

ETA ENTERTAINMENT TECHNOLOGY ASIA

For The Technical And Production Professionals in Asia

A Theatrical Comeback

Spotlighting the revival of Performance Theatres
and the role of cutting-edge lighting consoles



AUGUST 2024

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An Incredible Sonic Ride by
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MotoSoul 3.0

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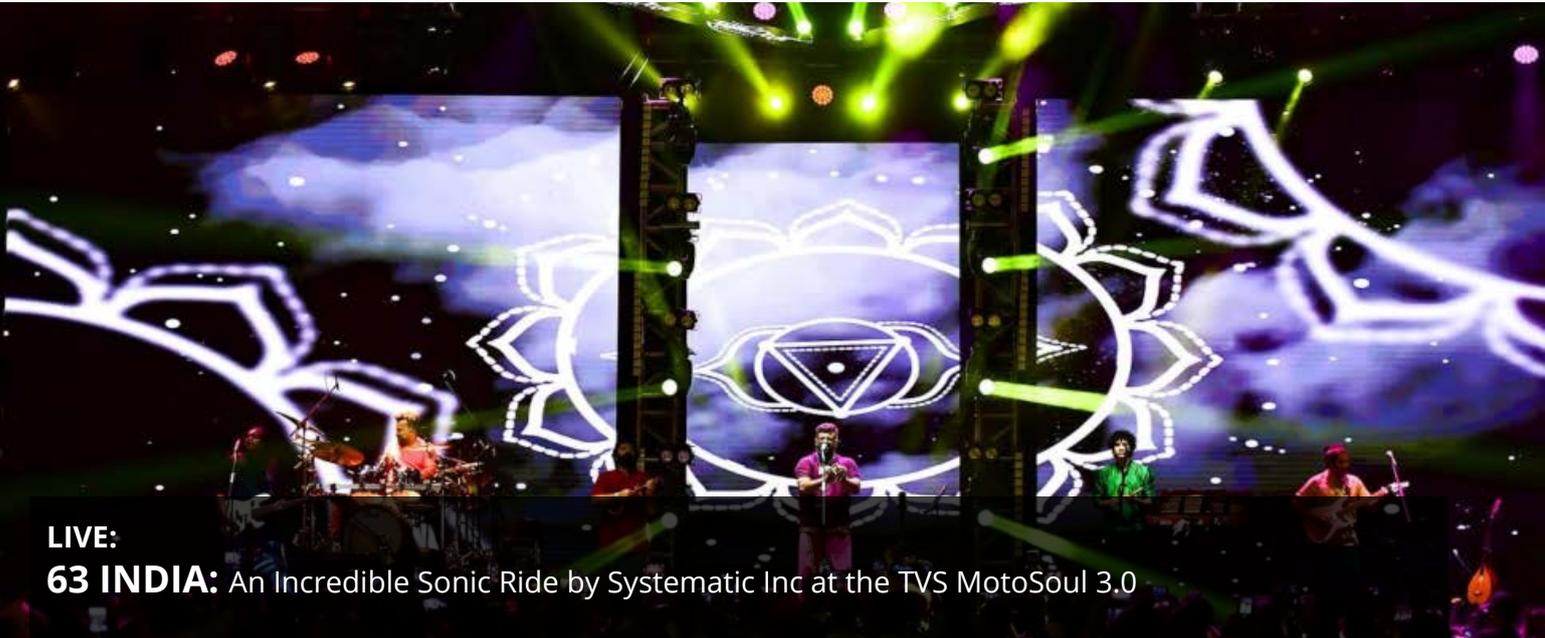
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In the aftermath of the pandemic, performance theatres have experienced a remarkable revival, igniting a cultural and artistic resurgence worldwide. Key to this renaissance is the adoption of advanced technologies. Today's theatres are now equipped with cutting-edge audiovisual systems, interactive elements, and immersive environments, all designed to enhance the audience experience. Lighting has always been crucial to the success

of theatre, setting the mood, highlighting narratives, and adding depth to performances. Modern lighting controller consoles provide unmatched precision, flexibility, and control, allowing designers to execute intricate lighting cues with ease and accuracy. Features such as real-time visualization, advanced networking capabilities, and seamless integration with other stage technologies expand the creative possibilities for designers. Our Feature column explores the advancements of lighting consoles within the Performing Arts space.

In our LIVE column, we highlight how Systematic Inc partnered with the TVS MotoSoul 3.0 as the event's official technical partner and reinforcement solutions provider to commission an impeccable sound, lighting, trussing, and special effects experience that would bring the festival to life.

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Meishan Entertainment Venue Sets New Standards with KV2 Audio

CHINA: The latest addition to Meishan's cultural landscape is a ground-breaking entertainment venue with a capital investment of over 50 million RMB (over £5.4M). The principal investor – a highly successful Chinese media and showbiz entrepreneur – visited several large clubs before deciding on what he wanted for his venue. He was so impressed by what he heard at the FOREVER club in Wuhan – a massive KV2 venue that was billed as China's biggest

nightclub project of 2022 – that he decided not only on a KV2 system for his venue but that he would even name the club after it. KV2 Hub in Meishan opened earlier this year to huge acclaim.

Conveniently situated in the heart of the iconic Rose International M District in Meishan, KV2 Hub offers a premier location that caters to both modern and traditional audiences. Spanning over 2300 square meters of column-free space, the venue features a diverse range of offerings including 60+ seating areas, six private party rooms, leisure zones, and trendy Instagrammable photo spots.

Billed as a pioneer of the fusion of audio-visual expression, KV2 Hub collaborates with renowned artists to redefine rave and nightclub culture. Through the integration of cutting-edge technology and state-of-the-art hardware, the venue promises a unique and unforgettable entertainment experience for its patrons. Part of the signature of the new space is its audio system which comprises four powerful, long-throw VHD2.0 mid-high enclosures arranged



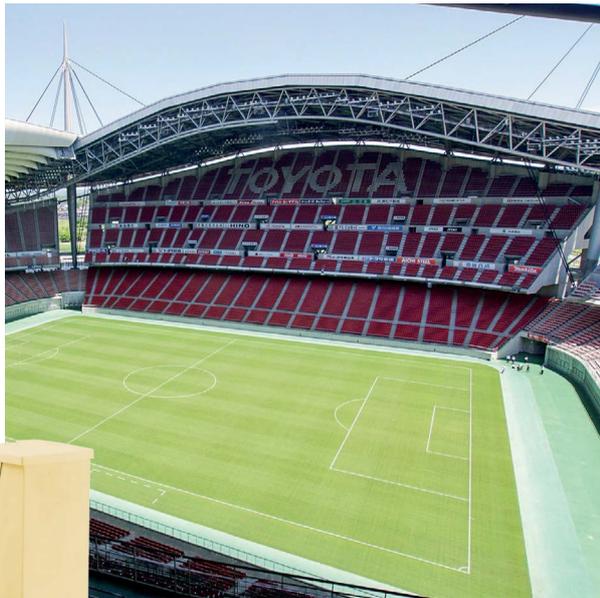
in two vertical arrays left and right of the main stage supplemented by four VHD2.21 ultra-low frequency subwoofers for the ultimate club sound experience with none of the fatiguing distortion or uneven dispersion often experienced in large clubs. A further two VHD2.0 enclosures act as a vocal system. Combined with a custom sound matrix crafted by professional acousticians to ensure perfect coverage exactly where it is needed, KV2 Hub sets new standards of sonic excellence in Meishan's entertainment landscape.

On the visual side, the effects are every bit as stunning – the Hub boasts over 400 square meters of boundary-breaking LED visual matrix by HuaMeiTe, complemented by collaborations with top-tier stage design teams, ensuring a benchmark immersive experience for all clubbers.

A bold attempt to redefine the electronic music experience in Meishan and beyond, KV2 Hub's vision is to expand into China's major cities and partner with global cultural institutions to establish itself as a leading cultural brand with a lasting impact on the entertainment industry.

KV2 Audio

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NEXO

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Impossible Performance Made Possible By Yamaha and Dante



JAPAN: Kani is a city located in the south-central Gifu Prefecture of Japan. With a population of approximately 100,000 residents, Kani is known for the multitude of golf courses in the eastern part of the city, which collectively cover almost 10% of the city's land.

At the heart of the city lies the **Kani City Cultural Creation Center**. Built to serve as the city's civic focal point, the Kani City Cultural Creation Center doesn't think of itself as an arts centre but as a "human home" filled with people's memories and promotes socially inclusive theatre management that fosters connections. The venue was built to present civic activities, including large-scale performances that involve local talent, community-building workshops, and nurturing performing artists and community arts workers. The main theatre of the Kani City Cultural Creation Center is designed primarily for live theatrical performances with an acoustic reflection pattern that has a short reverberation time of about 1.6 seconds. In early 2024, the venue hosted an event in which contemporary

dance was performed to an orchestral accompaniment. The performance involved dancers on stage while the orchestra was seated in an orchestra pit at the front of the stage that was raised from the pit floor to stage level at different times in the performance. The event challenged the venue staff to find a way to enhance the experience for the audience as the theatre's acoustic reflectors and additional curtain decorations used in the performance would significantly absorb the sound and not provide a rich, reverberant and immersive atmosphere. The acoustic and audio engineers saw this as an opportunity to elevate the audio experience for the audience, so they reached out to Yamaha to use its renowned **Active Field Control (AFC)** Immersive Audio System that would transfer audio over a **Dante** network.

"The AFC system is based on the assumption that all signals, from the AFC engine and digital mixer to the processor, are exchanged via Dante," said Hayato Ikeda, a sound engineer with the Kani City Cultural Creation Center. "This theatre



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has permanent audio equipment that is fully compatible with Dante, from the Yamaha digital mixer to the power amplifiers, so we were able to make the decision to give AFC a try.”

The detailed, dimensional regenerative electronic reverberation control capabilities of Yamaha’s AFC Enhance were used in the theatre to create acoustic spaces in which acoustic images were positioned and controlled by AFC Image. For AFC Enhance, two rows of four microphones were hung from the ceiling to collect the natural sound in the theatre, and Ikeda used that sound to process and create a consistent resonance throughout the room regardless of the orchestra pit position.

For AFC Image, 37 microphones were set up in the orchestra pit, and seven boundary microphones were mounted on stage for the dancers. The microphones in the pit were mainly targeted at string instruments and reinforced the parts of the performance where the sound of string instruments has difficulty reaching the

audience when the orchestra pit is lowered. The microphone inputs were passed to a Yamaha QL5 digital mixer for EQ before being sent to the AFC engine for spatial processing before being amplified through 37 NEXO speakers installed throughout the theatre.

The effect of the spatial audio experience delivered during the performance was transformative and sounded very natural — so natural that when Ikeda turned off AFC Enhance during practices, it felt “strange.” There were also no complaints from the musicians and the maestro, who were very strict about sound quality, which was an endorsement of its own.

“We made full use of Dante during the show, transmitting data from all 52 microphones through the Dante-enabled Yamaha digital mixers and the AFC engine and out to the amplifiers,” said Ikeda. “This performance would have been virtually impossible without Dante.”

Yamaha

Viet KTV Installs Flagship CODA Audio AiRAY Systems in ADM Club



VIETNAM: The ADM Club in Da Nang is one of the biggest bars in Vietnam. Luxuriously appointed, with stunning interior design, the venue hosts a wide variety of performances, from international DJ sets and laser shows to some of the country's leading live acts, including Trinh Thang Binh, Lam Chan Huy and Chau Khai Phong. ADM's investment in its audio and lighting provision reflects its determination to set the very highest standards on behalf of its discerning clientele at this premier entertainment hub.

Experienced integrator Viet KTV Electronics Company Ltd of Hanoi was engaged to supply and install a CODA Audio system for the venue and chose the company's flagship AiRAY line array as the centrepiece. A total of 20 pieces of AiRAY were complemented by 9 x SCP dual 18" sensor-controlled subwoofers and 4 x SC2-F dual 15" sensor-controlled bass extensions. The system is driven by 6 x CODA Audio LINUS14 and 1 x LINUS10C DSP amplifiers.

Vu Phi Diep, Founder of Viet KTV commented, "We are honoured to be the supplier of this high-end sound system from CODA Audio for ADM. The venue is an incredibly impressive place where people can chill and enjoy themselves whilst immersed in world-class audio."

Following the success of the installation at ADM Da Nang, the venue's owners went ahead with a further project in the busy commercial city of Bien Hoa. The venue opened in early 2024 and, as was the case in Da Nang, ADM Bien Hoa was equipped with another CODA Audio system installed by Viet KTV, again based around AiRAY. This time Viet KTV deployed a system comprising 12 x AiRAY with 4 x SC2-F and 3 x SCP, driven by 5 x LINUS DSP amplifiers. 2 x CODA Audio CUE TWO compact 3-way stage monitors completed the picture.

Vu Phi Diep continued, "Taking forward the success of the first project at ADM Da Nang, the venue in Bien Hoa has once again been equipped with CODA Audio. Predictably, the system has completely won over the customers and helped to create a top-class entertainment destination with sound quality beyond expectations!"

CODA Audio Global Business Lead, Paul Ward concluded, "Viet KTV are doing great work in Vietnam as our distributor and as a leading integrator. The fact that the installation in Da Nang led directly to the Bien Hoa project is a testament both to the quality of our systems and the Viet KTV team's expertise in deploying them for optimal outcomes."

CODA Audio

DirectOut's Game-Changing Tech Now More Accessible



From left to right Pakphoom Sununtha, Simon Rains, Alfonso Martin, Luca Giaroli (DirectOut), Nattapoom Pumipuntu.

SOUTHEAST ASIA: DirectOut has announced the appointment of Sonos Libra as its distributor for Thailand and Vietnam, effective immediately. Sonos Libra is a prominent provider of professional audio distribution services and has built an outstanding reputation in Thailand and Vietnam. With its commitment to quality and customer satisfaction, as well as its expertise in audio distribution and processing, Sonos Libra is the “ideal partner” to strengthen DirectOut’s presence in Southeast Asia.

“DirectOut’s approach to audio distribution and processing has caught the attention of many professionals in recent years and further strengthened their reputation. It was therefore a great solution to add to our catalogue. The highly flexible clocking and redundancy options of the PRODIGY series are obviously highly desirable and add tremendous value to projects and applications where downtime is not an option,”

said Simon Rains, Chief Engineer & Education Director of Sonos Libra, enthusiastically about the partnership.

The partnership with **Sonos Libra** will enable DirectOut to bring its state-of-the-art solutions to an even wider customer base in the region. With offices in Bangkok, Ho Chi Minh City and Hanoi, Sonos Libra is ideally positioned to provide excellent local service and support.

“We welcome Sonos Libra to our DirectOut family with open arms,” noted Luca Giaroli, Chief Solutions Officer of DirectOut. “Their long-standing expertise and relentless pursuit of the highest quality and customer satisfaction reflect our own beliefs. This partnership will undoubtedly contribute to providing our customers in the area with not only best-in-class solutions but also an unrivalled service experience.”

DirectOut

WYSIWYG Makes Academy Training Videos Free for All Users



GLOBAL: In line with their mission to provide high-quality education and professional development accessible to everyone, CAST Group, creators of WYSIWYG has announced effective immediately that all training resources available through the CAST Academy are now free for all.

In an era where continuous learning and skill enhancement are crucial, CAST reaffirms its commitment to empowering users by removing financial barriers to education. This initiative underscores Wysiwyg's core belief that knowledge should be accessible to everyone, regardless of their income level.

"We believe that the key to innovation and progress lies in education," said David Ferraz, International Business Development Manager. By making our Academy training resources free, we are ensuring that everyone can master their skills and excel in lighting design. Our goal is to support the design community in reaching their highest potential."

The CAST Academy offers a comprehensive library of training videos designed to cater to users of all skill levels as well as webinars from professional Lighting Designers such as Tim Routledge, Durham Marengi, and John Rayment. From beginners taking their first steps in lighting design to seasoned professionals looking to refine their expertise, the

Academy's resources provide valuable insights and practical knowledge.

This initiative is also a testament to CAST's dedication to user feedback and continuous improvement. The company values the input of its user community and is committed to providing the best possible tools and resources to meet their needs.

"We are always listening to our users and striving to enhance their experience with our software," David added. "This move is part of our broader strategy to foster a more knowledgeable and skilled user base, which ultimately benefits the entire lighting design industry."

Users can access the free training resources by visiting the CAST Academy portal. CAST invites all users to take advantage of this opportunity to enhance their skills and stay at the forefront of lighting design technology.

CAST Academy

Hertz Audio Makes NEXO the Standard for Nightclub Sound



CHINA: Located in the capital and largest city of Guangdong province in southern China, **Guangzhou Hertz Audio Co., Ltd.** is a large-scale professional audio system integrator and installer covering theatres, concert halls, TV studios, stadiums and convention centres, and with a particular focus on nightclubs and music venues.

By adhering to a business philosophy of 'honesty, cooperation and win-win for customers, partners and employees', the company has built a solid reputation for designing and installing sound systems that deliver an excellent return on investment for their clients. And central to that success is the consistent specifying of NEXO loudspeaker solutions.

"NEXO products deliver unrivalled power and coverage at a price point that really makes sense and we have made many successful NEXO installations in nightclubs in China" reported Hertz Group Founder and Managing Director Adong.

Those installations include the MORE LIVEHOUSE in Chongqing, a 1,500 sq. metre live music club that's the latest and largest venue for the fast-growing MORE LIVEHOUSE brand.

The main front-of-house system comprises left and right hangs of NEXO GEO S12ST series line arrays, with 4 x NEXO RS18 and 4 x LS18E subs, and 6 x PS10s for front fills.

"We've invested heavily in creating concert-level staging, using Europe's top NEXO audio and customised lighting vision, to present a more perfect music scene for Chongqing music fans" commented Sun Gaofeng, Founder of MORE LIVEHOUSE.

"This is our second official cooperation with Hertz. I think Hertz is a mature team, and NEXO is an internationally recognised brand. Our performers' professionalism is very high, and our own on-site technical team is a very professional team in China. Everyone has a consensus: the sound equipment must be top of the line, no ambiguity. Hertz's NEXO system has already won market recognition at our Hefei location, and this time in Chongqing again lives up to expectations and is widely praised."

"We're proud to work with [the] team at MORE LIVEHOUSE and to bring the power and energy of NEXO sound to music fans here in China" Adong concluded. "We are also very excited about the NEXO P+ Series which will be a perfect fit for our nightclub clients."

NEXO

KV2 Audio System Powers Mantra Club



INDONESIA: Mantra Club, the latest addition to the vibrant nightlife of Pantai Indah Kapuk (PIK) in Jakarta, has burst onto the scene with stunning décor and a state-of-the-art sound system from KV2. Club owners and nightlife destination specialists, the Satulapan Group, turned to integration experts, Music Art, to deliver an audio system in line with their high-level expectations. Music Art had no hesitation in recommending KV2 with the support of KV2's Indonesian distributor, PT Goshen Swara Indonesia.

Mantra Club aims to provide an exceptional music experience, including high-octane DJ sets and live performances. The brief was therefore to design a high-quality audio system capable of delivering high SPL with minimum distortion for a high-energy yet non-fatiguing audio experience. Following a convincing demo at Goshen's impressive demo facility in front of both the end client and the integrator, Music Art designed and installed an audio system from KV2 that transitions seamlessly between DJ sets and live performances while maintaining high sound clarity and power, tailored for a variety of musical genres.

The sound system features advanced components from KV2 Audio, including VHD2.0, VHD1.0, and VHD4.18 speakers, powered by

VHD2000 and VHD3200 amplifiers. The customer specifically asked for a clean area on the main stage, which has 11m ceilings – hence KV2 was an excellent choice requiring fewer cabinets to deliver the same performance as a line array system. Consequently, the VHD2.0/VHD1.0 system was flown L and R with subs discreetly groundstacked, which has very little visual impact on the stage. Several EX12 loudspeakers serve as sidefills, delay lines and DJ monitors, ensuring a cohesive audio experience throughout, whether for ambient evenings or high-energy concerts and DJ sets.

According to Goshen's Franky Cahyadi, the KV2 system has delivered on all fronts – even exceeding expectations – and the customer is delighted. "High SPL and low distortion were key criteria for Mantra, as was smooth, even coverage and crystal-clear sound for live music and DJ performances," recalled Cahyadi. "After the opening night, the client was thrilled – he said the price-to-performance ratio was amazing, [and] the system definitely delivered beyond his expectations. It's everything he wanted and more."

KV2 Audio

Audio Synergy Projects & Concepts Stay Ahead with EK Lighting Investment



MALAYSIA: ASPC, one of the largest event production service providers in Malaysia, upgraded its lighting inventory with the addition of 50 units of the **EK Lighting KX100+ LED Profile Moving Head**. The EK Lighting KX100+ is a 1500W Full Spectrum LED Moving Profile Light with up to 30,000 lumens output. This latest investment is a testament to the company's forward-thinking approach and dedication to staying at the forefront of lighting technology.

Thong, Founder of ASPC shared, "As we cover a wide range of clientele from concerts to corporates, having a key light with versatility is important. We have seen the demand moving into LED-based key lights. As these are important fixtures in every show, we have to consider the

performance, sturdiness and stability. After some considerations, we have decided on EK due to its performance and track record. The lights were recently deployed to a show, and we are impressed with the brightness and performance of the lights."

Michelle Yeo, Business Development Director from **Acoustic & Lighting System**, added, "As lighting technology evolves rapidly over time, it's important for our client to get the best value without compromising on quality. The robustness of EK products is a great fit for event-based service providers, and the KX100+ fulfils the current need for high-brightness moving fixtures. We thank ASPC for their support once again."

ASPC

Clear-Com Systems Revolutionize Communication at Chingay Parade 2024



SINGAPORE: Clear-Com announced the successful implementation of its HelixNet digital network partyline intercom system integrated with the award-winning **Arcadia system** at the Chingay Parade 2024. This year's vibrant celebration, facilitated by one of Singapore's most reputable rental companies showcased the unparalleled audio quality, ease of use, and integration capabilities of HelixNet, transforming the communication landscape of this iconic event. **Electronics & Engineering Pte Ltd (E&E)** supplied the Clear-Com sets and provided essential assistance with the setup process.

The Chingay Parade is an annual parade held in Singapore and is renowned for its colourful and elaborate performances, spans several hundred meters and requires a robust communication system to coordinate the myriad of participants and activities. Being responsible for the event's production, the team faced significant challenges in achieving a flexible and efficient intercom solution that could seamlessly integrate with their IP infrastructure.

They needed an intercom system that was not only easy to set up with our IP infrastructure but also capable of handling extensive communication needs across the vast parade

area. The HelixNet system exceeded their expectations by providing access to up to 24 partyline channels over a single Ethernet cable. This setup was both cost-effective and significantly reduced the need for extensive cabling.

Feedback from the team has been overwhelmingly positive. They are thrilled with the HelixNet system. The high audio quality of the intercoms ensures clear and crisp communication, which is crucial for their operations. The ease of use is outstanding – being able to select intercom channels directly from their belt packs and desktop panels has streamlined our workflow significantly. Additionally, having all intercom channels accessible through a single Ethernet cable simplifies their setup and reduces clutter.

A key feature that stood out during the Chingay Parade was HelixNet's ability to integrate walkie-talkies into the system seamlessly. This integration enhanced the overall communication capabilities, ensuring that every team member, regardless of their device, could connect effortlessly. Integrating their walkie-talkies into the HelixNet system was seamless, and further enhanced their communication capabilities.

The implementation of the HelixNet system at the Chingay Parade 2024 has demonstrated Clear-Com's commitment to delivering innovative and reliable communication solutions. The system not only met but surpassed the demanding requirements of this large-scale event, enhancing the efficiency and reliability of the production team's communication.

Clear-Com

Rightway Audio Consultants Supply K2 System for CCTV Spring Festival Gala



CHINA: Embracing the vibrant spirit of traditional Chinese culture, the annual CCTV Spring Festival Gala has illuminated hearts and homes since 1983, ushering in the Lunar New Year with a symphony of celebration. This year, the China Media Group broadcast the Spring Festival live from the illustrious Studio Hall 1 of China Central Television (CCTV). Attendees and performers revelled in the crystal-clear, powerful sound of the newly installed L-Acoustics K2 professional audio system, creating an unforgettable experience that captivated 331 million viewers worldwide.

In the broadcast studio inside CCTV's 51-storey headquarters in Beijing's Central Business District, this year's Spring Festival welcomed in the new year with traditional Chinese music and dance performances against a dragon-themed set design. The programme also featured an excerpt from the Notre Dame de Paris musical, marking the 60th Anniversary of China's diplomatic relations with France. To ensure optimal sound for the live audience, studio management upgraded their existing Kudo system to an L-Acoustics K2 professional sound system.

Led by Shi Shang, **Rightway Audio Consultants (RAC)** used Soundvision 3D modelling software

to design and deliver precise coverage in the multi-functional Hall 1. "The upgrade to K2 promised higher SPL than the previous system. Another advantage of K2 is the Panflex technology which will allow more accurate coverage while avoiding acoustic reflections," said Shang.

The L/R system consisted of five L-Acoustics K2 topped by one KS28 subwoofer per side. VIP box seats received coverage from 10 5XT coaxial boxes, driven by two LA4X amplified controllers. Performers on stage received monitoring from four flown Kiva II while two X15 HiQ positioned on each stage wing provided monitoring in backstage waiting areas. One 12XT was positioned for the host monitoring, and one X15 HiQ for the programme director. The entire system was driven by four LA8 and seven LA12X amplified controllers.

Facing a tight broadcast schedule, system engineer Xuanyuan Shisong relied on the L-Acoustics ecosystem for swift, precise design, installation and calibration. The L-Acoustics P1 processor and M1 measurement tools expedited on-site system tuning, with acoustic data saved directly into the M1 module, enabling offline adjustments without needing to re-measure. "The L-Acoustics P1 and M1 excel in calculating simulated results and system testing. With accurate data, optimization was a breeze," explained Xuanyuan.

"The rapid calibration allowed the production team to focus more on the artistic aspects, ensuring the best experience for the studio audience, and viewers on TV and online," he concluded.

L-Acoustics

Astera Illuminates Success for Sightline Productions



© Sightline.

AUSTRALIA: Adriano Candeloro is a founding director and technology guru at Sightline Productions – a busy and successful NSW-based AV and rental company specializing in delivering the very highest technical production values to a range of corporate and B2B clients across Australia, New Zealand and much further afield with a variety of international work.

Joe Murray is also a founding director, and they and the team are all big fans of Astera, having first started hearing about the brand a few years back when the neon lighting look was very popular in Australia.

The first Astera products to arrive at Sightline were AX1 PixelTubes that joined the inventory in 2019, a figure that's now jumped to over 50 fixtures. In addition to these, they also have AX2 LED battens, AX3 LiteDrops, AX5 TriplePARs, and AX9 PowerPARs, as well as the 2 metre Hyperion Tubes and the half metre Helios Tubes, totalling over 200 Astera battery-powered LED products.

These have become invaluable for all types of event scenarios and the continuing commitment has recently seen 2 cases (16 total)

of AX3 LightDrops added to stock – joining 80 domes for the AX5s which can be used as set enhancements. They are now looking at Astera's Fresnel series.

Sightline's biggest project to date using Astera involved over 200 x AX1 tubes that lined an interactive entrance tunnel to an event for software and graphics brand Canva, at The Hordern Pavilion in Sydney, Technically Directed by Sightline's Kim Louey-Gung. AX1 tubes were also used for the Netflix season launch of the newest Stranger Things series where they – together with other Astera fixtures – help to create an actual "upside down world".

It's almost become an in-joke at Sightline in terms of how often AX1s are used, as Astera products are perfect for so many applications and as ultimately useful creative tools, frequently requested on different jobs.

The Sightline team feels the tubes in particular are a brilliant 'gap filler' for streamed shows or presentations with cameras and is impressed



© Sightline.

with the selection of rigging and mounting accessories that come with an Astera package making the lights “super quick and convenient” to deploy pretty much anywhere.

AX3s are super-handy and were recently used on a corporate event fitted to the top of a set piece due to their tiny size, and they are regularly dropped onto the stage as they are so easily concealed yet have great visual impact. “Being able to use this many battery-powered fixtures on a show, event or stage set is amazing and so practical... allowing for quick and cable-free looks,” explained Joe.

Mostly the Sightline crew will use the Astera App on an iPad for controlling the fixtures. The quality of the light output from all the different Astera luminaires “is excellent” noted Adriano, especially the AX5s and AX9s which are frequently used for set and key lighting on stage and in studios. They appreciate the colours, especially the pastels and the warm whites and AX9s can produce an excellent stage wash.

“The batteries will last all day, so combined with the very organic look that blends in so well, the accessibility and incredible versatility of the luminaires – they are good for anywhere and everywhere,” said Adriano. When LDs, lighting directors, operators or clients know that a company has Astera onboard, “everyone takes you seriously – the name has proper kudos and industry-standard status,” he enthused.

On average, Sightline will supply equipment to around 30 projects a month of different sizes, often including the lighting design, and Astera fixtures will invariably be somewhere at the event.

A vital element of investment in any kit is the service expected from the supplier, and Astera’s Australia and New Zealand distributor ULA Group is “second to none. For any busy rental/production company, knowing you have great service, support and backup when needed is all important,” Adriano concluded.

Astera

IES Joins LSC's International Sales Network



IES exhibited the LSC range at the recent PALM Expo 2024 in Mumbai, India. Rasesh Parekh is pictured on the stand at the show with Shreya Trivedi.

INDIA: Australian manufacturer LSC Control Systems has appointed Integrated Entertainment Solutions (IES) as its distributor for India. The latest addition to LSC's international sales network, IES will provide full support and service for all of the company's advanced power management and lighting control systems across the country.

Mumbai-based **IES** has 28 years of experience as a distribution and trading company, serving the fields of Intelligent Lighting, Pro Sound and Control Systems. It is the sole distributor for a strong portfolio of leading entertainment production brands, including Robe, Avolites, LumenRadio, Madrix, Ashly and Pangolin, among others. It also provides turnkey solutions from concept and design, through to supply, installation and maintenance for intelligent lighting and pro sound applications in a wide range of entertainment and leisure environments.

"We have known LSC for over 15 years as a brand, and although some of our customers are well aware of them, we know there is a great opportunity to make its high-quality products even more widely available to our market," said IES Co-founder, Rasesh Parekh. "The addition of LSC to our offering allows us to fulfil complete end-to-end requirements for our clients, increasing the overall strength of our distribution portfolio. LSC offers a great synergy with all our brands."

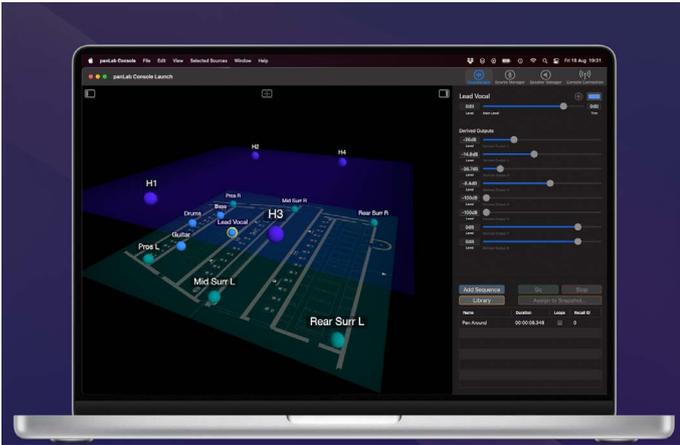
Following Robe Lighting's acquisition of LSC Control Systems in March this year, LSC now sits alongside Robe's other brands – Anolis, Artistic Licence and Avolites

– in IES's distribution portfolio. "We know our customers will benefit from the advantages of access to the entire Robe family, for an end-to-end solution," noted Parekh.

Pete Floyd, International Sales Director at LSC, said of the appointment, "We are thrilled that the team at IES will be serving customers in India's market. Rasesh and his colleagues are extremely knowledgeable, professional and well-connected. We could not be in better hands."

LSC

Focusrite plc Expands Immersive Audio Portfolio with Acquisition of Innovate Audio



GLOBAL: Focusrite plc has announced the acquisition of UK-based Innovate Audio, the company behind the popular panLab spatial audio solutions. This follows the earlier acquisition of **TiMax** and builds upon Focusrite Group's commitment to immersive sound. With the acquisition, it has been agreed that panLab solutions will join the TiMax brand, meaning TiMax can now offer the most comprehensive range of immersive sound solutions on the market, with everything from entry-level panning software through to full delay-matrix spatial processors and performer stage tracking. Innovate Audio founder, Dan Higgott will also join TiMax as a Senior Product Developer.

Tim Carroll, CEO of Focusrite commented: "The acquisition of Innovate Audio represents another strategic expansion within our Audio Reproduction business, enhancing our product range and building a customer journey into Immersive Audio. From cost-effective simple panning to the most advanced TiMax solutions, we now have the most complete lineup in the sector. We are an immersive sound powerhouse of comprehensive solutions, and this aligns

perfectly with our mission to deliver exceptional audio experiences within live and installed environments. I'm also delighted to welcome Dan Higgott to the fold, who I know will make a significant contribution to the TiMax team moving forward. Both panLab 3 and panLab Console have proved popular with sound designers the world over with over 10,000 downloads achieved and the solutions being used in iconic venues from Sydney Opera House to the National Theatre. With panLab 3 users enjoy a spatial audio mixing solution, built to work seamlessly with QLab that is typically up and running in 5 minutes. With panLab Console, users can achieve an object-based audio workflow, whilst utilising the console they already own. The macOS app adds spatial audio capabilities to a range of digital mixing consoles with mixer Input and Output Channels becoming objects on the panner.

By extending the Focusrite Group's business into new products and markets, which complement its existing offerings within the Audio Reproduction business, the acquisition is strategically aligned with the Group's previously communicated aims of growing the core customer base, expanding into new markets, and increasing lifetime value for customers.

Dan Higgott, Founder of **Innovate Audio** concluded, "I am absolutely thrilled that Innovate Audio is joining the Focusrite Group. This opportunity marks an exciting new chapter for both Innovate Audio and me personally. Our spatial audio products panLab and panLab Console now have an exciting new home, where they can thrive and integrate with world-class brands. I am delighted to be joining the brilliant Dave Haydon and Robin Whittaker, as we deliver an extremely exciting roadmap of new products to the TiMax family."

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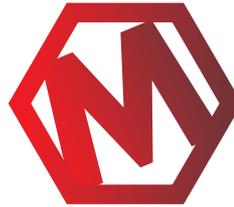
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NW Group Invests in More Robe



©Louise Stickland.

NEW ZEALAND: NW Group is New Zealand's largest live event technology and full production – lighting, audio, and video – specialist in New Zealand, where it's represented by the Oceania and Spyglass brands with bases in Auckland and Wellington on the North Island.

The company recently invested in 24 new Robe Spider LED wash beams which are added to their 56 x Robe BMFLs (32 x Spots and 24 x Blades), delivered via distributor, Jands New Zealand.

NW Group's work encompasses arts, performance and entertainment shows, concert touring, all types of corporates, and special projects and they are also service providers to some of the busiest venues including the New Zealand International Convention Centre in Auckland.

They were looking for a great value and solidly reliable LED wash beam that could be used in any environment explained Head of Lighting

Aaron Curry, who designs lights for many of the company's projects. He has been in this post for just over a year, and before that was freelancing in the US.

The BMFLs have been in stock with NW Group since 2014, soon after the product was launched. They are still in very good condition, are working well and constantly on multiple shows, and are still appropriate for the creative lighting requirements of leading events. The quantity is also more than enough to facilitate most requirements in New Zealand.

It was that Robe longevity, reliability and rock-solid engineering that impressed Aaron and his team when deciding to invest in the new Spiders.

Apart from that, these Spiders are currently the only ones in rental stock on New Zealand's North Island. "The new lights perfectly fill that gap for a mid-to-large-sized LED wash fixture here. Flexibility is top of the list for anything servicing

our markets," elucidated Aaron, "Spiiders are both beams and wash lights so that is ideal for us." He added that all his major designs for NW Group projects will utilise BMFLs and Spiiders.

Recent examples have included the Maranga Concert in Parris Park, Auckland, to raise funds for communities hit by Cyclone Gabrielle; the Eden Park semi-final of the 2023 FIFA Women's World Cup and the annual Deloitte Top 200 Awards staged at Auckland's Viaduct events centre. NW Group's various lighting operators all like the Spiiders for the range of dynamic effects and their reliability says Aaron, and the fixtures have been out on the road every week since arriving in the country at the end of 2023.

They are in demand at both the Auckland and Wellington branches – and in fact, there is sometimes even a degree of friendly rivalry over which team has them in which warehouse. "They suit all of our work," noted Aaron. In addition to the output, Aaron thinks the build quality of the Robe products is robust and he appreciates the attention paid to details.

"The Robe moving lights are flagship fixtures and complement all the other luminaires we have. They are durable for outdoor work and lighting designers, directors and operators are happy to use Robe products all over New Zealand," he stated, which is a great endorsement for the brand. They are also happily accepted by all the international riders coming through.

In addition to having an appropriate kit, Aaron underlines the importance of getting the right people onboard. "A massive part of our strength is all those talented and dedicated individuals ensuring we deliver standards of excellence on all levels," he emphasised.

NW Group's lighting department produces around 250 shows/events a year of varying sizes and scales, and a typical month will also see one to two tours leave the warehouse. The current warehouse premises in Rosebank Road, Auckland is in the middle of what has become a hub for production companies and technical suppliers on the outskirts of the city.

NW Group production manager Jacob Eliason – now working for the Group in Australia previously based in Wellington – is another big fan of the Spiiders. "They are the punchiest wash lights we have here – I love the colour mixing and especially the darker colours," he enthused during a show celebrating the 2024 Chinese New Year at the TSB Arena in Wellington, for which NW Group supplied all production equipment.

NW Group Wellington is also the largest production and rental enterprise in the Wellington area, and Venues Wellington is one of their main clients.

Robe

Xiao Theater Improves Workflow with GREEN-GO Comms



©EZPro.

CHINA: The architecturally stunning Xiao Theater inside Beijing's Huilongguan Cultural and Art Center Theater has installed a GREEN-GO ethernet-based digital communications system to aid clear, seamless interactions between the technical team.

The Theater, which is named after renowned Chinese director Rao Xiaozhi, has become a go-to venue for incredible immersive sound technology, attracting a range of dance and theatrical companies. China GREEN-GO dealer and AV expert EZPro specified a complete AV solution for the Theater, helping it to gain a reputation as a pioneer in audio system design that brings audiences a more involved experience.

To ensure clear communication and efficient workflow, EZPro introduced the Xiao Theater's technical team to the GREEN-GO system. During the planning process Wei HE, GREEN-GO Product Manager at EZPro, demonstrated its wireless advantages and the fact that the GREEN-GO communications system has no single point

of failure because there is no central unit that carries the entire system.

"GREEN-GO's digital Ethernet-based communications system is renowned for its stability, ease of use and scalability, which is in line with its networked digital design concept," said Wei HE. "Through EZPro's introduction, the customer was able to understand the advantages and convenience of the GREEN-GO system and chose it. For us, the GREEN-GO intercom system is easy to use with great flexibility and stability. Furthermore, it is easy to build and set up."

Inside the Theater, the EZPro and in-house technical teams specified a GREEN-GO Multi-Channel Desk Station, providing direct access to 32 separate users or groups through individual multicolour push buttons and via three colour TFT touchscreens. These indicate the name, volume level and status of the channels and enable the operational features for each channel, such as 'Talk', 'Listen', 'Call' or 'Cue'. The Multi-Channel Desk Station is placed at the

stage supervisor's position for the performance director to coordinate with various professionals and communicate with the personnel at various intercom points.

Two GREEN-GO Multi-Channel Rack Stations are separately positioned at the sound control room and lighting control room, where the operators receive the director's instructions and communicate with the personnel at various intercom points. For the technical and backstage teams, six GREEN-GO Beltpack X units are used to communicate with the control rooms and the director.

"The GREEN-GO kit has helped to realise the interconnection between stage supervisors, sound, lighting, machinery and other staff," adds Wei HE. "At the same time, intercom access points are added in the actor channel, stage bridge,

sound bridge, light bridge and other areas, where intercom Beltpack X units can be flexibly used for communication.

"The GREEN-GO system enabled the technical team to greatly improve the work efficiency in coordinating the various professional operators and actors on the stage, saving on rehearsal and communication time so that the performance can be carried out efficiently. Compared with walkie-talkies and other brands of intercom equipment, the sound quality of the GREEN-GO system is also very excellent, with clear sound and no interference and noises."

The Xiao Theater is soon to become the home of the "Xiao Youth" drama troupe, as well as host a myriad of local and international performances.

GREEN-GO

KBS Arena Upgraded with World's Largest Installation of JBL Professional

SOUTH KOREA: In a recent collaboration between **TechDataPS Co., Ltd** and **KBS Business** the KBS arena received a major audio upgrade with JBL Professional sound systems to meet the growing demand of live music performances, especially K-POP, which has taken the world by storm.

Since its establishment, the KBS Arena has been a landmark venue for various cultural performances and events. Since the year 1988, it has played a significant role in broadcasting events such as the Seoul Olympics, under the name KBS 88' Seoul Olympics Arena. In 2012, with the renovation of KBS Headquarters, efforts were made to modernize and improve the overall atmosphere of its facilities such as installing

LED screens, expanding parking spaces, and improving accessibility. In recent years, with the rise of online platforms and digital media, KBS Arena has adapted by incorporating e-ticketing systems and enhancing its online presence. In 2023, the KBS Arena was awarded the e-Culture Grand Prize, recognizing its efforts to embrace digital innovation and enhance the cultural experience for visitors.

While the seating arrangement at the KBS Arena was designed to give audiences a good view of artists during performances across the different sections of seats, acoustically there was a disparity of sound quality if they were seated on the third floor and the side of the stage as compared to the first and second floors. The new



installation of the JBL SRX900 series loudspeakers now provides optimal sound quality that is consistent across all seating areas.

“With the new audio upgrade, performance organisers now prefer to use the in-house JBL Professional equipment without bringing their own sound system,” said Oh-Sang Kwon, the Manager-in-Charge of KBS Sports World and KBS Arena. “We are committed to attracting more performances and aim to specialise as a world-class venue for festival performances, including indie, rock bands and hip-hop,” he added.

The KBS Arena is equipped with a line array sound system from JBL Professional, including the SRX910LA speakers with 15” drivers for the left and right channels which provide clear sound up to 30 meters away. There are a total of 30 SRX910LA speakers set up, 15 each for the left and the right channels. Additionally, there are 12 SRX906LA speakers for the LL/RR channels, with 6 for each side. 18 powerful SRX928S subwoofers, installed under the stage, provide the much-needed emphasis on lows with an impactful deep bass.



“Since its launch last year, the JBL SRX900 series has gained significant global recognition with South Korea having achieved the remarkable feat of being the top market for sales outside of the U.S., where HARMAN is headquartered,” said Amar Subash, VP & GM, HARMAN Professional Solutions, APAC. “I am grateful to our partner TechDataPS for executing this project for KBS Arena and transforming it into a perfect venue for future landmark performances.”

JBL Professional

Nepal Max Technologies Appointed as Exclusive Distribution Partner for Allen & Heath in Nepal



NEPAL: In June 2024, leading professional audio solutions brand Allen & Heath officially announced that Kathmandu-based reputed professional audio solutions provider Nepal Max Technologies has been appointed as the brand's official distribution partner in Nepal. According to the agreement, Allen & Heath's comprehensive range of mixing solutions shall be made available to users across the country through Nepal Max Technologies.

Commenting on the development, Shashindra Chitrakar, CEO of Nepal Max Technologies stated, "This is a major milestone for us and the pro audio industry in our country. Allen & Heath's products are known for their exceptional audio quality, innovative design, and reliability. Bringing these top-tier mixing consoles and audio solutions to Nepal will significantly enhance the quality of sound in concerts, festivals, studios, and more. We plan to increase Allen & Heath's presence in Nepal with live demonstrations and training sessions and partnering with event organizers and venues. We will also provide

strong after-sales service and support to ensure customer satisfaction. I am excited about the impact this partnership will have and look forward to boosting the pro audio scene in Nepal with Allen & Heath."

"We are delighted to appoint Nepal Max Technologies to this position," adds Jamie Ward, APAC Sales Director for Allen & Heath. "With a very strong position in the club and hospitality installation markets and good relationships with the leading rental and production companies, they are the perfect fit for Allen & Heath's broad product range. Shashindra and his team have impressed us with their knowledge and enthusiasm, and we're looking forward to fully supporting them as they develop Allen & Heath's business in Nepal."

Allen & Heath

Max Technologies

Nothing But Thieves Switch Consoles after Hearing DiGiCo Quantum 338 Clarity



©Harris Tomlinson-Spence.

SOUTH KOREA: Nothing But Thieves, were very happy with their touring set-up, but a ‘fly-in’ gig in South Korea changed everything. The in-house desk was a DiGiCo Quantum 338 and Gary Curtis, Front of House Engineer, knew as soon as he heard it that there was no going back, and once the band had heard his multi-track recordings, they agreed. The Quantum 338 is now their desk of choice at both the front-of-house and monitor positions.

“We had been using another system for about seven years,” Curtis explained. “But when we heard the Quantum, we all knew it was really good. I was able to do a recording of the sound check, so we could A-B it. The other console was great, but the DiGiCo is completely different.”

David Ruffle, Monitor Engineer, was unable to attend the dates in South Korea and the last thing he expected was to come back to a completely different rig. He was not familiar with the Q338, but talking it through with Solotech, suppliers for the tour, confirmed it was the right choice.

“The guys at Solotech invited me up to their Solihull HQ to play with one of their consoles for a couple of days,” he said. “We ran through the desk with some multitrack recordings that I’d heard a thousand times before, it was incredible. The space and the separation the DiGiCo console gave the tracks was phenomenal, I was hearing things that I’d never really noticed before.”

The sound of the DiGiCo Quantum 338 is just one of the benefits of the console. Curtis has found the Snapshot and Scene features incredibly useful. During the show, he has automated certain changes that always happen. By allowing the desk to do some of the heavy lifting, he can concentrate far more on the band and his mix.

"We have an integrated timecode system for our lights and playback, by converting the LTC to MTC via my Rosendahl mif4 I can link the desk to the timecode and Snapshots that happen exactly when I need them. All the little things that happen in the background that can take your concentration are now done by the desk, so I am free to really feel the mix."

The Quantum 338 comes with a host of features that also stand out from Curtis and Ruffle's previous mixing consoles. For Ruffle, it is the console's surface. The Quantum 338 benefits from an ergonomic, intelligent layout, with three, 17inch, high brightness screens, so everything you need is at your fingertips, being able to switch the Master Screen to Aux Screen allowed Ruffle to stay in one place and mix song by song, rather than have to jump around the desk. For Curtis, echoes this and appreciates the greater depth of sound he gets from the DiGiCo console.

"Sonically the Quantum 338 is in a different league, there is a space, greater depth and width to the sound that you don't get with other consoles," he noted. "I can pick out nuances that I haven't heard before. Having all the processing elements is great too; the Mustard Processing and the compressor emulations are being used quite heavily across my groups. The majority of the processing is onboard, supported by a few outboard effects."

Communication is also improved with Quantum 338 connected consoles. Monitor and front-of-house engineers can text silently with the Text Chat function, eliminating the need for additional private comms channels, which is perfect for concentrating on the stage.

"The text function is really handy," Ruffle added. "Our consoles are in Loop, so I can chat to Gary at front-of-house and we can identify issues quickly, or just chat. It might seem silly, but it's really useful."

With the band so pleased with the improvement in audio quality Ruffle and Curtis are looking forward to a long future with DiGiCo.

"Dominic Craik is guitarist and producer for the band, so I work with him closely during rehearsals and it's been great getting the sound just right," Curtis enthused. "If he had any issues at all we wouldn't be using the DiGiCo! We've got Wembley with Green Day coming up, we're all super excited to tick that one off!"

"I'm using all the processing. I think that's what sold me on the desk," Ruffle concludes. "Plus, the 338 surface is really usable and the conversions are so easy between consoles, I know that if we have to do any more fly shows I'll be able to adapt to any console in the range, and it just sounds incredible. I'll be using DiGiCo Quantum's for a long time now!"

DiGiCo Quantum 338

Winly Corporation Deploys L-Acoustics L2 in 13,500-seat Arena for 2-Night Residency

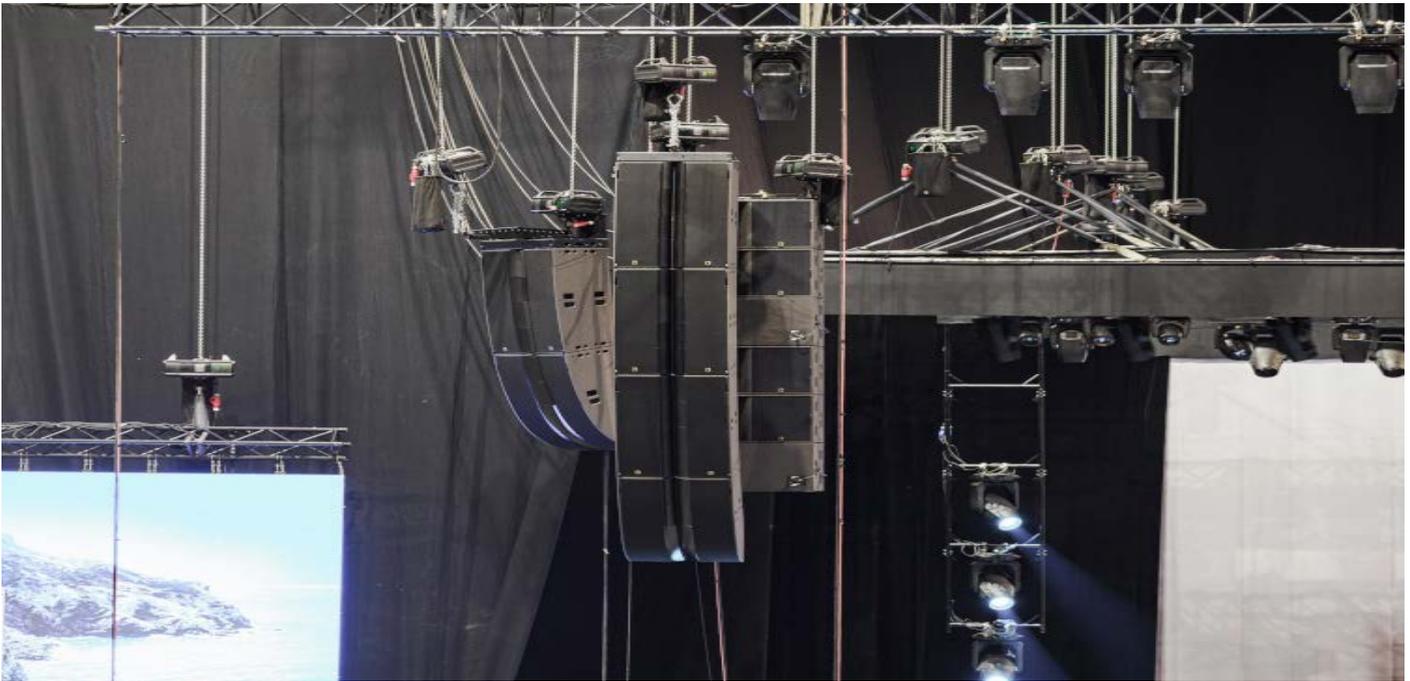


TAIWAN: Les Misérables has been a perennial audience favourite for almost 40 years. This year a new production, specially staged for bigger audiences, kicked off a global run that will take the show to 15 countries and feature a 100+ cast, including guest appearances by renowned Les Miz alumni at select dates. Les Misérables: The Arena Spectacular World Tour landed in the 91,000 square-metre Taipei Arena this January, backed by the Taipei Philharmonic Orchestra and a Winly Corporation-deployed L-Acoustics L Series concert sound system.

Promoter HIGH WIN tasked **Winly** with designing a professional sound system that would provide solid audio for live speech, songs and orchestra, as well as programmed sound effects for the 13,500-seat arena. “We were working with musical theatre content that’s traditionally

delivered in an acoustically treated concert hall,” explained Scott Kuo, PA & Sound System Engineer at Winly. “Our system design needed to deliver that concert hall experience into a vast so we turned to L Series for its concert-grade power and clarity.”

Soundvision 3D audio modelling software showed that the L Series would provide unparalleled consistency throughout the 76-metre-long arena, promising impact on every seat. Its ultra-simple and fast rigging gave the system an added benefit: “The rapid deployment allowed the live audio team to jump straight into crafting the intricate mix required by the massive cast of actors and musicians of this unique Les Misérables production,” noted Andy Chen, Sound Producer at Winly. “The audio crew was able to load in quickly within the tight touring schedule,



test and tune using LA Network Manager, and then leave the arena free for the musical’s pre-show publicity commitments, and technical rehearsals before opening night.”

The system consisted of two main L/R hangs of three L-Acoustics L2 over one L2D to cover the arena’s first and second-floor audience areas. Two sets of six L-Acoustics KS28 subwoofers were flown behind the main hangs, while two further sets of three ground-stacked KS28 subwoofers in cardioid mode delivered low-end definition to the entire arena. Twelve Kara II provided front-fill. A second-floor wing seating area was covered by a side-fill system of one L2 and one L2D per side. A delay system comprised of two L2 per side covered third and fourth-floor audience seats.

On stage, actors and opera vocalists received clear monitoring from 12 X15 speakers positioned at the front of the stage. Live orchestra performers relied on ten X8 speakers and five 5XT coaxial boxes positioned for respective instrument section groups. All performers on stage also relied on four X12 speakers positioned in its four corners, while a monitor engineer delivered mixes on a pair of X15 monitors.

A combination of LA7.16, LA12X, and LA8 amplified controllers drove the main and monitor systems with an L-Acoustics P1 processor operating over a Milan-AVB network via LS10 switches. The L Series integrated cardioid reduced spill onstage by 20 dB, providing greater clarity for performers’ monitoring.

From delivery to deployment and testing, L-Acoustics Director of Application APAC Alvin Koh was on hand to support Kuo and Chen’s Winly team, ensuring a smooth and efficient technical process over the two-night residency.

During a press conference, the musical’s director expressed the pleasure of presenting the Taiwanese leg of Les Misérables: The Arena Spectacular World Tour with L-Acoustics L Series: “We are honoured to have been a part of this popular musical’s tour. The whole production crew were delighted with the signature sound quality of L-Acoustics and the excellent coverage and the dynamic frequency response of L2’s cutting-edge technology in the Taipei Arena,” Chen of Winly concluded.

L-Acoustics L Series

ShowTech Productions Bahrain Invests in Robe iFORTE



©Louise Stickland. Robe Middle East's general manager Elie Battah is on the left with ShowTech Productions' CEO Lawrence Rodricks.

MIDDLE EAST: ShowTech Productions – based in Riffa, Bahrain – has recently added to its extensive Robe moving light stock with the purchase of 12 x iFORTE LTX luminaires. Currently Robe's most powerful hard-edged LED moving light, these were delivered by Robe Middle East in Dubai.

The company is a leading event production and technical services provider working across multiple sectors including concert touring, live events, and corporates. They also have a base in Saudi Arabia, and work across the GCC region.

These join several hundred Robe products including Spiiders, MegaPointes and BMFLs already owned by ShowTech, following steady investments in recent years. "Robe products have

consistently been on all the international riders we have seen in the last 10 years" commented owner and CEO Lawrence Rodricks, adding that this plus the brand's reputation for quality and well-made products has driven the purchases.

This was also the motivation for the first iFORTES to join the inventory. ShowTech's clients include the 10,000 capacity Dana Amphitheatre which is the main concert arena in Bahrain. Visited by numerous touring artists since its inauguration in 2018, it has helped put Bahrain on the international ME touring circuit.

"Typically, we will supply Robe moving lights for shows in this venue," explained Lawrence, "The brand is very often on their specs already, and if

it's not, then lighting designers and directors are always happy to use Robe."

The iFORTE LTXs utilise Robe's newest LED innovations and the range is an obvious successor to the flagship BMFL series of the last decade – which are still going strong! These iFORTES are the first hard-edged LED luminaires for ShowTech. With eight RoboSpot systems already part of the Robe inventory, this is another reason to have iFORTE LTX onboard as this fixture works perfectly as a remote-controlled follow spot as well as for general use, boosting the versatility of the purchase. ShowTech's chief lighting engineer Rasha Mihalek is equally as enthused about the arrival of the iFORTE LTXs, as he was pushing for them as well.

Rasha will design the lighting set up once an artist rider has been received, based on the kit available, which then goes back to the production LD or operator for approval. If it's a touring show, sometimes they will bring in elements of their production – typically a floor package – but invariably, ShowTech will supply full production - including audio and video - for all the Amphitheatre's major shows, currently averaging two per month.

Lawrence is confident the iFORTES are a "great investment and an amazing, super bright, excellent quality and popular product that ticked all our boxes and also has value as a cross-rental item." The iFORTE LTXs were delivered to ShowTech immediately after the recent SLS expo

in KSA, and their first show will be the Scorpions (lighting designer Manfred Nikitser) whose rider contains 50 x iFORTES, complete with additional fixtures from dry hire specialist Perfect Ovation.

Lawrence and his team also underline the importance of and appreciate the excellent service and support available from Robe Middle East which is based in Dubai. Headed by general manager Elie Battah, the subsidiary provides next-level service to Robe customers and end-users across the Middle East and GCC.

ShowTech Productions was started in 2002 by Lawrence specifically to specialise in offering the very best show and event production values. Before that, Lawrence had cut his industry teeth at Maestro Music Equipment, an acclaimed music tech enterprise founded by his father Vincent in the 1980s.

Music has always been a big part of Lawrence's life. Vincent was a drummer and DJ who then started renting out equipment, so Lawrence was born into the fabulous world of production technology and has inherited his father's passion and zest for the industry, plus a commitment to ensuring audiences embracing all performance genres enjoy the thrill and excitement of the very best shows.

Robe

Bharat Music's Investment in DiGiCo, d&b Audiotechnik and Audio Focus Raises the Bar for Live Sound in Rajasthan



INDIA: Jaipur-based event equipment rental service provider Bharat Music has taken a significant step towards enhancing its audio capabilities by upgrading its loudspeaker inventory through a comprehensive investment in leading loudspeaker manufacturers - d&b Audiotechnik and Audio Focus - while also bolstering its mixing console arsenal by expanding on its current line-up of world-class digital mixing consoles from reputed manufacturer DiGiCo. According to the company, this cumulative investment is set to bolster Bharat Music's already robust portfolio, enabling them to cater to a wider range of live event formats and meet the growing demand for world-class audio solutions.

As a comprehensive technical solutions provider offering world-class services in live sound, lighting, trussing and visual reinforcement;

Bharat Music has built a formidable reputation for commissioning some of the grandest and most opulent events in the region. With a special penchant for lavish private events for high-net-worth individuals, the company has worked with leading artists and performers such as Sonu Nigam, Javed Ali, Kailash Kher, Sukhbeer, Hardy Sandhu, Sachin-Jigar, Astha Gill, Kanika Kapoor, Shirley Setia, and Sukhwinder Singh, among many others.

An impressive repertoire of works in tow; the decision to enhanced their current loudspeaker inventory was influenced by Bharat Music's vision to capitalise on its strong business portfolio and enhance its capability to cater to a wider range of live events. The company recognised the need to keep up with the rising demand for superior audio solutions, ensuring their clients receive the best possible experience.

As a result, Bharat Music has expanded its existing V-Series line array system from d&b Audiotechnik, while also investing in a brand-new Y-Series system from the brand, along with a host of other products and peripherals. The entire purchase was made through Bangalore-based Ansata, who are the official distribution partners for d&b Audiotechnik in India.

In its latest round of investment into the V-Series system, Bharat Music has added 16 units of the high-performance 3-way passive V-Series line array loudspeakers, along with 8 units of the B22 high-performance subwoofers. This expansion brings the company's total V-Series system holding capacity to 28 units of the V-Series line array modules and 14 units of the B22 subwoofers.

In addition, Bharat Music's brand-new Y-Series line array system consists of 16 units of the Y-Series line array modules and 8 units of the Y-Series high-performance subwoofers. The company has also invested in 6 units of the T10 multi-purpose high-performance loudspeakers and 4 units of the B6 compact high-performance subwoofers. To support these systems, Bharat Music has added 4 more units of the D80 high-performance power amplifiers, bringing the total to 8 units.

Bharat Music has also invested in an extensive line array system from Audio Focus. The company has added 24 units of the Ares 8a compact self-amplified 2-way touring line array loudspeakers, 4 units of the MTSub 218a self-powered long excursion subwoofers, and 8 units of the compact b18a self-powered LF extension subwoofers. Coincidentally, this acquisition makes Bharat Music the first company in Rajasthan to

extensively invest in the Audio Focus Ares system; with the acquisition of this system made possible by New-Delhi based Sun Infonet, who are the official distribution partners for Audio Focus in India.

And finally, to bring its newly enhanced loudspeaker inventory to life, Bharat Music has also expanded on its arsenal of high-performance world-class mixing consoles with the acquisition of the current industry favourite – DiGiCo Quantum 338 digital mixing console, complete with the SD Rack. The entire purchase process of the DiGiCo Quantum 338 system was facilitated by Delhi-based Hi-Tech AVL who are the official distribution partners for DiGiCo in India.

Bharat Music's investment in d&b Audiotechnik and Audio Focus loudspeaker systems, along with the DiGiCo Quantum 338 digital mixing console, underscores the company's commitment to excellence. "We are a company that believes in continuously evolving our capabilities, as this allows us to offer our clients nothing less than the very best experiences. And by continually upgrading our equipment, Bharat Music will ensure that we will remain at the forefront of the industry when it comes to delivering unparalleled live event experiences" comments Vishal Sahu, director of Bharat Music.

Bharat Music Udaipur

Malaysia's Leading Event Equipment Rental Companies Embrace Cutting-Edge Digital Mixing Capabilities from Yamaha



Projection House.

MALAYSIA: Malaysia's live sound scene has received a significant upgrade with several of the country's leading event equipment rental service providers enhancing their inventories with state-of-the-art digital mixing capabilities from Yamaha Professional Audio. This move underscores the companies' commitment to delivering unparalleled audio quality and operational efficiency for live events.

Based out of Selangor, Audio Synergy Projects & Concepts Sdn Bhd has continually served the evolving live sound scene with innovative equipment and high-quality service expertise. Recently, the company has expanded its inventory of industry-leading audio systems by adding another Yamaha RIVAGE PM5, complete with expansion racks.

The company affirmed that adding another unit of the RIVAGE PM5 was a strategic decision to enhance their existing capability to handle more complex and demanding audio setups. According to the team, the enhanced workflow efficiency offered by the PM5 system, coupled with the ability to make precise adjustments during the course of live events were noted as key positives of the system that impressed the positive purchase outcome. Furthermore, the PM5's lightweight design and 96 kHz processing capabilities that assure delivery of superior sound quality without compromising on mobility, were also noted as additional key features.

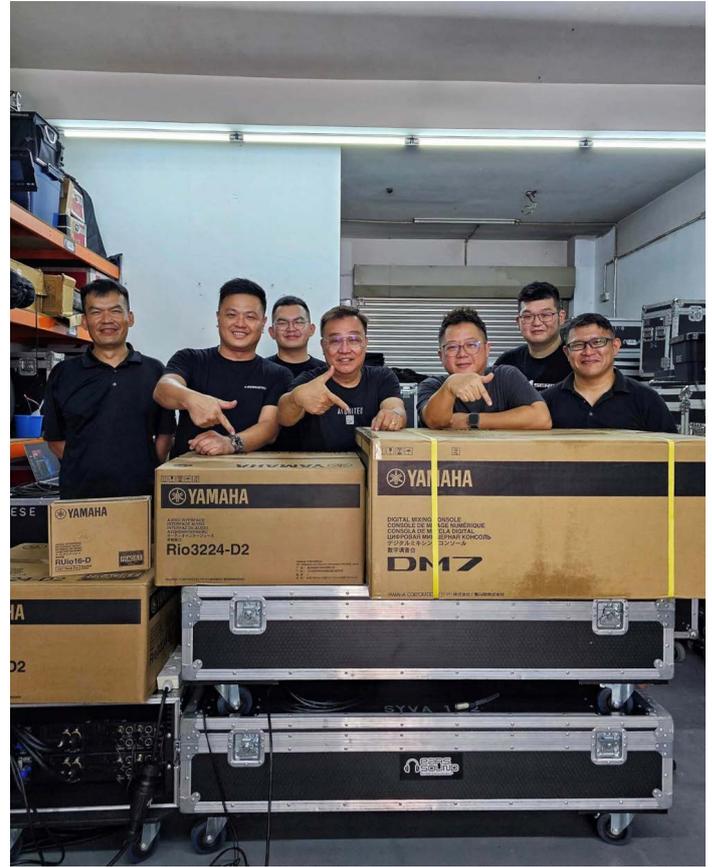
Alongside, Kuching-based Projection House has also joined the Yamaha flagship digital mixing console family in Malaysia with the addition of a brand new RIVAGE PM3 digital mixing console, complete with the Rio 3224-D2 expansion rack.



Audio Synergy Projects & Concepts.

Projection House explained the motivation behind the purchase stating that the RIVAGE PM3 was found to be perfect for their needs as it combines the compact form factor of a smaller console with the full capabilities of the RIVAGE series. The company believes that despite its slimmer size, the PM3 retains the same DSP engines and I/O capabilities, making it ideal for a variety of applications; with features like the single multi-gesture touch-panel display and condensed channel section being noted as key positives by the in-house team of engineers to work efficiently in confined spaces without sacrificing any of the high-end features we rely on. Additionally, the integration with the Rio 3224-D2 expansion rack ensures that the company is empowered with the flexibility and connectivity required for any live event scenario.

On the other hand, Selangor-based Ears Sound Entertainment has acquired a brand-new unit



Ears Sound Entertainment.

of the Yamaha DM7 digital mixing console along with the Rio 3224-D2 expansion rack, enhancing their capacity to deliver versatile and high-quality sound solutions.

Highlighting the benefits of the new console, the operations team at Ears Sound Entertainment explained that the DM7's natural sound quality and intuitive operation, coupled with its 24 + 4 fader configuration and multi-touch screens empowers their in-house team of sound engineers to create more dynamic and immersive audio experiences. At the same time, the built-in plug-ins and advanced dynamics controls, such as the FET Limiter and Diode Bridge Compressor, were key capabilities of the system that were looked at as value additions that would provide them with a versatile toolkit for shaping sound. Plus, the addition of the Rio 3224-D2 expansion rack was done so in order to expands their



The CTL-DM7 bound to DC Zon Productions.

connectivity options, and ensure seamless integration with their existing systems.

And finally, Seri Kembangan-based DC Zon Productions Sdn Bhd is said to have set a new benchmark by acquiring what is possibly Malaysia's first CTL-DM7 control expansion unit. This addition makes their existing DM7 digital

mixing console inventory a complete system with dedicated broadcast and theatre software. The company affirms that the CTL-DM7 control expansion unit is looked at as a game-changer, as it significantly enhances their existing operational efficiencies with 48 independent user-defined knobs, a programmable jog wheel, and additional faders and scene controls. Plus, the immersive and surround controls, combined with the broadcast and theatre software packs, allow them to deliver high-quality audio productions tailored to diverse event requirements.

All of the aforementioned significant purchases were facilitated by Selangor-based solutions provider AV United, who are authorised partners for Yamaha Professional Audio products in the region. Clearly pleased with these developments, AV United affirmed their commitment to support Malaysia's leading event equipment rental companies in their quest for excellence by providing access to Yamaha's state-of-the-art digital mixing consoles and expansion units, and enabling rental companies to elevate their service offerings and meet the high demands of modern live sound production.

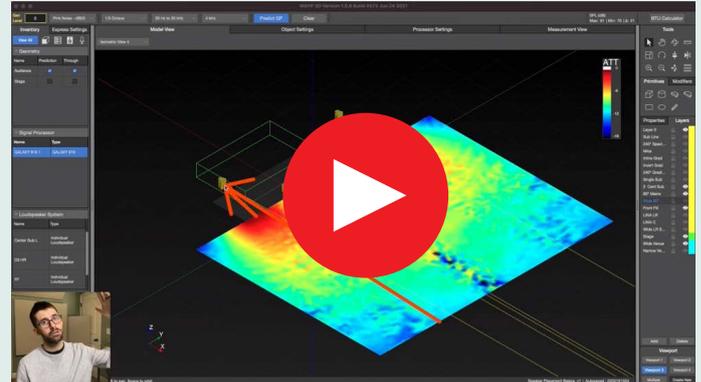
AV United

Ayrton Rivale Wash has “No Equivalent on the Market”



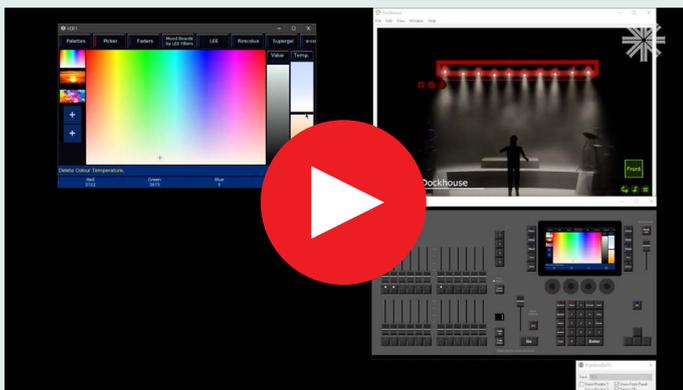
This IP65-rated powerhouse doesn't just light up spaces; it transforms them. Seamlessly blending artistry and raw power, Rivale Wash stands ready to dazzle in any setting, from sleek indoor venues to rugged coastal environments. Part of Ayrton's IP65 3 Series, this is a unique spotlight with a unique visual signature that combines performance, creativity, subtlety and power.

Meet Michael Curtis



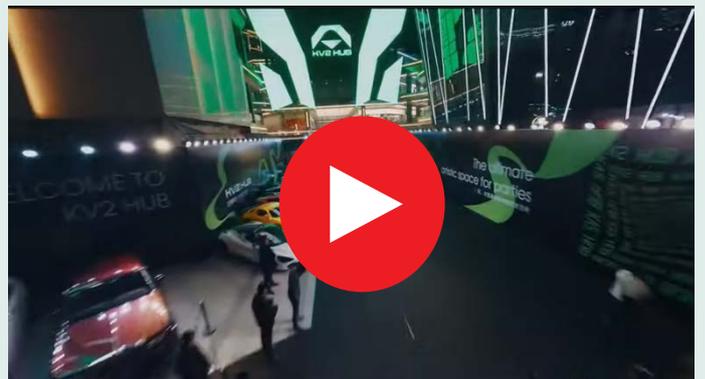
Meet Michael, an audio expert who specializes in helping people get the most out of their sound systems. Whether you're a newbie or a veteran who needs a refresh, Michael introduces a four-part framework for optimizing sound setups with visual aids and real-world examples while sharing a spreadsheet tool he's created to help with calculations.

Vari-Lite FLX S ZerOS 7.11 Update



In this quick software update tutorial, Edward takes viewers through the new features of the ZerOS 7.11 software from Vari-Lite. From enhanced colour control, and improved patching and fixture management to Flex console-specific features that aim to improve your experience across the software and consoles.

Curve Light with Kyalami



In a groundbreaking move that's shaking up China's nightlife scene, a media mogul has poured over 50 million RMB into a club that's all about the beat. But here's the kicker - this Meishan hotspot isn't just using a KV2 sound system, it's named after it!

Another One Rides the Sub



I am at this age where puns are an accepted form of humor, so please forgive me for the pun on “Another one bites the dust”, which was later parodied into “Another one rides the bus”. For those who cannot relate, this is about a famous QUEEN song. The reason

for this pun headline is that subs have been the source for so many comments, and if you know me a little by now, I am always tempted to try an attempt at some myth-busting. My motivation for this is that you, the distinguished reader of the column, can judge for yourself what works and what does not, what will be beneficial to apply, and what you put away as “been there, done that”.

I want to approach this with a historical context and background. Historically, concert P.A. systems have been multiway, typically four-way or five-way. It was quickly understood that you could gain extra max SPL on your mid / high cabinets by offloading energy onto the subwoofer system. In many applications, the max SPL was and still is king, so it is tempting to cut off your mains higher and get this extra SPL. On the downside, you need more subwoofers to match this SPL on the low end. Move forward 25 years or more. Suddenly, you see events with truckloads of subwoofers and, in some designs, multiple tons of subwoofers flown.

Allow me to steal from a loudspeaker designer, with whom I enjoyed a lot of great discussions, who said: A lot of Subwoofers are good, more is better, and too many are just about right. These

days, large arena systems have subwoofer arrays which can replace the natural bowel movement inside your body with waves generated by the subs, and at times, this can feel unhealthy. With this in mind, I want to define some quality aspects of subwoofers, which should guide me in the future in what designs I will apply and what compromise I will accept.

As mentioned above, max SPL or SPL is a significant criterion. Sadly, though, low frequencies have the ugly habit of travelling rather far and also to places where you would rather avoid them. High frequencies can be controlled much more efficiently by applying proper horn design, cylindrical wave technology and beam steering. Still, none of those approaches work practically with subwoofers because of the enormity of the wavelength and the required horn sizes, the length of a line array, or the number of coupled and steered low-frequency drivers. With everything we have accomplished to improve over the past 50 years, some physics still cannot be overcome in the real world simply due to impracticality.

Here is where all those fancy subwoofer array designs come into play. Cardioid subwoofer arrays are probably the most important these days, and the main reason is to reduce the subwoofer energy on the stage, with or without monitoring systems. There are multiple different options out there; each one comes with its own set of benefits and compromises. One other setup is the “line of subs” or “arc of subs” concept, which makes use of the fact that subwoofers, which are arrayed in an arc pattern with equidistant horizontal placement, will give you a very good rear rejection and also project the low-frequency sound wave forward in a somewhat

controlled and even way. Leakage and spilling are limited so that you avoid trouble in areas where you do not want or are not even legally allowed to have low-frequency energy. Then there is any combination or mix thereof, with cardioid subwoofer stacks arranged in a line/arc pattern. I wonder when someone will start doing end-fire arrays with stacks of cardioid elements.

If I had one wish free in loudspeaker performance, it would be that subs do react and behave the same way as anything else, which in essence they do, but due to these horrible wavelengths, it is just not feasible in the real world to set up horns and line arrays which would go down to 30 Hz. So, the major challenge here is the vastly different wavelength between mid-high and low frequencies, and it is fair to recall that we are talking about some 34mm wavelength at 10kHz versus 11.4m at 30 Hz. Now, that is a serious challenge to manage.

As I have stated many times, proper and correct time alignment is far more critical than any equalising you will ever do to your sound system. Awareness of how much more complexity this adds when applying more complex subwoofer arrangements cannot be overstated. The typical loudspeaker setup for a larger stage these days will include a left and right hang of line arrays, some centre clusters, some front fills, possibly out-fills and delay lines. As you consider time aligning your system, you will define a point as your zero point, meaning the point of no delay. Of course, if you want to define this point, it will need to be with regard to a reference point in the audience and for obvious, but very undemocratic reasons, this is typically a well-centred Front of House position. Keep the guest front-of-house engineer happy; who cares about the audience!

Now, consider you have done a nice setup with your time alignment working fine for all the above, but subwoofers still need to be added.

Now, you are considering which subwoofer technology and setup you want to employ. Adding those to the mix will make your head explode if you do not have an automated calculator sheet prepared. Changing your subwoofer approach on the fly will almost guarantee you do not have everything properly time-aligned. It is just that complex and complicated. If you consider this at all and you are able to take a step back, it should come as no surprise that not employing any subwoofer array technology at all, but employing full-range cabinets would be a rather desirable approach. That way, all the different timing and arrival times would be somewhat minimised. This explains why many larger systems now have arrays of subs flown next to the main P.A. hangs, since this minimises the inherent alignment dilemma for the systems engineer.

This explains why I might opt for a suboptimal dispersion and coverage pattern with any subwoofer arrays in the interest of better time alignment and sound impact. Doing all this fully aware of what you are doing (damn you TANSTAAFL, I just wish you never came into my life) means you do make conscious choices and just do not end up with random results from a not well thought through approach. In empirical experience, I have tried and verified this approach many times, and it has led me to get the system alignment and tuning done in the typically minimal time I am given for this task. In this spirit, I hope you can still have the time to listen to some of your favourite tracks after you have successfully aligned and tuned your systems.

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

ADJ Updates Vizi Beam RX2



The fixture features a carefully curated feature set designed to provide exactly what a lighting designer wants from this type of fixture. A 14-position (+ open white) colour wheel features a selection of vibrant dichroic filters, as well as CTO (3200K), CTB (4500K & 9000K) and UV, and is indexed allowing for the selection of split colours. This is paired with a separate wheel featuring 15 static metal-stamped GOGO patterns (+ open spot), which includes three beam reducers. A frost filter allows the fixture to switch to a wash output and the pair of rotating prisms (16-facet circular and 4-facet linear) allow for the creation of impressive mid-air effects. Motorized focus allows both prisms, as well as single GOGO projections, to be brought perfectly into focus or artistically blurred out.

Building on the success of ADJ's extremely popular Vizi Beam RXONE, the new Vizi Beam RX2 features the same high output and small form factor but combined with an enhanced feature set. A tiny fixture that packs a serious punch, this dedicated moving head beam offers an extra rotating prism, motorized focus, 3-phase pan/tilt motors and Aria X2 wireless connectivity in addition to all the features and functionality of the original RXONE.

Designed for both the installation and rental/production markets, the Vizi Beam RX2 features an efficient OSRAM Sirius HRI 100-watt discharge lamp, focused through high-quality glass lenses into a crisp 2° beam. This beam – capable of travelling a distance of up to 100 meters – can be used to generate impressive aerial effects and the fixture's low weight (16.5 lbs. / 7.5 kg.) and compact dimensions (9" x 12" x 16.3" / 230mm x 304mm x 416mm [L x W x H]) mean that it can be easily utilized in large quantities without overloading trusses.

A significant upgrade for this new model, the 3-phase pan and tilt motors allow for extremely quick movement as well as precise positioning. Meanwhile, the inclusion of the new Aria X2 wireless management suite not only allows for wireless DMX control but also remote fixture configuration via Bluetooth and OTA (Over The Air) wireless firmware updates. The fixture is also compatible with RDM and features a large backlit LCD and intuitive menu interface to allow configuration directly from the unit.

The Vizi Beam RX2 is available now from ADJ USA and is due to begin shipping from ADJ Europe in August 2024.

[ADJ/Vizi Beam RX2](#)

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Set Your Creative Spirit Free with Elation SIX+ BAR



Unleash the full potential of LED batten lighting and ignite your creative spark with the new SIX+ BAR from Elation. Building on the success of Elation's industry-standard SixBar series, the SIX+ BAR delivers the next evolution in professional LED batten lighting workhorses.

Designed to outshine and outperform in any environment, the SIX+ BAR represents an innovative line of creative IP65-rated LED batten solutions that harmonize the latest in LED colour technology with versatile design for greater artistic expression. An upgrade of Elation's beloved SixBar, the SIX+ BAR raises the bar with more output, a broader colour spectrum and an overall superior quality of light.

Equipped with 20W RGB+Lime+Amber+UV LEDs and boasting an impressive CRI of 93, the SIX+ BAR offers a stunning array of colours, ensuring a beautifully homogenized wash of light with high-quality colour reproduction. Its meticulously engineered optical system ensures even light

distribution, and the proprietary RGBLA+UV engine delivers high-fidelity whites and intense primaries with no colour fringing. Extra-large 50 mm lenses make it ideal for direct view applications and individual cell control opens up a myriad of design possibilities.

Ideal for a large variety of productions and easily integrated into installation applications, the SIX+ BAR serves as a highly versatile wash light, upright, wall/cyc wash, accent light, direct view pixel strip and more. The meter-long SIX+ BAR L houses 12 RGBLA+UV LEDs and packs a punch at over 7000 lumens while the half-meter-long SIX+ BAR S houses 6 RGBLA+UV LEDs and radiates over 4000 lumens.

With fully variable colour temperature adjustment (2400K – 8500K), CMY emulation, and a virtual gel library, designers have immediate access to a diverse LED colour array, including beautifully mixed whites. A time-saving SixBar emulation mode ensures perfect colour matching

and DMX control with existing SixBar fixtures. The integrated accessory slot accommodates an included frost filter, with optional ND filters and other optics available. The fixture also ships with an included glare shield for wall-wash applications.

SIX+ BAR battens house an electronic dimmer and strobe and are capable of smooth dimming from 0-100% with excellent stability throughout the range. A selection of 16-bit dimming modes and curves are also included. Designed for ultimate flexibility, the SIX+ BAR's innovative housing allows for end-to-end interconnection and includes an integrated L track on three sides for flexible mounting and positioning. Trunnions designed for attachment to the L track can be fixed at multiple points to optimize positioning around objects or obstacles.

Wrapped in a durable, fully IP65-rated housing, the fixture is suitable for any environment, indoors or outdoors, and the marine-grade coating ensures protection against the harshest environments, even salty coastal air. Its fanless convection cooling guarantees silent operation, making it ideal for noise-sensitive environments as well. Fully controllable via DMX/RDM, Art-Net, sACN, and KlingNet protocols, the SIX+ BAR also features proprietary Aria x2 wireless device management for simplified system setup and maintenance.

Elation/SIX+ BAR

Combine Creativity, Performance, Subtlety and Power with Ayrton Rivale Wash

Ayrton's new IP65-rated Rivale Wash is the first ultra-equipped wash luminaire in Ayrton's brand-new "ULTIMATE" range. A new addition to its IP65 3 Series, Rivale Wash has been developed especially for mixed indoor and outdoor use, including in salt-laden environments.

All ULTIMATE models are perfectly homothetic, sharing common features and delivering previously unimaginable weight-to-output ratios.

Skill, Sensitivity and Great Finesse

Rivale Wash has been designed to emphasise volume and create depth and dreamlike atmospheres that leave a lasting impression. Whether playing with light and shadow, highlighting a detail, mastering chiaroscuro,

searching for the perfect nuance or chiselling space, this new-generation luminaire delivers incomparable satisfaction. In addition, Ayrton's signature moves of continuous rotation on the pan and tilt axes are included as standard to ensure maximum design creativity and freedom. Rivale Wash's incredible ability to create extremely subtle atmospheres makes it an outstanding Wash projector.

New Lens Design

An all-new 170mm Fresnel lens giving an ultra-intensive 4° beam has been specially developed for Rivale Wash. This has been created for use with framing shutters, while also facilitating the use of geometric gobos or ovalization lenses. The new Fresnel lens also significantly improves



Colour Like No Other

Rivale Wash adopts a brand new high-definition progressive CMY colour mixing system that delivers perfect colour reproduction as soon as the filter is inserted, regardless of the colour combination selected. An extended progressive CTO enables precise adjustment of colour temperature from 2700K to 6500K, and a 7-position colour wheel with special filters completes the palette of tools dedicated to colour creation. For greater flexibility of use, Rivale Wash offers subtle adjustment of the colour rendering index from 70 to 88.

Fantastic Features

An indexable, rotating gobo wheel with 7 adjustable-speed rotating gobos (in both directions), a CMY and RGB graphic effects wheel, a 15-blade iris, a 0%-100% variable linear frost and a dimmer/strobe complete the effects package.

Light on its Feet

Rivale Wash weighs just 29.7 kg, offering outstanding performance for a product in this category. Compact, handy, silent and hard-wearing, Rivale Wash brings precision and mastery of nuance in its quest for perfection.

Ayrton/Rivale Wash

colour mixing and delivers 10% more light compared with a conventional Fresnel lens. Rivale Wash's proprietary 12-lens optical system offers a zoom ratio of 14:1 and a range from 4° to 57°.

Superb Output

Rivale Wash is equipped with a brand new 430W high-efficiency sealed monoblock LED module calibrated at 6500K, offering a luminous flux of 28,000 lumens with optimum positioning on the black body to achieve perfect light neutrality.

Barn door system for ultimate shaping
A system of four individually positionable barn doors allows precise shaping capability over the full 100% surface area, regardless of lantern position.

Redefine Control Using PROLIGHTS EclDisplay Series with Integrated Wireless CRMX



The launch of PROLIGHTS' EclDisplay CRMX series, which is the latest addition to the EclDisplay LED projector range for gallery applications, features integrated wired and wireless CRMX control. The CRMX technology allows lighting integrators to program and control the projectors both wirelessly and via cable through RDM, encompassing a wide range of integrated input control protocols such as Wireless CRMX, DMX, and local control via knob, ensuring unprecedented flexibility in any type of application.

The EclDisplay CRMX series is available in the Full-Colour version with a 40W RGB+Warm White LED source, and in 35W Variable White versions (2700-5600K) or with 25W Fixed White at 2700K, 3000K, 4000K, or 5600K sources.

The entire series is compatible with the full range of optics and accessories from the EclDisplay series, including profile (zoom and fixed) and wash optics, as well as additional optical components such as louvres and snoots. This compatibility ensures that the fixtures can be customized to meet specific lighting requirements in various contexts, making the EclDisplay CRMX a complete and versatile lighting solution.

PROLIGHTS/EclDisplay CRMXFC

Claypaky HY B-Eye K15 Aqua Withstands the Weather



The Claypaky HY B-Eye K15 Aqua represents a significant upgrade from the latest HY B-Eye K15, setting innovation and light output standards and belonging to Claypaky's Shield Family, which sets a new standard for weather-resistant lighting solutions. These IP66-certified fixtures are designed to be high-performance, ultra-durable, and long-lasting. Also, they are dustproof, ensuring reduced maintenance costs and hassle-free operation.

The Claypaky HY B-Eye K15 Aqua original optical unit improves uniformity and light output efficiency. The rotating front lens and the individual LED control unleash a mesmerizing world of kaleidoscopic projections and captivating eye-candy effects, making it an all-in-one lighting solution: a powerful LED wash, a flawless beam, and a jaw-dropping visual effects projector – all in a single fixture.

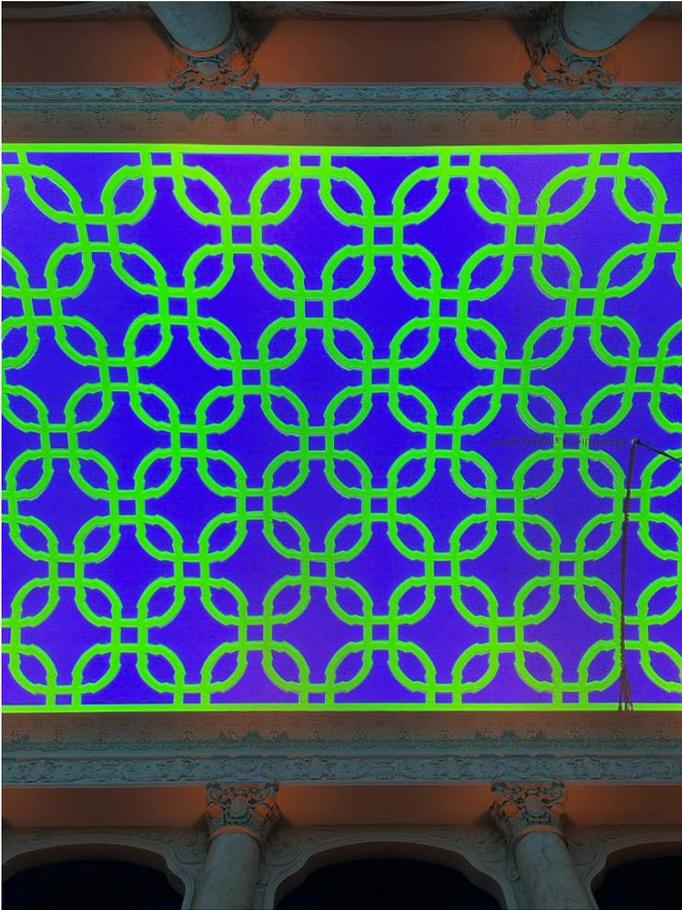
The patent pending Advanced Layer Management system is an innovation that seamlessly blends three different layers at once. It gives you a significant advantage, making your shows more dynamic and engaging than ever before. Now you can mix and match three layers of effects at once: imagine having the freedom to choose a background colour, fire up an internal built-in sequence, and throw in some external video content, all while seamlessly switching between these layers with the flick of a switch.

The 40W RGBW LED engine delivers unbeatable performance, ensuring a brilliant display, even on the largest venues. The light from each LED blends seamlessly, creating a breathtaking canvas.

The HY B-Eye K15 Aqua operates in different modalities of noise level, always delivering brilliantly efficient lighting performance: the lumen/watt ratio outshines any other model in its power class. It's not just about being brighter, it's about being smarter and more sustainable, resulting in unparalleled efficiency and cost-effectiveness.

Claypaky/HY B-Eye K15 Aqua

Streamline Multi-Projector Setups with Scalable Display Technologies Realmotion Integration



Scalable Display Technologies, a software provider that automatically calculates image alignment, colour, intensity and geometry of multiple projector displays, has integrated with **Realmotion** a real-time media server and software platform to streamline the configuration and calibration processes of multi-projector setups, revolutionizing the way displays are maintained in entertainment environments.

Scalable is known for its software that automatically calibrates display geometry, colour and intensity across multiple projectors, resulting in a single, seamless digital canvas. As

the inventors of this technology, Scalable has a 20-year history of developing auto-calibration and meeting the most demanding accuracy standards for their clients. Trusted by industry leaders worldwide, Scalable has earned a reputation for delivering unparalleled image quality and consistency across various applications, including simulation, training, architecture and design, broadcast and production, higher education, arts and entertainment.

Scalable's integration with Realmotion is designed to simplify the user experience, improve workflow efficiency and support ongoing maintenance. With this integration, Realmotion users can effortlessly load their Scalable calibration into Realmotion, eliminating manual calibration and adjustments needed over time. Utilizing cutting-edge computer vision technology, Scalable automates the calibration process with cameras, ensuring precise alignment and uniformity across all projectors. This seamless integration accelerates the system setup process and automates the ongoing maintenance for even the most minor shifts in the projectors' image over time.

Scalable

A Theatrical Comeback

Spotlighting the revival of Performance Theatres and the role of cutting-edge lighting consoles

by Elton Noronha



The Eos Apex 10 at the Al Ringling Theater Baraboo.

Amidst the shadows cast by the near-debilitating effects of the pandemic, the once fading spotlight on performance theatres seems to have been rekindled; with developments in this segment sparking not just a cultural renaissance of sorts, but also a new wave of artistic resurgence. Performance theatres worldwide have experienced a remarkable resurgence, as the easing of lock-downs reignited a collective yearning for live performance spaces and theatres. And nowhere is this revival more evident than Asia and the Middle East.

Now viewed as a focal point for communities seeking shared cultural experiences – several new performance spaces have sprung up, reflecting this renewed interest. The Shanghai

Grand Theatre in China, the Rabindra Bhavan Auditorium in India, the National Theatre Okinawa in Japan, and the Qiddiya Theatre in Saudi Arabia are just some noteworthy examples among the multitude of world-class performance theatres that have opened their doors post-2020, and gone on to become cultural landmarks in their respective regions.

Experts note that this resurgence has been fuelled by significant investments in cultural infrastructure, wherein countries like the United Arab Emirates and Saudi Arabia have strategically developed their entertainment sectors to diversify their economies; while in Asia, governments and private entities have poured resources into constructing modern theatres,

updating existing venues, and supporting local productions. This wave of development has not only revitalized traditional theatre forms but has also embraced contemporary and experimental performances, broadening the appeal of theatre to new audiences.

The adoption of advanced technologies has also played a crucial role in this revival – in that – it is now commonplace for present-day theatres to be equipped with state-of-the-art audiovisual systems, interactive elements, and immersive environments – all of which have been integrated into the space with the sole purpose of enhancing the overall experience for audiences. In particular, the reopening of theatres and the inauguration of new venues have bolstered demand for cutting-edge sound, lighting, rigging and staging technologies – all of which are essential for meeting the heightened expectations of modern audiences. This confluence of technology and art has not only set new standards for theatrical productions within the ever-dynamic realm of entertainment; but also underscores a significant cultural shift that reflects a deep-seated desire for live, communal experiences in an increasingly digital world.

Controlling The Scene

Since its earliest years – lighting has always had a direct impact on the success of theatre. Lighting sets the mood, highlights the narrative, and adds depth to the performance; thereby making it a critical component of any theatrical production. And to be honest, things are no different even today.

From the latest in LED lighting technologies that offer highly nuanced colour reproduction to intelligent fixtures that perfectly synchronize with sound to highlight every emotion – performances would be incomplete without the right kind of lighting. And playing perhaps the most understated role within this mix are the multitude

of innovative lighting control systems, which despite their profound influence on the visual storytelling, often miss out on their fair share of glory.

Modern lighting controller consoles offer unmatched precision, flexibility, and control, enabling lighting designers to execute intricate lighting cues with remarkable ease and accuracy. Features such as real-time visualisation, advanced networking capabilities, and seamless integration with other stage technologies – all of which are standard now-a-days – play a key role in augmenting the creative possibilities for designers.

For example, lighting consoles like the ETC Eos family, GrandMA3 series by MA Lighting, and many others not only offer enhanced processing power, expanded networking capabilities, and intuitive control interfaces, but also state-of-the-art features such as augmented reality for programming and integration with LED fixtures – all of which make them a vital tool for lighting designers.

Testament to this observation is the now world-famous Nita Mukesh Ambani Cultural Centre (NMACC) in Mumbai, India, which is home to 'India's most technologically advanced performance theatre'.

Inaugurated on 31st March 2023 that NMACC continues to successfully meet its founders' vision of introducing India to some of the world's best theatrical experiences while also showcasing the best of India to the world. The incredibly lavish and sprawling complex hosts three distinct performance spaces i.e. a state-of-the-art 250-seater 'Studio Theatre', a 125-seater technologically advanced 'Cube', and of course, the venue's crown jewel itself – the technologically transcendent and exceptional 2000-seater 'Grand Theatre'.



The ETA Eos Ti was installed at the Grand Theatre Nita Mukesh Ambani Cultural Centre.

Officially opening up to the public with 'India's biggest musical ever' i.e. The Great Indian Musical: Civilization to Nation, and subsequently hosting globally acclaimed productions like The Sound of Music; the Grand Theatre features an avant-garde lighting system that's been designed by Theatre Projects' Steve Rust. The stunning professional lighting infrastructure comprises a Madrix Luna 16 DMX system running Madrix 5 software, in addition to an eclectic assortment of conventional and moving lights from internationally celebrated lighting manufacturers like ETC, Robe, Martin by HARMAN, Robert Juliat and Altman. More crucially though, the in-house team of technical and lighting experts at the NMACC rely on ETC's critically acclaimed Eos Ti (Titanium) range of industry leading consoles with full-tracking backup to afford unparalleled control over the entire array of world-class lighting fixtures that bring the Grand Theatre to life.

From the aforementioned example, it becomes apparent that the plethora of advanced capabilities offered by cutting-edge technologies

like the ETC Eos Ti have not only increased the efficiency and creativity of designers to support dynamic and intricate theatre productions, but have also contributed significantly to the overall revenue of the professional live event technology market. The integration of such consoles in new theatre projects like the NMACC, as well as upgrades to previously existing performance spaces has definitively driven sales and fostered innovation within the industry. And the revenue contributions from this product category clearly reflect its growing importance.

A report by Futuresource Consulting seems to indicate that the global market for lighting control systems was valued at USD 1.2 billion in 2022, with the Asia-Pacific region accounting for approximately 30% of this market. And this share is only expected to grow further in the future, driven by the increasing number of theatres and live performance venues in the region. In fact, it is estimated that by 2031, the market for lighting control systems in Asia would reach USD 600 million, reflecting a CAGR of 7.8%. And forecasts

made by several industry experts suggest that lighting control systems will continue to be a critical growth driver, with the market expected to see sustained investment in new technologies and training to keep pace with the evolving demands of the performance theatre sector.

Syncing with Users Drives Growth

Manufacturers of industry leading lighting consoles are acutely aware of the dynamic market landscape and evolving user demands; and this has driven them to continuously innovate and refine their offerings. By closely monitoring market trends and engaging with end-users, manufacturers like ETC and several others ensure their products meet the specific needs of the performance theatre sector. This proactive approach allows them to introduce state-of-the-art lighting consoles that not only enhance the artistic capabilities of lighting designers but also improve operational efficiency. These consoles are equipped with cutting-edge features that cater to the intricate requirements of modern theatre productions; and the emphasis on user-centric design and technological advancements has resonated well with the market, driving demand and ensuring sustained growth.



Nick Gonsman, Eos Family Product Manager at ETC shares his perspective on this, as he elaborates, “The Eos Product Managers spend

a lot of time visiting users in their venues, observing their work, emailing and talking with users, and monitoring our forums and social media. With all of these points of input, we work to create hardware and software that is up to the consistent challenges that modern production environments require. Additionally, we provide extensive training, including in-person classes, online videos and workbooks, example show files, collaborations with major shows and designers (like the Hamilton Project, and On Headset with Ken Billington), and special trainings at venues and tradeshow around the globe. Education is a huge part of the ethos of ETC, and Eos education embodies that globally. Through such efforts, we’ve been successful in developing Eos as a global software platform with many hardware variants, an approachable language that speaks similarly to designers, and an easy-to-get-started approach that also allows for some of the most detailed and comprehensive programming in the industry. For example, ETC’s flagship line of lighting control consoles offer a sleek control interface engineered for user comfort and customization. With generous programming surfaces and the power to run complex rigs, Eos Apex is the ultimate hands-on, professional workspace – powered by the ultimate control platform. Users can take advantage of state-of-the-art features like customizable OLED Target keys for their Direct Selects, a built-in soft keypad, book lights for paperwork, drawers for accessories, dual axis folding displays, and more encoders than ever before on an Eos desk. And with three sizes of console to choose from i.e. the Eos Apex 5, Eos Apex 10 and Eos Apex 20, and reconfigurable inputs and outputs, users can precisely tailor their Apex experience to the needs of the venue or production.”



The Eos Family: Eos Apex 5, Apex 10 and Apex 20.

Sharing a few more details about the physical specifications of the Eos Apex series, Nick explains that the keypad and arrangement are identical in all three models of consoles, with the key differentiating factor simply being the size and number of the monitors, playback fields, and direct keys. According to him, the plethora of user-friendly features of the ETC Eos Apex console family are designed to empower and excite lighting designers, technicians, and professionals in the entertainment industry. And with top-level control necessitating an equally adept, efficient and high-performance connection capacity; ETC's Eos Apex consoles include six Ethernet ports (four standard etherCON Gigabit ports, and two 10-Gigabit SFP+ ports) which can connect to copper or fiber runs - right at the back of the desk. He explains that through these connectivity options, users can take advantage of the latest high-speed infrastructure to run their lighting network, allowing blazing-fast primary and backup communication to all show-critical system components. On the other hand, if users

prefer to connect devices directly to the console, the customizable I/O Garage on each Apex console allows for mixing and matching outputs on a per-show basis by simply docking the appropriate gateways in the garage to get a little more DMX output on one show and a little more MIDI on the next. At the same time, users can also back up their lighting network, focus lights using augmented reality, add extra programming workstations and more with the Eos Family's expansive universe of system options. Furthermore, Nick reveals that the latest Eos software powers all the consoles and controllers in the Eos Family (users can run it on Mac or PC), and ETC adds exciting new features to advance programming capacities. Alongside, Eos v3.2 includes improvements to colour tools and model and fixture import and support, Zone Control in Augment3d, support for a new space-scanning accessory app, and more. Plus, Eos Apex console scroll wheels now use the same Fader Page functionality found on full-travel hardware.

Choices Galore

When it comes to stage lighting control, there are quite a lot of great options out there. Similar to ETC, other leading console manufacturer brands have clearly been putting in the work in order to not just provide users with choices, but also deliver true on performance expectations across the board.



Theatrelight's 48 and 120 ch Cuemaster.

For example, Theatrelight's ever-popular Cuemaster range is designed with speed and ease of use as its major points. Well known as one of the easiest control panels to learn, the Cuemaster's adaptability and versatility suit it to a wide range of lighting situations in Theatre; the Cuemaster series of consoles feature large cue capacity of an average of 800 cues on 120 channel model along with dedicated channel faders for fast plotting and hands-on channel control and dedicated scenemasters for access to up to 24 scenemasters at once (wherein each Scenemaster can hold a Manual Scene, Fade-Scene, Chase or Show). Alongside, the consoles also offer multiple independent chase speeds of up to 24 at one go, in addition to the 'Chase Beat' function for synchronizing chase speed to live music. Plus, users have access to VGA output for live monitoring of desk and on-screen help; while also enjoying the capacity to back up all cue-data on standard SD cards. On the other hand, the Cuemaster II is said to be an ideal lighting console for control of conventional lighting in small to medium theatres, as it adds further functions

and channel capacity to the original Cuemaster range. The new console extends the channel capacity from 120 in the original Cuemaster up to 288 channels, and adds a proportional patch to 1024 dimmers; with the new design keeping the simple operation of the original, while making it one of the fastest control panels to use to get a show on stage. The Cuemaster II console offers 72 preset faders that can be used as channels or scenes in blocks of 24 faders, along with multiple Scenemaster pages complete with automatic page overlay memory. Cuemaster II users can also leverage the console's ability to offer external control of auto-fade auto-effect shows along with fast editing of levels, fade times, and chase speeds.



Zero88 FLX 48.

Another leading manufacturer of lighting control solutions - Zero 88 - has the FLX as its flagship console, which supports up to 16 universes with no fixture limitations. FLX runs the "ZerOS" software which is focused on saving the designer time and maximising their creativity, as the system aims to decrease setup and programming time, thereby allowing for more design time. According to the company, the FLX design prioritised flexibility - reducing hardware-specific features and instead allowing for configurability through software. Zero88's line-up of consoles also sport features such as the RigSync technology which automatically patches and manages your lighting rig, which means that designers and programmers don't need to worry, or even understand, about DMX. Tools such as Auto Palettes and RigSync do all the prep work, thereby getting the designer ready to operate quicker than ever before. Programming time is reduced with a simple three step programming method for moving lights, colour changing and

conventional. And for all those really important features that a designer might need to use over and over again, the consoles provide direct instant access via the 'Z' button.



LSC Mantra Lite.

Similarly, LSC's Mantra Lite console is another favourite within the theatre domain, with the console allowing for easy and intuitive control of LED fixtures, while still allowing control of moving lights and conventionals. According to the company, the Mantra Lite combines the ease of use of a fader-based console, with the power of a touch screen graphical user interface, wherein the software shows the user what to do next, ensuring a very easy learning curve for even the novice user. The console also offers many advanced features for power users too, which include the ability to record 100 cue lists or chases, of up to 250 cues each, and playback 10 simultaneously. There are expansion wings available to add more channel faders, and there are virtual encoder wheels on the touch screen. Control of 24 individual fixtures is provided, each with a physical fader for intensity, while a large 18cm (7.2") colour capacitive touch screen provides a powerful user interface, giving the user the feeling of familiarity and comfort. A simple colour picker can control the RGB, RGBA, RGBAW and CMY parameters, whereas Pan and Tilt can be controlled via a trackpad and other parameters by virtual sliders. This allows the Mantra to control not just colour, but all the parameters of modern moving lights. Alongside, the unique 'Animate' feature provides a simple and intuitive way to quickly create chases and patterns in a single cue – usually within just a

few seconds; while on the other hand, an Undo command system, context sensitive Help, and Live time controls – all prove to be extremely useful tools for lighting designers working on creatively demanding productions. At the same time, fixture library updates and new software features are easily installed via USB stick, while show files can be backed up to USB stick for off-site storage.



Avolite Diamond 9.

There's also Avolites' Diamond 9 console that includes 11 screens, with the option of 2 additional external screens, a set of new advanced controls, and unique media integration that intuitively combines control of all visual aspects of the show. The D9 programming and control surface features three 15.6" 1,000nits touchscreens, three 4.3" 1,000nits media preview touchscreens, 5 +1 attribute wheels, an X/Y/Z optical trackball, a vertical level wheel, a T-bar with 5 control buttons and a colour LCD screen, 70 optical rotary encoders with 72 Cherry MX low profile illuminated programming keys, 30 + 2 motorized and touch-sensitive Penny and Giles faders, 70 optical high-res rotary faders, and 180 short-travel flash buttons with positive haptics. These unique offerings of the Diamond 9 console make them a favorite among lighting designers who frequently work with creatively intricate productions that not only feature nuanced performances and multiple quick scene changes, but also complex lighting rigs with an assortment of fixtures needed to perfectly accentuate various aspects of the performance.

These, of course, are examples of only some of the multitude of console technologies available to the market at the present moment – with manufacturers across the board investing not just time and resources to ensure that their product offerings keep pace with user demands; but also earnest efforts to ensure that they maintain a close relationship with their user-base.

The Future : Potential Trends and Overcoming Challenges

One of the most significant trends is the integration of Artificial Intelligence (AI) and machine learning algorithms. These advanced capabilities will allow consoles to learn and adapt to the preferences and styles of individual lighting designers at an even more accelerated rate, while also affording efficient automation of routine tasks and suggesting optimal lighting setups based on past experiences. This level of intelligence will not only save time but also enable designers to push creative boundaries further than ever before.

On the other hand, as theatres become more interconnected and productions more complex, the ability to safely and efficiently control lighting systems from multiple locations or through cloud-based platforms in real time, is also turning out to be an essential function. And from the looks of things, manufacturers do seem to be responding positively to these observations by developing consoles that offer a far more robust set of networking features that allow for seamless integration with other stage technologies and remote access for troubleshooting and programming. This trend is noted to be particularly relevant in the current and future settings, where flexibility and adaptability will be crucial for the continued success of live performances.

Despite the exciting advancements in lighting console technology, there are challenges that must be addressed. One of the primary

challenges is ensuring that new technologies remain user-friendly and accessible to a broad range of users. As lighting consoles become more advanced, there is a risk that they may become overly complex, potentially alienating less tech-savvy designers. Manufacturers must strike a balance between incorporating cutting-edge features and maintaining an intuitive interface that can be easily navigated by all users, regardless of their technical proficiency.

Embracing the New

The resurgence of performance theatres and the subsequent demand for advanced lighting technologies have created an exciting landscape for the professional live event industry. And manufacturers like ETC, Theatrelight, Zero 88, LSC, Avolites, and several others are hard at work to ensure they stay in sync with this revolution through consistent innovation and adapting to market dynamics and user demands. Focusing on user-centric design, integrating AI and networking capabilities, and addressing the challenges posed by rapid technological advancements, are just some of the ways that would help these industry leaders to drive the future of lighting console technology within the realm of theatre and live performance spaces.

Having said this, it must be noted that the continued collaboration between manufacturers and end-users, and more importantly, harmonious and proactive collaboration between manufacturers themselves, will be key to unlocking new creative possibilities and ensuring that lighting designers have the tools they need to bring their artistic visions to life.

ETC

Avolites

LSC

Theatrelight

Zero88/Vari-lite

CHINA

'Singer 2024' Revives Music Excellence with L-ISA Immersive Sound

Hunan TV's 'Singer 2024', featuring top Chinese artists and international star Adam Lambert, was enhanced by L-Acoustics' L-ISA technology that captivated millions



Sound Engineer He Biao enhanced performances with precise 3D sound positioning and movement on the L-Acoustics L-ISA immersive audio configuration.

Hunan TV's hit music contest 'Singer 2024' has made a triumphant return to television after a four-year hiatus, electrifying in-studio audiences, television screens, and social media channels across China with a star-studded lineup and a visionary immersive sound experience. The 12-episode show features a diverse cast of established Chinese artists like Rainie Yang,

Na Ying, and rockers Second Hand Rose who perform with a live band and treated audiences to a guest appearance from international sensation Adam Lambert, captivating a 2,000-strong studio audience and millions of viewers at home.

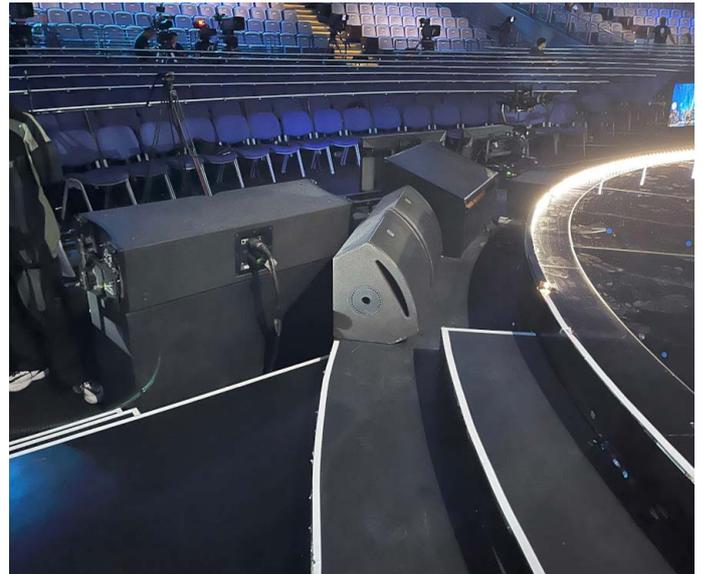
The show's producer, Hong Xiao, emphasized the importance of authenticity in each performance:



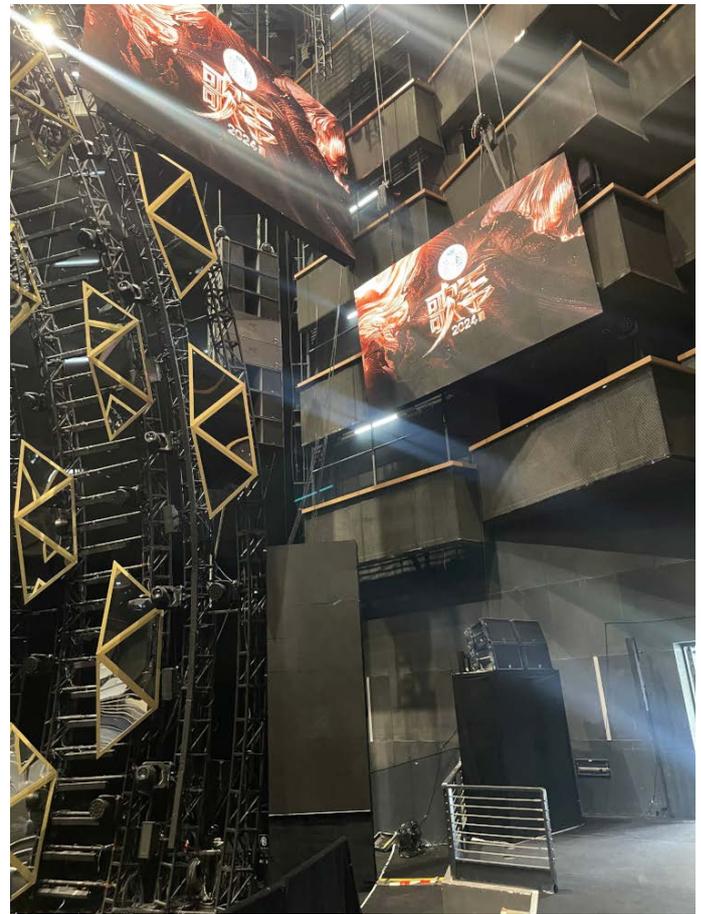
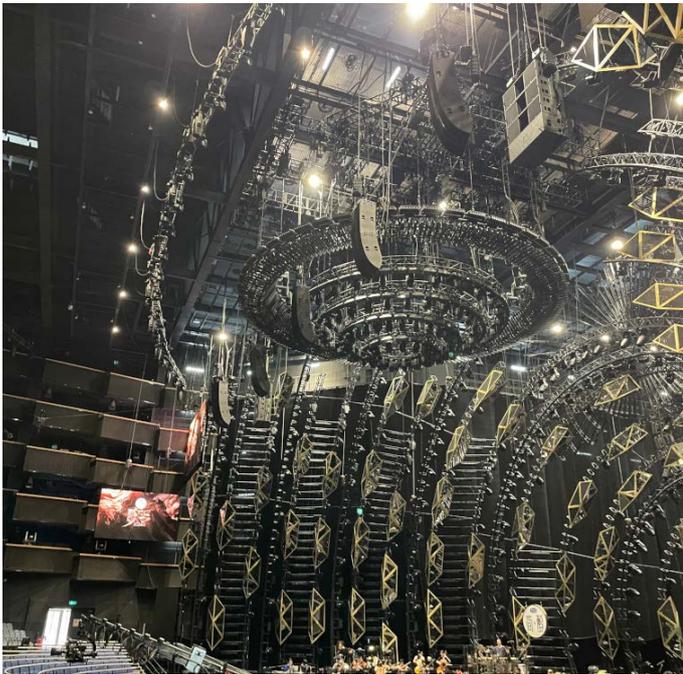
“The artists invited on the show delivered a wide range of music. From pop and rock to Chinese and Western vocal styles, we wanted to present some of the most powerful and dynamic stage performers who have ever graced the ‘Singer’ stage and screen.”

To meet the challenge of delivering an unparalleled audio experience, the production team turned to He Biao, China’s leading sound designer and engineer. He was tasked with implementing a state-of-the-art concert sound system that could enhance both the live studio audience experience and the broadcast quality.

He Biao’s solution was to deploy L Series, the latest offering in progressive ultra-dense line source speakers from L-Acoustics. Deployed by Beijing Dadong Huahan Audio Visual Equipment Co., Ltd with technical support from local L-Acoustics Certified Provider Distributor, **Rightway Audio Consultants**, He Biao’s system used L Series in an L-ISA immersive audio configuration, enhancing performances with precise 3D sound positioning and movement of up to 1,800 audio objects.



He Biao’s L-ISA design – which the show’s host introduces to the in-studio audience so that they understand the immersive experience that awaits them – consists of a main frontal system of five hangs of one L-Acoustics L2 and one L2D each. A total of 24 flown KS28 subwoofers extend the lows. Four 115XT HiQ boxes are used for stage monitors. The entire system is powered by 18 LA12X and 10 LA7.16 amplified controllers.



The implementation of this immersive sound system has significantly improved the audience experience. Early Soundvision 3D modeling simulations showed that L-ISA expanded the coverage area from 50% (with a traditional stereo system) to 90%, delivering a consistent and clear immersive listening experience for the audience.

He Biao's team was able to rig the system in under three hours, significantly faster than traditional line array setups. This efficient deployment demonstrated the L Series' remarkable versatility and ease of use.

"I have to say it was drop-dead perfect. Sonically, this show has soared straight into my all-time Top 3," enthused David Cooper, Director of Sales APAC at L-Acoustics. "The excellent live band and orchestra are positioned in the mix stunningly across the five L2 arrays with localisation where necessary. The vocals cut through so clearly and forcefully that it creates a kind of 'excitement feedback loop' between audience and artist, creating and regenerating endless energy. Only L-ISA has the capability to provide an immersive sonic masterclass such as the one I experienced at Singer 2024."

The impact of the L-ISA immersive audio experience on 'Singer 2024' has been profound. As the show continues to captivate audiences this summer, with the season finale set to air at the end of July, it has generated unprecedented public interest. The show has dominated social media, accumulating over 1,350 hot searches and 230 million views, sparking viewer discussions regarding the authenticity of musical talents.

Hong concluded, "Through each contest round and dynamic vocal performance, L-ISA conveys every turn of musical phrase in Singer 2024. By showcasing talented singers in a more realistic setting, we've elevated the charm and authenticity of live music, challenging the music industry and viewers to reconsider the value of a genuine musical performance."

L-Acoustics

INDIA

An Incredible Sonic Ride

Systematic Inc wins widespread recognition for powering a symphony of sound & spectacle at the TVS MotoSoul 3.0



“Words can’t describe how thrilled we are to have won the Best Sound Rental Company (South) at the PALM Sound & Light Awards and the Best Sound Rental Company at the EEMA South-Factor Event for our contributions to the success of the TVS MotoSoul 3.0 festival. These prestigious awards recognize our dedication and innovation in the events entertainment industry. The TVS MotoSoul 3.0 festival was a monumental project, and our team of dedicated and skilled experts at Systematic Inc showcased just how committed we are to achieving excellence in every aspect of our work and service. This recognition motivates us to continue pushing the boundaries of live sound and event production; and it is truly an honour to

be acknowledged by such esteemed institutions for our commitment to excellence!” exclaimed an elated Vinod Bangera – founder-director of Systematic Inc, one of India’s most reliable and acclaimed comprehensive event equipment rental solutions provider.

An Adrenaline Packed Ride

Produced and managed by reputed event management enterprise Buxus Media - the TVS MotoSoul is widely recognized India’s premier event for motorcycle enthusiasts and music aficionados alike; as the festival celebrates ‘the unbreakable bond between man and machine’. And in the sun-kissed haven of Vagator, Goa, the



TVS MotoSoul 3.0 festival emerged as a thrilling celebration of unbridled love for automobiles and music.

Despite competing with India Bike Week 2023 – which was also held in Goa on the same exact dates – the TVS MotoSoul 3.0 attracted and captivated a large audience footfall over two action-packed days. The festival, with its eclectic blend of motorcycles, music, and adrenaline-pumping activities, with the event offering a cornucopia of activities, including dirt track racing, slow races, BMX biking, stunt competitions, and flat track racing. Attendees had the opportunity to engage with seasoned motorcyclists and racers during tech dialogue sessions, indulge in diverse culinary delights, and revel in live music performances – all while TVS Motor company showcased a range of new custom motorcycles and accessories. These elements provided a platform for enthusiasts to delve deeper into the art and culture of motorcycling. More importantly, the festival's entertainment lineup was equally impressive, featuring performances





by renowned music artists that kept the energy high and the audience engaged.

And while the activities and performances were undeniably spectacular, no doubt; the true hero behind the seamless execution of the exhilarating vibe at the TVS MotoSoul 3.0 was Systematic Inc.

A Deft Touch of Tech

With Vinod taking the lead as the festival's designated technical director, Systematic Inc partnered with the TVS MotoSoul 3.0 as the event's official technical partner and reinforcement solutions provider to commission an impeccable sound, lighting, trussing, and special effects experience that would bring the festival to life. And thanks to the company's exceptional efforts, it's safe to say that the TVS MotoSoul 3.0 emphatically set a new benchmark of sorts in live event production.

Recognizing Systematic Inc's outstanding contribution to TVS MotoSoul 3.0, Karthik Gowda – managing director of Buxus Media

enthused, "The TVS MotoSoul is a comprehensive experience that epitomizes passion, in its purest form, for motorcycles, adrenaline and all things automobile. And in celebrating this very passion, the super-successful culmination of the TVS MotoSoul 3.0 also showcased transformative power of cutting-edge technology and expert craftsmanship. Big ups to Systematic Inc for their flawless execution of the entire technical reinforcement of our festival. Thanks to their commitment and dedication, our attendees were treated to a spectacular experience filled with unforgettable moments. And there's no doubt in my mind that team Systematic's efforts at the TVS MotoSoul 3.0 has definitively set a new standard for event production!"

A unanimous audience-favourite – the main stage at the TVS MotoSoul 3.0 was a marvel of engineering and design. A massive trussing infrastructure formed the backbone of the stage, supporting over 250 high-performance entertainment lighting fixtures; which included



the likes of 2-eye blinders, D-strobes, sharpys, LED moving head washes with zoom, RGB LED Pars, warm white LED Pars, profile spots, follow spotlights, RGBW pixel battens, and RGBW battens. This sophisticated lighting setup which birthed truly mesmerising lighting designs that captivated the audience senses, was orchestrated using the industry-favourite grandMA3 full-size lighting controller from MA Lighting; as the event's designated lighting designers rejoiced at the marvel of creating a mesmerizing visual experience.

Further enhancing the visual spectacle at the main stage, team Systematic Inc also delivered an elaborate SFX solution that added an extra layer of magic to the event. The SFX setup included dry ice machines and fog machines, which created a dreamy atmosphere during performances. Fire effect systems, CO2 jets, and cold pyros were used to punctuate key moments, eliciting awe and excitement from the audience.

But while the visual appeal of MotoSoul 3.0 was exquisite in every sense of the word indeed; sound reinforcement was where Systematic Inc truly excelled.

Sonic Magic to the Soul

Successfully raising the bar for festivals that aspire to deliver truly encapsulating sonic experiences – team Systematic Inc ensured that the TVS MotoSoul 3.0 immersed audiences in crystal-clear unobtrusive sound across the festival's massive expanse; with the main performance stage, the outdoor dirt-biking arena and the outdoor freestyle zone witnessing team Systematic Inc's sonic genius and audio prowess.

Team Systematic Inc actively engaged in crafting a meticulously detailed audio plan for the festival, as Shyam G, sound engineer at Systematic Inc and the designated system engineer for the event reveals, "Our objective was clear from the get-go. The aim was to create a truly immersive soundscape for the audience to revel in; while ensuring that the artists themselves had an equally great sonic experience. Achieving this not only demands a tonne of effort in terms of precise execution, but also hours of planning, creativity, attention to detail and most importantly, the expertise of a team of thoroughbred professionals – all of which defines our team at Systematic Inc."



He informs that the audio plan for the TVS MotoSoul 3.0 involved not just the locking in on the perfect loudspeaker rig and mixing consoles to accompany each rig for the respective festival feature sections; but also establishing precise individual routing, RF + wireless systems, microphone inventories, as well as the backline infrastructure for each stage. Vinod shares that equally important to the team was to ensure that artists and performers with every bit of technical support and assistance they needed; all while making sure that they never lost sight of safety and efficiency in terms of execution.

And to achieve all of this, team Systematic Inc relied on instituting a rigorous pre-planning exercise, wherein Vinod and his team not only conducted a thorough analysis of the festival plan and the venue at large; but also resorted to using industry leading simulation softwares and data analytic tools to help them ensure the seamless execution of their vision for the TVS MotoSoul 3.0. The main performance stage featured the powerful KSL line array system from industry favourites d&b Audiotechnik comprising the high-performance FOH loudspeaker solution. 16 units of the powerful large-format 3-way KSL line array modules were deployed in a meticulously aligned

and tuned L-R stereo configuration to deliver crystal-clear sound projection that effortlessly engulfed the massive audience area at this section. And this high-quality sonic ambience was enhanced several-fold by 8 units of the compact yet thunderously powerful KSL G-Subs, which provided unparalleled chest-thumping low-frequency fidelity. For those audience members located closest to the stage, 8 units of the DVA K5 line array modules from DB Technologies served as impressive center-fill reinforcement solution.

Artists performing on-stage also enjoyed an equally sublime soundscape thanks to a high-performance audio setup instituted by team Systematic Inc; with the K-LA210-DSP active DSP-controlled line array speaker modules and K-LA218-DSP active DSP-controlled dual 18" subwoofers from reputed brand Audiodozer serving as the sidefill reinforcement. Additionally, 6 units of the versatile and impactful ST-12SMALL active stage monitors from RCF ensured a flawless stage monitoring experience for the performers.

Furthermore, artists on stage were provided with a slew of world-class wireless and RF solutions, including Shure Axient Digital and

QLX-D systems, and Sennheiser IEM and wireless systems from the 2000 and 6000 series. Alongside, team Systematic Inc also empowered the musicians with an ultra-formidable backline system that featured top-tier equipment such as guitar amplifiers from AMPEG and Fender, and keyboards and synthesizers from Yamaha's renowned Montage series. On the other hand, DJs wowed the audience with their magic thanks to Systematic Inc providing the industry standard CDJ2000 Nexus 2 player/controllers coupled with the DJM-10 mixers from industry leaders PioneerDJ. More importantly, sound engineers at the mainstage were empowered with complete control over the sound experience, as team Systematic Inc deployed DiGiCo's acclaimed Quantum 338 digital mixing consoles at the FOH and monitoring positions respectively.

"Planning the audio setups for TVS MotoSoul 3.0 was an intricate process that required meticulous attention to detail and extensive effort. Our primary goal was to ensure zero sound spillage from one performance section to another. And to achieve this, we spent considerable time on site surveys, sound dispersion analysis, and strategic speaker placement. By employing precise alignment and advanced digital signal processing, we were successful in creating distinct audio environments that allowed each zone to deliver crystal-clear sound without interference; all while maintaining the integrity of each unique experience at the main stage, the dirt-biking arena, and the freestyle zone. And I'm proud to state that team Systematic Inc's commitment to flawless planning and execution played a vital role in providing audiences with a truly immersive and seamless auditory experience to revel in at the TVS MotoSoul 3.0!" exclaimed Vinod.

Perfectly complementing the energy of the mainstage were the equally exciting dirt-biking arena and freestyle zone – both of which also featured world-class sound reinforcement setups

that were thoughtfully crafted and commissioned by team Systematic Inc.

The dirt-biking arena was enveloped in a superlative sonic experience that was made possible by the precise deployment of 8 units of the Aero 40-A active line array modules from DAS Audio paired with 4 units of the SUB 8006-AS subwoofers from RCF. DJ performances were ably supported by a Nexus2 system from PioneerDJ, while sound engineers were empowered with the Allen&Heath SQ-6 digital mixing console coupled with DX-Rack units to precisely tailor the sound experience and impact.

On the other hand, the freestyle zone employed a similar setup, with the K-LA210-DSP active DSP-controlled line array speaker modules and K-LA218-DSP subwoofers from Audiocenter providing a dynamic soundscape. DJ performances were similarly supported by the Nexus2 system from PioneerDJ, while Allen&Heath's SQ-6 digital mixing console and DX Racks allowed for seamless control over the quality of sound.

As the curtains came down on the TVS MotoSoul 3.0, there was no doubt in anyone's mind that the festival culminated in a resounding success. Drawing thousands of motorcycle enthusiasts and music lovers to the scenic shores of Vagator, Goa; the festival's diverse activities, captivating performances, and vibrant atmosphere were all made possible by the exceptional efforts of Systematic Inc. Their meticulous planning, state-of-the-art equipment, and unwavering dedication ensured that every aspect of the event was executed flawlessly.

Systematic Inc

THAILAND

K-Pop Band Highlight Treats Bangkok to an Action-Packed Music Extravaganza with One Systems

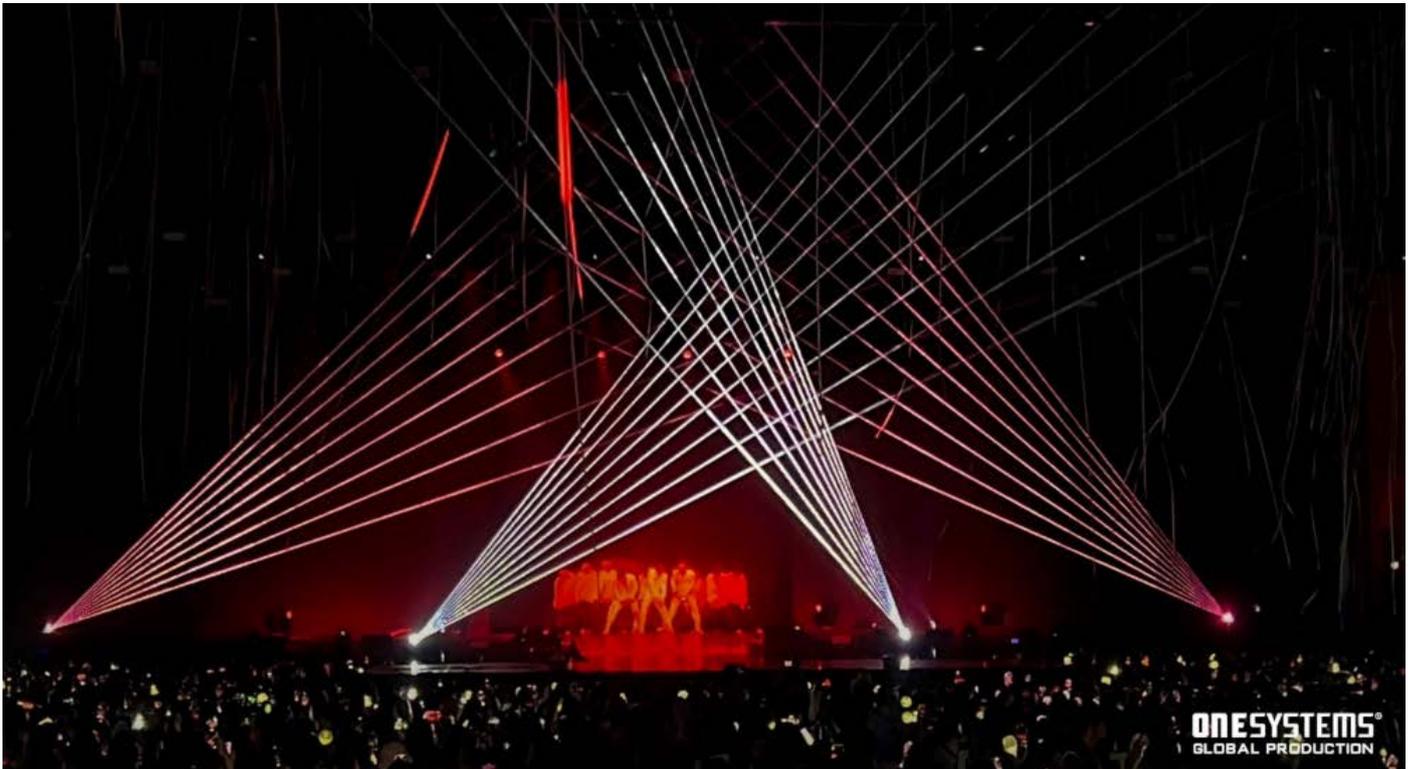
One Systems meticulously designed and seamless integration of state-of-the-art audio and lighting systems perfectly met the band's technical needs and performance pre-requisites



Highlight, the South Korean boy band formerly known as Beast, made a triumphant return to the music scene with not just the announcement of a new album release in March 2024 (which commemorated their 15th debut anniversary), but also a full-fledged tour that spanned multiple cities across Asia. With a career spanning nearly one and a half decade, the band has amassed a legion of devoted fans, earned critical acclaim, and solidified their status as

a trailblazer in the industry. And amidst this illustrious journey, the 2024 'Lights Go On' Tour stands out as a milestone achievement, marking the commencement of their comeback with a dazzling spectacle in Bangkok, Thailand.

On the 30th of June 2024, Bangkok witnessed a convergence of music, technology, and artistry as Yoon Doo-joon, Yang Yo-seob, Lee Gi-kwang, and Son Dong-woon – AKA Highlight – took to the stage at the Chaengwattana Hall at the



Central Plaza in Chaengwattana for their “Lights Go On” Tour. And according to the multitude of spectators present for the historic event – this was not merely any regular concert. Rather, it was a testament to the boundless creativity and innovation that define the ace band’s artistic vision.

From the moment the curtains rose, attendees were transported into a realm of sensory delight, courtesy of a technical production quality that transcended expectations. And at the heart of this extraordinary experience was the collaboration with One Systems Global Production – one of Thailand’s leading authorities in live sound and entertainment production.

Recognized for their expertise and commitment to excellence, One Systems was entrusted with the task of orchestrating a technological marvel that would elevate the concert to unparalleled heights. And through their meticulous planning and unshakable dedication, the company managed to coalesce an immersive experience

that would go on to leave a lasting impression on every attendee.

Central to the success of this historic event was the seamless integration of state-of-the-art audio and lighting systems that team One Systems had meticulously designed to perfectly meet the band’s technical needs and performance prerequisites.

Drawing upon their vast experience and technical prowess, One Systems opted to bring together an all-encompassing audio solution; with the audio architecture being hailed as a marvel in itself – featuring 24 units of the K2 line array modules from L Acoustics suspended in a stereo hang, delivering pristine sound quality with unparalleled clarity and precision. And to ensure a consistent sonic experience for those audience members located nearest to the stage, an additional 8 units of the KARA II line array modules from L Acoustics were deployed to serve as the formidable front fill reinforcement. The shared voicing characteristics between the

K2 system and KARA system helped team One Systems ensure a truly consistent soundscape throughout the main audience section at the venue, without compromising on volume, clarity or impact.

Furthermore, the deployment of 16 units of the compact yet powerful SB28 subwoofers from L Acoustics perfectly complemented the sonic performance of the main FOH system and frontfill system, with the strategic deployment of these subwoofers resulting in thunderously impactful extended low-frequency that enveloped the entire venue in deep, resonant bass.

Since the concert witnessed an unprecedented number of visitors and attendees, Team One Systems chose to have an efficient and reliable reinforcement system at the foyer sections of the venue as well, so that they could serve the audience members that made it to the section during the course of the event. One Systems reinforced this section by deploying 6 units of the Behringer B112D active multi-purpose active loudspeakers, all of which were positioned precisely to offer the most ideal experience for the performers, and controlled by the compact and efficient MG6 mixing console from Yamaha.

Artists performing on-stage were treated to an equally world-class soundscape, as two pairs of the ARCS-II loudspeakers complemented by two pairs of the SB28 subwoofers from L Acoustics comprised the side-fill reinforcement system, while 3 units of the 115XT HiQ high-performance monitors from L Acoustics provided musicians with an impeccable stage-monitoring solution. And multiple units of B108D multi-purpose loudspeakers from Behringer served as additional on-stage reinforcement for back-up musicians and performers. And with digital mixing consoles from DiGiCo at the helm, the sound engineering team had complete control over tailoring the audio experience to perfection.

Complementing the immersive audio experience was an equally dazzling array of high-performance entertainment lighting that not just brought the concert stage to life but also mesmerized the audiences. From Clay Paky's acclaimed Scenius Spots to Taurus Lighting's Brightly Beam 260 moving heads and Cyclone 1320 strobes, every element of the lighting infrastructure, which comprised over 110 fixtures in total, was meticulously selected to evoke a sense of wonder and awe. Controlled seamlessly by two units of the grandMA 2 full-size lighting controller console from MA Lighting, the lighting design illuminated the stage with an unparalleled brilliance that was perfectly synchronized with every beat of Highlight's electrifying performance.

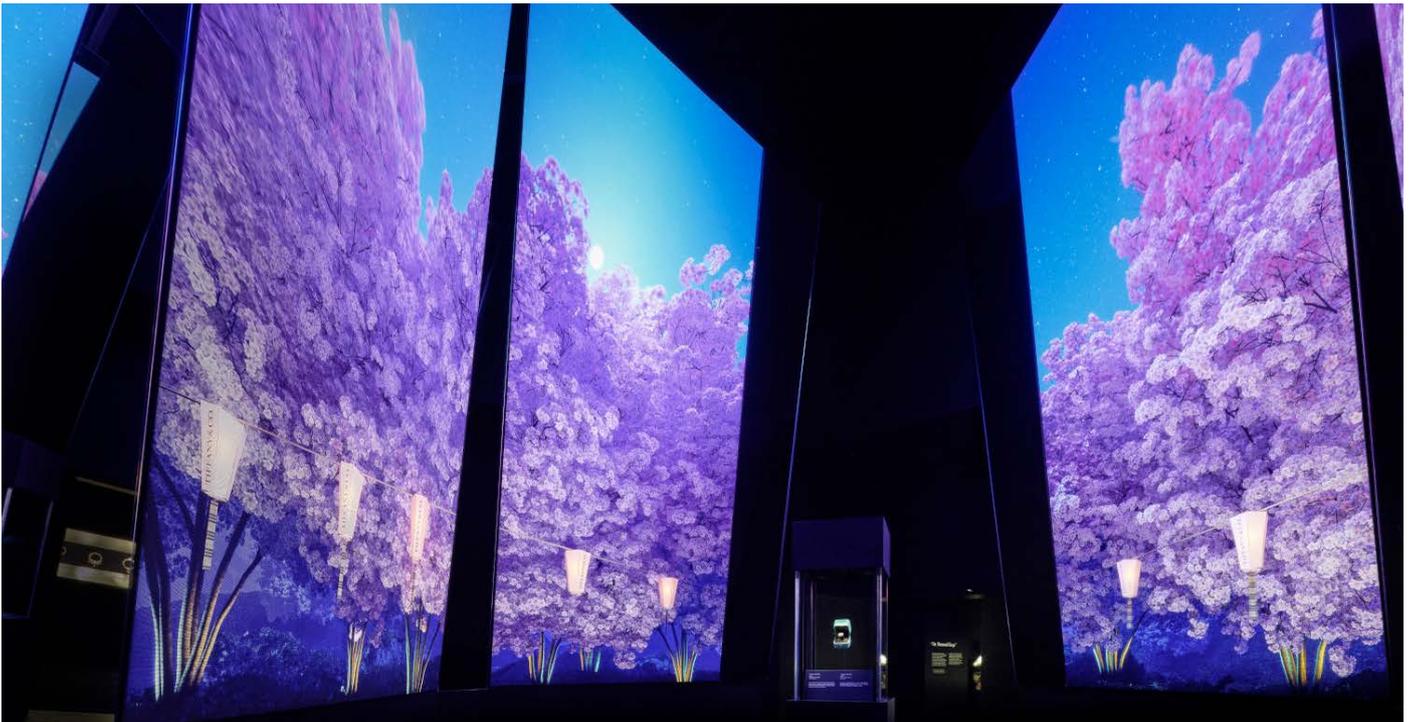
In essence, the 2024 Lights Go On Tour Concert in Bangkok was not just a spectacle of Highlight's timeless music but also a testament to the power of technology to transcend boundaries and create unforgettable experiences. With the visionary expertise of One Systems Global Production and the unrivalled mass-appeal of Highlight's music, audiences were treated to a sensory journey unlike any other, as it reaffirmed the band's status of being a true icon in the world of music and performance art. And as the curtains drew to a close and the echoes of applause reverberated through the venue, one thing became abundantly clear – the Lights Go On Tour had set a new standard for live entertainment, as it left audiences spell-bound and already waiting in excited anticipation for the band's next moves in the world of music.

One Systems

JAPAN

Brompton Technology Delivers Sparkling Performance at Tiffany Wonder Exhibition

Created with Takenaka Co. Ltd and Ark Ventures, the immersive experience highlights legendary jewellery masterpieces with ROE Visual LED panels powered by Brompton Technology



©Tiffany & Co.

Celebrating 187 years of craft, creativity and the company's unparalleled diamond legacy, Tiffany Wonder, the latest brand exhibition by **Tiffany & Co.**, takes visitors on a visual journey through hundreds of the House's design masterpieces and breathtaking wonders.

Complementing legendary diamond creations, the immersive show is brought to life through impressive LED installations powered by Brompton Technology LED processing.

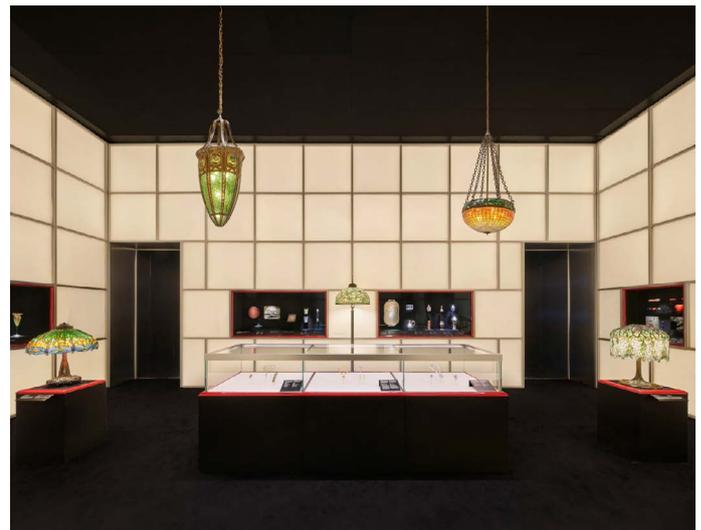
Held at the TOKYO NODE gallery within Toranomon Hills Station Tower, one of Tokyo's tallest buildings, AV+ICT specialist Takenaka Co. Ltd and system integration expert Ark Ventures, both part of the Symunity Group, worked with Tiffany & Co. to create high-end LED walls for three rooms in the ten-room exhibition.

The Breakfast at Tiffany's Room, Wonder of Celebration room, and 'Diamond Kings' room all feature LED walls composed of **ROE Visual LED panels** driven by Brompton's Tessera



processing. The Breakfast at Tiffany's Room includes a rotating central seating area, with two LED screens measuring 3.5m x 3m and 3m x 3m ROE RB1.2 LED panels. One screen shows a visual recap of the film Breakfast at Tiffany's, while the other displays snippets from other films featuring Tiffany jewellery. The Wonder of Celebration room boasts a 5m x 3m curved LED wall comprising 54 ROE RB1.9 LED panels. The 'Diamond Kings' room includes four LED screens, each measuring 1.5m x 3m and made up of 18 ROE RB1.2 panels.

The entire setup is driven by eight 4K Tessera SX40 LED processors and 11 Tessera XD 10G data distribution units, ensuring seamless integration and superior performance. "We were thrilled to collaborate with Tiffany & Co., one of the world's most renowned companies, known for its exquisite diamonds and legendary masterpieces, for this project," said Takenaka's Representative Director, Hideaki Takenaka. "Working together with our friends at Ark Ventures, we were able to offer an additional layer of 'sparkle' and sophistication to Tiffany's latest brand exhibition by utilising high-quality LED screens and industry-leading Brompton LED processing."



Luke Hurford, Business Development Manager APAC at Brompton, concluded: "We are thrilled to see Takenaka using Brompton's Tessera processors for the Tiffany Wonder exhibition. Together with ROE Visual LED panels, our LED processing technology helps create immersive visuals that beautifully showcase this iconic brand's 187-year legacy of unparalleled diamond craftsmanship."

Brompton

INDIA

Sonic Blitzkreig

India's Phoenix Networks Roars Triumphant Internationally with Meyer Sound at the Kathmandu Music Festival 2024



"Our first-ever international venture at the Kathmandu Music Festival 2024 showcased Phoenix Networks' ability to deliver an exceptional sonic experience to a diverse global audience. Building on this success, I am confident that Phoenix Networks will continue to assert its presence worldwide by consistently raising the bar for world-class live sound reinforcement!" exclaims Animesh Mishra, Founder-Director of Phoenix Networks, as he reflects on the company's crucial role in the success of the 2024 edition of Nepal's premier Kathmandu Music Festival.

As one of India's most reputed comprehensive technical solution provider for events of all

scales and applications, Phoenix Networks has achieved a significant milestone by successfully commissioning its first international gig at the Kathmandu Music Festival 2024 with their famed Meyer Sound Panther and Leopard systems; given the fact that the globally recognized music festival stands tall as one of the biggest celebrations of art, craft, cuisine, and talent in Nepal.

The Kathmandu Music Festival 2024: A Soulful Sonic Extravaganza

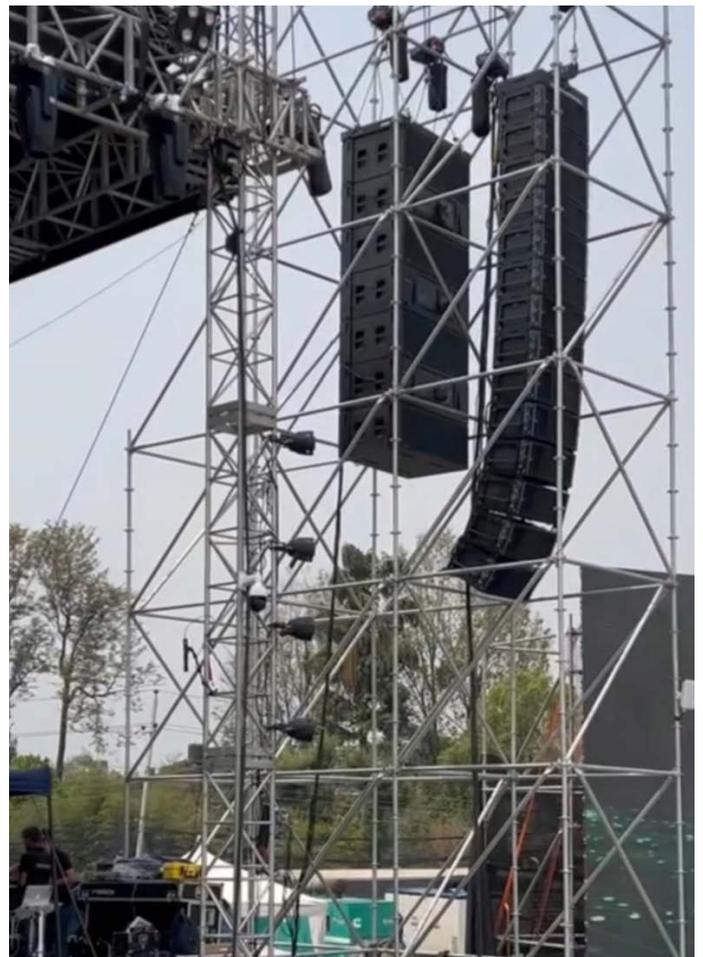
Hosted in the picturesque city of Kathmandu in Nepal, the Kathmandu Music Festival 2024 is a two-day extravaganza celebrated the end of one



year and the beginning of another, with utmost warmth and zeal. The festival in 2024 was held on 12th and 13th April 2024, in accordance with the Bikram Sambat calendar (the official calendar of Nepal) which marks the end of the year 2080 and the start of 2081. The event took place at the plush open-air ground at the premier Hyatt Regency hotel in Kathmandu; serving as a vibrant platform for cultural exchange and musical exploration.

The highlights of the festival included immersive live performances by internationally celebrated artists like Atif Aslam and Anuv Jain, as well as renowned Nepalese pop bands such as The Edge Band and The VEK Band. The festival also featured a variety of cuisines, exclusive sneaker and street-wear pop-ups, and a vibrant flea market.

Day 1 was adorned by a heartfelt live concert by renowned playback singer, actor, and songwriter Atif Aslam. The crowd began gathering well before the artist's entry, eager to witness their





beloved vocalist. Aslam's performance included some of his major hits like "Jeena Jeena," "Tu Jaane Na," "Hona Tha Pyar," and "Tere Sang Yaara," which left the audience spellbound. Overwhelmed by the audience's response, Aslam extended his performance for an additional hour, resulting in a 2.5-hour-long recital. He concluded his performance by shaking hands, signing autographs, and posing for pictures, leaving an unforgettable imprint on the audience's hearts.

On the other hand, day 2 was equally action-packed, as it featured numerous native artists, bands, and musicians who have gained national and international recognition. The day began with a magical solo performance by Surakshya Malla – one of Nepal's burgeoning singing talents; followed by soulful renditions from local bands like Satish Ghalan and The Band, Abhishkar Band, The Edge Band, and The VEK Band. The highlight of the day, however, was a lively performance by Indian sensation Anuv Jain, popularly known as "Just a Guy with Guitar." Jain's

entry was remarkable as he scaled the stage in a laser pyramid, performing his popular song "Baarishein" twice; along with other chartbusters like "Husn" and "Alag Asman."

While the plethora of activities and performances certainly lit up the 2024 Kathmandu Music Festival with vibrancy and glee; it is the sheer immersive nature of the event that kept the audience cheerful and buoyant across both days. And breathing life into this immersive atmosphere at the Kathmandu Music Festival 2024 was a mesmerizing live sound experience from Meyer Sound that was designed and commissioned by live event specialists Phoenix Networks.

According to the organisers of the event – they desired to treat their audience to nothing less than a truly world-class aural ambience. And so, the responsibility of bringing together such a formidable yet seamless audio architecture to enchant the thousands in attendance, was



entrusted to Phoenix Networks – the largest inventory holder of Meyer Sound equipment in India. The company's stellar reputation for augmenting exceptional soundscapes for some of the biggest and most technically challenging events to have graced Indian soil (for example, Ed Sheeran's uber-successful Mathematics concert in Mumbai) is what made them the perfect partner to create a similar superlative sonic concurrence for the Kathmandu Music Festival 2024.

Waging Triumphantly Through the Storm

Armed with innate technical expertise, determination, and the organisers' faith in their unmatched abilities; team Phoenix Networks approached the project like they do all their works – with complete zeal to achieve nothing less than excellence.

"Accurate planning and precise execution are key to making any event a success. At Phoenix Networks, our team of over 29 members worked tirelessly from the initial planning stages to the

final execution, making this event the talk of the town" Animesh affirms; explaining that the process began with the team investing countless man-hours in planning every last detail of the audio system and setup – right from the logistical aspects of transporting the entire system from the company's HQ in Bhopal (India), to the systematic manner in which the system was to be rigged, aligned and tuned at the venue; and everything in between.

A specific system configuration that spotlighted Meyer Sound's incredible Panther and Leopard systems was locked on, which was made possible through an in-depth analysis of the venue using industry leading simulation softwares and platforms. And following this; the team embarked on organizing other details that would be crucial to seamlessly pulling off a successful show at the Kathmandu Music Festival. The challenges that team Phoenix Networks faced; including transporting equipment from India to Nepal, arranging local assistance, mitigating the uneven terrain and geographical topography, and, not to



forget, the extreme weather conditions; were all addressed with the utmost level of precision and professionalism – as they always do.

That being said, it must be noted that the successful commissioning of the festival's audio system was no small feat; as an unexpected snow blizzard took the crew by surprise, making the process even more precarious.

Yet the crew remained unfazed, as Animesh explains, "To be honest, the storm was genuinely unforeseen and we were completely blindsided by it! Such an instance would've been a daunting challenge for any other team in our situation, justifiably so. However, we could stay assured of the performance of our Meyer Sound system mainly because almost all of our inventory came standard equipped with inbuilt weather hoods which prevents any sort of damage to the equipment. While we did need to secure some of the gear with additional weather hoods to prevent damage to the lateral side; the self-

armoured PANTHERs sustained the storm without any external support. In fact, we were up and operational within 15 minutes of the storm passing! That's the beauty of the system; Every time I encounter such instances, it reaffirms my faith in Meyer Sound and validates my decision to partner with them. Their foresight is exceptional, and the advanced technology they incorporate keeps them ahead of the competition."

Phoenix Networks' Technical Prowess

After successfully mitigating the challenges posed by the unanticipated blizzard, it was time for team Phoenix to shine – as the live event specialist confidently displayed their intuitive technical prowess in coalescing a truly riveting sonic atmosphere at the Kathmandu Music Festival 2024.

To ensure unparalleled audible exposure and maintain uniformity across the vast expanse of the ground, Phoenix Networks deployed the

Meyer Sound line array systems strategically. The loudspeaker system included the primary FOH rig deployed in a stereo configuration of 14 units of the PANTHER modules on each side of the stage which blended 4 units of the wide throw modules and 10 units of the long throw modules. The meticulous alignment and tuning of this carefully augmented FOH rig allowed team Phoenix Networks to assure crystal clear frequency response and linearity throughout most of the venue, while 4 units of LEOPARD line array modules serving as the front fill reinforcement assured clear and balanced sound to the audience members located closest to the stage. And to cover the entire expanse of the imposing 490ft long venue, team Phoenix Networks stationed 6 units of the LEOPARD line array modules as the delay reinforcement solution on either side of the venue flanks; thereby ensuring a truly consistent and pristine audio experience for audience members located at the very ends of the venue.

Perfectly complementing the impeccable tonality, voicing and performance of the PANTHER + LEOPARD systems were the 1100-LFC low-frequency elements (subwoofers), which ascertained optimum coverage of chest-thumping low-frequency fidelity for audience members to enjoy across the massive venue. 7 units of 1100-LFC subwoofers were precisely rigged in a gradient subwoofer array arrangement on either side of the stage, while 3 ground-stacked units of 1100-LFC subs were deployed on either side of the stage in a cardioid pattern. This intentional and meticulous subwoofer deployment not only helped in nullifying onstage low-frequency interference, but in turn, also enhanced the quality and impact of the overall soundscape.

And affording unparalleled control over this decisively coalesced loudspeaker system were 3 units of Meyer Sound GALAXY 816 processors,

which ensured flawless signal distribution and comprehensive system management.

Enjoying a superlative sonic ambience wasn't just restricted to the audience members in attendance; as Phoenix Networks tailored the on-stage setup to meet diverse requirements for the artists' performances. For example, for Atif Aslam, they deployed DiGiCo's famed SD10 digital mixing console with octa-core facility at the Front of House position and the current industry favourite Quantum 338 digital mixing console from DiGiCo for the monitor mix; with this move helping to deliver unparalleled audio precision and flexibility for the artists' designated engineers. On the other hand, for other musical bands, a combination of DiGiCo's SD10 console along with the Midas M32 Live digital mixing console were employed; whereas for Anuv Jain, the VENUE S6L-24D digital mixing console from AVID was preferred for the Front of House position.

Furthermore, artists were assisted with 16 units of PSM 1000 advanced in-ear monitoring systems from SHURE, which offered unrivalled acoustical parity, while precise capture of vocals was ensured through a carefully selected assortment of world-class microphone systems from industry leaders SHURE and Sennheiser. The team deployed SHURE's famed Axient Digital ADX2 wireless microphones for Atif Aslam, whereas Sennheiser's acclaimed 6000 Digital series systems paired with an HSP4 head mic was chosen for Anuv Jain. The microphone selection also included Shure SM58s and SM57s for instruments, Sennheiser e900 and Audix DP7 for drum kits, and various other high-quality microphones for delicate acoustic instruments. Wireless guitars were equipped with Shure ADX1 belt packs and SKM6000 bodypacks, ensuring seamless performance mobility.

The backline setup offered by team Phoenix Networks was equally impressive, featuring

a Pearl Reference Pure drum kit, a Yamaha Clavinova CLP745 digital grand piano, a Yamaha Montage M8X synthesizer, and a Novation Launchkey 61 MK3 – all of which allowed for a truly accurate representation of versatile musical expression.

A Bright Future Has Only Just Begun

There's no doubt whatsoever in the fact that comprehensive audio setup designed and commissioned by team Phoenix Networks ensured that both the audience and the artists experienced a prodigious auditory experience – thereby contributing to the festival's resounding success.

And reflecting on the festival's success, Animesh shared his views, stating, "Audience members and artists alike were amazed by the exceptional auditory experience provided by the comprehensive sound system. We firmly believe that exemplary sound reinforcement is the cornerstone of any successful show, and the festival's resounding success is a testament to this. It paves the way for us to lead the industry with unwavering dedication to achieving excellence in everything we do."

Furthermore, he expressed his satisfaction with the Meyer Sound systems and their performance under extreme conditions, while revealing plans to integrate the MILAN protocol with their existing inventory through the acquisition of Luminex GigaCore Switches.

Elaborating on this, Animesh explains, "We were truly impressed by the performance of our MILAN-certified sound system. This advanced audio networking protocol, built on top of AVB

standards, ensures precise synchronization, reliability, sustainability, stability, and streamlined configuration, promoting interoperability between different MILAN-enabled devices. The MILAN protocol also strengthens and defines device requirements for compatible media streams, formats, media-clocking, redundancy, and controller software, providing advantages at both the network and application layers. We are excited to integrate this deterministic technology with our existing inventory by acquiring Luminex 30 GigaCore Switches to facilitate the MILAN protocol. This integration will make our entire inventory future-ready, enabling us to expand our creative horizons and deliver the magic the entertainment world expects. Stay tuned, as we have many other advancements to reveal soon."

Phoenix Networks' successful commissioning of the Kathmandu Music Festival 2024 stands as a testament to their expertise and dedication. Their meticulous planning, advanced technology, and commitment to excellence have not only won them acclaim from the event organizers but have also set a new benchmark in the industry. And as Phoenix Networks continues to push the boundaries of innovation and creativity, their journey promises to deliver unparalleled auditory experiences to audiences beyond Indian borders.

Phoenix Networks

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