

Beyond the technology

what truly
inspires me is working with
incredible musicians, collaborating
with international production teams,
and mixing phenomenal bands



Malinda Lowe

Sound Engineer and Owner
Universal Sound



INTERVIEW: Mira Wölfel, Director Brand
Management, Prolight + Sound



INSTALLATION: Georges Saigon - Elevating
Nightlife with Unmatched Sound and
Entertainment



LIVE: Proteus Magnificus in Kuwait

HIGH END SYSTEMS

SolaPix Fan 8



Color Outside the Line

SolaPix Fan 8 brings new dimension to any stage with a fanned design highlighted by eye-catching optics. This linear pixel wash fits right into concert tours, house of worship productions, corporate events, and more with RGBW color mixing, a powerful zoom range, and infinite pan capabilities.

CONTENTS



LIVE: 70 INDIA - PP Sound Light Productions' Full Throttle Sound Experience Elevates India Bike Week 2024

IN THIS ISSUE VOL 26 ISSUE 03 MARCH 2025

04 FIRST WORDS

06 NEWS

INTERVIEW

24 Mira Wölfel, Director Brand Management
Prolight + Sound

30 VIDEO FILES

31 ENNOVATION

ALEX COLUMN

52 Something Really Exciting, at Least for Me

FEATURE

54 Astute Illumination - Advanced, Feature-Loaded, Rugged and Sustainable Intelligent Lighting that Aim to Redefine Stagecraft

PERSONALITY

62 Malinda Lowe, Sound Engineer and Owner,
Universal Sound

INSTALLATION

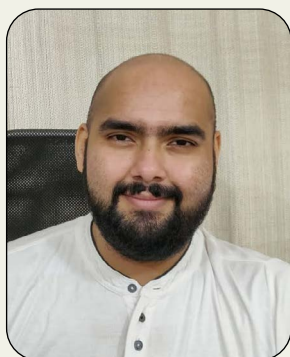
68 Georges Saigon - Elevating Nightlife with
Unmatched Sound and Entertainment

LIVE

74 THAILAND: grandMA3 Enjoys the Spotlight at
The Voice Thailand 2024

76 INDIA: Mumbai Rocks Out with CODA Audio

78 KUWAIT: Proteus Magnificus in Kuwait



2025 has been relentlessly fast paced so far – 2 months have passed in the blink of an eye!

What's most exciting about it all, however, is the fact that the industry isn't just evolving; it's transforming. It's not just about groundbreaking technology alone; it's about people. From the way business is done to the very technologies being developed, everything is shifting towards a more

people-centric approach. Perhaps the clearest example of this lies in the recent wave of "power moves," with industry veterans taking on new roles in new environments, bringing fresh perspectives and driving innovation. It's a fascinating time, where expertise is being valued more than ever, and companies are making bold moves across the board to shape the future of live events.

This issue is packed with exciting developments from across the APAC region—Australia, Southeast Asia, India, and the Middle East—where world-class live event technologies are being put to extraordinary use, creating unforgettable experiences for audiences.

Our *Personality* feature spotlights **Malinda Lowe** – the force behind Universal Sound – who has carved out a formidable reputation for delivering enchanting audio experiences in Sri Lanka; despite the market being fraught with unique challenges.

Alongside, ETA had the privilege of an exclusive interview with **Mira Wölfel** – Director of Brand Management at Prolight + Sound – where she candidly shared insights on the show's 30-year journey and all the excitement to look forward to at Prolight + Sound 2025; and beyond.

Here's to people at the heart of innovation—enjoy the read!

Elton Noronha
Editor

elton.s.noronha@hotmail.com

PUBLISHED BY

207A, Thomson Road, Goldhill Shopping Centre,
Singapore 307640. Tel: (65) 6316 2716
www.spinworkz.com



SPINWORKZ
Private Limited



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



BUSINESS DEVT. MANAGER
Rishi Varun R.
rishi@spinworkz.com



Julie Tan
Admin & Circulation
admin@spinworkz.com



Hazel Gundaya
Design / Layout

OUR COLLABORATORS

Rosalind Tan
Website Management Wizard

PV Anthony
Server and IT Security Guru

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

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

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

CREATE! CREOS

Multifunctional as giant LED bar for flexible creative designs

Motorized zoom from narrow 4.3° to wide 52°

IP65 rated: protected against dust and particles

Low investment price with quick ROI



watch the Teaser Video



INDONESIA

Melodia Introduces Indonesia to 1 SOUND's Premium Class Loudspeakers



Team Melodia successfully commissioned live demonstration events for 1 SOUND in Indonesia.

Melodia Production has announced the successful launch of the Level Series and Monitors from **1 SOUND** through dedicated demonstration events held in Jakarta and Surabaya, Indonesia, this January. The launch showcased the innovative loudspeaker lineup from the United States-based 1 SOUND brand, which has quickly gained attention for its unique audio solutions.

The events attracted an impressive turnout of system integrators, church tech teams, hotel management teams, and representatives from production and rental companies. Attendees were introduced to 1 SOUND's product line, which includes Cannon Coaxials, Tower Columns, Level Point Sources, Contour Point Sources, as well as monitors and subwoofers. These sessions served as both a product showcase and an educational platform, highlighting the brand's commitment to delivering exceptional audio tools and support to professionals across various industries.

Founded by renowned audio engineer **Lou Mannarino**, whose credits include projects with Paul McCartney, The New York Philharmonic, and The Met Museum, 1 SOUND has quickly established itself as a significant player in the global audio market. Its loudspeakers, designed and manufactured in the United States, stand out for their exceptional sound quality, advanced technology, and attention to detail.

Leo Dani, Sales Executive for 1 SOUND, expressed his enthusiasm for the events: "We had a great turnout for the 1 SOUND events produced by our distributor, Melodia. Together, we were able to educate the Indonesian market on 1 SOUND's loudspeakers and how they can meet the needs in a wide range of industries."

Rudy Winarto, CEO of Melodia Production, echoed this sentiment, stating, "The events in Surabaya and Jakarta were very successful. People are stunned and amazed by 1 SOUND's sound quality, innovation, brand philosophy, and the technology and detail behind each unique loudspeaker. We believe we are getting the attention of audio professionals through 1 SOUND, and we're looking forward to seeing this brand continue to grow in Indonesia."

One of the earliest adopters of 1 SOUND's systems in Indonesia is Potato Head, a prominent beach club in Bali, which is already experiencing the benefits of the system's clarity, control, and versatility. This installation serves as a testament to the brand's adaptability and potential to elevate the audio experience in diverse venues.



P+series

A POWERFUL VOICE IN A CHANGING WORLD

P+ Series dual-concentric, point source cabinets deliver trademark NEXO performance with the versatility venues and productions need to succeed in a changing world.

Four Main Cabinets with up to 141dB SPL

Variable Directivity

FOH or Wedge

Dedicated Partner Subs

Touring and Install Models

Available in any RAL Colour

Comprehensive Range of Accessories

Networkable Power and Processing

Remote System Management

**BOOK A
DEMO**

nexo-sa.com



Live
Events



Corporate &
Public Spaces



Theatres



Clubs



Bars &
Restaurants



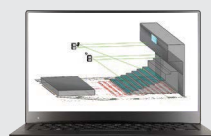
Houses of
Worship



Sports
Arenas



Immersive
Audio



NEXO

SYSTEM DESIGN SERVICE

nexo-sa.com/design

nexo-sa.com

Thinking. Inside the box.

NEXO

SINGAPORE

The Production People Over the Rainbow with First Investment in Robert Juliat Oz Followspots



Team TPP with their newly acquired RJ Oz - Pic Credit Sheldon Goo.

The Production People (TPP) – a full-service rental company in Singapore providing audio, lighting and video equipment, and crew for a wide range of events and clientele throughout Asia – has recently invested in its first set of **Robert Juliat** fixtures. The company has purchased two 600W LED-sourced RJ Oz 7°-14.5° followspots from **Total Solution Marketing** who are Robert Juliat's exclusive distributor for Singapore.

TPP affirms that as a company ethos, it places high value in people, technology and know-how; and therefore, with this in mind, and with its old 1200W MSR followspots gradually failing and in need of replacement, they looked to Robert Juliat for replacements.

"We were aware that our old stock was becoming more unreliable and were receiving an increased number of calls for renewals, especially from our theatre productions which have need for a quality

product," says **The Production People's** director, **Sheldon Gooi**. "We therefore chose to upgrade with Robert Juliat because of the light quality and precision of the product. After all, our clients have high expectations for their lighting, and we needed to deliver! It made sense for us to choose Oz because its LED source would reduce power consumption and the amount of heat generated, while its brightness is comparable to our old followspots. In terms of brightness,

precisions, optical and engineering quality and a robust build, they tick all our boxes! The new Oz followspots will be a perfect fit for the small to mid-size theatres amongst our clientele."

The team at TPP were also grateful for the guidance and service they received from Total Solution Marketing in making their first Robert Juliat purchase. "The service support we've been used to from TSM was a plus point for us," confirms Sheldon. "It gives us the confidence that, whatever issues we will face in the future, we will have reliable backup from TSM."

Glenn Wong, Managing Director of Total Solution Marketing, also comments: "We have enjoyed a long-standing partnership with The Production People. We are delighted that TPP has chosen the Robert Juliat Oz, which further validates the reputation of Robert Juliat followspots. We extend our heartfelt thanks to TPP for their trust in selecting Robert Juliat fixtures."

GLOBAL

Morten Lave Appointed as Chief Technology Officer of JOYNED



Long time **Adamson Systems Engineering** stalwart Morten Lave has now been appointed as **Chief Technology Officer** of **JOYNED**. Lave, who has played a pivotal role in the implementation and integration of AVB/Milan standards into Adamson's product ecosystem, now brings his expertise to JOYNED, a company dedicated to democratising network technology for the audio market and enhancing accessibility to AVB/Milan's full potential.

Reflecting on the impact of Lave's contributions, **Brian Fraser, Head of Product & Technology at Adamson**, stated, "With Morten's expertise, Adamson has been able to bring industry-leading AVB/Milan solutions to market that have moved the technology needle. Milan modules with network redundancy and daisy chainability define the cutting edge of networked audio offerings that have come from the successful partnership between Adamson and Morten. We are very happy to see this vast knowledge be applied to solutions that will bring Milan to a wider pool of manufacturers and end-users."

The move comes at a transformative time for the industry, as standardisation efforts—particularly with AVB/Milan—gain momentum. **Fabian Braun, founder and CEO of JOYNED**, highlighted the significance of this shift, stating, "The shift towards standardisation, particularly with AVB/Milan, is transforming the audio industry. By integrating Morten's software, we are not only expanding our capabilities but also reinforcing our commitment to open, interoperable standards. This partnership positions JOYNED to provide a seamless experience for manufacturers, helping them to implement time-sensitive networks that are both innovative and user-friendly."

Morten Lave himself expressed enthusiasm about continuing his collaboration with Adamson while driving broader industry adoption of Milan-based solutions. "As the audio industry moves towards greater standardisation, JOYNED is at the forefront of this trend," said Lave. "Our collective expertise, rooted in years of collaboration through the Avnu Alliance since 2017, allows us to build a stronger foundation for the future of audio networking. I'm excited to continue the collaboration with Adamson. As a product manufacturer, Adamson has been instrumental in driving the Milan ecosystem and will continue to be an important partner of JOYNED going forward."

AUSTRALIA

Historic Milestone Unlocked As Brisbane Sound Group Becomes Australia's First L-Acoustics L Series Rental Partner



Brisbane Sound Group (BSG) is Australia's first L-Acoustics Rental Network partner for the L Series concert sound system.

Established in 1985, **Brisbane Sound Group (BSG)** has built its reputation through almost 40 years of excellence in professional audio solutions. With a team of over 25 technical professionals, many boasting decade-plus tenures, the company maintains high standards across sound system sales, hire, service, and installation for various event productions.

And now, Brisbane Sound Group (BSG) has once again marked a significant milestone in Australia's professional audio landscape by becoming the country's **first L-Acoustics** Rental Network partner for the L Series concert sound system. This strategic expansion of their L-Acoustics inventory positions the company to deliver enhanced live sound solutions for major productions across Southeast Queensland.

The decision to invest in L Series follows BSG's successful track record with L-Acoustics solutions since 2020. "Our journey with L-Acoustics has been one of continuous growth, starting with A15 and Kiva II systems, then expanding to K3 in 2023," explains **Josh Bonnici, Operations and Marketing Director at BSG**. "Adding L Series was a natural progression that aligned perfectly with our operational needs and growth strategy."

BSG's investment includes four L2 and two L2D elements, complemented by LA-RAK III touring racks and additional KS28 subwoofers. For the team at BSG, the decision was driven by practical considerations. "We conducted extensive analysis using Soundvision to compare L Series' performance against our existing inventory in familiar venues. The results were compelling – L



Brisbane Sound Groups's technical staff completed comprehensive L Series training delivered by L-Acoustics.

Series not only promised superior performance efficiency but also expanded our capabilities significantly," explains **BSG's Head of Technical Resources, Rob Bird**.

The system's cardioid design, offering enhanced rear rejection and clarity, combined with its lightweight construction and streamlined deployment processes, were key factors in BSG's decision. "In our business, time efficiency is crucial," notes Bonnici. "L Series' design allows us to maintain our high service standards while taking on more ambitious projects, from arena concerts to major outdoor festivals."

To achieve L Series Rental Network Partner status, BSG's technical staff completed comprehensive L Series training delivered

by L-Acoustics at their Northgate facility. The training covered both stereo and L-ISA immersive audio applications, ensuring the team could fully leverage the system's capabilities. Within a week of certification, BSG put their expertise to work for The Wiggles performance at the Brisbane Entertainment Centre, where the system exceeded expectations in its first major deployment.

INDIA

SOUND HOUSE Elevates Live Sound in Mangalore with Investment in Adamson E-Series Loudspeakers



Team SOUND HOUSE with their newly acquired Adamson system.

Mangalore-based **SOUND HOUSE** a premier sound and lighting rental company, has reinforced its commitment to delivering high-quality audio experiences with a significant investment in industry-leading **Adamson Systems**. This strategic acquisition further strengthens its position as a go-to provider of professional sound solutions in the region, catering to a wide range of live events, corporate functions, and large-scale productions.

The newly integrated inventory features Adamson E12 line array systems and Adamson E119 subwoofers, powered by Lab Gruppen PLM 20K44 amplifiers. Designed to deliver exceptional clarity, power, and immersive sound coverage, these cutting-edge additions elevate SOUND HOUSE's ability to provide seamless and dynamic auditory experiences for audiences across diverse

event settings. With this move, the company continues to push the boundaries of live sound excellence, demonstrating a firm commitment to innovation and technological advancement within the entertainment and events industry.

Speaking on the latest expansion, Sunil Dsouza stated, "At SOUND HOUSE, we believe in delivering the best audio experiences for our clients. Investing in Adamson Systems was a natural step to ensure we offer top-tier sound quality and reliability for all types of events. Our goal is to constantly evolve and bring the most advanced technology to the industry."

The inclusion of Adamson E12 line arrays aligns with SOUND HOUSE's mission to offer premium-quality sound reinforcement solutions that meet the ever-evolving demands of modern live production environments. Adamson's reputation for superior performance and durability makes it a preferred choice for rental companies and production professionals globally, ensuring consistent and high-impact sound delivery across all event formats.

Karan Nagpal from **Stagemix Technologies LLP** the official distributor for Adamson in India, welcomed SOUND HOUSE to the growing community of Adamson users, stating, "One of the things that makes the E12 so popular is its sound quality and high SPL levels. The speaker produces a very clear and natural sound, with excellent bass response and smooth highs. We are happy to welcome SOUND HOUSE into the fast-growing family of E12 users in India."

Where China is
Shaping the

Digital- Forward Future

Asia-Pacific's Premier Pro-AV
and Integrated Experience Event



Global Innovations Unveiled
Cutting-Edge Technologies

InfoComm China Summits and Special Events
Where Industry Leaders Converge

ic25

infocomm | 北京
CHINA

16-18 April 2025

Beijing • China
www.infocomm-china.com

CONNECT
WITH US



InfoComm China



Scan me to
pre-register

MIDDLE EAST

Creative Technology Middle East Makes New Investment in Over 650 Elation Lighting Luminaries



Danijel Blazevic (CTME), Andy Reardon (CTME), Jonas Stenvinkel (Elation), Sam Connolly (CTME), JP de Vernon (Venuetech).

Creative Technology Middle East (CTME) has invested significantly in **Elation lighting** adding to a growing inventory of Elation gear to meet the increasing demand in the Middle East for flexible solutions that can quickly adapt to indoor and outdoor use.

Creative Technology has increasingly turned to Elation lighting solutions in the last few years, with the latest purchase adding to a 2023 investment in PROTEUS EXCALIBUR moving head beam lights and KL PANEL XL IP softlights. They have added more of each model to inventory along with KL PAR FC IP, PULSE PANEL FX, and KL PANEL fixtures.

CTME and **Venuetech LLC**, Elation's exclusive distributor in the region, have cultivated a robust and long-standing partnership that has played a pivotal role in CTME's investment. "We continue to partner with them due to their consistent innovation, reliability, and outstanding support," stated CTME head of lighting Sam Connolly.

"We are very excited about this latest lighting investment which will allow us to take on more diverse and challenging events while providing clients with the latest lighting technology."

With offices in the UAE, Saudi Arabia, and Qatar, CTME has played a key role in the Middle East's renown for producing stunning, large-scale events and spectacles. The company services a wide range of market sectors, from entertainment to corporate, as well as exhibitions, broadcasts, and high-profile sporting events.

Connolly says the initial investment in the PROTEUS EXCALIBUR and KL PANEL XL IP fixtures was a strategic move based on their exceptional performance in key projects. "After seeing how well these fixtures met the high demands of large-scale outdoor and indoor events, we made the decision to invest further in them in 2024," he said.

The PROTEUS EXCALIBUR, a full-featured IP65-rated beam fixture so bright it competes with xenon searchlights, stood out for its high lumen output, precision beam control, and ability to withstand the region's harsh environment, according to Connolly. "Its success in delivering powerful, reliable lighting for outdoor events, concerts, and large productions over the last year led to the decision to purchase 40 additional units to meet the increasing demand for these types of fixtures in diverse applications."

Similarly, the studio-optimized KL PANEL XL IP proved a reliable choice for CTME for events requiring soft, high-quality lighting in



The CTME Lighting Team.

various conditions, including outdoor settings. The fixture's superior color rendering, broad light output from an RGBWLC LED array, and weatherproof design made it indispensable for film productions, TV broadcasts, and live events.

"The recent purchase of 20 more KL PANEL XL IP plus 40 of the smaller KL PANEL was driven by the rising demand for versatile lighting solutions that could seamlessly transition between indoor and outdoor applications," Connolly said. "This continued investment reflects our commitment to staying ahead of industry trends and ensuring that our clients have access to the best technology for creating unforgettable visual experiences."

Earlier in 2024, Connolly and **CTME head of procurement Danijel Blazevic** identified additional lighting needs at the Prolight+Sound tradeshow, where Venutech's JP de Vernon was integral in presenting the latest Elation lighting gear and arranging for follow-up demos and shootouts. The collaboration resulted in CTME expanding their capabilities further by adding 252 units of the KL PAR FC IP LED lights and 300 PULSE PANEL FX to inventory.

The KL PAR FC IP is a compact, full-color-spectrum, IP65-rated LED fixture that pairs modern technology with a classic PAR design, serving as an excellent key, fill, and area wash

light source. At the same time, the PULSE PANEL FX is a powerful, all-in-one strobe, blinder, wash, and eye candy effect useful for dynamic effects and direct view applications. Its continuous 360° pan/spin and 180° tilt add an extra layer of dynamism and at 100,000 lumens, it can be used on big spectacles and stadium shows.

"The addition of the full-color KL PAR FC IP and PULSE PANEL FX open up new creative possibilities for designers and producers," Connolly stated. "These fixtures were chosen for their versatility, robust IP ratings, and unique effects capabilities, making them ideal for both outdoor and indoor use."

CTME collaborated closely with Venutech to acquire the new lighting equipment, with JP de Vernon playing a vital role in the negotiation. His long-standing relationship with CTME, established before his tenure at Venutech, was crucial to the agreement. "It's just been a very good relationship over the years, very open and honest," he said. "We often bounce ideas off each other and have really developed trust and a good rapport between the two companies."

JP added that this latest decision to invest in Elation was a real buy-in from the entire CT team. "Elation's fixtures, with their IP rating and rugged build, stand out as the perfect fit for the harsh Middle Eastern environment. With reduced maintenance and faster turnaround times, they enhance operational efficiency and ultimately save money." The strong backing from both Venutech and Elation, including a direct relationship with **Elation's international sales manager Jonas Stenvinkel**, has cemented the long-term partnership between CTME, Venutech, and Elation.

Since 2022, CTME has steadily increased its stock of Elation products, which now exceeds well over 1,000 fixtures, and continues to rely on this trusted relationship for future growth.

JAPAN

Tokyo's Iconic Performance Spaces Chime a Vibrant Live Experience with L-Acoustics



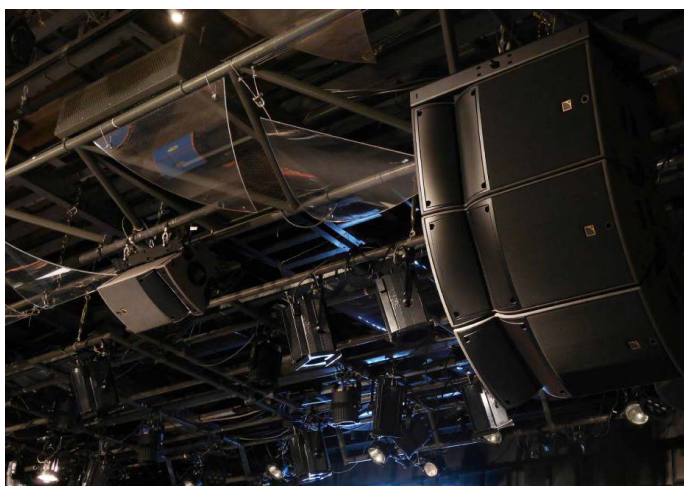
Blue Note Tokyo main L/R installation of two hangs of one L-Acoustics A15 Focus and two A15 Wide per side.

L-Acoustics Certified Distributor in Japan, **Bestec Audio** played a vital role in helping two of Tokyo's most enchanting live performance spaces – the Sumida Triphony Hall and Blue Note Tokyo – with a world-class soundscape befitting their stature and repute; all reinforced by state-of-the-art audio technologies and systems from **L-Acoustics**

Blue Note Tokyo a cornerstone of Asia's jazz scene since 1988, has taken a bold step in redefining its sonic experience with the installation of a state-of-the-art L-Acoustics A Series sound system. The intimate 280-seat venue in Minato City, known for hosting an eclectic range of musical performances, sought a solution that could deliver warm, natural sound while ensuring consistent coverage across its uniquely wide seating arrangement.

"Our previous system struggled to reach the venue's rear sections without compromising the intimate feel we're known for," explains **Toshiharu Yamauchi, Sound and Lighting Manager and Chief Sound Engineer at Blue Note Japan**. "I didn't want the sound to just pop out from the speakers – it needed to emanate naturally from the stage." After meticulous evaluation, the choice became clear. "L-Acoustics possessed that warm feeling and sense of space our venue needed. Other systems we tested offered clarity but felt mechanical, lacking the natural sound we were after."

Working closely with Bestec Audio, Blue Note Tokyo implemented a precisely engineered solution that has transformed both audience experience and operational efficiency. The main PA system comprises two hangs of L-Acoustics



Blue Note Tokyo main installation of L-Acoustics A Series, L-Acoustics A10 Wide for front-fill and L-Acoustics X12 for out-fill.

A15 arrays per side, each integrating one A15 Focus and two A15 Wide enclosures for optimal coverage. Low-end reinforcement is provided by two ground-stacked groups of twin KS21 subwoofers, while A10 Wide speakers serve as front fills and L-Acoustics X12 speakers provide out-fill coverage. The system is powered by four LA4X amplified controllers, ensuring seamless control across the venue.

A crucial addition to the installation is the integration of 5XT coaxial monitors driven by an LA2Xi amplified controller at the FOH booth, located on the mezzanine level. "This upgrade has revolutionized our workflow," states **Blue Note Japan Sound Director, Akihiro Mito**. "The sound quality of the 5XT perfectly matches the main system, eliminating our previous need to constantly verify mixes from the first floor. It's dramatically improved our efficiency and confidence in delivering the perfect mix."

Sound Engineer Asogi Komiya echoes this sentiment: "The consistency between our booth monitors and the main system has elevated our entire operation. While the system challenges us to perfect our craft, it's incredibly rewarding. Every night presents a new opportunity to enhance Blue Note Tokyo's immersive live music experience through the A15 system."



The Sumida Triphony Hall upgraded its professional PA system with L-Acoustics Kara II.

The impact of the upgrade was immediate. Visiting artists and engineers have praised the system's ability to maintain clarity and warmth from the front row to the farthest seats, ensuring an unparalleled listening experience. For a venue that blends world-class performances with an exquisite dining experience, this investment in superior audio technology reaffirms Blue Note Tokyo's dedication to delivering the ultimate in live entertainment.

On the other hand, the Sumida Triphony Hall stands as a landmark in Tokyo's Sumida Ward, embodying the district's "Music City Concept" initiative. Designed by Nikken Sekkei, the architecturally striking venue is home to the New Japan Philharmonic Orchestra and hosts a diverse array of performances, from classical concerts to jazz recitals and traditional rakugo storytelling. Named "**Triphony**" to signify the synergy between audience, artists, and hall, the venue is celebrated for its superior acoustics, originally designed by **Nagata Acoustics**. However, while the Hall's natural reverberation time of two seconds provides an ideal listening environment for unamplified performances, it has long posed challenges when reinforcement was necessary.

To address these challenges, the Hall recently undertook a large-scale renovation, focusing on upgrading its professional PA system. Prior to this upgrade, the venue relied on an ageing point source speaker system that struggled with coverage and clarity. **Sound Operator Haruka Kurokawa from Sigma Communications** the firm responsible for managing the Hall's audio operations, explains the limitations: "When we increased volume to reach the upper balconies, the sound became harsh for listeners in the front rows. The hall's reverberant characteristics also made feedback a constant concern, making it difficult to achieve both balance and clarity in the mix."

After a thorough evaluation, L-Acoustics Kara II was selected as the optimal solution. **Takashi Fujii of the Sumida Cultural Promotion Foundation**, which oversees the venue's technical upgrades, highlights the reasoning behind this decision: "We chose Kara II because it has proven successful in venues similar to Sumida Triphony. Our confidence was further reinforced by YSS's proposal, given their extensive experience with music halls across Japan."

The installation, executed by **Yamaha Sound System Corporation (YSS)** consists of a main L/R system of six units of the L-Acoustics Kara II loudspeakers deployed on either side of the stage, reinforced by two units of the SB18 subwoofers on each side. Infill coverage is managed by one unit of the L-Acoustics X12 on each side, while four units of the X8 loudspeakers line the front of the stage as front-fill. Additionally, pole-mounted X8 units provide coverage for the second-floor balcony, ensuring consistent and uniform audio distribution. For performers, two units of the X12 stage monitors deliver pristine on-stage monitoring. The entire system is powered by eight units of the LA4X amplified controllers, optimising performance and reliability.



L-Acoustics Kara II atop two SB18 subwoofers. One L-Acoustics X12 per side provide in-fill.

Tomoyuki Miura, Chief Sound Operator at Sigma Communications, emphasises the significant impact of the new system: "The new L-Acoustics line array system will reduce production costs and allow for more efficient technical planning, as visiting sound teams can now rely on our in-house system."

The system, acquired through L-Acoustics Certified Provider Distributor **Bestec Audio** has garnered widespread acclaim from performers and audio professionals alike. The Hall's regular MC immediately remarked on the transparent and natural amplification, noting how effortlessly his voice carried across the space. Similarly, artists using the X12 stage monitors reported an unprecedented level of clarity, enhancing their overall performance experience.

Kentaro Kawashima, who oversees musical programming for the Sumida Cultural Promotion Foundation, underscores the system's ability to broaden the Hall's artistic scope: "The system's precision allows us to achieve perfect balance even with delicate instruments, opening doors to performances that were previously challenging to present here. This sonic flexibility means we can now accommodate a much broader range of musical genres."



29 - 31 MAY, 2025, BEC, MUMBAI

CONNECT. COLLABORATE. GROW.

- Explore cutting-edge pro audio, AV, and lighting solutions
- Network with industry leaders and innovators
- Discover new business collaboration
- Expert-led sessions on industry trends
- Live technical workshops for hands-on learning



REGISTER NOW!



To Visit*

- Scan QR code
- Enter / Verify your details
- Get your badge via email

*Registration Charges: INR 500/-

Registration Partner



Lanyard Partner



Badge + Bag Partner



Live Arena



Display Partner



Exhibition is open for trade visitors above 18 years of age only.

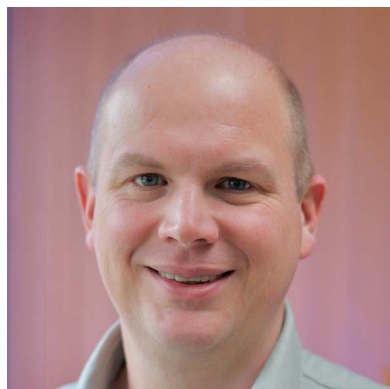
Admission is subject to the organizers' discretion.

Visitors with children are not allowed entry, and no onsite waiting or creche facilities are available.



GLOBAL

Henk-Jan Blok appointed Technical Applications Specialist at Follow-Me



Follow-Me manufacturer of performer tracking and automated follow-spot systems, has announced the appointment of **Henk-Jan Blok as Technical Applications**

Specialist. Bringing two decades of experience in the live production industry, Blok's expertise in technical applications, systems engineering, and customer support makes him an invaluable addition to the team.

Blok joins Follow-Me from his previous role as Support and Application Specialist at ELC/Green-GO, where he provided advanced global support, training, and technical sales assistance. He played a crucial role in strengthening research and development efforts with his practical technical expertise while also serving as a key support figure for distributors and customers across major trade shows. Before his tenure at ELC/Green-GO, Blok spent 12 years as a System Engineer at Ampco-Flashlight Rental, contributing to high-profile projects such as the Eurovision Song Contest 2018, Pinkpop Festival, and Tiësto's Elements of Life World Tour.

"I'm excited to be joining Follow-Me, a company that shares my passion for constantly improving the technician's experience with its innovative products," says Blok. "As soon as I realised that Erik (Berends, Technical Director and Co-Founder, Follow-Me) and the rest of the company had that same drive to constantly be better, I was sure this

was the company to take my next step into. With my field experience and technical background, I look forward to supporting Follow-Me's customers and helping the company continue to grow."

In his new role, Blok will act as a technical bridge between Follow-Me's development team and its customers, providing in-depth technical support and troubleshooting for system installations, commissioning, and on-site integrations. His extensive hands-on experience will be instrumental in ensuring smooth system deployments and resolving complex technical challenges. Additionally, he will support the sales team by providing detailed technical input and assisting with customer inquiries, from project design through to implementation. Leveraging his deep understanding of live production environments, he will help customers identify optimal solutions tailored to their technical needs.

"We are thrilled to welcome Henk-Jan to the Follow-Me team. His vast industry experience and technical expertise make him a perfect fit for this role," says **Marc van der Wel, Managing Director of Follow-Me.** "Henk-Jan will play a pivotal role in many customer-facing activities, helping our users with the technical integration and application of Follow-Me products in their projects."

"I'm getting to know the product in every possible aspect," Blok concludes. "There are upcoming installs that will probably require my assistance soon, either digitally or in-person, but for now I'm looking forward to ISE and meeting my industry contacts again in my new role."



AS AUDIO

Audio Training

with Alex Schloesser

Improve your knowledge with these In-person courses

01

Best practices for achieving a good live sound result

02

Sound system measurement

03

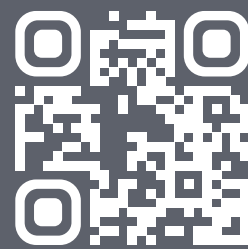
Systems engineering course

04

3d Audio applications and approaches

05

Wireless systems in pro audio



ENROLL NOW

**1 TO 3 DAY
DURATION**



CUSTOMISE YOUR TRAINING

Contact Alex for specialized, tailored training designed exclusively for your organization



**Meet the
trainer**

Alex studied electro acoustics at the University of Applied Sciences in Cologne, Germany. His close collaboration with Apogee Sound Inc. and Adamson Systems Engineering helped him develop a deep expertise in large-scale sound systems. From 2005 to 2010, he worked with Real Sound Lab, focused on measurement software and correction tools, where he served as Director of Pro Audio. With over 35 years of experience as a sound engineer for broadcast, live sound, and system engineering for multiple tours, Alex effectively bridges theory with real-world applications. Since 2010, he has lived in Asia, developing his career and actively working across the APAC region.

INDIA

Radio Voice and Romi Sound Amplify Live Sound Capabilities with Cutting-Edge DAS Audio LARA Investment



Team Radio Voice with their newly acquired DAS Audio gear.

The live sound industry in India continues to push boundaries with two major players—**Radio Voice** in Kolkata and **Romi Sound** in Punjab—making significant investments in cutting-edge **DAS Audio** line array systems. These investments, facilitated by **Stagemix Technologies** the official distributor of DAS Audio in India, signal a new era of high-performance sound reinforcement across the country's live event and entertainment landscape.

Radio Voice, Kolkata, a stalwart in India's audio industry, has reinforced its commitment to superior sound by adding the DAS Audio LARA large-format line array system to its inventory. Owned by Avijit Das, the company has acquired 18 units of the LARA-80 cabinets and 12 units of the LARA-SUB subwoofers, enhancing its ability to deliver world-class audio for live events and broadcasts. As one of the oldest DAS Audio users in India, Radio Voice has consistently relied on

the brand's cutting-edge technology, having previously employed the AERO 50 system. This latest acquisition strengthens its standing as a leader in the field, ensuring unmatched audio experiences for its audience.

Avijit Das expressed his enthusiasm, stating, "Our journey with DAS Audio has always been about pushing the boundaries of sound. With the LARA system, we're taking a leap into the future of live sound and broadcasting, ensuring our audiences receive nothing but the best." The LARA-80 cabinets are known for their advanced sound projection and precise coverage, making them ideal for large-scale events. Paired with the LARA-SUB subwoofers, renowned for their deep, controlled bass response, the system promises a dynamic and immersive sound experience.

Eshdeep Bhasin from Stagemix Technologies highlighted the significance of the deployment,

noting, "We were keen to introduce the DAS Audio flagship LARA system to a reputed user in East India. The sheer SPL output and amazing response of the system promises to make this a game changer in large format line arrays."

Meanwhile, in Punjab, Romi Sound, a prominent name in the region's professional audio industry, has taken a major step forward with its own investment in DAS Audio's flagship system. The company, owned by Romi Bassi, has acquired 16 units of the LARA-100 cabinets and 8 units of the LARA-SUB subwoofers, complemented by 2 units of the RACK-ARA-230-MK2 racks to ensure seamless system performance. This high-end upgrade positions Romi Sound at the forefront of live sound production in Punjab, catering to concerts, weddings, and large-scale events with unparalleled clarity and power.

Romi Bassi shared his excitement about the investment, stating, "We have always been committed to delivering the best audio experiences, and this investment in DAS Audio's LARA system is a testament to that. The power, clarity, and control of this system are truly remarkable, and we are confident that it will take our events to a whole new level. We look forward to bringing world-class sound to Punjab and beyond."

The investment was facilitated by **Sethi DJ House Jalandhar** with Stagemix Technologies playing a crucial role in bringing this advanced system to Romi Sound.

Karan Nagpal from Stagemix underscored the impact of the installation, commenting, "The DAS Audio LARA is a game-changer in the industry, offering incredible sonic performance and reliability. Romi Sound has always been at the forefront of delivering top-notch audio, and with this new system, they are setting a new benchmark in Punjab's live event scene. We are thrilled to see our technology being adopted by such a forward-thinking team."

ELECTRIC CHAIN HOIST LPL

RIG IT EASY WITH GIS

- WEATHERPROOF
- LONG-LASTING
- POWERFUL
- QUIET
- LIGHT



 **3 YEAR
WARRANTY**

GIS

swiss lifting solutions

 since
1957

GIS AG | swiss lifting solutions | CH-6247 Schötz | Phone +41 41 984 11 33
tel@gis-ag.ch | www.gis-ag.ch



As Prolight & Sound 2025 celebrates 30 years of Entertainment Technology, ETA chatted with Mira Wölfel, Director Brand Management Prolight + Sound, on the event's as well as Mira's journey and aspirations.

Reflecting on 30 years of Prolight + Sound, what do you believe have been the key milestones that have shaped its journey into one of the world's most influential trade shows for the entertainment technology industry?

Prolight + Sound has been a leading platform in the global event and entertainment technology industry for 30 years now. I think that is pretty remarkable. It has continuously evolved over the years, reflecting the rapid advancements in entertainment technology and the growing demands of the industry. Several key milestones have played a pivotal role in shaping its global reputation.

First, its inception in 1995 as a dedicated trade show for the professional event technology industry set the stage for what would become a premier platform for innovation and business networking. Over the years, it established itself as an essential meeting point for manufacturers, distributors, and creatives from across the world. Another defining moment was its expansion beyond traditional audio and lighting to embrace the entire spectrum of event and entertainment technology across its five key sectors: Light, Audio, Theatre & Stage, AV/Camera, and Event. The inclusion of these sectors not only diversified the audience, but also reinforced Prolight + Sound's position as a comprehensive industry

showcase – and secured its unique position with the event industry, as no other trade fair in this sector matches its comprehensive scope and influence.

The show has also been a pioneer in fostering technological innovation. From the rise of LED technology in stage lighting to the introduction of immersive sound systems, each edition has served as a launchpad for groundbreaking products that have reshaped live entertainment experiences.

One of the most impactful milestones of Prolight + Sound was surely its globalisation and strategic partnerships. By extending its reach beyond Frankfurt and organising satellite events in key markets like China and the Middle East, the Prolight + Sound brand solidified its influence on a worldwide scale. These international editions have strengthened global industry connections and facilitated knowledge exchange between different markets.



The Future Hub where young talent is fostered.

Finally, its commitment to education, promotion of young talent and sustainability has set the show apart. The introduction of specialised forums, college formats, and training sessions has made it not just a trade show but also a

knowledge hub for professionals and industry newcomers. Through the Future Hub – which includes a Campus, a Career Centre and a Startup area – Prolight + Sound has also become a significant force in fostering young talent and counteract the shortage of skilled labour within the event sector. Moreover, the increasing emphasis on eco-friendly production solutions highlights the show's role in steering the industry toward a more sustainable future.

All of these milestones collectively have shaped Prolight + Sound into the premier industry event it is today. The show has always embraced evolution, and the upcoming edition is set to be our most groundbreaking yet.

How has Prolight + Sound adapted to the ever-evolving technological landscape over the past three decades and what trends do you foresee driving the industry forward in the coming years?

Prolight + Sound has always been a reflection of the rapid evolution in event and entertainment technology. Over the past three decades, the show has continually adapted to industry shifts by embracing cutting-edge innovations, expanding its scope, and fostering collaboration between manufacturers, service providers, and creatives.

From my perspective, the trends driving the industry forward in the near future will be defined by the expeditious evolution of technological innovations and the exciting new possibilities that will be enabled by it – with automation, immersive technologies, interactive technologies, cybersecurity, and AI-based solutions being at the forefront. The most dominant example is surely the rise of artificial intelligence — and as much as AI-supported solutions are already impacting the industry today, I think that we have only scratched the surface in regards to what



Copyright Jochen Guenther

is – and will be – possible. I can only imagine the otherworldly immersive experiences that we will be able to witness in the coming years – and I'm here for it!

Sustainability is increasingly becoming a priority across industries. What role will this theme play in the upcoming edition, and what actions are you taking to promote responsible practices within the industry?

With our 'ProGreen' top theme – which I will elaborate on later – Prolight + Sound 2025 aims to take account of the growing awareness of ecological responsibility in the industry. The topics of sustainability, energy efficiency and green events will be given even more attention this year – including in the keynote programme, as well as in panels and lectures across various special areas. With its 'Green Sessions', the EVVC (European Association of Event Centres) will be setting new impulses for a greener event industry. Visitors will be able to get an overview of particularly sustainable new products and innovations on the expert-led 'Guided Tour Sustainability/Green Events' – which will be free-of-charge for attendees of the fair.

The exhibition is renowned for bringing together professionals from diverse segments of the industry. To this effect; how do you ensure that Prolight + Sound continues to be a platform for meaningful innovation and collaboration?

The 2024 edition welcomed nearly 25,000 visitors from more than 100 countries.

For 2025, our goal is to enhance this legacy with an increased emphasis on networking opportunities, cutting-edge industry topics, sustainability, and fostering collaboration across the sector – particularly through new and enhanced formats.

The 2025 edition of Prolight + Sound is shaping up to become an extraordinary experience for both exhibitors and visitors. In 2024, more than 60% of attendees held decision-making authority, a figure we expect to match or surpass this year. Additionally, 25% of our visitors are under 25, representing the next generation of industry professionals. This makes the upcoming show an outstanding platform for business networking, idea exchange, and project development.

An important factor is also one of the key principals at Messe Frankfurt: we listen to our customers. Through close collaboration with our exhibitors and partners, we've shaped the upcoming show around three core themes, which will be reflected in the specialist programme and product solutions. The first theme, 'ProGreen', emphasises the latest advancements in eco-friendly solutions and sustainability within the event industry. The second, 'FutureScapes', delves into the transformative potential of immersive technologies and artificial intelligence in crafting unique audience experiences. Lastly, 'MultiTech' focuses on smart, multifunctional technologies designed to enhance flexibility and efficiency in event production. With these top themes, Prolight + Sound 2025 aims to reflect trends that are currently shaping the sector, and to celebrate creativity, innovation, and community, all while addressing the evolving needs of the industry.

As part of the 30th anniversary of the show, the Theatre Area in Hall 12.0 is being re-conceptualised, integrating exhibition, education, networking, and product showcases. The new 'Theatre Stage' will host the 'Theatre College by VPLT' for expert-led seminars and the 'Theatre Talk' – a new format offering daily one-hour presentations, where companies from other areas, for example audio or lighting companies, can showcase their products directly to a theatre audience. The 'Networking Area' provides an ideal space for relaxed, meaningful connections.

The Image Creation Hub will become an even more attractive hotspot for image and video technology this year. An expanded studio area, an impressive video wall and specialist workshops will open up new perspectives for participants. With interactive offerings such as a tour of a modern on-site broadcast van, the area will become a centre for practice-oriented learning and networking.

The ProAudio section at the show is further enhanced. Besides an extended range of educational opportunities, there will be three new formats: The 'MIXCON x BVD present DJ- & Producer Conference' will be a new hotspot for the DJ and music industry, bringing together the most important players in the scene. The format is being realised in cooperation with Mixcon Germany and the Berufsverband Discjockey e.V. (BVD e.V.) – two heavyweights that have been supporting the next generation and the DJ and producer community for years. The focus is on networking and exchange, business aspects, as well as current trends and prospects in technologies, marketing strategies and the sustainable future of the industry.

Another new format is the 'MixLab', which will offer hands-on access to the latest mixing technologies, practical workshops, and certified training opportunities.

We're further introducing 'MusicOneX', a pioneering exhibition format that takes an interdisciplinary look at the diverse applications of modern music and entertainment technology. In the interactive 3,000 sqm hub, visitors can explore the intersection of creativity and technology through hands-on experiences, product demonstrations, and live performances. The goal is to connect experts and artists from different industries and promote innovative ideas. The new special area also offers an attractive platform for companies that are directly or indirectly involved in the value creation of music.

Our Event Programme is being expanded and further internationalised for the 2025 show. In addition to the ProAudio College and the Camera College, we are introducing the new Theatre College, which I already mentioned, with the support of our partner VPLT.



copyright Pietro Suter

Another new measure to strengthen the community aspect is the opportunity for industry professionals and newcomers to submit their own lectures on specialist topics. I'm very happy about the many amazing applications we received and very excited for the high-class presentations that were selected.

I think the key factors to ensure Prolight + Sound's position as a premier platform for innovation and collaboration are to stay ahead of the curve in regards to technological developments, to nourish collaboration with strong partners, and to always stay at the pulse of the sector through continuous dialogue with customers, manufacturers and industry leaders.

Having been at the helm as Director, what do you personally consider your most significant contribution towards the growth and continued success of Prolight + Sound?

Reflecting on my tenure as Director of Prolight + Sound, I believe my most significant contribution has been fostering a culture of continuous evolution and responsiveness to industry needs.

By actively engaging with our exhibitors, partners, and attendees, we've been able to adapt and expand the show's scope, ensuring it remains at the forefront of the event and entertainment technology sector.

One notable initiative was establishing Prolight + Sound as a standalone event towards the end of the pandemic, allowing the show to sharpen its focus on professional audiences and tailor its offerings more precisely to the event technology community. This move has cultivated a more specialized environment conducive to business and professional exchange.

Additionally, we've placed a strong emphasis on emerging trends and sustainability. By introducing dedicated formats that highlight eco-friendly solutions, immersive technologies, and artificial intelligence, we've positioned Prolight + Sound as a platform that not only showcases current innovations but also anticipates the future direction of the industry.

Ultimately, my goal has always been to create an inclusive and dynamic space that reflects the diverse facets of our industry, supports



meaningful connections, and drives progress within the global event technology community.

Looking ahead, how does Prolight + Sound plan to remain a vital meeting point for the global entertainment technology community over the next decade and beyond?

The long-term vision for Prolight + Sound builds on a successful tradition while setting ambitious goals for the future. As the leading platform for pioneering event technologies, the event strives to remain at the forefront of industry innovation and development and to further consolidate its international influence. In the coming years, Prolight + Sound envisions:

** Staying ahead in technology:* In view of rapid advancements, particularly in the field of AI-driven solutions, the show will place an increased focus on presenting the latest technological innovations that are redefining the industry. It remains the premier stage for the presentation of transformative products and ideas.

** Staying on the pulse of the times:* Prolight + Sound is committed to deeply understanding market trends and the evolving needs of the industry. The show will continuously adapt and refine its concept to meet the expectations of its global community, thus ensuring its relevance and indispensability.

** Strengthening international presence:* the brand aims to expand its global reach, increasing its visibility and accessibility to professionals across continents.

By expanding international cooperation, Prolight + Sound aims to unite the global event community more closely and cement its status as the central industry platform for networking, knowledge transfer and innovation. By staying attuned to the sector's pulse, understanding its challenges, and fostering global networking, Prolight + Sound will continue to be a leading industry force – inspiring and empowering event professionals worldwide.

www.prolight-sound.com

Martin Professional Lights Up The Nutcracker



Lighting designer Mikki Kunttu shares insights into his work on the Nutcracker ballet in Copenhagen, highlighting the importance of effective lighting to enhance the visual experience without overpowering the performance, while emphasising the reliability and performance of Martin Professional lighting fixtures.

Powersoft Introduces NOTA Ultra-Compact PoE Amplifier



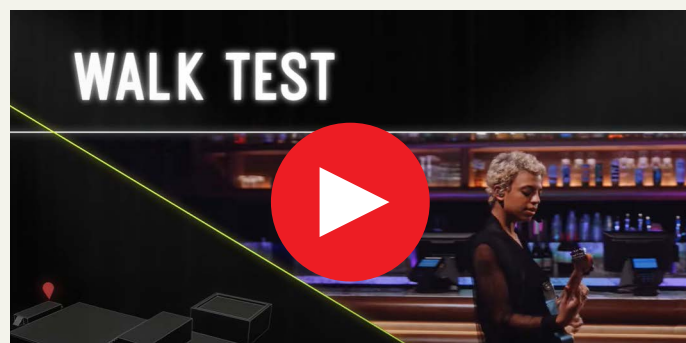
Powersoft's new NOTA is an ultra-compact PoE amplifier that features a single cable for power, signal, and data distribution, USB-C audio supply capabilities, exceptional compactness suitable for tight spaces, high power density with built-in DSP for quality audio performance, and automatic setup matching with connected speakers' impedance; thereby offering unmatched flexibility for both single-zone applications and complex network installations.

What's New in AVID's VENUE 8.0



AVID's new VENUE 8 introduces significant enhancements for S6L live sound systems, enabling larger capacity mixes, improved virtual sound check capabilities, and advanced automation features among others. Key upgrades include support for the E6 LX 256 engine, doubling track count for virtual sound checks, smart duplication for event actions, enhanced monitoring options, VCA visual metering, and robust Automix capabilities.

SHURE Axient Digital PSM



Axient Digital PSM system from Shure is said to set a new standard for professional in-ear monitoring, with its advanced features like unmatched signal strength, remote monitoring capabilities, and superior spectral efficiency; as it excels in challenging RF environments and manages multiple audio channels without compromising quality.

GIS Enhances Lightweight LPL Hoist Range



GIS AG renowned Swiss manufacturer of lifting solutions, has announced the expansion of its acclaimed LPL chain hoist series to cater to D8+, and C1 installations, building on the success of the LPML250 designed specifically for D8 applications. This enhancement broadens the versatility of the LPL series, making it ideal for both mobile and fixed installations in the entertainment industry. The LPL series now provides a seamless solution for applications that require holding loads without secondary securing or moving loads above people, such as in theatres and concert venues.

At the forefront of this innovation is the LPML250, the lightest hoist in its class, weighing just 12kg

and offering a remarkable lifting capacity of 500kg in D8. The series also includes the LPL500, which weighs 23kg and can lift up to 1,000kg, and the LPL1000, which boasts a capacity of 2,000kg with a weight of just 46kg. These hoists are engineered with a focus on combining low weight and high performance, aligning perfectly with the needs of the entertainment industry, where compact and lightweight equipment is a critical requirement.

“Since its launch in 2020, our LPL range has quickly gained a reputation for combining outstanding performance with very low product weight,” said **Ivan Muri, CEO of GIS AG**. With this expansion, these advantages can be utilised in many more areas.”

A key feature of the LPL electric motors is the use of chains with a larger cross-section, which increases load capacity while maintaining the series’ compact and lightweight design. These hoists are among the lightest entertainment motors available globally, offering a superior dead weight-to-load capacity ratio. This not only reduces the number of suspension points required but also enables the use of smaller, more cost-effective hoists, delivering significant advantages to riggers and event professionals.

“LPL chain hoists offer exceptional performance for the entertainment industry, with one of the best ratios of dead weight to load capacity,” added Ivan. “With chain hoists typically used in groups, the increased load capacity means that fewer suspension points are required for the load and consequently fewer chain hoists need to be installed. In other cases, it enables the rigger to use a smaller chain hoist which, in addition to the lower weight, also brings price advantages.”

The LPL series is built for reliability and durability, with a standard three-year warranty and an IP65 protection rating that ensures resilience in demanding conditions. Featuring a three-step drive system with helical gearing, the hoists operate with minimal noise, making them ideal for use in performance spaces. Additionally, GIS employs a polygonal design for ease of maintenance, further enhancing the product's longevity. To support on-the-go professionals, the hoists are also available as part of a kit that includes a flight case and controller.

With more than half a million hoists supplied globally, GIS has established itself as a trusted name in lifting technology. The company operates from its headquarters in Switzerland, with facilities in North America, Germany, and the UK, ensuring strong international reach and support.

The enhanced LPL range will make its official debut at Prolight + Sound, the leading global trade fair for audio and visual technologies in live entertainment. This launch underscores GIS AG's commitment to delivering cutting-edge solutions that meet the evolving needs of the entertainment industry while maintaining the quality and innovation the company is known for.

Electro-Voice Expands EVOLVE Family with EVOLVE 70 and EVOLVE 90

Electro-Voice has officially unveiled the EVOLVE 70 and EVOLVE 90 Column Loudspeaker Systems, the latest additions to its renowned EVOLVE family. Responding to customer demand for more powerful yet portable solutions, these new models are designed to deliver exceptional audio quality and increased output for larger events, accommodating audiences of up to 500 people.

With the introduction of the EVOLVE 70 and EVOLVE 90, Electro-Voice raises the bar for portable loudspeaker systems, maintaining the brand's reputation for superior performance and user-friendly design. Both systems combine advanced acoustic engineering with ergonomic principles to ensure unmatched portability, with the EVOLVE 90 boasting a class-leading 18" subwoofer that is still lighter than many competing 15" models.

"The launch of the EVOLVE 70 and EVOLVE 90 will respond to the huge public demand we have

seen for extended performance of a portable column speaker system," said **Andrew Cho, Director, Product Management, Portable Sound at Electro-Voice.**

The EVOLVE 70 and EVOLVE 90 deliver remarkable power and clarity. The EVOLVE 70 achieves a maximum SPL of 133 dB, featuring a 15" subwoofer with low-frequency extension down to 35 Hz. Meanwhile, the EVOLVE 90 delivers an impressive SPL of 134 dB, with its 18" subwoofer providing unparalleled low-frequency extension down to 28 Hz.

These systems feature a laminar-flow vent design and large voice coils, ensuring efficient bass output and versatility across a wide range of performances and genres. Whether for professional DJs, live bands, production companies, or event organisers, the EVOLVE 70 and EVOLVE 90 meet the evolving needs of professionals with unmatched precision and power.



"By offering both a 15" and the only 18" subwoofer in its class, we are raising the bar for power, performance, and portability," added **Andy Grunloh, Senior Product Manager, Portable Sound at Electro-Voice**. "These flagship products will make EVOLVE the first-choice system for a whole new range of performances."

Lightweight materials and smart ergonomic design ensure portability without compromising on performance. The aluminum distance pole, neodymium drivers, and included carrying cases for the array and pole underscore Electro-Voice's commitment to user-friendly mobility. An optional transport dolly further enhances the convenience of these systems.

Available in black and white finishes, the EVOLVE 70 and EVOLVE 90 maintain the striking, contemporary aesthetic that has become synonymous with the EVOLVE series.

Electro-Voice has retained its signature ease of use with the EVOLVE 3-2-1 assembly system, allowing rapid setup and teardown. The system's three components click together in seconds, maintaining the industry standard for efficiency.

Both models feature eight 4.7" neodymium drivers with proprietary waveguides for consistent 120° horizontal coverage and asymmetrical 25° vertical dispersion. Flexible connectivity options include XLR/TRS combo mic-line inputs, XLR and RCA line inputs, AES/EBU digital inputs, and Bluetooth capabilities. Integration with the QuickSmart Mobile App enables seamless control and optimisation as part of a Bluetooth-enabled EV portable speaker system.

Adamson Systems Engineering Unveils MG10



Adamson Systems Engineering has launched the MG10 dual 10" stage monitor loudspeaker that delivers unparalleled performance and flexibility for professional audio applications. Designed with precision engineering and cutting-edge innovation, the MG10 redefines expectations for on-stage sound.

With a frequency range of 60 Hz to 20 kHz, the MG10 ensures exceptional sound clarity, making it the ideal choice for all live performance types. Its ability to achieve a maximum SPL of 139 dB guarantees powerful and dynamic sound reproduction, whether in intimate venues or expansive stages.

At the heart of the MG10's impressive performance is its integrated 2-channel Class-D amplifier, delivering a remarkable 2400 W total output. Combined with Adamson's proprietary onboard processing, the MG10 ensures precise, consistent audio quality. Its 50° horizontal and 100° vertical coverage pattern provides accurate sound dispersion, making it versatile for various acoustic environments.

Despite its robust capabilities, the MG10 is compact and portable. Measuring 20.5 inches (W) x 12.75 inches (H) x 21.25 inches (D) and weighing only 26 kg (57 lbs), it is easy to transport and set up. Its innovative design includes an integrated pole mount and a kickstand that allows for up to a 45° face tilt, accommodating everything from floor monitoring to elevated installations.

For professionals seeking further integration options, Adamson introduces the M10, a passive version of the MG10. With 8Ω impedance and advanced Lake processing, the M10 offers flexibility for audio professionals to seamlessly integrate it into existing systems without compromising performance.

The MG10's durable construction, pristine sound quality, and adaptable design make it a perfect fit for a broad range of performance scenarios. Whether used for touring bands, corporate events, or fixed installations in theatres and concert halls, the MG10 upholds Adamson's reputation for engineering excellence and audio innovation.

"We're excited to introduce the MG10 to the professional audio world," says **Pieter van Hoogdalem of Adamson Systems Engineering**. "This monitor represents a significant leap in acoustic engineering, combining our proprietary waveguide technology with high-excursion dual 10" drivers. The result is a monitor that delivers unprecedented clarity and coverage, designed to meet the exacting standards of today's audio professionals across various applications."

DAS Audio Adds MARA Cardioid Line Arrays to The ARA Series



The technology behind MARA features a six-channel Class D amplifier with a switched-mode power supply and Power Factor Correction (PFC), ensuring stable and efficient performance under varying voltage conditions. The cardioid design provides rear attenuation of up to -12 dB in the range of 80 Hz to 200 Hz, enabling precise sound control and minimizing unwanted emissions on stage.

MARA-SUB, the perfect complement to MARA, is a self-powered cardioid subwoofer incorporating a 21" front-facing speaker and an 18" rear-facing speaker, both with 4" voice coils. This design achieves rear attenuation of -14 dB in the range of 32 Hz to 125 Hz, delivering exceptional low-frequency

control. Its internal DSP ensures consistent signal optimization, while the robust birch plywood construction with ISO-flex coating guarantees durability in demanding environments. The rigging system seamlessly integrates MARA-SUB with MARA arrays for flexible configurations.

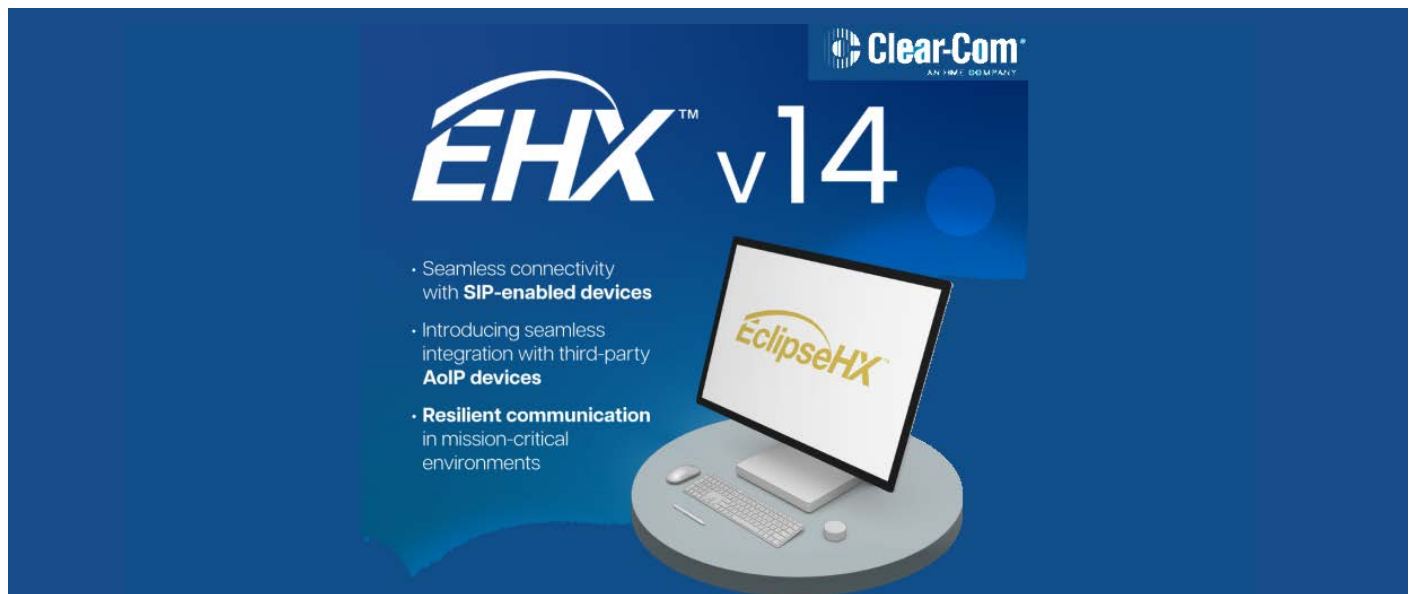
The ARA series, with the addition of MARA and MARA-SUB, represents a comprehensive solution for the professional audio sector.

All ARA series solutions are supported by ALMA, DAS Audio's intuitive control and monitoring platform. ALMA integrates advanced tools such as DASaim, which uses FIR filters to optimize directivity and sound coverage, and Health Check, a feature that allows users to evaluate system conditions through NFC technology. These features ensure reliable performance and simplify system management for any application.

DAS Audio has added MARA, the new cardioid self-powered line array system to its innovative ARA series, alongside the acclaimed LARA and SARA systems. With the launch of the ARA series, DAS Audio has gained access to highly competitive markets, including international tours, musicals, and large-scale events, establishing itself as a strong contender in applications previously considered out of reach.

MARA, designed for medium to large-scale events, combines a cardioid and symmetrical design with a continuous power of 4200 W RMS, achieving a MAX SPL of 148 dB. Its custom-engineered components include two 10" low-frequency drivers, two 8" midrange drivers, and two 6" drivers configured in a cardioid setup. High frequencies are managed by two M-78N compression drivers with 3" voice coils. The system also offers two horizontal coverage options, 80° and 100°, making it adaptable to a wide variety of acoustic environments and event requirements.

Clear-Com Launches EHX v14 Software Update



Clear-Com has launched EHX v14, the latest software update for its Eclipse HX digital matrix intercom systems. EHX v14 delivers significant advancements that position Clear-Com as the most capable and densest provider of SIP integration in mainstream production intercom solutions, alongside enhanced redundancy features that ensure resilient communication in mission-critical environments.

The new EHX v14 includes SIP integration via the IPA card, a feature that brings unmatched SIP density and flexibility to Eclipse HX systems. This integration enables seamless connectivity with a wide range of SIP-enabled devices, empowering users to expand their communication network across SIP and intercom platforms effortlessly, making Clear-Com the only manufacturer to supply direct SIP connectivity.

In addition to SIP functionality, EHX v14 introduces redundancy with SMPTE 2022-7 protocol for seamless integration with third-party AoIP (Audio over IP) devices. This feature ensures continuous operation by providing redundancy on critical audio pathways, making

it possible to achieve high availability even when interfacing with non-Clear-Com AoIP systems. This addition underscores Clear-Com's commitment to supporting interoperable and resilient communication for complex productions, minimizing the risk of downtime and maximizing reliability.

"Our goal with EHX v14 is to provide unparalleled flexibility and reliability for our users," said **Dave Mackinnon, Vice President of Product Management**. "The high-density SIP integration and SMPTE 2022-7 redundancy ensure that production teams can maintain stable and secure communication workflows, even in the most demanding scenarios."

With EHX v14, Clear-Com offers an unprecedented level of integration and redundancy, meeting the demands of today's dynamic production environments across broadcast, live events, and more. This release continues Clear-Com's tradition of providing innovative, high-performance solutions that support seamless, high-quality communication on a global scale.

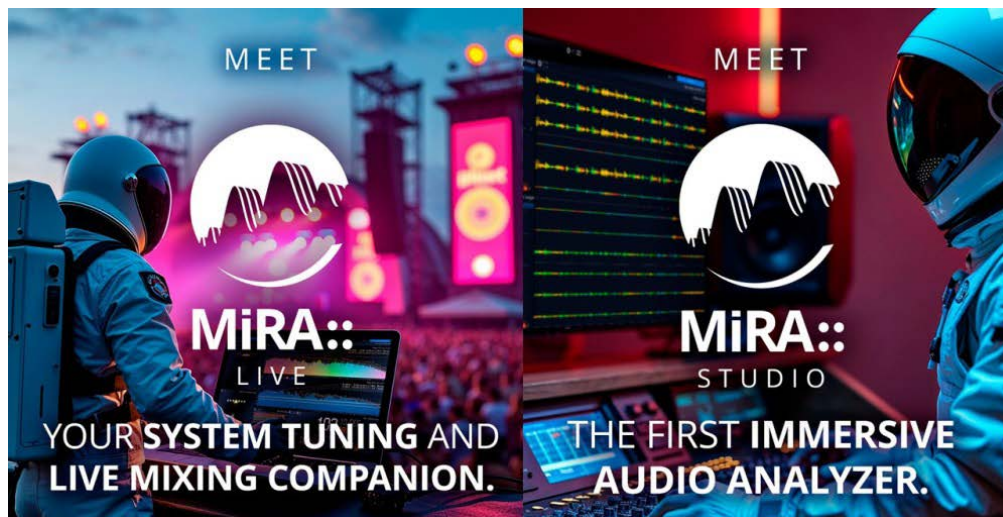
MiRA by HARMAN Professional Revolutionizes Audio Measurement with FLUX:: Innovation

HARMAN Professional Solutions has launched the MiRA software family designed for diverse audio analysis and measurement applications. Whether it's mixing and mastering, system calibration, or loudness metering, MiRA combines precision, versatility, and innovation to meet the needs of today's audio professionals.

"The MiRA software family represents a whole new standard in audio engineering and we're proud to deliver to our customers what we believe is the brightest star in the audio analysis universe," said **Gaël Martinet, Director of Software Development, HARMAN Professional Solutions**. "The software engineering of

MiRA was built on the foundation of our legacy analyzer and is designed to serve the needs of audio professionals well into the future as their go-to tool."

MiRA's user-friendly and highly customizable interface allows professionals to tailor workspaces and settings to suit their specific workflows, ensuring an intuitive experience



With support for multi-channel immersive audio deployments, MiRA is said to redefine what's possible in real-time audio analysis. Its focus on superior visual response is said to enhance audio capture, delivering unparalleled processing for exceptional visualization

The MiRA family is built on the legacy of the acclaimed **FLUX: Analyzer software** a trusted name in music production, post-production, and audio mastering for over a decade. Incorporating FLUX:: proprietary Sample Push technology, MiRA extends integration capabilities by enabling seamless hardware connections through ASIO and Core Audio. Samples are broadcast to the standalone MiRA application via local or standard IP networks, simplifying routing challenges in multi-channel immersive audio setups.

whether in a live or studio environment. Proprietary Sample Push technology seamlessly integrates with digital audio workstations (DAWs), mixing consoles, and immersive processors, providing instant and precise analysis for critical audio applications. Its advanced real-time features include tools for Transfer Function readings, Magnitude, Phase, Coherence traces, live impulse response, and delay computation, offering comprehensive insight into audio performance. One of MiRA's standout features is the Nebula Spatial Spectrogram, a revolutionary visualizer that merges spectrum analysis with vector scope technology to enhance spatial localization and immersive audio monitoring. Additionally, the inclusion of Adaptive Resolution Transform (ART) ensures highly accurate and

responsive transfer function measurements, while MiRA's support for up to 23 microphones, complete with pairing mode for enhanced coherence between floor and ear levels, facilitates real-time averaging and delay optimization.

The MiRA software family is available in three specialized variants, each tailored to distinct professional needs. MiRA Live is optimized for real-time live mixing, featuring instant visual control, SPL/Leq metering, and pre-defined show layouts for seamless operation in high-pressure environments. MiRA Studio is designed for mastering and post-production, delivering precision tools for in-depth analysis and meticulous fine-tuning of audio content. MiRA Session focuses on system calibration, equipping

professionals with robust tools for measurement and offline analysis to optimize sound system performance. For those seeking a comprehensive solution, the MiRA Ultimate bundle combines all three variants into a single package, offering the full spectrum of MiRA's capabilities in one powerful suite.

As with all FLUX:: products, HARMAN Professional Solutions has ensured that users of previous Analyzer software can take advantage of loyalty upgrade paths, making it easier than ever to transition to MiRA and harness its state-of-the-art features. By combining innovation, flexibility, and industry-leading technology,

AVANTE Audio Introduces New Akro Series Line Array System

Designed to deliver power, clarity and versatility, **AVANTE Audio's** new Milan-certified Akro Series small-format active line array system comprises the ATL328 3-way line array module and the high output ATS218 dual 18-inch subwoofer. Engineered to complement each other, the two products both feature robust enclosures, powerful internal class D amplification, and comprehensive DSP. Deployed in various quantities and configurations, the ATL328 and ATS218 are designed to provide excellent audio reproduction for medium-to-large-scale events.

With a sleek and hardwearing design, the Akro ATL328 combines twin high-output neodymium 8-inch low-mid frequency drivers with a coaxial MF/HF neodymium compression driver and a precision medium-format waveguide. It incorporates a discrete Class D switching power amplifier, which delivers 1800-Watts of total peak power and has a PFC power supply. This ensures

great headroom and very minimal distortion. The module delivers an exceptional linear phase frequency response of 70 Hz to 20 kHz (-6dB) and a wide 110-degree horizontal coverage pattern. It has a comprehensive 96 kHz DSP, featuring FIR filtering, standard TCP/IP remote control as well as full integration with the advanced Milan platform (Windows PC and Mac compatible). This application layer network protocol for real-time media allows full system networking and remote monitoring/control, including input level, equalization and delay as well as LF and HF compensation preset selection. With a precision, CNC machined, birch plywood enclosure, the ATL328 is designed to withstand the rigors of touring in very demanding environments. Its robust multi-angle rigging system makes it easy to accomplish the desired vertical coverage angle and throw, both when flying and ground stacking. A protective rain cover is supplied for the



amplifier connections and IP-rated locking power connectors come as standard.

The perfect partner for the ATL328, the Akro ATS218 features dual high-output 18-inch low-frequency woofers tuned with a very large port. Its high-efficiency Class D switching power amplifier with PFC power supply boasts 4800-Watts of total peak power. It delivers an exceptional low frequency response of 32Hz to 120Hz (-6dB) and is equipped with a comprehensive DSP that can be accessed via the Milan platform for remote monitoring and control, including selection of cardioid and end-fire presets. The birch plywood enclosure is finished with a durable black polyurea coating, and the speakers are protected by a black powder-coated steel grille. Robust and easy to use locking hardware makes it easy to connect cabinets together to form solid arrays and protective rain covers for the amplifier connections and IP-rated locking power connectors are provided for outdoor use.

“The result of two years’ R&D work, we have designed the Akro Series from the ground up to delivery exceptional audio fidelity, huge power

and excellent versatility from a lightweight and compact line array system,” enthuses **AVANTE Audio’s Product Engineer, Tony Mirador**. “The speakers were designed in the USA, tuned in one of Europe’s most prestigious audio labs and feature premium German-made DSPs. We are particularly excited that both the ATL328 array module and ATS218 dual sub are Milan-certified, providing easy and reliable network connectivity within a rapidly expanding pro audio ecosystem. AVANTE Audio is proud to be a Milan Associate Member, working in collaboration with other leading professional audio brands to provide sound engineers with reliable and comprehensive networking between equipment from different manufacturers. Based on direct consultation with audio professionals working on events and tours, we have also carefully designed the Akro Series to be easy and convenient to setup and transport. Offering a fantastic combination of great sound, connectivity, reliability and deployability, I am truly excited to introduce the Akro Series to audio professionals.”

NEXO Breaks New Ground in Live and Immersive Sound with Alpha + and DME10



NEXO DME10

NEXO ALPHA+

Back in the 1990s, **NEXO** revolutionised sound reinforcement with the launch of the much-loved Alpha Series, a large-scale point source system designed primarily for mid to large FOH applications. Now, the French manufacturer is poised to redefine industry standards once again with the introduction of Alpha +, a hybrid source sound reinforcement system that pays homage to its legendary predecessor while integrating groundbreaking new technologies to enhance performance and flexibility across various applications, from live music and clubs to theatres and venues.

Alpha + is a three-box system consisting of the M210 Main, B218 Bass, and L20 Sub-bass modules. The M210 is a horn-loaded dual 10" unit with four 3" HF compression drivers, while the B218 features a horn-loaded dual 18" configuration. The L20, a band-pass single 20" subwoofer, is adapted from NEXO's existing P+ Series range. The system is designed for quick and easy stacking, with a versatile range of hardware enabling configurations of varying sizes, typically using the Main and Bass modules in a 1:1 ratio.

A standout feature of Alpha + is its continuously varying horizontal directivity, which transitions from 60° at the top of the M210 Main Module to

120° at the bottom. This can be further modified to 90°/120° or 60°/60° using interchangeable flanges. Additionally, the waveguide block can be unlocked, allowing articulation adjustments between Narrow vertical coverage (0°/-20°) and Wide/Standard (+20°/-20°). This advanced dispersion control grants Alpha + many of the coupling advantages of line arrays while retaining the straightforward deployment of a point source system, a configuration NEXO refers to as Hybrid Source.

The Alpha + Series is powered and processed by NEXO's NXAMP4X4Mk2 Powered TD Controller, which delivers 4 x 4500 Watts (2 Ohms). A basic stacked system comprising 1 x M210, 1 x B218, and 2 x L20 per side requires just a single NXAMP4X4Mk2, with two channels dedicated to the Main module, one to the Bass module, and one driving both Sub-bass units.

Speaking at the launch of Alpha + at ISE in Barcelona, NEXO Sales and Marketing Director Gareth Collyer stated, "Like its predecessor, Alpha + is an impressively powerful system, with new features that make a lot of sense in the modern world. A stacked system that can handle a mid-sized festival stage saves a lot of cost building towers and flying line arrays, and Alpha + goes where a line array won't, such as theatres and

venues without hanging points. And all the club-goers around the world who've enjoyed a great night on an Alpha-powered dancefloor are in for a real treat when they hear Alpha +."

In addition to the launch of Alpha +, NEXO further solidifies its position at the forefront of immersive sound technology with the introduction of the DME10, a powerful 256x256 Dante-equipped immersive audio processor. Unveiled at ISE 2025, the DME10 supports up to 128 in / 64 out AFC Image object-based mixing, combined with sophisticated three-dimensional reverberation capabilities.

The processing power of the DME10 eliminates the need for separate speaker system and immersive processors, as running 128 x 64 immersive processing utilises only around 50% of its available resources, leaving ample capacity for additional audio processing. Yamaha group companies, including NEXO, now offer a complete technical solution and a seamless workflow for immersive sound installations and events of all scales.

Steinberg's Nuendo, recognised as the leading audio post-production software for film, TV, game audio, and immersive sound applications, plays a crucial role in content creation. **Yamaha's pioneering AFC** (Active Field Control) technology has been integral to numerous immersive productions and visitor experiences worldwide, while Yamaha digital consoles continue to set industry standards in both fixed installations and live events.

For smaller immersive sound applications, the Yamaha DME7 processor combined with Yamaha loudspeakers provides an elegant solution. At the same time, the new NEXO DME10 processor integrates seamlessly with the company's powered TD Controllers and both point source and line array loudspeakers, offering scalability for projects ranging from small installations to the largest-scale immersive events.

NEXO's NS-1 system configuration and simulation software now includes AFC Design Assistant, which facilitates precise speaker placement by defining quantity, density, and positioning before predicting their performance and audience coverage. The speaker configuration can then be exported directly to AFC Image Controller for object-based mixing within a three-dimensional space.

Alongside its powerful immersive audio capabilities, the DME10 features connectivity with external renderers such as Dolby Atmos, enabling seamless integration of live performance with pre-recorded immersive soundtracks. Furthermore, it functions as a sophisticated open-architecture digital signal processor, offering superior musical expression and all the essential tools for managing large-scale conventional sound systems.

The **ProVisionaire Software Suite** supports the entire workflow, with ProVisionaire Cloud for license management and software implementation, ProVisionaire Design for flexible system design and comprehensive audio parameter control, and ProVisionaire Control Plus and Kiosk for the creation and deployment of custom control panels.

"The new DME10 completes an impressive immersive audio technology offering from Yamaha group companies, with scalable solutions from small applications using Yamaha speakers through to large installations and events using NEXO point source speakers from the ID and P+ Series, and GEO M line arrays," remarks NEXO Sales and Marketing Director Gareth Collyer from NEXO's immersive sound demo room at ISE 2025. "What's more, the combination of technologies from the group brings a unique and seamless workflow from content creation to production, something that no other manufacturer can provide."

Arbane Groupe Bolsters Sustainability with New UNILINE MAX



UM210



UM121

Arbane Groupe made a significant impact at ISE 2025 in Barcelona with the international debut of the UNILINE MAX, APG's latest high-performance line array system designed for large-scale events and concerts. The UNILINE MAX drew considerable attention from industry professionals and visitors alike, marking a new chapter in APG's legacy of innovation in modular line arrays. Attendees had the opportunity to experience the system's cutting-edge capabilities firsthand and gain insights into a pioneering new approach for determining the reparability of professional audio equipment.

The UNILINE MAX system, which is now shipping, consists of the UM210 2 × 10" line array speaker and the UM121 1 × 21" subwoofer, engineered to deliver exceptional clarity and power for festivals, concert venues, and auditoriums. This new addition to APG's portfolio is the culmination of over 40 years of continuous development, drawing on deep collaboration with rental companies, live performance providers, and venue managers to address the highest demands of the industry. Designed with user-friendliness in mind, the system boasts an ergonomic structure with well-placed rear and side handles for ease of transport and a highly adaptable rigging system that supports both tension and compression configurations, ensuring seamless integration into diverse stage environments.

One of the standout innovations of the UNILINE MAX is its patent-pending SIGMA waveguide technology, which ensures optimal coupling between speakers and maintains superior sound quality across different venue settings. This cutting-edge approach allows for the design of speakers in various shapes and coupling angles without compromising acoustic performance. Whether in a long-throw line-source configuration with minimal coupling angles or a constant curvature system with significant coupling angles, SIGMA technology ensures a consistent sound signature across all deployment scenarios.

Complementing the UM210 line array speaker, the newly developed UM121 subwoofer features a 21" driver housed within a hybrid enclosure. Its advanced bass-reflex design, incorporating a profiled rear port, optimises low-frequency response, delivering a powerful, immersive sonic impact. Versatile in its application, the UM121 can be positioned on the ground or suspended using dedicated accessories that allow it to be deployed below or alongside the UM210 line array speakers.

The UNILINE MAX has already gained traction in the market, with Moov'Event becoming the first company to invest in the system. Their acquisition comprises two line-array setups featuring eight UM210 units and twelve UM121 subwoofers.

Felipe Araya, Founder and General Manager of Moov'Event, shared his enthusiasm for the new system, stating: "With the new UNILINE MAX, we've rediscovered the legendary precision of the line-array speakers which made APG's reputation. This new system, coupled with the amazing support from the young and passionate APG team, makes us confident in a bright future and great success for our customers' events."

The system has also impressed **Edo Dijkstra, Owner of TVV Sound Project and APG's distributor in Belgium**, who highlighted its exceptional performance: "It exhibits excellent phase behaviour, and the coupling works perfectly. The mechanical finishing is also of very high quality, making it convenient for handling." Beyond the launch of the UNILINE MAX, APG introduced ISE attendees to the newly developed ProAV Repair Index, a comprehensive rating

system that evaluates audiovisual products based on their repairability, durability, and overall environmental impact. Developed by an independent commission with input from APG, the index aims to provide transparency in assessing the serviceability of AV equipment. The UNILINE MAX system has achieved an impressive score of 9/10 on the Index, reaffirming APG's commitment to long-lasting and easily maintainable audio solutions.

"With the launch of the UNILINE MAX line array and UM121 subwoofer, we aim to reconnect with the international touring and live events audience," stated **Eric Grandmougin, Marketing and Sales Director for Arbane Groupe**. "We strongly believe these products will meet the needs of the live performance market in today's economic environment – while also underscoring APG's commitment to a more sustainable future for all."

Adamson Announces FletcherMachine V2.3 Update

Adamson Systems Engineering continues to push the boundaries of spatial audio technology with the release of the FletcherMachine V2.3, introducing a suite of new features and enhancements designed to optimise user experience and expand functionality. This latest update reinforces Adamson's leadership in spatial audio solutions, offering refined performance, improved connectivity, and streamlined workflows to cater to both live and installed applications.

The FletcherMachine V2.3 update delivers significant advancements, including enhanced network connectivity, particularly on computers with multiple network adapters, ensuring

seamless and efficient integration into various setups. Users now have the ability to select the direction of initial sync between the remote and engine, providing greater control and flexibility in system configuration. Further improvements in redundancy mode for multi-engine setups and an updated leader/follower hierarchy for multiple remotes enhance system reliability and stability.

In a move to bolster operational efficiency, the update allows users to import software preferences from previous remote versions, ensuring a smooth transition without the need for extensive reconfiguration. The introduction of a dedicated Show Mode prevents accidental changes to setups during live performances,



addressing a crucial need for stability in professional environments. The integrated trajectory engine has also received several key updates, refining its spatial accuracy and creative possibilities.

Spatial realism sees a notable boost with improvements in distance attenuation, providing more natural and immersive audio experiences. The binaural rendering module has been further enhanced, particularly in conjunction with head tracking technology, delivering more precise and engaging spatial audio effects. Additionally, refinements to the graphical user interface (GUI) and workflow ensure a more intuitive and efficient user experience, streamlining the operation of the system for engineers and sound designers alike.

The FletcherMachine continues to set the standard for spatial audio solutions, offering powerful and efficient sound spatialisation tools that support a wide range of loudspeaker configurations, from simple frontal arrays to

complex 3D surround environments. It is an ideal choice for applications in concerts, theme parks, museums, touring productions, and permanent installations, elevating immersive audio experiences in diverse settings.

The FletcherMachine Remote remains a cornerstone of this system, featuring a user-friendly interface inspired by traditional mixing desks, combined with a touchscreen-based object positioning system. Offering a robust set of mixing functionalities—including trajectory modules, object EQ, compression, adjustable distance attenuation, OSC capabilities, and integration with tracking systems—the system ensures maximum flexibility for sound designers. With support for up to 12 layers and the ability to position loudspeakers in three dimensions with ArrayIntelligence/Blueprint import, the FletcherMachine provides unparalleled precision and control in spatial audio design.

Existing FletcherMachine users can download the V2.3 update for free at adamson.ai, ensuring that professionals worldwide can benefit from the latest innovations in spatial audio technology.

tvONE Debut Hippotizer MX Series and 1RU CALICO PRO



Fresh from leading video processing, signal distribution, and media playback solutions company **tvONE** is the new MX Series of Hippotizer Media Servers and the 1RU version of the award-winning CALICO PRO video processor.

The original CALICO PRO and its smaller form 1RU version, are both built upon tvONE's latest patented fifth generation 4K/8K, 10-bit video processing engine, delivering unparalleled performance and versatility.

"We were thrilled to launch the CALICO PRO 2RU hardware last year, demonstrating its from-the-ground-up new design which can deliver hundreds of video layers across four huge, real-world design canvases," says **Mark Trevena, Communications and Training Manager at tvONE**. "Now, we introduce the more compact 1RU CALICO video processor, within which we've packed 10-bit video processing that ships with a fixed I/O configuration of six 4K60 inputs and two 4K60 outputs together with a built-in media store for background images and labels."

The CALICO PRO technology delivers superior results for 4K video sources and still images at their native resolution, utilizing their propriety 10-bit video processing. The goal is to ensure that

no detail is lost from source to display with guaranteed visual perfection right down to pixel level. It can power up to 16.5 million pixels across two outputs and delivers hundreds of low latency 4K video windows with seamless performance and 24/7 reliability.

In addition, **Green Hippo** also launched the new Hippotizer MX Series – which offers five new customizable, dependable, and future-proofed Media Server solutions that enhance workflow efficiency with the best in high-quality playback and purpose-built design.

"We are excited to reveal Green Hippo's groundbreaking Hippotizer MX Series and showcase how it empowers Live Event and Pro AV professionals to push the boundaries of creativity, all while simplifying the technical demands of large-scale productions," says **Nick Spencer, Technical Product Manager, Green Hippo**.

Building on 20 years of robust and dependable hardware, the Hippotizer MX Series provides 10-bit video playback for accurate color reproduction, supporting SMPTE 2110 and IPMX workflows, as well as easy system customization, and seamless delivery of large media and quality playback. Crafted for designers, touring professionals and integrators, the new solutions offer rear-chassis illumination, upgradeable and swappable media drives, customizable output configurations, and an OLED display.

TT+ Audio Expands GTX Portfolio and Unveils Groundbreaking Cardioid Solution

TT+ Audio has introduced a series of advanced audio solutions, including the GT 8 point source speaker, the GTS 19G subwoofer, a preview of its GTX 7C cardioid line array and the GTS 16C flyable cardioid subwoofer. Designed for demanding touring and professional audio applications, the GTX line highlights TT+ Audio's commitment to precision engineering and acoustic excellence.

The GT 8 is a versatile point source speaker featuring dual 8" neodymium woofers in a symmetrical configuration and a central 3" titanium-dome neodymium compression driver. Equipped with a rotatable constant-directivity TRW waveguide and housed in a durable polyurea-coated marine-grade plywood enclosure, the GT 8 is engineered for reliable, high-performance sound reinforcement. Its ergonomic design, magnetic tool-free waveguide rotation, and scalable compatibility with XPS 16K amplifiers make it a standout in its class.

The GTS 19G subwoofer combines a single high-performance 19" transducer with a compact enclosure, delivering exceptional low-frequency reproduction. Designed for flexible placement and integration, it excels in small- and

medium-sized configurations alongside the GT 8 or GTX 10, ensuring articulate and powerful bass response. It shares the same 19" long-excursion cone transducer as the GTS 29.

"The new GTX series embodies our philosophy of integrating cutting-edge technology with best-in-class performance," says **Alessandro Manini, R&D Director at TT+ Audio**. "This year, we are introducing significant additions to the GTX line, including a preview of the no-compromise performance of our new DSP-controlled cardioid line array, which will be available later this year." The compact GTX 7C active cardioid line array and GTS 16C subwoofer represent a leap forward in active cardioid solutions. Utilizing separate

amplification channels and advanced DSP for the front and rear transducers, these systems achieve unmatched directivity and rear sound attenuation. The GTX 7C's digitally controlled directivity provides an average rear attenuation of 22 dB up to 600 Hz, with a maximum SPL of 140 dB. The GTS 16C features a dual-woofer design—a 16" neodymium front woofer and a 14" rear woofer—for precise low-frequency control. The cardioid solution is further optimized with FIRPHASE linear 0° phase response and Bass Motion Control processing, extending cardioid performance across a broader frequency range compared to conventional cardioid systems.



Voice-Acoustic Expands Score Series with Score-6



Voice-Acoustic has expanded its successful Score series with the introduction of the new Score-6 (2x 6.5'), thereby closing the gap between the well-established Score-5 (2x 5') and the successful Score-8 (2x 8').

The new Voice-Acoustic Score-6 is a passive, time and phase optimised 2-way full-range point source loudspeaker with an impressive power handling of 640W AES and offers above-average performance in its class.

The speaker is equipped with two 6.5' drivers with dual-gap technology in a D'Appolito arrangement and a 1' compression driver coupled to a rotatable CD horn. The three different horn models enable flexible sound dispersion with optional horizontal and vertical dispersion angles of 60° x 40°, 90° x 60° or 120° x 40°.

The housing of the Score-6 is equipped with 55° and 25° monitor angles and is made of sturdy birch multiplex of the highest quality - it is

CNC milled, grooved, screwed and glued to be waterproof. The surface is protected by a stable and water-resistant polyurea coating in RAL 9005 black. The speaker is also available in white and special RAL colours.

In addition to the extensive range of accessories with U- and C-brackets as well as M8 and M6 mounting points for wall and ceiling brackets, the integrated tiltable pole mount, the tool-free Easyfly mechanism, the multifunctional CamLock L-bracket and the corrosion-resistant connection panel made of V2A stainless steel leave nothing to be desired. The Score-6 sets new standards in terms of power-to-weight ratio and is the ideal choice for demanding audio applications.

Linear-phase FIR filter presets with standardised frequency and phase response ensure seamless integration into the Voice-Acoustic system philosophy, in which all speakers can be combined acoustically and in terms of time.

RCF Unveils Next-Generation Audio Innovations



RCF unveiled a groundbreaking lineup of professional audio innovations, with its star introductions being the all-new KX Series, SUB 9000 Series, and an array of advanced installed sound solutions engineered for superior performance, scalability, and operational efficiency.

The KX Series stands as RCF's new flagship self-powered speaker line, designed for demanding live sound professionals and high-end installation environments. Integrating RCF's proprietary Precision Transducers, cutting-edge Class-D power amplification, and advanced DSP technology, the KX Series delivers unparalleled sound fidelity, efficiency, and SPL output. **Alberto Ruozzi, Executive Sales Director at RCF**, highlights the significance of this launch, stating, "KX Series embodies our mission to deliver groundbreaking solutions for touring and event professionals. By integrating our proprietary solutions in a sleek, discreet and elegant look and perfect compatibility among all the speakers, we've created a scalable, turnkey self-powered solution for any professional audio application." Engineered for adaptability, the KX Series seamlessly integrates with RDNet, RCF's networked management system, allowing real-

time monitoring, control, and optimization. The system is enhanced by RCF's proprietary FiRPHASE and Bass Motion Control processing, ensuring pristine audio reproduction, extended frequency response, and uncompromising intelligibility. Designed for durability, the KX Series enclosures feature marine-grade Baltic birch plywood with a weatherproof polyurea coating, ergonomic handling, and high-strength steel rigging, ensuring resilience in even the most demanding applications.

Complementing this launch, RCF introduced the SUB 9000 Series, a new generation of self-powered subwoofers designed to push the boundaries of low-frequency reproduction. Featuring Advanced Crossover Engine (ACE) technology and the patent-pending RDTap contactless solution, the SUB 9000 Series ensures seamless integration with full-range speaker systems while offering unmatched versatility for live sound and fixed installations. **Alessandro Manini, R&D Director at RCF**, describes this milestone, stating, "The SUB 9000 Series represents a major milestone in RCF's low-frequency sound reproduction. With advanced internal DSP, RDNet, RDTap and ACE technology, we've achieved an unprecedented level of



X Series

integration between subwoofers and full-range systems, enabling sound engineers to deliver a pristine audio experience effortlessly. This is the result of years of research combined with the valuable feedback from many of our users."

The SUB 9000 Series includes the SUB 9019-AS, SUB 9029-AS, and SUB 9016-AS, leveraging ultra-long excursion Precision Transducers and Class-D amplification to generate up to 8000W of power with a maximum SPL of 142 dB. Equipped with Bass Motion Control (BMC) processing, these subwoofers extend low-frequency performance while preserving transducer stability and sonic integrity. ACE factory-tuned presets enable precise integration with RCF's full-range speakers, transforming standard sub-top setups into optimized three-way configurations. The inclusion of RDTap technology allows engineers to configure the system wirelessly via the RDTap app, even when the unit is unpowered, streamlining setup and deployment. Encased in rugged, weatherproof enclosures with polyurea finishes, magnetic rain covers, and powerCON TRUE1 TOP AC connectors, the SUB 9000 Series is built for reliability and longevity in high-intensity applications.

Further expanding its portfolio, RCF introduced a comprehensive range of installed sound solutions tailored for stadiums, sports venues, corporate spaces, and hospitality environments. The X Series takes center stage, offering high-

SUB-9000



power, IP55-rated loudspeakers engineered to deliver maximum intelligibility and durability in challenging outdoor conditions. Constructed with UV-protected, corrosion-resistant polyurethane enclosures and featuring Precision Transducers technology, the X Series ensures high-performance sound reproduction with exceptional clarity. When paired with the XPS 16K DSP four-channel power amplifier, the X Series delivers concert-grade audio quality tailored for immersive sporting experiences and dynamic public address applications.

Expanding its commitment to versatile installation solutions, RCF also unveiled the COMPACT C WP Series, a weatherproof loudspeaker line featuring wooden enclosures and high-performance transducers designed for sports halls, clubs, and corporate environments. Paired with the robust S 29 WP and S 19 WP subwoofers, these systems deliver powerful low-frequency reinforcement while maintaining exceptional clarity and reliability in outdoor conditions. Additionally, the CMR Series, comprising the CMR 30 and CMR-S 60T, now features a premium ceiling-mounted solution for background music and speech applications, ideal for bars, restaurants, and corporate spaces. The MMR 30T, a discreet wall-mounted loudspeaker, offers a refined audio experience in both indoor and outdoor settings, ensuring seamless integration with a compact, weatherproof design.

Modulo Pi Introduces Media Servers' with Pioneering Interactive & Auto-Calibration Features



Modulo Pi has unveiled the latest advancements in its media server solutions, setting new benchmarks for interactivity and projection mapping technology. With the launch of Modulo Kinetic Version 6, the company introduces a groundbreaking interactive LED experience, powered by cutting-edge integration of 2D and 3D LiDARs.

The latest iteration of Modulo Kinetic pushes interactivity to new heights, enabling real-time tracking of one or multiple users with remarkable ease and precision. The system's seamless LiDAR calibration allows for fluid movement-based and gesture-based interactions, eliminating the need for complex coding. Enhanced with an enriched internal library of effects and an advanced node-based compositing tool, Modulo Kinetic V6 enables the creation of dynamic and immersive environments like never before.

With this next-generation system, users can engage with interactive LED walls and floors in real time, triggering a variety of media content such as videos, images, and sounds through simple gestures and movement. The intuitive design ensures effortless setup and operation,



making it a powerful tool for interactive installations in entertainment, museums, retail, and live experiences.

In addition to interactivity, Modulo Kinetic V6 brings significant enhancements to user experience and system performance. A refined interface offers improved usability, ensuring a smoother workflow. Meanwhile, the embedded 3D engine has been upgraded to deliver substantial performance boosts for real-time productions. Photorealistic rendering has also been greatly enhanced with meticulous improvements in lighting and textures, allowing for even more visually stunning outputs.

Modulo Pi has also introduced a revolutionary 3D auto-calibration module, expanding on the success of its 2D auto-calibration solution for planar, curved, and dome surfaces. This new module, fully developed by Modulo Pi, automates multi-projector soft edge blending and geometry correction on any surface, delivering exceptional precision for video mapping on buildings and immersive environments.

Utilising Power over Ethernet (PoE) cameras, the 3D auto-calibration solution streamlines

installation with simplified cabling, ensuring more efficient setups. The process involves projecting patterns to determine the position and orientation of projectors in relation to the projection surface, after which the software processes the data to make precise adjustments, resulting in pixel-perfect mapping.

Available as an optional module for the Modulo Kinetic media server, this dongle-based auto-calibration solution ensures unprecedented accuracy while significantly reducing setup time. The launch of these advanced solutions reinforces Modulo Pi's position as a leader in next-generation media server technology, delivering seamless, high-performance solutions for a wide range of professional applications.

Christie Introduces World's First High-Brightness Hybrid RGB Pure Laser and Laser Phosphor Projector



Christie has launched the all-new Sapphire 4K40-RGBH projector, which combines solid-state RGB pure laser illumination with a dual laser phosphor system into the world's first high-brightness hybrid RGB laser projector. With hybrid illumination, users have a projector that provides maximum flexibility. Sapphire is designed for any 2D application, front or rear projection, all active and passive 3D formats, and any screen type.

The Sapphire 4K40-RGBH delivers vibrant DCI-P3 color, 36,400 lumens of brightness, native 4K clarity in 2D and 3D on all screen types, and front

and rear projection. It also offers high frame rate options, from 4K at 120 Hz to 2K resolution at 480 Hz.

Sapphire sets a new standard with its exclusive Infitec color comb 3D solution. Unlike traditional laser phosphor projectors, Sapphire offers superior light efficiency and a wider color gamut for brighter, more immersive 3D experiences making it the ideal choice for 3D dark rides, other media-based attractions, and visualization powerwalls.

"With its unique hybrid illumination architecture, the Sapphire 4K40-RGBH is a flexible solution for 2D and 3D front and rear projection applications," says **Larry Paul, executive director of technology and custom solutions, Christie.**

"We're excited to introduce this projector at ISE 2025 and we invite attendees to experience the brilliance of Sapphire in person."

The Sapphire 4K40-RGBH hybrid RGB laser projector is designed to deliver best-in-class experiences for applications including theme park attractions, live events, rental and staging, and visualization.

Something Really Exciting, at Least for Me



I enjoy the more technical columns a lot more than the myth-busting, which I am attempting at times. This is because I find the pretence that one person knows it all quite repelling. Some developments and approaches have excited

me in the past ten years, and they have value to be shared and explained here in the hope that some of you become as excited as I was and still am. To cut a long story short, this will be another Subwoofer Story column.

Much has been said and understood about Line arrays. A few different concepts are around to prove that it is possible to create a “somewhat” cylindrical wave for HF and MF with dedicated wave-shaping devices. Some odd 32 years ago (in 1992), the DOSC device at L’Acoustic opened the door for others to join in this exciting story. Maybe some other month, I will try to share my view and take away on this, but today I want to focus on something else. Ever since the V-DOSC (vertical diffuseur d’onde sphere cylindrique, a vertical cylindrical wave radiator) launch of their WAVE FRONT SCULPTURE technology, the challenge was and remains on how to compliment this in the low-end frequencies.

The capability of large-scale Sound reinforcement line arrays to throw sound waves far without much compromise created an almost non-solvable challenge for subwoofer designs. Because of the wavelength associated with the low end, it is practically impossible to build something similar to line array technology for subwoofer frequencies. As an alternative, our industry tried to build subwoofers that can get so loud that even with an omnidirectional radiation

pattern, it will keep up with the Line arrays. This created ridiculous sub-levels on stage, which is how all the cardioid and end fire and other subwoofer array ideas came about.

Many of the successful companies in our industry have come up with their own take on subwoofers. You often hear numbers of SPL, which you need to verify in reality, and you will be quite disappointed on occasion in finding out that what was claimed does not hold up in reality and within the atmosphere of this planet. If and when you had a chance to build and listen to some of the available subwoofer solutions, you will come back with the impression that those low-frequency waves are at impressive and almost unhealthy levels, but they only have ‘umpf’ and “boom”, but does not really sound much. It lacks the tonality that we appreciate and treasure on the full-range cabinets.

You will understand that elaborating on all the different subwoofer technologies and thoroughly evaluating them in a two-page column makes limited sense. Still, with modern DSP and amplifier technology, way more options have become available and have not been explored enough. This is how someone who was associated with a manufacturer but was primarily engaged in the actual performances within this industry made a big impact. I am talking about Mike Adams, who sadly passed away on April 11, 2023, and is mainly known for his work at Southern California’s SOUND IMAGE production company. I had a chance to work with Mike and talk to him extensively on a few occasions. Mike had taken a fresh look at Subwoofer design with the idea that modern DSP and amplification technology should allow us to work with new ideas, which have been practically impossible to do in the past but which are now available due to changed and improved and available electronics technology.

So here is his approach to my best understanding. Mike knew that any successful design would have to be possible to be transported and used by real-world crew. 250 kg cabinets were never an option, so size and weight had to be monitored and were a major concern. Next, you needed world-class drivers with strong motor power, super stiff cones and high power capability. An off-the-shelf usage of a regular driver was almost unthinkable, but what if you used a motor that could drive a 21-inch woofer or even a 24-inch woofer and placed it behind an 18-inch cone? This would give you something good to work with. As some engineer at BOING once said: everything can fly, even a rock, if you put enough thrust behind it. The next question was, what design do you use? This would come back to what you like about the various subwoofer designs out there.

Mike felt that direct radiating subwoofers have a direct appeal, and you get the most out of each driver. At the same time, direct radiating designs suffer from not so many infra sub-levels. They tend to cut off higher than one would like, and then driving them hotter on very low frequencies will compromise the maximum SPL and what you can drive this at. One of the designs which sound decent at infra frequencies (saying this twenty years ago would have sounded ridiculous) is a bandpass design since you use cabinet design to shape and work with longer wavelength frequencies, and as a result, the cabinet design delivers for you on the infra band.

Now bandpass designs have been out for a while. Still, they could generally not really satisfy with maximum SPL levels, since the pressure inside the vented chamber, got to a point where you will eventually destroy the driver, either rip the cone apart, separate the motor from the cone, overheat the voice coil, and the air pressure in the vented chamber was a huge compromise factor in the design. I have seen 18mm thick baltic

birch plywood cabinets destroyed by internal pressure. The reason for this is that the two drivers were wired in phase and, as such, would always push and pull against each other, and at some level, you would not get the levels out of the cabinet, but it gets stuck in cone modulation and vibration. What happens if you combine those two designs and use electronics and DSP technology to manipulate them in a way that takes away some of this pressure? A somewhat radical new idea was born. Driver designs were available, and cabinet design know-how was plentiful where Mike Adams was around.

The next step was to make sure that a direct radiating driver and a second driver in a bandpass design would work so that their signals meet at the front baffle in time (time aligned). This took away the fact that the two drivers would fight each other in the vented chamber since they are no longer wired in phase but driven individually with individual amplification and time-aligned and dedicated DSP technology on the front end. The outcome was fantastic and mind-blowing to my ears. Suddenly, you could drive those units at very hot levels with no compromise, and the resulting sound was a subwoofer with a very high tonal balance. This subwoofer sounded like music; it could produce any note, no matter how low and with this quality, suddenly, you could listen at ridiculous volumes without any problems since it sounded clear and clean. This is what Mike then called ACTIVE COMPLIANCE MANAGEMENT (fancy term, I know), and to my ears, it was and still is the best subwoofer design I have heard in the past two decades. If you can, please listen to this and share your perception and opinion about it with me. Cheers!

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

ASTUTE ILLUMINATION

Advanced, Feature-Loaded, Rugged and Sustainable Intelligent Lighting that Aim to Redefine Stagecraft

Imagine a world where the stage itself becomes a performer, where lights dance with a life of their own, and every beam tells a story. Welcome to the revolution of intelligent stage lighting in 2025, where technology and artistry intertwine to create unforgettable live experiences.

To start things off – let us all ‘agree to agree’ on the fact that artists, performers and lighting designers around the globe have willingly adopted the fusion of intelligent systems and stage lighting – a move that has allowed them to redefine their boundaries of creativity and audience engagement. In doing so, they’ve not only been successful in creating groundbreaking lighting designs that seamlessly integrate with their music – but more importantly – they’ve set new benchmarks for live events by demonstrating how technology can elevate artistic expression to new heights.

Intelligent lighting systems, or “Smart Lighting Systems” as they’re referred to in most casual conversations – empower lighting designers with a level of flexibility and creative freedom that was previously unattainable; wherein they can use dynamic lighting effects to create unique atmospheres that perfectly match the theme, tone, and message of the event. Whether it’s a corporate event, wedding, or a music festival – smart lighting systems can be tailored to suit the specific requirements of each production.

The use of industry favourite wireless protocols like DMX, ArtNet, RDM and the likes not only eliminates the need for physical wiring – thereby simplifying the installation and operation of lighting systems – but more importantly, enables precise remote control and monitoring.

Plus, the hot topic of ‘energy efficiency’ – which is a critical concern in event production, especially for large-scale events – is significantly better through the use of smart lighting systems, as they consume less power and generate less heat compared to older and more traditional lighting solutions. This not only reduces the carbon footprint of events but also lowers operating costs for production teams.

Lest we forget the fact that the integration of smart lighting systems significantly simplifies event logistics. Since many smart lighting systems are wireless, they require fewer cables and can be controlled remotely. This reduces the amount of time and labour required for installation and setup. Additionally, pre-programmed lighting sequences can be deployed quickly, reducing the need for manual adjustments during the event. Plus, with several systems designed to withstand the often-demanding environments of outdoor as well as indoor applications and a variety of geographical environments, users now have less to be worried about when it comes to maintenance, repair and other crucial upkeep parameters.

Then of course, there’s the aspect of data-driven insights, which prove to be crucial in helping users to optimize future events based on real-time information. Advanced smart lighting systems are often equipped with sensors that gather data on the performance of the lighting system, audience engagement, and environmental factors such as temperature and occupancy.

More crucially; AI, Machine Learning, IoT, Augmented Reality – which until a few years ago were concepts that industry professionals were

looking forward to with great anticipation and fervour – are today as integral a part of lighting technologies as the electronics themselves.

Today, Artificial Intelligence (AI) infuses stage lighting with creativity and responsiveness. AI algorithms analyse live performances, adjusting lighting in real-time to mirror the emotions and energy on stage. This dynamic interplay ensures that every show is a unique masterpiece, resonating deeply with audiences.

On the other hand, the Internet of Things (IoT) acts as the unseen conductor – as it orchestrates a symphony of lights, sounds, and visuals. IoT-enabled devices communicate seamlessly, allowing for precise control and synchronisation. Lighting rigs can now be adjusted remotely, ensuring flawless transitions and effects that were once unimaginable. Plus, with advancements leading to high-lumen outputs and a spectrum of vibrant colours, LEDs offer designers unparalleled flexibility. From subtle hues to bold, dramatic statements, LED technology transforms stages into living canvases.

Another key consideration is the convergence of intelligent lighting with Augmented Reality (AR) and projection mapping – the symphony of which beautifully blurs the lines between the physical and the virtual. Stages come alive with 3D projections, and performers interact with digital elements, creating immersive experiences that captivate the senses and transport audiences to new realms.

All-in-all, the stage is set for a future where technology and artistry are inextricably linked, offering experiences that are as dynamic and evolving as the innovations that drive them. And the rapid evolution of stage lighting technology has ushered in a plethora of cutting-edge products designed to enhance live performances. From AI-integrated systems to sustainable

solutions, the market is brimming with innovations that promise to transform the way we experience live events.

Below is a curated list of the more recent and groundbreaking stage lighting products that are making waves in the industry:



Renowned lighting manufacturer **(GLP) German Light Products** has significantly expanded its portfolio of impressive lighting technologies.

The new **Wild Bar 16 LED** tilt bar, featuring 16 powerful 40-watt RGBL LEDs and IP65 protection, will receive its international premiere at ISE 2025. Developed for use in outdoor or dirt-intensive events, the device delivers sufficient power for show lighting in all areas of application, with a light output of 6,000 lumens, a motorised 190° tilt and a zoom range of 3.9° to 51°. The compact IP65-certified design weighs just 22.6 kg. The device's design has been purpose-optimised for cost-effectiveness and maximum performance for show use.

The new **JDC Burst 1** is a robust, powerful LED strobe and wash light with IP65 protection, which ensures reliable performance in all weathers and adverse conditions. The device has a powerful white strobe line that can be controlled in segments, two plates with RGBW LEDs and a motorised 185° tilt. With control of 20 x 240 RGBW pixels, divided into 4 x 12 segments (of 5 x 5 pixels each) impressive dynamic effects can be achieved.

The powerful new white strobe LEDs offer three times more light output than a JDC1, while the use of significantly more powerful RGBW LEDs ensures an expanded colour space in pastel tones as well as the extra punch with the white strobe effects. Thanks to the compact design, with protection class IP65, multi-patch function, and control via DMX, ArtNet, sACN and GLP iQ.Mesh, the device is ideal for outdoor events such as festivals or concerts. With a weight of only 14kg, the practical recessed grips and the various mounting options, the GLP JDC Burst 1 provides enormous flexibility.

The new impression **X5 IP** boasts an exceptional light output and the outstanding colour mix that designers worldwide have come to know and love. The spotlight contains 19 powerful 40-watt RGBL LEDs that deliver a light output of up to 11,400 lumens. The optical system includes a 17:1 motorised zoom that ranges from a narrow 3.6° beam to a wide 63° wash. The GLP iQ.Gamut colour algorithm ensures precise colour mixing without loss of brightness, natural skin tones and flexible colour temperatures between 2,500 and 10,000K. With a CRI of 86+ and a TLCI of 88+, the fixture meets the highest standards of colour rendering—all in an IP65-certified chassis.

The new **impression S500** series includes a wash light and a profile spotlight, with the profiler version available as high-output (HO) and high-colour rendering (HC) variants. With 500W LED power, the impression S500 series offers significantly more light output than the previous models in the S350 series. The LED engine of the high-colour rendering variant is aimed at TV and studio applications, as well as in the theatre, with an outstanding natural colour spectrum. With the high-output version, users will receive significantly higher light output, which ensures sufficient impact for mid-air and show effects at concerts and events. Both models bear GLP's trademark compact and baseless design, which enables easy, space-saving integration.

The new GLP **MAD MAXX** should certainly not be overlooked. MAD MAXX is the world's first LED-based fat beam spotlight with an impressive 750mm beam diameter, and is therefore comparable to large xenon beam lights. It is suitable as a SkyBeam or Super Fat Beam effect and offers massive light output. The colour of each of the 19 beam cells can be freely adjusted using its own colour wheel, with 18 colours and variable CTO, which means that the MAD MAXX can also serve as an effect spotlight or an eye-catching stage object. Despite its impressive appearance, the MAD MAXX only requires 2500W, is fully IP65-certified and, weighing 200 kg, is still comparatively easy to transport. Compared to laser-based spotlights, the MAD MAXX requires significantly smaller safety distances, which even allow artists on stage as well as the audience to be illuminated – ideal for flexible and safe use.



Clay Paky isn't behind, as they launched the all-new **Mini-B Sparky Aqua** – an IP66-rated compact and lightweight mini moving-head fixture designed to redefine durability, versatility, and performance in professional lighting. Engineered for both indoor and outdoor applications, the Mini-B Sparky Aqua combines rugged reliability with groundbreaking creative features, making it the go-to choice for lighting designers across concerts, theatrical productions, architectural displays, and broadcast events.

Built to withstand the harshest conditions, the Mini-B Sparky Aqua is fully protected from dust, rain, and humidity, without sacrificing brightness

or performance. Its high-output RGBW SMD LEDs, arranged in 10 individually controllable concentric circles, deliver vivid colours, uniform light distribution, and a wide 120° flood, along with stunning strobe effects. From bold washes to intricate, dynamic light patterns, this fixture excels in bringing creativity to life, even in challenging environments. The fixture features ultra-fast pan and tilt movements, ensuring quick and accurate positioning of light beams. Whether used for live music performances, immersive event installations, or architectural highlights, its swift mobility and precise control guarantee a flawless lighting experience. From smooth colour transitions to dazzling light sweeps, it caters to the most demanding creative visions. Despite its robust capabilities, the Mini-B Sparky Aqua maintains a sleek, compact profile, allowing it to integrate seamlessly into any setup. Whether mounted on trusses, positioned overhead, or placed discreetly around a venue, its unobtrusive aesthetic ensures it blends effortlessly into modern environments while delivering unmatched lighting effects.

Designed with user-friendliness in mind, the Mini-B Sparky Aqua offers intuitive control options, making it easy for professionals to adapt to various operational setups. A standout feature is Clay Paky's Advanced Layers Management system, which takes creative lighting to the next level. This innovative solution enables designers to seamlessly merge up to three layers of effects; which includes Choosing a background colour; followed by Adding a built-in macro effect, abs Integrated external video content for immersive visuals.

At the same time, Claypaky is also making waves with the unveiling of two cutting-edge moving head lighting fixtures in its Arolla Aqua Series: the Arolla Aqua LT and the Arolla Aqua Wash HC. These latest innovations reinforce Claypaky's reputation for precision, reliability, and creativity in professional lighting solutions.



Claypaky Arolla Aqua LT



Claypaky Arolla Aqua Wash HC

The **Arolla Aqua LT** is a formidable LED moving head fixture that combines extraordinary brightness, pinpoint precision, and advanced control within a robust IP66-rated weather-resistant design. At its core, a custom 900W white LED light source delivers over 40,000 lumens, offering the power of high-output fixtures while maintaining the compact size of medium-power models for unparalleled versatility. The centre-weighted peaked beam ensures consistent illumination quality, while the 4°-52° zoom range enables seamless transitions and dynamic effects. The Sun Safe Protection System is a revolutionary safeguard, preventing heat damage from sunlight by automatically adjusting the fixture's head away from direct exposure. And the Absolute Position innovation guarantees precision by ensuring fixtures return to their exact programmed positions without deviation. Meanwhile, Claypaky's Advanced Four-Focal Plane Shutter System and refined colour mixing system enable lighting designers to achieve an expansive colour palette with superior control. Additionally, the Arolla Aqua LT FS variant is available for followspot applications, featuring an external digital camera (not included), allowing remote operation with a live video feed.

Designed for both indoor and outdoor use with its IP66-rated protection, the **Arolla Aqua Wash HC** is a powerful LED single-lens wash light that offers exceptional colour accuracy and soft, uniform beam output—perfect for large-scale lighting applications. Featuring a 960W custom white LED engine (7000K) with an impressive CRI of up to 95, the Arolla Aqua Wash HC integrates

Claypaky's TrueCurve RGB LED system, allowing precise white calibration by controlling green and magenta shifts. This ensures consistent and natural whites across the entire lighting rig, making it ideal for broadcasting, film, and live production environments where colour fidelity is paramount. With an adjustable beam angle from 6° to 47°, the fixture provides unmatched flexibility. The addition of a replaceable frost filter expands the beam to 60°, while its 170mm (6.7 in) lens ensures even light distribution. The Internal Barndoor System, operating on two focal planes, further enhances beam shaping and control. Like its counterpart, the Arolla Aqua Wash HC also features Claypaky's Sun Safe Protection System, which automatically adjusts the fixture's position to shield vital components from heat buildup caused by direct sunlight, ensuring long-term reliability.



Elation Professional's new **PARAGON LED** profile moving heads, designed in collaboration with top lighting professionals and built to meet the evolving demands of today's productions, represents the next generation of intelligent entertainment lighting—delivering unmatched versatility, precision, and power in a compact, lightweight form.

Built around a custom-engineered white LED engine with Elation's proprietary TruTone variable CRI system, PARAGON allows lighting designers to precisely control color fidelity, offering CRI

adjustments from 72 to 93. Whether delivering high-output effects or broadcast-ready key lighting, PARAGON seamlessly adapts to any lighting scenario.

PARAGON features Elation's most advanced and quietest CMY color mixing system, combined with a variable CTO, fast zoom, interchangeable animation wheel, dual prisms, dual frost, high-speed iris, and an indexable framing system—ensuring precision at every level. Also, the PARAGON's versatility allows for it to be used as a Profile, Wash, Beam, Low or High CRI, depending on what the situation demands, with LD's having the option to choose between a standard profile lens, a Fresnel lens for soft, atmospheric effects, or a snoot for focused beams.

Designed for both indoor and temporary outdoor use, PARAGON's IP54-rated enclosure protects against dust and moisture, while an advanced HEPA filtration system optimizes cooling and minimizes maintenance. And at apparently 30% lighter than competing fixtures in its class, PARAGON is said to offer unparalleled handling and efficiency—allowing for easier rigging and faster setup times.



Ayrton on the other hand, has released a newly upgraded Nando 502 Wash, the latest in Ayrton's Multi Sources IP65 6 Series which was launched last year and has proved a brilliant evolution of the successful NandoBeam range.

For this luminaire, Ayrton has developed a unique concept of a revolutionary machined light guide that provides an optimum level of diffusion and a significant improvement in luminous flux. The new Nando 502 Wash is fitted with 12 high-performance 40W LED sources with RGB-L additive colour synthesis and a proprietary optical system made up of a unique 210 mm cluster in PMMA. This optical combination produces an improved luminous flux of over 11,000 lumens and a highly uniform mixture of pastel or saturated colours.

Nando 502 Wash is a precision machine that allows perfect colour reproducibility with a colour rendering index up to 86, and delivers high-quality light without flickering, making it the perfect solution for TV applications and all video recorded events. Versatile by nature, it can switch instantly from beam to wash with an excellent zoom ratio of 15:1 and a zoom range of 3.5° to 53°. Its black honeycomb and perfect separation of the light sources help to significantly boost the level of contrast. The anti-reflective treated glass window guarantees an optimal visual result and increased performance.

With individual control of each LED, breathtaking 3D volumetric and 2D effects can be achieved. And Nando 502 wash's new minimalist design ensures full accessibility to all functions. By decreasing the thickness of the aluminium parts, optimising the cooling system, simplifying lens guidance, and integrating low-density optical components, Ayrton has been able to reduce overall weight by 20%. Equally important is the fact that the Nando 502 Wash is an incredibly compact IP65 luminaire, specially designed for mixed use stage lighting, both indoors and outdoors, and even in high-saline environments. Measuring 340 x 474 x 268 mm (l x h x d) and weighing 15.6kg - it enhances scenes with elegance and refinement. It is the perfect tool for designers looking for depth of colour who want to create unforgettable wash effects.



ADJ too has unveiled new additions to its portfolio of entertainment lighting with the UBL12HB – a battery-powered linear LED wash fixture featuring 20-Watt color mixing LEDs.

Building on the success of the UBL12H, the new **UBL12HB** is a battery-powered linear LED wash luminaire. It features twelve extremely bright 20-Watt RGBAL+UV color mixing LEDs which can be used to generate a vast spectrum of colors. Thanks to the inclusion of a lime LED chip, this includes white light with color temperature variable between 2,300K and 9,900K and a CRI in excess of 90. Independent control of each pair of LEDs allows for the creation of animated chase effects, while multiple operational modes – including sound active triggered by an internal microphone – make this a versatile fixture suitable for a wide variety of applications. It can sit directly on the floor for wall uplighting and features a magnetic alignment system for quick deployment of multiple fixtures. In addition, the fixture is supplied with variable angle mounting brackets which can stand on the ground or attach to clamps for truss mounting. The unit's internal Lithium-ion battery offers up to 20 hours of continuous operation with a 5-hour recharge time, making for a truly versatile fixture.

PROLIGHTS another noted name in the world of professional lighting, has also introduced an array of advanced lighting fixtures designed to equip lighting designers with cutting-edge tools for crafting exceptional visual experiences across a variety of demanding environments. The latest



offerings showcase innovative technologies that elevate lighting control, precision, and versatility, solidifying PROLIGHTS' reputation as a leader in professional lighting solutions.

Among the standout additions is the **HaluPix DUO**, a dual-layer LED matrix that merges lighting and video functionalities into a modular system. This powerhouse fixture features high-power, long-throw white beams alongside high-brightness video and strobe capabilities, allowing for full pixel-level control. With its 500W IP65 dual-layer LED matrix panel, 441 RGBWW pixels, and 49 2700K beams, the HaluPix DUO is engineered for seamless modular integration, supporting various configurations, including flat, curved, hanging, and yoke-mounted setups. It is compatible with DMX, RDM, sACN, Art-Net, and RDMnet protocols, ensuring extensive flexibility and control.

The **Astra Profile900** has been introduced as PROLIGHTS' flagship high-power profile moving head, specifically designed for large-scale productions, studios, and theatres. Boasting a 900W 7000K white LED source, the fixture delivers a staggering 43,000-lumen output, as measured by a photogoniometer, ensuring its role as an exceptional key light in major productions. A 185mm front lens with a 5°-52° zoom range enables precise beam shaping, while the integration of PROLIGHTS' MotiOs technology enhances motion speed, precision, and responsiveness across all motorised features. Another groundbreaking addition is the Astra

Hybrid260IP, an IP65-rated hybrid moving luminaire powered by a 260W phosphor laser source. Its 165mm front lens directs an ultra-focused 0.6° beam, generating an impressive 420,000 lux at 20 metres—outshining traditional 480W hybrid discharge fixtures. With a 100× zoom range spanning from 0.6° to 52°, the Astra Hybrid260IP provides unmatched versatility, delivering everything from ultra-narrow aerial beams to expansive stage coverage. Additionally, it offers infinity pan and tilt rotation, CMY and CTO colour mixing, 27 colour filters, 12 rotating and 29 fixed gobos, eight prisms, and two frost filters, making it an invaluable tool for high-impact visual performances.

The **Jet Profile300LT** has been crafted as a compact yet powerful moving LED profile, ideal for small to medium stages in theatre, television, and live performances. Featuring a 300W white LED source and a long-throw optical system with a 140mm front lens, this fixture delivers a robust 12,000-lumen output with a flexible 4°-44° zoom range. It also includes CMY colour mixing, four framing shutters, an animation wheel, a gobo wheel, a soft frost filter, and a circular prism, ensuring it meets the diverse demands of professional lighting applications.

Completing the lineup is the **Smart BatPlus Neo**, an evolution of the widely acclaimed SmartBat Plus series. Designed as an IP-rated battery uplighter, it features seven 10W RGB+WW LEDs, delivering a notable performance enhancement. The inclusion of CRMX wireless compatibility ensures effortless integration into sophisticated lighting networks, while its legacy mode guarantees backward compatibility with previous SmartBat+ DMX personalities and colour settings, allowing seamless operation with existing installations.

LDR introduced the world to its new **Astro 600 Tropical** – a special version of successful Astro followspot family, which combines extraordinary



performance with enhanced resistance to extreme environmental conditions, as its name suggests.

A standout feature of the new Astro 600 Tropical version is its ability to operate flawlessly in extreme environments. This variant is ideal for high-humidity locations such as cruise ships, outdoor theaters, or sports facilities, as well as indoor venues like theaters, TV studios, auditoriums, arenas, and places of worship. Its robust construction and carefully selected materials ensure long-lasting durability, even for electronic components, in the presence of fog, haze machines, or atmospheric pollutants. This makes it an excellent choice for challenging environments and demanding applications. The Astro 600 Tropical kit includes a full set of accessories for versatile and practical use: a 6-disc removable color changer, a sizing iris, an external adjustable digital dimmer, a spigot with integrated fluid head, a black tripod, and a sturdy ATA-certified flight case with braking wheels and no key-locking system. Built from high-quality materials such as extruded aluminum and metal sheets, the Astro 600 Tropical is both robust and reliable. Compliance with EN60598-2-17 standards and CE marking further confirm its safety and construction quality.



And finally, on the software side of things; **Vari-Lite**, a **Signify** entertainment lighting brand, is providing lighting designers, programmers, technicians and students with a “free lighting console on your laptop” with the Neo 4.2 software update, launched last December.

Neo software, which can be freely downloaded and installed on a Windows PC, is now licensed for 4 Universes (2048 channels), free of charge, for 24 hours at a time with access to all features. At any point, restart Neo PC and the 24-hour counter will restart. This brings the features of professional lighting control in a free-to-use software. Education customers can encourage every student to run their own instance of Neo software, while rental customers can run Neo at their workbench for quick and easy testing of rental stock. On the other hand, professional programmers can pre-visualise their show or create a multi-user environment, and live operators can have an affordable automatic tracking backup system alongside their physical Neo X console.

Other enhancements built into Neo 4.2 include a redesigned Cue List window and “Side Bar” designed to be cleaner, consistent and more useful, a new “Messaging & Tasks” windows allowing operators to communicate and share “To-Do” lists across their lighting network, and a new WebSocket interface to support the new Vari-Lite Remote which is available to download from the Apple App Store or Google Play. There are also over 100 other enhancements and bug fixes.

Sound Without Limits

Malinda Lowe



One of Sri Lanka's finest audio engineers and owner of Universal Sound (one of the country's leading live sound rental companies) – Malinda Lowe gets candid about the relentless pursuit of perfection in a market fraught with unique challenges.

Sri Lanka's live event industry is no stranger to adversity. From economic turbulence to logistical hurdles; professionals in the sector must constantly innovate to meet global standards.

At the forefront of this challenge is **Malinda Lowe**, a sound engineer and entrepreneur, whose passion for cutting-edge audio has positioned his company, **Universal Sound** as one of the country's most formidable production companies.

Whether it's overcoming Sri Lanka's limited access to the latest gear, staying ahead of global

trends through international collaborations, or meticulously curating his inventory with industry-leading systems, Malinda has built Universal Sound to deliver world-class audio experiences despite the odds.

In this exclusive interview, Malinda shares his journey, vision, and unwavering commitment to pushing boundaries in an industry that demands nothing short of excellence.



What initially drew you to the live sound industry, and how did you build Universal Sound into one of Sri Lanka's most reputed rental companies?

My journey in live sound began in 2002 when I had the opportunity to work with Nalin Perera—founder and leader of the renowned Sri Lankan band, Marians—at his studio. At the time, it was a fully analogue environment, and working with old-school analogue gear was an exciting and enriching experience for me.

While working in the studio, Marians decided to invest in an outdoor PA system for their concerts, and one of my biggest early challenges was understanding the basics of crossover systems. Also, since our speaker system was a locally built 4-way enclosure with BNC drivers, configuring it was a complex task.

With limited learning resources in Sri Lanka at the time, I came across Duncan Fry's book *Live Sound Mixing*. I ordered a copy, and to my surprise, he personally signed it with a note: "Happy Mixing, Malinda." This book became the foundation of my

technical knowledge, especially while working on our horn-loaded outdoor PA enclosures.

I then began travelling with Marians, handling their outdoor concerts, but at the time, there was no FOH mixing concept in Sri Lanka. Everything was mixed from backstage. That changed when we acquired a Proel 32-channel audio snake and started mixing from FOH using a Mackie Onyx console. This was the first time a musical show in Sri Lanka was mixed from FOH, and it did face resistance — show organisers and audiences were unfamiliar with this approach. In time though, we invested in a splitter and a second Mackie Onyx console for dedicated monitor mixing.

Staffing was another challenge — without a trained crew, I had to take on everything myself — building racks, making cables, designing power distribution systems, and assembling custom power boxes. It was gruelling, but it gave me an in-depth understanding of every element of live sound. The non-stop schedule of shows across the country meant little to no sleep – but ensuring system stability was always my top priority. I was



deeply passionate about system configuration and tuning, and this led me to expand my expertise in system design and implementation.

In 2007, I had my first opportunity to work on an international concert in Colombo — Mary Wilson of The Supremes. For this event, we used our custom-built PA system, and I handled the entire audio production, mixing both FOH and monitors from the Front of House position. Soon after, I was entrusted with the Björn Again Sri Lanka concert at SLECC, which further strengthened my experience in international productions. Then, in 2012, I founded Universal Sound with the vision of delivering world-class live sound solutions in Sri Lanka. And ever since; perseverance, innovation, and relentless learning allowed me to build Universal Sound into one of Sri Lanka's most trusted names in live sound rental.

Live sound is a demanding business. What keeps you motivated and passionate about this industry despite the challenges?

Before we established Universal Sound, international artists performing in Sri Lanka—such as DJ Bobo, Inner Circle, UB40, Vengaboys, and Bryan Adams—had to bring their own backline and control packages for every show, costing local promoters thousands of dollars in additional expenses. Recognizing this challenge, we made a groundbreaking investment in 2010, bringing Sri Lanka's first tour-grade digital mixing console—an Avid D-Show system—along with a JBL VerTec 4888 PA system.

My motivation has always been to expand our inventory with state-of-the-art equipment, ensuring that artists — both local and international — have access to a truly professional audio production experience. Beyond the technology, what truly inspires me is working with incredible musicians, collaborating with international production teams, and mixing phenomenal bands. Every show presents a new challenge, and every artist brings a unique sonic signature—these experiences continue to fuel my passion and drive for excellence in live sound.

What is your workflow? And what are some of your go-to live sound products and technologies for large-scale productions?

My preferred PA system has always been JBL; and so, for large-scale productions, my go-to system right now is the **JBL VTX A12** for its clarity and consistent directivity, paired with the **JBL VTX B28** subwoofers for powerful low-end response. The **Crown I-Tech HD 12K amplifiers** with **V-Rack systems**, ensure high efficiency and reliability; while the user-friendly rigging system allows for quick and efficient deployment, making it an ideal choice for my applications.

When it comes to mixing consoles, I have worked with nearly all major tour-grade brands. However, my first choice is the **Allen & Heath dLive system**; which is why Universal Sound has already added two fully configured **dLive**

systems with Prime Preamps Modules, customized for our specific needs. I also rely on the **Allen & Heath ecosystem** for multi-zone events where multiple consoles are required; thanks to its advanced signal routing over **GigaACE** and **FiberACE** networks. Plus, the seamless integration of expansion options enables me to manage stage drops efficiently without depending on traditional analog multicore stage boxes. My system configurations also include **Waves SoundGrid** and **UAD Apollo x16D** with Dante integration, providing hybrid processing and maximum external processing flexibility.

For wireless systems, my standard choice is **Shure Axient Digital** with the **Beta 58A AD1 transmitter**; although our inventory includes both **Shure Axient Digital** and **Sennheiser 6000 Series** to accommodate all artist requirements seamlessly. We also have **RF Venue systems** for their exceptional RF performance and reliability; wherein all our wireless racks are configured with **8-channel RF Venue systems**, covering both **IEMs and microphones**, ensuring stable and interference-free wireless operation for every production.

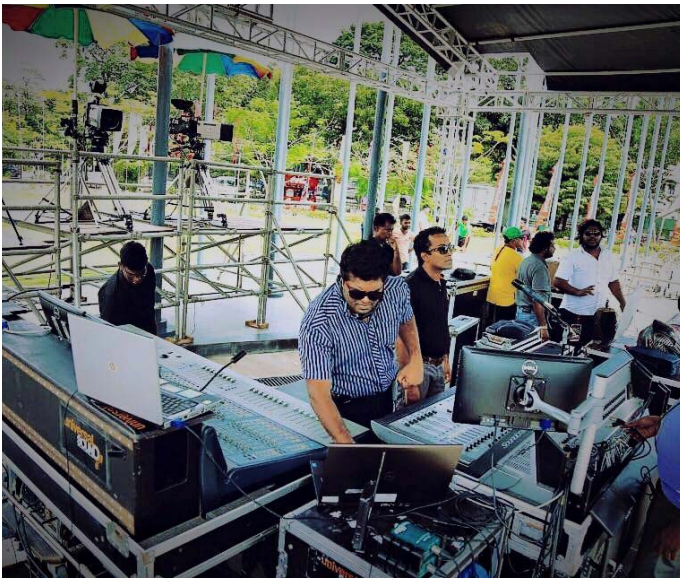
I must clarify though – we at Universal Sound understand that every artist and production has unique sonic requirements — there is no one-size-fits-all solution. So, to achieve the best possible live sound experience, it is essential to understand the production requirements, the venue and its acoustics. Personally, I rely on measurement tools and prediction software for accurate acoustic simulations, combined with on-site tuning techniques to optimize system performance.

All things taken into consideration; I prioritise clear communication with artists, engineers and production managers, as it helps me manage their expectations while maintaining the highest production standards.

We understand that you've worked extensively with international artists and in offshore markets. How have these experiences shaped your technical expertise, and what lessons have you brought back to Sri Lanka?

I've had the privilege of working with renowned international and Indian artists, including Engelbert Humperdinck, Billy Ocean, Olivia Newton-John, Shaggy, Big Mountain, Richard Clayderman, Jason Derulo, Enrique Iglesias, Kenny G, Yanni, Arijit Singh, Sonu Nigam, Shreya Ghoshal, Salim-Sulaiman, Armaan Malik, Shankar-Ehsaan-Loy, Udit Narayan, among many others. Alongside, I've also had the opportunity to mix for legendary artists, including serving as FOH engineer for Lionel Richie and monitor engineer for Akon, Jon Secada, and Leo Sayer. And I've also had the pleasure of working on prestigious global events, including serving as the audio production vendor for the Commonwealth Summit in Sri Lanka, the World Buddhist Summit, and the ICC Cricket World Cup Sri Lanka production. These experiences exposed me to diverse technical environments and high production standards, allowing me to refine my skills in PA system deployment, mixing techniques, RF coordination, and networked audio distribution.

For example, managing the audio for high-profile summits and sporting events required meticulous system design, multi-zone management, live broadcast integration, and seamless coordination between different technical teams; whereas working with internationally acclaimed FOH and monitor engineers has given me invaluable insights into best practices for show workflow management, and have strengthened my ability to handle the distinct challenges of both FOH and monitor mixing – thereby refining my approach to achieving sonic clarity and consistency. That being said, I believe one of the biggest takeaways from all of this has been understanding the importance of ADAPTABILITY.



country's live event industry been impacted in your opinion? What are the biggest challenges you face in keeping up with global industry standards? How have you – in the past and present – managed to work around these limitations?

Well for one - budget constraints and financial instability have made it difficult for event organizers and production companies to plan large-scale events. However, audience and client expectations for high-end productions remain unchanged, creating a constant challenge to deliver world-class events within financial and logistical constraints.

One of the biggest hurdles is the cost and availability of professional audio equipment. Import restrictions, high taxes, and currency fluctuations have made acquiring new gear increasingly difficult and expensive. Unlike other countries where rental companies have seamless access to major audio brands, Sri Lanka has only a handful of official dealers, limiting our ability to upgrade equipment and meet global technical standards.

Another crucial point is the lack of industry trade shows, certified training programs, and official distributors for many major professional audio brands. While a handful of world-class brands do have some local representation – access to high-end pro audio equipment, manufacturer-certified training, and in-person workshops is extremely limited. To bridge this gap, I have built strong international networks, frequently travel to global trade shows, and stay actively engaged with the latest industry developments.

Perhaps one of the most pressing challenges is the lack of financial support from banks and institutions. The economic uncertainty in Sri Lanka has made financial institutions hesitant to recognize the live event industry's potential, restricting access to loan facilities needed for

While I have a strong preference for JBL Professional, my work abroad has required me to operate and integrate a wide range of PA brands, including L-Acoustics, d&b audiotechnik, Adamson, and Meyer Sound. This flexibility has allowed me to confidently handle diverse touring requirements and ensure that every production meets the highest professional standards. Alongside, working in high-pressure international productions has sharpened my troubleshooting skills and reinforced the importance of efficient problem-solving. I've learned to navigate tight schedules, complex RF environments, and last-minute changes while maintaining the highest level of production quality.

In more recent times, I have been focusing on advancing my expertise in immersive audio, Dante networked audio distribution, and RF coordination – all of which are becoming critical in large-scale productions. Ultimately, staying ahead in professional audio is about a commitment to continuous learning, hands-on experience with cutting-edge technology, and strategic investments; and my goal still is to normalise world-class audio standards in Sri Lanka.

Given Sri Lanka's economic and political turmoil in recent years, how has the

equipment investments. This makes it even more challenging for companies to expand and modernize their inventory to match international production requirements.

Despite these challenges, Sri Lanka's live event industry continues to show resilience and growth. With more concerts, corporate events, and international productions already lined up for 2025, the demand for high-quality productions remains strong.

As a company, Universal Sound's key approach involves maintaining a carefully managed inventory and prioritizing its use for our in-house productions rather than offering it for third-party rentals. This allows us to extend the lifespan of our equipment, maintain consistent performance, and ensure a reliable production experience at every event. Regular maintenance, firmware updates, and system optimization are integral to keeping our gear operating at peak efficiency. Additionally, the invaluable insights that I've gained firsthand by working with international teams on emerging technologies and best practices, has allowed me to adapt them to local productions in Sri Lanka. This proactive approach has allowed us to bridge the technological gap and continue delivering world-class live sound experiences despite the logistical constraints.

What's next for Universal Sound?

At Universal Sound, we are always striving to evolve and enhance our capabilities. Our latest investment includes a DiGiCo Quantum 338 console, paired with two SD Racks featuring 32-bit I/O boards, which is scheduled for delivery soon. This addition aligns with the growing demand for DiGiCo consoles in international artist riders, particularly when working with Indian artists. And while we have modernized our inventory with high-quality backline equipment, our next major upgrade will be a comprehensive JBL VTX

A12 PA system – a transition we aim to complete by the end of this year. This move will significantly enhance our production quality while seamlessly integrating with our existing inventory, ensuring we meet the technical standards of top-tier international productions.

Who is Malinda Lowe as a person, away from the work and live event business environment?

Honestly speaking; I don't see myself as a businessman — I'm more of a tech enthusiast at heart. I'd rather have people recognise me as a passionate "tech head" deeply invested in audio technology than simply as someone running a company.

Outside of work, one of my biggest hobbies is playing the piano. Though my schedule doesn't always allow much time for practice, it's something I truly enjoy. To stay active, I also hit the gym regularly and play badminton whenever possible.

I also have a deep passion for audio post-production. I've set up a fully equipped home studio featuring a Pro Tools HDX rig, Pro Tools Ultimate, Pro Tools I/O, and DIGI PREs, along with Avalon 737 preamps and top-tier plugin platforms such as AVID, SSL, UAD, SLATE, iZotope, Softube, TC Electronics, Dolby Atmos, Waves Audio, and Soundtoys. However, I keep this setup purely for my own live show post-production mixes — I don't take on external projects.

Even with over 20 years of experience in live sound, I still consider myself a student of the craft. I believe that constant learning is key to staying relevant, so I'm always reading, researching, and experimenting with new ideas.

VIETNAM

Georges Saigon: Elevating Nightlife with Unmatched Sound and Entertainment

CGE Pte Ltd partners with BASSBOSS to deliver unparalleled high-impact sound



Nestled in the heart of Saigon, beneath the bustling Thảo Điền Metro Station, Georges Saigon is redefining nightlife with its multi-faceted entertainment experience and state-of-the-art sound system. With a capacity of approximately 300 patrons, the venue offers three distinct atmospheres: a lively sports bar on the first floor, an electrifying performance space on the second, and an upscale lounge for whiskey and cigars on the third. Each level provides a unique vibe, ensuring there's something for everyone.

A Hub for High-Energy Entertainment





Georges Saigon is a haven for music lovers, featuring an eclectic mix of DJs, live music acts, dancers, and guest singers who bring the venue to life every weekend. Whether it's an upbeat DJ set or an intimate live performance, the venue's diverse entertainment lineup guarantees an unforgettable experience for guests.

Unleashing the Power of BASSBOSS

To complement its dynamic entertainment offerings, Georges Saigon partnered with CGE Pte. Ltd for the installation of a cutting-edge BASSBOSS sound system. The venue is equipped with:

- 7 units of CCM12-MK3 Powered Tops
- 2 units of DJ18-MK3 Powered Subwoofers
- 2 units of SSP218-MK3 Powered Subwoofers
- 2 units of SV9-MK3 Powered Tops
- 2 units of BB15-MK3 Powered Subwoofers
- 1 unit of EIN 27-4814742 Powered Subwoofer

This setup ensures crystal-clear highs, deep bass, and immersive sound that enhances every performance, making the audience feel the music like never before.

Georges Saigon chose BASSBOSS for its unparalleled reputation in delivering high-impact sound. With live performances and DJ sets at the heart of the venue, high-quality audio was a top priority. BASSBOSS's powerful, precise, and

effortless performance made it the perfect choice to match the venue's vibrant energy.

Transforming the Guest Experience

Since its opening, Georges Saigon has witnessed a surge in positive feedback from both guests and staff. Customers are raving about the clarity and depth of the sound, while staff appreciate its ease of use and reliability. Compared to existing Georges outlets in Singapore, the Saigon venue sets a new standard in entertainment quality.

A Georges spokesperson highlights, "BASSBOSS has completely transformed our venue. The sound is powerful, precise, and incredibly rich—our live performances and DJ nights have never sounded better. Guests feel the energy, and it keeps them coming back for more!"

Even within just a month of operation, Georges Saigon has established itself as a premier entertainment destination. The cutting-edge BASSBOSS system not only enhances events but also attracts more guests who seek an immersive nightlife experience.

The Georges spokesperson adds, "We will recommend BASSBOSS to other venue owners. If you want a system that is reliable, effortless to use, and creates an unforgettable atmosphere, this is the one to go for."

With its stellar entertainment line-up, unparalleled atmosphere, and industry-leading sound system, Georges Saigon isn't just a bar—it's an experience. Whether you're a music enthusiast or just looking for a night of top-tier entertainment, this venue is a must-visit in Ho Chi Minh City.

CGE

BASSBOSS

Georges

INDIA

PP Sound Light Productions' Full Throttle Sound Experience Elevates India Bike Week 2024

PP Sound Light Productions harnesses state-of-the-art audio tech to amplify every rev and beat at God's premier motorcycle festival.



"At PP, we understand that sound is not just an element of an event—it is the soul that connects the audience to the experience. And we take immense pride in delivering a sonic experience that's tailored to the unique needs of every event. For IBW 2024, our goal was clear — to craft an audio environment that would match the high energy of the festival while providing a consistent and immersive experience for every

attendee, regardless of their position within the venue. We wanted every attendee to feel the pulse of the festival in every note and every beat, no matter where they stood..." explains **Prasad Parkar, founder - director** of **PP Sound Light Productions** as he speaks about his company providing the comprehensive sound architecture for India's premier festival for motorcycle enthusiasts and music aficionados – **the India Bike Week 2024**

The India Bike Week (IBW) 2024, held on 6-7 December at Vagator, Goa, was a vivid celebration of biking culture, attracting thousands of motorbike enthusiasts from across the world. With the theme *"The Next Chapter"*, this year's edition marked a defining moment for the festival, blending the raw energy of motorbikes with cutting-edge entertainment. Set against the stunning backdrop of Goa's scenic beauty, the event featured exhilarating activities such as the Harley-Davidson Flat Track Race, the Reise Moto Dirt Dash and Hill Climb, and performances by legendary riders like MotoGP's Xavier Simeon and adventurer Elspeth Beard, the first British woman to circumnavigate the globe on a motorcycle. The Moto Art Collective added a touch of creativity, transforming motorcycles into stunning pieces of art. Talks by legendary figures such as MotoGP rider Xavier Simeon and Elspeth Beard, the first British woman to circumnavigate the globe on a motorcycle, brought inspiration and awe, creating moments of profound connection.

That being said, music was undeniably the heartbeat of the festival. Two dynamic stages—the Main Stage and the Howling Dog Stage—set the rhythm for the weekend, offering a sonic adventure that perfectly complemented the festival's high-octane vibe. The Main Stage erupted with soulful and energetic performances, kicking off with the melodious duo OAFF and Savera. Brodha V's fiery rap anthems elevated the energy to fever pitch, while DJ Smokey and Divine's headline act on Day 2 left the crowd roaring in unison. Meanwhile, the Howling Dog Stage offered a more intimate yet equally enthralling experience, featuring standout performances by Gauriwho, All Yellow, DJ Blackjack, and the Hideaway All Stars. Together, these stages provided a diverse musical journey that resonated deeply with every attendee.

For the 2024 edition, PP Sound Light Productions, one of India's premier live event technical solution providers, was entrusted with the

responsibility of delivering a comprehensive sound reinforcement system for the entire festival. Known for their unparalleled expertise and technical prowess in crafting immersive audio-visual landscapes, PP Sound Light Productions ensured that IBW 2024 was not only a feast for the eyes but also an auditory adventure.

The magnitude of the task before PP Sound Light Productions was immense: to create a soundscape that would complement the high-octane atmosphere of the festival while also ensuring clarity and coverage across the sprawling venue. The team approached this challenge with meticulous planning, surveying the venue, understanding the organisers' vision, and considering the specific technical requirements for each performance area.

For the Main Stage, which was the heart of the festival's musical performances, PP Sound Light Productions deployed the **Meyer Sound PANTHER** line array system, coupled with the **DiGiCo Quantum 338** digital mixing console. The decision to use the Meyer Sound PANTHER was driven by its ability to deliver impeccable sonic clarity, unparalleled throw, impressive coverage, and superb linearity.

The Main Stage required a robust system capable of handling high-energy performances in an expansive open-air environment. And to meet these demands, the team relied on 16 units of Meyer Sound PANTHER line array modules, arranged in a stereo configuration with eight modules adorning either side of the plush performance stage. In tow, a few additional units of the PANTHER line array system were used for front-fill reinforcement, ensuring that even those located at the front of the stage enjoyed seamless coverage.

And to deliver deep, chest-thumping low-end response, the team integrated 16 units of the



Meyer Sound 2100-LFC subwoofers into the main PA system; with these subwoofers strategically ground-stacked to provide the necessary low-frequency impact that perfectly complemented the high-energy performances on stage.

Team PP's thoroughness in deploying every single loudspeaker coupled with precise tuning of the overall system ensured that the entire audience, from the front to the farthest reaches of the venue, experienced consistent sound quality. "The PANTHER system is designed to deliver optimal sound pressure levels with remarkable throw and coverage. It's a system that thrives in large-scale outdoor environments, and it ensured that every attendee, no matter where they were, felt part of the music," Prasad explains; adding that the entire system was managed using Meyer Sound's Galileo, which offered precise control over every element of the system. With this setup, PP Sound Light Productions delivered a sonic experience that was nothing short of spectacular.

While the Main Stage was the primary draw, the Howling Dog Stage offered a more intimate atmosphere for those seeking a different kind of auditory experience. "Each stage had its own personality," Prasad notes, "The Main Stage was about grand, sweeping soundscapes, while the Howling Dog Stage allowed us to craft a more personal connection with the audience."

For the Howling Dog stage, PP Sound Light Productions deployed the **d&b Audiotechnik** V-Series line array system, once again paired with the DiGiCo Quantum 338 digital mixing console; with the d&b Audiotechnik V-Series being chosen for its compact size and powerful performance – making it perfectly suited for this performance section.

The main PA at the Howling Dog Stage consisted of 12 units of the V-Series line array modules arranged in a stereo configuration, with six modules flown on each side of the stage; and additional V-Series line array modules deployed as centre-fill reinforcement. The decision to utilise the V-series as the primary PA as well as the fill reinforcement allowed team PP to provide clear and consistent sound across the entire performance area, ensuring that every listener felt connected to the performance, irrespective of where they stood. And rounding off the impressive loudspeaker system, 8 units of the compact yet surprisingly powerful d&b Audiotechnik B22 subwoofers were ground-stacked strategically to assure deep and resonant low frequency fidelity.

"We wanted to offer something unique at the Howling Dog Stage," Prasad explains. "The V-Series system was perfect for this because of its compactness and its ability to maintain high clarity and power despite the smaller scale. We



ensured that every moment, whether it was a deep bass drop or a delicate melody, was captured perfectly.”

In addition to the main PA systems, PP Sound Light Productions also deployed high-performance stage monitoring systems to cater to the diverse and often demanding needs of the world-class artist lineup that graced both the performance stages. For this, the team turned to d&b Audiotechnik’s Max 2 stage monitors, which are renowned for their clarity and accuracy; as they provided artists with real-time audio feedback, ensuring that they could deliver their best performances.

Wireless microphone systems are another crucial aspect of any large-scale event, and PP Sound Light Productions once again left no stone unturned in this area. The team provided world-class wireless microphone systems, including SHURE’s Axient Digital and Sennheiser’s 6000 Digital systems, to ensure seamless signal transmission without any interference. These systems were complemented by Sennheiser’s IEM 2000 series in-ear monitoring systems, providing performers with crisp, clear audio while maintaining mobility on stage.

Though the MainStage and Howling Dog stage were the primary focus at IBW 2024,

it is important to note that PP Sound Light Productions also provided world-class audio reinforcement for the festival’s other activity zones, which included the likes of the Flat Track section, the Ladhak Tent section, the Box Office, Media Lounge, Club Village, the Big Trip section, and the Main Entry Gate. Each activity zone had its own set of requirements, ranging from crowd control and announcements to background music and live commentary. And so, for these areas, the team deployed smaller yet equally high-performance sound systems from leading brands like d&b Audiotechnik, RCF, and JBL Professional. By deploying the right systems in each zone, PP Sound Light Productions ensured that the entire festival was enveloped in sound, creating a cohesive and immersive audio experience for all. The audio reinforcement at India Bike Week 2024 was nothing short of a triumph, with PP Sound Light Productions delivering a world-class sound experience that complemented the festival’s high-energy atmosphere. From the powerful Meyer Sound PANTHER system at the Main Stage to the intimate yet potent d&b Audiotechnik V-Series setup at the Howling Dog Stage, every element of the audio setup was designed and deployed with precision.

“The success of IBW 2024 was not just about providing sound systems; it was about creating an experience,” Prasad concludes. “We wanted to ensure that the music, the performances, and the atmosphere came together seamlessly, and I believe we achieved that. The feedback from both the organisers and the attendees has been overwhelmingly positive, and that’s the ultimate reward for any technical provider.”

India Bike Week 2024 was a landmark event in many ways, and PP Sound Light Productions played a key role in ensuring that the festival’s sonic experience was as unforgettable as the rides, races, and performances that defined it.

THAILAND

grandMA3 Enjoys the Spotlight at The Voice Thailand 2024

Ace Lighting Designer Ryan Attig collaborates with lighting design company Lightist to captivate audiences of The Voice Thailand 2024 with mesmerising lighting designs controlled through MA Lighting's grandMA3, facilitated by Lighting & Equipment Public Company Limited and Total Solution Marketing



MA LIGHTING grandMA3 lighting control system was the preferred choice for The Voice Thailand 2024, produced by Exit 365 and co-produced by Lighting and Equipment, airing on Channel ONE 31 and Netflix Thailand. This globally renowned singing competition, celebrated for its high production values and dynamic performances, required a lighting solution that could deliver creativity, versatility, and reliability across multiple rounds.

Lighting designer Ryan Attig, an expert in broadcast, live music, and opera lighting, led the visual direction for this season, collaborating with Miss Arunroj Thomma and Mr. Nipon Jakkitrungrueng from the lighting design company Lightist. Given the sheer volume of performances, the lighting team faced the challenge of designing a vast number of scenes within the constraints of venue size and programming time. According to Attig, the grandMA3 system played a crucial role in overcoming these limitations by significantly streamlining the process and enhancing efficiency.

Ryan commented, “The Voice requires the design of a great many lighting scenes to support the sheer number of shows and performances involved, but it all has to be done within the limitations of the venue size and the available programming time. Fortunately, grandMA3 saves us a lot of time. It’s a platform that I know well and trust completely within my range of lighting work. We always use MA systems. onPC to full-size, grandMA2 to grandMA3 – depending on the nature of the job and the supplier.”

Lighting and video equipment for the production were supplied by **Lighting & Equipment Public Company Limited** with grandMA3 system support provided by MA Lighting’s local distribution specialist, **Total Solution Marketing (TSM)**. TSM, a trusted MA Lighting partner since 2016, played a key role in facilitating the transition to grandMA3 mode for the lighting team.

Chantiga ‘Cat’ Chotkajornthai from TSM initially provided on-site support, particularly for programming and the Blind Audition round. “Originally, the lighting team asked for the grandMA3 control system to run in mode2, which they were familiar with. But we offered them grandMA3 training, and they very quickly saw more possibilities with the software, so they decided to convert to grandMA3” she explained. By the time the season progressed beyond the Blind Auditions, the lighting team had become proficient with the software, requiring no further support.

For a show of this scale, consistency, flexibility, and efficiency are paramount. Attig highlighted how grandMA3’s expanded parameter control enabled greater precision in managing pixel fixtures and effects, a major advantage given the extensive use of LED strips throughout the

production. The Phasers effects engine proved instrumental in creating dynamic lighting sequences, while the NDI (Network Device Interface) function allowed seamless integration of video content, graphics, and camera feeds into the lighting setup.

Ryan noted that the grandMA3 provided him and the team with access to more parameters, which allowed them to control more pixels and fixtures more efficiently. The Phasers function enabled them to craft intricate effects quickly, and the NDI feature made it easier to integrate pixel fixtures with video elements. The advanced mapping capabilities of grandMA3 further simplified complex lighting designs, ensuring a visually stunning and technically seamless production.

In such a high-pressure environment, the reliability and speed of grandMA3 proved invaluable. “The functions available on grandMA3 help us program multiple lighting scenes more quickly and accurately, which is critical for a show like The Voice,” Attig concluded. “Some features, like Phasers, take time to master due to their extensive possibilities, but once fully understood, they offer incredible creative potential.” With its advanced toolset and intuitive design, grandMA3 once again demonstrated its status as an industry-leading lighting control solution, meeting the demands of a world-class television production with unparalleled performance and flexibility.

INDIA

Mumbai Rocks Out with CODA Audio

Electrocraft designs and supplies CODA Audio AiRAY system for 30th anniversary edition of popular Indian rock festival Mahindra Independence Rock ...



Mahindra Independence Rock is one of India's premier rock festivals with a rich heritage of bringing high calibre performances to its Mumbai audience. The 30th edition of the festival took place in November 2024 and once again featured the country's leading rock bands, including Bloodywood, Motherjane, Indus Creed and 13AD. Taking care of the event's audio was its long-time partner **Electrocraft** under the supervision of managing director and pioneering sound engineer, Roger Drego. Electrocraft supplied a **CODA Audio** AiRAY system to meet the needs of the festival's demanding brief.

With no compromise on audio quality, for this edition the organisers required a compact, lightweight, flown sound system that required as little trussing as possible, which could be setup with minimal manpower, and ensured maximum stage visibility by not impacting audience sightlines. And taking everything into consideration, this was the perfect opportunity for team Electrocraft to demonstrate CODA Audio's credentials to their full potential in this high profile, long-established event.

Yohan Martinez of Electrocraft designed the system using CODA's proprietary prediction software System Optimiser, and deployed 8 units



of the AiRAY per side supported by a cardioid arrangement of 24 units of the SCP dual 18" sensor controlled subwoofers. An additional 8 units of the CiRAY units were positioned as frontfills for optimal coverage.

Founder and Managing Director of CODA Audio's Indian distributor Alphatec Devasis Barkataki, offers his thoughts after what proved to be a hugely successful debut for Electrocraft's AiRAY system, as he commented, "As the first events supplier in India to own and work with CODA Audio systems, the setup was a unique experience for Roger's team at such a massive rock concert. Initially, the sound felt different from customary setups, especially given their long-standing familiarity with other systems. However, through close attention to detail and precise tuning, the CODA system very quickly demonstrated its exceptional potential and delivered an outstanding performance."

Devasis further complemented team Electrocraft for their technical prowess and adeptness in leveraging the technological capabilities of their new CODA system, as he exclaimed, "Adapting to the new system required a learning curve but Electrocraft's team applied their full technical expertise to master the audio dynamics, System Optimiser and the venue acoustics. Once this was achieved, the AiRAY system not only met, but exceeded expectations, proving to be a real game changer for the event and meeting every aspect of the challenging brief!"



The impact of the system at Mahindra Independence Rock was not lost on artists and technicians alike; as **lead singer of evergreen veteran band 13AD, George Peter**, shares, "I loved the performance of the CODA Audio system. The setup delivered the perfect kick and bass, making our performance truly awesome! Our front of house engineer said that the overall sound was massive with exceptional clarity and described mixing for the band on the CODA Audio system as an incredible experience."

Paul Ward of CODA Audio adds, "Alphatec's excellent work on behalf of CODA Audio in India is paying dividends, and we're delighted to see AiRAY making its debut for Electrocraft at such a prestigious event. Roger and his team have been quick to recognise the advantages of the system, both sonically and in practical and logistical terms. The brief for the audio at this event was stringent but AiRAY's lightweight, compact nature enabled it to be met without any issues - the comments from front of house speak for themselves."

KUWAIT

Proteus Magnificus in Kuwait

Roland Greil & Creative Technology Middle East (CTME) expertly deploy Elation Professional's acclaimed BRUTUS and EXCALIBUR to shine bright at The 2024 Arabian Gulf Cup

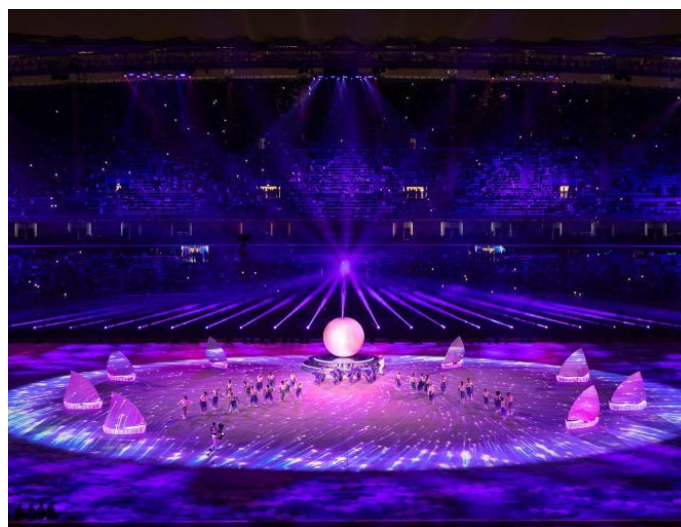


Lighting and production designer Roland Greil, known for his expertise in large-scale shows and spectacles, delivered a visually stunning experience for the Opening Ceremony of the Arabian Gulf Cup in Kuwait this past December.

Tasked with illuminating a 360-degree, theatrically produced stadium event with challenging throws of 50-100 metres or more, Greil turned to the power and reliability of **Elation Professional's** PROTEUS BRUTUS and PROTEUS EXCALIBUR fixtures to bring his vision to life.

"When lighting a magnificent, 360-degree, theatrically produced stadium ceremony, where you're dealing with throws of 50-100 metres or more, besides lighting the stage or field of play you also want to achieve some magic and theatrical spice, and what you need there is firepower," stated Greil. That firepower

was delivered by a whopping 173 units of the PROTEUS BRUTUS LED wash/beam fixtures and 49 units of the PROTEUS EXCALIBUR beam lights, both IP65-rated moving heads designed to perform in the most demanding outdoor environments.



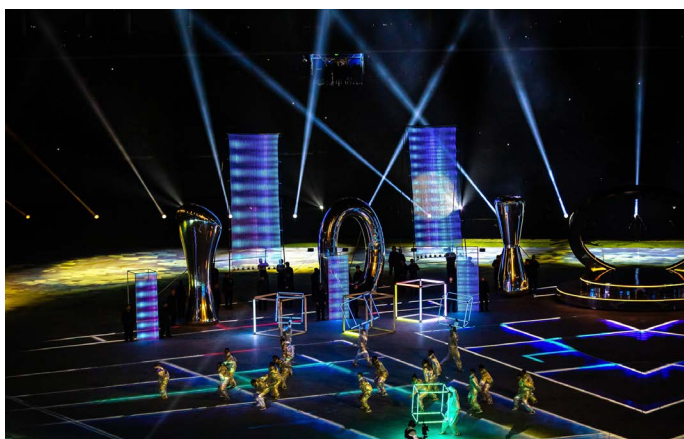


Compared to similar large-scale opening ceremonies, the fixture count for the Arabian Gulf Cup was relatively modest. For instance, the Asian Cup Opening Ceremony in Qatar the previous year utilised more than three times the number of moving heads. “There are not many lights on the market where you can realise such a large-scale stadium ceremony with such a small number of luminaires,” Greil said, emphasising the impact of the PROTEUS BRUTUS. “Considering that the stage was in the middle of a stadium without any possibility to rig lights above it or close to it, and the field of play where all the action takes place is more than a third of the football pitch, usually you achieve the firepower you need by having 800, 1000, or even 2000 lights. Thanks to the BRUTUS, it gave us the firepower to do it with a smaller number of lights. One BRUTUS substitutes easily two other lights.” Given the limited fixture options available for the project, Greil strategically deployed the BRUTUS as a spotlight rather than a wash beam, opting to use it without the diffuser lens to create a sharper, more focused beam.

According to Elation Professional, the PROTEUS BRUTUS is an exceptionally powerful fixture, delivering 75,000 lumens through a 1200W peak field LED engine. Engineered for long-throw applications, it features a full FX package and CMY colour mixing with variable CTO, allowing precise colour adjustments when required. With a zoom range of 4.5° to 45°, it offers flexibility as both a wide wash and a tight, high-intensity beam.

Balich Wonder Studio (BWS), the executive producer of the show, engaged Greil to light the highly anticipated biennial football competition’s opening. Under the creative direction of Federica Goffy, BWS crafted an elaborate theatrical production that paid tribute to Kuwait’s rich heritage, the unity of the Arabic states, and the region’s promising future. The ceremony seamlessly blended traditional Gulf folk arts with cutting-edge technology, culminating in a grand celebration ahead of the tournament’s first match.

One of the biggest challenges faced by the lighting team was the necessity for an ultra-fast load-out, as the first match was set to begin immediately after the ceremony, leaving just



five minutes to clear the field. Furthermore, the lighting positions were extremely limited, compelling Greil and his team to utilise only two designated areas. The first position involved a standard ground alignment around the perimeter of the pitch, where PROTEUS BRUTUS fixtures provided powerful sidelight and backlight from behind the signage boards. Meanwhile, widely dispersed PROTEUS EXCALIBUR units projected intense beams that framed the overall look. The second position consisted of a circular array of trusses installed beneath the stadium's catwalk. Here, BRUTUS fixtures were used both for their

striking visual effects and for keylighting, which was managed through an automated tracking system. Greil referred to this system as a 'saving grace' due to the limited rehearsal time available.

The lighting design was carefully crafted to captivate both the live audience at Jaber International Stadium and viewers watching the broadcast worldwide. Greil's design had to coexist with extensive floor projections, aerial drones, and a dazzling fireworks display, making the sheer intensity of the lighting crucial to ensuring it remained visually dominant.

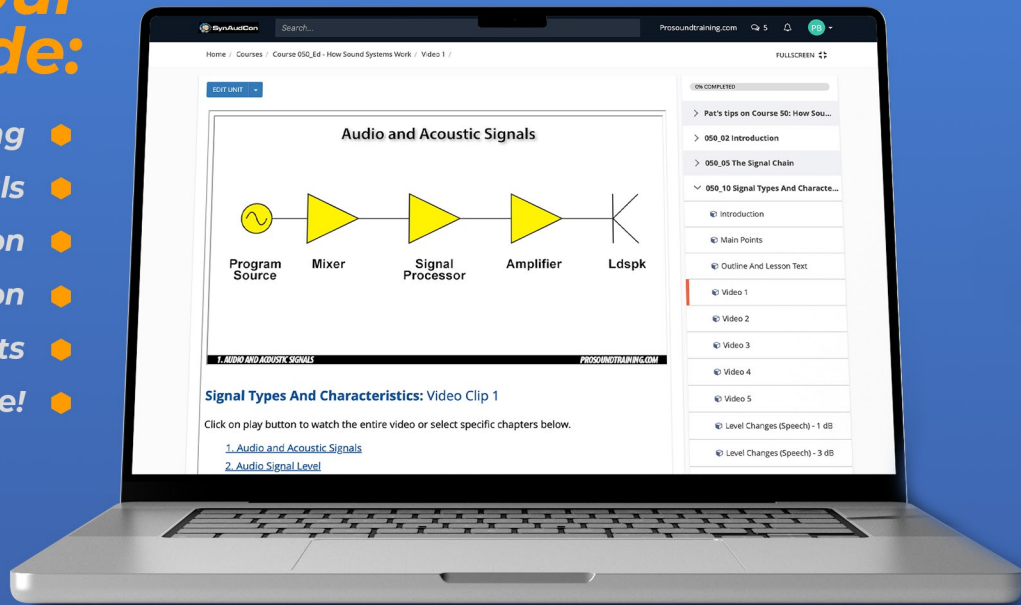
The lighting equipment for the Arabian Gulf Cup Opening Ceremony was supplied by **Creative Technology Middle East (CTME)** who Greil praised for their excellent work. "Great kit, great crew, and super service," he said. "They've built an excellent lighting department from the ground up over the last few years and their kit is new. The kit is one thing, but they also have the right people who are wonderful to work with."

Online Training For Audio Practitioners

Our Courses Include:

- Self-paced Learning
- Downloadable course materials
- On-demand video instruction
- Certificate of Completion
- Earn RU credits
- & More!

ALL COURSES TAUGHT BY
PAT BROWN



Learn Anywhere. Anytime.

Take control of your future and increase your career potential with SynAudCon! SynAudCon is your trusted leader in online audio training. We offer 12 in-depth, entry-to-advanced courses that focus on the practical application of proven principles—no sales pitches—backed by hundreds of positive reviews and trusted by manufacturers and thousands of audio professionals worldwide.



systems
integrationasia



www.prosoundtraining.com