

ETA ENTERTAINMENT TECHNOLOGY ASIA

For The Technical And Production Professionals in Asia



Rock Candy Festival Pioneers L-ISA Immersive Sound for Groundbreaking Outdoor Audio Experience

JULY 2024

NEWS:

GIS Strengthens Foothold
in India with Strategic
Partnership

INTERVIEW:

ETC's Alva Wong Discusses
the Company's Evolution and
Future Prospects

EXHIBITION REVIEW:

Indian Brands Strengthen at
PALM

W W W . E - T E C H A S I A . C O M

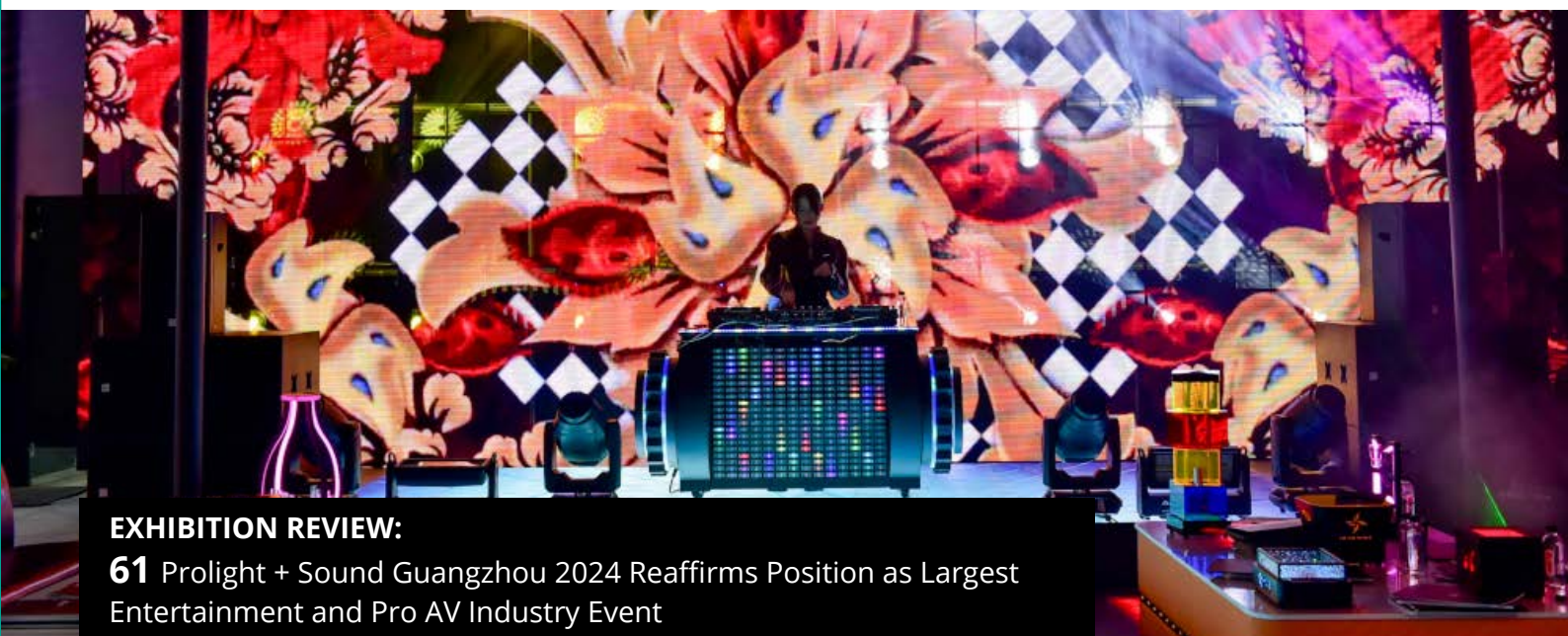
ColorSource **PAR jr**



Small size means big possibilities.

The RGBL four-color array provides bold, bright color and high-quality white light in a surprisingly small form factor! But don't let its small size fool you. This fixture shines bright with nearly 2300 lumens! Its light weight, and fanless design make it ideal for onstage and onset applications that require complete silence.

CONTENTS



EXHIBITION REVIEW:

61 Prolight + Sound Guangzhou 2024 Reaffirms Position as Largest Entertainment and Pro AV Industry Event

IN THIS ISSUE VOL 25 ISSUE 06 JULY 2024

04 FIRST WORDS

06 NEWS

34 VIDEO FILES

ALEX COLUMN

36 What You See Is Not What You Hear



INTERVIEW

38 ETC's Alva Wong Discusses the Company's Evolution and Future Prospects

42 ENNOVATION

EXHIBITION REVIEW

58 Indian Brands Strengthen at PALM

LIVE

66 CHINA: Rock Candy Festival Pioneers L-ISA Immersive Sound for Groundbreaking Outdoor Audio Experience

68 INDIA: Bangalore Open Air 2024 Elevates Metal Music in India

71 NEW ZEALAND: Robe Lighting Powers Visually Captivating National Tour



One of China's most sought-after sound designers, He Biao, proposed using L-ISA immersive sound technology for the first time at an open-air festival in China, which was met with enthusiastic approval. Thus, the Rock Candy Festival became a pioneer in using L-ISA Immersive sound for a groundbreaking outdoor audio experience. During the design phase, the challenge was to achieve

even sound coverage across the hilly audience area. The solution involved positioning seven cranes around the stage area to support the main rigging trusses, along with five hangs of L-Acoustics K2 for the main L-ISA Scene System. According to a press release from L-Acoustics, one festival-goer remarked that he felt completely immersed in the enveloping sound. Read about the setup that created this immersive environment in our LIVE column.

In our INTERVIEW column, we chat with Alva Wong, General Manager of ETC Asia, about ETC's regional outlook and ambitions. Our NEWS column covers Swiss manufacturer GIS's strategic partnership with Giant Truss to expand its footprint in the Indian market.

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



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



Julie Tan
Admin & Circulation
admin@spinworkz.com



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



Hazel Gundaya
Design / Layout

PUBLISHED BY



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

OUR COLLABORATORS

Rosalind Tan
Website Management Wizard

PV Anthony
Server and IT Security Guru

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

Disclaimer : Entertainment Technology Asia is published 12 times a year. All rights reserved. No part of this magazine is to be reproduced, whether mechanical or electronic without the prior written consent of the publisher. Views expressed in this magazine do not necessarily reflect those of the editor or the publisher. Unsolicited contributions are welcome but the editor reserves the discretion to use them. Whilst every care is taken to ensure the accuracy and honesty in both editorial and advertising content at press time, the publisher will not be liable for any inaccuracies.

Please be informed that products and company names mentioned in this publication may be protected with tradenames, trademarks or registered trademarks of their respective owners. Our non inclusion of such symbols is not an indication of us not recognising the copyright but rather to have a common look across our articles. Misuse of tradenames, trademarks or registered trademarks is strictly prohibited. It is the obligation of our readers to check if company names and products are protected with tradenames, trademarks or registered trademarks.

X5
SERIES



LIVE IN COLOUR

Fantastic colours thanks to
RGBL and iQ.Gamut technology



[f/GLP.German.Light.Products](https://www.facebook.com/GLP.German.Light.Products) [@GermanLightProducts](https://www.instagram.com/GermanLightProducts) [glp.de](https://www.glp.de)

DiGiCo Quantums Unleash Vibrant Beats at Sheng Sheng Bu Xi TV

HONG KONG: Jointly organised by China and Hong Kong, the spectacular music competition, Sheng Sheng Bu Xi (Endless Melody) also known as 'Infinity and Beyond', presents a remarkable lineup of music artists performing Hong Kong and Cantonese music. The show is co-produced by Mango TV, the online video platform of Hunan TV station, and TVB, and is divided into three seasons: Sheng Sheng Bu Xi: Hong Kong Music Collection; Sheng Sheng Bu Xi: Taiwan Music Collection; and Sheng Sheng Bu Xi: Carnival. DiGiCo Quantum were the deployed consoles for each season, with a Quantum 5 at front-of-house and a Quantum 7 for monitoring.

The first season focussed on various eras of the rich history of Hong Kong pop music. It showcased the grandeur of the 20th-century Hong Kong music scene through adaptation and co-performance, providing a platform for collaboration between Mainland China and Hong Kong musicians. The second season transported audiences through the songs of Taiwan's golden era, promoting cross-strait musical and cultural exchanges while evoking nostalgic memories of Taiwanese music. The grand theme of 'Chinese Music' was explored in the third season, requiring selected songs to meet specific criteria, such as representing the highest musical standards of their era, having widespread influence, and withstanding the test of time.

The Quantum 5 was chosen for the front-of-house because of its multi-channel capabilities and high input count. He Biao, sound engineer for the show, noted that the console 'was the perfect choice to meet the demands of the large-scale production.

"The Quantum 5 was fundamental in integrating all the elements of the diverse on-stage



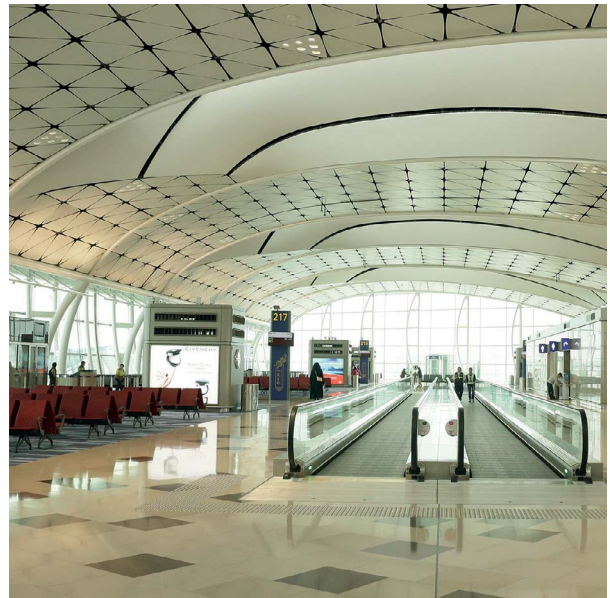
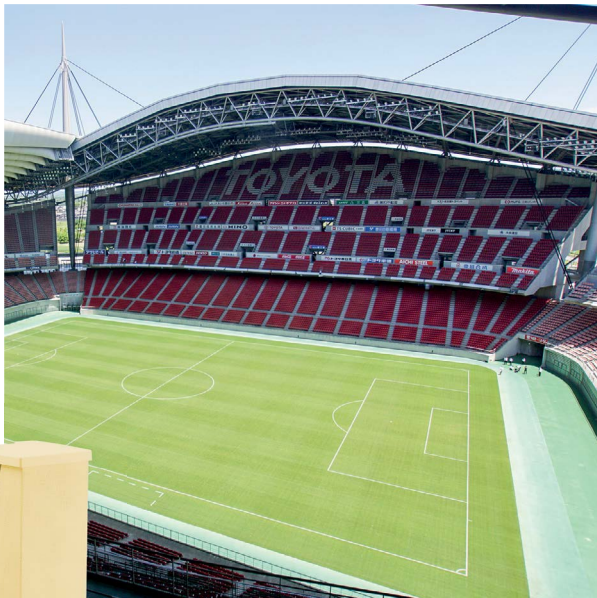
ensemble, which comprised a 24-piece orchestra, an electroacoustic band, a percussion group, and individual performers," he enthused. "Three SD Racks were included on the optical loop," he added. "As the show is recorded, six sets of MADI were used for main and standby recording, a key factor contributing to the choice of the Quantum 5."

The show had a high number of IEM inputs and personal monitor mixer outputs and required almost 60 Aux channels. The console also streamlined the show's workflow and simplified the setup for visiting engineers, as layers could be dedicated to individual artists.

"DiGiCo has an excellent reputation in show production in China with its quality, reliability, and versatility satisfying the needs of different artists and bands, making it a highly favoured choice among sound engineers," Biao concluded. "Thanks to DiGiCo Quantum consoles we were able to deliver an exceptional audio experience for all three seasons of the show. We particularly appreciated the unmatched reliability and security the consoles provided."

DiGiCo

FOCUSSED SOUND. EVERYWHERE.



+series

id INSPACE
DEFINITION

STM Scale
Through
Modularity

Characterised by high output, precision directivity and a compact, unobtrusive form factor, NEXO loudspeaker systems excel in a range of applications. Installers and services providers enjoy plug and play amplification and processing solutions, intuitive system design software and world-class support from a highly-experienced engineering team. Find out more at nexo.sa.com



Thinking. Inside the box.

NEXO

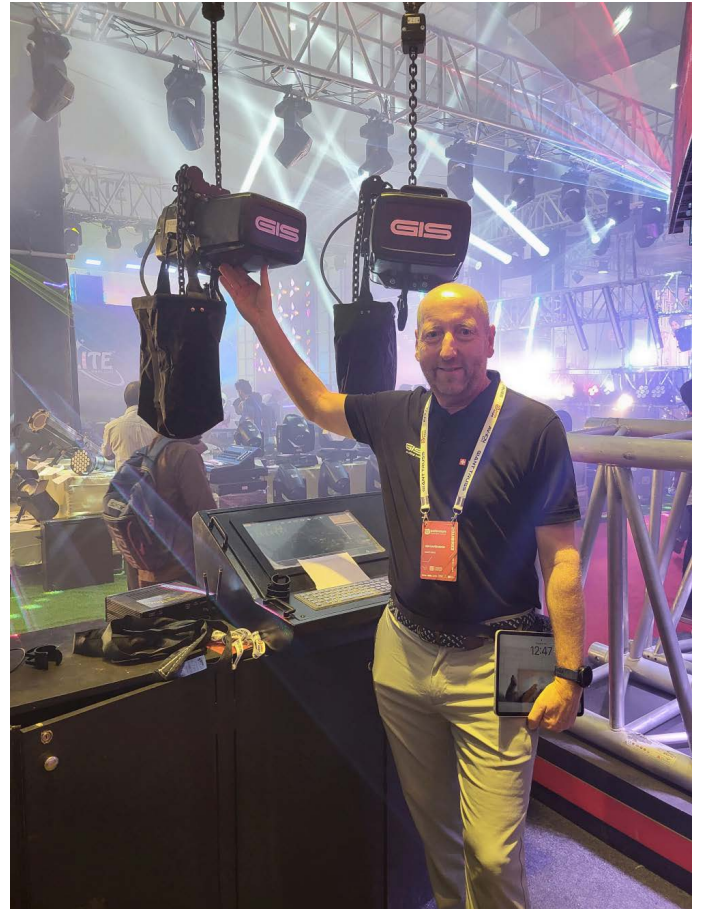
A
Yamaha
Group
Company

GIS to Strengthen Foothold in India with Strategic Partnership and Focus on Quality Education

INDIA: Renowned for its extensive range of hoists and lifting equipment that have been designed to meet the diverse needs of the live event and AV industries, Swiss manufacturer GIS has recently forged a strategic partnership with Giant Truss to expand its footprint in the Indian market. The brand's product portfolio includes electric chain hoists, control systems, and rigging accessories, all engineered to deliver exceptional performance and reliability. And **Urs Koch, Key Account Manager - Export at GIS**, affirms that these products and systems are poised to significantly impact the Indian market, offering solutions that cater to various applications, from small-scale events to large concerts and exhibitions.

During his first visit to India, Koch expressed his surprise and optimism regarding the Indian market's potential. "The interest in this market is huge," he remarked. "India, being the largest country by population, presents a significant opportunity for growth. The focus on safety is becoming increasingly important, which is a positive trend. Educating and training people to understand and correctly use our products is essential to avoid problems and ensure safety."

The partnership with Giant Truss is a crucial element of GIS's strategy in India; as Koch highlighted Giant Truss's extensive market knowledge and robust network as key factors in the decision to collaborate. "Giant Truss has a deep understanding of the local market dynamics and aligns perfectly with our growth ambitions," Koch explained. "This alliance aims to enhance our reach, ensuring our high-quality products are accessible to a broader audience across various



Urs Koch at the Giant Truss booth during PALM Expo in Mumbai.

verticals, including live events, concerts, theatre productions, and corporate events."

With reliability, precision, and innovation at the core of the brand's expansion strategy, Koch identified key products expected to impact the Indian market significantly, such as the LPML500 and LPM250 electric chain hoists, and the GPM winches, which offer unparalleled precision in motion control. "Our products are engineered to deliver superior performance and safety, which are critical in live event environments," said Koch. "We are confident these technologies will set new benchmarks in the Indian market."

Furthermore, he explains that a cornerstone of GIS's strategy is the emphasis on education and training; as he stressed the importance of customers being well-informed about the products and systems before making an investment. "We believe educating our customers is essential for them to fully leverage the capabilities of our products," he noted.

GIS, in collaboration with Giant Truss, plans to organise a series of workshops and training sessions across India. These initiatives will provide hands-on experience with GIS's products and cover essential topics such as safety standards, maintenance practices, and advanced usage techniques. "Our goal is to empower our customers with knowledge that will help them maximise the potential of our technologies and ensure the safety and success of their events," Koch explained.

While the live event sector remains a primary focus, GIS is also exploring opportunities in other verticals such as film production, theme parks, and sports facilities. The versatility and adaptability of GIS's products make them suitable for a wide range of applications. Koch emphasised the company's interest in tailoring

solutions to meet the specific needs of different industries within the Indian market.

Koch reiterated GIS's commitment to quality and safety, urging customers to be discerning in their choices. "As a user, you can choose to go for a lower-cost option, but understanding the quality and safety implications is crucial," he advised. "It's important for buyers and users to know what they are purchasing and to try different products and systems before making a decision."

GIS's partnership with Giant Truss and its focus on education and training represent a significant advancement for the live event and AV technology sectors in India. Despite the current lack of a concrete training programme, Koch assured that it is a priority for the future. "We started with Giant Truss two months ago, and we have plans to develop a rather comprehensive approach for training and education. This will involve me sharing my knowledge with Giant Truss, who will then disseminate this information to their customers," Koch explained.

GIS

Giant Truss



GIS Electric chain hoist LPL D8



GIS Control 4-channels LV

PRG EMEA Invests in New Cameo ORON H2



EMEA: PRG EMEA is adding a real game changer to its extensive lighting technology line-up. With the investment in the new ORON H2, PRG is one of the first customers worldwide to have the IP65 hybrid moving head with a phosphor-laser engine in its portfolio.

“The ORON H2 is a laser moving head with unique lighting options,” explained Udo Willburger, CEO of PRG AG. “While working in close cooperation with Cameo, we were able to use our unique market view to support the engineers throughout the various development stages and fully test the ORON H2 during extensive visits to the Adam Hall Group’s Experience Center. Here we also had the opportunity to discuss all the details with lighting designers and product specialists from Cameo. With its IP65 rating, this moving head not only offers flexible deployment but also reduces our operational costs. For us, the ORON H2 is an investment in the future of lighting technology and will replace several discharge fixtures within our portfolio.”

With 38 branches in 29 countries, PRG is one of the largest event production companies in the world. In Germany, PRG is represented by over 350 employees at five locations and has more than 20,000 m2 of warehouse space.

The Cameo ORON H2 is based on a 260-watt phosphor laser engine, which acts as an energy-efficient and long-lasting replacement for discharge lamps in the 480-watt class. With its combination of beam, spot and wash and an unrivalled zoom range of 0.6°-32° for laser moving heads, the IP65-capable ORON H2 is suitable for flexible use on medium and large stages - both indoors and outdoors.

With 19 fixed and 12 rotating gobos as well as two combinable effect wheels with six prisms, beam ovaliser and frost filters, the laser moving head leaves nothing to be desired when it comes to creative beam design. Thanks to its laser technology, the ORON H2 also serves as a future-proof and sustainable alternative in light of the upcoming EU ban on discharge lamps from 2027.

Markus Jahnel, COO, Adam Hall Group said: “We are delighted that PRG, one of the biggest names in the event industry, has opted for the ORON H2. With its recent investment in the LD Systems MAILA line array system, PRG has already shown that it is one of the industry’s innovation drivers and is confidently leading the way. We can’t wait to see the ORON H2 with its hybrid capabilities on numerous stages.”

PRG EMEA



UNLEASH YOUR FUTURE

Spark Inspiration & Transformation
with Smart Technologies



Scan to Register

infocomm
INDIA

3 - 5 September 2024
Jio World Convention Centre
Mumbai, India
www.infocomm-india.com

Organised by:

infocommAsia

A Project of:



Innovative Products and a Strong Strategic Alliance to Illuminate Ayrton's Path to Success in India



Vijay at the VMT booth at PALM Expo.

INDIA: "Ayrton is making significant strides in the Indian market through our strategic alliance with Vardhaman Mega Tech (VMT)," affirms Prince Vijay (Thaygarajoo), regional sales manager for the Asia Pacific region; as he shares key insights into Ayrton's approach and ambitions for the Indian market.

Specialising in intelligent LED lighting solutions for the entertainment and the architecture industries; Ayrton has been an established name globally for over two decades. The brand's entry into the Indian market, however, is a fairly recent development; and Vijay acknowledges the challenges and opportunities this presents. "We are just putting a foothold into the Indian market", he explains, adding that Ayrton is not expecting instant success but is committed to

working hard towards building a sustainable future.

"The Indian market is now evolving rapidly. And Ayrton is coming at the right time when people are beginning to understand and value the worth of having a premium light versus a cheaper alternative," explains Vijay, as he identifies several market segments poised for significant growth with Ayrton's entry.

Acknowledging the rental market as a crucial driver for brand awareness and a primary focus for the brand, Vijay informs that Ayrton's diverse portfolio, which has been designed to cater to various needs, positions it well to serve a host of other markets as well.

Although Ayrton's partnership with Vardhaman began only late last year, the collaboration has already shown promise. And Vijay expresses optimism about the future, revealing that they are working on several significant projects, faster than initially projected. "We have sold some and are very excitedly working on big projects," he says, hinting at forthcoming announcements of high-profile jobs.

Furthermore, he states that Ayrton's product lineup features several models particularly well-suited for the Indian market. The competitively priced, lightweight, and extremely powerful Diablo, which was launched in 2019, remains one of Ayrton's best-selling models worldwide. Vijay is convinced that the Diablo is poised to witness the same kind of love and appreciation within the Indian market as well. Additionally, the Zonda 3 Wash and the newly launched Nando 502 Wash, both of which complement the Diablo well with their respective bright and sleek options for various applications, are other key products that hold great potential to have a positive influence within the Indian market. Also of particular interest to the region is the Rivale, which has become one of Ayrton's fastest-selling products despite its fairly recent global launch.

In addition to its line-up of impressive technologies, Ayrton's commitment to customer service and after-sales support is a cornerstone of its strategy in India. Vijay emphasises the importance of equipping distributors with the right technical knowledge to support customers. "We pride ourselves on customer service after the sale. We ensure our distributor is trained and capable of providing necessary technical expertise." Ayrton also offers customer training to ensure users can maintain and troubleshoot their products effectively. This comprehensive support framework, likened to a 'tripod' involving the distributor, manufacturer, and customer; ensures all parties are well-supported and satisfied.

Looking ahead, Vijay is excited about introducing innovative products tailored for the Indian market. He highlights the potential of the Kyalami, a smaller fixture with a 100-watt laser that pushes all the limits when it comes to beam definition, describing it as "very beautiful" and well-suited for India.

Ayrton

Vardhaman Mega Tech



Ayrton Diablo



Ayrton Zonda 3 Wash

AV Stumpfl Increases SEA Presence with Existing Regional Partner Symunity Group



From left to right: Horst Damoser (PIXERA), David Oh (Symunity Group), Harry Gladow (PIXERA), Takenaka Hideaki (Symunity Group), Shinya Tanigawa, Credits: AV Stumpfl.

PHILIPPINES: AV Stumpfl has announced its expansion into the Philippines market through a strategic partnership with SolidWater, a leading distributor in the region.

The partnership with **SolidWater**, a subsidiary of the Symunity Group, will see the distribution of AV Stumpfl's flagship media server platform, PIXERA, throughout the Philippines. In the future, Tokyo-based **Symunity Group** intends to work even closer with AV Stumpfl's existing PIXERA distribution partner in Southeast Asia.

A powerful media server system, PIXERA offers unparalleled performance and versatility for the creation and delivery of stunning visual experiences for film, visual attractions, live events and more.

Stephen Ho, SolidWater Inc.'s representative in the Philippines, welcomed the new partnership: "We are excited to bring AV Stumpfl's cutting-edge technology to our customers in the

Philippines. The combination of PIXERA's advanced features and our local expertise will empower Filipino users to unleash their creativity and elevate their productions to new heights."

"We are thrilled to partner with AV Stumpfl, a globally recognised leader in media server technology," added Symunity Group's David Oh. "This collaboration with AV Stumpfl reinforces our commitment to providing our customers in the region with the tools they need to create world-beating immersive experiences."

The new partnership marks a significant milestone in AV Stumpfl's global growth strategy, according to Horst Damoser, AV Stumpfl's global business development manager for PIXERA. "With the addition of the Philippine market, we are sending another strong signal of expansion to meet the increasing demand for PIXERA media servers in the Asian market," concluded Damoser

AV Stumpfl

Danmon Asia Selected as EM Acoustics' New Distributor



VIETNAM: EM Acoustics' newest addition to its international sales and support network is Danmon Asia which has been named the exclusive distributor for Vietnam. The agreement covers EM Acoustics' entire product portfolio which includes point source loudspeakers, line arrays, subwoofers, stage monitors and related electronics.

"Danmon Asia is renowned for its long experience and proven expertise in delivering high-quality products and services across the entire media production and presentation sector," commented Greg Clarke, Brand Manager at EM Acoustics. "We look forward to working with Bjarne and his colleagues in promoting our full spectrum of products and services to potential customers and system integrators throughout Vietnam."

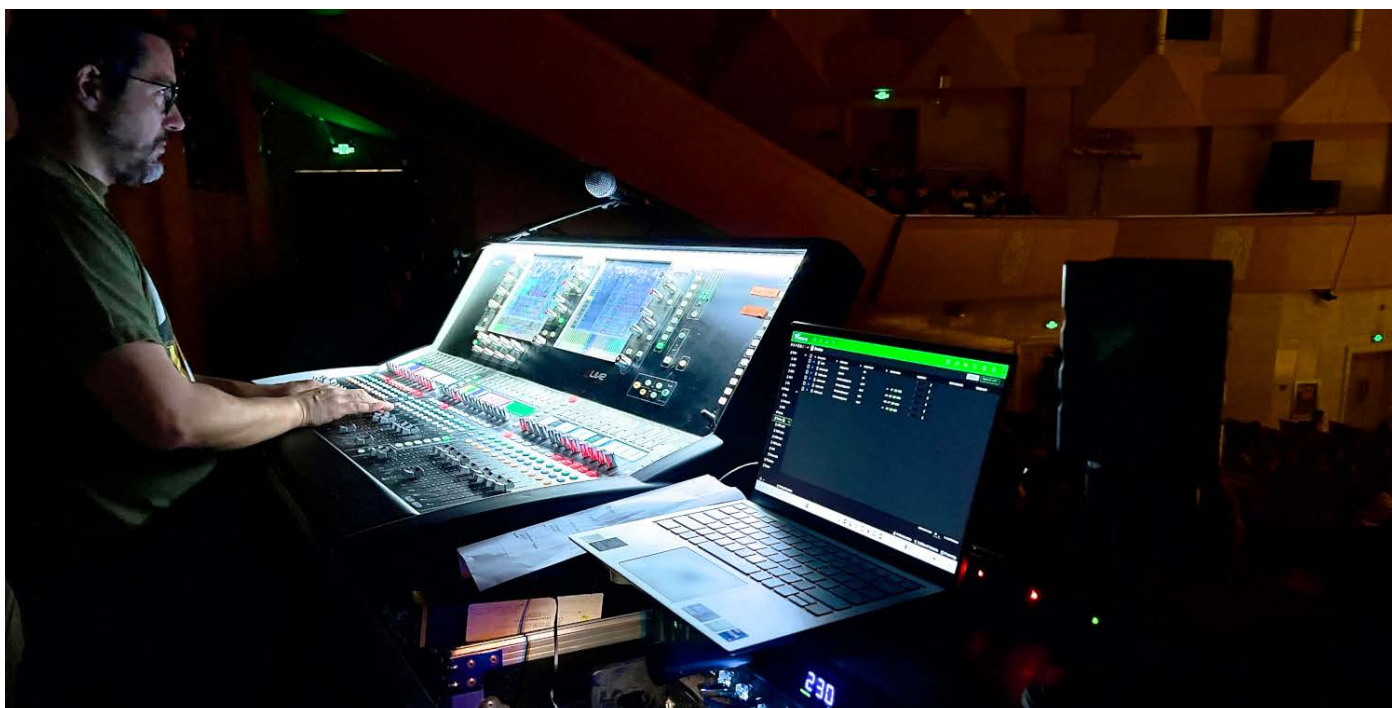
Danmon Asia represents a wide array of leading professional audio manufacturers from across the globe and the addition of the full range of EM

Acoustics products to its portfolio will provide systems integrators in the region with another premium-quality option suitable for a variety of installations.

"EM Acoustics products are globally recognised for pristine sound quality, robust construction, ease of installation and efficiency of operation," added Bjarne Pedersen, General Director of Danmon Asia. "The company's loudspeakers are designed for use across a wide range of applications including concert touring, immersive audio, live music venues and sports venues. They have also proved highly effective in theatre sound reinforcement, corporate audiovisual presentations, themed attractions and houses of worship."

EM Acoustics

Juan Gomez Goes Green at Zhongshan Park Concert Hall



©EZPro

CHINA: Colombian singer-songwriter Juan Gomez's concert at Beijing's Zhongshan 'Forbidden' City Concert Hall used the ethernet-based GREEN-GO digital solution to improve efficiency.

The Concert Hall is known as the 'pearl of music in China's royal garden' as it is situated inside one of Beijing's most beautiful parks, Zhongshan Park, and surrounded by historic gardens and landmarks. Its main stage measures 23-metre wide and 14-metre tall, offering more than 1,400 seats on two floors. The venue hosts both international tours, the Beijing International Music Festival and concerts by the China Philharmonic Orchestra and Beijing Symphony Orchestra.

China GREEN-GO dealer and AV expert **EZPro** was tasked to provide a high-quality intercom system for sound engineers and stage staff for the show. "The technical team had no

previous awareness of the GREEN-GO system and what it could achieve, so we demonstrated a range of equipment for them, which we had recommended following their brief," said Wei HE, GREEN-GO Product Manager at EZPro. "They were impressed with what the GREEN-GO solution could help them realise, offering much-improved clarity of communication and a simple-to-use array of kit. The GREEN-GO intercom system has greatly upgraded the efficiency and communication of the technical team."

Inside the Concert Hall's main auditorium, the team configured a GREEN-GO Wall Panel X - a wall mount station with direct access to three channels and an integrated speaker and a headset connection - at the FOH position, for use by sound engineers. At this point, a GREEN-GO Beacon call indicator was also rigged, which emits a flashing red signal when receiving a call ensuring the sound engineers can communicate effectively in low-light environments.



Four GREEN-GO Wireless Beltpack X units were used by the stage staff, enabling them to make use of 32 available channels, a program audio

channel and an extra channel for direct user communication. This allowed them to talk directly to other stage staff or within multiple groups. In addition, a GREEN-GO Wireless Antenna was located at the rear of the Concert Hall, serving the four Wireless Beltpack X devices.

"The GREEN-GO system is easy to use with great flexibility and so simple to debug, if necessary," Wei HE continued. "Because it operates without a central matrix, its digital Ethernet-based communications system is renowned for its stability, ease of use and scalability, which is convenient for various performances and activities. When it premiered at the Juan Gomez Concert, it greatly improved the workflow of the technical team."

GREEN-GO Digital

IT'S FINALY HERE
[TPM]
TRUSS SERIES

UP TO 25% **STRONGER**
BOUNCE AND SMASH PROOF
PERFECT FIT

100% INTERCHANGEABLE
EASY TO PLACE LIGHTING FIXTURES
BECAUSE OF END FRAMES

SDA
SIXTY82 DOUGHTY ASIA



Resolution X Chooses the EclProfile CT+ Range for its Inventory



AUSTRALIA: Resolution X updated its rental inventory by selecting the PROLIGHTS LED ellipsoidals EclProfile CT+ and EclProfile CT+ IP. Relying on Show Technology, a PROLIGHTS distributor in Australia, the rental company selected 700 units of the EclProfile CT+ range, including both indoor and outdoor versions with IP65 certification for exterior applications.

“Whether we’ve sent the EclProfile CT+ to sit outdoors in a garden for three months, or out on a large-scale commercial touring theatre show, we get the same amazing feedback on the fixture from lighting designers every time,” said Jamie Russell, General Manager of Resolution X. “It’s the quality of the output that sets it apart from others in the same class: crisp projections, a beautifully

rich colour palette, and perfect whites, all in a really durable and tour-ready body.”

The PROLIGHTS EclProfile CT+ range features premium LED ellipsoidals, each ensuring six-colour mixing with high-quality output and precise control. The EclProfile CT+ is the perfect choice for indoor applications, offering special theatrical functions such as tungsten emulation and colour gels, all with precise control, vivid colours, and brilliant whites. The EclProfile CT+ IP has been specifically designed for outdoor applications, providing the same features and excellent quality output as the indoor version, even in challenging weather conditions.

PROLIGHTS

India's First EAW Anya Comes Home to Durgesh Sound



Durgesh Sound receiving a recognition plaque from EAW at NMT's booth during PALM Expo.

INDIA: In a significant move poised to redefine the live event sound landscape in India, Indore-based Durgesh Sound has proudly acquired the state-of-the-art Anya loudspeaker system from globally reputed manufacturer EAW. This landmark acquisition not only marks the introduction of the first-ever EAW Anya system in India but also underscores Durgesh Sound's commitment to delivering world-class audio solutions for a diverse range of live events.

With over 20 years of rich and qualitative on-ground experience, Durgesh Sound has consistently delivered outstanding event experiences, servicing renowned international performers and fan-favourite artists from India's vibrant Bollywood industry. And this extensive expertise has enabled the company to develop a keen understanding of the dynamic needs of live event production, positioning it as a trusted partner for high-profile events.

"Adding a beauty like the EAW Anya to our collection of systems is truly the crowning touch. Anya is a loudspeaker that speaks for itself—its sound and features are truly outstanding. It is one of the most sought-after large-scale touring systems in the world, recommended and loved by sound engineers across the board. And we are thrilled with this addition to our family of speakers, as it will make our shows bigger and better; setting a new benchmark for live sound reinforcement in India," commented an ecstatic Gaurav Soni – Director of Durgesh Sound.

The newly acquired system comprises 16 units of the Anya V2 3-way full-range adaptive array modules, which represents a revolutionary approach to sound reinforcement. As a complete, self-contained, high-power system, it adapts all performance parameters electronically, allowing it to be utilised in virtually any application. One

of its stand out features is the ability to hang columns of Anya modules straight, without any vertical splay. This, combined with the sophisticated Resolution 2 software, allows the system to adapt total performance, delivering asymmetrical output that ensures coherent, full-frequency range response across the entire coverage area as defined by the user. The system's immense scalability makes it suitable for a wide range of venues, from small intimate settings to the largest stadiums.

Complementing the Anya modules, are 12 units of the SBX218 subwoofers are designed to provide robust low-frequency support. These high-performance 2x18" powered subwoofers are versatile enough to enhance any system, from RSX to Adaptive, ensuring powerful and precise bass reproduction.

Known for their exceptional quality and reliability, the Anya modules as well as the SBX218 subs are part of EAW's esteemed portfolio; with Durgesh Sound's purchase of the new system being facilitated by Pink Noise Professionals, the official distributors of EAW in India.

With this purchase marking a milestone for not just Durgesh Sound but also EAW in India, Vikram Yadav, Director of Sales and Operations at Pink Noise Professionals, excitedly exclaims, "ANYA by EAW is an adaptive loudspeaker system that needs no validation. We proudly introduced it in India at the PALM Expo 2024. In terms of its sheer performance value – the Anya is truly unmatched. The 3-way full-range adaptive array design offers a full-frequency range response across the entire coverage area as defined by the user; all while being extremely powerful and immensely scalable - thereby making it suitable for anything from small venues to the largest stadiums. We are excited to bring this technology to India; and we're even more excited to recognize Durgesh

Sound as the proud owner of the first Anya system in the country. We're confident that this will be a true game-change for live sound experiences in India."

According to Gaurav, the decision to invest in the EAW Anya system aligns seamlessly with Durgesh Sound's vision to capitalise on its already robust business portfolio and elevate its capability to cater to a broader spectrum of live event formats. As the demand for high-quality audio experiences continues to rise, the company's strategic acquisition is set to enhance its competitive edge and solidify its reputation as a leader in the live event equipment rental industry. "By incorporating this cutting-edge piece of audio technology into our offerings, we at Durgesh Sound are well-positioned to meet the evolving demands of our clients and stay at the forefront of industry advancements as we continue to set new standards in live event audio quality" Gaurav concludes.

EAW

Durgesh Sound

Pink Noise Professionals

INFiLED LED on Display at 10th World Water Forum



INDONESIA: INFiLED showcased its cutting-edge GX2.5mk2 and AP2.5 Series at the 10th World Water Forum in Bali, Indonesia. The event was dedicated to promoting global water conservation and sustainable management under the theme “Water Shared Prosperity.”

INFiLED’s innovative solutions were showcased at two prestigious venues: the Bali Nusa Dua Convention Center (BNDCC) and the Grand Hyatt. In collaboration with Argo Visual and its esteemed partners - Invi Bali, R&R Bali, CGVP, M-Squad, and Xcell Visual – the company delivered a visually stunning experience. At the BNDCC, the AP2.5, covering an impressive 126m², was showcased at the entrance of Nusa Dua Hall, while the GX2.5mk2 captured the attention of attendees at the entrance of Pecatu Hall. Additionally, a combination of GX2.5mk2 and AP2.5 was installed in 7 conference rooms, covering 147 m², and in the Grand Hyatt, covering a total of 121.5m².

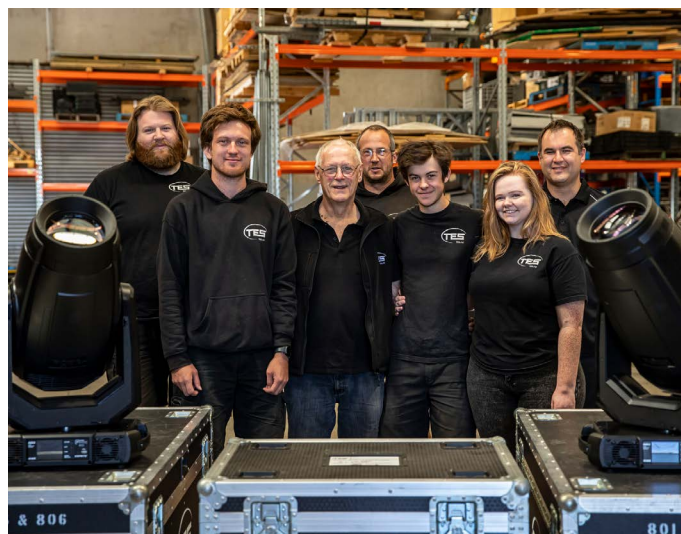
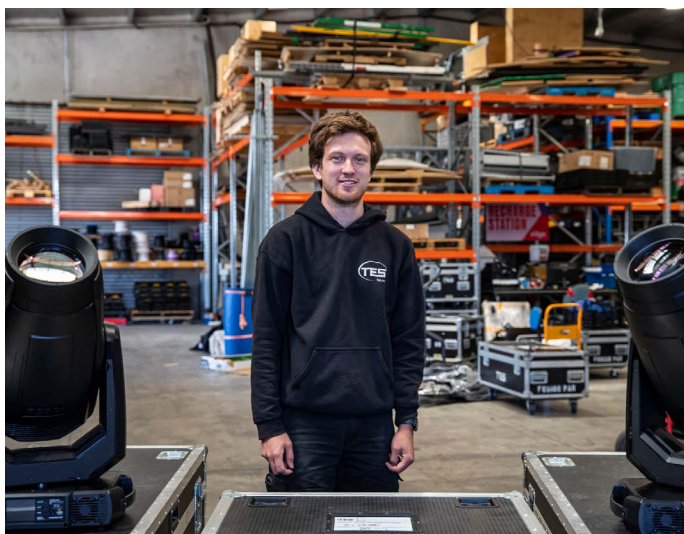
The screens utilized in this event from the AP series exhibit a refresh rate of 7680Hz and an impressive contrast ratio of 10000:1. This guarantees the smooth display of high-

definition images, regardless of the lighting conditions. Moreover, these screens have been designed with user experience in mind, incorporating a patented quick lock system. This system utilizes positioning columns and holes to securely connect the cabinets, allowing for precise alignment of upper and lower cabinets. As a result, the workload is reduced, and the installation process is expedited.

During the forum, the GXmk2 series screens, featuring a precise pixel pitch of 2.5mm, were utilized to showcase water-related matters that are of great public interest. These screens effectively displayed the innovative content in stunning high definition, captivating the audience’s attention. In addition, this series of screens played a vital role in effectively conveying important information with their vibrant high-colour displays. Throughout the event, the screens proved to be dependable, displaying detailed and realistic images that enhanced the overall theme presentation.

INFiLED

Robe ESPRITES for TES Christchurch



©Louise Stickland.

NEW ZEALAND: TES (Technical Event Solutions) is a full production service and rental company based in Christchurch, the leafy and relaxed capital of New Zealand's South Island, and they were the first such enterprise to invest in Robe **ESPRITE** moving lights. TES prides itself on delivering quality streamlined event solutions and technical services including broadcast, all from one proactive and busy facility in Woolston.

The company was started in 2017 by Alex Wilson, initially working from a 12 x 6-metre storage unit, and now occupies a 1000-square-metre warehouse with 15 full-time staff. As soon as you get in the door of the premises, the palpable buzz and energy of activity permeates the space and the people. TES grew throughout the COVID period partly by being open-minded and pivoting to embrace new technologies and services including streaming. "I have a brilliant team here, and we can all multitask at times," stated Alex.

Alex's background is in stage lighting while his business partner Brett Armstrong comes from the world of broadcast AV and IT, so they are a great match. They have also acquired a couple of

other businesses in recent years, one is an audio specialist, plus a well-respected AV company all of which has strengthened the brand and the team, enabling TES to offer cost-efficient solutions for its clients by being able to supply all production technical elements and expertise.

As well as equipment, **TES** is also dedicated to ensuring everyone working there enjoys a happy and healthy work-life balance. TES's work encompasses concerts, summer festivals and a plethora of diverse and demanding corporate shows, where their stock of LED screens is a great advantage and has opened many doors as there is still not so much available in the South Island.

The first 8 x Robe ESPRITES arrived in 2022 and TES now has more on order. Alex and the team started looking for a hard-edged fixture with additional features and considered multiple options, receiving numerous product demos before making the decision.

The choice was made primarily based on the ESPRITES optical performance which "far outshone all the others," confirmed Alex. He liked the gobos and the gobo functionality, but it was

Robe's EMS (Electronic Motion Stabilizer) that really sealed the deal together with the accurate shuttering. Christchurch Town Hall was the first venue on the South Island to have the ESPRITES installed, allowing the TES crew to see them in action, Alex and the crew were also able to rent and fully test them out before making the final decision to purchase their own.

Recently, the ESPRITES have been in action at the Rolling Meadows Festival in Waipara, Canterbury; for ballet productions at the Isaac Theatre Royal, Christchurch, and on the 'Legends on Tour' show throughout NZ, together with various corporate events and awards dinners.

Alex originally encountered Robe as a brand around 10 years ago at a trade show, but when TES made its first moving light purchases, they started with an alternative brand which offered fixtures that were exactly what they needed at the time. As the work and company have moved rapidly forward, their needs for more complex lighting fixtures are shifting, prompting them to look at expanding the inventory. He regards Robe as a market leader and remarks the products and product development has been consistent in quality and innovation over the last 10 years. "ESPRITES are a perfect fit for us at this moment," Alex concluded.

ROBE

Kamal Mahtani Joins PreSonus as Director of Sales (APAC)



APAC: PreSonus Audio Electronics, Inc. has welcomed Kamal Mahtani to **Fender Musical Instruments Corporation (FMIC)** as Director of PreSonus Sales, Asia Pacific (APAC). In his new role, Kamal will be responsible for creating and

implementing sales strategies, ensuring positive customer experience, building marketing support, and more.

Kamal was most recently the Business Development head of Audio and System Integration with Rebel AV, an international audio speaker brand. His responsibilities included sales management, international sales management, and business development.

"With over 21 years of experience in the Pro Audio, Recording, Installation, Commercial and MI markets, Kamal brings his vast experience to create and manage our PreSonus strategies throughout the Asia Pacific region and will be a key member of the PreSonus global management team. His knowledge of the market and his sales expertise will make him a strong addition to the PreSonus Asia Pacific (APAC) team," said Jeff Cary, SVP, PreSonus Global Sales.

Prior to Rebel AV, Kamal served as the Sales and Marketing Director for Beyerdynamic Asia and in a sales leadership role at KLOTZ. PreSonus welcomes Kamal and looks forward to his integral audio experience to help further grow the brand globally.

PreSonus

Cross-brand Milan Software Platform Launched by L-Acoustics and d&b audiotechnik



GLOBAL: Industry-leading audio technology companies d&b audiotechnik and L-Acoustics have launched the Milan Manager, an innovative software platform designed to simplify the configuration, management, and monitoring of Milan-AVB networks. This neutral and free-to-use solution is immediately available for download.

Without brand affiliations, Milan Manager will foster universal acceptance of Milan-AVB, the most stable and open networking technology platform, by simplifying network deployment, regardless of complexity. With a clean and intuitive tab-based interface, Milan Manager provides fast and efficient access to all essential functions while delivering clear, real-time network status reporting.

Milan Manager automatically discovers units and allows users to name them, set sample rates, and manage media clocks. Channels can be mapped

from talker devices to output streams, connecting them to listener devices. Peace of mind is crucial when managing networks, and Milan Manager gives constant access to updates on network health, allowing users to proactively address issues and maintain optimal performance.

Through this collaboration, d&b audiotechnik and L-Acoustics underscore their unwavering commitment to promoting broader acceptance of Milan-AVB. With the launch of Milan Manager, the industry takes a significant first step toward seamless Milan-AVB integration. Both companies are actively developing further features for Milan Manager, aiming to empower users to focus on what matters most: delivering exceptional shows to audiences around the globe.

L-Acoustics

d&b audiotechnik

L-Acoustics and GEODIS Open Regional Distribution Centre



The teams at L-Acoustics APAC and GEODIS Singapore usher in the new APAC distribution centre.

SINGAPORE: GEODIS, a leading global logistics provider, and L-Acoustics have opened their new regional distribution centre in Singapore. The distribution centre, the first for L-Acoustics in the Asia Pacific region, is a testament to the manufacturer's commitment to this strategic and growing market.

"Our mission is to strengthen our ties with clients, creating a hub from which we can provide ideal support," explained Tim Zhou, CEO APAC at L-Acoustics. "The new warehouse will enable elevated customer service and faster delivery for their important projects."

All L-Acoustics solutions are manufactured in Europe and prior to the opening of the Singapore distribution centre, orders for customers in the Asia Pacific region were fulfilled from France. The new centre will allow the company to better

support clients throughout the region, shortening delivery times and streamlining the supply chain.

L-Acoustics and **GEODIS** have grown a global partnership which began in 2018 when GEODIS was trusted with the distribution of the manufacturer's products in France and Europe, with GEODIS providing L-Acoustics with global end-to-end logistics solutions covering freight, and customs and trade compliance management. The choice to partner with GEODIS for the launch of a new distribution centre in Singapore stems from the company's supply chain expertise and track record in setting up bonded warehouses which demand licensed storage facilities with robust security measures, skilled personnel and operational capabilities aligned with local customs regulations. The Singapore distribution centre is a bonded/zero-GST (Goods and Services Tax -- GST) facility.

"Today marks a pivotal moment for L-Acoustics as we expand our regional logistics hub network with the help of our partner GEODIS, aiming to bring our customers the same level of service worldwide" commented Hervé Guillaume, CEO at L-Acoustics Group. "The foundation of our relationship with GEODIS is built on a shared spirit of innovation and performance, and a people-first mindset. Together, we champion hyper-care for our partners throughout all our operations."

"This recognition of our shared values reaffirms that our commitment to excellence and care is valued by our partners," concluded Onno Boots, President and CEO of Asia Pacific and Middle East, GEODIS, "It is a testament to the strong relationships we have built, the service we provide, and the trust we've earned. Together, we will continue to raise the bar of excellence and support L-Acoustics in their growth."

L-Acoustics

Robin Dibble Joins CODA Audio



GLOBAL: CODA Audio has welcomed Robin Dibble to the post of Global Sales Support Manager. Working proactively with CODA's partner network, Robin brings vast experience and wide-ranging audio expertise from a career which

has spanned everything from system design, installation and commissioning, to user and supervisor training, technical presentations and freelance front-of-house engineering.

Extensive knowledge accumulated from working for industry-leading companies in a wide range of international settings, including stadia, clubs, theatres, cruise ships and broadcast environments, makes Robin the ideal man for the job according to CODA Audio International Director of Sales and Marketing, David Webster: "We are very excited to have a person of Robin's

calibre onboard. His extensive knowledge and international experience will ensure our clients receive the best possible support. Robin will be a huge asset to the CODA Audio International team, and I'm looking forward to working closely with him."

On his new post, Dibble concluded, "I'm thrilled and honoured to be asked to join the CODA Audio team. It was probably fifteen years ago that I first heard a CODA Audio system and I distinctly remember being completely blown away by how good it sounded. Every detail of the product range is exceptional - from the thought process behind it to the quality of the sound. I'm very much looking forward to meeting all our partners and helping to bring a hands-on, practical approach to technical support for CODA Audio. There's a lot to get excited about with CODA right now - it's great to be a part of that."

CODA Audio

Brompton Powers G-WORKS' SITE V Studio



JAPAN: G-WORKS, a Japanese creative content production company, has launched SITE V, the largest photography studio in Japan's Chugoku and Shikoku regions. SITE V includes a spacious studio fully equipped with sophisticated Virtual Production facilities featuring Brompton Technology LED processing to answer the burgeoning demand for this increasingly popular production technology.

Working in close collaboration with **Ark Ventures Inc.**, one of the leading systems integration and installation companies, G-WORKS celebrated SITE V's official opening in June. Kenji Yoshikawa, CEO of G-WORKS, said: "Thanks to SITE V, we're able to fully utilise Virtual Production (VP) technology, as well as bring additional value and creative proposals tailored to each market. We also hope to preserve cultural heritage such as traditional crafts and provide a place for emotional education for future generations."

"VP is becoming the must-have technology in the global creative industry," noted Shinya Tanigawa, COO at Ark Ventures Japan. "It is already an indispensable filming method for Hollywood movie making which harnesses the superb quality and scale of LED displays to enable new time- and cost-efficient production."

Camera movement is linked to the background image to enable complex camerawork that would be impossible in real filming and the capture of realistic images that appear to have been filmed on location, but without the actors or film crew having to travel there. The technique continues to garner attention across the creative industry, including being used in domestic commercials.

Brompton Technology has provided its multi-award-winning LED processing technology to drive the massive LED walls at the heart of Studio 1 at SITE V, recreating reality as accurately as possible at the main studio in the complex. Studio1 is sufficiently spacious (at 376m², 9m high) to film cars, smaller boats, large trucks, cranes, and even large construction machinery such as hydraulic excavators, like those manufactured by G-WORKS' affiliate company Taguchi, which designs and builds excavator attachments at its headquarters in Japan.

The system includes four 4K Tessera SX40 LED processors and six Tessera XD 10G data distribution units to ensure the very best quality and reliability across the ROE Visual RB2.6F LED screens, including the 10.5m by 6m (4,032 x 2,304 pixel) main screen as well as those on the sides and ceiling. Ark Ventures also provided two Disguise VX4+ media servers for low-latency media playback and three rxII render servers, in-camera VFZ from Unreal Engine and the Mo-Sys Star Tracker Max tracking systems.

"Virtual Production is a pioneering technology which relies on displaying realistic images on an LED wall. Our LED processing solutions are renowned not only for their colour quality, but also for their reliability, which is backed by our 24/7 expertise, and are the perfect fit for SITE V. We look forward to seeing the studio in action over the coming days," concluded Elijah Ebo, Director of APAC Operations at Brompton.

Ahmedabad's KB Stage Light Glows Up with GrandMA3 Full-Size



INDIA: KB Stage Light – a comprehensive event equipment rental service provider based out of Ahmedabad city in Gujarat, India - has recently taken a significant leap in enhancing its lighting technology capabilities. The company has announced the addition of the brand new GrandMA3 full-size lighting controller system from the globally reputed manufacturer, MA Lighting, to its inventory. This new addition has allowed the company to improvise its existing inventory of grandMA technologies; with the strategic upgrade underscoring KB Stage Light's commitment to maintaining its position as a leading service provider in the region, while simultaneously expanding its ability to serve a diverse array of live event formats.

"We've always believed in consistently investing in world-class technologies, and we've noted that the grandMA3 has been able to meet and exceed the growing demands of a constantly evolving eventscape. Hence, this investment was inevitable" shares Meet Patel, Founder-director of KB Stage Light.

Meet, who has had a successful run as a DJ in the past, understands the vital importance of lighting design in the success of any event. And hence, from a technical point of view, Meet explains that one of key positives about the grandMA3 full-size that influenced the investment decision is the fact that it provides excellent continuity from the grandMA2 range. This, according to Meet, makes it easy for any operator or lighting designer to familiarize themselves with the desk and have it set up efficiently to meet their individual needs.

"The grandMA3 preserves the syntax along with the 30-fader layout and three large touchscreens of the full-sized grandMA2; while also being lighter in weight and relatively compact for the kind of performance output it provides. This by itself makes the grandMA3 more endearing to lighting designers and operators. And when you consider additional features like access to 12,288 control parameters via 120 physical playbacks and 16 assignable x-keys, new palette attributes with multiple executors and knobs, new dual encoders, themed screen looks, LED lined faders, 250,000 DMX parameters on one desk and so much more – investing into the grandMA 3 range was quite inevitable for us; and we're really glad that we did!" exclaims Meet.

It is learnt that soon after taking delivery of the newly purchased gear, the grandMA3 full size console was immediately deployed for a few premium corporate functions and high-profile private functions – with only positive feedback and praise coming in for the value add that the grandMA3 console contributed to each of the events.

KB Stage Light

Paradise Hall Revitalised with L-Acoustics A Series Concert Sound System



JAPAN: "The sound is fantastic. Studying acoustics with L-Acoustics as a standard helps students develop keen ears. Hopefully, the inspiring sound of this hall will revitalise all departments," said Koichi Katsuta, Director of Public Relations and General Affairs at the Kunitachi Music Academy of the newly installed L-Acoustics A Series concert sound system.

For over 50 years, the Academy has offered a wide range of music courses, from instrument performance to production, composition theory, acoustics, therapy and eurhythmics. The open syllabus system allows students to freely choose their study program, creating a learning environment that caters to students' interests and individuality.

The main Tokyo campus welcomes students with various spaces that include lecture halls, practice rooms, rehearsal studios and a

professional recording studio. The Paradise Music Hall occupies a two-story space that boasts soundproofing from its former life as the headquarters of the For Life Records label, which revolutionized J-Pop in the 1970s. Wishing to branch out from educational activities alone to host live performances by recognized artists and other public events, the Hall sought a renovation of its sound reinforcement.

Hisaaki Komatsu, CEO of KMD Sound Design Inc. and lecturer in Acoustic Design at the Academy, noted that "as a mixing engineer with extensive experience, I've encountered L-Acoustics systems and am consistently impressed by their signature sound. After discussing with the Academy management, I recommended they consider L-Acoustics for the sound system renovation."

"L-Acoustics is found in some of the most prominent music venues worldwide," concurred



Katsuta. "The Kunitachi Music Academy teaches a wide range of music genres and L-Acoustics is renowned for brilliant sound quality, regardless of the musical content. We wanted to offer the best professional sound for the academy's educational needs and also to better attract external performances."

A system commissioning of L-Acoustics A Series was arranged with [kei], a renowned performer, musician and sound engineer. "When I perform live across the country, venue sound can differ from the recording studio monitors," explained [kei]. "But this time was different. The A15 sounded similar to studio playback, I especially found the smooth, natural transition between the lows and mids appealing."

L-Acoustics Certified Provider Distributor **Bestec Audio Inc** supplied an L/R system of two L-Acoustics A15 Focus and one A15 Wide per side. Two X8 coaxial enclosures provide in-fill while two KS21 subwoofers are ground-stacked below each array to ensure low-end definition throughout the hall.

Soundvision predictions showed that a flown system would be essential to cover the entire

hall, especially the second-floor balcony. Without ceiling rigging points being available, special steel racks were built to be able to fly the A Series.

Since installation, Paradise Hall L-Acoustics concert sound system has delivered a rich and dynamic sound for live performances. "We chose the A15 so that we could play to our satisfaction no matter how loud the bands. At first, we were a bit worried they might be too big, but a smaller system could not have achieved the same results; now the whole hall, from the first floor to the second floor, is able to groove together with great sound."

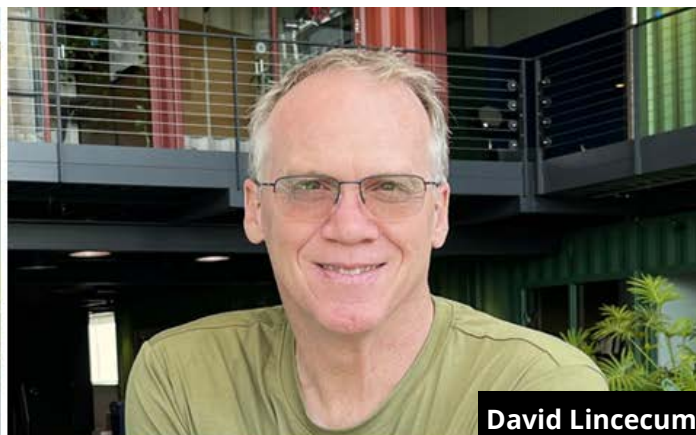
[kei] performed solo shows monthly at KMA Paradise Hall from February through May. Mr. Katsuta, emphasizing the significance of the Hall's revitalisation, stated, 'With the L-Acoustics professional sound system, I feel that an important partner has come to the Kunitachi Music Academy. My wish for 'very good sound' even in school facilities has been fulfilled. I anticipate many visitors [to the] public events, and I hope that everyone who comes will say, 'Wow!'

L-Acoustics

ETC Enters Next Chapter with Reformulated Executive Team



Durrell Ramer



David Lincecum



Sarah Danke



James Foster

GLOBAL: ETC has made changes to its executive staff as the company moves ahead with its next phase of growth. Several VPs on ETC's leadership team will take on new responsibilities. Each executive brings years of experience to their new role, helping the company build on its long-term success.

Sarah Danke has been with ETC for 33 years in many customer-facing roles and has been named the new Vice President of Marketing where she will continue as a major customer advocate. Sarah has been instrumental in building ETC's legendary customer service ethic. She was ETC's first Tradeshow Manager, held various

management roles in Professional Services, and served as the Vice President of Professional Services for many years.

David Lincecum has been with ETC for 30 years focusing his time in sales, marketing, and product strategy as the VP of Marketing and will now assume his new role of Vice President of International Operations. David will focus the majority of his time on automated lighting and control at High-End Systems in Austin, while also travelling to ETC's international offices and our Middleton headquarters. He has previously been heavily involved with growing ETC's LED and automated lighting markets and has had a strong presence internationally, leading ETC's global marketing efforts.

Durrell Ramer has been with ETC for 28 years and will continue his successful ETC career as the new Vice President of Professional Services. Durrell's vast experience includes serving as VP of International Operations, directing the implementation of many systems for ETC, and the management of quotations, systems, and technical services departments.

James Foster has been named the new Vice President of Finance, as the current Vice President Jeff Welch, announced his plans to retire at the end of 2024. James joined ETC in 2015, starting in Research & Development. He has held many roles throughout the company including human resources administration, acquisition management, and more recently as the manager of ETC's Quotations department in

Professional Services. James has also served on ETC's Board of Directors since 2022.

"This realignment will position ETC for our sustained growth," said Dick Titus, President/CEO of ETC. "Each department will benefit from the wealth of experience these executives bring. Together, they'll help us forge a path for ETC's continued success."

ETC begins this next chapter as a reformulated executive team just after the recent announcement that the company is now 100% employee-owned. In 2025, ETC will enter its 50th year of business, celebrating its rich history and continued success.

ETC

Jaipur Event Specialist The Sensation Steps Up Audio Game with JBL VTX A Series

INDIA: A burgeoning event equipment rental service provider based out of Jaipur in Rajasthan, India, named 'The Sensation', has significantly bolstered its loudspeaker inventory by investing in the acclaimed VTX A Series system from globally reputed manufacturer JBL.

The Sensation's latest investment includes 18 units of the VTX A12 dual 12" line array loudspeakers and 18 units of the B28 arrayable dual-18-inch high-performance subwoofers. Additionally, the company has also added 8 units of the VTX A8 dual 8" compact line array loudspeakers, 8 units of the VTX M22 dual 12-inch professional stage monitors, and 4 units of the PRX ONE all-in-one powered column

loudspeakers. And to support this extensive loudspeaker system, team Sensation has also acquired 6 units of the i-Tech 4x3500HD and 15 units of the i-Tech 12000HD power amplifiers, ensuring robust amplification for their new equipment.

"From the quality perspective – the live event industry here is evolving rapidly, and the expectations for sound quality are higher than ever. By upgrading to JBL's VTX A Series, we are positioning ourselves at the forefront of the industry, ready to deliver exceptional audio experiences that meet and exceed our clients' expectations" comments Pankaj Jangid of The Sensation, as he indicates that



this comprehensive upgrade underscores the company's commitment to delivering world-class audio solutions for a variety of live events.

Elaborating on the reasons for choosing the VTX A series system, Jangid informs "This strategic investment is a calculated move to enhance our company's ability to cater to a broader spectrum of live event formats. With the inclusion of the VTX A12, our company now boasts advanced line array technology that promises exceptional sound clarity and coverage. On the other hand, the B28 subwoofers will provide the deep, immersive bass that is critical for high-energy concerts and large-scale events. Alongside, the addition of the VTX A8 line array loudspeakers expands our capability to deliver premium sound for smaller, more intimate venues. Meanwhile, the VTX M22 stage monitors ensure that performers on stage experience clear and

accurate audio, enhancing their performance. And the PRX ONE's versatility will come handy for a diverse range of applications. Finally, the i-Tech power amplifiers will undoubtedly play a critical role in guaranteeing that this cutting-edge equipment will operate at peak performance."

The company firmly believes that with this significant investment, team Sensation is well-equipped to handle the audio demands of any event, ensuring that every performance is delivered with precision and clarity. And in doing so, the company aims to not only enhance its reputation as a leading event equipment rental service provider in Jaipur but also set a new benchmark for audio quality in the region.

The Sensation

Enhanced Arcadia Intercom Update



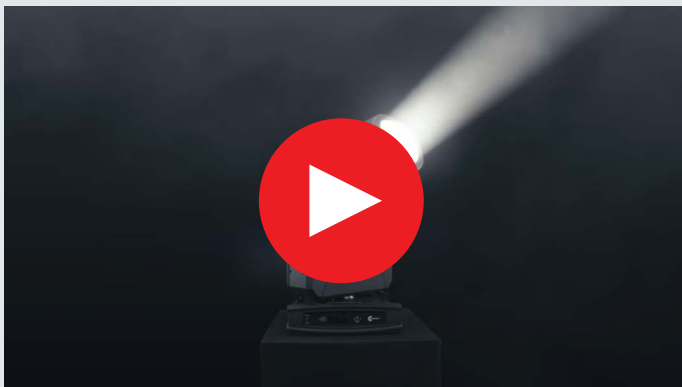
Clear-Com's updated Arcadia intercom platform revolutionizes communication with new features like I.V. Direct Interfacing, expanded HelixNet and FreeSpeak II support, and increased user station capacity, offering unparalleled connectivity and scalability across broadcasting, live events, and theatre.

Curve Light with Kyalami



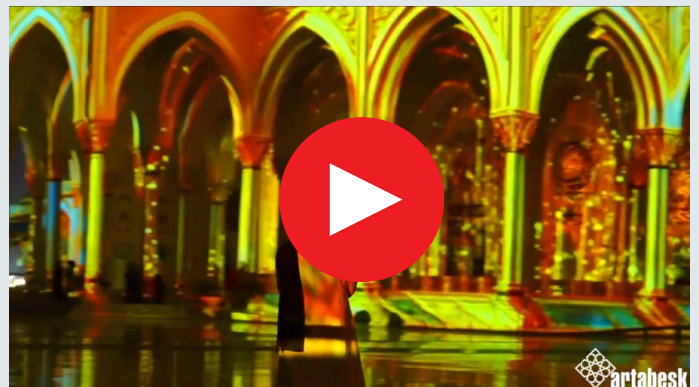
Inspired by MagicDot, Ayrton's new Kyalami is an ultra-compact, high-output luminaire with a unique 1° beam, extreme focus range, and unrivalled graphics capabilities including 29 fixed metal gobos, rotating prisms, and an innovative colour system, making it ideal for architectural graphic effects.

Point Source Audio Brings Beethoven Back to Life



The original rock opera 'Beethoven Secret' premiered in Seoul after seven years, starring Korean singer Park Hyo-shin as Beethoven in his 40s, focusing on his hidden romance with Antone Brentano.

A Screen of Dreams



INFiLED constructed a curved screen measuring 600 sqm for the Datian Office Building in Hohhot City. The results must be seen to be believed.

BETTER BY THE NUMBERS

SERIES9TM
microphones

12,000 bend-tested connectors

142 dB max SPL

-39 dBV sensitivity

IP57 waterproof rated

70% isopropyl alcohol cleanable

360° bendable booms

180° reversible earhooks

2 matched element options



"Each and every time we
came back to SERIES9."

~ Gareth Owen, Sound Designer

Your audience is waiting for the sound only you can deliver with SERIES9 microphones. Elevate to higher max SPL, higher sensitivity, and higher durability for the ultimate microphone experience—all in one package!

Ready to raise the bar? point-sourceaudio.com/series9



© 2024 Point Source Audio

For sales inquiries, contact AS Audio: +65 8777 2944 or alex@asaudio.de

What You See Is Not What You Hear (WYSINWYH)



Please forgive me for the pun on the popular WYSIWYG, “what you see is what you get”, which is used widely in Lighting design and control environments. The motivation for today’s column comes from the fact that every serious loudspeaker

manufacturer nowadays has a simulation or prediction software. The idea and purpose of the software are supposed that you know in advance that what you are doing and how you set up your system will turn out the result of what you intend to do and give you the sound results you want to achieve.

If you have read one or the other column in the past five-plus years (yes, it is that long already), then you might also anticipate some myth-busting today. Please understand that none of this is to bash anyone in particular or the entirety of software solutions. As always, doing anything is better than doing nothing, as in every other aspect of our work, but believing the colourful pictures that all those software solutions create and then going out and praising this as the holy grail, is misleading at best. Being able to read and understand what you see is critical.

Please allow me to elaborate on my understanding and my ideas, and then, as always, your input, discussion, and challenges are welcome. Let’s have a look at the base of this discussion. You have a few options for electro-acoustical simulation, but one German software product is the clear market leader. I have used

this tool for over 20 years for various generations, and the main beauty is that they don’t have any incentive to show anything but the data, which the algorithm and the software create. By default, there is no incentive to make one loudspeaker look better than the other. For me, the significant advantage of such software is that you get to put as much detail on your room data as you can afford timewise and have available, and from practical experience, I know that room data is an essential component.

After all, any software which only shows you the direct sound will show you the same as what you see when you close one eye and look through an inverted funnel on the other eye. You see a fraction of the relevant data; no matter how nice that data looks, it has minimal value and relevance. So, let’s dive into why it is irrelevant and why what you see can be somewhat misleading. A typical picture from any Simulation or prediction software will show you an SPL distribution, and in general, you would like a rather smooth and even SPL distribution across the audience. This is often part of the loudspeaker brand’s marketing messaging. Now imagine you go to a very badly reverberant Church and you trigger the room with anything audio. You might get a very even SPL distribution, but speech intelligibility and information value of the audio is quite limited. That is because 75% or more of what you hear is not direct sound but reverb and reflections. In any acoustical environment, reflections of up to fifth order are critically important and will significantly impact what you hear and experience. This means the sound has bounced off surfaces five times before reaching your ear. I have spent many nights next

to my computer, waiting for it to finish rendering such a simulation because of the gazillions of calculations that must be done to do this right.

You can imagine that if you only “see” 25 % of what is happening in reality in your prediction and your simulation, then the simulation is rudimentary at best and quite possibly completely wrong and off at worst. If you are aware of this, then having your loudspeaker systems rigged and aimed in the best possible way with the help of the prediction software is still a very valid tool, but it is only one piece of the puzzle you have to solve. One other aspect is that just showing SPL distribution is also misleading since if all the SPL is not in phase, then you might end up listening to noise essentially, which also has minimal information value. Showing phase response of any direct sound will only tell you if things are aligned or not, so it is somewhat digital, good or bad.

Proper alignment of your entire system is far more critical than any equalizing, and what needs to be aligned properly will never sound better through more EQ. This is the same as when something sounds distorted; turning up the volume is usually not helpful. Time alignment is critically important and mission-critical, and some of the software solutions will be able to show you this as well. And now, just because all this is so much fun, let's open up the discussion to the performance of the main array loudspeaker and the chosen type of subwoofer array. Most software can handle the calculus behind this, but what you see is absolutely not what you might hear. Subwoofer arrays have been the source

of endless discussions and tons of training materials, and some colleagues have made a career of talking about this in forums and other platforms. I have participated in many of those trainings on the listener side, and I have always found one thing in common, when I applied, what was taught and shown in the real world: People will always tell you about the great things they have accomplished by using their ideas and their designs, but they will conveniently ignore and not tell you about the tons of compromise (oh, not again, please, TANSTAAFL) they had to make to produce this idea. From empirical experience, I have found that many ideas have a downside that is far outsized to the upside, and then the idea becomes moot and nonsense.

If you do spend all the time and effort to enter all the room data into sophisticated software and if you then apply all the relevant room parameters and material parameters to any given surface, and if you then use loudspeakers whose simulation data is accurate and honest, then you get a result, that is decent and not too far from reality. Any shortcut you take is one more compromise and one set of relevant data that you choose to ignore. Any single one of those will be critical, and if you decide to ignore a bucket load full, then what you get is simply some colourful pictures with no meaning at all. With this in mind, I wish you all a very happy “colouring time” in your software applications.

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

ETC's Alva Wong Discusses the Company's Evolution and Future Prospects

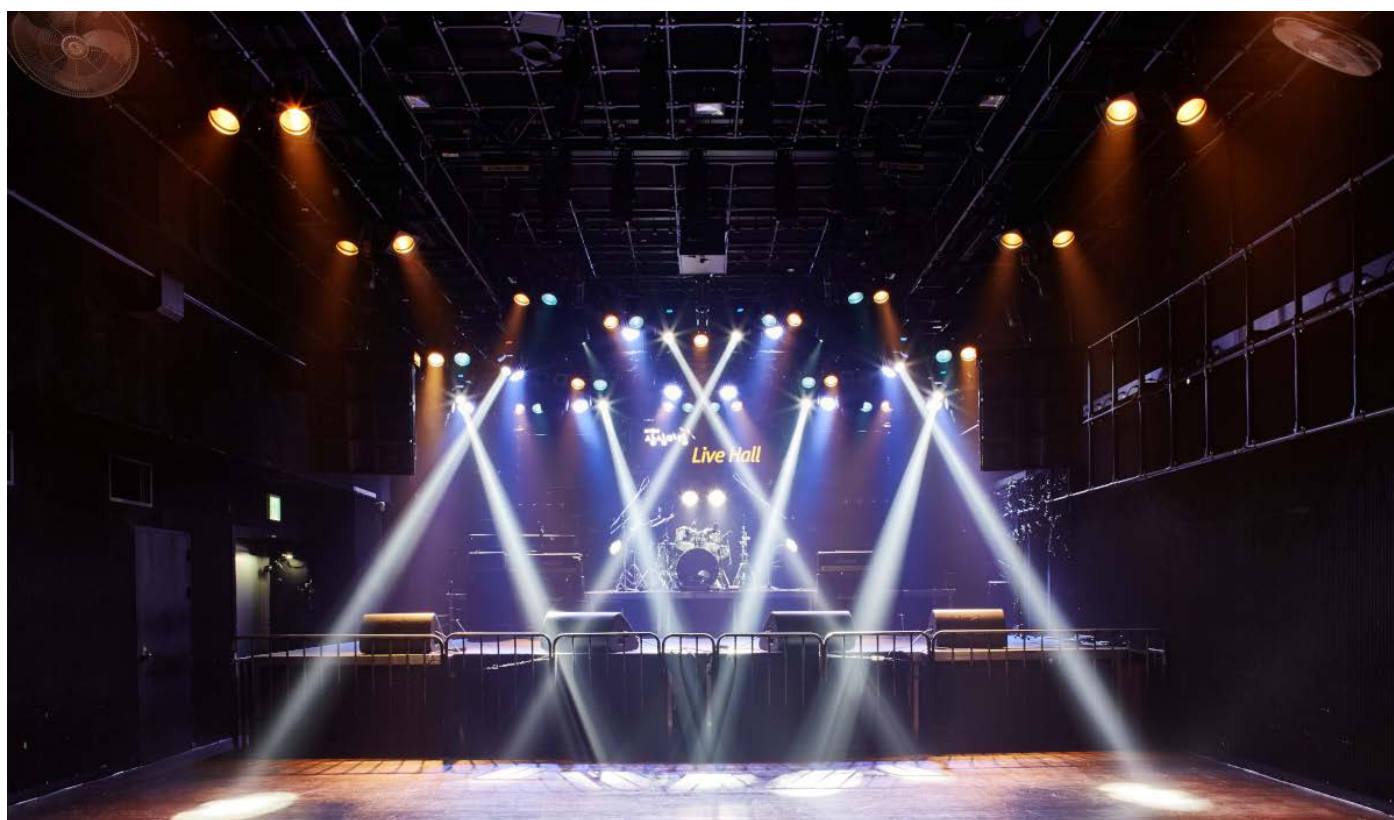


ETC EoS Apex10 at the AL. Ringling Theatre in Baraboo, Wisconsin, USA.



Alva Wong, General Manager of ETC Asia.

Founded in 1975 by Fred Foster, his brother Bill Foster, and their friends James Bradley and Gary Bewick, Electronic Theatre Controls (ETC) has grown into a global leader in lighting and rigging technology. As ETC approaches its 50th anniversary, it enters a new period of growth, building on its rich history and continued success. ETC begins the next chapter as a reformulated executive team just after the recent announcement that the company is now 100% employee owned. In 2025, ETC will enter its 50th year of business, a milestone that celebrates



High End Systems at the KT&G Sangsang Madang Arts Space, Korea.

its past and instills confidence in its future. Entertainment Technology Asia (ETA) had the privilege of discussing ETC's regional outlook and ambitions with **Alva Wong, General Manager of ETC Asia**, in the wake of the COVID-19 pandemic.

ETC's Performance in Asia

Alva Wong shares, "We primarily handle large-scale systems projects, some of which can take up to a decade to come to fruition. COVID-19 posed significant challenges, with many venues closing and staff shortages affecting equipment delivery. Initially, ETC managed well due to ample stockpiles, but parts shortages eventually impacted us. It took about a year to redesign our products using new chips after many older ones became obsolete. This redesign process, completed this year, has helped us recover lost ground."

Alva noted that post-pandemic shifts in customer preferences necessitated product adaptations. "We've seen a move from traditional dimmers towards electronic fixture controls that manage lighting levels and colours. While we still offer dimmers, now termed as power controllers on our end, there's a growing demand for LED fixtures over tungsten lamps. Despite delays, many customers chose to wait for original ETC products, a clear testament to their unwavering loyalty and our product quality, strengthening the bond between ETC and its clients."

Innovative Solutions and Trends

Discussing the High End Systems (HES) brand, Alva highlighted the industry's shift towards more efficient fixture control. "We offer seamless colour control from the console to the fixture, and I foresee a trend towards automated fixtures. Our HES products, including the Halcyon line and



An ETC training session.

smaller fixtures like Lonestar, Hyperstar, and Ministar, meet a wide range of lighting needs."

Enhancing the user experience is key to ETC's products. "Our top-of-the-line Eos Apex consoles offer advanced features, such as the Apex 5, 10, and 20. We also cater to smaller venues with consoles like the Gio, Ion, and Element, ensuring we meet demands from large theatres to small schools." Alva also emphasized innovations like tacit controls and high-resolution screens that enhance usability across ETC's console range.

Goals for 2024

Looking ahead, Alva expressed optimism about returning to pre-COVID growth levels. "Projects planned before the pandemic are resuming, and while growth might not be as rapid as in the past decade, we anticipate steady progress. Our Asia office retained its staff during COVID, which positions us well for recovery."

ETC focuses on markets in mainland China, Australia, Japan, and Korea, with strategic partnerships enhancing their presence in

Southeast Asia and Taiwan. "Many venues require upgrades, providing significant opportunities for us. This year might not see many new theatres, but upgrades will keep us busy."

Educational Initiatives in Asia

ETC strongly emphasizes education and believes in the power of face-to-face training. "We're bringing more trainers in Asia and educating the entire ecosystem, from performing arts students to industry professionals. This year, we're focusing on console training, particularly for our Apex line."

ETC also conducts technical training for users on theatre lighting applications, targeting industry professionals, educational institutes, and newcomers.

Expanding Beyond Theatre Lighting

Beyond theatre solutions, ETC is making strides in the architectural lighting market. "We're expanding our standard product line to meet



ETC Rigging solutions showcased at ETC headquarters.

architectural needs and slowly building a reputation in this space,” Alva said.

ETC also promotes its rigging products, often packaging them with lighting systems for comprehensive venue solutions. “We’re focusing on markets like Hong Kong, targeting universities and international schools with sizeable community halls that require rigging systems.”

Conclusion

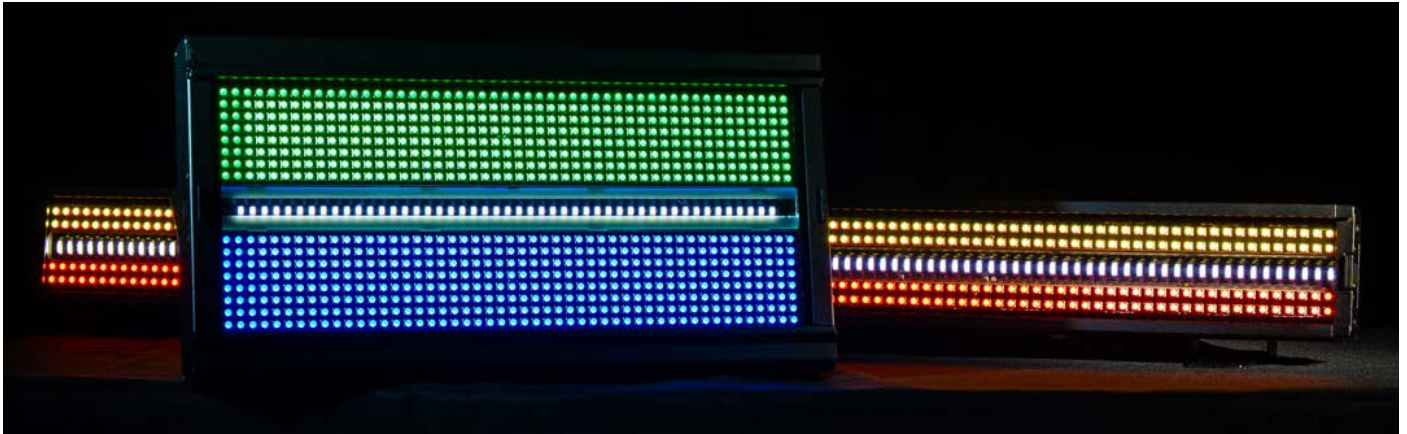
ETC continues to innovate and adapt to changing market needs. With a strong focus on customer satisfaction and education and expanding into new markets, ETC is well-positioned to maintain its leadership in lighting and rigging technology.

ETC



ETC Architectural lighting fixtures at the Overture Centre in Madison, USA.

ADJ Makes Big Impact with Second-Generation Popular Jolt Series



The Jolt Series has proven extremely popular for concert tours as well as house rigs in large clubs and performance venues. ADJ has now launched the next generation of these fixtures, which offer the same functionality and key features but with a series of significant improvements informed by feedback from lighting professionals who have toured with the fixtures. Delivering the same high-impact effects as the original models, these new versions offer more robust external housings, reinforced hanging brackets, wider rigging flexibility, diffusion filter slots, and ADJ's Aria X2 wireless system built-in.

Building on the success of the original Jolt Series fixtures, the new Jolt Bar FX2 and Jolt Panel FX2 offer intense output and huge versatility. Delivering the creative potential of dazzlingly bright white strobe/blinder LEDs combined with zone-controllable RGB colour-mixing LEDs in the same flexible fixture, they provide lighting designers with huge creative potential. These next-generation units also offer a variety of upgrades to the original models which make them even more appealing for use both on the road and in-house lighting rigs.

Both fixtures feature a central strip of 5-watt cool white SMD LEDs which are extremely bright

and, when combined in multiples, generate truly intense strobe and blinder effects. The white LEDs are surrounded on both sides by arrays of 0.5-watt RGB colour-mixing LEDs (increased from 0.3-watt on the original models). A wide variety of vibrant colour options can be achieved using the RGB LEDs through individual dimming control of the independent red, green, and blue elements. Used as single-colour sources, the fixtures can generate potent washes that cover a large area. Alternatively, through the use of the zone control function, each independent block of LEDs can be controlled separately to allow for the creation of dynamic chases and other animated pattern effects.

New for these second-generation models is a dedicated slot in the front of each fixture designed to accommodate a light modifier. Featuring a spring-loaded locking mechanism, this allows dedicated rigid filters to be quickly, easily, and securely positioned in front of the LEDs. Both models are supplied with an optional frost filter, which slides into the channel and blurs the LED output to generate a distinctly different effect with less pixelization, a softer look and a wider light spread. In addition, other filters are available as optional extras, including a black

option and a curved 3D textured filter, further adding to the creative versatility these fixtures offer to lighting designers.

The new fixtures are also equipped with Aria X2 wireless transceivers built in. This not only provides extremely stable wireless DMX connectivity by creating a wireless mesh network between all compatible fixtures but also allows remote fixture management that provides full access to the system menu remotely via Bluetooth from a smartphone app.

A strip of 112 x white LEDs runs down the centre of the Jolt Bar FX2, surrounded on both sides by a total of 448 colour LEDs. Both types of LED are grouped into independently controllable zones (16 white and 32 colours), which means the unit can also be used to generate strobe chases and coloured 'eye candy' animated pattern effects. Measuring 1m in length (39.4"), the fixture is compact in its other dimensions (4.07" / 103.5mm and 3.98" / 101mm). It features two variable angle brackets, which can be used to set the unit directly onto the floor of a stage or attach clamps to facilitate truss mounting either vertically or horizontally. This upgraded version is also supplied with Omega Receiver Brackets which can easily replace the angle brackets and allow a pair of Omega clamps to attach directly to the rear of the fixture. Each unit is also supplied with a metal bracket, screwed into the back panel for convenient storage, which can be used to link neighbouring units so that perfect alignment can be achieved for chase effects running across two or more fixtures.

48 x white LEDs are incorporated into the Jolt Panel FX2, surrounded on both sides by a total of 800 x RGB LEDs, arranged in a panel configuration. Again, both types of LED are grouped into independently controllable zones (6 white and 40 colours), allowing for the creation of eye-catching animated chase patterns. With

dimensions of 5.28" (134.2mm) x 16.42" (417mm) x 10.26" (260.5mm) [L x W x H], the fixture is big enough to assert its presence within a lighting rig but compact enough to be easily set up and transported. It weighs in at 13.67 lbs. / 6.2kg and is supplied with a variable angle yoke, which locks into place securely using two large plastic handles. This yoke features Omega bracket ports and a reinforced design that represents a significant upgrade from the original model. Alternatively, the yoke can be removed, and the unit features additional ports on the back which allow direct connection of an Omega bracket.

Backlit LCDs on the rear panel of each fixture, which are larger than those on the first-generation models, facilitate DMX addressing and mode selection. These provide access to a menu-driven interface navigated via four push buttons, which also allows configuration of the fixtures' various operating parameters, including pixel flip and brightness limitation as well as selectable dimming modes, dimming curves and LED refresh rates.

IP65-rated locking power input and output sockets (upgraded from regular locking connectors) are provided on both models, with the output allowing the power supply for multiple fixtures to be daisy chained from a single outlet (up to 6 @ 120V / 12 @ 230V). The fixtures are also equipped with 5-pin input and output sockets for connection of a wired DMX control signal, with power and signal input sockets positioned at one side, and the corresponding output sockets at the other, to aid with neat cable runs.

The Jolt Panel FX2 and **Jolt Bar FX2** are shipping now from ADJ USA. The Jolt Panel FX2 is due to be available from ADJ Europe in late June and the Jolt Bar FX2 is expected in August.

ADJ/Jolt Panel FX2

LD Systems Presents ANNY Battery-Powered PA System



Whether for mobile live gigs, speech reinforcement in clubs and schools, or simply for good sound on the go, far away from any power socket – ANNY is a fully-fledged PA system that transforms any location into a stage.

The ANNY 10 is available at the start of the series. The active two-way full-range loudspeaker with a 10" woofer and 1" tweeter combines an integrated six-channel mixer, three-band EQ and effects (reverb, delay), Bluetooth® 5.0 streaming, and a footswitch input for hands-free effects control with a compact and robust housing that can be moved effortlessly from place to place thanks to its wheels and telescopic handle. The connection options include two microphone/line combo inputs, a stereo channel with a 3.5 mm jack (AUX) and RCA inputs. The ANNY 10 also impresses with a battery life of up to 25 hours (ECO mode) or 5 hours at maximum volume.

In addition to the basic version, LD Systems also offers the ANNY 10 as a set version with up to two wireless microphones. For this purpose, the ANNY has two rear slots for receiver modules with their own volume control and sync

function, which can be retrofitted separately if required. You can choose from sets with one or two handheld wireless microphones, one or two headset microphones including bodypack transmitters, or a combination of handheld and headset microphones. All wireless components can be purchased individually and are also compatible with future ANNY models.

For voice applications and announcements while music is playing, the ANNY 10 not only has a DSP-based VOCAL mode but also a priority function that can be activated. In the settings, users can specify which connected microphone – whether wired or wireless – should be prioritised. As soon as the selected microphone is used, ANNY reduces the volume of all other signals. This ensures that announcements can be heard clearly and distinctly at all times.

In addition to the versatile application possibilities, the True Wireless Stereo (TWS) function allows you to connect two ANNY 10s wirelessly to enjoy music in stereo – a quick and easy upgrade to provide powerful sound for larger events and parties.

For mobile use in wind and weather, LD Systems offers an optional, water-repellent transport bag with additional storage space, which not only provides protection but also functions as a perfectly fitting storage option.

The LD Systems ANNY 10 is now available. In the second half of the year, the ANNY series will be expanded to include the even more compact ANNY 8.

LD Systems/ANNY 10

Optimal Audio Launches Chinese-Only Party Series for KTV Market



Optimal Audio has announced the launch of its Party Series of on-wall loudspeakers, designed specifically for the flourishing entertainment and KTV market – one of China's favourite pastimes.

With a professional appearance and comprising 10", 12" and 15" full range, two-way passive loudspeakers, Party Series delivers rich and detailed sound and can be flexibly mounted for simple installation.

Premiere KTV rooms demand superior sound with an emphasis on warmth, clarity and smooth response, supporting the vocal presence required to elevate the karaoke experience. Each stylishly designed Party enclosure provides impressive bass and mid-band, with the clarity of vocal and

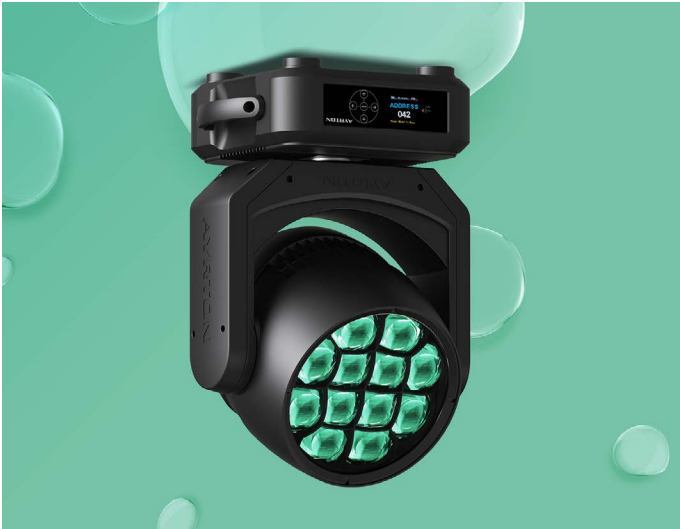
high note projection essential for the discerning karaoke performer.

Significantly for some KTV rooms where space or restrictions preclude subwoofer support, Party Series loudspeakers are rear-ported, coupling their low-frequency output to walls or ceilings to produce enhanced bass output that can be felt without the need for additional subwoofers.

Optimal Audio's Amp series is the perfect amplifier partner for Party, delivering high SPL for many hours, whilst the internal crossover network technology protects the low and high-frequency drivers, assuring a reliable and uninterrupted Karaoke experience.

Optimal Audio/Party Series

Ayrton Nando 502 Wash Creates Unforgettable Wash Effects



The Nando 502 Wash is the latest in Ayrton's Multi Sources IP65 6 Series and a brilliant evolution of the successful NandoBeam range. Nando 502 Wash is a compact IP65 luminaire, specially designed for mixed-use stage lighting, both indoors and outdoors, and even in salty environments.

In the wash light category, some luminaires will make the audience feel pure emotion, and the new Nando 502 Wash delivers a wash effect with finesse.

Perfectly suited to stage lighting, this new LED source offers the advantage of better integration into the colour space and facilitates colour reproduction. Nando 502 Wash is fitted with 12 high-performance 40W LED sources with RGB-L additive colour synthesis and a proprietary optical system made up of a unique 210mm cluster in PMMA. This works in combination with 12 glass light-guides with an output surface made of an optical micro-structure.

Nando 502 Wash is a precision machine that allows perfect colour reproducibility with a colour rendering index greater than 86. It can

achieve a luminous flux of 10,000 lumens and offer a perfectly homogeneous mix of pastel or saturated colours. A complete library of pre-programmed colours allows subtle, dense and contrasted swaths of colour. Ayrton has installed separate LED source control channels on all Wash versions and included a virtually infinite library of effects.

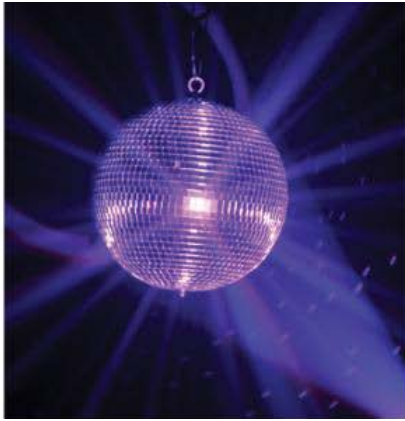
Versatile by nature, it can instantly switch from beam to wash with an excellent zoom ratio of 15:1 and a zoom range of 3.5° to 53°. Its black honeycomb and perfect separation of the light sources help to significantly boost the level of contrast. The anti-reflective treated glass window guarantees an optimal visual result and increased performance.

As lightweight as it is efficient, Nando 502 Wash's new minimalist design ensures full accessibility to all functions. By decreasing the thickness of the aluminium parts, optimising the cooling system, simplifying lens guidance, and integrating low-density optical components, Ayrton has been able to reduce overall weight by 20%. A new submersible ventilation system in a non-waterproof compartment allows for optimal cooling.

Nando 502 Wash is an ultra-compact luminaire - measuring 342 x 467 x 268 mm (l x h x d) and weighing 15.6kg - that enhances scenes with elegance and refinement. It is meant for designers looking for depth of colour who want to create unforgettable wash effects.

Ayrton/Nando 502 Wash

ADJ's Most Versatile Pinspot Features Lime-Infused LEDs



The Saber Spot RGBL builds on the success of ADJ's previous Saber Spot LED pinspots. The inclusion of the lime LED element within its light engine not only expands the gamut of output colours that can be created but also increases its CRI (Colour Rendering Index). This means that when the fixture is used to generate white light for illuminating a stage or décor, colours are rendered accurately, subtle tones are accented, and skin tones look beautiful.

Six macros are provided for white light colour temperatures ranging from 2700K to 7000K alongside 63 additional preset colour options to aid with quick and easy programming. It is also supplied pre-programmed with 13 colour-changing programs, which can be synchronized across two or more units connected in a primary/secondary configuration.

The fixture itself has a sleek black housing and is exceptionally compact (just 6.69" / 170mm long) and lightweight (weighing just 3.2 lbs / 1.45 kg). It can be deployed in numerous ways thanks to an integrated scissor yoke, which can be used either as a floor stand or hanging bracket. For situations

where wider coverage is required, a lens kit is supplied with the fixture giving lighting designers the option to easily change the beam angle to 10 or 45°. For connectivity, it features trailing 5-pin DMX cables and locking power input and output sockets on its rear panel. The latter allows the power supply for up to 57 fixtures to be linked from a single outlet @ 120V (95 @ 230V).

According to Alfred Gonzales, ADJ USA's Director of Sales, the new Saber Spot RGBL represents an advancement of ADJ's popular Saber Spot, offering the advantages of a lime-infused LED source in a compact yet powerful fixture. Gonzales praised the Saber Spot RGBL's suitability for temporary event production as well as installations in space-constrained venues that demand vibrant colour mixing. He highlighted its applicability across various settings, including bars, nightclubs, coffee shops, small concert venues, houses of worship, theme park attractions, museums, and retail displays.

ADJ/Saber Spot RGBL

Elation Merges Creativity with Explosive Strobes in PULSE PANEL



PULSE Panel.

Elation has merged explosive strobe power with design creativity in the new PULSE series and has announced that two highly versatile effects in the line—the PULSE PANEL and PULSE PANEL FX—are now shipping. Designers have asked for effect lights that are more than a one-trick pony and the **PULSE PANEL** and PULSE PANEL FX deliver multi-functionality as a powerful strobe, bright blinder, high-output wash light or creative eye candy effect in one.

Perfect for concerts, nightclubs, and theatrical spectacles, or any event craving electrifying visuals, the PULSE PANEL and PULSE PANEL FX infuse any performance with attention-grabbing moments of intense white or coloured light. Both fixtures incorporate zone-controllable RGB and cool-white LEDs, 1152 1.5W RGB LEDs establishing the foundation with 288 5W cool-white LEDs at its centre, and 96 1.5W RGB LEDs at its core. Some 144 5W cool-white LEDs line the perimeter. When combined, the output is over 100,000 total lumens.

Crafting effects

Whether adding rhythmic flashes that synchronize with the music or crafting special effects for a more visually stimulating experience, customizable zone control of both the RGB and CW LEDs opens up a myriad of design possibilities. Both fixtures also include a library of customizable RGB and CW strobe effects along with variable dimming modes and curves for quick programming.

One of the most notable features of the **PULSE PANEL FX** is its ability to pan or spin its LED panel in an endless 360° rotation while a 180° tilt adds an extra layer of dynamism. This gives users not only the ability to spin the LEDs endlessly but also create tilted angle offsets and waves along a line of panels, expanding on the visual impact and creativity a designer can achieve.

Creative control

Controlled via DMX, RDM, Art-Net, sACN, and KlingNet protocols, both fixtures also feature proprietary Aria x2 wireless device management

for simplified system setup and maintenance. The PULSE PANEL FX allows for the use of two separate universes to control the fixture, one for fixture movement and another for LED control, allowing users to control the LEDs from a media server or separate content control device.

Smart housing

Both fixtures feature Elation's market-leading IP65 protection, a durability standard that not only protects them from weather and harsh environments but also serves to protect the internal components and electronics from dust and debris that can wreak havoc on fixtures. The PULSE PANEL's housing includes a unique interlocking mechanism that allows the unit to be hung vertically or horizontally from other PULSE

PANEL fixtures or SÖL Blinder frame arrays. The unit also integrates airline tracks on the top and bottom, and the housing can accept optional diffusion filters, ND filters and other optics.

More PULSE

Coming soon in the PULSE series are linear PULSE BAR strobe and visual effects that feature the same RGB and CW LEDs for a perfect match, and feature the same effects engine and control capabilities as well. The PULSE BARs also include the same interlocking mechanism as the PULSE PANEL, so the bars can be locked together end to end or connected to the PULSE PANEL.

Elation/PULSE Series

First Data Management Products in NETRON Integration Series Now Available

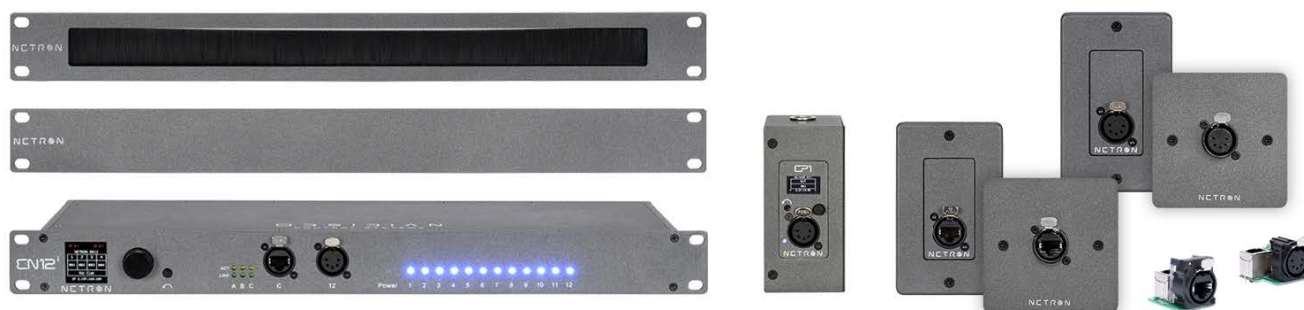
Obsidian Control Systems has introduced a comprehensive range of data distribution products under the industry-leading NETRON series, tailored for system integrators and fixed installations. These smartly designed products prioritize reliability and performance, and like all NETRON products excel in the management of complex networked lighting systems. The NETRON Integration Series has been created to integrate flawlessly with the ONYX lighting control platform yet is compatible with all other manufacturers' lighting control systems, making it a universal solution for a multitude of setups.

The initial products in the series are available now, with more solutions set to debut soon:

NETRON EP1: This compact device functions as an Ethernet to DMX gateway, featuring a single

RDM-compatible port. Designed for effortless integration into single-gang wall mounts, trusses, or standalone setups, it offers configurability via an integrated OLED display and encoder, or internal web remote access. With its internal network switch, the EP1 efficiently manages incoming network traffic, making it suitable for distributing sACN and Art-Net traffic throughout any type of facility or across different stage locations, from floor pockets to lighting pipes and trusses.

NETRON EN12i: This powerful high-density Art-Net and sACN to DMX gateway boasts twelve RDM-compatible wire terminal or RJ45 outputs. It offers easy configuration through integrated presets and advanced merge and routing features, making it ideal for permanent installations requiring numerous physical DMX ports. Analogue contact closures or the optional



BS10 Button Station allow for the recall of presets, routings, mergers or any of the internal cues. The innovative wiring configurations allow the NETRON EN12i to be configured with RJ45, screw-terminals or IDC (Insulation displacement connectors). All options are included through exchangeable backplates. Additionally, the EN12i provides two convenient front access ports to the internal gigabit switch and a single 5-pin DMX output.

NETRON WP1DO / WP1DO-EU: Featuring a 5-pin DMX Output connector within a Decora insert plate for a sleek installation, this device offers integration flexibility with various DMX options for seamless integration into any DMX infrastructure.

NETRON WP1CAT6 / WP1CAT6-EU: Simplifying integration into Ethernet or DMX setups, this device offers a CAT6A-compliant locking RJ45 connector within a Decora insert plate for a tidy and efficient installation process.

NETRON PCB5P: Providing a standard D-Size DMX Output connector on a small PCB, this device offers flexibility with different DMX input options for system integration. Useful for custom wall plates or other custom integration, it is

ideally suited to work with the NETRON NET Plate which provides 14 pre-machined positions.

NETRON PCBCAT6: The PCBCAT6 presents a standard D-Size locking CAT6A RJ45 output connector on a compact PCB, catering to custom integration needs and compatible with the NETRON NET Plate for expanded capabilities.

Stay tuned for more additions to the NETRON Integration Series, including the RDM6D (6-port RDM Splitter), EN6D (6-port EtherDMX Node), EN12 BS10 Button Station, and DA2410V, a compact Ethernet or DMX gateway featuring 24x 0-10V analogue outputs.

NETRON CLU

The new NETRON Integration Series works seamlessly with the NETRON CLU, an easy-to-navigate central utility interface useful in discovering and managing NETRON data distribution devices across a lighting network. Especially helpful when deploying networks that use multiple nodes, or when working with nodes that lack integrated screens, the NETRON CLU makes NETRON data signal devices even easier to configure, eliminating the need to physically access the devices themselves.

Obsidian Control Systems/Netron

Cameo Presents ORON H2 as World's First IP65 Hybrid Moving Head with Phosphor-Laser Engine

With the ORON H2, Cameo presents the world's first IP65 hybrid moving head with a phosphor-laser engine. With its combination of beam, spotlight, and wash and an impressive zoom range for laser moving heads, the ORON H2 is suitable for particularly flexible use on medium and large stages – both indoors and outdoors. Thanks to its laser technology, the ORON H2 also acts as a future-proof and sustainable alternative for the upcoming EU ban on discharge lamps from 2027.

The Cameo ORON H2 is based on a 260-watt phosphor laser engine, which acts as an energy-efficient, long-lasting replacement for discharge lamps in the 480-watt class. The laser engine of the ORON H2 has a light output of 330,000 lux at a distance of 20 metres and a minimum beam angle of 0.6°, which is achieved without the use of a beam reducer. For flexible hybrid use, the ORON H2 offers an extended zoom range of up to 32° compared to other laser moving heads on the market, so that gobo projections and other effects can also be realised without any problems. With 19 fixed and 12 rotating gobos – as well as two combinable effect wheels with six prisms, ovalisers, and frost filters – this laser moving-head leaves nothing to be desired when it comes to creative beam design. CMY colour mixing gives users access to the full CMY colour space including white, complemented by linear CTO correction.

The ORON H2 is a compact moving head that weighs just 32 kg, making it quick and easy to handle and set up. As an IP65 moving head, the hybrid light is also fully suitable for outdoor use. Users can utilise all market-relevant technologies and protocols for control. DMX/RDM, Art-Net,



©Adam Hall Group

sACN, W-DMX, and CRMX are available. For safe transport, Cameo supplies the ORON H2 with a customised, impact-resistant touring case insert.

Daniel Wrase, Senior Product Manager at Cameo, expressed the company's ambition with the ORON H2. Wrase acknowledged that the market had been lacking such a true hybrid light with a future-proof light source, and its absence from Cameo's product lineup had been a void they aimed to fill. Echoing the significance of the ORON H2, Frithjof Rother, Project Manager Light Technology, highlighted the technological advancement represented by the use of a laser phosphor light source in moving heads. He further emphasized that the continuous development and refinement of this technology would play a pivotal role in shaping the future of lighting technology within the event industry.

The fixture is now available.

Cameo/ORON H2

Important Software Releases for ETC Hog 4 OS



ETC has announced two software releases for the Hog 4 console's operating system. Hog 4 OS v3.21 and v4.1 are the bridging releases with export/import features to get old show files into Hog desks running v4.x software.

Hog OS v3.21 is required for users who wish to import/export existing show files. Show files can now be exported to an XML format which allows for easier transitions between software versions where show file compatibility may be limited. Section 4.12 of the Hog OS v3.21 help manual offers details on how to use the Show Import/Export feature.

Additional features in v3.21 include cloning per type palette rules for fixtures when change type is used and a dedicated timecode frame rate option for lists. Additional details are available in the release notes and help manual. Hog OS v4.1 facilitates importation from exported v3.21 data into v4.x OS.

However, it should be noted that some show cleanup will likely be needed, especially in

situations where colours are stored in a non-native colour system for a fixture. Section 4.12 of the Hog OSv4.1 help manual also has the most up-to-date details on how to use the Show Import/Export feature.

Additionally, in v4.1, the SPD view of the physical tab in the Colour Picker Window has been simplified by removing the selected emitter info section and Locked Physical Function tray area, and a new "optimize palettes" button has been added to the show manager window. Pressing this button starts a background task that scans all the palettes in the show for repeated per-fixture values and rolls them up to per-type rules when possible. This is intended to improve performance in editors and playback and improve palette editing overall.

ETC/Hog 4 OS Updates

New PR Lenses for PROLIGHTS EclFresnel CT+ M and S Series



PROLIGHTS has unveiled the new PC lenses for the EclFresnel CT+ series, available in sizes S and M. This significant upgrade enhances versatility and precision in lighting for professional applications.

The new PC lenses from PROLIGHTS for the EclFresnel CT+ series are distinguished by their ability to optimize light intensity management and focus, ensuring uniform and well-directed illumination. These lenses allow for easy conversion of the EclFresnel CT+ S and M projectors from Fresnel to PC lens configurations, significantly broadening the range

of applications—from theatre productions to television studios—where precise control of light intensity and beam is essential.

Additionally, the conversion kit supports the use of compatible accessories such as filter frames and barn doors, further enhancing versatility and allowing users to perfectly tailor the light output to meet specific project requirements. The new PC lenses from PROLIGHTS are an excellent choice for industry professionals seeking advanced and flexible lighting solutions.

PROLIGHTS/EclFresnel CT+ series

Disguise Launches New Generation of EX Media Servers



Disguise has announced the next evolution of its hardware solutions with the launch of the new generation of EX media servers, following the recently launched **RX III real-time render node** opening up even wider access to the world's most advanced live visual experience platform.

Providing a ruggedised solution for pre-rendered video playback at any scale, the new generation of the EX range comes in the form of three different media servers – EX 2, EX 2C and EX 3+ – providing the perfect entry point to the Disguise ecosystem for mid to small-scale productions looking for a powerful playback machine with all the benefits of Disguise hardware.

Engineered to seamlessly power permanent installations in museums, theme parks, cruise ships and immersive spaces, with advanced software integration and best-in-class support, the new EX machines also provide a perfect playback solution for live events such as theatre shows and corporate presentations, thanks to their new, more compact and low-noise 2U chassis design.

Featuring state-of-the-art components, including the latest PCIe Gen 5 motherboard, the new EX machines enable users the freedom to choose a solution that is best suited to their project needs, with either two or three 4K video outputs and video capture flexibility. They are also fully scalable and can run as a network of machines for redundancy and failover with other Disguise EX range machines, or as dedicated directors and editors with the VX and GX range.

The new Disguise EX hardware launch follows the recent RX III real-time render node release from Disguise, developed to provide a powerful and reliable solution to render increasingly demanding real-time scenes at scale. Designed within the same 2U chassis as the EX, the Disguise RX III allows users to create complex real-time scenes with their content engine of choice, and trust the RX III to render them with pixel-perfect accuracy.

Both EX and RX hardware ranges come with the standard Disguise 24/7/365 best-in-class support services, as well as local service centres and server loan programmes to ensure any project will run without a hitch.

EX 2, EX 2C, EX 3+ and RX III are all available to buy today. For more information, contact Disguise at sales@disguise.one or click the link below.

Disguise/EX Range

Clear-Com Enhances Intercom for Arcadia Platform



Clear-Com has announced the latest release of Arcadia, the updated version of the award-winning intercom platform Arcadia. Set to revolutionize the communication landscape, this update is equipped with new features, offering unparalleled connectivity, and expanded device support.

Arcadia is now designed to provide users with a seamless and highly efficient communication experience. Features include I.V. Direct Interfacing, allowing effortless interfacing with LQ, **Eclipse** E-IPA, and other Arcadia systems over LAN, WAN, or the Internet, ensuring robust and versatile connectivity options for diverse operational needs. **HelixNet** HXII-DPL Powerline Device Support expands intercom capabilities with enhanced support for HelixNet devices, allowing for greater flexibility and integration within communication infrastructure. Additionally, the increased capacity for **FreeSpeak II digital wireless system** beltpacks and IP transceivers means that Arcadia now supports a significantly higher number of these

devices, accommodating larger teams and more complex communication requirements with ease. Furthermore, Arcadia doubles the number of supported HelixNet User Stations, making it an ideal solution for larger and more demanding communication setups.

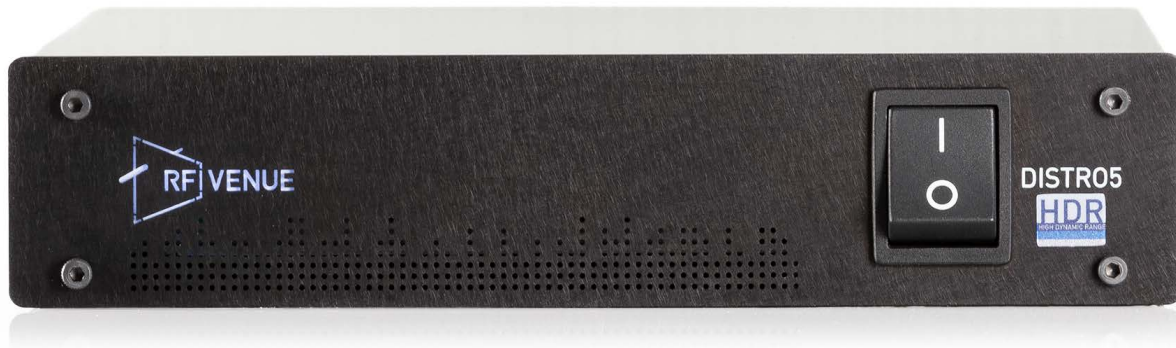
This newest update is set to become an indispensable tool across multiple sectors, including broadcasting, live events, theatre, and more. By delivering superior audio quality, robust reliability, and extensive connectivity, Arcadia ensures that teams can communicate more effectively, no matter the environment.

To Bob Boster, President of Clear-Com, Arcadia is a significant leap forward in connectivity and capacity to empower the company's customers to achieve even greater efficiency and performance in operations.

The latest release of Arcadia is now available.

Clear-Com/Arcadi

RF Venue Introduces Next-Gen DISTRO5 HDR RF and DC Power Distribution System



RF Venue's DISTRO5 HDR is its next-generation and highest-performance antenna and power distribution system for any brand or model wireless microphone system. Building on the success of the renowned **RF Venue DISTRO4**, the DISTRO5 HDR uses low noise figure amplifiers and a superior gain structure to deliver high dynamic range (HDR) across the wireless microphone spectrum.

Designed and built to advanced standards in RF Venue's USA facility, the DISTRO5 HDR delivers buffered antenna signals to up to five channels of wireless mic receivers from a compact half-rack footprint and allows up to nine channels in a 1RU space from a pair of cascaded DISTRO5 HDRs. Multiple DISTRO5 HDR units can be cascaded together for higher channel counts.

In addition to clean, low-noise RF signal distribution across the 470-698 MHz band, the DISTRO5 HDR is a highly capable power distribution system for wireless microphone receivers or other 12V DC rack equipment.

The available Octopus power cable uses the DISTRO5's robust internal power supply to provide up to 5 amps of DC to power devices, eliminate wall warts and save rack space. The DISTRO5 HDR also features a 12V DC power input for battery-powered operation for mobile sound cart applications.

Shipping now at a MAP of \$899, the DISTRO5 HDR is also available in turnkey 5 Channel Wireless Mic Packs with one of RF Venue's acclaimed antennas like the Diversity Fin, Diversity Omni or the new Diversity Architectural Antenna – along with all premium cabling needed for a smooth install.

The DISTRO5 HDR fits perfectly in both form and function with RF Venue's new COMBINE6 HDR half-rack wireless IEM transmitter combiner.

RF Venue/DISTRO5 HDR

NEUTRIK Introduces Improved Series of 'Stage-Ready' Compact Line I/O to Dante Interfaces



NEUTRIK's NA-2 DLINE series of tough, ultra-compact line I/O to Dante/Dante to line I/O interface boxes are the new end-of-network devices that provide ideal breakout solutions for analogue and Dante signal paths in-the-field; designed and specified for all manner of live sound and media production applications, including live sound, event, AV installation and integration, location media acquisition, and outside broadcasting requirements.

With a miniature form factor and rubber-encased metal housing, the new NA-2 DLINE series devices are extremely robust and able to withstand the more extreme demands of a wide range of live performance and media production and acquisition environments.

Rugged construction and rigorous adherence to standards extend to RoHS / REACH compliance, including high levels of flame retardancy and enhanced ESD protection, enabling the use of these interface modules in harsh climatic and electronic environmental conditions. Lockable chassis connectors are featured for both the line audio and network I/O connections.

The series comprises three models. The NA-2O-DLINE and NA-2I-DLINE are respectively Dante to 2-channel line output and 2-channel line input to Dante interfaces. The NA-2I2O-DLINE is a simultaneous Dante to 2-channel line output and 2-channel line input to Dante device, enabling this tiny box to feed analogue audio signals into a Dante® network while at the same time receiving a mix from another Dante source.

Dante streams are sported at 44.1, 48, 88.2 and 96 kHz sample rates, at 16, 24 and 32-bit resolution, over 100 BASE-TX (PoE support) Ethernet. Network connection is via an etherCON chassis with a SYS / SYNC status LED indicator ring. The line I/Os – on balanced XLR – offers enhanced audio performance parameters. NA-2 DLINE devices are also AES67 compliant, supporting their use with other AoIP networks like RAVENNA, Q-Lan and Livewire. All three models operate in conjunction with a Power over Ethernet switch or a PoE injector (802.3 af/at; class 1).

For fixed installation applications, the protective rubber casing with the use of various optional mounting brackets, enables 19U rackmounting, fixing to the underside of tables and consoles, or within floor boxes, or truss mountings.

NEUTRIK/NA-2 DLINE

Indian Brands Strengthen at PALM

Quality and Design superiority build market

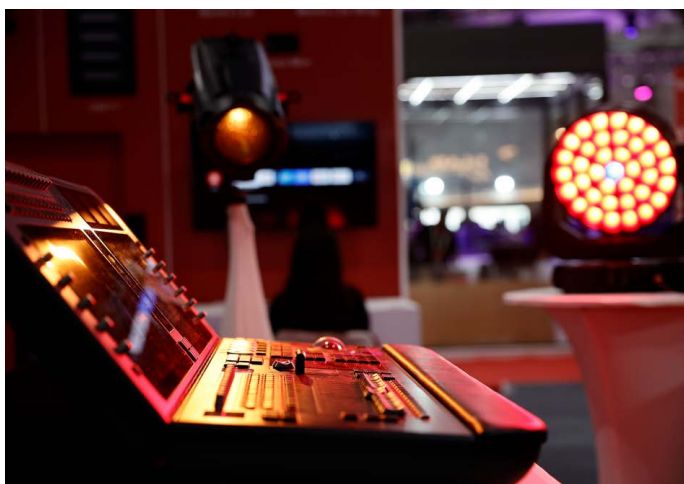


Celebrating its 22nd anniversary, PALM Expo presented its biggest expo floor to date spanning over **30,000 sqm** across four halls, a live arena zone and two Demo Qubes and welcomed its highest-ever number of visitors with **25,510** unique visitors and a footfall of **38,636**, putting forth a picture of an industry in robust health.

The PALM Expo which took place from **30th May – 1st June 2024** at the Bombay Exhibition Centre in Mumbai, India, today stands as the leading annual event within the live events, media, and entertainment sector in the subcontinent. With a rich history and a global reputation, the expo plays a focal role in shaping the industry. The show's core objective is to bring together a

distinct convergence of professionals, thereby nurturing alliances, innovation, and exchange of ideas.

Central to the PALM expo experience is its expansive expo floor. PALM expo 2024 boasted of almost **300 exhibitors** featuring more than **750 brands** and thousands of superior quality and design products from well-established distributors and manufacturers to new entrants in the industry, showcasing cutting-edge technologies that are redefining the industry. The exhibits spanned the gamut of pro audio, studio, audio install and lighting technology, encompassing everything from state-of-the-art stage technology, sound reinforcement



systems, PA Systems, amplifiers, audio processors, acoustics, cables and connectors, conference systems, DAWs, mixing desks and consoles, recording and mixing equipment and microphones to stage lighting, laser and lighting effects, lighting controls, spotlights and truss systems/motors and much more.

The vision of the show is that India should boast of a professional audio engineering fraternity, using the latest equipment in the world and that vision has been fulfilled by PALM steadily over the last 22 years.

“My keynote for PALM 2024 is that PALM will undergo a transformation. There is going to be a lot of change in the pro audio business in India from this year onwards. India will shift from just being an importing and consumption country to a manufacturing country and PALM will become a platform for this shift, driven by technological advancements, abundant resources, and cost-effective products. Numerous Indian brands now enjoy a global presence, and PALM has established itself as a premier global destination for both homegrown and international brands to source, network, and collaborate,” said **Anil Chopra, Founding Director** of the expo.

At its core, PALM expo is a multidimensional global stage for networking with countless content and demo features taking place at the show.

PALM expo saw the **PALM Conference** platform go from strength to strength with delegates filling the conference hall to full capacity. The platform featured an extensive program with Anil Chopra, Founder Director of PALM expo opening proceedings with a keynote address followed by a series of interconnected sessions focussed on a particular theme. The theme for day 1 was Live Sound & Lighting, day 2 was Studio Recording and day 3 was Stage Lighting and Live Events.

Providing attendees with valuable insights. Renowned thought leaders and subject matter experts including **Arvind Singh** from Giant Truss, lighting designer **Becket Tundatil**, **Bunty Raj Mallarapu** from MA Lighting, **Chaitanya Chinchlikar** from Whistling Woods, **Charles Bardey** - Nita Mukesh Ambani Cultural Centre, **Charlie Albin** - Meyer Sound, **Christian Hertel** - MADRIX, Stage Designer & VJ, **Dhananjay Naidu**, **Gert Sanner** - d&b audiotechnik, **Donal Whelan & Gethin John** from Hafod Mastering, **Emran Khan** - Reset Live, Spatial Audio Specialist & Music Producer - **Ishaan Jagyasi**, **Koy Neminathan** - Elation Professional, **Mankaran Singh** - Men At Work, **Manoj Lobo** - Canara Lighting, Grammy Award-Winning Mix Engineer - **P A Deepak**, **Dr. Pramod Chandorkar** - Soundideaz Academy, **Ronald D'Silva** - Leksa Lighting Technologies Pvt. Ltd., **Peter Owen** from L-Acoustics, Rasesh Parekh - Integrated Entertainment Solutions,

Shipra Venkatesh - BMS and Live ARR, **Shraddha Sankulkar** - Mind Matterz, **Sachit Subramanian** - Circle Pro Audio, **Sreejesh Nair** – Avid, **Stan Alvares** - AES India, **Tarun Anand** - Universal AI University, live Sound Engineers **Vijay Benegal** and **Mujeeb Dadarkar** - Odble Consultants, **Vijay Dayal** - Yash Raj Films, lighting designer - **Viraf Pocha** and the **EEMA** (Event and Entertainment Management Association) team comprising of **HarshalKothari**, **Himanshu Anand**, **Raghav Roy Kapur** and **Saurabh Khurana**.

These sessions and panel discussions covered a wide spectrum of topics like *Systems Engineering for Big Stadium Events*, *FOH Mixing for Live Concerts*, *Manufacturing Lighting in India*, *Audio Education in India*, *Control Room Acoustics*, *Advanced Recording Techniques & Immersive Music Production*, *High End Lighting For Special Venues*, *Preparing India for World-Class Talent for Entertainment Events*, *Fundamentals of Mastering* and much more.

The HARMAN Live Arena provided attendees an opportunity to experience the latest stage, sound, and light equipment through a holistic live demo with musical performances, featuring popular and budding independent music artists.

The Demo Qubes which attracted a broad spectrum of visitors, wanting to experience high-decibel sound reinforcement through a demonstration of cutting-edge sound solutions in sound-proofed acoustic space was a melting pot of rental and event industry.

Lighting Designer **Becket Tundatil**, **Harshvardhan Pathak**, **Joyden James** and Laser Designer **Deep Mathuria** wowed attendees at the 6th edition of the **Lighting Design Showcase** curated by **Star Dimensions**. This platform for creative excellence in live event lighting design provided attendees an opportunity to gain hands-on experience and learn innovating lighting design and programming skills from industry experts.

The PALM Rigging & Trussing Workshop 2024 curated by **EESA** (Event Equipment Services Association) and powered by **Natura**, ran multiple sets of demonstrations / workshops on such as *Basic Safety while installing Trussing and Erecting Temporary Structures safely* by **Mankaran Singh** from Men at Work, *An Introduction to Load cells* by **Avishkar Tendle** from Natura, *How to prevent eventualities in events* by **Sameer Sawant** – Consulting Structure Engineer, *An Introduction to Temporary Power Distribution* by **Vaibhav Kapoor** from Third Wave Services, *An Introduction to Pyro Safety* by **Azan Morani** from Morani Fireworks, *An Introduction to Electric Chain Hoists and Maintenance* by **Adam Beaumont** from Chainmaster, *Fire & Safety at Venues* by **Rohit Shikhare** from Jio World Convention Centre, Reliance Industries Limited.

"The tremendous growth of the pro audio industry over the past decade, particularly in the post-COVID era, is a testament to the resilience and dynamism of our sector. The future looks incredibly bright as we continue to venture deeper into the country, bringing in more business and fostering valuable connections on the expo floor. Our commitment remains steadfast in building on this momentum, ensuring that PALM Expo continues to be the premier platform for the pro audio and lighting community in India and beyond," said **Ramesh Chetwani**, **Project Director for PALM AVICN Expo**.

Overall, PALM 2024 was an established, settled tech event and a resounding success, providing a global stage and enriching environment for diverse mix of professionals to network and explore potential collaborations. The annual pilgrimage for the rental and event professionals is proof of the potential of the pro audio and lighting ecosystem fuelled by tech advancements and huge investments.

Prolight + Sound Guangzhou 2024 Reaffirms Position as Largest Entertainment and Pro AV Industry Event



Breaking numerous records, Prolight + Sound Guangzhou 2024 (PLSG) concluded on 26 May in Areas A and B of the China Import and Export Fair Complex. The 22nd edition saw an expanded exhibition area spanning 200,000 sqm (57.7% increase from 2023's edition), encompassing 21 halls and Y-channel exhibition areas. 2,136 exhibitors from across the globe unveiled their latest innovations, representing a 52.2% growth. With overseas buyer numbers almost triple that of the previous edition, the show welcomed

a total of 107,692 industry visitors. Over 100 enlightening concurrent events, forums and seminars were held during the fair, providing industry insiders with deep insights into future development trends and innovative ideas.

Judy Cheung, Deputy General Manager of Messe Frankfurt (HK) Ltd was impressed with the fair's outcome: "As the world's largest professional lighting and audio trade fair, Prolight + Sound Guangzhou 2024 reached new heights in both



scale and visitor growth, reflecting its expanding strength and reputation. This edition not only kept pace with the latest industry trends and innovations, but also explored emerging application fields in audio, video, and new cultural tourism sectors. Its consistent ability to discover cutting-edge technologies and future development trends drives the expansion and integration of the industrial chain. This enables participants to stay ahead by gaining insights into innovative technologies and future development trends in entertainment and professional audio-visual markets."

Expanding on the range of products and concurrent events, Cheung added: "Themed 'Beyond Lighting and Sound', this year's fair showcased many up-to-date and premium products across its six major sectors: entertainment, building, commercial, cultural tourism, education, and end users. The concurrent events focused on key areas within the professional lighting and audio-visual industries, shedding light on current trends and highlighting the industry's movement towards embracing digital technology integration."

Driving innovation in the digital realm: how PLSG explores emerging trends

The continued growth of the entertainment industry and the expanding use of stage lighting and audio products across consumer markets have broadened the scope of the professional audio-visual industry value chain. Digitalisation and intelligence have also emerged as pivotal drivers of industrial progress. To get ahead of these market trends, Prolight + Sound Guangzhou is committed to exploring new frontiers for digital lighting and visual sectors. One example is the debut of the Guangzhou International Digital Vision and Intelligent Display Solutions exhibition, also known as 'Visual X'. Held in Hall 12.2 of Area B, it delved deeply into cutting-edge technologies and application solutions such as digital cultural tourism, immersive lighting and visual experiences, multimedia interactivity, and intelligent displays.

With its expertise and focus on brands, Prolight + Sound Guangzhou has gained recognition in the industry as a key platform for major exhibitors to



participate and showcase the latest innovations. At this exhibition, many leading brands made impressive appearances: 1KHz, A&D, ACE, ACME, Aga, Ao Mei Di, Artsound, Arttoo, Audio Center, Audio-technica, Aiweidy, Bailifeng, BBS, Big Dipper, BIK, Bluemoon, Boray, Bosch, Bose, CASIT, Charming, Chengwen, Chuangda, Color Imagination, Concord, d&b Audiotechnik, D&Q, D.POHER, Dare, DAS Audio, Dage, Delong, DJ Power, DLW, DMT, DSPPA, Eagle Truss, EV Light, EZ Pro, FDB, First Audio, Fine Art, GBR, Gesida, Great Wall, Golden Ginkgo, Goldensea, Gonsin, Guidance, Haimei, Haitian, Harman International, HH, High End Plus, HiVi, HMAudio, Hongcai, Hongpai, Hongzhuo, Honye, Huayong, Huifeng, Huipu, IBO, ILOE, ITC, Jazzpro, JBL, Jiaqiang, Jiechuang, Jolly, JoyFun, JTS, Jusheng AV Tech, Kafu, Kobble, Lingjie, Lingrui, Lianyun, Lightful, Longjoin Group, Maingo, MIDAS, Mode, Mode Audio, Music Tribe, New Start, Nightsun, Pinyuan, Pearl River Kayserburg, Phoenix, Pioneer DJ, POJ, Polar Lights, QiangLi JuCai, Rainstar, Ray Long, Real, Relacart, RELOR, Resonance, Ruifeng Intelligence, S-TRACK, Smart Audio/video, Se Audiotechnik, Sennheiser, Sensephon, Shiwang,

Showven, Shure, Soundbox, Soundking, ST Audio, Star-net, Superlux, T.D Taichee, Tagnngqy, Taiden, Takstar, Thunderstone, Tuna Shadow, Turbo, Turbosound, Wanya, Weizhi, Woolpad, Xiaolong, Xinwei, Xinyingke, Yamaha, Yellowriver Lighting, Yi Neng Sheng, Yinchuang, Yingfei, Yingxinheng, Youeasy, Youlon, Yunqiang, Yunwu, Zhihui Cloud, ZhongHui, ZOBO and Zsound.

Participants reflecting on their experiences

"This is our first time exhibiting here as the fair provides a platform for peers to understand China's manufacturing achievements and we hope to find potential buyers, promote our products, and expand our market reach. So far we've met many domestic and international visitors, including overseas buyers from Europe, the US and Southeast Asia. The digital and intelligent eras have created new opportunities for the stage lighting industry, and our control systems have evolved alongside them. Looking ahead, we will continue developing more intelligent products to better meet customer



needs. The local entertainment market is developing well, with the cultural tourism sector showing huge potential. We anticipate that demand for stage lighting will constantly increase," said Anhua Shao, Deputy General Manager, Guangzhou Dream Lighting Equipment Co Ltd (Exhibitor).

Caffrey Chen, Project Manager, Shanghai Motion Magic Digital Entertainment Corp (Exhibitor) added, "Our company is committed to supporting the digital transformation of culture and upgrading the industry through technology and creativity. We are delighted to showcase our products at 'Visual X'. We have been working to expand into new business areas, and rising demand in digital cultural tourism, immersive visual experience, multimedia interaction, intelligent display and other fields encouraged us to capture new development opportunities. We strive to aid the growth of cultural tourism, exhibition and museum sectors. Customers can use digital means to enhance traditional cultural experiences, attract tourists of all ages, and help drive the entire consumer economy."

Zane Zhang, General Manager, d&b audiotechnik Greater China Ltd (Exhibitor) noted, "Our company has long followed the footsteps of

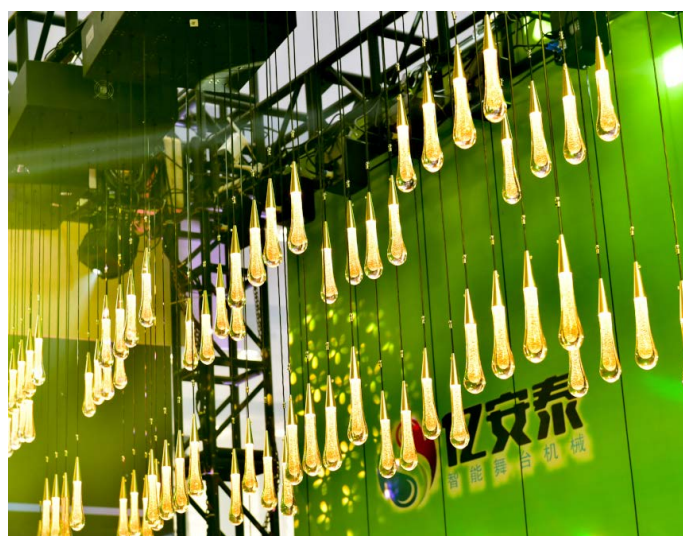
Prolight + Sound Guangzhou, having witnessed one another's development over the years. The industry holds the show in very high regard. Both the trade fair organisation and exhibitor services are well-planned. In addition, the event's reputation in the industry is unquestionable. Every year, industry players converge here, showcasing cutting-edge products and technological advancements. We too hope to leverage the platform to unveil our new offerings and forge more business partnerships annually."

"At this year's Prolight + Sound Guangzhou, partnerships and industry exchange were stronger than previous editions. The fair is the perfect platform for industry players to focus on improving product quality while actively pursuing collaborative opportunities. Whether for live music and singing, or the unicorn series, exhibits provided fairgoers with immersive viewing experiences and valuable case studies. This year's show saw explosive breakthroughs in new technologies and products. We met many domestic and foreign integrators, engineers, and procurement leaders from cultural and tourism projects, with many providing great feedback about our new products," said Yuankuan Liu, Manager of Planning Department, Shenzhen BBS Electronics Co Ltd (Exhibitor).

"Prolight + Sound Guangzhou is highly valuable as it provides comprehensive product offerings. We are pleased to see the expansion of this year's pro lighting halls. Not only is the quality good, but prices and selection ranges are attractive too. We met many Chinese lighting manufacturers and distributors and will follow up with those we are interested in collaborating with. We were particularly impressed by the unicorn series! We could see hundreds of products involved with perfect synchronisation of music, lighting and special effects – a very professionally executed setting," enthused Barcala Enrique Jorge, CEO, Nash Design SA (Argentinian buyer).

Daniel Neves, CEO, Musica & Mercado (Brazilian buyer group leader) added, "Our Brazilian buyer group was very satisfied with Prolight + Sound Guangzhou and found it a highly worthwhile sourcing trip. What's even more satisfying is that they closed deals at the show for the upcoming year, demonstrating their confidence in the industry's future and eagerness to acquire new technologies. Participating at this fair has become essential for those wanting to thrive in this business sector – for staying ahead of the curve, connecting with suppliers, embracing new technologies, and establishing fruitful partnerships. When I return to Brazil, I will definitely recommend Prolight + Sound Guangzhou to anyone involved in the pro audio and lighting industry."

"All of our projects, whether for theatres or building exteriors, have relatively high requirements for screen granularity and transparency, that's why we are here to explore suitable suppliers from the entertainment sector. Prolight + Sound Guangzhou is where the industry's top suppliers convene. We could see that the fair brings together professionals from different vertical markets to explore new concepts for future collaboration in event spaces and stage performances. Display screens are



no longer limited to just one static image – by incorporating sound and lighting, it inspires us to understand the technologies behind the scenes and discover which suppliers we want to collaborate with and source from going forward," explained Xuzhou Peng, General Manager, Hunan Shixin Internet Technology Co Ltd (Local buyer).

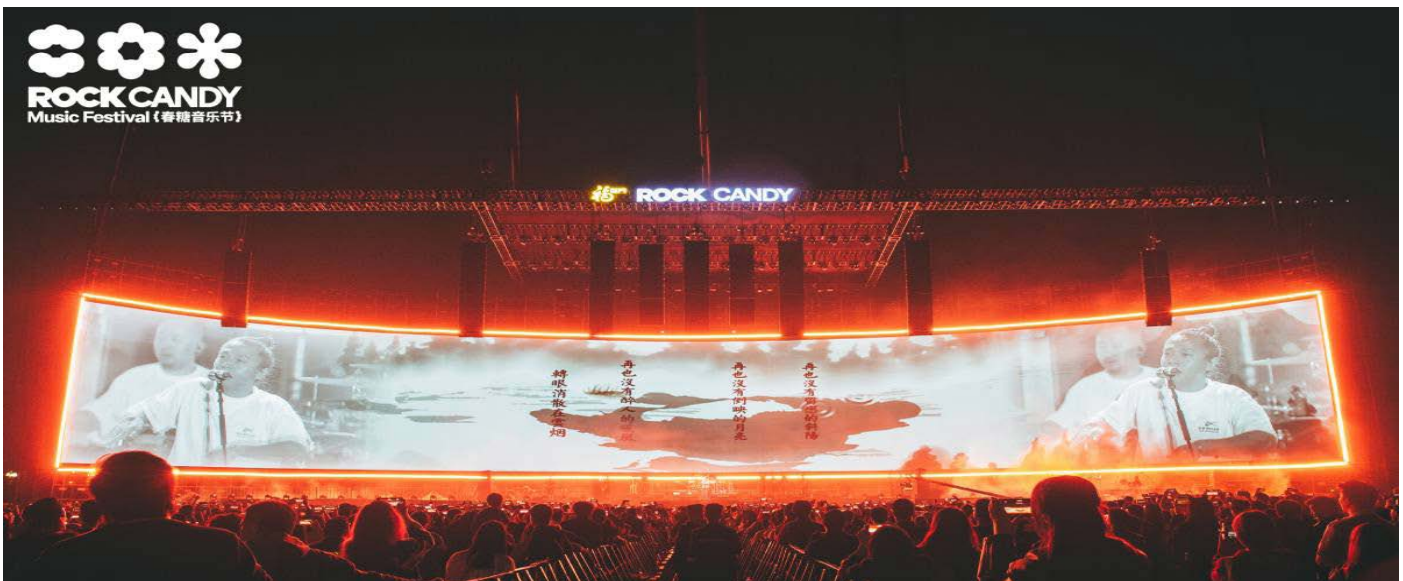
Holden Guo, Senior Manager, ProAV Design Team, Asia Pacific, Netgear (Fringe programme speaker) concluded, "I was delighted to speak at the 'PLSG Video All in One' training course at Prolight + Sound Guangzhou. The audio, video, and emerging technology course helped industry insiders exchange information, broaden networks, and experience specialised training. Many audiences were system integrators and end users, who all noted how our sessions greatly enhanced their entire sourcing experience, helping them understand technological advances and explore new business prospects. Our solutions are widely used in healthcare, operating rooms, remote education, and more, and we hope to further expand applications to stadiums and other venues in the future."

Prolight + Sound Guangzhou is organised by Messe Frankfurt and the Guangdong International Science and Technology Exhibition Co Ltd (STE). The next edition will take place from **27 – 30 May 2025**.

CHINA

Rock Candy Festival Pioneers L-ISA Immersive Sound for Groundbreaking Outdoor Audio Experience

Dadong Huahan deployed a He Biao-designed L-ISA immersive sound experience for the inaugural Rock Candy Festival that delivered exceptional live audio with local and international acts



While this Spring's biannual China Food and Drinks Fair was the 110th edition, it was the first-ever outing for the Rock Candy Festival, which debuted as the fair expanded its reach beyond indoor trade exhibitions into a city-wide celebration. This inaugural festival, featuring a two-day outdoor concert, showcased a stellar lineup of local and international artists across genres including pop, rock, hip-hop, jazz, and electronic music. Co-created by the legendary music director Zhang Yadong, known as 'the golden producer' for his 30-year career with China's top artists, and sound designer He Biao,

the Rock Candy Festival delivered an exceptional live audio experience for all.

One of China's most sought-after sound designers, He Biao is celebrated for having brought L-ISA immersive sound to prestigious events like the Han Hong concert and the folk opera 'Daughter of the Party'. His innovative suggestion to use **L-ISA immersive sound technology** for the first time at an open-air festival in China received enthusiastic approval.

Stepping into the design phase, the challenge was to gain enough height to achieve even sound

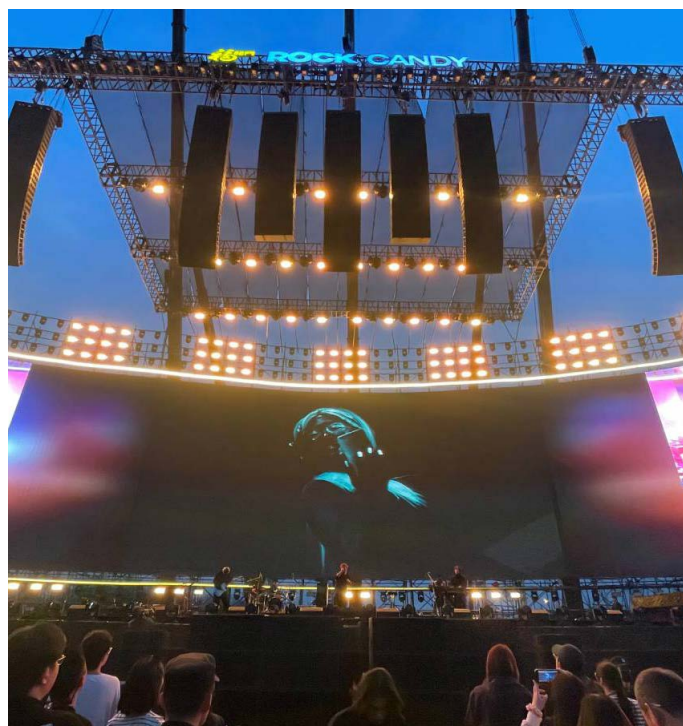


From left to right: Lin Mengyang, PA Engineer. He Biao, Sound Designer. Hu Wei, Sound Coordinator.

coverage across the hilly audience area. The solution was to position seven cranes across the stage area to support the main rigging trusses, as well as five hangs of L-Acoustics K2 for the main L-ISA Scene System.

The system, deployed by Dadong Huahan consisted of five hangs of 10 L-Acoustics K1 over six K2, augmented by two extension hangs of 15 K2 per side. Two centre-flown hangs of 12 K1-SB subwoofers with a further 28 KS28 and 32 SB28 subwoofers ground-stacked in front of the stage for low-end rumble. Eight stacks of three Kara were spread across the stage as front-fill, while out-fill consisted of an array of nine K2 per side. A delay system of two hangs of 10 K2 each assured sound to the back of the audience area. Seventy-eight LA12X and 24 LA8 amplified controllers drove the massive concert sound system.

He Biao provided on-site support to the artists' sound engineers who mixed their shows using



two **DiGiCo** Quantum 7, one Quantum 5 and one Quantum 338 digital mixing consoles. Exploring the possibilities of object-based mixing was a great advantage to the engineers, one of whom praised the L-ISA technology and noted that "compared to a stereo system, L-ISA is more like a 3D canvas. My imagination is not limited to two dimensions. I could play freely and explore more possibilities within the mix."

The groundbreaking use of L-ISA immersive audio at the first-ever Rock Candy Festival was a thrilling experience for fans too. "The listening experience was truly exceptional! No matter where I was in the audience, I could feel the intricate details of the music. The complete immersion of sound that enveloped me was a revelation and added significant value to Chengdu's brand-new music festival," smiled a particularly happy festival-goer.

L-Acoustics

INDIA

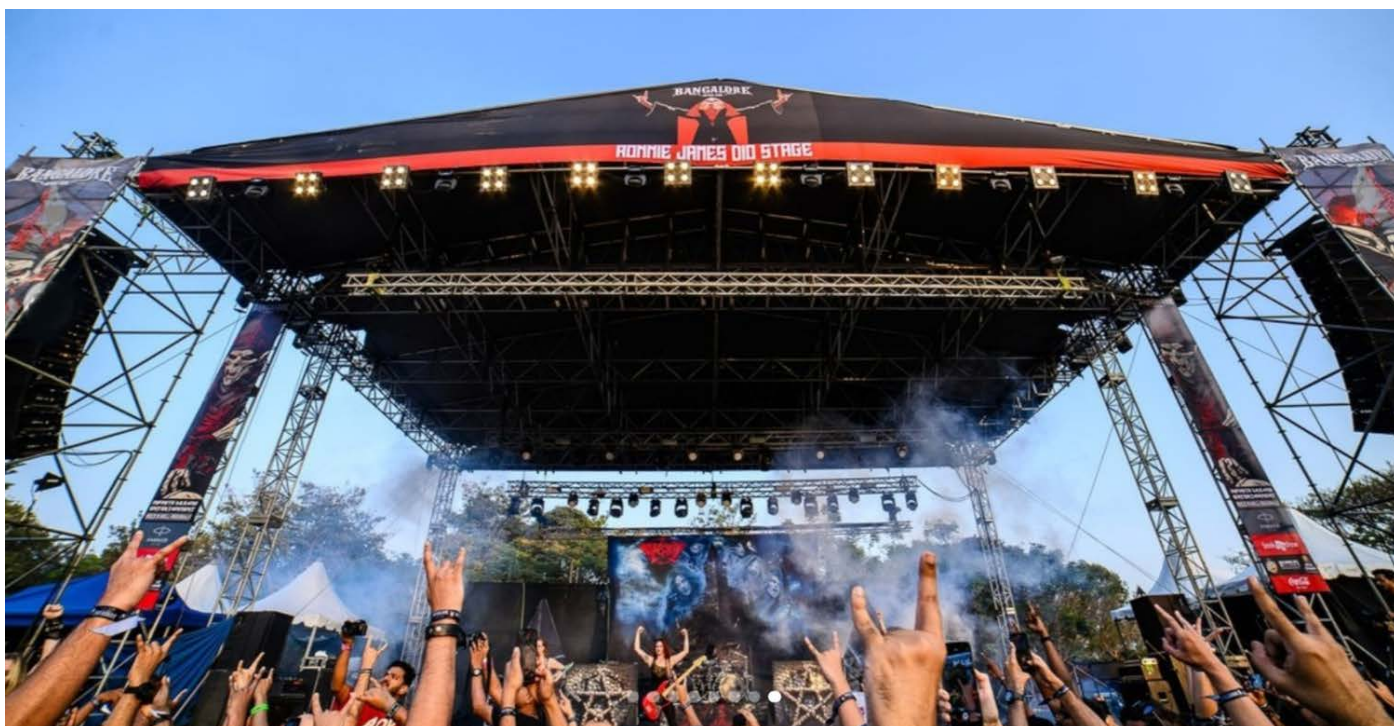
Bangalore Open Air 2024 Elevates Metal Music in India

Sonic Mastery & Visual Grandeur provided by Reynolds Sound & Lighting



The Bangalore Open Air (BOA) festival, India's premier heavy metal open-air event, returned with fervour for its latest edition, marking a significant milestone in the country's metal music landscape. Held at the BITS Club in Hennur, Bengaluru, this year's festival not only continued its tradition of featuring top international and Indian metal acts but also scaled new heights in production quality, courtesy of Reynold's Sound & Lighting Services.

Since its inception in 2012, Bangalore Open Air has been a pivotal event for metal enthusiasts, establishing itself as a cornerstone in India's music festival scene. The festival's collaboration with the iconic Wacken Open Air (W:O) has been instrumental in its growth, and this synergy was palpably evident in 2024. The festival's expansion to a two-day format for the first time ever underscored its growing prominence and ambition.



This year's line-up was a metalhead's dream come true, featuring international heavyweights like Germany's Kreator, Sweden's In Flames and Watain, Poland's Decapitated, Switzerland's Burning Witches, and Spain's Ankor. Complementing these were renowned Indian acts such as Kryptos, Zygnema, Godless, Chronic Xorn, Moral Collapse, and Speedtrip. The diversity and calibre of the line-up ensured that fans experienced a wide spectrum of metal subgenres, from thrash and death metal to black and progressive metal.

However, it wasn't just the music that left an indelible mark. The festival's emphasis on production quality was a defining feature of the 2024 edition. Tasked with delivering a seamless and immersive audio-visual experience, Reynold's Sound & Lighting Services undertook the responsibility of orchestrating the festival's sound and lighting architecture – an intangible yet extremely vital aspect of the event that ensured fans and artists alike were left with unforgettable memories of joy. Team Reynolds meticulous approach and deployment of cutting-

edge technology resulted in a sensory feast for the audience; while artists were seen already preparing in excitement for next year's edition.

Recognising the critical importance of high SPL and impactful sound for a metal music festival, Reynold's chose **Meyer Sound** loudspeakers to form the backbone of the audio setup. The MILO self-powered, four-way loudspeakers, known for their high output and compact design, were deployed in a stereo configuration to serve as the main PA system; complemented by multiple units of the MSL4 long-throw reinforcement loudspeakers, which were strategically placed to provide front fill reinforcement.

This combination ensured a consistent and powerful sonic experience for every attendee, regardless of their position in the audience. The uniform voicing characteristics of the MILO and MSL4 systems allowed Reynold's team to finely tailor the sound coverage and impact, ensuring clarity and intensity across the venue.

The auditory experience was further amplified by Meyer Sound's 700-HP ultrahigh-power

subwoofers, which were deployed to deliver deep, resonant bass, enveloping the audience in a powerful low-end surge that is quintessential to metal music.

But that's not all. Team Reynolds, in addition to enhancing the audience's experience, also provided performers on-stage with an equally exceptional sonic environment. MSL4 loudspeakers and 700-HP subs were used for side-fill reinforcement, while Meyer Sound's MJF series stage monitors formed a clear and precise on-stage monitoring solutions for artists to revel in their own music mastery.

Furthermore, team Reynolds deployed an impressive wireless and RF infrastructure on-stage to ensure accurate capture of vocals and music, with world-class microphone systems, IEM systems and wireless RF systems from globally reputed brands Shure and Sennheiser being made available to the performers.

On the other hand, sound engineers had complete control over the audio experience thanks to the deployment of **DiGiCo** digital consoles. The SD9 console at the FOH (Front of House) position and the SD10 console at the MON (Monitor) position allowed for precise and responsive sound tailoring, ensuring that the unique acoustic needs of each band were met. This level of control was crucial for maintaining the high standards of audio quality expected at an international-level festival.

The visual spectacle at Bangalore Open Air 2024 was no less impressive. Reynold's Sound & Lighting Services crafted a visually captivating environment using an eclectic mix of advanced lighting technologies, the total of which summed up in the hundreds. Including the likes of the Hydro Beam X1 moving heads from **ADJ**, the versatile Sharpy X Frame from **Clay Paky**, and a variety of LED PARs, washes, and blinders,

this comprehensive lighting rig was designed to synchronise perfectly with the music, enhancing the overall atmosphere and making each performance a unique visual experience. And complete control over this sophisticated lighting array was afforded through the grandMA3 full-size lighting controller console from **MA Lighting** – a trusted name in entertainment lighting control. This allowed for intricate and dynamic lighting designs that elevated the performances, captivating both the audience and the performers.

To ensure infallible support for the elaborate sound and lighting systems, Reynold's installed a formidable truss structure. Measuring 60ft x 40ft x 34ft, with an additional 72ft beam for extra support, the truss ensured stability and safety for the extensive array of equipment. This robust infrastructure not only underscored the meticulous planning and execution that characterised Reynold's approach to the event, but also spotlighted team Reynolds emphasis on event safety.

The 2024 edition of Bangalore Open Air was a testament to the power of cutting-edge technology and expert craftsmanship in creating unforgettable live music experiences. Reynold's Sound & Lighting Services' commitment to excellence was evident in every aspect of the festival, from the powerful and precise audio setup to the mesmerising lighting displays. Their ability to deliver a consistent, immersive experience across the venue ensured that Bangalore Open Air maintained its reputation as a premier destination for metal music enthusiasts.

And as the festival concluded, it was clear that the combination of a stellar line-up, state-of-the-art technology, and meticulous planning had once again set a high bar for live music events in India.

Reynolds Sound & Lighting

NEW ZEALAND

Robe Lighting Powers Visually Captivating National Tour

The National's lighting crew utilized a mix of Robe moving lights, supplied by NW Group/Oceania, to bring production designer Michael Brown's creative vision to life



©Louise Stickland.

Cincinnati rock band The National's touring lighting crew appreciated using a mix of Robe BMFL Blade and Spider wash beam moving lights for their show at Auckland, New Zealand's **Spark Arena** venue, for which equipment was supplied by rental company NW Group / Oceania and used to great effect to realise a touring version of Michael Brown's production lighting design.

The National played the Australia and New Zealand leg of their ongoing world tour in February and March in a show that embraces new material from two albums including the latest *Laugh Track* and continues through 2024.

The production is being co-ordinated on the road – like clockwork – by production manager Stuart Trenold and includes lighting and video crew chief Emil Hojmark from Denmark and lighting director Matt Greer from Virginia, USA who is operating lighting on the road. Emil heads up the multitasking touring visual crew of four having started as The National's video tech 12 years ago. Production designer Michael Brown is well known for his creatively adventurous designs and penchant for producing different and interesting work, and Matt is responsible for delivering this art at each venue, which is smartly adaptable to accommodate different scenarios.



The fixture counts usually remain the same, but the kit can also vary when supplied locally, depending on what is available, as was the case for the two shows in New Zealand. The National's standard rider spec includes Robe **Spiiders** and MegaPointes, "which are great, we love these fixtures, and MegaPointes are one of Michael's favourites – he uses them a lot," explained Emil.

Typically, they will utilise 35 **MegaPointe** units, rigged on custom frames with a video pod fixture hung a metre below each moving light, a meticulous design that needs precise alignment in larger arenas. This was the set-up for the three US legs of the tour predating Australasia, and for Australia, but in New Zealand things were different.

Here they used a 12-metre wide by 5.5-metre-deep upstage video screen, with the MegaPointes replaced by the **BMFL Blades**, seven of which were rigged on each of four overhead trusses

(total of 28), together with six Spiiders per truss (24 in total). The video panels were spread around the band on the deck in this iteration of the stage design.

"Spiiders are almost universally available everywhere that we are going," said Emil, "so they are a constant that rarely changes." He added that they were picked for their great coverage, good range of whites, excellent colour mixing and general versatility. The production is carrying their control package on the whole tour which includes one lighting console plus a separate one onstage for DMX video control over 4 robo-cams and playback sources.

Virginia-based Matt Greer's creative career started while studying fine art at university and has included 10 years of basic training and venue work in and around San Francisco. He has been working with The National since 2021 when they re-started touring after the pandemic



and has previously worked for Michael Brown with other artists including Death Cab for Cutie and The Postal Service. He also mentioned how fundamental MegaPointes are to the original design and what great lights they are generally.

He particularly liked how the colour range, including excellent pastels, has enabled the expansion of their scenes to include many gobo looks, both aerial and projected, sometimes combined with the animation wheel to match the style and texture of the video content which was produced by Ben Krall. Spiiders are another popular choice based on availability and to suit the aesthetic. "We needed a powerful wash but one that wasn't too physically large," he noted.

Matt uses Robe fixtures frequently in his work and is always pleased to see FORTES, MegaPointes or LEDBeam 150s on a house rig or a rider. He also loves Robe's Tetra moving LED bars although there are none on this design. With a pool of over 100 songs to choose from to make up the set each night, the band are constantly adding new material, which keeps everyone alert and on their toes.

For Stuart Tenold, the level of support from all the lighting vendors on this leg of the tour was

excellent. From a local production and rental company perspective, NW Group / Oceania project manager Brent Greenwood, who co-ordinated the production supply for both shows – Auckland and Wellington – in New Zealand, generally appreciates the quality and reliability of Robe's fixtures.

Brent commented, "It was a great opportunity for the NW Group / Oceania to demonstrate its commitment to excellent crew and products by touring these shows back-to-back with a seriously creative lighting rig containing many Robe products. While New Zealand is a limited market with us being at the bottom of the world ... we can and do deliver killer shows meeting the highest spec'd riders like this one!"

In Australia, The National's Robe Spiiders and MegaPointes were part of lighting packages from Sydney-based Chameleon covering the Sydney, Brisbane & Melbourne performances, and Showscreens for the final gig in Perth.

Robe

Earn Course Certificates & CEU's ANY Place. ANY Time.

SynAudCon is the world leader in online training
for audio practitioners.

Courses available that serve all levels of expertise
and on a wide range of topics.

SynAudCon focuses on the principles:
When the “why” is clear, the “how” becomes intuitive.

**When knowledge increases,
opportunities will follow.**



SynAudCon

www.prosoundtraining.com

**systems
integration**asia