

HOLOPOT

Geelong Arts Centre Adds Claypaky Sinfonya Profile 600s in Venue Upgrade



AUSTRALIA: A \$140 million redevelopment program by the state of Victoria's government has transformed the Geelong Arts Centre into Australia's largest dedicated regional arts centre boasting two new theatres alongside new bars and event spaces.

The upgrade includes the installation of 28 x **Claypaky Sinfonya Profile 600s**, unique, low-noise LED-based fixtures conceived and developed exclusively for the theatre market. The fixtures are stylish and packed with technology, offering endless possibilities for theatre designers to utilize a wide variety of features specifically developed for theatrical productions.

According to Ben Van Dillen, Technical Operations Manager for the venue, "We needed a fixture that had shutters and an excellent colour profile. I also wanted a moving light that was going to match our LED profiles, something that we could use not just as a theatre light but also as a rock 'n roll-style light. It was important to have automated fixtures for shows that come in for only a day, which you need to turn around really quickly."

Show Technology's Keith Bradshaw visited the crew at Geelong Arts Centre to conduct a shootout of various fixtures after receiving Van Dillen's specs. Van Dillen opted for the Sinfonyas, which were installed in the Play House, a 764-seat proscenium theatre for live shows, major concerts, dance performances and corporate launches. He called the fixtures "amazing" and said they had quickly become favourites among the touring lighting designers who have used them.

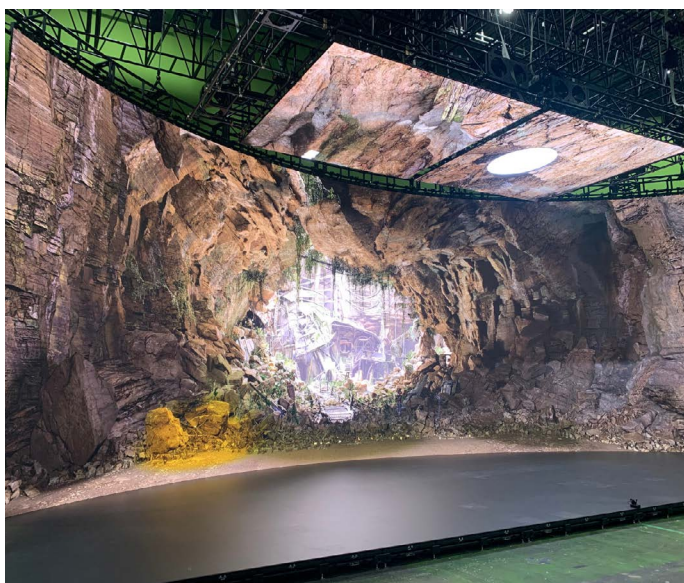
Ian Scott was delighted to get his hands on the Sinfonyas while doing the lighting design for "Jersey Boys" for the Geelong Lyric Theatre Company. "The multi-colour emitter light engine is great: The ability to get saturated colours at high intensity helps punch through additive colour fixtures, unlike traditional CMY subtractive fixtures," he noted.

Adding, "The gobo selection is great for a wide variety of use cases, and the 5 – 60° zoom range is all that I ask for in a fixture. They were great in The Play House and I'm sure they will perform just as well in smaller and larger venues."

Jason Bouvaird was also impressed by the Sinfonyas after using them on a production of 'Priscilla, Queen of the Desert'. "I found the Claypaky Sinfonyas to be an incredible moving light spot," he said. "The brightness out of these lights at 9 metres is incredible. They are quick to respond to all movements on stage, and the gobos are an excellent selection. The shutter framing on the lights is a huge bonus feature as well. I think these lights are the next generation workhorse in a moving light fleet."

Claypaky

Brompton Technology Continues as Preferred LED Processing Solution for NIPA KoVAC Studio



SOUTH KOREA: After the successful launch of an innovative LED stage in 2023, the National IT Industry Promotion Agency (NIPA) has once more enlisted the expertise of South Korean XR specialists, ARK Ventures Inc., to elevate its KoVAC XR STAGE into a state-of-the-art hybrid facility. NIPA is a government-operated organisation in South Korea that aims to promote and develop the country's IT industry.

This upgrade introduces LED ceiling enhancements and effects side walls within the South Korean VR AR Complex (KoVAC) in Mapo-gu, Seoul. As such, the studio now boasts a vast 16m by 6m ROE Visual BP2V2 LED wall, a 16.6m by 6.7m ROE Visual BM4V2 LED floor, two sets of 3.6m by 3.6m LED ceilings, and a 2.4m by 3.6m side effects wall, the latter two composed of ROE Visual CB5L MKII panels.

The setup is powered by 4 x 4K Tessera SX40 LED processors and 9 x Tessera 10G data distribution units. Additionally, the system incorporates disguise vx 4+ media server and nDisplay by Unreal Engine. Additionally, the NIPA team

maximises the studio capabilities by leveraging long-standing Tessera software features such as Frame Remapping, ShutterSync and Studio Mode, alongside the latest Extended Bit Depth, Stacking, and PureTone.

"I firmly believe that integrating globally recognised products into our expanded NIPA studio will significantly advance South Korea's virtual production industry," shared Lee Jin Seo, DeputyBDirector of NIPA.

David Oh, Exclusive Director at Ark Ventures Inc., agreed, "The incorporation of cutting-edge technologies from industry leaders such as Brompton, ROE Visual, disguise, and ARRI, combined with the presence of NIPA's highly skilled creative and technical teams, elevates the NIPA KOVAC XR STAGE to one of South Korea's most advanced integrated studio facilities, capable of realising any type of creative project by harnessing a meticulously planned blend of XR and ICVFX capabilities."

"We're thrilled to witness the growth trajectory the NIPA team has embarked on with their XR STAGE, upgrading the facility and transforming it into a high-tech hybrid space," concluded Elijah Ebo, Director of APAC Operations at Brompton. "With the studio now widely utilised across various sectors such as advertising, film production, and education, we extend our congratulations to the NIPA team for this significant development. We're also delighted they had the opportunity to collaborate with the Ark Ventures team again, who are renowned for their dedication to always delivering the best results."

Brompton Technology

Yamaha's Cutting-Edge Digital Mixing Solutions Gain Momentum in India



The Yamaha CL5 digital mixing console delivered to Global Sound Management.

INDIA: A surge in demand for advanced audio solutions has been instrumental in ushering a remarkable transformation within India's already bustling live sound landscape. And thanks to these developments, global heavyweights like Yamaha Pro Audio, have gained substantial traction when it comes to the market's adoption of some of their state-of-the-art digital mixing solutions.

Global Sound Management, a prominent name in the Delhi live event scene, has recently added a powerful tool to their arsenal with the acquisition of the Yamaha CL5 digital mixing console, complete with the RIO3224-D2 audio rack. The CL5 is renowned for its intuitive interface, flexible features, and stellar sound quality, making it an ideal choice for live performances of any scale. And when paired seamlessly with the RIO3224-D2 audio rack, this new addition is set to redefine

the way sound is managed at Global Sound Management's events.

The company affirms that the decision to invest in the CL5 was backed by the system's unparalleled versatility and reliability; along with other key aspects such as ease of use, and the ability to deliver exceptional audio output. Added to this, was Yamaha's reputation for cutting-edge technology in delivering flawless sound.

On the other hand, **Sound.Com** – widely regarded as one of the leading live event solution providers in the country – has also invested in a slew of brand-new gear from Yamaha; with the company acquiring two units of the flagship Rivage PM5 Digital Mixing System, complete with two DSP-RX-EX engines and three RPIO racks loaded with a variety of I/O cards, including the distinguished Rupert Neve 'Silk' Mic Pre.

According to the company, the investment was driven by the need for a system that could efficiently and effectively match the complexity and demands of the wide variety of high-profile live events that they commission on a regular basis. One such example is the ongoing 2023-2024 tour spotlighting one of India's biggest and most-loved music talents – Arijit Singh; with the newly acquired Yamaha gear currently deployed by Sound.Com to provide uncompromising audio quality and versatility throughout the scope of the tour. The company is confident that the acquisition will further consolidate Sound.Com's position at the forefront of cutting-edge live sound technology, as it appears to align well with the company's commitment to delivering top-notch audio experiences.



Sound.com with their RivaGE PM5 Digital Mixing Systems.

Both these noteworthy acquisitions were facilitated by Hyderabad-based Audio Wizard – a trusted solutions provider and authorized partner of Yamaha Pro Audio products in the region – with their expertise and dedication to delivering top-notch audio solutions positioning them as a trusted resource for industry players seeking cutting-edge live audio technologies.

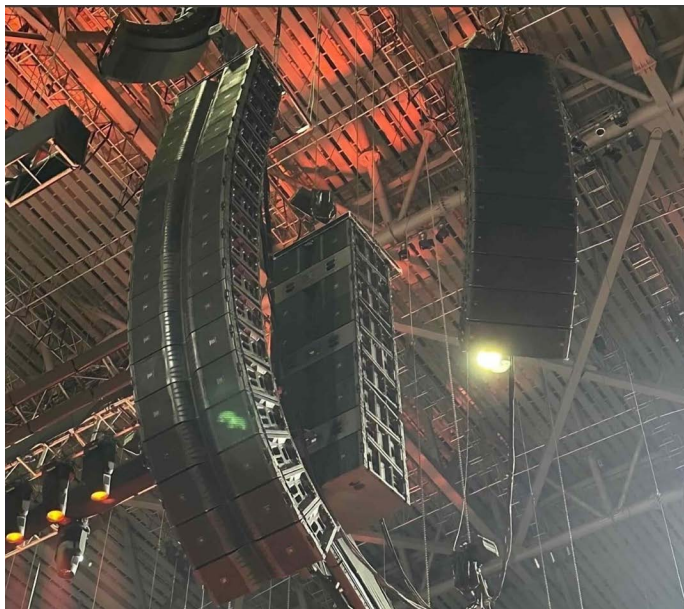
Commenting on the successful developments, Nitesh Ahuja of Audio Wizard, remarked, "We are thrilled to have played a pivotal role in these significant acquisitions by Global Sound Management and Sound.Com. Yamaha Pro Audio's reputation for innovation and reliability aligns seamlessly with our commitment to providing the best solutions to our clients. These acquisitions underscore the growing influence of Yamaha in the Indian live sound market. We would like to thank Gaurav Malvai and the team at Global Sound management for decision to propel their growth within the market with Yamaha's advanced mixing solutions. Alongside,

we would like to express our heartfelt gratitude to Warren Dsouza for his vision and integration of the Yamaha RivaGE system into Sound.Com's impressive portfolio of turnkey sound system solutions; along with a big thanks to Sunny MR who decided to embrace Yamaha and play an instrumental role in creating the amazing sonic signature of the Arijit Singh tour by using all the plug-ins, sonic character and features that the Yamaha RivaGE system has to offer! Finally, a big shout out to Pallav and the team Yamaha India for their invaluable support in these achievements."

Yamaha Pro Audio India

Audio Wizard

Soundcheck & JBL Coalesce Artistic Expression with Technical Precision at Sam Smith's 'Gloria' Concert in Manila



PHILIPPINES: The iconic performance arena at the SM Mall Of Asia in Pasay City in the Philippines played host to a true sonic spectacle of sorts, as internationally acclaimed English singer-songwriter Sam Smith's charisma and performance presentation set the stage ablaze during the Manila stop of the 'Gloria' tour. And while Smith's performance was hailed as an undoubted masterpiece of self-expression and artistic evolution; a crucial element that contributed to the immersive experience for the audience was the magnanimous loudspeaker architecture from JBL by Harman Professional, which was meticulously orchestrated by reputed live event rental solutions provider SoundCheck.

The 'Gloria' tour marked a significant evolution in Smith's artistic journey, transcending the conventional boundaries of chart-topping hits; as the three-act performance - themed as 'Love,' 'Beauty,' and 'Sex' - showcased not only musical

diversity but also a visual metamorphosis that perfectly reflected the artist's growth from the restrained tones of 'In The Lonely Hour' to the unapologetic authenticity of 'Gloria.' As the performance unfolded, the stage design and lighting subtly mirrored the evolving themes, captivating the audience with infectious energy.

With such a layered and elaborate performance, however, the choice of a powerful and nuanced loudspeaker system became imperative. And this is exactly where team SoundCheck's expertise came into play.

The vast expanse of the SM Mall of Asia Arena, coupled with its unique layout, presented a challenge that required a system capable of reaching every corner of the venue – all while ensuring that every minor detail of Smith's performance would be accurately reproduced so that the audience could truly revel in

appreciation of the artist's journey. Recognizing this need, SoundCheck turned to JBL by Harman Professional; with the decision to deploy a comprehensive loudspeaker rig from the brand's acclaimed VTX series coming in as a strategic move that looked to leverage the brand's reputation for delivering uncompromised audio quality.

Using the venue's impressive ceiling height to their advantage; team SoundCheck decided to deploy over 36 units of the VTX Series V25-ii-CS three-way high-directivity line array elements as the main FOH loudspeaker system, with a stereo hang of 18 units of the line array modules strategically positioned on either side of the expansive performance stage assuring powerful and crystal-clear sound reproduction that reached even the farthest ends of the audience section. Team SoundCheck also took heed of the unique dynamics of the venue, as they decided to deploy outriggers consisting of over 12 units of the VTX A12 line array elements on either side of the FOH system to efficiently cover audience members situated at the extreme sides of the stage. Additionally, a formidable front-fill reinforcement solution featuring multiple units of the VTX A8 compact line array elements helped team SoundCheck ensure a consistent high-quality aural experience for those audience members located in close proximity to the performance stage.

Further elevating the auditory experience was SoundCheck's decision to instate a unique subwoofer deployment, which not only showcased the team's technical acumen, but also JBL's technological prowess – as a total of 16 units of the VT4880A subwoofers were aurally rigged in stereo configuration of eight units on either side of the performance stage, which seamlessly collaborated with multiple units of the ground-stacked VTX S28 subwoofers to offer thunderous

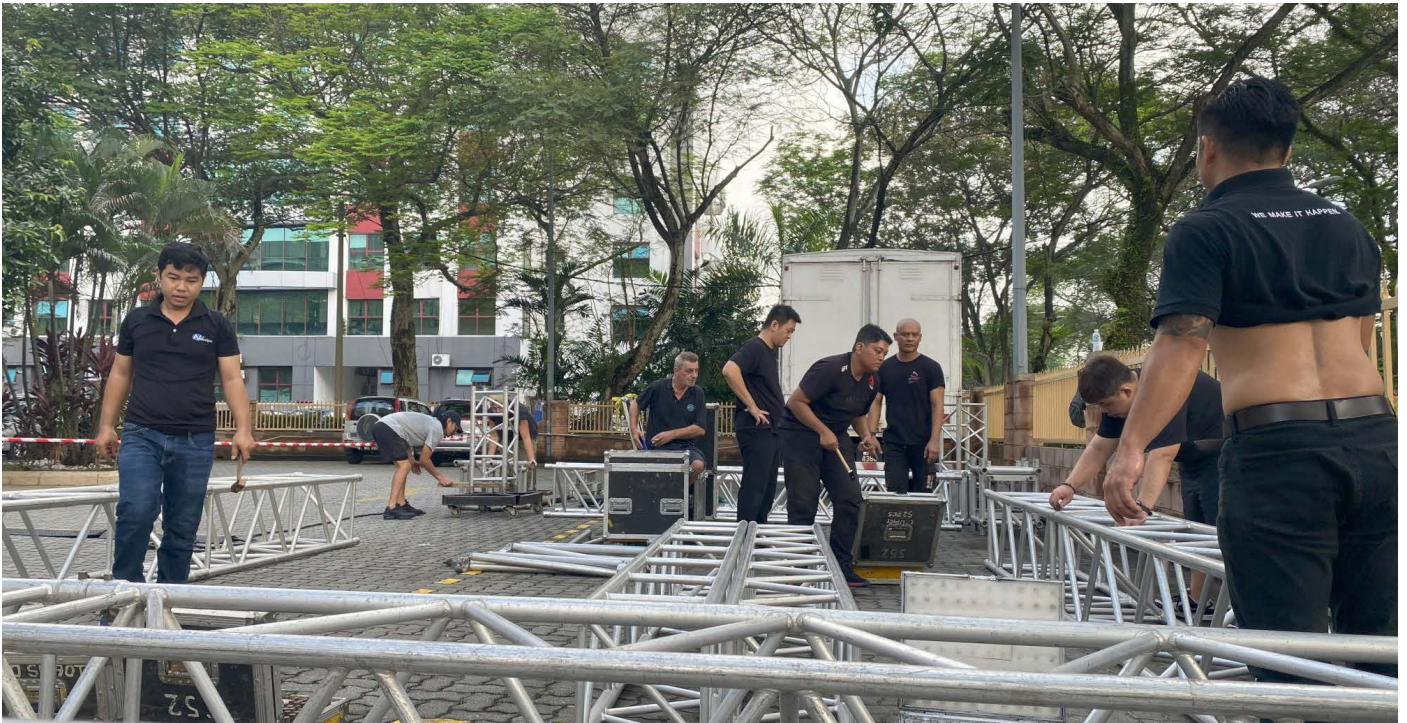
low-frequency fidelity that reverberated even at the extreme ends of the venue. This move not only resulted in a visually enchanting spectacle that any live audio professional would appreciate; but also proved to be a functional masterstroke as the loudspeakers rig seamlessly coalesced with the subwoofer deployment to give rise to a truly immersive sonic experience that maintained clarity and power throughout the venue.

At the end of it all, it's safe to say that the Sam Smith 'Gloria' tour concert at the SM Mall of Asia Arena exemplified the synergistic balance between artistic expression and technical precision, with SoundCheck's meticulous deployment of JBL's VTX series playing a pivotal role in delivering an unparalleled sonic journey that ensured every nuance and detail of Sam Smith's transformative performance resonated with the audience.

SoundCheck

JBL Pro

Training, Certification and Quality Solutions Keeps SDA Moving Forward in Asia



SDA has been conducting its famed Rigging training in the region for over 2 decades.

SDA serves as the unified sales office for SIXTY82 and Doughty Engineering in Asia, representing renowned European manufacturers known for their global acclaim in delivering cutting-edge, premium, and secure equipment. All products adhere to the industry's highest standards, including BS, TUV, and CE certifications.

Additionally, SDA holds the exclusive designation as the Asian hub for Movecat, a leading German manufacturer specializing in electrical chain hoists and stage automation, along with Staging Essentials by Admiral Staging and PROTOS's top-tier force measurement equipment and rigging gear.

SDA's warehouse in Petaling Jaya, Malaysia, strategically stocks a comprehensive selection of core items from the five esteemed brands. This ensures prompt and flexible shipping, bolstered by SDA's extensive distribution network covering all Asian countries, guaranteeing unparalleled service and swift deliveries throughout the entire region.

Situated within the same facility as the warehouse is a state-of-the-art workshop. This facility is equipped to handle the servicing, maintenance, inspection, testing, and (re)certification of rigging gear from any brand, all performed by highly trained and skilled staff. Furthermore, the site boasts a dedicated area for the assembly of chain hoists and Stage82 staging systems.



In this issue we chat with Cor van der Sluis, Marketing Manager of SDA about the company's business in Asia and its vision.

What has been shaping SDA's decisions in launching new solutions?

The entertainment industry is rapidly evolving and even further boosted after the COVID-19 pandemic, which has resulted in more advanced rigging solutions. Furthermore, environmental awareness and the need to cut down on power consumption has essentially translated into our electrical hoist range, and a perfect example is the recently launched TW truss winch range. So new solutions according to the latest safety standards are essential. Being able to supply the latest solutions for current and future needs has always been our standard.

There are undoubtedly many unique requirements needed in staging. Please elaborate on the key requirements.

In the old days, trusses and hoists were merely meant to lift and hang stuff. Nowadays, rigging has become an essential part of concerts, shows and presentations. These days, an average show utilises moving stages, flying persons, moving

props, massive line array speaker systems and vast numbers of electrical chain hoists and winches with fixed or variable speed options. Being able to measure loads, static or moving, and control multiple movements with set or variable speed and performer aerial movements is essential. Therefore, smart control and load measurement systems are of the utmost importance as these control systems constantly monitor all necessary parameters.

Besides control, it's crucial to ensure that devices comply with international safety standards such as D8, D8+ and BGV-C1. It goes without saying that all other measures are in vain without adequate inspection and certification.

Training is critical - what is SDA doing in this aspect?

Safety work is becoming increasingly essential in Asian countries, which SDA has promoted in many ways over the last decade. Besides safe working practices, product knowledge is equally necessary in order to understand what can and cannot be done with rigging gear. So, to understand loading tables, SWL/WLL, onsite inspection, etc., are necessary. For these reasons, SDA offers the well-known Rigging training, which has been organised for almost two decades at the SDA facilities and has resulted in hundreds of people being trained and awarded the rigging certificate. In addition, this service has expanded as a travelling 1- or 2-day roadshow in countries other than Malaysia to allow more participants to enrol in their own country, saving time and money. Furthermore, SDA offers product seminars in which products and their use are explained in detail.

How has Asia performed for SDA?

Since its start back in 2007, SDA, Sixty82 Doughty Asia (at that time known as PAP), the company as the sales office for Sixty82 and Doughty



Engineering for the Australia/Asian region, has become a significant player in this part of the world. The most important ingredient for success is supplying high-quality, safe and affordable state-of-the-art rigging gear backed with honest service, product knowledge and consulting. In our experience, we have proof that quality and service always stand above and win over prices. The product range of SDA - Sixty82 staging and trussing, Doughty engineering, Moveket (kinetic movement), Protos (Rigging gear, load measuring and electrical chain hoist) and Admiral (staging accessories and essentials) do show a very diversified picture for each country. For example, automation and programmable movement are fast runners in, e.g. India. Countries like Vietnam, Cambodia and Laos are investing in TV studios. In most countries SDA is dealing with, there is a constant flow of orders for truss, staging, and chain hoists.

For the last 13 years, SDJ, Sixty82 Doughty Japan (formerly PDJ), has been taking care of the Japanese market due to its unique character. Besides the standard products, being able to

supply tailored equipment for Japanese needs has resulted in steady growth, which was only interrupted by the COVID-19 pandemic and resulted in 2023 being the best year so far.

Can SDA share some trends they expect in the staging business in 2024?

From our perspective, there is a growing awareness of safe rigging working practices due to the strong growth of the entertainment industry as a whole and touring in particular, which is reflecting a strong increased demand for certified stage and stage equipment and products and systems prepared for the fast developing needs of rigging.

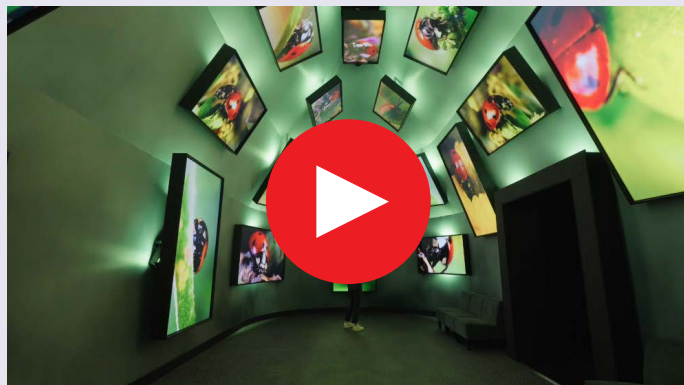
SDA

Assign Pink Noise to a Fader on Allen&Heath SQ



Want to test your signal flow? Stijn from MONO SoundLab demonstrates one interesting technique in this quick but informative tutorial.

Watch What Happens Behind the Magic of TDC and BBC Earth



Narrated by David Attenborough, the BBC Earth experience takes you across the planet's seven continents. Via a variety of screens and angled surfaces, this massive project makes use of HIVE's BeeBlade media servers which eliminate the need for signal distribution systems and control rooms.

Harman Professional and E&E Bring the Party to Topsy Unicorn



Music is everything at the Topsy Unicorn. To provide its visitors with exceptional entertainment and party experiences against a breathtaking beachside backdrop, the club collaborated with Electronics & Engineering Singapore Pte Ltd to install a variety of HARMAN Professional Solutions audio, video, and lighting systems.

ETC High End Systems Ministar Provides Innovation and Affordability



The High End Systems Ministar from ETC offers performance and versatility at an affordable price. It performs well in small to medium-sized settings thanks to its tiny footprint, powerful output, and variety of functions.

Happy Lunar New Year



This is the year of the dragon, which means it is also my year. As many of you can take a break from the busy hectic this month and the other half of you are extremely busy because of all the Lunar New Year festivities, I want to take another look at our

industry as it is right now and share some of my observations with you. As always, I am putting all this up here for discussion, and your input, opinion, and criticism are very welcome. Here are some of my observations.

In the live Sound console business, digital is king, and there are now, even at the console entry level, some fantastic offerings from two major players in this area. This is great to see, and there was never an argument about the better sound of analogue technology in this pricing category. This is a significant development, and it means we will even get the last of you onto

some digital platform in the coming years. For so many applications, the digital domain offers some incredible advantages over analogue, and I cannot wait for all of you to experience and enjoy this.

In the large-scale PA business, many active cabinets offer onboard DSP and onboard amplification. In some countries (my home country of the Philippines), there is even talk that it is hard to find regular loudspeaker cabling since everything is active and requires signal and power connections. On the other hand, all the large-scale solutions from the two major players in the touring market are still passive, with amplification and DSP processing in racks. How does that fit together? I think that with DSP and amplification becoming so affordable, many manufacturers and loudspeaker designers feel that you can fix anything and everything with DSP on board. However, I have yet to encounter a system where substantial DSP processing is employed, and my ears don't recognize audible artefacts from all the processing. Of course, if what comes out of your console is already over-processed, then who will

even be able to determine where all the strange-sounding stuff comes from? As with everything physics, it stays valid here that what you can do acoustically or with driver design can never be done at the same quality level by trying to tickle all those beautiful notes out of a device that is, by default, incapable of producing them. I must admit that on this, I am mainly with the two major players out there.



In System integration and AV installation, our industry has fully embraced the corporate world. We see more and more software and hardware offerings and solutions that accommodate all the corporate needs for hybrid meetings and online communications. If you want to succeed in the higher end of this market, you must know about IP and networking topology, and network setup has to come naturally to you. Not having this capacity will make you constantly struggle with questions about connectivity, IP Addresses and why gear is not talking to each other when it should. Since the corporate world wants all those solutions, there is substantial money to be earned there. This, of course, has attracted our industry, even if, besides the network challenges, the pure audio side of things, many times, is as sad as it was thirty years ago. There are still many

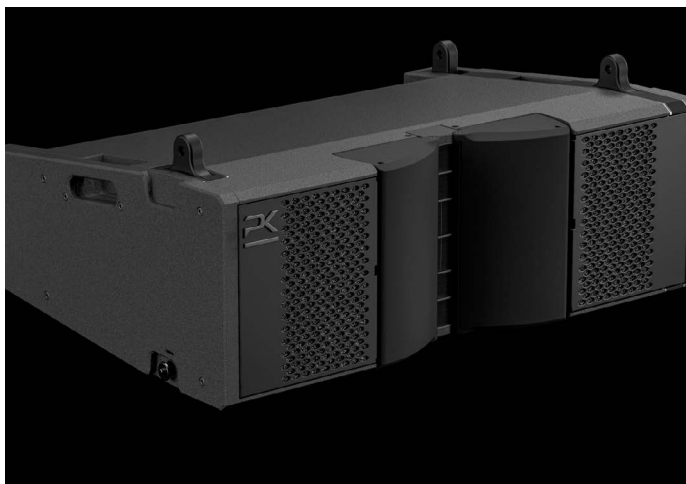
commercial audio products out there, and you have to wonder how such a product ever saw the light of day in 2024.

It is foreseen by many that Immersive Sound will still be a dominating topic in our industry, even if more than half of us do not have practical experience with this kind of system; hence, the amount of nonsensical information is unlimited and useful practical stuff is hard to find. Everybody talks about DOLBY ATMOS as if this is the next big thing after the 5.1 and 7.1 systems, and then when you learn what it is and what it does, I feel underwhelmed. Of course, if you have 100 million screens out there that have a 5.1 or 7.1 system, you need to accommodate this, but piggybacking height channels onto a surround system was already done since 2010, so it should barely count as revolutionary in 2024, but who am I to challenge and contest the hype.

You see, 2024 will be as exciting and engaging, with tons of opportunities. I wish you all a very successful year out there. Please grab those opportunities.

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

PK Sound Introduces T8 Robotic Line Source System



TPK Sound is now shipping the T8 robotic line source element, the sub-compact member of the “industry’s first robotically controlled line source range”. Featuring PK’s patented multi-axis robotics, T8’s stunning output – with peak SPLs reaching 143.5 dB – is precisely controlled down to 400 Hz in both the vertical and horizontal planes. The result is flexibility and precision in system dispersion for designers or operators in virtually any application.

In tandem with the accompanying **T18 intelligent subwoofer**, **PK Cell modular touring rack**, and .dynamics control software, the T8 system delivers PK Sound’s patented remote and real-time multi-axis robotic coverage control to a wider range of users and applications in the touring and rental, performance installation, theatrical, worship, nightlife, and corporate event verticals.

Integrated inclinometers and network-based Auto-Array via PK **.dynamics software** enable each T8 module to recognize its position and angle within the system, enhancing the speed, safety, and accuracy of any deployment. Robotic

control, onboard DSP, and network data are routed through the world’s first implementation of Neutrik’s DR Series of IP65-rated connectors for maximum stability.

A pair of vented 8” Tetracoil transducers with custom phase plugs manage low-frequency response while a Dual Ring Radiator coaxial compression driver handles mid and high frequencies. This three-way, high-directivity design offers detailed and variable pattern control of frequencies from 20 kHz down to 400 Hz, resulting in significant SPL reductions between on-axis and off-axis coverage points. A two-channel VE15 1,400 W Class D amplifier maximizes headroom while maintaining clear audio and output.

T8’s waveguide is robotically manipulated to offer variable symmetric and asymmetric horizontal dispersion in 49 configurations from 60°-120° so users can shape an array’s radial directivity remotely and in real-time. This enables the configuration of tapered arrays, precisely tailored to meet the unique coverage requirements of any venue or event. Users can focus energy on the audience and away from reflective surfaces or obstacles in indoor venues for maximum intelligibility, and mitigate noise impact on onsite points-of-sale or surrounding commercial and residential areas in outdoor applications.

Flown straight, the array’s directivity is then configured remotely using industrial linear actuators. Vertical angles are variable with 0.1° accuracy, and an entire system can easily be configured and flown by a single operator. A combination of FIR and IIR filters is applied to ensure smooth frequency response throughout the listening area.

The high-output, low-profile T18 intelligent subwoofer offers outstanding low-frequency performance with peak SPLs of 140.4 dB and an operating range of 25-100 Hz. Sharing many internal components with PK Sound's flagship T218 subwoofer, the T18 features a front-loaded, long-excursion 18" transducer in a bass reflex design for clean and punchy output. A large, unrestricted vent enables high SPL performance with minimal port distortion.

A single field-replaceable module located on the rear of the cabinet contains the 2,700 W Class D amplifier, control electronics, and power supply. DSP and Milan-ready networking simplify set-up and calibration while optimizing acoustic performance even for advanced deployments including cardioid configurations and arc delays.

PK Sound/T8

Reach for the Stars with ETC High End Systems Ministar



ETC has introduced the High End Systems Ministar, a "game-changer in our automated lighting product line". Ministar brings versatility and performance at an affordable price point; with a compact footprint, punchy output, and a professional feature set, Ministar fits the spec and budget for small to medium-sized venues.

Key features that define the fixture include the dual colour wheels that create the VersaColor technology, offering a spectrum of 60 pure and elegant colours that are accessible via a single

channel. This empowers users to create beauty with an extensive range of colour options.

Complementing the VersaColor is QuadraTech, an innovation that harnesses the power of four colours within the projection. This technology helps users unlock multiple colour combos that are easy to use while providing unique projections and aerals.

Ministar uses a 300W custom LED to generate an impressive output exceeding 9,700 lumens. Its feature package includes dual pattern wheels for gobo morphing and textural manipulation, variable frost for softening edges and washes, a prism to elevate theatrical applications and create breathtaking aerial effects, and swift pan & tilt functionality for dynamic movements.

Notably, its engineered 6.5° – 48° zoom function is housed within a remarkably lightweight 16.2 kg/35.7 lbs design.

ETC/Ministar

Change Your Profile with Elation Proteus Odeon's Variable CRI Engine



Elation continues to discover new lighting frontiers with the Proteus Odeon, an IP66-rated framing profile moving head with a completely variable CRI LED engine. This professional framing profile fixture isn't shy on power and is packed with design features.

TruTone technology

Elation has spent several years developing a new CRI technology, combining a blend of high and low CRI LEDs into a single high-density array. The innovative concept, called TruTone, essentially provides both high and low CRI engines in one, adjustable CRI control that allows the user to find the best blend of lighting intensity and colour accuracy.

The variable TruTone system is seamlessly adjustable from CRI 70 to 93, blending smoothly with no switching or stepping. As CRI adapts, the colour temperature remains stable with no visible artifacts in the beam and projected image. With

CRI adjustable from a single fixture, not only can Odeon cater to a wide range of applications but designers do not require multiple fixture variants to achieve accurate colour representation.

By offering the flexibility to adjust colour rendering, the Proteus Odeon enhances the accuracy, aesthetics, and functionality of lighting in any setting. It allows users to customize and adjust the lighting to suit different requirements and match the desired mood or style, all from one light.

High-performance lighting with dynamic zoom and CMY colour mixing The Proteus Odeon outputs up to 30,000 lumens from a custom-designed 580W variable CRI bright-white LED engine (6,500K). With a fast zoom range from 5.5° to 50° out of a surprisingly compact fixture design, the Odeon has the power to cut through on any stage. Zoom wide for a wash of colour from a CMY colour mixing system with linear CTO colour correction or zoom tight to project a powerful, tangible shaft of narrow light. Complementing the CMY colour mixing system is a 5-slot colour wheel that includes a UV filter.

Multiple roles

The Odeon can play a dual role in a single show, for example as a key light with high CRI in one scene and an effect light with high output in the next. Whether it's a fashion show where accurate colour reproduction is needed or a rock 'n roll show that requires that extra punch, with Odeon you always have the right lamp for the job.

Proteus Odeon avoids the inconvenience and pricy compromise of fixtures with replaceable LED engines. No longer is the designer stuck with

the choices he or she made in the type of LED engine. Odeon allows them to adjust from the highest performance to the best colour rendering through a simple adjustment from the lighting console.

Any production environment

Odeon's colour quality and quiet operation are perfect for TV and theatre, and its sealed IP65 design ensures long life and clean optics in all sorts of venues, even indoor theatres, cruise ships and other applications where reduced maintenance and long-term performance are crucial. Fully loaded, this LED profile luminaire in Elation's award-winning Proteus line is fit for use in any production environment, indoors or out, and due to its all-purpose functionality can be used anywhere in a rig.

Creativity at its core

Designers have access to a comprehensive FX package that includes 13 rotating and 7 fixed glass gobos across three gobo wheels. Effects can be multiplied via an overlapping 4-facet or linear rotating prism and a 360° bi-directional animation wheel can be engaged to bring graphics to life. Two variable frost filters (light and wash) can be applied for even diffusion of light when designers wish for softer gobo or powerful wash effects. A high-speed iris with variable pulse effects and a high-speed electronic shutter and strobe can be engaged for further impression.

The Proteus Odeon also includes an indexable 4-blade framing system with full blackout shutter cuts for full control of the beam shape and projection at any angle. Internal colour, framing, prism, and frost macros have been included to easily recall commonly used effects. The fixture dims smoothly to zero with smooth 16-bit selectable dimming curves included.

Outdoor or indoor settings

Compact for its class, an IP66 rating and completely sealed optics mean the Odeon can be used in exposed outdoor environments like outdoor stages, theme parks and cruise ships. Yet its IP-rated properties are just as beneficial in dirty or humid indoor settings where dust, grit and moisture can unwittingly wreak havoc on lighting gear. Because the fixture is environmentally sealed from moisture, dust or any particulate, including airborne haze and fog, its internal components seldom require cleaning with no degradation of the optics. The result is less operational costs and a longer product lifetime.

Elation/Proteus Odeon

CONTRIK Extends Power Multicore Cable Series



CONTRIK Socapex 419 compatible powerCON breakout Power Multicore

The Neutrik Group's CONTRIK brand has expanded its CKPE series range of power multicore cable assemblies. The Harting E16 and Socapex SL 419 compatible Power Multicore connection cables, and Socapex SL 419 compatible single-phase powerCON TRUE1 Power Multicore Split cable configurations enable the streamlining and increased cost-efficiency of cabling processes.

The rewirable power multicore cable assemblies are specified for use in video walls, lighting and audio applications, in indoor and outdoor events, theatre, and other media production environments. Complementing CONTRIK's portable power distribution systems, CKPE series Power Multicore and Power Multicore Split cable assemblies are DIN 15765 standard-compliant for mobile event production.

The cables feature improved levels of reliability as a result of an increased PE-conductor cross-section. The improved reliability extends to operation at very low temperatures, with cables operable across a range of -5 °C to +70°C. Reduced weight and increased ease of handling, enable reductions in cabling effort, complexity and cost.

The expanded Power Multicore cable range offers 6 channels and 8 channels Harting E16 connector variants, and a 6 channels LKS 19 (Socapex SL 419 compatible) connector variant, while the Power Multicore Split cable features an LKS 19 male to 6x single-phase powerCON TRUE1 female connectors. The cable assemblies offer high IP protection ratings in mated condition: IP65 in the case of Harting E16 connectors and IP68 in for LKS 19 connector. Featuring high-quality TITANEX rubber cables, they are available in various standard lengths from 5 to 40 meters.

CONTRIK power multicore cables complement the brand's range of professional power distribution systems that offer the highest levels of quality, safety and reliability for mobile entertainment production applications.

The extensive portfolio of rugged and durable distribution boxes, comprising Power Container, Power Rack and Power Turtle systems, is designed and precision manufactured within the EU, using state-of-the-art production automation and high-quality electrical and electronic components. With levels of high mechanical (IK) and environmental (IP) protection, conforming to relevant industry standards, across the product range, an XO-designated series of products offers enhanced levels of protection for 'Xtreme Outdoor' environment applications; including IP65 protection against particulate and liquid ingress, with CEE / cPot in mated condition.

All products feature CONTRIK's proprietary Easylen housing material, ensuring the highest levels of flame retardancy, temperature resistance, UV protection, corrosion insensitivity, non-conductivity, and protection from mechanical impact (up to IK 10+).

CONTRIK/CKPE Range

Green Hippo Hippotizer v4.8.4 Receives Improved Functionality and Timeline+ Updates



The Green Hippo Hippotizer Media Server is continuously being improved. The newest update comes with TimelinePlus improvements, bug fixes, and more. Here are some of the key improvements from the latest update:

- PixelMapper no longer adjusts two characters when using Del/Backspace/Arrow keys.
- Moving Presets no longer breaks Bank Slot readout in TimelinePlus.
- Fixed some Rest API errors when using Preset and Timeline Modules.
- Improved behavior of TimelinePlus starting with the engine.
- PixelMapper UI should now work as intended in Windows 11.
- Auto Sync to MediaManager now correctly works with Watchfolders.

- Fixed an issue where ZooKeeper and HippoLauncher could disappear when opened.
- Fixed an issue where TimelinePlus could crash when deleting MediaPlayer keyframes.

Green Hippo has also made adjustments to the server's functionality. There is now support for certain Datapath capture cards in Fan Profiles. If capture card temperatures are found to be unstable, fans will now increase in speed. Fans will return to the safe profile once the cards have cooled. EDID emulation is no longer available on HippoLauncher on Nevis. They advise that users follow the instructions provided for AMD systems to set up EDID emulation on Nevis.

Read the full release notes to understand the changes and limitations of the new v4.8.4 [here](#).

Green Hippo/Hippotizer v4.8.4

Electro-Voice EVERSE 12 Battery-Powered Loudspeaker Allows Bluetooth Audio and Control



After its successful launch of EVERSE 8 in 2022, Electro-Voice is raising its game once again with the global introduction of EVERSE 12, a larger and louder 12" two-way option for users looking for bigger sound – along with the “best-in-class” battery performance and wireless-friendly features that made its 8” counterpart such a success.

Louder, lower, longer

Electro-Voice EVERSE 12 boasts a maximum SPL rating of 126 dB (compared to the EVERSE 8’s 121 dB), low-frequency response reaching deep down to 45 Hz and wide 100° x 60° coverage.

Combine EV’s signature sonic clarity with its SPL capability and bass reproduction and you have a portable powerhouse that’s suitable for an array of scenarios, whether it’s a rooftop DJ set, a patio gig, an outdoor wedding, expos and events,

busking by the beach, or making a backyard party sound like a professional production – wherever you need a PA, inside or outside. It’s perfect for musicians, DJs, rental companies and any audio enthusiast looking for a big sound that’s good to go, no power cord needed.

EVERSE 12’s custom-designed high-capacity Li-ion battery pack is optimized for audio use and provides power for 12+ hours at an average SPL of 100 dB with typical program material or 6+ hours at the maximum output level before limit indication, surpassing the EVERSE 8’s equivalent performance at 95 dB. Protection circuitry reduces the risk of the battery discharging to such a low voltage that it can no longer be recharged – for example, after long periods in storage. Tool-free screws facilitate effortless removal of the battery pack.

Superior sound starts behind the grille

As always with Electro-Voice, what’s inside the box makes all the difference. EVERSE 12’s woofer and high-output titanium-diaphragm compression driver are coupled to a patented SST (Signal Synchronized Transducers) ported waveguide, enhancing low-frequency extension and delivering even vertical and horizontal coverage across all frequencies – all while allowing a significantly smaller enclosure.

The components are “Powered by Dynacord” – driven by a high-efficiency 400 W Class-D amplifier and DSP module developed in collaboration with the world-class audio electronics engineering team at EV’s sibling brand Dynacord. Pro features include a built-in

four-channel digital mixer with studio-quality effects and processing, mode/location/subwoofer presets, 48 V phantom power, feedback suppression and audio ducking, ensuring a truly self-contained setup from input to output.

Simple setup and flexible connectivity

Wireless control and monitoring are streamlined with the EV QuickSmart Mobile app, enabling users to adjust all audio, effects and mix functions via phone or tablet. The app allows pairing and grouping of up to six Bluetooth®-equipped Electro-Voice portable loudspeakers, in any combination. EVERSE 12 supports Bluetooth® true wireless stereo streaming for stereo setups. The intuitive user interface makes it simple to shape your sound to the space, so users are free to focus on their performance instead of the hardware.

Local configuration can be completed in seconds using the single-knob encoder with LCD. An integrated 12 V DC port conveniently draws power from the EVERSE 12 battery, making it ideal for wireless microphone systems such as the Electro-Voice RE3 or R300 (refer to the user manual for details) – simply attach the optional accessory tray to secure receiver hardware. A USB-C charging port for mobile devices is provided for a power top-up during streaming. Two XLR/TRS combo jacks, a 3.5 mm stereo jack and a TRS footswitch input add further connectivity.

Versatile weatherized design

Every detail of EVERSE 12 is precision-crafted for easy lifting and transportation, while its build quality reinforces Electro-Voice's reputation for everyday reliability. An ergonomically designed soft-touch handle and advanced lightweight construction simplify moving and mounting your EVERSE 12, whether it's onto a tripod for an extended throw, set long-side-down as a stage wedge with a 55° monitor angle, or placed upright with a 25° kick-back angle to project upwards off the performance area. Built-in feet with no-skid rubber pads also ensure the system stays put.

In combination with the rugged polypropylene enclosure, utilizing the included weatherized input cover allows EVERSE 12 to achieve an IP43 rating (water-resistant for splashes and light rain) when running on battery power during Bluetooth streaming. An optional rain cover is available for additional weather resistance. An optional duffel bag is also available, ready to accommodate everything the user might need in addition to their EVERSE 12.

Electro-Voice/EVERSE 12

Pratiksha Yadav

Audio System Engineer / Audio System Analyzer specialising in Audio System Design



seek better education. In 2018, while I was still in college, I attended my first live music show; and this experience is what ignited my interest in live events – the organization and management of live events to be more precise. To enhance my skills, I pursued education in event management and public relations, and started off as a freelancer. In 2023, I found the opportunity to join Phoenix Networks – one of India's most respected comprehensive event management companies; and within a short span of time our company's managing director, Animesh Mishra, presented me with the chance to learn more about audio engineering and live sound. This was the exact moment that led me to venture into audio engineering; and today, I proudly identify as an audio system analyzer who specializes in audio system design. I must confess, I am also in the process of becoming a mix engineer.

What got you interested in getting into the industry?

The allure of live concerts is what captivated me, and I became intrigued by the behind-the-scenes efforts involved in organizing such grand experiences. It was this curiosity that drew me into the industry, serving as my gateway. I envisioned myself as part of the team responsible for breathing life into these shows, crafting memorable experiences that would leave a remarkable mark on people's memories, much like the impact it had on me.

What are your feelings about the industry?

Live sound has fascinated me since the day I attended my first live show. And back then, I

In this edition of ETA Spotlight, we interview Pratiksha Yadav – who has risen to prominence as one of India's youngest female audio system engineers and audio system analyzer specialising in audio system design; with her intriguing journey symbolizing why she's now being hailed by many as a dynamic force in the world of concert sound and live event production.

Brief about yourself.

I'm Pratiksha Yadav, and I'm an audio system engineer. Originally from a quaint little town in India called Devas, my family moved to the city of Bhopal when I was fairly young so that I could

didn't even have that much of an insight about what the industry was all about. Today, I can say with a fair bit of certainty that the live sound industry can be best described as a unique mix of 'exhilarating' and 'demanding'. On the one hand, the fast-paced nature of the industry and the need for quick problem-solving can create a sense of urgency and excitement for some, whereas many might consider working closely with artists, event organizers, and technical teams as a rewarding aspect of the job. For me personally, being responsible for delivering a memorable audio experience to the audience is what gives me a sense of accomplishment.

Having said this, I must admit that the industry does present its own set of challenges. Live events can be unpredictable, with technical issues sometimes arising unexpectedly; and the pressure to provide flawless sound and meet the expectations of performers and audiences can definitely get intense. And meeting these expectations successfully often involves handling complex setups, meeting deadlines, troubleshooting issues in real-time, and collaborating closely with various stakeholders like event organizers, performers, and other technical + non-technical personnel.

Despite the challenges, I find great satisfaction working in the live sound industry, contributing to the magic of live performances, and being an integral part of creating memorable moments for those in attendance. The constant evolution of audio technology is another important facet that makes the industry appealing to me. I enjoy staying at the forefront of technological advancements; and as a part of this industry, I appreciate the ongoing learning process and staying updated on the latest equipment, software, and industry trends



What is your most memorable experience and why?

One of my most memorable experiences occurred during the most recent project that I worked on, called "ANUGOONJ," where I was granted complete freedom in designing, planning, and executing the audio system. The name itself (ANU meaning "different" and GOONJ meaning "Echo") hinted at the uniqueness of the challenge. With over 130 inputs using an assortment of different mics, the project involved a significant level of complexity. Adding to the challenge were the performers—kids from various government schools who had never experienced such a massive platform. These youngsters had been trained just weeks before the show, and my primary concern was teaching them how to handle the mics. Therefore, I took it upon myself to attending every training session, during which I ensured that the young performers understood the type of mic they would be using and how to position themselves and their instruments with due consideration to the sensitivity and pick-up pattern of the mic.

This event stands out as one of my most memorable experiences, wherein I had the opportunity to handle system design and alignment while overseeing the RF part. It was a remarkable moment for me personally, as it afforded me the opportunity to mark my involvement in a major event where I could actively manage all aspects simultaneously. The team placed complete trust in me, granting full control over the system – and I am ever so grateful for all the support that I received from them during the entire process. Witnessing the audience thoroughly enjoy the show, along with the event's success and praise from my team, made it an exceptionally rewarding experience.

What was your worst experience and why?

I haven't had any particularly terrible experiences, to be honest. That being said, I must admit that occasionally when I'm out in the field, I do encounter some awkward treatment from people – perhaps because they may find it unusual for a woman to be working in this industry. There are instances where individuals treat me as if I'm an amateur, or assume that I lack sufficient knowledge simply because I haven't been in the industry for as long as they have and/or because I lack the 'experience' that they do. It's disheartening that due to my relatively short tenure in this field, some people already hold the opinion that I'm not on par with them.

Despite these challenges though, I remain hopeful that with time such perceptions will change and that I'll have ample opportunities to demonstrate my knowledge and skill which would prove that I can stand alongside them. I also look forward to more female engineers joining this industry, with the hope that seeing more women actively involved in the field would someday be an everyday / routine occurrence. I am fortunate to have the opportunity to work with a very supportive team, and I hope more and more

women are able to find such opportunities. My colleagues are a group of supportive individuals who always have my back and are ready to teach me anything that I may have trouble in understanding.

How exactly has the evolution in technologies impacted your line of work?

Overall, I'd say that technological advancements have had a significantly positive impact in shaping the live sound industry. We are currently in an era where technology is continuously evolving; and this, I believe, is bringing us closer to better sound design. From my perspective as a system analyzer, there are a whole bunch of technological advancements that have made my job easier in the field. Utilizing system design software tools, I can simulate how sound (and the sound system) is likely to behave in different venues, optimize speaker placement, adjust EQ settings, and predict potential acoustic challenges without being physically present at the location.

Moreover, advanced real-time analysis tools assist system engineers in monitoring and adjusting sound characteristics during live performances. Specifically, real-time analysis softwares like Smaart have greatly simplified the process of system alignment compared to earlier methods. The ability to make these adjustments in real-time enhances the overall efficiency and precision in delivering high-quality sound experiences.

What are the products / technologies that are absolutely crucial to your workflow? Do you have a personal favourite among them? If so, please let us know why.

In terms of essential elements within my workflow, three key products stand out to me: a dependable real-time analysis software like Smaart, a high-quality RTA microphone from

iSEMcon, and a basic 4-channel audio interface, along with MAAP 3D and Spacemap Go. Among these, my personal favourite is Smaart for now. The software allows me to conduct real-time analysis, assess system performance, and align my PA system with precision. It has become a crucial tool in my toolkit, ensuring that I can consistently deliver top-notch audio experiences for live events. However, I anticipate a day when I'll be able to provide a real-time enhanced experience using Spacemap Go to my audience.

In your line of work (specialisation), have you noticed any new trends in terms of workflow / technologies etc that you feel could revolutionize the future for specialists like yourself?

I've observed certain noteworthy trends and technological developments that hold the potential to significantly streamline the work of specialists in our industry. Sound systems, now more powerful and customizable, introduce continuous learning opportunities due to the unique operation of each device – and one notable trend is the evolution of mixing console software, allowing sound engineers to generate show files remotely. This capability not only saves time but also alleviates the workload on the actual event day. It's increasingly common to see mix engineers equipped with pre-prepared show files at live events, facilitating prompt line checks—a practice less prevalent in the past.

Furthermore, recent technological progress enables the online connectivity of sound systems using iPads and laptops through wireless means. This provides engineers with enhanced system control and live monitoring capabilities to prevent system exceedance. Many brands offer dedicated

software with monitoring features, enabling quick troubleshooting during live shows.

Looking forward, the potential for simplified setup and digital system connectivity could herald a transformative era for the industry, ensuring efficient troubleshooting and seamless show execution in the face of unforeseen challenges.

Do you have any hobbies outside of work and what is it?

My passion for travel has been a driving force in my career choice, as I find it liberating to avoid the confines of an office all day. Exploring new places, immersing myself in diverse cultures, and indulging in different cuisines are significant perks of working in this industry. Alongside my love for travel, I have a deep affection for dancing – a passion that has been with me since my school days. Over the years, I've actively participated in various dance competitions, adding a dynamic and joyful dimension to my life outside of work.

Highlight any professional training or certificates.

In the early stages of my career, I pursued a certification course at the School of Sound and Art. This program not only equipped me with theoretical insights into the principles of sound but also provided practical, hands-on training in mixing console operations.

JAPAN

Ayrton Fixtures Selected for Special One-Night-Only Concert within Legendary Concert Venue

Thanks to their energy efficiency and punchy output, Ayrton's Mistral and Diablo fixtures were specifically chosen to celebrate popstar Hiromi Go's 50th-anniversary concert special



©Takashi Yashima.

In 2022, Hiromi Go, the legendary Japanese pop singer, celebrated his 50th anniversary by touring throughout the country to meet his fans. In the final month of that tour, a special concert took place that was mainly composed of his ballads, this proved extremely popular and was performed with an especially luxurious stage setting.

This special concert was revived in 2023 for a special one-night show at Nakano Sun Plaza Hall, this time not only celebrating Go's 50th

anniversary but also commemorating the concert venue's 50th anniversary and its very last year in operation. The Sun Plaza Hall, which had served as a landmark concert venue for many famous artists in Tokyo for half a century, finally closed in the summer.

Naomasa Kajiura, an award-nominated lighting designer for **PRG Japan**, who has supported Hiromi Go's tours for decades, chose to use Ayrton Diablo and Mistral as main set-up for this special staging.

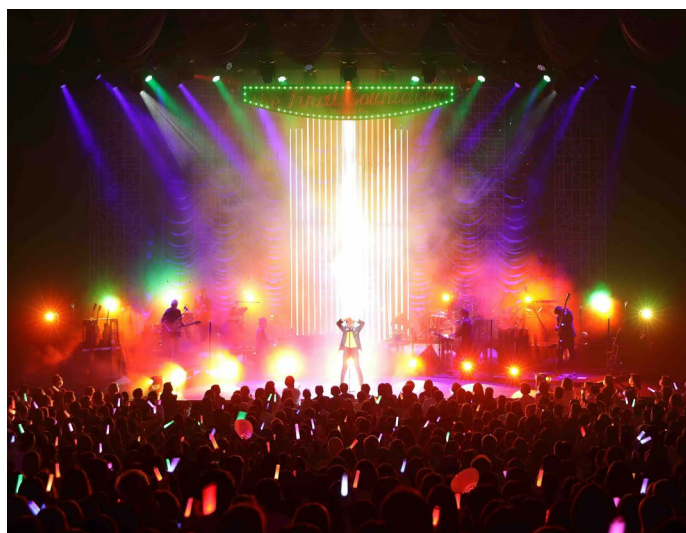


"Not only for this show, but also for other shows, these devices are small and compact, yet offer excellent brightness and functionality, and enable dynamic performances," he enthused.

"This is especially true in Japan when these types of tours are conducted mainly in local concert halls, where there is a tendency for those concert halls to have weight limitations on the load the trusses can safely hold. In these situations, Diablos and Mistrals are especially useful: they still offer great brightness with low power consumption. That is why I felt these fixtures would be best for this show.

"In addition to [this], the fixtures are perfect not only as a beam intended to light the space, but their compactness allowed me to set the fixtures directly on the stage, even in the smaller halls. This allowed me a wide variety of expressions on the floor, and at the same time use it effectively to light the singer.

"On a different occasion, I had the opportunity to use Perseo and Huracán fixtures in a major large stage setting, and they were great! Their LED source showed comparable robust brightness among other fixtures, even against the large screens that formed the background."



PRG Japan has been the local exclusive distributor of AYRTON since 2019. "We feel that Ayrton's extensive fixture lineup can be used in a variety of ways to suit the characteristics of each venue in different Japanese entertainment scenes," Kajiura concluded. "More and more they shall become the preferred choice of Japanese lighting designers in the near future!"

Ayrton

INDIA

Phoenix Networks Orchestrates Sonic Excellence at Two of the Most Historic Live Events to Take Place in India in 2023

Audiences at the Anugoonj and Tansen Samaroh events experience world class audio



Anugoonj stage.

Within the culturally rich land of Madhya Pradesh in India, ace live rental solutions company Phoenix Networks took center-stage as the orchestrator of sonic excellence in two landmark events, namely Anugoonj 2023 and Tansen Samaroh 2023; as this dynamic duo of cultural celebrations – each with its distinct flavour and unique set of achievements – definitively left an indelible mark on the canvas of live events in India. Behind-the-scenes, Phoenix Networks' technical prowess not only fuelled these spectacular showcases but also wove an

intricate narrative where the echoes of innovation resonated alongside the melodies of tradition.

ANUGOONJ 2023

Launched by the School Education Department of Madhya Pradesh in 2019 under the STEAM (Science, Technology, Engineering, Arts, and Mathematics) framework, "Anugoonj - Arts Enriched Education" concluded its triumphant 5th edition at Subhash Government Higher Secondary School, Bhopal, on December 14th and 15th, 2023.

Designed around the unique theme of “World Classics” - the event was divided into 3 main segments; namely Dhanak, Rangkaar, and Srijan; as an excess of 650 students from several different government schools in Bhopal, owned the stage with their unique brand of vibrant performances and presentations; made possible due to the diligent guidance and mentorship that the students received from 14 globally renowned artists.

Dhanak's six presentations spotlighted emerging talent in instrumental music, chorus performances, and dance acts – hosting performances from a cumulate of over 400 students - with one performance in particular stealing the spotlight as over 160 students took to the stage in unison to present a unique fusion of Bharatnatyam, Kathak, and Contemporary styles that absolutely won the audience over. On the other hand, Rangkaar presented theatrical performances, including ‘Chakrbihu’ and ‘Kabui Keoiba,’ both of which enjoyed commendable participation as they respectively showcased rich cultural narratives. And finally, Srijan provided high-quality workshops on various artforms like clay art, painting, photography & videography, and event anchoring – all of which aimed to foster students’ skills and creativity. Despite a brief 15-day preparation, the collaborative efforts of students from the various government schools shone through; as it played a vital role in the successful culmination of Anugoonj 2023.

While students offered the audience a performance experience that brilliantly showcased their artistic sensibilities; the team of technical experts at Phoenix Networks – one of India's leading live event solution providers – diligently worked behind the scenes to orchestrate an environment that would support the performers in bringing together a true spectacle for spectators to revel in.

Animesh Mishra – director of Phoenix Networks – affords an insight into the inner-workings as he shares, “We at Phoenix Networks are proud to be associated with Anugoonj for over 5 years now; and we’ve consistently done our best to elevate the overall experience for audiences and the performing students alike, through the use of new technologies and novel design ideas. Over the years, our entire team has formed an emotional bond with not just the organizing team at Anugoonj, but also the participating students. This year, the vision was to offer a truly unique and bespoke experience by making considerable changes to the event design; and so our team focused on magnifying not just the technical systems deployed to reinforce the event, but also the creative set design. The aim was to ensure that the audience as well as the students get to enjoy a brand-new performance environment that’s more vibrant and bolder than anything that they’ve experienced before.”

Starting off with the performance stage itself; team Phoenix wasted no time in bringing together a plush stage space that would not just easily host a large number of performers, but also create a dramatically enchanting visual landscape. Measuring an impressive 80ft(L) x 48ft(W) x 3ft(H) and 4ft(H), the stage became the focal point of the event as it embraced the heritage of the Konark Sun Temple from Odisha; with the overall set design hailed as a true ‘treat-to-the-eyes’.

Adding to the visual splendor was the awe-inspiring 8-pillar trussing structure – colossal and formidable – as stood tall and proud as a testament to team Phoenix’s precision engineering. Supported by ballasts and ratchet belts (both with and without shackles), the trussing scheme accommodated an assortment of a staggering 1000 professional stage lighting fixtures which created a dazzling dance of lights that was perfectly synchronized to highlight every nuance of the performances happening on stage.

Furthermore, team Phoenix conjured a massive LED backdrop measuring 32ft(L) x 16ft(W) with a pixel pitch of p2.9mm, which was suspended at 28ft height from the ground on either side of the stage; as this visual canvas accurately reproduced vibrant hues and vivid imagery to further captivate the audience.

Team Phoenix also showcased their creativity and technical adeptness in bringing together a plush amphitheater-style audience seating arrangement that allowed every spectator to enjoy a 'front-row seat' feel to the cultural extravaganza. They achieved this by first establishing a vast basal stage that measured a total of 160ft x 28ft, and then proceeding to lay platforms of varying heights ranging from 6 inches to 3.5ft – with the final arrangement accommodating over 3000 distinguished audience members.

Having mentioned that, it would be prudent to note that the auditory enchantment at Anugoonj 2023 was perhaps the most remarkable aspect of the event, as Phoenix Networks curated a soundscape that complemented the breathtaking visuals to absolute perfection.



Student performers at Anugoonj.

Armed with a thorough understanding of the venue dynamics which included the stage as well as the audience areas; team Phoenix chose to

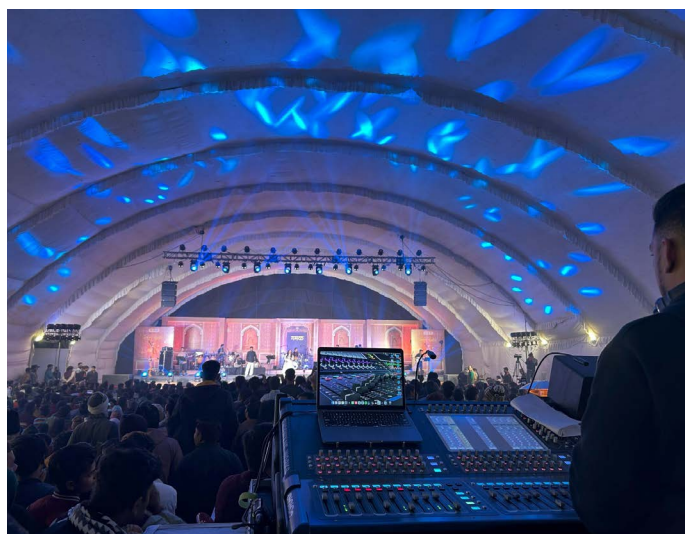
flank the performance stage with eight units of the **Meyer Sound PANTHER** line array modules on either side, rigged at 28ft from the ground, which laid the foundation of a formidable audio presence. Accompanying these were six ground-stacked units of 1100-LFC subwoofers on either side of the stage, which not only delivered resoundingly powerful low-frequency fidelity but also ensured that every last audience member, including the ones located at the farthest end of the venue, could feel the impact of every beat and thud while enjoying the crisp and crystal clear mid-high fidelity delivered by the Panther modules. A thoughtful center-fill reinforcement solution of four units of the **Meyer Sound LEOPARD** line array modules ensured that dignitaries seated close to the performance stage were treated to a similar high-quality soundscape.

A world-class soundscape wasn't just reserved for the audience; as team Phoenix ensured that the performers on stage were also treated to similar auditory experience, with the decision to deploy eight units of MJF-210 as stage monitors and a nimble side-fill reinforcement solution of two units of LEOPARD line array modules and one unit of 900-LFC subwoofer on each side of the stage. Furthermore, wireless and microphone technologies reached unparalleled heights with over 16 units of **Sennheiser EW-D-945** and 12 units of **Shure Axient Digital system** joined an assortment of more than 150 world-class microphones, including the **SM58, SM57, SM81, SM137, MX 393** from **Shure** and **MKH-416** and **MZH 3062** from **Sennheiser** ensured a flawless reproduction of every note and voice; while sound engineers commanded the audio landscape with industry-leading digital mixing systems - **Quantum 338** and **SD10** from **DiGiCo**, and the **dLive S7000** from **Allen & Heath**.

Animesh couldn't be prouder of what Anugoonj 2023 has managed to achieve, as he exclaimed, "As a company, our ultimate goal is to ensure only the highest level of excellence when it

comes to our service delivery. And the desire to achieve this goal grows hundredfold when we work on a beloved initiative like Anugoonj, where the end-users are highly talented yet under-resourced students. From providing them with live microphones and dedicated PA systems along with brand new musical instruments and backline during the early days of their practice sessions, to ensuring that we provided them with the fully-equipped stage and PA system for full-fledged rehearsals from 10th December itself so that they could get acquainted with the setup – I'm proud to say that our team did go the extra mile to make sure the students received every last bit of support to help them perform to their maximum capacity. We view the opportunity to serve these students and help them recognize their talents as a blessing and privilege; and we firmly believe that such events are truly invaluable to the future of our nation."

TANSEN SAMAROH 2023



Meyer Sound LEOPARD line array systems at the Tansen Samaroh event.

The Tansen Samaroh – an annual musical extravaganza in Gwalior that pays tribute to the legendary Tansen who is hailed as one of India's most brilliant musical minds to have ever lived and a pioneer of Hindustani Classical Music –

celebrated its 99th season in 2023, as the festival held from December 22nd to 28th, featured a diverse array of activities, including live music performances, seminars, workshops, and art exhibitions.

The festivities were spread across various iconic locations in and around Gwalior creating a rich cultural tapestry, as the event highlighted classical music, Sufi music, and fine arts, engaging artists from around the world. The inaugural day, December 22, 2023, witnessed the grand event kicking off with 'Purva Rang Goonj,' a series of high-quality live music performances that unfolded at 15 diverse locations in and around Gwalior, including iconic venues like Raja Mansingh Tomar Music & Arts University, Gwalior Fort, Jai Vilas Palace, and others; with the celebratory proceedings showcasing the artistic prowess of musicians rooted in various classical gharanas (schools of music). Day 2 featured 'Gamak,' an evening dedicated to Sufi music, with playback singer Richa Sharma captivating the audience at INTAK Ground in Hazira, Gwalior; whereas Day 3, presented the 'Harikatha & Milad' traditional program at the iconic Tansen Samadhi Parisar, which was followed by an 'Inauguration and Investiture' event that honored recipients with awards like 'Tansen Samman' and 'Raja Mansingh Tomar Samman' amid classical music performances. Days 4 to 7, featured a series of enchanting classical music concerts echoing across Gwalior, including key locations like Bateshwar, Behat, and Gujri Mahal – with the main event hosted at Tansen Samadhi Parisar. Concurrent activities also included an Art Exhibition at Jai Vilas Palace (December 22-23), 'Rang Sambhavna & Workshop' for fine arts (December 24-27), and 'Vadi-Samvadi' lectures by eminent artists and scholars (December 26-27) at various festival venues.

Ensuring an unforgettable experience at Tansen Samaroh 2023, Phoenix Networks once again demonstrated unparalleled expertise in planning

and execution, as they commissioned every individual performance venue of the festival with a comprehensive and dedicated tech setup that precisely met the needs of the designated space as well as the respective performers. Their meticulous approach was evident in the system setup at INTAK Ground, which featured a stereo FOH loudspeaker system of 8 units of the **LEOPARD** line array modules and 4 units of the impactful 1100-LFC subwoofers from Meyer Sound deployed on either side of the performance stage; while 8 units of MJF-210 served as the centre-fill reinforcement and stage monitoring solution. This visually minimalistic yet thoughtful deployment immersed the entire audience in a soundscape that emphasized every note, while also ensuring a high-quality experience for the performers as well. Furthermore, Phoenix Networks equipped performers with top-notch wireless solutions, as they made 12 units of **Sennheiser Digital 6000 IEM** and 4 units of **Sennheiser 6000 Digital microphones** available, while also affording a **DiGiCo SD10 digital mixing console with SD-Rack** for sound engineers to work their magic.

A parallel sonic journey unfolded from December 23 to 27 as well, at Tansen Samadhi Parisar in Hazira; as team Phoenix chose to maintain the same Meyer Sound setup as the one deployed at INTAK Ground, wherein the main stage featured **LEOPARD** line array modules and 1100-LFC subwoofers as the primary FOH solution, while multiple units of the MJF-210 served as centre-fill reinforcement and stage monitoring solutions respectively. Notable difference in the inventory, however, was the choice of microphone deployment, as team Phoenix afforded an assortment comprising multiple units of industry favourites such as **Neumann KM 184, Shure Beta 58, Shure Beta 57, and AKG C412 microphones**. On the other hand, sound engineers had access to **Allen & Heath's dLive S7000 digital mixing console complete with the DM64 MixRack and DX32 Expanders**, in

addition to **DiGiCo's SD10 digital mixing console with SD-Rack**; to expertly curate the sonic landscape.

The undisputed highlight of the 2023 Tansen Samaroh, however, was the 'Taal Darbar' – a groundbreaking percussion concert that was hosted at Gwalior Fort's Karna Mahal on December 25th. Featuring over 1500 tabla players performing in perfect sync for more than 15 minutes straight, this breathtaking historic performance set a new Guinness World Record for the 'Largest Tabla Ensemble' and earned global recognition for the Government of Madhya Pradesh; with the state's Hon'ble Chief Minister Dr Mohan Yadav declaring December 25th as 'Tabla Divas' in commemoration of this monumental achievement.

"We've been fortunate to be closely associated with a magnificent initiative like the Tansen Samaroh for several years now; and so, we've built a strong bond with the organizers that's based on mutual admiration and trust. The festival has always aimed to raise the bar when it comes to the audience experience every year; and as a new addition this year, the 'Taal Darbar' posed unique challenges for our team which urged us to strategically plan and execute every aspect of the performance in great detail – the likes of which included an elaborate stage design and an equally elaborate technical reinforcement solution" shares Animesh, as he points to the fact that the stage and set design were planned and executed in such a manner that it aligns with the Gwalior Fort's inner architecture. The breathtakingly massive performance stage, which spanned 232ft in length and featured multiple platforms from 2ft to 11ft in height, eventually accommodated 1650 percussionists with absolute ease and perfect precision.

Furthermore, Phoenix Networks also created a truly awe-inspiring soundscape befitting the historic performance that lie in wait. The team



Meyer Sound PANTHER line array modules at the Tansen Samaroh Gwalior Fort's Karna Mahal providing reinforcement for the 1500 tabla players.

devised a stereo FOH loudspeaker system which had 8 units of the **Meyer Sound PANTHER** line array modules rigged on each side of the stage at a height of 32ft, while 12 units of the 1100-LFC subwoofers were evenly distributed on the ground in front of the stage, and 6 units of the PANTHER line array modules served as centre-fill reinforcement. This system, in total, ensured a consistent high-quality auditory experience for the entire audience, irrespective of where they were seated. Alongside, team Phoenix also ensured that all 1650 performers also enjoyed a similar high-quality sonic experience, as they opted to deploy dedicated artist reinforcement in the form of 8 units of the PANTHER line array modules as side-fills and multiple units of the MJF-210 as stage monitors. Team Phoenix also ensured state-of-the-art audio capture to effortlessly receive the collective audio input from all the performers on-stage as they meticulously deployed over 180 units of microphones comprising industry favourites such as **Shure's SM57, SM58, Beta 52A, and Beta 56A with 'Gravity Mic Stands'** in addition to more than 32 units of condenser microphones.

In tow, over 12 units of the acclaimed **Shure Anxient Digital ADX Wireless transmitters** with Spectrum Manager and Show-link were also made available to ensure flawless pickup and reproduction, while on the other hand; sound engineers could manage sonic intricacies at FOH and MON effortlessly thanks to team Phoenix equipping **Allen & Heath's dLive S7000 digital mixing system complete with the DM64 Rack and DX32 expanders**, alongside the Quantum 338 and SD10 digital mixing systems from **DiGiCo with SD-Racks**.

Animesh shared his views on the historic and record-breaking 99th season of the Tansen Samaroh as he exclaimed, "We endeavor to consistently raise the bar of quality service delivery through our unwavering efforts and aspire to achieve milestones with our collective vision and dedication. And as we eagerly await the centenary celebration, we at Phoenix Networks feel an immense amount of pride and joy for having elevating benchmarks that promises an even grander crescendo in the years to come!"

Phoenix Networks

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