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For The Technical And Production Professionals in Asia

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MAY 2025

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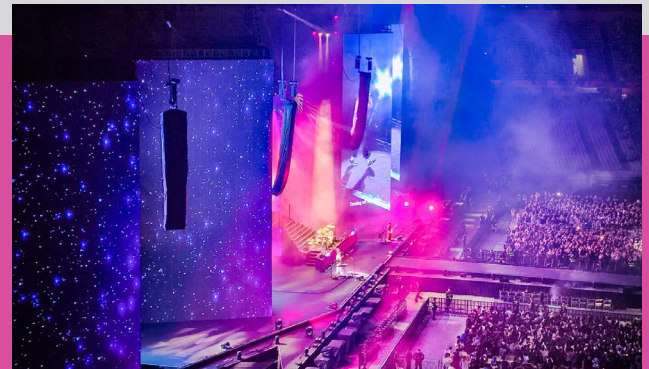


Henry Hari Ram

Founder and CEO
Digital Aid Sdn Bhd
(D8 Group)



FEATURE: Behind the Scenes, Ahead in Safety



LIVE: Massive Adamson Rig and Dazzling Lighting from ACME Lighting Ignite Imagine Dragons' LOOM Tour



INSTALLATION: Christie Laser Projectors Shine Bright at "Ballad of Chu" Theatrical Performance in Wuha



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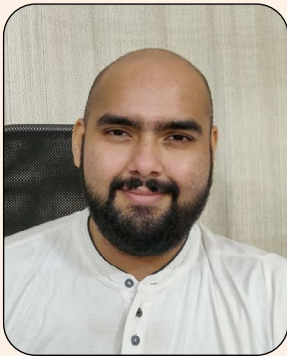
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The world is on edge. From escalating tensions between India and Pakistan following the tragic attack in Kashmir, to Europe's ongoing geopolitical upheavals, uncertainty looms large.

These developments have not only strained diplomatic ties but have also impacted global markets, leading to increased inflation and disrupted

supply chains. In such turbulent times, live events have become more than just entertainment; they're a vital escape, a means to reconnect and find joy amidst chaos. However, with the surge in demand comes the paramount importance of safety. Ensuring the well-being of performers, audiences, and crew is non-negotiable. Our feature article delves into the critical need for emerging markets to adopt and uphold international safety standards in live events, emphasizing that vigilance is as essential as the spectacle itself.

Our Personality feature is no less exciting, as it spotlights Henry Hari Ram, the visionary Founder and CEO of the D8 Group. With a presence in Vietnam, Thailand, and headquarters in Malaysia, Henry and his team have been instrumental in crafting awe-inspiring live event experiences across Asia, setting new benchmarks in production excellence.

This issue, as always, is packed with several other insightful updates and developments from across the APAC region - and I hope you enjoy the read.

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AUSTRALIA & NEW ZEALAND

Robe Strengthens ANZ Strategy with LSC; Jands Continues with Anolis



Robe's product distribution in Australia and New Zealand will be managed by LSC Control Systems, while Jands continues its journey with Robe's highly successful architectural brand, Anolis.

Robe lighting s.r.o. and Australian distribution company **Jands** have reached an amicable agreement whereby Robe's product distribution in Australia and New Zealand will be managed by **LSC Control Systems** while Jands continues its journey with Robe's highly successful architectural brand, **Anolis**

The change of distribution will be effective from July 1st, 2025; with the move following Robe's 2024 acquisition of the Melbourne based power management solutions specialist LSC Control Systems.

LSC was subsequently appointed as the Avolites distributor in the region, following Robe's purchase of the UK based lighting and visual console and media server manufacturer at the end of 2023.

Robe's CEO Josef Valchar stated, "It made strategic, logical and practical sense for us to consolidate distribution of all Robe's rental, staging, theatrical and music orientated business and products in Australia and New Zealand into the one company that we own, aligning all of these harmoniously, both there in the region, and with our overall global vision."

Josef stressed the strength, integrity, and success of the partnership with Jands, which started in 2017. In that time, he and the Robe team have enjoyed working closely with Jands, in particular under the direction of **Executive Chairperson, Paul Mulholland**.

"Mutual respect has been central to this relationship" noted Josef. "We are both very happy to continue this collaboration with Jands through Anolis and still have the opportunity to engage in some good enterprises together."

Paul stated that it has been "an honour to represent Robe for the past eight years and to witness the company's remarkable growth and innovation inspired by Josef's pioneering and thoughtful leadership", adding that the change was "inevitable" and a "smart move" enabling Robe to assume greater control over the presence of its various brands in Australasia.

"I wish Robe all the best in this new chapter of business." Paul underlined, with both him and Josef concluding that they are still looking forward to future work, planning, commercial interaction, and involvement in a host of interesting Anolis projects.



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CHINA

NEXO Announces New Distribution Partnerships in the People's Republic of China



Distribution of NEXO products in China will be shared between three companies: Hertz Group, Shanghai Haoyun Intelligent Technology Company Ltd, and CosmoVision.

NEXO has announced an important change to its distribution partnerships in the People's Republic of China. Effective April 1st, 2025, distribution of NEXO products in China will be shared between three companies: **Hertz Group** located in Guangzhou, **Shanghai Haoyun Intelligent Technology Company Ltd**, and Hong Kong-based **CosmoVision**

"This move to an innovative new distribution model reflects not only the geographic size of the Chinese market, but also the expertise that each of these companies has developed in the specific market sectors in which they operate" says **NEXO Sales and Marketing Director Gareth Collyer**, as he continued "NEXO systems are prevalent in applications as diverse as touring, theatre, sports stadiums, hospitality and houses of worship, so specialist representation is essential in such a strategically important market as China."

Commenting on behalf of **Hertz Group, Managing Director Ye Haidong** says "We have been working with NEXO for 10 years during which time we have helped to establish the brand as an industry-standard in live music venues, clubs and hospitality venues in China. Now we look forward to working even more closely

with NEXO to bring our customers even higher levels of sales and technical support."

For **Shanghai Haoyun Intelligent Technology Company Ltd, Director Jiyun Lu** says, "Our association with NEXO goes back to the 1990s and our customers in education, sports venues, public spaces and the performing arts continue to appreciate the performance and sound quality that NEXO brings to their projects."

And in Hong Kong, **CosmoVision Managing Director Philip Yeung comments** "As a company specialising in audio-visual system design and integration, we're excited about introducing our customers to NEXO, the sound systems deployed in so many successful immersive audio projects and installations around the world."

"We'd like to welcome all three companies to the family of NEXO global distributors" comments Collyer in conclusion. "We're confident that these developments will deliver better access to NEXO technology and engineering support for sound professionals in China."

GLOBAL

Martin Professional Celebrates 10,000th MAC Viper XIP Milestone



HARMAN Professional Solutions announced a major milestone in the success of the **Martin** MAC Viper XIP, celebrating the 10,000th fixture manufactured in its first 10 months. To mark the achievement, Martin has produced a one-of-a-kind MAC Viper XIP in the brand's iconic yellow color, built as a commemorative piece honoring the milestone and the people behind its design and production.

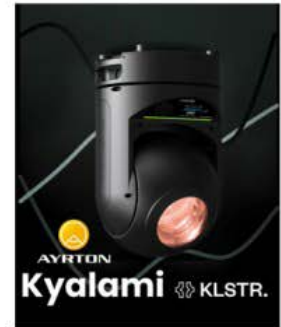
With shipping that began in June, 2024, the MAC Viper XIP redefined the market with its unprecedented mix of high-output performance, compact versatility, and Martin's breakthrough XIP weatherproofing technology. Designed for demanding indoor and outdoor environments, the fixture quickly became a go-to solution for event production companies supporting music festivals, concert tours, television programs, as well as installations in performing arts centers and theaters worldwide.

The 10,000th unit represents more than a sales milestone. It's a testament to the engineering, design, and production excellence that is poised to define the moving head market for the next decade, just as the original Martin MAC Viper did when it launched in 2012. Built with precision and care by the team at HARMAN's newly opened, state-of-the-art, facility in Pécs, Hungary, the commemorative fixture also celebrates the more than 300 HARMAN employees responsible for its build quality and reliability.

"Reaching 10,000 MAC Viper XIP units in ten months is a reflection of the trust lighting professionals have in the Martin name," said **Henrik Kristensen, Product Manager of Stage Lighting, Martin Professional**. "We're proud that Martin products are built in our Pécs plant, a facility of low carbon emissions and advanced manufacturing. Most of all, it honors the people at HARMAN who build these and other Martin products with pride every day."

GLOBAL

Constell8 - KLSTR and Ayrton Announce Strategic Partnership



Ayrton Cobra, Diablo, Kyalami and Rivale will all be fitted with KLSTR technology going forward, with retrofit options available for existing models.

Constell8 – KLSTR a developer of advanced technology for the entertainment and live events sector, has announced a strategic partnership with innovative lighting solutions brand **Ayrton**.

Through this partnership, selected new and upcoming Ayrton lighting fixtures will come standard with integrated Constell8 - KLSTR technology. Customers will benefit from seamless integration, more efficient operation, and significantly enhanced lighting experiences.

Additionally, Constell8 - KLSTR offers full retrofit support for existing Ayrton models, allowing older fixtures to benefit from the latest technological advancements.

This collaboration highlights both companies' commitment to innovation, reliability, and user-friendly solutions for the events industry.

Constell8 develops KLSTR, an advanced hardware and software technological solution aimed at optimizing lighting technology in the events and entertainment sector. The company distinguishes itself with innovative integration solutions that ensure speed, efficiency, and reliability for professional users.

INDIA

Dot Productions Powers Up with LD Systems MAILA



In a move that underscores its commitment to delivering exceptional live sound experiences, Hyderabad-based **Dot Productions** has supercharged its audio capabilities with a fresh investment in the **LD Systems MAILA Compact Line-Array System**. The cutting-edge setup—comprising 12 units of MAILA SAT, 2 SPA, and 2 MAILA SUB units—promises high SPL, pristine clarity, and remarkable portability, setting a new benchmark for event sound across the region.

The system was supplied by **Soundvisionpro Marthandam**, with Akash Deep overseeing the delivery and integration. Designed for both sonic impact and operational efficiency, MAILA's lightweight architecture makes transport and setup effortlessly smooth, while its powerful performance ensures it can handle everything from refined corporate events to raucous live gigs.

Nitin Rijhwani, Owner of Dot Productions, shared his enthusiasm about the upgrade: "We were looking for a system that is compact, powerful, and capable of delivering exceptional audio clarity. MAILA has exceeded our expectations, offering impressive sound output

while being incredibly portable. This investment allows us to take our events to the next level."

Akash Deep echoed the sentiment, highlighting the system's technological edge: "LD Systems has created a truly innovative product that caters to professionals who need a combination of power and portability. MAILA's scalable configuration and high SPL ensure an outstanding audio experience, no matter the venue size."

From the distribution end, **Nitesh Narayan of Stagemix Technologies** — the official distributor of LD Systems in India—remarked on the industry's shift towards nimble, high-performance solutions: "Dot Productions' investment in MAILA proves that the industry is shifting towards smarter, more flexible systems. This setup is designed to meet modern event demands, offering seamless deployment and outstanding sonic performance."

With this upgrade, Dot Productions is poised to elevate live sound production across Hyderabad, combining smart scalability with rich, immersive audio that hits the mark every single time.

AUSTRALIA & NEW ZEALAND

ULA Group to Deliver Follow-Me's cutting-edge tracking technology to Australia and New Zealand



Cuono Biviano, Managing Director of ULA Group & Marc Van der Wel, Managing Director at Follow-Me.

In a powerful move that's set to redefine the live production landscape across Australia and New Zealand, **ULA Group** has announced an exclusive new partnership with leading performer tracking innovators **Follow-Me**. The collaboration brings Follow-Me's pioneering follow-spot and real-time positional tracking systems to local shores, expanding access to dynamic, immersive and highly customisable control solutions for major events and productions.

As a global frontrunner in remote tracking technology, Follow-Me's suite of tools allows show designers to capture accurate positional data from performers wearing RF tags, and feed that data into lighting rigs, audio arrays, or video systems for seamless real-time integration. This enables designers to deploy multi-target, multi-fixture follow-spot configurations and achieve

stunning synchronised visual effects that are responsive to every movement on stage.

At the heart of this innovation is Follow-Me Track-iT—an advanced extension to the Follow-Me 3D SIX system that uses strategically placed anchors and RF tags worn by performers to deliver pinpoint-accurate tracking data in any live environment. Already adopted on major international productions such as *Mamma Mia! The Party* in Rotterdam and Billie Eilish's current *Hit Me Hard and Soft: The Tour*, the technology is earning praise for its reliability, flexibility and creative potential.

With nearly 35 years of delivering iconic visual experiences, ULA Group continues to be a trailblazer in digital lighting, control systems and display technology. Their involvement spans architectural installations, entertainment venues, live touring, retail signage and more, with a reputation for engineering forward-thinking solutions tailored to each client's unique needs.

As part of the partnership, ULA will offer full technical support for Follow-Me systems, from consultation and product selection to supply, integration, commissioning and ongoing service. Preventative maintenance programs and bespoke support solutions will ensure system longevity and peak performance on every project.

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INDIA

Obsidian Shines Bright in India with Nationwide Training Sessions and a Spectacular Showing at The IIFA 2025



The OBSIDIAN training series organized by VMT attracted over 100 lighting professionals eager to get hands-on with the NX1, NX2, and NX4 consoles.

Obsidian Control Systems recently delivered an electrifying dual-impact presence in India—first with a powerhouse 3-day training initiative supported by **VMT**, the brand's official Indian distribution partner, and second, with a show-stopping control role at the 2025 IIFA Awards in Jaipur.

Spearheaded by **Obsidian's Business Development Director Koy Neminathan** and **Lighting Designer Giancarlo Vannetti**, the training series attracted over 100 lighting professionals eager to get hands-on with the NX1, NX2, and NX4 consoles. Designed to empower and elevate, the sessions offered deep insights into Obsidian's advanced architecture and functionality.

"Watching participants gain confidence with the NX1, NX2, and NX4 through hands-on experience was truly rewarding. The passion for lighting control in India is inspiring, and we're excited to see how these professionals take their skills forward," noted Giancarlo Vannetti.

Koy Neminathan echoed this sentiment: "It was incredible to see the enthusiasm and engagement from the attendees. Obsidian Control Systems is built to empower lighting professionals, and this training session truly showcased its capabilities in the hands of eager learners."

Jeff Mandot, National Sales Manager at VMT, added, "Hosting this training session with Obsidian Control Systems was an incredible



Beckett and Klinton relied on Obsidian to light up the IIFA 2025 with grace and brilliance.

experience. With over 100 attendees, the enthusiasm for learning was evident. We are proud to support the growth of lighting professionals in India."

Alongside, Obsidian found itself at the heart of the IIFA Awards 2025 at Jaipur's JECC Grounds, where Bollywood's brightest stars took centre stage. Hosted by Karan Johar and Kartik Aaryan, the gala featured performances by Sachin-Jigar, Mika Singh, Shreya Ghoshal, Nora Fatehi, and icons like Shah Rukh Khan, Kareena Kapoor, and Madhuri Dixit.

Produced by Wizcraft International Entertainment, the show was a masterclass in live event production; where Obsidian's NX-4, NX-2, NX-P and Netron EN12 handled 600 fixtures across 24 universes with unmatched finesse. Obsidian's consoles delivered intuitive programming and lightning-fast adaptability, allowing for dynamic lighting transitions and high-impact cues. The NX-P expansion provided scalable control for the large setup, while the

Netron EN12 ensured flawless data transmission across the rig.

Becket Tundatil, Lighting Designer at Fireflies, said, "Lighting plays a crucial role in storytelling, and Obsidian delivered flawlessly. Its intuitive controls made programming quick and efficient. The system's speed and accuracy ensured smooth transitions. A must-have for professional lighting design." Associate Lighting Designer Klinton Mascarenhas added, "Obsidian's control system provided flexibility and unmatched stability. It handled complex cues effortlessly, ensuring a seamless experience."

Reflecting on the success, **VMT's Head of Sales Distribution Kekul Sheth** remarked, "When great vision meets great technology, the result is unforgettable. That's exactly what we saw at IIFA 2025 with Obsidian Controls in action. Special thanks to Mr. Beckett T. for using the Obsidian consoles for IIFA 2025 and to Mr. Klinton M. for pre-programming and ensuring flawless execution. Proud to see VMT solutions light up one of India's biggest stage events."

NEW ZEALAND

Tom Tom Productions Elevates Creative Lighting Game with Martin MAC One



Tom Tom Productions acquired a total of 24 units of the Martin MAC One fixtures.

Tom Tom Productions the inventive lighting design and production company based in Queenstown, New Zealand, has taken a bold leap forward in its creative arsenal with the addition of 24 units of the **Martin MAC One** fixtures. Distributed by **Show Technology Australia & New Zealand**, the compact yet powerful MAC One has already proven itself as a worthy successor to the company's much-loved but ageing Martin MAC101s.

Managing Director Hamish Roberge, a long-time champion of Martin Professional technology, admits he'd been scouting for a replacement to the MAC101 for a couple of years. "We probably started maybe a year or two ago looking, and nothing had quite ticked all the boxes," he says. "Initially, I wanted something IP-rated, and unfortunately, the MAC One isn't, but there was enough in the MAC One that was worth jumping on!"

Hamish quickly recognised that an IP rating would have compromised one of the MAC One's standout qualities—its lightweight design. After seeing the fixtures in action at Show Technology's 30th birthday event in Sydney, he knew the time had come to invest. "They stole the show," he says, adding that knowing fellow Kiwi company Electro-Tech Services had also bought 24 units gave him confidence in future cross-hire opportunities.

A game-changer for Tom Tom Productions is the MAC One's Martin P3 compatibility, which seamlessly connects with the company's existing inventory of VDO Sceptrons, Atomic Dots, and Hippotizer media servers. "A lot of our productions are in venues where you can't use smoke or haze, or they're in the daytime, so we integrate with LED screens or video systems,"



Tom Tom Productions were impressed with the MAC One's Martin P3 compatibility, which seamlessly connects with the company's existing inventory of VDO Sceptrons, Atomic Dots, and Hippotizer media servers.

Hamish explains. "The P3 system is a nice, easy ecosystem to overlay video and create different dynamic looks across your stage."

While the MAC One shines as a wash light, Hamish sees it as much more than a basic fixture. With its innovative Fresnel lens, high-output RGBW beam, and pixel-mapped effects, the unit excels at eye-candy visuals, even in less-than-ideal atmospheric conditions. "I don't think we've ever used it as a basic light," he adds. "I've used the pixel effects every time I've had them out. There are just so many layers of features now—it's incredible."

True to Tom Tom Productions' ethos of pushing creative boundaries, the MAC Ones have already found themselves at the centre of visually arresting shows. "It's nice to add new inventive fixtures into the inventory just to give us some more options for when we're trying to be creative," says Hamish.

Show Technology's support also drew praise, with the team ensuring prompt delivery ahead of the busy holiday season. "As always, the service from Show Technology was fantastic. They got us the units before the Christmas rush," Hamish concludes.

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INDIA

New Delhi's Audio Design Supercharges its Lighting Arsenal with Claypaky



Team Audio Design with their newly acquired Claypaky gear.

With a repertoire of over 40 years of illuminating India's live events landscape, New Delhi-based **Audio Design** has announced a major expansion of its lighting inventory with a powerhouse selection of fixtures from world-renowned manufacturer **Claypaky**. The move underscores the company's commitment to offering cutting-edge lighting solutions that meet the evolving demands of top-tier productions across the country.

Founded in 1985 by industry veteran Navneet Wadhwa, Audio Design has built a formidable reputation as one of India's leading rental and technical service providers. The latest investment sees the addition of Claypaky's rugged and versatile Arolla Aqua and the dynamic Midi-B fixtures to the company's growing inventory, which already includes the popular Arolla Profile MP and Mini-B units.

Wadhwa explains that Claypaky has always been a name synonymous with innovation, reliability and impact. And with over 40 years in the industry, it was only fitting for the company to elevate its inventory with fixtures that not only meet but exceed the expectations of our clients. "The Arolla Aqua and Midi-B, alongside our existing Arolla Profile MP and Mini-B units, ensure we're ready for any creative challenge thrown our way" he said.

The Arolla Aqua, Claypaky's IP66-rated LED profile fixture, brings robust weather protection without

compromising on performance, making it ideal for both indoor and outdoor shows—especially in the unpredictable Indian climate. Meanwhile, the compact Midi-B LED washlight packs a serious punch with its high efficiency and advanced colour control, offering a versatile solution for stages of all sizes.

This strategic investment reflects Audio Design's forward-thinking approach and its unwavering focus on providing industry-leading technology for concerts, broadcast events, theatre productions, and corporate spectacles. And according to the team at Audio Design, the newly acquired Claypaky units have already begun rolling out on high-profile events, reaffirming the company's role as a go-to solutions provider for premium lighting setups in the Indian live events space.



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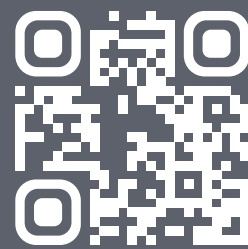
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Alex studied electro acoustics at the University of Applied Sciences in Cologne, Germany. His close collaboration with Apogee Sound Inc. and Adamson Systems Engineering helped him develop a deep expertise in large-scale sound systems. From 2005 to 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.

ASIA

dBTechnologies Dials Up the Volume in Asia with Strategic Moves and Sound Partnerships



Manuele Poli, APAC Head of Sales; Patrick Hua, Sales Manager SEA, Monica Montanari, Backoffice APAC.

dBTechnologies has turned up the heat on its Southeast Asia expansion plans with the appointment of seasoned audio veteran **Patrick Hau as Sales Manager** for the region. The move marks a pivotal milestone for the company as it sets its sights on a sharper, more dynamic engagement strategy in one of the world's most promising pro audio markets.

Boasting more than 25 years of experience across professional audio and AV sectors, Patrick brings to the table an enviable mix of sales acumen, business development finesse, and cross-regional know-how. Having worked with major players in

multiple countries, he is well-positioned to steer dBTechnologies through its next growth phase in Southeast Asia.

"Throughout my career, I have been exposed and experienced dBTechnologies products and solutions and have very positive impression of their products. Hopefully with my experience and connections, I can contribute to dBTechnologies future success towards a larger representation of the products in the region," said Patrick Hau, as he gears up to take on the new role.

Manuele Poli, Head of Sales for APAC, highlighted the strategic importance of the appointment, stating: "Our goal is to architect a more sophisticated framework in the APAC region, offering deeper, more tailored support to our partners. Strengthening our brand's footprint in the region is a priority, and Patrick is the cornerstone of this ambitious vision. Southeast Asia is a market brimming with potential, where dBTechnologies has already established a strong reputation. Now, we are poised to take it to the next level. Patrick's impressive skill set, combined with his positive outlook and unwavering principles, perfectly align with dBTechnologies' ethos. I am confident he will prove to be an invaluable asset, and I'm thrilled to welcome him as we continue our growth in this pivotal market." In another signal of its commitment to education and expertise, dBTechnologies hosted a hands-on VIO Operator Level 1 & 2 training at its ACADEMY HQ. The session welcomed a passionate cohort of audio professionals from India, facilitated in collaboration with Indian distributor **Trimac Products Private Limited**



dBTechnologies hosted a hands-on VIO Operator Level 1 & 2 training at its ACADEMY HQ that was attended by a passionate cohort of audio professionals from India, facilitated in collaboration with Indian distributor Trimac Products Private Limited.

Guided by Marco Cantalù and the dBTechnologies Application Engineering team, the training offered attendees a deep dive into VIO system theory and real-world deployment strategies. It served as a knowledge-sharing hub and networking opportunity, uniting industry minds in an immersive environment where practical learning took centre stage.

With strategic leadership and a strong focus on community-driven knowledge exchange, dBTechnologies is turning up the volume not just on product delivery, but also on education and regional collaboration—creating an unmistakable resonance throughout Southeast Asia and beyond.

SPINWORKZ EVENTS

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Exploring Strategic Business Opportunities Together

GCC

NMK Electronics Doubles Down on Innovation in the GCC Region with INFiLED and RIEDEL Partnerships



Team NMK Electronics with their counterparts from INFiLED.

In a move that underscores its growing influence as a leading professional AV distributor in the GCC, **NMK Electronics**, a Midwich Group company, has inked not one but two landmark agreements—partnering with global LED display innovator **INFiLED** and real-time communications trailblazer **RIEDEL**. Both alliances came to fruition during ISE Barcelona and represent a definitive stride in NMK's mission to deliver next-gen AV experiences across the Gulf region.

With INFiLED now part of the NMK portfolio, AV professionals, rental houses and system integrators in the GCC gain access to a cutting-edge range of LED solutions, engineered for everything from live events and broadcast studios to retail installations and corporate spaces. Backed by NMK's robust local presence and

technical know-how, the partnership is poised to elevate visual performance standards region-wide.

"We are proud to add another top tier brand to our portfolio," commented **Neil Carroll, Brand Manager at NMK Electronics**. "INFiLED is not only a recognized leader in LED innovation, but they are also highly respected in the rental world which is another key segment we are actively developing. This collaboration reinforces our commitment to delivering more than just technology; we bring value, service, and industry-leading knowledge to every project."

The sentiment was echoed by **Samer Otaibi, VP of Sales at INFiLED Middle East**, who said, "partnering with NMK Electronics is a natural step for us as we continue to expand our footprint



Team NMK Electronics with their counterparts from RIEDEL.

in the GCC. NMK Electronics' dedication to excellence and strong relationships in the AV industry make them the ideal partner to bring our LED solutions to new heights in this region."

Alongside, NMK Electronics also sealed a landmark agreement with RIEDEL Communications—renowned for their advanced real-time signal distribution and communication systems. This partnership strengthens NMK's ability to support integrators, consultants and other key professional AV technology users with scalable, future-ready systems and technologies that deliver unmatched reliability and performance.

"Partnering with RIEDEL Communications is a testament to our dedication to bringing the most innovative AV solutions to the market," affirmed Nicolas Cox, Managing Director at NMK Electronics. "As the industry evolves, it's crucial

for us to align with brands that share our vision for excellence and technological advancement. RIEDEL's expertise in delivering state-of-the-art communication and signal solutions makes them an ideal fit for our growing ecosystem of partners."

Tobias Kronenwett, Regional Sales Director Eastern Europe, RIEDEL Communications, Middle East & Africa (EEMEA) expressed contentment on RIEDEL's behalf, "NMK Electronics has built a reputation for delivering high-quality AV solutions and strong customer support. With this partnership, we look forward to working together to bring next-generation communication and signal transport technologies to the region, ensuring integrators and end-users benefit from the very best the industry has to offer."

SOUTH KOREA

Entergrain to Bring Electro-Voice's Premium Pro Audio Solutions to The Forefront of South Korea's Soundscape



L-R: Hosung Lee of Bosch Building Technologies with Kwi-Sung Hong of Entergrain.

Electro-Voice has taken a significant step toward expanding its footprint in South Korea through a new distribution agreement with **Entergrain**. The strategic partnership sees Entergrain named as the exclusive distributor for the Electro-Voice brand in the region, a move set to energise the Korean pro audio landscape.

With a legacy built on delivering high-performance speakers, installed sound systems, and microphones—all designed and manufactured in-house—Electro-Voice is aiming to bring its core product lines closer to South Korean customers through Entergrain's extensive local network. Under the agreement, Entergrain will handle all aspects of distribution and marketing for the Electro-Voice brand within the territory.

Entergrain, founded in 1991, brings over three decades of experience in the pro audio sector. The company is highly respected in the Korean market, particularly for its own Kanals brand, and offers a comprehensive portfolio that spans both wired and wireless microphones, as well as wireless amplifier solutions. The alignment with Electro-Voice reflects Entergrain's ongoing commitment to quality and innovation.

"We are honoured to collaborate with Electro-Voice, and through this partnership, we aim to deliver more professional and distinctive audio systems in line with the ever-evolving market demands," said **Kwi-Sung Hong, CEO of Entergrain**. "We are committed to setting a new standard for the domestic audio industry."

The partnership has been formalised under the umbrella of Robert Bosch Korea's Building Technologies division. **Ho-Sung Lee, Director of the division**, expressed his confidence in the move: "We are confident that our collaboration with Entergrain will enable Electro-Voice's exceptional products to reach an even broader customer base. We firmly believe that this partnership will make a significant and positive contribution to the advancement of the Korean audio industry."

CAMBODIA

Martin Audio Makes a Luxury Move in Cambodia



Representatives from Martin Audio and their partners at Luxury Supply Audio & Lighting.

As part of the ongoing commitment to strategic growth, **Martin Audio** has announced **Luxury Supply Audio & Lighting**—one of Cambodia's leading professional audio and lighting resellers—as their new regional distributor.

Founded in 2010, and based in Phnom Penh, Luxury Supply began as a systems integrator (SI) and has since completed numerous high-profile installation projects across Cambodia. Some notable projects include Koh Pich Theater, Canadia Bank Tower, Bayon TV Media, Morodok Techno National Stadium, Won Majestic Casino Resorts and large-scale entertainment venues.

As a result of this latest brand acquisition, Luxury Supply has launched the Martin Audio Experience Centre in Phnom Penh where the full range of products can be demonstrated to its dealers and customers—whether for installation, rental or portable systems.

In January, **Jeremiah Joseph, Technical Manager, and Kevin Kee, Regional Sales Director**, from **Generation AV**—which represents Martin Audio in the APAC countries—visited Phnom Penh to commission and fine-tune the systems installed at the Experience Centre. They also provided training to the Luxury Supply team on all Martin Audio products and software platforms.

Stated Kevin Kee, “The Luxury Supply team has extensive experience and quickly understood how to position Martin Audio in the Cambodian market. Even before the Experience Centre was operational, they had completed their first installations—so they are off to a fantastic start.”

Dave McKinney, Managing Director at Generation AV, added, “From our first meeting with Dennis and his team in early 2024, it was evident that they have a strong presence in Cambodia and a loyal customer base. The high standards they uphold in all their installations and projects align perfectly with what we were looking for. There is significant potential in the

Cambodian market, and with Dennis and his team leading the way, Martin Audio is well-positioned for success.”

Dennis Khiew, Managing Director of Luxury Supply, shared his enthusiasm: “My team and I are huge fans of Martin Audio. After extensive research into their product range, we are excited to introduce these exceptional products to the Cambodian market for both installation and entertainment projects, as well as touring systems. Our dealers and rental business partners have shown great support and confidence in us. Very soon, we will see Martin Audio line array systems on tour in Cambodia.”

MALAYSIA

Brompton Powers Malaysia's New Nexus for Virtual Production Wizardry

In a bold stride towards reshaping Southeast Asia's virtual production landscape, **3Particle** has launched the XyperReal Stage—a dedicated research and innovation centre built to accelerate the evolution of immersive storytelling. At the core of this pioneering facility is a high-calibre ecosystem featuring solutions from **Brompton Technology** and **Pixreal** marking a strategic fusion of technological brilliance and educational foresight.

Specifically designed to serve a diverse array of creative industries—including film, television, live events, broadcast media, fixed installations and location-based entertainment—XyperReal Stage seamlessly integrates Brompton's renowned LED video processing with Pixreal's high-performance HIRO1.9Pro LED panels. Outfitted with Brompton R2+ receiver cards, these 16 panels boast standout specs such as a 10,000:1 contrast

ratio, 7680Hz refresh rate and 16-bit grayscale processing. The panels arrive factory-calibrated using Brompton's Hydra advanced measurement system, enabling Dynamic Calibration and unlocking the full potential of Brompton HDR.

The facility also incorporates Mo-SYS camera tracking and real-time CGI capabilities, offering a complete end-to-end workflow anchored by Brompton's Tessera LED processing technology. More than just a technical showpiece, the XyperReal Stage serves as a creative and educational nerve centre, featuring an immersive demo setup and a 30-person training arena where professionals and students can get hands-on with In-Camera Visual Effects (ICVFX), extended reality (xR) and more.

“Our investment in Brompton ensures we stay ahead with industry-leading quality, precision and

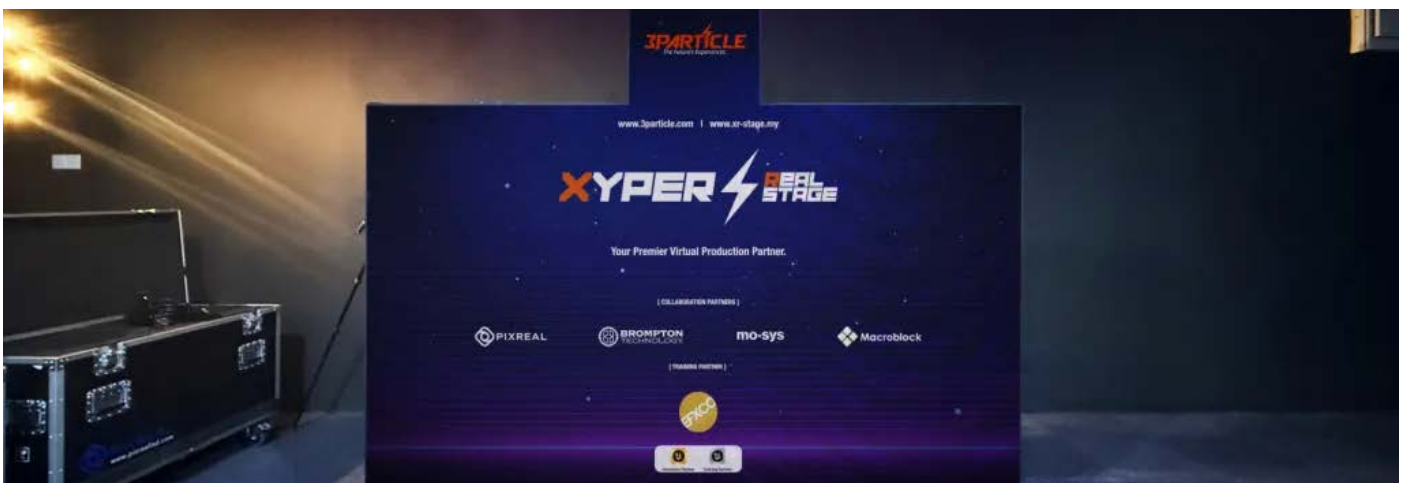


reliability,” said **Ts Carl Loo, Founder and Owner of 3Particle Solution and XyperReal Stage.** “As virtual production continues to advance and with our team continuing to pioneer it in this region, it is essential for us to elevate our standards across events, broadcast, immersive experiences, commercial projects and film.”

Further strengthening its mission, XyperReal Stage has teamed up with the Malaysia Digital Economy Corporation (MDEC) to roll out a robust awareness programme aimed at upskilling the workforce and preparing emerging talents for the future of digital content creation. The

centre is also collaborating with Hollywood VFX veteran and certified Unreal Engine instructor Hussin Khan (EFXCO) to develop a specialised educational pipeline focused on real-time rendering, VFX and virtual production.

Brompton’s Director of APAC operations, Elijah Ebo, expressed his enthusiasm for the project: “We’re proud to support 3Particle in its mission to push the boundaries of digital storytelling. With its cutting-edge technology, strategic partnerships and commitment to education, XyperReal Stage is set to become one of Malaysia’s leading hubs for virtual production innovation.”

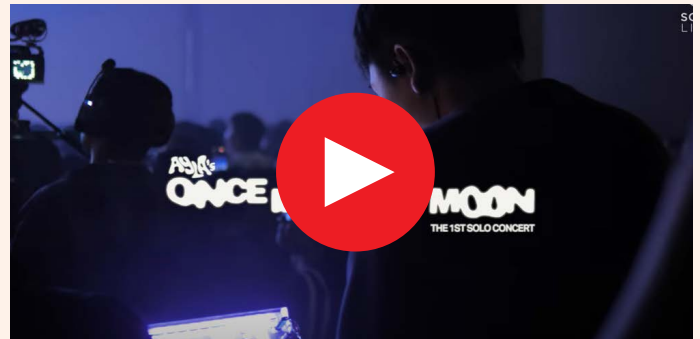


Visual Experiences Defining the Entertainment Industry Landscape



Hosted by Weskeal West, Pro AV industry manager at Absen, this panel discussion explores the impact of LED display innovations on creating boundaryless experiences, the integration of sound and interactivity with display technology, and the evolution of entertainment infrastructure.

Behind the “Once in A Blue Moon” Sound System with Sonos Libra



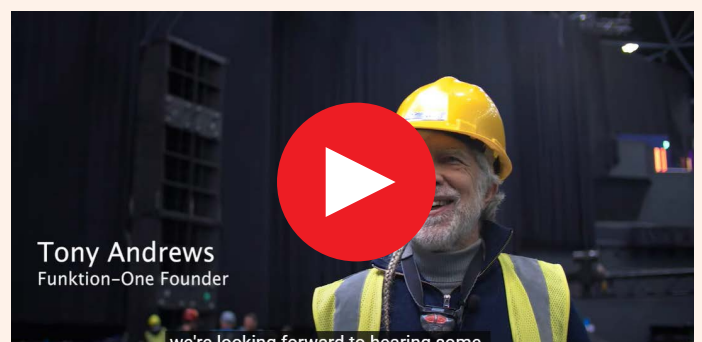
Sonos Libra provides an overview of the sound system used during Ayla’s concert ‘Once in a Blue Moon’, featuring the Allen & Heath dLive mixer, as they discuss the equipment setup, the audience’s participation, and more.

Delving Into the Astera QuickSpot



An in-depth walkthrough of the Astera QuikSpot – a versatile and efficient wireless zoomable fixture with features, such as adjustable beam angles, mounting options, compatibility with accessories, and innovative charging solutions.

Funktion One Vero Wows at the Glasgow Hydro



A behind-the-scenes look at the Funktion-One sound system setup for a 360-degree show featuring Frazzler and Ewan McVicar at the Glasgow Hydro; where artists and sound engineers discuss their objectives for the event, focusing on enhanced bass, sound clarity, and an immersive experience.

Chauvet Professional's Maverick Storm 1 Flex Redefines Versatility



Chauvet Professional's latest innovation, the Maverick Storm 1 Flex, is set to shake up the world of professional lighting with a powerful combination of features that deliver an even, hot-spot-free field of light. This fully-featured, IP65-rated spot/beam/wash fixture offers an impressive zoom range from 2.6° to over 50°, eliminating the common issue of uneven intensity, even at its tightest beam.

Designed for tours, broadcast applications, and large-scale productions, the Maverick Storm 1 Flex leverages advanced lens technology to ensure consistent, balanced light, making it easy to blend multiple units for striking aerial displays and seamless textured wall effects. The fixture

boasts dual gobo wheels, with seven rotating and ten static positions, along with one combination static-and-rotating gobo for unique gradient effects. Its layerable prisms further enhance creative possibilities, allowing designers to craft bold, high-impact visuals.

Equipped with a variable CMY+CTO color mixing system, CRI and CTB filters, and a higher CRI chip for superior color rendering, the Maverick Storm 1 Flex excels in producing true reds—a rare feat in many LED-based fixtures. Its animation wheel generates dynamic, textured effects, while digital 16-bit dimming ensures seamless fades.

For streamlined control, the Maverick Storm 1 Flex supports DMX, CRMX, sACN, and Art-Net, with RDM control over DMX for real-time fixture reporting. Setup is effortless, thanks to three setup menu presets and preset sync for rapid configuration across multiple fixtures.

Rugged, tour-ready, and packed with cutting-edge technology, Chauvet Professional's Maverick Storm 1 Flex is a true game-changer, delivering unmatched performance and flexibility—minus the hot spots.

a closed back, supra-aural on-ear design and a single-ear lightweight form factor that provides enhanced acoustic isolation. The ambidextrous, swiveling mic boom is flexible and has a dynamic noise-cancelling cardioid microphone optimized for voice communications and outstanding audio quality.

Two CrewCom RT (Remote Transceiver) accessories are also now available, including the PAC-RTM-SMU Universal Single RT Mounting Bracket, which not only allows Pliant's CrewCom RT to be mounted in four different orientations but also the ability to use any industry-standard mounting mechanism, as well as the new PBT-VMNT Battery Adapter, which allows for the use of any industry-standard V-mount battery to be used to power an RT for approximately eight hours or more, depending on battery size/capacity. Both bracket accessories were developed for maximum adaptability and flexibility and support a wide variety of thread sizes and mounting options including Manfrotto-style Hex, 1/4"-20, 5/8"-27 and 3/8"-16 mount thread sizes.

CrewCom CB2 Professional Wireless Intercom system is a full-duplex, install-friendly and feature-packed solution for small to mid-level applications requiring a reliable, great sounding wireless intercom with excellent RF coverage and range. Pliant has launched CrewCom CB2 Version 1.2, adding dual listen to its capabilities. Available in both 900MHz and 2.4GHz frequency options as well as 900MHz Oceania and 2.4GHz CE compliant models, the system includes the CrewCom CB2 BaseStation and up to six CRP-12

two-channel radio packs to create a powerful but economical wireless intercom system, providing customers with two intercom channels and interconnectivity to all industry standard two- and four-wire intercom systems. Additionally, the Dual Listen mode is now available, which is a selectable mode of operation for existing hardware that will allow individual CRP-12 Radio Packs (RPs) to simultaneously listen to both the A and B channels. When selected, this new mode of operation will allow for each individual user's RP to be set as needed for their user-specific applications. It will also allow the user to adjust individual channel's relative audio levels from the RP.

The new CrewWare 2.0 marks a substantial update to the CrewCom family. CrewWare is Pliant's revolutionary software tool created specifically for CrewCom system configuration, device control, and live monitoring. This enhanced software makes major advancements in setup, control, and monitoring, and includes the additions of multi-platform (Mac and PC), browser-based, multi-client, multi-system support along with many graphical user interface (GUI) improvements. These latest advancements result in a straightforward and clean interface that simplifies accessing a CrewCom system from anywhere and from any type of device with access to a browser.

Electro-Voice Unveils EVIVA Elevated Essential Portable Powered Loudspeaker Family



Electro-Voice has launched the EVIVA family of portable powered loudspeakers to deliver the level of performance that next-generation professionals dream of. Perfect for aspiring DJs, musicians, houses of worship, small venues and startup production and rental companies, EVIVA gives users a best-in-class starting point for a long relationship with Electro-Voice.

EVIVA is made for the early stage of a career, where passion, price and performance deliver the most impact. The family comprises the 12" EVIVA 12P and 15" EVIVA 15P 2-way loudspeakers, and the EVIVA 18SP 18" subwoofer. With streamlined features and uncompromised quality, these solutions combine to form class-leading systems where simplicity meets superior sound. To ensure the legendary Electro-Voice performance, the 2-way models rely on a custom-designed, high-energy neodymium high frequency compression driver, as well as Electro-Voice's patented SST (Signal Synchronized Transducers).

The performance of the EVIVA family delivers everything people aspire to when choosing

Electro-Voice equipment. Both the EVIVA 12P and EVIVA 15P offer a 90° x 60° (horizontal x vertical) coverage pattern, delivering clean, even sound across the audience area. The 12" EVIVA 12P has a frequency range of 50 Hz – 20 kHz (-10 dB) and a maximum SPL of 125 dB to provide an impressive sonic performance that will delight audiences. The 15" EVIVA 15P has a wider frequency range of 45 Hz – 20 kHz (-10 dB) and has a higher maximum SPL of 126 dB delivering class-leading sonic performance. Supplementing the low frequencies is the EVIVA 18SP which takes the frequency response down to 38 – 200 Hz (-10 dB) and has a maximum SPL of 132 dB to deliver deep, powerful bass across the audience area.

The 12" and 15" 2-way full range models with robust composite enclosures and the 18" plywood subwoofer all feature a 1000 W amplifier with 2-channel analog input section. The intuitive control comes with gain knobs for level adjustment and switches for mode changes between MUSIC and LIVE. With the 12P and 15P there are also switches for high pass changes between NO SUB and WITH SUB EVIVA 18SP,

while with the 18SP there are switches for low pass between 100 Hz EVIVA 12P/15P and 150 Hz, and polarity between NORMAL and REVERSE. The loudspeakers feature an auto-switching universal 100 V ~ 240 V mains voltage input and are powered via an IEC mains input.

The EVIVA family offers industry standard connectivity to make setting up any gig as fast as possible. The EVIVA 18SP offers two XLR/TRS combo jack line inputs as well as a pair of XLR pass throughs. Meanwhile the EVIVA 12P and EVIVA 15P are equipped with two XLR/TRS combo jack mic/line inputs, an XLR mix output, and Bluetooth® audio streaming with switchable mono/stereo mix output.

The user-friendly control and easy connectivity combine well with a lightweight design and rapid setup process to ensure that fast, single-person setup is possible. EVIVA 12P weighs just 12 kg, while the larger EVIVA 15P is 14.6 kg and the EVIVA 18P subwoofer is only 30.7 kg.

The family also benefits from prestigious Electro-Voice industrial design with side and top handles, bottom grab pocket and anti-skid bottom feet. EVIVA features a stylish, modern heritage look and is built from high-quality materials ensuring a premium feel. The half-face powder-coated grille adds a striking appearance, ensuring events benefit from a superior sound and premium styling.

Obsidian Unveils NXW for ONYX Control



Obsidian Control Systems has unleashed the NXW, a slick, travel-ready PC control wing that squeezes full-blown professional-grade control into a compact, ultra-portable unit. Built specifically for users of ONYX, the NXW connects via USB-C to deliver a seamless, zero-compromise control surface, whether you're programming from a coffee shop or running a live gig on the road.

With its RGB-backlit motorised faders, RGB-lit low-latency optical buttons, customisable multi-

function keys, and a full programming keypad, the NXW mirrors the layout and feel of Obsidian's bigger consoles in a footprint that fits in your backpack. It's fully loaded with 10 motorised faders, 4 RGB parameter encoders, 4 integrated DMX/RDM ports, a gigabit network port, and comes with a 16-universe ONYX Essential license, upgradeable to 128 universes via USB license port.

Compatible with the NX1 console and expandable with the NXP motorised fader wing, the NXW offers effortless scalability and adaptability for any control setup. Plug-and-play with no additional configuration, the NXW makes ONYX instantly accessible without compromising power, speed, or precision.

With rugged hardware, ergonomic comfort, and intuitive layout, Obsidian's NXW is engineered for professionals who demand a no-fuss, high-performance solution that travels as hard as they do.

DiGiCo Releases V20 Software for Quantum and SD-Range Consoles



DiGiCo has announced the new release of Software Version 20 for all Quantum and SD-Range consoles.

The new V20 software update is equipped with a host of invaluable new features, notably including direct Fourier Audio integration for all Quantum console worksurfaces. Users can simply connect their desk to the transform.engine's control network to synchronise session files and snapshots as well as see and control plugins on their console touchscreen.

Soloing a channel with a Fourier chain inserted displays the plugin chain on the master screen of the console. All of the visual processing is done within the transform.engine, taking no processing power from the console. From this panel, parameters can now be controlled using the touchscreen and the touch turn dial, where this functionality has been enabled by the plugin manufacturer.

There is also an option for session and snapshot – aka “Cuelist” – control of the transform.engine. When this is enabled, loading a session on the console will load the session of the same name on the Fourier device. And the transform.engine

can also follow commands, including saving a session. On the snapshot side, inserting, firing, updating, snapshot auto-update state, deleting, and reordering snapshots is all copied to the engine, ensuring that snapshots stay in sync with the console.

In Version 20, DiGiCo has added further support for Sound Devices transmitters. With the new Astral External control device, Macros can be programmed to be triggered directly from the transmitter, when using the A20-Nexus and A20-SuperNexus receivers. Potential use cases for this control could be a simple push-to-talk, unmuting a separate feed to a director in a broadcast scenario, or allowing a vocalist to turn on or off a particular effect send for their microphone during a performance.

The latest software update also introduces the Mustard Source Expander (MSE), a new dynamics option to the Mustard processing strips found on Quantum consoles. Requested by many customers, the MSE reduces the level of a signal by a given amount when it is under a threshold. This works a bit like a gate but is better for non-transient signals, like vocals or brass. By reducing the level when a singer stops singing, the MSE can minimize the chance of feedback and generally reduce the level of stage noise spilling onto open mics. Its controls include threshold, depth (which can go to 40dB), and release rate. A sidechain is also available.

Software V20 is also a necessary update in bringing DiGiCo's optional Theatre-software suite to the company's most compact Quantum console, the Quantum225, which is ideal for small-to-mid-sized theatrical venues and productions. The “T” package modifies how

console cue lists operate, tailored specifically for theatrical applications, and provides a way to manage cast and costume changes through Players and Aliases. Upgrading to the Theatre software on a Quantum225 offers the same

additional channel count and processing as the company's Pulse upgrade, with 96 input channels, 48 busses, 36 Mustard Processes, and 48 Nodal processes. It also expands the matrix past even the Pulse count, increasing to 24 by 24.

Van Damme Redefines LMR expectations with Tour-proven Solutions



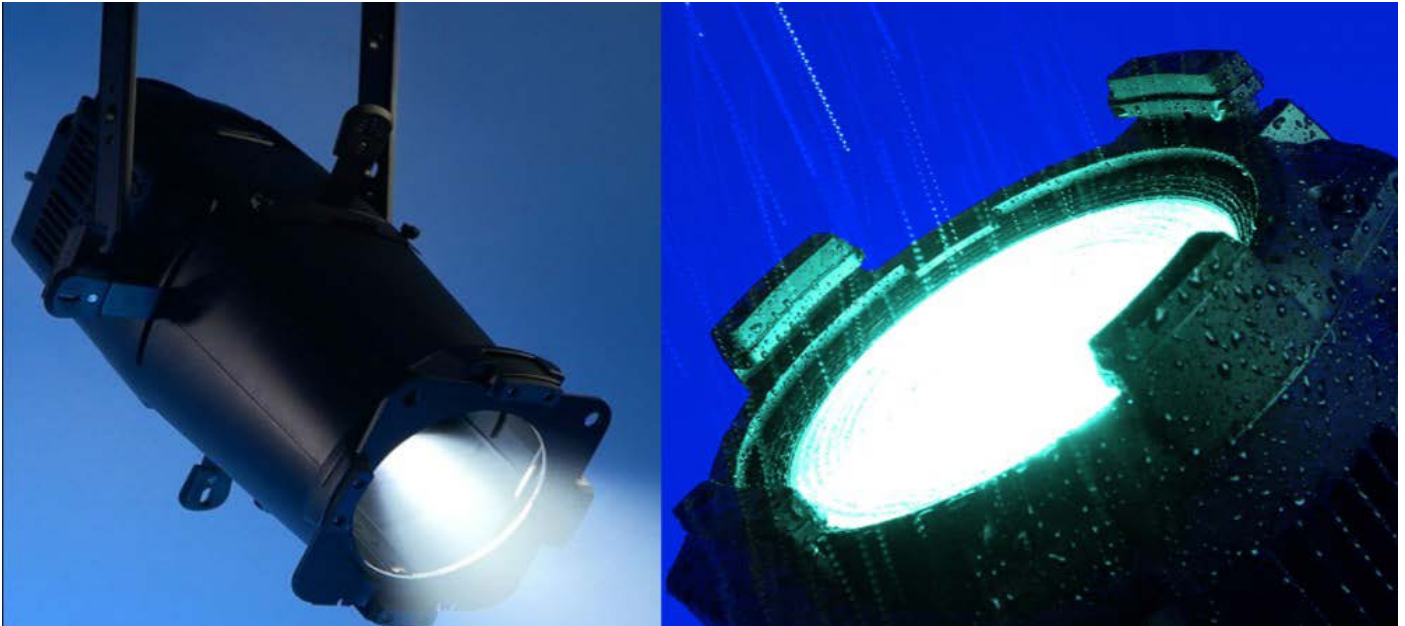
Van Damme's latest tour-proven solutions are raising expectations for what can be achieved with LMR cables. Following an intensive period of R&D, combined with road-testing on demanding global tours, the VDC240 and VDC400 have been shown to offer the same performance as traditional LMR cables, but with increased flexibility and at a fraction of the cost.

"All tour professionals know that LMR cables are industry standard for RF transmission but come at an incredibly expensive price," says **Herpreet Kaur Singh, Commercial Director at Van Damme**. "We were certain that there were ways to deliver the performance that is demanded in the industry without the eye-watering prices, so we set about proving it."

The manufacturer's technical team spent over a year finding the right components to deliver an

LMR cable that would meet this challenge and was worthy of the Van Damme name. Following this, the manufacturer worked with a variety of long-term trusted partners to make sure that the LMR cable's performance was back by a road ready robustness that would excel under the pressure of global touring. The result was not one, but two new cables – VDC240 and VDC400. Designed as antenna feeder cables for radio microphones, wireless comms and satellite applications, VDC240 and VDC400 are flexible, low loss 50 Ohm coaxial cables that feature a stranded centre conductor, foamed polyethylene dielectric and TPE (Thermoplastic Elastomer) outer jacket. The combination of a stranded conductor and TPE jacket results in a cable that is manageable for tactical and touring applications without compromising electrical performance.

Elation Unveils All-new KL PROFILE COMPACT & KL PAR IP COMPACT



Elation Professional simplified ellipsoidal lighting with the all-in-one KL Profile FC and now introduces a compact version that delivers the same studio-quality lighting. Combining advanced LED technology with elegant design, the KL PROFILE COMPACT brings outstanding flexibility to any venue, utilizing a streamlined form factor that delivers exceptional results with vivid color and top quality. Alongside, Elation has also introduced the **KL PAR IP COMPACT**, a powerful and compact full-spectrum LED PAR fixture in the company's popular KL "Key Light" series. It is designed for indoor and outdoor productions and delivers exceptional lighting performance, making it the ideal backbone of any production.

The KL PROFILE COMPACT's advanced optical engineering, combined with integrated manual zoom and focus, ensures sharp, flawless projections free from color shifts or aberrations, regardless of the zoom, focus, or framing position. Dimming of the LED engine is smooth and stepless with variable 16-bit dimming

curve modes and curves available to suit any application. The fixture offers full-spectrum performance from a 94.9 CRI engine (TLCI of 95) that utilizes a 225W 5-color homogenized LED array of Red, Green, Blue, Mint, and Amber sources. The RGBMA engine, calibrated at a native color temperature of 6000 Kelvin, emits beautifully diffused saturates and soft-field pastels, including tunable white light. The carefully tuned LEDs ensure accurate color reproduction while delivering a powerful output of 5,880 lumens.

High color quality and color manipulation are central to the KL Profile Compact, ensuring that designs translate well to camera. The unit can adjust for light that shifts away from pure white towards green or magenta through a green/magenta shift adjustment and a virtual gel library. The unit achieves superb color accuracy with fully variable 16-bit color temperature adjustment (2400K - 8500K) for ultimate precision, along with dim-to-warm and red shift emulation for

that classic incandescent glow. CMY and RGB emulation give designers access to an impressive LED color array including beautiful mixed whites. Capable of matching the white balance for camera, users can easily shift the color temperature without the use of plus/minus green gels and filters. Additionally, the LED refresh rate is DMX adjustable so there is no flickering when used with high-speed cameras.

With an integrated manual zoom range of 25° to 50°, the KL Profile Compact requires no additional lens tubes, reducing cost and complexity and providing excellent flexibility for any performance venue or show. A manual, full blackout, 4-blade framing system lets users refine the beam shape as needed and frame around objects to be highlighted. For custom imaging, the fixture accepts size 'M' gobos (metal gobo holder included) and also includes a 6.25" gel frame.

The KL Profile Compact has also been designed with respect to the whisper-quiet requirements of the professional stage and studio. Exceptionally quiet, it offers enhanced fan controls down to Elation's ultra-quiet Mute Mode, which disables the internal cooling fan. With its touch bar encoder for straightforward standalone operation, Aria x2 wireless management integration, and NFC configuration, setup and control are made easy for lighting designers working in diverse settings.

The KL PAR IP COMPACT houses a powerful 150W 6000K RGBMA LED engine with 16-bit CCT adjustments possible from 2,400K-8,500K for precise color temperature control. The full-spectrum LED engine emits beautifully diffused saturates, soft-field pastels, and tunable white light, allowing for a perfect color match with other fixtures in Elation's KL and FUZE ranges.

The unit produces the finest quality of light with high CRI (94.9) and TLCI (95) values, meaning that color re-creation is extremely accurate for

both the eye and camera. Output is up to 5,700 fixture lumens and is delivered with multiple lens choices that are easy to replace in the field. A selection of 16-bit dimming modes and curves are also included.

Designed for durability and portability, the KL PAR IP COMPACT has several useful features that make it an even more flexible complement to any professional lighting system. Its 6.25" gel frame and multiple included field-replaceable lenses (10°, 22°, 30°, 55°) allow it to adapt seamlessly to diverse production requirements. Optional 6.25" barndoors further enhance its capabilities.

The KL PAR IP COMPACT comes with several features optimized for broadcast. Dim-to-warm and redshift emulate a classic incandescent glow, while CMY emulation, green/magenta shift, and a virtual gel library facilitate access to vibrant LED colors and pre-mixed shades. Color shift correction and matching of the camera's white balance are possible without the need for additional gels or filters. The fixture's LED refresh rate can be remotely adjusted, ensuring flicker-free performance with high-speed cameras.

DMX control and RDM support offer reliable control and integration, while manual access and standalone operation via the touch bar encoder and OLED display provide a convenient direct response. Aria x2 wireless management integration and NFC configuration further its setup and control ease for lighting designers working in diverse settings

The IP65-rated enclosure protects the KL PAR IP COMPACT from water, dust, and other environmental factors, ensuring reliable performance in even the harshest conditions. The fixture's rugged construction is built for the rigors of outdoor sets and stages while also keeping it cleaner and dust free for long-term indoor installations.

Powersoft ArmoníaPlus 2.8 adds Unica T Support and Becomes More Intuitive



Powersoft has released ArmoníaPlus 2.8, delivering a major update packed with usability enhancements, making operations more efficient and intuitive. The update also introduces support for Powersoft's latest touring range, Unica 8T and Unica 4T, amplifiers, with multiple quality-of-life improvements designed to accelerate large-scale system configuration via workspace.

With a focus on simplicity, ArmoníaPlus 2.8 brings significant refinement to system design, tuning and device management as well as enhanced group assignment for faster visualisation; when a speaker is selected, its associated group names are highlighted in blue. This makes navigating between elements and verifying assignments in the system quicker.

What's more, the new right-click "Replace With..." function allows users to swap devices without manual reconfiguration while the new device inherits all DSP, network, and Dante settings from the replaced unit.

The new update also provides users with configuration and preset enhancements, making it more intuitive. With the update, the

applied preset displays directly on speakers and users can edit preset application and manufacturer's EQ categories across multiple speakers simultaneously, even if model is not exactly matching, provided they share the same configuration options.

ArmoníaPlus 2.8 also introduces a new Channel Strip Mode, unifying multiple tuning functions, such as Gain, Mute, EQ, Delay, and Polarity, for faster, more intuitive adjustments. The Mute and Solo pages have been combined into a single Mute/Solo page, with Solo mode offering both Exclusive and Additive options.

Other features included in this update are display read-only mode for Unica series, to enhance security in unattended systems, bugfixes to increase the stability of the communication protocol in busy network scenarios. Improved device selection and power manager enable users to quickly power devices on/off or manage eco-mode settings without leaving the workspace. As well as workflow simplifications, with the removed "Show" step and relocated impedance monitoring to the now "Tune" step.

Claypaky Unveils New Lighting Fixtures



Claypaky continues to push the envelope of lighting design with a bold new range of high-performance luminaires that don't just illuminate—they electrify. With the debut of the Tambora Stormy Linear, Tambora Glare, Volero Twins, and ADB Actoris Fresnel, the legendary brand has once again delivered a portfolio that blurs the lines between effect and emotion, art and tech.

The Tambora Stormy Linear leads the charge—a razor-sharp, hybrid graphical strobe bar engineered to ignite shows with immersive, high-impact visuals. With searing brightness, pixel-level precision, and seamless modularity, this bar doesn't just cut through darkness—it sculpts it into pure sensation. From strobes to graphical effects, it redefines the audience experience in visceral, unforgettable strokes.

Next up is the Tambora Glare, a fixture that fuses old-school charisma with bleeding-edge performance. Designed for festival chaos, theatrical finesse, and the broadcast studio's

keen eye, the Glare radiates pure atmospheric power—harnessing immersive effects and a commanding presence to shape storytelling in bold new directions.

Breaking every convention in its path, the Volero Twins stands out as a next-gen batten that refuses to stay in its lane. This hybrid fixture features dual powerful engines and integrates Pan, Tilt, and Zoom functionality while preserving the heavy-hitting volumetric beam expected of premium effect lights. Whether flying across EDM stages or structuring cinematic drama, it's a batten with bite.

Closing the quartet is the ADB Actoris Fresnel, Claypaky's latest addition to its esteemed Multispectral family. Perfect for theatre, studio, or live settings, Actoris delivers rich, velvet-smooth washes across a full spectrum of colour. Built for professionals who demand nothing short of visual poetry, it's a lighting solution that speaks the language of mood and movement with eloquence and grace.

ETC Unveils the Next Generation Hog



ETC has unveiled its next-generation Hog lighting control consoles, designed to cater to the diverse needs of lighting professionals across the industry. The latest lineup combines portability, adaptability, and cutting-edge technology, making it the perfect solution for live productions of all sizes.

The Tour Hog console is built for professionals who need a powerful and flexible console on the move. Packed with new hardware and software features, it enhances the Hog workflow while maintaining a sleek and compact design. The 24-inch articulating display, dual 12.5-inch dashboard screens, motorized RGB-backlit keys, and faders ensure quick access to vital functions, perfect for fast-paced, dynamic live events. New function keys, now reconfigured with large full-color displays, offer intuitive access to Hog's traditional kinds and commands, while eight new user-definable keys allow for further customization of the front panel, ensuring flexibility for any production scenario.

For those looking for even greater adaptability, the Stage Hog offers the same power and precision as the Tour Hog but without a monitor, allowing users to incorporate their own displays and other accessories. Its modular design features the same front panel controls as Tour Hog, while accessory mounts accommodate third-party adapters for monitors, tablets, laptops, and cameras to tailor the setup to your needs.

The Flex Hog console is designed for smaller, more intimate productions or backstage setups where space is at a premium. Stripped of its dashboard displays and keyboard drawer, the Flex Hog offers a minimalist design while delivering the same front panel controls as its bigger brothers. It provides the same precision and control needed for smaller venues and tech positions, all within a compact and efficient package.

For technicians and programmers who need flexibility and portability, the Gig Hog



programming wing integrates seamlessly into any setup, providing USB-C connectivity, Ethernet, and USB ports, all while powering laptops up to 100W, reducing cable clutter and optimizing workflow. With RGB backlit keys, 5 RGB backlit motorized faders, and 5 rotary encoders with dual wheel keys, the Gig Hog is a fully functional wing perfectly paired with the HPU hybrid processor or Hog PC. When paired with Hog PC, the Gig Hog unlocks 12 universes of control directly. The Gig Hog and HPU can be mounted in standard 19-inch racks, providing seamless integration into existing setups. Plus, the Gig Hog is designed to fit into a standard Peli case, making it ideal for transport and storage.

Additionally, the highly anticipated Hog version 5.0 software, debuting with this new generation of consoles, will also be available to existing Hog 4 users, ensuring a seamless transition and continuity. Users can move to a new Hog running version 5 or upgrade their existing Hog 4 console to version 5, without changing their workflow or losing valuable programming. Show files from version 4.x open normally in version 5.x, allowing users to take full advantage of next-level performance and features. This is more than an upgrade – it's the beginning of an exciting new era for Hog.

Ayrton Launches Stradale Profile



Ayrton has launched the Stradale Profile, the most compact, lightweight, versatile luminaire in the Ultimate range.

An exceptional creation built around the unique concept of minimising the fixture's footprint while significantly enhancing its performance, Stradale Profile is the first ultra-compact luminaire in Ayrton's brand-new 1 Series.

Seamlessly following in Rivale's footsteps with a 15% reduction in visual footprint, Stradale Profile's design embodies the principle of perfect uniformity that defines the Ultimate range. Through meticulous engineering and extreme miniaturisation, every detail is optimised to streamline the structure, refine effect modules, and minimise component size, pushing integration to new limits.

The new format has led to the development of an all-new high-efficiency 330W LED module, precisely calibrated at 6500K, delivering a

luminous output of 20,000lm, its light aligning perfectly with the optimal black body curve to ensure perfectly neutrality.

Engineered for indoor and outdoor use in any environment – even salt-laden conditions - Stradale Profile delivers uncompromising performance, and stands apart with a distinctive visual signature. Lightweight construction plays a key role in Stradale Profile's performance: tipping the scales at just 23.5kg, it sets an unprecedented benchmark for its category.

To unlock new creative possibilities, Stradale Profile features infinite continuous rotation as standard on both pan and tilt axes. Equipped with a 140mm front lens, its proprietary 13-lens optical system delivers a remarkable 13:1 zoom ratio, with a versatile range spanning from 4° to 52°.

Stradale Profile introduces an innovative ultra-fast CMY progressive gradient mixing system, ensuring seamless colour transitions, brighter output, and impeccable uniformity. A refined extended CTO system allows precise adjustment of colour temperature from 2700K to 6500K, while a seven-position colour wheel, equipped with specialised filters, expands the creative palette.

For greater flexibility, Stradale Profile offers a fine-tuned colour rendering index adjustment from 70 to 86.

Stradale Profile delivers an ultra-intense, tight beam for a luminaire of this category. A rapid 15-blade iris allows beam optimisation with an adjustable range from 15% to 100%. The framing system enables precise positioning of each shutter blade across 100% of the beam with a

+/- 90 ° rotation, ensuring flawless framing in any orientation.

The image section includes 19 high-definition interchangeable glass gobos across two wheels - nine rotating and ten fixed - designed to elevate textural and aerial effects. Stradale Profile's effects module features a monochromatic animation wheel and two combinable rotating prisms: a five-facet circular prism and a four-

facet linear prism designed for striking 3D effects, and a new multi-colour filter, combined with a distortion gobo to create breathtaking visual effects.

Additionally, Stradale Profile offers two frost filters: one soft diffusion filter to smooth edges without altering the beam angle and a heavier diffusion filter for true wash applications.

RCF Promotes Uncompromised Performance with Compact C WP

RCF has introduced the Compact C WP, a weather-resistant addition to its Compact C Series, designed for high-performance audio in challenging environments. Available in 12-inch and 15-inch models, the Compact C WP combines RCF's renowned acoustic quality with enhanced durability, making it ideal for venues such as sports halls, nightclubs, corporate spaces, and performance venues.

The Compact C WP features an acoustically transparent, water-repellent fabric embedded within the grille assembly and utilises IP67-rated Amphenol Ecomate power connectors, ensuring protection against dust and water ingress. Its birch plywood cabinet, coated with a textured polyurea finish, offers scratch resistance and longevity, while the heavy-duty steel grille safeguards the internal components.

At the heart of the Compact C WP are RCF's superior transducers, including a neodymium woofer and a titanium dome compression driver, both engineered in Italy for reliability and performance. The speaker's 100° x 50° rotatable constant directivity waveguide ensures consistent coverage, and optional horn kits allow for



directivity adjustments to 100° x 25° or 60° x 25°, catering to various acoustic environments.

With power handling capabilities of up to 700 W RMS and a frequency response ranging from 48 Hz to 20,000 Hz, the Compact C WP delivers clear, distortion-free sound. Its design accommodates both horizontal and vertical installations, with multiple rigging points facilitating versatile mounting options.

The Compact C WP stands as a robust solution for venues requiring high-quality audio performance without compromising on durability, ensuring consistent sound delivery in any setting.

Defender's SLIM 5 Sets New Standards in Cable Protection



Defender has launched the SLIM 5 – a new, innovative cable protector with an ultra-flat design of just 3.5 cm. Ideal for event locations, industrial settings, and public areas, the SLIM 5 ensures smooth passage with little to no barriers while providing maximum stability and safety. The SLIM 5 facilitates safe crossings and protection for pedestrians and wheelchair users, especially in areas with public traffic such as shopping centres, airports, or sporting events, and is resilient enough for large transport vehicles to drive over.

As a brand of the **Adam Hall Group**, Defender has been synonymous with **high-quality** cable protection solutions for over 25 years. Developed and manufactured in Germany, the products are used worldwide in a wide range of industries – from major events and construction projects to urban infrastructure.

Made from heavy-duty, recyclable polyurethane, the SLIM 5 can withstand loads weighing up to 5 tonnes per 25 × 30 cm. The patented 3D LaserGrip surface improves slip resistance, while the self-cleaning hinges ensure functionality over the long term. Five large cable ducts (34 × 20 mm) make flexible applications possible, whereas the eye-catching yellow cover with a secure locking system increases visibility, and everything is covered under a five-year guarantee.

“Our new SLIM 5 offers reliable protection in all areas where a particularly flat but robust cable protector is required,” explains **Simon Land, Defender Product Manager**. “Whether at trade fairs, festivals, or in industrial environments, the SLIM 5 ensures safe passage for pedestrians, wheelchairs, and vehicles.”

Cameo Unveils P6 LED Profile Spot



Cameo from the **Adam Hall Group** has unveiled the all new P6 LED profile spot – the latest and most powerful model in the P series, with its 600 W RGBACL engine and 16,000 lm luminous flux that serves as a full-fledged energy-saving replacement for conventional halogen profile spots in the 2.5 kW class. The Cameo P6's winning combination of high levels of light output and quality, natural colour reproduction and versatile lighting design tools makes it the perfect choice not only for theatres, musicals and TV studios but also for conferences and event stages in the live performance sector and corporate world.

The Cameo P6 is a full-colour profile spot based on a 600-watt RGBACL LED engine (RGB + amber + cyan + lime) that works with a high-precision, calibrated colour mixing system (XColour technology) developed in Germany. Its high CRI of 98 (@5.600K) and TLCI value of 94

(@5.600K) ensure that people and objects are always presented vibrantly in clear and dynamic colours. In the white light range, the P6's colour temperature can be continuously adjusted between 1800 K and 10,000 K. The extensive colour properties of the new Cameo Profiler top model make it a universal choice for use in theatres and other venues.

So that the P6's powerful light can be flexibly adapted to different stage requirements, the LED profiler is equipped with an integrated zoom in the 5° to 50° range. A special feature is the 360° rotatable four-blade framing system, which offers a wide array of creative light-shaping options in combination with the zoom and the infinitely variable integrated frost filter. Optional iris and gobo holders can be added via a slot system. Cameo offers an optional mounting bracket for use as a follow spot and has designed the P6 in such a way that all settings can be made manually on the device, if required, allowing you to continue using familiar work processes.

With an LED service life of approximately 50,000 hours and significantly reduced energy consumption compared to conventional 2.5 kW halogen profile lights, the P6 is a future-proof lighting solution. This not only helps to cut energy costs and reduce environmental impact but is also in line with the European Green Deal, which aims to achieve climate neutrality by 2050, and with the harmonization of ecodesign guidelines for light sources within the European Union.

Zactrack Announces Game-Changing Tracking Upgrades and zacview Preview



Zactrack is turning heads with a host of new innovations for its acclaimed wireless tracking systems, as it has presented powerful software updates to its SMART, PRO and MINI ranges and offering a preview of its new 3D visualisation tool, zacview. The Vienna-based manufacturer, which recently resumed worldwide distribution responsibilities in-house, made a strong return with its own booth, attracting a global wave of attention from lighting designers, rental companies and venue managers across Europe, Asia, and the Americas.

The latest Zactrack software release introduces two pivotal features—PTZ camera integration and a PROXY function—both aimed at expanding the flexibility and creative control available to operators. The newly integrated PTZ feature enables the alignment, setup, and calibration of NDI-streaming PTZ camera heads directly through the Zactrack tablet interface, with video streaming delivered straight to the mobile device—eliminating the need for separate camera monitors.

The PROXY function, meanwhile, offers remote manual control of fixtures by allowing a virtual marker representing a tracked performer to be repositioned in real time on the tablet interface using touch, stylus or mouse. This delivers a powerful backup in scenarios where radio tracking is unavailable or manual control is preferred, and when paired with PTZ control, it can form the basis of a fully manual remote tracking setup.

Alongside these updates, Zactrack previewed zacview, an all-new 3D visualisation software purpose-built for theatre and venue pre-programming. Unveiled for the first time at a major international trade show, zacview realistically simulates venue architecture, stage elements, machinery, and lighting within a virtual environment, streamlining the programming of complex movement cues and lighting looks. Its rich functionality includes stage and auditorium visualisation, VR emulation of stage machinery, physical behaviour simulation of scenic elements, collision warnings, and scene timeline management.

Green Hippo Ships KASAI MX & TAGUS MX Hippotizer Media Servers



KASAI MX



TAGUS MX



Green Hippo has announced the shipment of its new, award-winning 2U Hippotizer MX Series Media Servers, KASAI MX and TAGUS MX.

Perfect for smaller environments and tours, KASAI & TAGUS combine tour-proof hardware with incredible performance. Users can run two 4K outputs with confidence, or a smaller single output all from a single 2U media server. Perfect for touring, KASAI offers genlock for large surface displays that need more than one output. In comparison, TAGUS is ideal for corporate and installation environments with multiple displays that do not require genlock.

The Hippotizer MX Series 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.

Building off 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.

"We are incredibly excited to ship the first units of the Hippotizer MX Series Media Servers, KASAI and TAGUS, our new 2U variants," says **Nick Spencer, Technical Product Manager, Green Hippo**. "With the award-winning Hippotizer MX Series now in the hands of Live Event and Pro AV professionals, we look forward to seeing how these advanced tools will inspire and push the boundaries of creativity across the industry."

Mic Preamps in Analogue and Digital Consoles



I am always tempted to comment on our industry's overall status and affairs. Still, the readers of this magazine might be more interested in some of the purely technical stuff since the internet is so rich in opinions that it is hard at times to form your own

independent and well-founded one. With this in mind, I want to discuss a question that I have seen coming to me a few times in the past few years: "Can you please share some insights into Mic Preamps, their design and functionality?"

We will look at analogue preamps first and then at the preamps in digital mixing consoles. The ones in digital consoles are quite a bit less interesting since most of the things to make changes to are no longer available for us to tweak in the analogue domain, but then again, the quality of chips has made a few quantum leaps over the decades, too. So, let's give them brain cells some well-deserved exercise. The typical analogue Preamp consists of an Input Section, a main Gain Stage and an Output Buffer. The Input section makes the Preamp compatible with the potentially different sources in the outside world, adjusts for Impedance and provides Phantom Power where needed. It will typically offer you a Polarity Reverse option by the switch, a PAD option for line-level signals, and possibly the option to adjust for Impedance in low-impedance applications. If your head is already steaming, let's take a step back for a moment.

What might you want or need to be able to connect to a mic preamp input of any console? A mic, Duuh, but is it a Dynamic Mic or a Condenser

Mic? Do you pick up Keyboards and Bass by D.I. Box? Possibly the stereo Output from a Jean-Michel Jarre (I am dating myself again here) type Keyboarder? Of course, you will need to make electronic provisions to match all those different types of levels and signals, and this is simply what the Input section of the mic preamp is for. So, there is no need to get worried or lost; this is just doing what needs to be done here.

The second stage of the Mic preamp is the main gain stage, where all the magic is supposed to happen. Historically, dozens of manufacturers have made those analogue chipsets, and each one had its own speciality. Some offered an extensive dynamic range; others offered a particular low-noise floor. Others again created a specific sound by adding harmonics and harmonic distortion to the signal. As a sound engineer working during this time, you could hear the difference very well and, at some point, even determine the type and quality of the main gain stage chip by listening to stuff you know well enough.

The third and last part of the Mic Preamp design is the Output Buffer, and here you can make adjustments for the further signal processing electronics that follow the Mic Preamp to make adjustments for Level and Impedance so that you match the best possible signal into your console electronics. This is just an engineering requirement, so there is nothing much to worry about other than to take care of this. Essentially, this is it, but we have forgotten to discuss a simple yet critical piece of gear. All those electronics will need some power to be driven, and since none of this runs on a pure DC battery-driven power supply, this has been a major concern, and tons of effort goes into this.

In our application, we collect power from an AC outlet, typically 220 V AC to 240 VAC and, in some cases, 110 Volt AC or even 100 V AC, as in Japan, for instance. We must create an adequate DC supply for our electronics circuitry from this. First, we must decrease the voltage so that electronics will not go up in smoke right after switching on. So a transformer will help us get the voltage to a safe level, then use a bridge rectifier to create "somewhat" DC voltage out of AC through a network of diodes. The bridge rectifier needs to be a substantial piece of electronics since we might want or need to drive substantial loads afterwards with the DC Voltage. Sadly, the resulting DC voltage is not really DC, but it shows a non-neglectable amount of "ripple" (some AC sine wave content) on top of the DC voltage, and this will create a lot of unwanted audible results in those fine electronics in the main gain Stage. You can spend tons of money, effort and weight on this. This is how power supply units of analogue consoles often ended up weighing 30 to 50 kilograms a piece, and you definitely wanted and needed two of them for redundancy during those times. Equivocally, it can be stated that power supply design cannot be overrated and is as good today as it was then.

As for the main Gain Stage, multiple different design ideas have been adopted over the years, and this is how the famous companies in our industry have claimed their status and position by having this signature sound to their designs. Of course, as you add electronics to your signal chain, you also add potential faults and possible phasing, so you will always attempt a good compromise to maintain signal purity and simultaneously offer the best possible dynamic range. Nowadays, all this can be so nicely emulated in digital consoles that we do not have to worry about it too much at the input gain stage anymore.

However, things that were important to consider were COMMON MODE REJECTION RATIO, RFI

Protection, Dynamic Range, Noise Floor, and potentially high gain distortion performance. In another life, we will spend five columns on this for the three people still reading this article. I will have a look at the Preamp in a digital console now so that by the end of the column, I would have successfully finished all of you off....

In a digital console, a critical requirement is the "recallability" of the mic preamp settings, and this in itself creates a design demand that will drive everything else. There is still an analogue Mic preamp involved, which drives the input of an A/D converter, which converts the audio signal to those bits and bytes that we are all so fond of these days. A digital console without a recallable preamp has minimal value, and a few manufacturers had to learn the hard way; nowadays, there is no such product on the market anymore in the professional domain.

This requires that the preamp gain settings be done in discreet, distinguishable steps of typically 1 dB per step or even half a dB per step to allow for fine adjustment. This makes all traditional mic preamp designs obsolete since you will need to have your design done in a way that suits the recallability and the needs of the A/D converter. On the higher end of the spectrum, we see gain ranging done, which means dedicated circuitry for a certain range of input gain. This alone could fill another column because it is a really interesting technology. Last but not least, there is the all-digital microphone, which does not require a preamplifier at all, and we should have a good look at this in another column someday. I am very motivated by this, but I hope that for now you can chill the brain cells and enjoy reading the rest of the magazine

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

Behind the Scenes, Ahead in Safety

A backstage pass to the essential safety measures that keep live events running smoothly

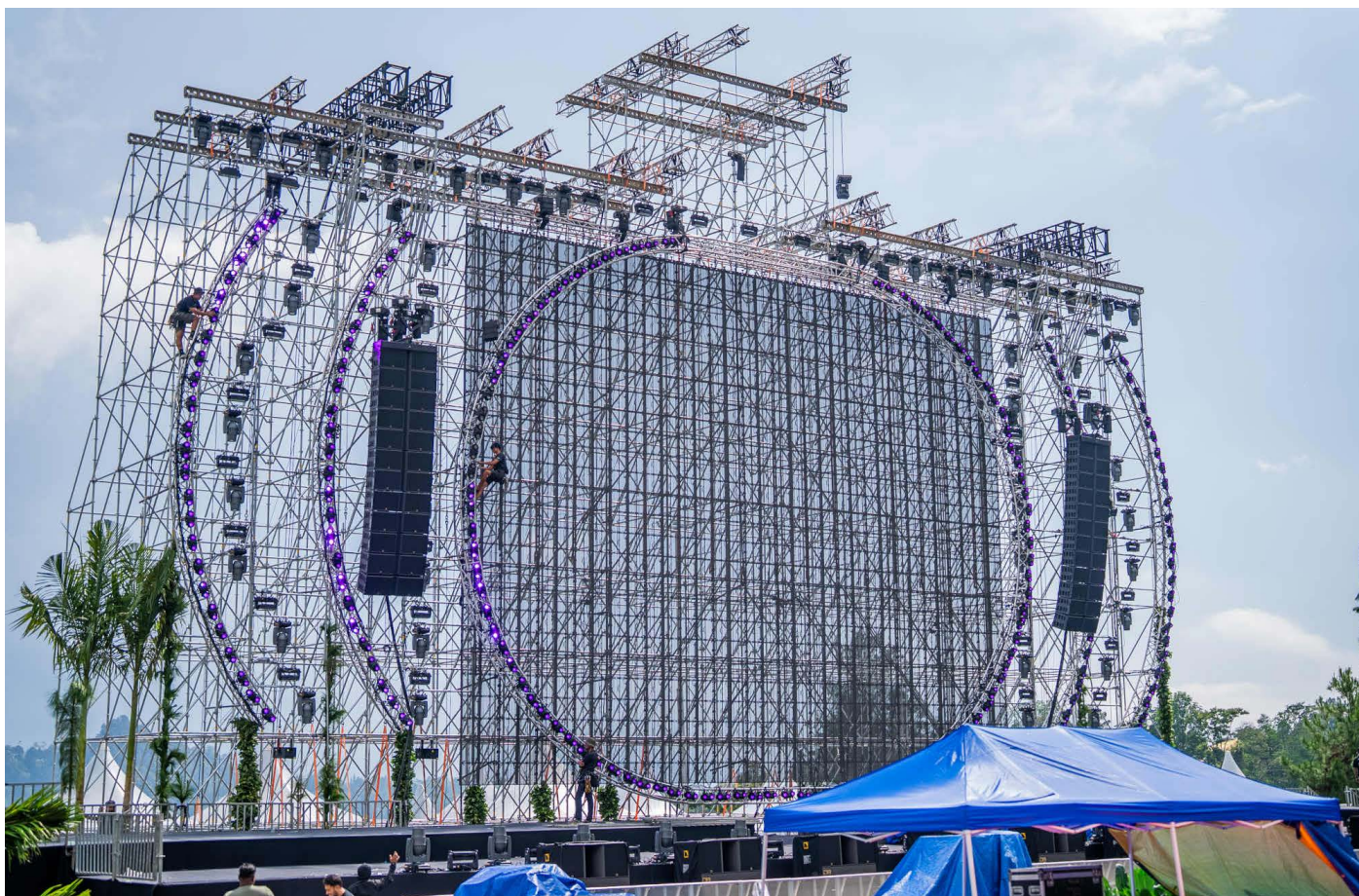


Photo courtesy of Digital Aid Sdn Bhd.

What happens when thousands gather beneath towering stages, mesmerised by dazzling lights and thunderous soundscapes? Behind the scenes of these grand spectacles lies a complex web of engineering marvels—hoists, trusses, roof structures, and stage automation systems—all orchestrated with precision to ensure not just an unforgettable experience but, more importantly, the safety of every individual present.

Detailing Safety

In live event settings; 'Safety' is more than just a term to be thrown around lightly. Safety, in its true essence, encompasses a comprehensive

array of measures and protocols designed to protect all participants—attendees, staff, performers, and vendors—from potential hazards. It involves meticulous planning, risk assessment, and the implementation of strategies to manage various aspects such as crowd control, structural integrity, emergency preparedness, and health considerations. The goal is to create an environment where the event can proceed smoothly without incidents that could compromise the well-being of individuals or the success of the event itself.

One of the most crucial aspects of safety in live events is risk assessment – a non-negotiable step

which in and of itself includes several 'layers' of 'attention to 'detail'. Risk assessment essentially entails the active involvement of a designated safety professional who would be responsible for identifying potential hazards and evaluating the likelihood and impact of these risks. And this process would ideally begin well before the respective production teams commence with event preparations on site. The development of mitigation strategies to address identified risks effectively not only allows the organizers and artists to rest assured – but also empowers the crew with crucial knowledge and confidence of dealing with unforeseen situations, should the need arise.

Crowd management is another critical component, focusing on controlling the movement and behaviour of attendees to prevent overcrowding and ensure safe ingress and egress. Emergency preparedness entails having plans and resources in place to respond to unforeseen incidents, such as medical emergencies or security threats. Health and safety protocols, including sanitation measures and food safety, are also integral to safeguarding participants' well-being.

Various stakeholders share the responsibility of ensuring safety at live events. Event organizers are primarily accountable for overall safety planning and coordination. Venue managers contribute by maintaining the physical infrastructure and ensuring compliance with safety regulations. Security personnel are tasked with enforcing safety protocols and managing crowd behaviour. Medical teams provide immediate response to health emergencies. Additionally, local authorities and emergency services play supportive roles in overseeing compliance and providing assistance during emergencies.

The burden of responsibility also lies on production professionals and technical crews. Attendees expect to enjoy the event without facing hazards, while staff and performers rely on effective safety measures to perform their roles confidently. And meeting these expectations requires a proactive approach to safety planning and execution. Expertise across various domains is key here – and professionals involved must possess knowledge of risk management principles, crowd psychology, emergency response procedures, relevant legal requirements, training in first aid, fire safety, operation of safety equipment – among other key considerations. Continuous education and staying updated with best practices are crucial for maintaining high safety standards.

Implementing safety measures involves developing comprehensive safety plans that outline procedures for different scenarios. These plans should be communicated effectively to all stakeholders and must ideally be rehearsed through drills and simulations. Utilizing technology, such as surveillance systems and communication tools among several others, enhances the ability to monitor and respond to incidents promptly. Regular inspections and audits help identify areas for improvement and ensure ongoing compliance.

Lessons Written in Tragedy: The Cost of Neglecting Safety in Live Events

Live events, by their very nature, bring together large groups of people in confined spaces, often involving complex structures, pyrotechnics, and high-energy performances. While they offer entertainment and cultural enrichment, the failure to adhere to safety regulations can lead to catastrophic outcomes. The following incidents underscore the dire consequences of negligence and the paramount importance of rigorous safety protocols.

For example, In October 2022, the Kanjuruhan Stadium in Malang, Indonesia, became the site of one of the deadliest football disasters in history. Following a match between Arema FC and Persebaya Surabaya, a pitch invasion by fans led to police deploying tear gas—a practice prohibited by FIFA inside stadiums. The ensuing panic caused a stampede, resulting in 135 deaths and over 580 injuries. Investigations revealed that the stadium's exits were inadequate and some were locked, preventing swift evacuation. The tragedy highlighted the critical need for proper crowd control measures and adherence to international safety standards.

Thailand too has experienced multiple tragedies stemming from safety oversights. One of particular note, is that which occurred in 2009 at Bangkok's Santika Club. During New Year's Eve celebrations, a fire—likely caused by indoor pyrotechnics or an electrical fault—engulfed the nightclub, resulting in 67 deaths and over 200 injuries. The club had only one main exit, and investigations found that it lacked proper licenses and safety measures. The incident underscored the dangers of neglecting fire safety regulations in entertainment venues.

Incidents like these are sadly not just localized to emerging markets. For instance, Canada faced its own tragedy in 2012 when a stage collapsed during a Radiohead concert in Toronto, killing drum technician Scott Johnson. Investigations found that the stage's engineer had made critical design errors, leading to the structure's failure. The incident highlighted the need for rigorous engineering oversight and accountability in event staging.

These incidents share common threads: inadequate planning, failure to adhere to safety regulations, and lack of accountability. They underscore the necessity for comprehensive risk assessments, proper training, and strict

enforcement of safety standards. Event organizers, venue owners, and authorities must prioritize safety to prevent such tragedies.

Implementing international safety standards, such as those outlined by organizations like ISO and NFPA for example, can provide a framework for safer events. Regular training for staff, clear emergency protocols, and proper infrastructure are essential components. Moreover, transparency and accountability must be upheld to ensure continuous improvement in safety practices.

Navigating Safety Standards and Regulations

From what we've explored in the earlier section; wouldn't you say that adherence to safety standards reigns paramount if one wishes to enjoy a seamless production experience? European nations were among the first to identify this – an awakening which gave rise to a comprehensive and stringent set of directives meant for not just manufacturers of equipment, but also the on-ground implementors (production crews and technical professionals).

The European Standard EN 17879:2023 delineates the minimum requirements necessary to ensure the safe design, calculation, manufacture, assembly, operation, disassembly, inspection, and maintenance of various event structures. These structures include, but are not limited to, stage roofs, stage floors, follow spot towers, PA towers, LED support structures, one-off event structures, hospitality structures, and temporary spectator facilities.

EN 17879:2023 provides a comprehensive framework for the lifecycle of event structures. It emphasizes the importance of rigorous design calculations to ensure structural integrity under various load conditions. The standard

also outlines procedures for the assembly and disassembly of structures, ensuring that these processes do not compromise safety. Regular inspection and maintenance are mandated to identify and rectify potential issues before they escalate.

For production professionals, understanding the nuances of EN 17879:2023 is crucial. The standard's guidelines on operational management plans, as detailed in Annex C, provide a roadmap for the safe execution of events. These plans encompass risk assessments, emergency procedures, and roles and responsibilities, ensuring that all stakeholders are prepared to handle unforeseen circumstances.

In addition to EN 17879:2023, professionals must also be cognizant of EN 17206:2020, which pertains to machinery for stages and other production areas. This standard specifies safety requirements and inspections for stage machinery, including fly bar systems, lighting bars, and performer flying systems. It aims to provide a consistent safety concept philosophy for machinery designers, based on specific safety requirements and specifications.

Compliance with these standards is not merely a legal obligation but a moral one. Ensuring the safety of performers, crew, and audiences should be the foremost priority in any live event. By integrating the guidelines of EN 17879:2023 and EN 17206:2020 into their operations, production professionals can uphold the highest safety standards, fostering trust and reliability in the industry.

In conclusion, navigating safety standards and regulations requires a thorough understanding of the relevant guidelines and a commitment to their implementation. By doing so, professionals in the live event industry can ensure the safety and success of their productions.

Embracing 'International Safety Measures' in Emerging Markets

Considering the meteoric rise in demand for 'mega-production' experiences in regions like Asia and the Indian subcontinent, the adoption of international safety standards becomes increasingly important. To meet this demand, it is critical – now more than ever – that manufacturers and event organisers collaborate to ensure safety protocols are understood and implemented effectively.

Challenges in these markets include navigating differing local regulations and standards, ensuring access to certified equipment and trained personnel, and providing comprehensive training programmes to instil a culture of safety.

One significant challenge in these regions is the lack of uniformity in safety regulations. While countries like Singapore and Malaysia have made strides in establishing comprehensive occupational safety and health (OSH) frameworks, others lag behind due to limited resources or differing priorities. This disparity can lead to inconsistencies in safety practices across events, increasing the risk of accidents and undermining the credibility of the industry.

Moreover, the availability of certified equipment and trained personnel is often limited. In many cases, event organisers resort to using substandard equipment or untrained staff to cut costs, compromising safety. This issue is exacerbated by the lack of awareness about the importance of adhering to international safety standards.

To address these challenges, there is a pressing need for comprehensive training programmes that cater to the specific needs of the live events industry in these regions. Organisations like the **International Labour Organization (ILO)**

have been instrumental in promoting OSH standards globally. Their efforts in strengthening national OSH systems, including legal and policy frameworks, compliance mechanisms, and capacity building, are crucial in fostering a culture of safety.

Additionally, regional events and workshops play a pivotal role in disseminating knowledge and best practices. For instance, the Health and Safety Event Asia, organised by the Institution of Occupational Safety and Health (IOSH), is dedicated to improving occupational health and safety standards across the region. Such platforms provide opportunities for professionals to stay updated on regulatory changes, explore the latest products and solutions, and network with peers.

Implementing international safety standards requires a multi-faceted approach. Firstly, governments must prioritise the development and enforcement of robust safety regulations. This involves not only drafting comprehensive policies but also ensuring their effective implementation through regular inspections and penalties for non-compliance.

Secondly, industry stakeholders must invest in capacity building. This includes training programmes for staff at all levels, from technicians to management, to ensure they are well-versed in safety protocols. Collaborations with experts from not just manufacturing brands but also various international organisations like the ILO, IOSH, and more, can facilitate the transfer of knowledge and expertise.

Thirdly, there should be an emphasis on community engagement and awareness. Educating the public about the importance of safety in live events can create a demand for higher standards, compelling organisers to prioritise safety. Public campaigns, workshops,

and educational materials can be effective tools in this regard.

Finally, leveraging technology can enhance safety practices. The use of advanced equipment with built-in safety features, real-time monitoring systems, and digital platforms for training and information dissemination can significantly improve safety outcomes. For example, cutting-edge products from industry heavy-weights like GIS AG, CHAINMASTER, AREA FOUR INDUSTRIES, and GLOBAL TRUSS – and their adherence to international safety standards helps them ensure both performers and audiences are safeguarded amidst the spectacle.



GIS AG a Swiss manufacturer renowned for its engineering excellence, offers a range of electric chain hoists designed specifically for the entertainment industry. **Ivan Muri, CEO of GIS** explains, "Hoists are used for a wide variety of applications; and off-late it has become crucial for live event experiences that demand the "wow" factor! Such situations demand the use of hoists that not just offer world-class performance but

also assure uncompromised safety. That's where a brand like GIS comes in. If you look at it from a technical point of view, hoists generally have a high static safety factor of at least 8; whereas for dynamic applications with loads, the additional dynamic components must be taken into account. Fail-safe load and travel measurement with individual dynamic speed adjustment for each hoist is essential. And equally important is a correspondingly safe 2-channel control of the hoists. Our hoists at GIS comply with rigorous standards such as EN14492-2, EN17206, and VPLT SQP2 – all that aim to ensure unparalleled reliability. Plus, our production process involves rigorous testing of the designed 3-D model by FEM analysis and 'Tear tests' of prototypes to confirm the theoretically calculated values. These measures help us to equip users with products that outperform and exceed on every parameter of performance and safety!" The brand's LP D8+ series is said to exemplify the fusion of safety and performance; with the LP D8+ hoists designed for both stationary and climbing applications without the need for modification. They operate quietly, thanks to a 3-step drive and helical gearing, and feature a polygonal design that simplifies maintenance. With a chain safety factor of at least 8:1 and an IP65 protection class, these hoists are built to withstand demanding conditions.

On the other hand, **CHAINMASTER**, based in Germany, has carved a niche in the realm of hoist technology, offering solutions that prioritise precision and safety. Their D8 range is tailored for installations and shows where secondary safety suspensions are feasible. Among the brand's portfolio, the 1000kg D8 hoist features direct or low voltage control, two heavy-duty DC brakes with a maintenance-free design, and can be used in normal or climbing positions. Its light and compact housing facilitates ease of transport and installation.

AREA FOUR INDUSTRIES (A4I) is a conglomerate of industry-leading brands that specialise in the design and manufacture of trussing and staging systems, with many users around the world relying heavily on A4I for their particular focus on roof structures for large outdoor stages. **MILOS** – a brand within A4I's vast umbrella – is a particular favourite for production professionals world-wide as their products are said to be engineered to withstand unrelenting environmental challenges while ensuring the safety of performers and audiences. Of particular note are the roof systems from the MR series catalogue (MR5, MR6, S-MR10, S-MR20, etc) ; with their solutions by-and-large offering fast and easy setup under any weather condition, high wind and load resistance, modularity for various venue sizes and layouts, and easy integration with sound and lighting systems.

Finally, **GLOBAL TRUSS** is renowned for its high-quality trussing systems, which are integral to the safety and success of live productions. Their products are designed with a focus on structural integrity and ease of assembly. The F14 Square Truss, for instance, is engineered and manufactured to conform to the standards required to receive the TÜV SÜD stamp, offering truss solutions for all applications. On the other hand, the iM-type and iL-type truss series are TÜV approved 4-point heavy duty systems with an external dimension of 35cm and 62cm respectively; with both systems standing out owing to their very high load capacity and the compact build. Both systems can be used as ground support or for outdoor applications.

While it is true that emerging markets face unique challenges in adopting international safety standards – it is equally clear that a concerted effort involving government, industry, and the community can pave the way for safer live events. By prioritising safety, these regions can not only protect lives but also enhance the quality and reputation of their live production industries.

Driven by Design. Defined by Detail.



Inside the mind of Henry Hari Ram, the force behind Digital Aid's rise as one of Southeast Asia's most inventive live event technology powerhouse

In an industry where scale often overshadows soul, Henry Hari Ram has forged a path uniquely his own. As the Founder and CEO of **Digital Aid Sdn Bhd (D8 Group)**—one of Southeast Asia's most respected comprehensive live event technology solution providers—Henry has cultivated more than just a company. He's created a culture. One rooted in creativity, technical mastery, and a relentless pursuit of immersive experiences. From managing large-format music festivals like the **Neon Countdown**, **EDC**, and most recently, **Songkran**; to delivering sophisticated AV integration for premium nightlife venues across **Malaysia, Thailand, Vietnam**, and beyond – the D8 Group has grown into a name synonymous with trust, taste, and technical excellence.

In this candid heart-to-heart, Henry opens up about the experiences that shaped him, the philosophies that drive D8's operations, and the ambition behind the brand's geographic

expansion. Expect insights on cutting-edge tech, investment mantras, operational resilience, and personal passions—all woven into a narrative that reflects the human side of high-end AV.

Could you take us back to the beginning? How did your journey in the live event technology and professional AV industry start?

It all started with a love for creating experiences. I was always drawn to how sound, visuals, and atmosphere could completely transform an event. Early on, I worked on a few productions—starting from scratch as a part-time crew member, pushing boxes, setting up—and I instantly got hooked. I realised this industry was the perfect mix of creativity and tech. Each event became a new challenge, a fresh opportunity for growth. From that point on, I kept going deeper into the world of AV and live events, learning everything I could, and slowly building something of my own.

What inspired you to establish Digital Aid (D8), and what was your vision for the company when you started?

D8 was born from the idea that AV is more than just equipment—it's about bringing ideas to life. I



Henry along with his team at D8 were instrumental in designing and commissioning the awe-inspiring audio-visual experience at EDC Thailand 2025, which was EDC's first ever festival in Southeast Asia.

wanted to build a team that could work hand-in-hand with event organisers to elevate their vision. The goal wasn't just to get the job done, but to leave people impressed. From the initial concept to the final cue, we aim to be deeply involved. We share our expertise to help clients get the best possible outcome, always thinking ahead to create something unique.

Looking back, what were some of the biggest turning points or milestones that shaped D8's success?

There were a few key moments. Landing our first big international event was a major boost. It gave us and our clients the confidence that we could outperform and shine on a global stage. Another game-changer was our decision to invest early in our systems—it was a risk, but it positioned us

as innovators. Above all, the biggest factor has been our team. Having passionate, skilled, and committed people has truly shaped who we are.

What defines 'cutting-edge' live event technology today? What's your investment philosophy—innovation, client demand, long-term ROI, or a mix?

Cutting-edge tech is whatever creates real impact—systems that make events more interactive and memorable. It's all about balance. We always track innovation and like staying ahead of the curve, but we also listen carefully to our clients. If a piece of tech can enhance the experience while offering long-term value, we're on board. At the end of the day, we look for systems that are reliable, scalable, and elevate our productions in all the right ways while delivering that "wow" factor—every time.

D8 operates across Malaysia, Thailand, and Vietnam. What drove the decision to expand into these markets?

We saw immense potential—not just in market size but in how fast the event and entertainment industries were evolving. Each country has its own pulse – its own vibrant culture and energy – and we knew our AV expertise could make a genuine impact. Plus, many of our clients were themselves expanding regionally, so it made perfect sense from both a creative as well as a strategic standpoint.

What are the biggest challenges of operating across such diverse markets, and how do you navigate them?

Each market operates differently—different regulations, languages, cultural nuances, and business customs. The secret for us, has been building strong local teams and partnerships. We never copy-paste solutions—we take time to understand each environment and adapt accordingly. It's about staying agile without compromising the signature D8 quality and standard.

What gives D8 its competitive edge and helps you stay ahead of the curve?

We're always striving for better — be it in technology, creativity, or service. We don't just rent out gear; we craft experiences. Our edge lies in our mindset and in our involvement at every stage of a project. We obsess over the details, and that doesn't go unnoticed by clients.

What's your take on the current live event technology market in Southeast Asia? Where are the biggest opportunities?

The market is bouncing back fast post-pandemic and evolving rapidly. Events are becoming bigger,

bolder, and more immersive. Clients today want full-fledged experiences, not just basic AV. The biggest opportunities lie in marrying tech with creativity—immersive visuals, hybrid events, interactive elements. Emerging cities in the region are also stepping up their game, and there's strong demand for high-quality production.

D8 is renowned for premium installations in the nightlife sector. What's your approach, and which projects stand out?

Every venue is a fresh canvas. Every space is different—and that's what keeps things exciting. Projects like Lane 23, TRX, Annabel's KL, 404 Club Not Found, and COTU Singapore each had their own distinct personality and flavour. Some were intimate, others high-octane – but all demanded a seamless blend of technology and creativity. We work with owners, designers, and architects right from the start to ensure every element—light, speaker, screen—enhances the vibe they're going for.

One of the more challenging—but memorable—projects was Lane 23, TRX. We had to integrate high-end AV systems while dealing with tight timelines and ongoing construction. It was a logistical puzzle, but that's where we thrive—problem-solving without compromising quality.

D8 has been a trusted partner for some of the biggest events in the region, including EDC and the Songkran Festival. What does it take to successfully execute such large-scale productions?

It takes an exceptional team, meticulous planning, and the ability to adapt in real-time. These events are like building mini-cities over a few days—everything from staging and sound to lighting, video and show control needs to operate flawlessly. We begin by understanding the event's vision, then we craft a tech roadmap that ensures



To achieve seamless, high-fidelity audio across the space, Lane 23 partnered with the D8 group; who selected L-Acoustics' K3 as the primary system for the club; owing to its power, clarity, and adaptability in club environments.

everything aligns. Precision, coordination, and team synergy—both internal and client-side—are essential.

Are there any particular events that stand out to you as the most technically demanding? If so, how did D8 overcome those challenges?

EDC stands out, no doubt. What made it especially challenging was that it came right after another massive production—NEON in Bangkok. We had almost no downtime. Managing cross-border logistics, crew, and gear with such a tight turnaround was intense. But we pulled through because our team is built to thrive under pressure – all without ever losing composure. Seeing everything come together in front of thousands of people made it all worthwhile.

How is D8 preparing for the future? Are there any upcoming innovations or projects that you're particularly excited about?

Let's just say we're cooking up some next-level ideas—both for nightlife venues and large-scale events—and we're eyeing new markets. Our aim isn't just to adopt new technologies

but to develop solutions tailored to the unique challenges and creative demands we face.

Running a company as dynamic as D8 must be both exhilarating and demanding. How do you maintain a balance between business expansion and staying true to the core values of D8? What drives you—personally and as a leader?

It's definitely a high-energy ride, but that's what makes it fun. As we keep growing, I make it a point to ensure we don't drift from what made us great in the first place—quality and meaningful relationships. Keeping our DNA intact is of prime importance to us – whether it's a massive festival or a boutique club install, it should always have that signature D8 feel.

Personally, I'm driven by two things: creating experiences that people remember and building a team that genuinely enjoys bringing those experiences to life. That moment when the crew lights up seeing everything come to life—that's what keeps me moving forward. It's not just about the gear—it's about the passion, the people, and the impact we create together.

THAILAND

D8 Group Deploys World-class Sound & Light Tech to Engineer An Unforgettable EDC Thailand Experience

Avant-Garde gear from global leaders L-Acoustics, Pioneer DJ, Shure, DiGiCo, Claypaky, Martin Professional and more powers Electric Daisy Carnival's World-Class Debut in Southeast Asia



In the February 2025 issue of ETA, our editor Elton Noronha shared his experience of visiting the first ever edition of the Electric Daisy Carnival (EDC) that unfolded across the stunning Boat Avenue Lakefront in Phuket from January 17 to 19, 2025. And in the article, we explored how globally recognized comprehensive live event solution provider **D8 Group (Digital Aid Sdn Bhd)** partnered with INFiLED to deploy over 1300 sq.meters of the newly acquired AMmk2 transparent LED screens at the festival's mainstage i.e. the kineticFIELD.





In this article, we explore how team D8 meticulously engineered a dynamic and cohesive technical environment that elevated all three performance arenas—kineticFIELD (mainstage), CircuitGROUND, and StereoBLOOM—as they single-handedly coalesced the hyper-immersive audio-visual experience that adorned the mainstage, in addition to crafting bespoke and resonant soundscapes across all three performance arenas.

“EDC Thailand 2025 wasn’t just about creating a world-class festival experience; it was about crafting an immersive world where every element harmonized in perfect synchronicity. We wanted every person who walked through those gates to feel completely transported into the essence of EDC, where technology, music, and spectacle fused into something unforgettable!” asserts **Henry Hari Ram, Founder & CEO** of D8 Group – the technical wizards whose expertise proved to be the very foundation upon which the magic of EDC Thailand 2025 was built.

Production expert **PM Centre** was entrusted with the overall production responsibility of CircuitGROUND and StereoBLOOM; with reputed technical solution providers **Lightsource** and **ProStage** commissioning the stage lighting, visuals and stage infrastructure at both performance sections.

Pantakarn Pannasuriyaporn, CEO of D8 Projects Thailand, emphasized the complexity of bringing together the festival’s impressive technical infrastructure, as he explains, “From levelling uneven terrain to coordinating global equipment shipments, every detail had to be executed with absolute precision. We collaborated closely with Insomniac’s US team to adapt designs from past EDC events across the globe, and then engineered structures from the ground-up to support their scenic and automation elements, including the unique monolith installations. The complexities of material substitutions, scenic integrations, and structural reinforcements required seamless coordination with our partners at **Megaforce**

who, I must admit, were uncompromisingly world-class. Plus, working with the fine team of professionals at PM Centre, Lightsource and ProStage respectively meant that there was no doubt about EDC Thailand culminating in a world-class festival experience worthy of EDC's global legacy."

L-Acoustics for an Immersive Soundscape

Delving into the festival's sound design specifics, Henry explains that D8 had to ensure each of the three performance spaces enjoyed a distinct sonic vibe, without any sound-spills between the stages – all while maintaining a seamlessly consistent aural experience for audiences shuttling between stages. And to breathe life into their sound-design plans, team D8 chose to rely on a comprehensive loudspeaker architecture from L-Acoustics.

Henry throws light on the decision, stating, "As the official distributor of L-Acoustics in Malaysia, we have an intrinsic understanding of the technology, the sonic nuances, and the performance capabilities of every system they manufacture. It's the preferred loudspeaker system brand for world-class artists and festivals across the globe!"

Sonic Poetry in Motion

At StereoBLOOM, team D8 decided to adorn the performance stage with 8 units of the L-Acoustics K2 per side for impeccable stereo imaging while a total of 24 ground-stacked units of the SB28 subwoofers offered a full-bodied bass presence. On the other hand, CircuitGROUND was a beast of its own - designed for those who craved an intense, high-energy experience. Two main hangs of 10 units of the L-Acoustics K1 ensured a powerful central focus, while a total of 33 precisely deployed SB28 subwoofers unleashed relentlessly thunderous low-end impact. D8 also installed outrigger hangs comprising 8 units of the K2 modules on either side of the main system to ensure impactful sonic coverage to those

audience members located on the side-flanks of the stage. Alongside, a high-performance front-fill reinforcement of 12 units of the L-Acoustics KARA modules distributed evenly across 4 stacks ensured that the crowd located nearest to the stage enjoyed an equally immersive sonic experience.

The piece-de-resistance, however, was witnessed at kineticFIELD – where the sheer scale of sound deployment was nothing short of monumental. And at the heart of the mammoth kineticFIELD sound system stood two towering main hangs, each comprising 16 units of the L-Acoustics K1 over 4 units of the K2 – as this configuration created the foundation for powerful, crystal-clear sound projection. Alongside, D8 deployed deftly designed outriggers – each carrying 10 units of the K1 over 4 units of K2 – on either side of the main system, which extended the coverage to the outer edges of the crowd. The front fill reinforcement system comprised distributed stacks of KARA II modules; whereas an expertly crafted delay reinforcement solution of K2 modules carried the energy of kineticFIELD to audience members located at the farthest reaches of the field, without compromising sonic fidelity.

Controlled low-end energy experience proved to be another key highlight at kineticFIELD. Demonstrating an unparalleled knowledge of physics and sonic ingenuity, D8 decided to strategically fly 8 units of the K1-SB behind each of the main hangs to create extra cancellation and allow for extra LF throw out the front; while 4 units of the K1-SB were suspended above each of the outriggers to achieve extra LF throw towards the flanks. A whopping 48 ground-stacked units of the KS28 subwoofers added yet another layer of depth that guaranteed every seismic drop and bone-rattling bassline resonated with unmatched clarity and impact.



Naradej Marknarerman COO of D8 Projects Co Ltd, Thailand, shares key insights, “The brilliance of our team’s sound design at EDC Thailand extended beyond mere loudspeaker box counts. Our team, working in close collaboration with our friends at **NoizBoyz** seamlessly designed and integrated a colossal yet truly cohesive L-Acoustics system across the massive festival venue which spanned hundreds of metres in almost every direction.”

World-Class Artists Beget World-Class Tech

D8 designed strategically optimized on-stage monitoring systems at kineticFIELD, CircuitGROUND, and SonicBLOOM respectively to deliver seamless artist integration and consistent high-fidelity sound across all stages. Stereo booth monitoring systems comprising stacks of 3 units of L-Acoustics KARA modules perched atop SB18 subwoofers, in varying configurations alongside thoughtfully distributed X15 HiQ wedges offered stage-wide coverage on all stages. Additionally, SonicBLOOM also sported stacks of KARA units deployed as in-fills to enhance spatial depth and clarity.

In tow, D8 Group also delivered high on artist expectations as they infused an industry-leading Pioneer DJ rig across all three stages to offer a seamless high-performance for diverse mixing styles. In total, D8 provided over 34 units of the much sought-after CDJ 3000 players, in addition to multiple units of world-class DJ mixers like the DJM 900 NXS 2, DJM A-9, DJM V10, DJM V10 LF (and the XONE96 from Allen&Heath), alongside exciting FX units like the RMX 1000.

A Sonic Wonderland for Sound Engineers

Sound engineers were also treated to a sonic wonderland of sorts, as D8 masterfully integrated DiGiCo’s powerhouse mixing workflow with L-Acoustics’ Milan AVB technology. At kineticFIELD, the DiGiCo Quantum 7 sat proud at FOH while the SD12 was deployed at monitor mix and backup, with both consoles equipped with the SD Rack (56/32-32 bit). Additionally, FOH engineers here also had access to Waves MaxxBCL, Avalon VT-747 SP, and Waves Server One with Axis PC; while two units of the L-Acoustics P1 units (AVB + analog fallback) and two units of the Lake LM44 processors provided precision-calibrated system optimization. Over



at CircuitGROUND, a DiGiCo SD5 console at FOH and an SD12 console at monitor mix – both paired with an SD Rack (56/32) – coupled with Waves Server One + Axis PC ensured punchy, high-energy mixes; whereas a DiGiCo SD10 with an SD Rack (56/32) and an L-Acoustics P1 drive system delivered phase-coherent, crystal-clear sound transmission at StereoBLOOM.

A world-class RF infrastructure centred around Shure's cutting-edge RF technology helped D8 ensure interference-free transmission, dropout-free performance and crystal-clear audio transmission across kineticFIELD, CircuitGROUND, and StereoBLOOM. Each stage featured world-class technologies like the Shure AD4Q (4-channel receivers), AD-2 SM58 handheld mics, P10T IEM transmitters, and P10R+ bodypack receivers – tailored to meet the specific demands of the artist lineup. The RF world at kineticFIELD was also supplemented with a shout system, wired Shure SM58s, Sennheiser MKH-416 shotgun mics, and Radial JDI Dis; whereas StereoBLOOM featured AD-1 beltpacks, and CircuitGROUND had wireless guitar kits that enabled seamless stage mobility for live instrumentalists.

The Goddess Comes to Life in a Lively Fusion of LED and Lighting

kineticFIELD is where D8 created a true spectacle, as they masterfully orchestrated a harmonious fusion of breathtaking lighting, awe-inspiring stage architecture, and undeniably hypnotic LED screens.

The awe-inspiring dynamic lighting architecture at the kineticFIELD undoubtedly set new standards for immersive festival experiences; where D8 designed and deployed a high-performance lighting rig around 72 units of Claypaky HY B-EYE K15 fixtures that were used as both tight beams and expansive washes. 48 units of Claypaky Arolla 800 BSWF moving head lights and 60 units of Pomelo STM8 LED strobes provided dynamic stage visuals, whereas 24 units of Martin MAC Ultra Performance fixtures allowed for precise key lighting and spotlighting. This primary entertainment lighting architecture was ably supported by numerous high-performance LED PARs and scenic lighting fixtures that provided the perfect ambient lighting to further enhance the energetic atmosphere. Furthermore, the use of MDG TheOne haze machines added



further depth and drama, ensuring that laser projections and lighting movements achieved maximum impact. Every visual and kinetic element was seamlessly controlled through 3 units of the industry standard GrandMA3 Full-size lighting console system, while a single unit of the GrandMA3 light console also offered precise lighting motion control during the headliner act.

Reflecting on the seamless execution, **Micky Dordregter, Lighting Designer & Operator**, praised D8's expertise, stating: "The D8 team did an absolutely fantastic job at EDC Thailand 2024. Their technical precision, professionalism, and dedication is truly commendable. It was a pleasure working with them, and I look forward to future collaborations!"

Teamwork Made the Dream Work

As the sun set on EDC Thailand 2025, it was evident that this was more than just another festival. It was a seismic shift in the landscape of live electronic music experiences, where D8 Group had once again proven why they are the gold standard in global festival engineering.



Shalini Sugapathy, COO of D8 Group, sums it up best, as she concludes "What we delivered at EDC Thailand wasn't just production—it was an evolution of what's possible in live events. A special shout out to D8 team members Andy Marsh who handled the overall production, Rajakumar Narayanasamy who headed the audio department, and Kitson Wong who led the lighting department – for setting the perfect example of achieving the unthinkable through relentless dedication and steadfast collaboration. Team D8 functions on the virtues of passion, precision, and a hunger to keep pushing boundaries; and this festival was a true reflection of that."

AUSTRALIA

Igniting Visual Magic

From pixel-mapped precision to weather-ready versatility, Jay Productions' Martin-powered lighting rig stole the spotlight at Sydney's exclusive "Ignite" showcase



Jay Productions deployed 20 units of the Martin MAC Aura XIP fixtures, rigged vertically from floor to truss behind the performers.

Universal Music's "Ignite" event in Sydney is designed to put a spotlight on emerging talent—and this year's showcase, featuring Olivia Dean, Sebastian Schub and Sienna Spiro, found itself equally lit by a stunning visual display courtesy of **Jay Productions & Events**. At the core of this vibrant spectacle was a carefully deployed array of **Martin Professional's** MAC Aura XIP moving head wash lights – all of which were purchased through **Show Technology Australia & New Zealand** – Martin Professional's official partners in the region.

Held at the atmospheric Beta Bar, the event called for a sophisticated yet intimate lighting treatment that could shift effortlessly between styles—from sleek pop polish to raw, tungsten-toned rock realism. **Lighting designer Ziggy Ziegler**, working from a brief shaped by Universal

Music and creative director Natalie Vincini, embraced the challenge of creating show-stopping, camera-friendly moments within the close confines of the venue.

To fulfil this vision, Jay Productions deployed 20 units of the Martin MAC Aura XIP fixtures, rigged vertically from floor to truss behind the performers. Known for their radical aura filament effect and full pixel control—including video mapping capabilities for both beam and aura zones—the MAC Aura XIPs proved the perfect choice. "We were looking for a reliable and bright IP-rated wash light," said **Jay Productions General Manager Phillip Dearle**. "The most outstanding feature for us was its impressive size-to-light output ratio. Despite its compact and lightweight design, it has delivered exceptional performance."



The MAC Aura XIP's tight integration with Martin's P3 System Controller and its seamless compatibility with the Martin VDO Sceptron build made it a natural fit for Jay Productions' broader visual ecosystem.

The MAC Aura XIP's tight integration with Martin's P3 System Controller and its seamless compatibility with the Martin VDO Sceptron build made it a natural fit for Jay Productions' broader visual ecosystem. "It perfectly filled a gap in our inventory for a mid-range fixture," Dearle added. "Until now, we didn't have a moving wash that was IP-rated, and this addition has significantly enhanced our capabilities."

For Ziegler, the Aura XIPs became the flexible workhorses of the rig. "They had to be beams, wash, floods, strobes, blinders, and be small, light and easy to rig... and they nailed it," he noted. "The ability to pixel map them whilst still using them as a regular wash or beam light was great. The flower Aura effect is fabulous eye candy. I can get a lot of looks out of them, no matter how many I have."

With no rehearsal or plotting time and fast changeovers between four-song sets, flexibility and speed were paramount. Jay Productions even enabled real-time switching between lighting control and video-mapped effects using a console macro, allowing Ziegler to animate the fixtures' aura filaments via Resolume during select moments.



The broader rig also included 20 units of the four-way LED blinders and 42 units of the Martin VDO Sceptron LED strips installed as a canopy above the stage and audience, fully pixel-mapped to mirror the Aura XIP effects.

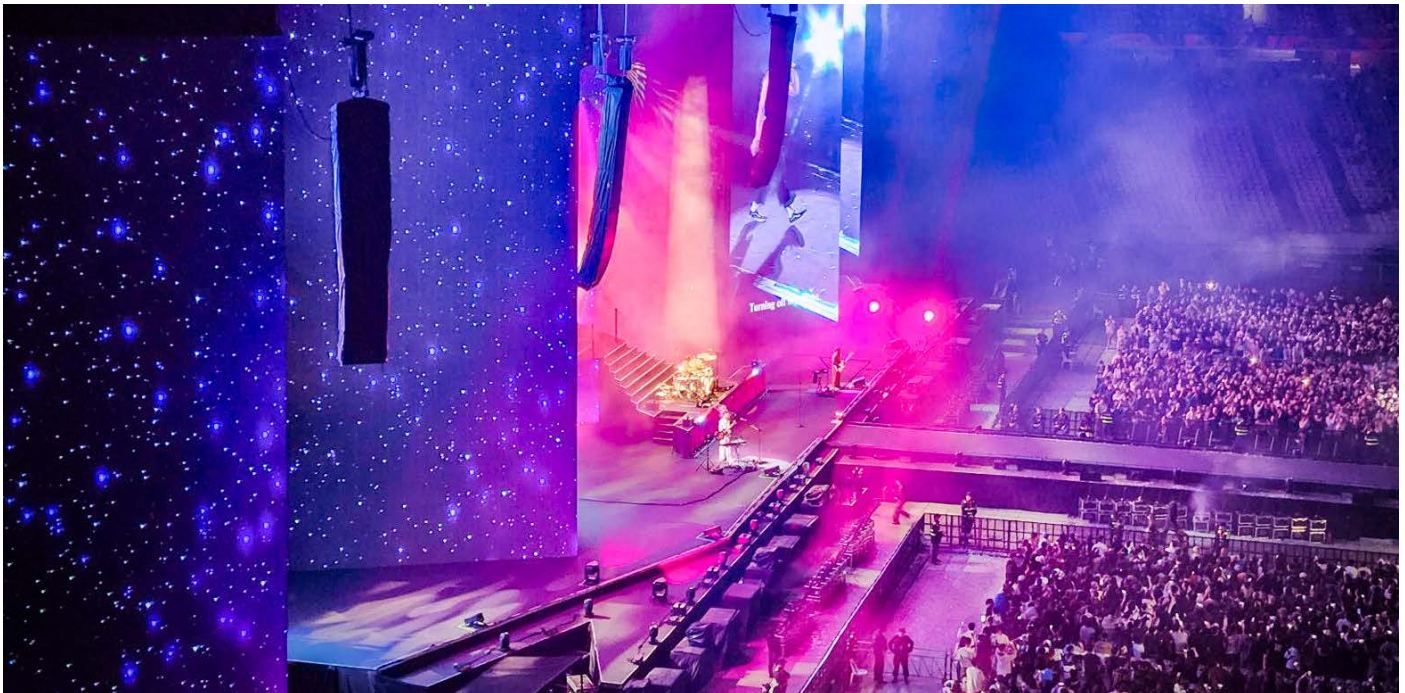
The broader rig also included 20 units of the four-way LED blinders and 42 units of the Martin VDO Sceptron LED strips installed as a canopy above the stage and audience, fully pixel-mapped to mirror the Aura XIP effects. "Using about four layers on Resolume, this worked a treat," said Ziegler.

The result? A seamless fusion of music and motion, where visual design elevated every beat and beam into a cinematic frame. Thanks to Jay Productions, Show Technology and the Martin MAC Aura XIP, Ignite was nothing short of electrifying.

CHINA

Radioactive and Relentless

Imagine Dragons' LOOM Tour Ignites Hangzhou's "Big Lotus" Stadium with Explosive Performances and Impeccable Live Sound Powered by a Massive Adamson Rig and Dazzling Lighting from ACME Lighting



An impressive Adamson loudspeaker rig built around the E1t5, E12 and E219subs ensured a dynamic, immersive soundscape that balanced brute power with surgical precision.

Global music sensation Imagine Dragons stormed back into China with an electrifying start to the LOOM World Tour, lighting up the Hangzhou Olympic Sports Center Stadium with back-to-back shows on April 4th and 6th. Marking their first global tour in three years, the band brought a thunderous dose of nostalgia and fresh hits, belting out anthems like Radioactive, Believer, Thunder, and new releases including Eyes Closed and Wake Up. The crowd roared to crossover chart-toppers Enemy and Natural, creating a rapturous energy across the "Big Lotus".

While the band delivered their trademark explosive performance, the unsung star of the night was the show's impeccable audio

production. A collaborative effort between **Real Music Acoustics & Lighting Technology Co Ltd** and global touring stalwart **Sound Image** – a **Clair Global** company – ensured that every beat, riff, and vocal nuance landed with crystal clarity and earth-shaking impact.

To achieve this sonic precision across the colossal venue, the team rolled out an impressive **Adamson** <https://adamson.ai/> loudspeaker rig. At the core of the front-of-house system were 36 units of the E15 large-format line array modules, flown in a stereo hang configuration with 18 per side. These were reinforced by a further 18 units of the E15 and 18 units of the smaller but equally impactful E12 cabinets deployed in auxiliary roles



At the core of the front-of-house system were 36 units of the E15 line array modules, which were reinforced by a further 18 units of the E15 and 18 units of the smaller but equally impactful E12 cabinets in auxiliary roles



The concert witnessed a collaborative effort between Real Music Acoustics & Lighting Technology Co Ltd and global touring stalwart Sound Image.

to bolster the main system's throw and coverage. For low-end reinforcement, the setup featured a powerful combination of 16 flown units of the E219 subwoofers and an additional 36 ground-stacked units of the E219s, delivering thunderous bass response that rippled through the venue. And to cover the audience area closest to the

stage, 18 units of the compact yet punchy S10 line array modules served as front fills. Meanwhile, a remarkable 54 units of the E12 modules formed the delay reinforcement rig, ensuring consistent sound reinforcement to every corner of the near 80,000-capacity stadium.

The result was a dynamic, immersive soundscape that balanced brute power with surgical precision—allowing fans across the venue to experience the full emotional and sonic force of Imagine Dragons' performance.

There's little to no doubt that the LOOM Tour has set a sky-high benchmark for international touring productions in the region. And it is interesting to note that all of Imagine Dragons' shows in China featured the AECO 30 IP profile lights and the PIXEL LINE IP strobe lights from reputed lighting manufacturer **ACME Lighting** that provided effects and atmosphere to enhance the band's performances on April 4th and 6th.

AUSTRALIA

Crystal Clear Chaos

ShowPRO Gear Powers Through Fire, Wind and Rave at Melbourne's Asteria Outdoors Festival 2025: Tales of the Crystal Realm



On Track Lighting (OTL) found themselves at the helm of lighting up the festival experience with a weather-defying ShowPRO lighting rig that delivered power, punch and pixel perfection in equal measure.

The pulsating heart of Melbourne's hard dance music scene came alive at Burnley Park as the "Asteria Outdoors Festival 2025: Tales of the Crystal Realm" delivered an unforgettable night for 7,500 revellers. Fueled not just by six international EDM acts, but by a weather-defying **ShowPRO** lighting rig that delivered power, punch and pixel perfection in equal measure; reputed solutions co **On Track Lighting (OTL)** found themselves at the helm of lighting up the festival experience – challenges galore in tow.

When original plans for a tented venue were scrapped due to permitting issues, On Track Lighting stepped up with a fully outdoor solution—one that had to withstand scorching

37°C heat, 50km/h wind gusts, and the occasional rainfall. And at the heart of it all was OTL's latest ShowPRO acquisition (made through **Show Technology Australia & New Zealand** – the official representatives of ShowPRO in the region), nine DiamondBack fixtures, which played a pivotal visual role. This super-bright RGBW beam with a 3°–56° zoom was deployed in a linear configuration along the front of the stage, creating mesmerising pixel traces and strobe effects.

"The idea was to create sheaths of light," explained **Paul Nardella, Managing Director of OTL**. "The wind made it hard to hold haze onstage, but that was the concept."



When original plans for a tented venue were scrapped due to permitting issues, On Track Lighting stepped up with a fully outdoor solution that had to withstand scorching 37°C heat, 50km/h wind gusts, and the occasional rainfall.

Providing the backbone of the lighting impact were 48 units of the ShowPRO H1 Beam/Spot/Wash fixtures, mounted high on a 14-metre scaffold stage structure built by Clifton's. Each H1, lightweight yet packed with features, contributed to bold, gobo-driven aerial effects. "The idea was to get them up high just to create big gobo looks," informs Nardella. "We had crazy big gobo looks, which looked amazing."

Complementing the H1s, 24 units of the IP65-rated ShowPRO Collider FC Strobes did the heavy lifting in delivering dynamic strobe bursts, colour washes and motion effects—all without the need for weather shielding. "They're incredibly bright; they're probably up in the top five of brightest strobes on the market," remarked Nardella. "We ran CMY colour mixing across the H1s and Colliders, and during the day, used a Resolume media server to pixel-map the Colliders and DiamondBacks. Whatever the VJ was doing, the whole rig followed that colour content—it looked great and took the pressure off the LD during daylight."

Adding to the classic rock aesthetics were 18 units of the ShowPRO LED Blinder II fixtures, which Paul praised for delivering the nostalgic punch of traditional blinders without the legacy hassles. Meanwhile, 56 units of the ShowPRO Fusion PARs were deployed for site lighting, illuminating trees and peripheral areas to enhance the ambience of the outdoor venue.

Despite the challenging weather, the event received glowing reviews, and OTL's all-ShowPRO rig made a lasting impression. "After Asteria was done, the lighting designer for another key festival hit me up and said he wanted the same rig!" said Nardella. "A few days later, it was already back up and running at the next show."

With the kind of resilience, flexibility and show-stopping visuals that only ShowPRO can deliver, Melbourne's EDM fans didn't just survive the elements—they danced right through them.

MALAYSIA

INFiLED Dazzles at 2NE1's Triumphant Return in Kuala Lumpur

Stadium-sized Visuals and K-pop Emotion Blend with INFiLED AP Series LED displays at 2NE1's Sold-out Welcome Back Tour show



The decision to partner with long-time collaborator DC Zon Entertainment meant that INFiLED could definitively deliver a breathtaking visual experience for the Malaysian leg of 2NE1's tour.

When K-pop trailblazers 2NE1 returned to the stage for their highly anticipated Welcome Back Tour, Kuala Lumpur's National Hockey Stadium became the backdrop for an emotional, high-energy reunion that lit up the city—and **INFiLED** LED displays were at the visual heart of the spectacle.

After a six-year hiatus, 2NE1's 15th anniversary tour featured 27 stops across Asia. The show in Malaysia was particularly notable for its scale, taking place in a 16,000-capacity stadium. The

organizers wished to create an emotionally charged, deep and meaningful visual connection between the artists and the audience; which meant that the production team faced the dual challenge of ensuring crystal-clear visibility for every single fan in the vast arena and achieving the visual vibrancy demanded by the show's deeply thematic content—something only a high-spec LED solution could deliver.

However, the decision to partner with long-time collaborator **DC Zon Entertainment** meant that INFiLED could definitively deliver a breathtaking



Six AP series screens were deployed with precision: two massive 98m² displays were positioned on either side of the stage, supported by four curved screens suspended overhead.

visual experience for the Malaysian leg of the tour, marking a triumphant moment for the group and their fans. And INFiLED's AP Series was the technology of choice.

Renowned for its rapid installation, curve flexibility, and robust outdoor performance, the AP Series proved ideal for the stadium's open-air environment. Six screens were deployed with precision: two massive 98m² LED displays were positioned on either side of the stage, supported by four curved screens suspended overhead (two measuring 30m² and two measuring 19.5m²). Each screen boasted a 3.9mm pixel pitch, with the curved units set using one of nine available angles from -10° to 10°, helping to enhance the depth and immersion of the visual experience for every seat in the house.

At the core of the AP Series' impact is its outstanding brightness, with output reaching up to 5,000 nits. This ensured crystal-clear visuals regardless of shifting outdoor lighting conditions.

The series' 7680Hz refresh rate and 10000:1 contrast ratio brought to life every beat of the choreography and emotion-packed expression from the group, ensuring fans didn't miss a single moment of their idols' return.

Reliability remained paramount. The AP Series is equipped with built-in thermal regulation, including enhanced cooling ribs and a 4.2V energy-saving IC, offering exceptional heat dissipation and stability. This meant flawless performance from start to finish, even under the demanding conditions of a full-scale concert in Southeast Asia's unpredictable climate.

The result was a seamless fusion of sound, light and emotion that reflected not just the technical excellence of INFiLED and DC Zon Entertainment, but also the creative vision of 2NE1 themselves, who were involved in every aspect of the tour's artistic design. Together, they transformed a massive outdoor arena into an intimate visual story—one pixel-perfect frame at a time.

MALAYSIA

Jungle Fever, Sonic Thunder

HK Audio Powers Rock in the Jungle with Pure Concert Muscle



Organised by Authentic Ideas And Events, the two-day festival featured a line-up of Malaysian and regional rock icons, all performing through a full-blooded HK Audio COSMO rig.

Malaysia's iconic year-end rock pilgrimage, **Rock in the Jungle** wrapped up its latest edition with a sonic boom, thanks to **HK Audio's** formidable Concert Sound Family. Held at the Sarawak Cultural Village, the two-day festival once again roared to life with a line-up of Malaysian and regional rock icons, all performing through a full-blooded HK Audio COSMO rig that brought unrelenting energy and razor-sharp audio to every corner of the venue.

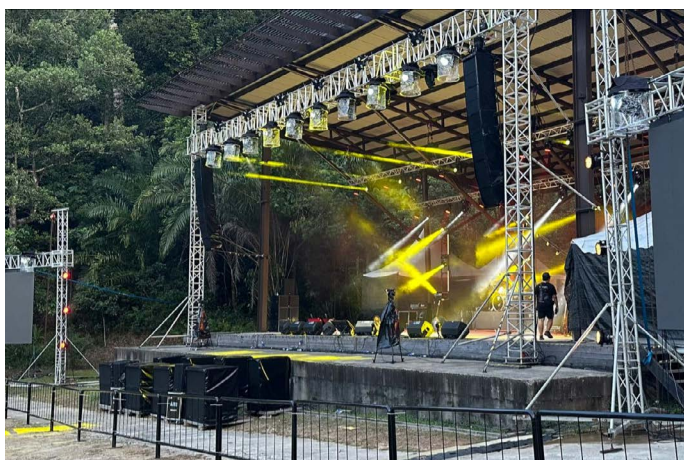
Organised by Authentic Ideas And Events, the festival has grown from a grassroots gathering into one of Malaysia's premier live music events, drawing die-hard fans from across the region.

The recent edition featured performances from a thunderous roster of artists including Wings, Sweet Charity, XPDC, Jemson, Criss X, JS Boys, Edane, Candy, Senseless, and BNB Band—each act delivering their brand of rock through HK Audio's meticulously crafted system.

The technical demands of the main stage, compounded by the challenging humidity of the Sarawak jungle, required a system capable of consistent power, clarity, and resilience. HK Audio delivered in full. The main PA configuration featured eight COSMO C10 and four COSMO C6 line array elements per side, flanked by an earth-moving sub array of eight CSub218s and



The technical demands of the main stage, compounded by the challenging humidity of the Sarawak jungle, required a system capable of consistent power, clarity, and resilience; where HK Audio delivered in full.



The main PA configuration featured eight COSMO C10 and four COSMO C6 line array elements per side, flanked by a sub array of eight CSub218s and eight COSMO CF118s in end fire configuration.

eight COSMO CF118s in end fire configuration to sculpt punchy, defined bass. Side fills comprised a pair of LINEAR 5 MK2 115XA and six LINEAR Sub LSub4000A units, while front fill was handled by another set of LINEAR 5 MK2 115XAs. On stage, ten SONAR 115Xi wedges ensured the performers

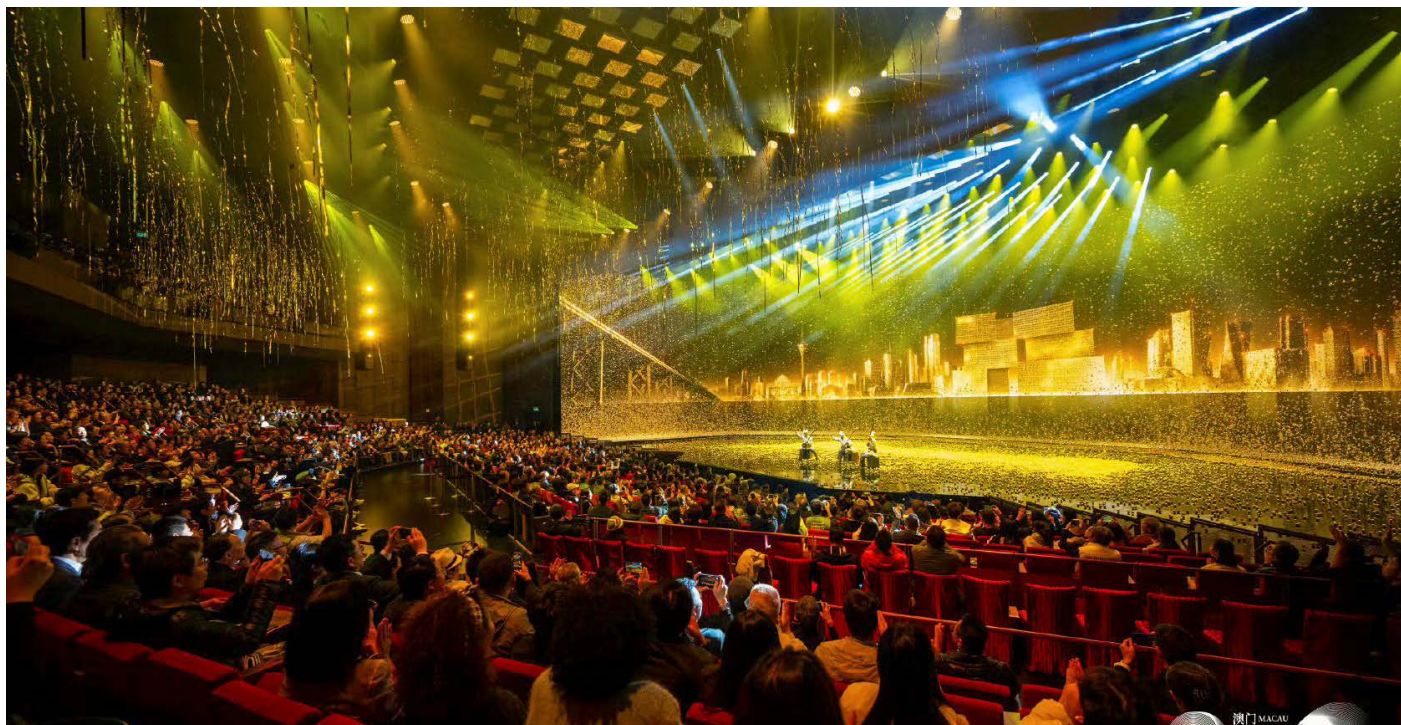
enjoyed the same pristine audio as the crowd. From the front of house to the farthest edge of the crowd, coverage was seamless, the sound—pure HK Audio magic. Thumping lows, balanced mids, and crystalline highs carried every scream, riff, and roar with immersive power, much to the

“Our Concert Sound Family has been designed to be the perfect solution for events like *Rock in the Jungle*,” said **Andreas Mayerl, CPO at HK Audio**. “The combination of COSMO and LINEAR delivered on the challenge of taking the festival to a whole new level with exceptional sound quality. The Authentic Ideas And Events team were able to rely on the seamless interaction of the individual components, the well-thought-out features and precise filter sets to deliver an awe-inspiring two-day festival that was a real highlight for local music fans. We are delighted to be part of this amazing festival.”

ASIA

Resonant Realms

L-Acoustics Elevates Cultural, Immersive, and Arena Experiences with Pristine Audio Precision



The Macau 2049 show in the MGM Theater presented in L-ISA Hyperreal Immersive Sound.

Renowned for delivering cutting-edge audio solutions to some of the world's most prestigious venues and productions, **L-Acoustics** continues to redefine sonic excellence across diverse applications. From an intimate cultural hub in Japan to an immersive theatrical spectacle in Macau and a sold-out arena concert in the Philippines, the brand's innovative sound systems have elevated live experiences with unparalleled clarity, precision, and immersive depth.

These landmark projects—realised through collaborations with **Bestec Audio**, **Rightway Audio Consultants (RAC)**, and **Forscink Inc.** showcase the adaptability and technical prowess of L-Acoustics technology, cementing its position as the go-to choice for performance venues worldwide.

Macau 2049 at the MGM Theater in Macau's MGM Cotai

Meanwhile, the groundbreaking Macau 2049 multimedia production at the MGM Theater in Macau's MGM Cotai showcases the artistic genius of director Zhang Yimou with a state-of-the-art 19.1 L-ISA immersive sound system.

The production demanded exceptional audio clarity and spatial precision to support its fusion of ancient cultural elements and technological complexity. Macau 2049 masterfully combines Chinese cultural heritage with state-of-the-art technology to create an artistic spectacle honouring the 25th anniversary of Macau's return to the People's Republic of China. The show

features synchronised robotic performances of Yangge folk dance, percussion drumming, and laser technology animating traditional Shanbei storytelling, all supported by a 900-square-metre backdrop of 4K LED screens.

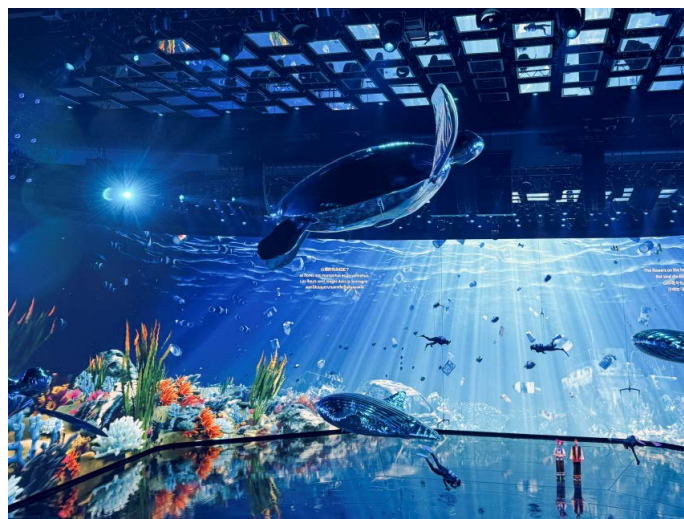
Designed and deployed by Sound Designer Jin Shaogang and L-Acoustics Certified Provider Distributor Rightway Audio Consultants (RAC), this revolutionary system creates a hyper-realistic sonic environment, integrating seamlessly with the production's fusion of ancient Chinese traditions and futuristic technology.

"Our approach leverages Soundvision software's precise SPL and coverage predictions to address critical elements including audience and performer positioning, frequency response, latency, and reflections," explains Nan Hu, Marketing Director of RAC. "This sophisticated deployment manages the operational noise from the theatre's extensive stage technology while delivering uncompromising audio quality."

RAC engineered a complex spatial audio configuration featuring over 70 L-Acoustics enclosures in a 19.1 L-ISA setup. The Scene System features five hangs of 10 L-Acoustics Kara speakers, complemented by an Extension System of two additional hangs of 10 Kara speakers. Low-frequency enhancement comes from two groups of four flown SB28 subwoofers positioned behind the Scene System while four SB28 subwoofers are ground-stacked under the front stage and eight SB18 subwoofers are strategically positioned underneath audience seating for tactile enhancement. Two L-Acoustics ARCSII onstage provide out-fill while ten 5XT speakers embedded across the stage lip provide spatial in-fill. Eight Syva are placed on the side and back walls for first-floor surround coverage, while eight with additional 8XT enclosures provide surround the balcony. Eight 5XT provide under-balcony fill. X15 HiQ monitors provide performers with precise on-stage monitoring.

The entire system is processed by L-ISA Processor II over Milan-AVB networking; and the most remarkable achievement is that throughout the MGM Theater, all 2,000 seats experience the sensation that the speakers have virtually disappeared, creating a natural, object-localized 3D sound field. The L-ISA immersive sound technology allows Jin Shaogang to create specific sonic environments for each of the show's eight plays. The system helps audiences distinguish individual voices during dialogue-heavy scenes and utilises L-ISA's Room Engine to create different acoustic environments as needed throughout the performance. The 3D audio approach provides greater spatial definition than traditional stereo or LCR formats, supporting the production's blend of traditional Chinese cultural elements and contemporary presentation to create a cohesive audio experience.

"Macau 2049 showcases artistic intersections where tradition meets technology, and the past meets the future," notes Nan Hu, Marketing Director of RAC; indicating that the immersive L-ISA system ensures precise sound localisation, transforming every seat in the 2,000-capacity venue into an enveloping auditory landscape.



The MGM Theater is equipped with advanced show technology and a 19.1 L-ISA immersive sound system for Macau 2049.



Japan's Sapporo Education and Culture Center's Small Hall upgrades with L-Acoustics A Series and X Series for superior clarity.

The Sapporo Education and Culture Center

The Sapporo Education and Culture Center in Japan, known locally as 'Kyobun,' has redefined its 360-seat Small Hall with an advanced L-Acoustics professional sound system upgrade. After operating with outdated audio technology for over two decades, the venue collaborated with L-Acoustics Certified Provider Distributor Bestec Audio to design and install a cutting-edge solution capable of supporting a wide spectrum of events, from formal ceremonies to theatrical performances.

Bestec Audio designed a system centered around L-Acoustics A Series and X Series technology. The main system comprises a single proscenium centre array of one A10i Focus atop two A10i Wide with a KS21i subwoofer with side arrays of two A10i Focus atop one KS21i, both hidden behind screens. Panflex horizontal directivity adjustment provides precise coverage throughout the venue. Two 5XT coaxial boxes are embedded in the stage lip for front-fill, while a pair of X8

provide out-fill. Two X8 boxes permanently rigged on each side backstage provide monitoring for performers, with an additional X12 and four X8 enclosures available as a foldback system. Permanently rigged X8 boxes backstage and mobile X12 and X8 enclosures provide stage monitoring. For theatrical productions and music performances requiring additional impact, two mobile ground stacks—each containing two A10i Focus speakers on top of two KS21i subwoofers—can be positioned on either side of the stage. The entire system is driven by LA4X and LA2Xi amplified controllers.

"The pristine sound from such a compact box impressed me immediately," recalls Mr. Takada, Stage Manager, Business Department of the Sapporo City Arts and Culture Foundation. "Now, the experience is consistent for all event types—lectures, music, and dance performances—regardless of sound pressure level," adds Ms. Kanamura from Horizon Art Co., Ltd. The entire system is powered by LA4X and LA2Xi amplified controllers, delivering a seamless auditory experience across the venue.



Main L/R system in the Smart Araneta Coliseum of 12 L-Acoustics K2 over 3 Kara down per side and 12 Kara per side for out-fill.

TJ Monterde Concert at Quezon City's Smart Araneta Coliseum

Filipino pop icon TJ Monterde, whose hit song "Palagi" topped Billboard Philippines in 2024, recently captivated 10,000 fans at Quezon City's Smart Araneta Coliseum through a meticulously deployed L-Acoustics K Series system.

Presented by Cornerstone Entertainment and executed by L-Acoustics Rental Agent Forscink Inc., the concert overcame the venue's notorious dome ceiling acoustic challenges using L-Acoustics Soundvision 3D modeling software.

"Soundvision 3D was essential in helping us design a configuration that minimized reflections from the dome ceiling," explains Adi Sajonia, Sound Engineer from Forscink Inc. "We were able to precisely calculate coverage patterns and fine-tune array positioning to deliver exceptional clarity to every seat, despite the venue's complex acoustics." The precision of the Soundvision 3D-generated design allowed the team to focus

sound energy precisely where needed while minimizing problematic ceiling reflections, resulting in remarkable intelligibility throughout the arena.

The team at Forscink Inc. selected the K Series specifically for its exceptional power-to-weight ratio, allowing them to meet the Coliseum's strict rigging limitations while delivering the coverage and SPL necessary for the 10,000-capacity venue. The arena production featured a main L/R system of 12 L-Acoustics K2 over three Kara down per side. Two arrays of 12 L-Acoustics Kara boxes provided out-fill coverage, while six Kara speakers delivered front-fill. Sixteen SB28 subwoofers anchored the low-end, ensuring a balanced sound throughout the vast arena.

Timothy Recla, Monterde's sound engineer, praised the system's precision, stating, "LA Network Manager gave us powerful control over the entire system, and Autofilter ensured a balanced audio experience throughout the venue."

CHINA

Christie Laser Projectors Shine Bright at “Ballad of Chu” Theatrical Performance in Wuhan

Over 50 Christie 1DLP laser projectors have redefined the cultural tourism experience in Hubei province with “Ballad of Chu”.



As China's first indoor immersive performance themed around Jingchu culture, the “Ballad of Chu” is a large-scale production that sets a new standard for integrating projection technology into heritage-based attractions. And creating a truly immersive theatrical performance that blends history and technology is a spectacular deployment of over 50 **Christie** 1DLP laser projectors that have redefined the cultural tourism experience in the Hubei province.

Located in Mulan Everbright Town, the home of legendary folk heroine Hua Mulan, “Ballad of Chu” brings to life the rich heritage of Jingchu

culture through amazing visual effects and immersive storytelling. The 14,000-square-meter (150,695-square-foot) venue comprises multiple performance spaces, including the third-floor theatre, the second-floor “Zhaojun Goes to the Frontier” performance, and the “Battle of Red Cliffs” projection zone. **Jianye Display** played a pivotal role in the projection design, installation, and systems integration, ensuring seamless execution across all three venues.

“Mulan Everbright Town has rapidly become a phenomenal night tourism landmark since its opening earlier this year,” said **Ke Zhou, regional**



Gauze screen projections for the “Zhaojun Goes to the Frontier” performance (left), and the immersive visuals displayed on the four-sided stage in the third-floor theatre (right).

manager of Hubei district, Jianye Display.

“Christie’s 1DLP laser projectors were chosen for their high performance, color accuracy, and reliability, which are essential for delivering high-impact visuals in immersive environments. This project blends tradition with cutting-edge technology, offering visitors an unforgettable cultural experience.”

The expansive third-floor theatre, equipped with 360-degree rotating seats, employs 36 Christie laser projectors to create a breathtaking four-sided immersive stage. On the second floor, the “Zhaojun Goes to the Frontier” performance uses six Captiva DWU500S projectors with customized electric gauze screens to achieve a dreamlike, soft-focus effect. Meanwhile, the “Battle of Red Cliffs” projection zone utilizes three Inspire Series DWU860-iS projectors and gauze screens to bring ancient warfare to life with dynamic wall and floor projections.

The scale of these installations is equally impressive, with massive projection surfaces such as the 9.6-meter by 6-meter (31.5-feet by 19.7-feet) flying screen and the 10.6-meter by 6-meter (34.5-feet by 19.7-feet) projection wall featuring 4K13-HS projectors in the third-floor theatre. These elements highlight Christie’s advanced technology in delivering exceptional visual fidelity. Additional projector models used for this enormous spectacle include the DWU1612-HS, DWU8902-GS, DWU1100-GS, and DWU760-iS. Zhou noted that the team faced significant

challenges during installation, particularly in the third-floor theatre, where precise projection mapping was required. They employed 3D simulation techniques to accurately model light paths at a 1:1 scale, ensuring optimal projector placement. To address environmental factors, weatherproof enclosures and intelligent temperature and humidity monitoring systems were implemented, safeguarding the projectors’ performance in demanding conditions.

April Qin, senior sales director for China, Christie, commented, “Christie’s laser projectors bring an unparalleled level of realism and depth to immersive environments in the ‘Ballad of Chu’ theatrical performance. Their ability to deliver rich colors, sharp details, and seamless integration across large-scale installations makes them ideal for cultural tourism projects. We are proud to support Jianye Display in bringing this extraordinary production to life and setting new standards for experiential storytelling.”

Since its debut, “Ballad of Chu” has mesmerized audiences, immersing them in a visually stunning, multi-sensory journey through time. Visitors have hailed the production as both groundbreaking and awe-inspiring. Industry experts have also recognized its success, with Yue Chen, head of the Mulan Huaxiang Scenic Area, noting that the project has not only filled a gap in live performances showcasing Jingchu culture, but also set a benchmark for the integration of culture and tourism.

AUSTRALIA

Gold Coast Gets a Visual Glow-Up

A cutting-edge LED upgrade combining unparalleled expertise from VuePix Infiled, Fredon Technology and ULA Group respectively, brings dazzling durability and digital finesse to HOTA's iconic outdoor space



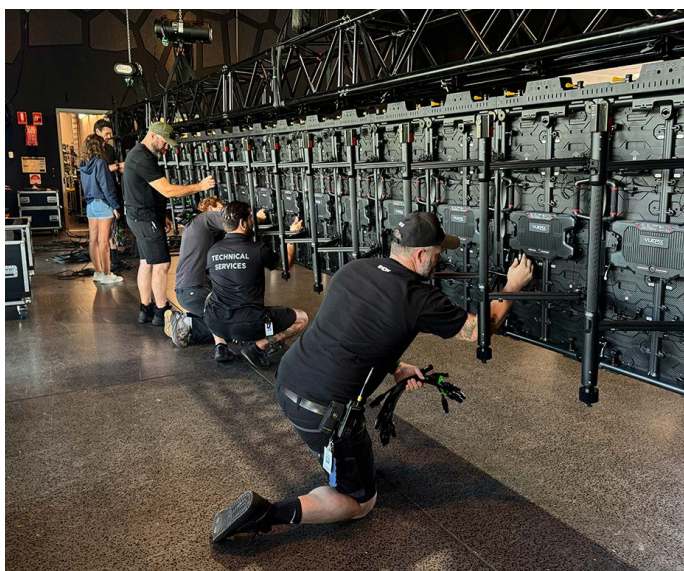
The installation of 120 VuePix Infiled AR 3.9 outdoor LED panels has dramatically elevated the venue's capability to host large-scale productions and events.

The Gold Coast's cultural epicentre, **HOTA (Home of the Arts)**, has ushered in a new era of visual sophistication with a major technological upgrade to its renowned Outdoor Stage. The installation of 120 **VuePix Infiled** AR 3.9 outdoor LED panels has dramatically elevated the venue's capability to host large-scale productions and events, delivering eye-popping visuals in any condition.

Engineered for uncompromising outdoor performance, the VuePix Infiled AR 3.9 panels boast high brightness and rich colour accuracy, ensuring vibrant, consistent displays day or night. Designed to endure the notoriously variable Gold Coast weather, the system includes added wind

brace support, offering vital protection against coastal gusts while maintaining visual integrity. The advanced LED system is driven by the **Brompton** Tessera SX40 and SD processors, delivering exceptional colour reproduction, smooth image playback and streamlined content management. As a result, HOTA's AV team now has at its disposal a top-tier, flexible screen system that caters to everything from live concerts and theatre shows to community festivals and corporate activations.

Spearheaded by **Fredon Technology**, the project was executed seamlessly from concept to handover. Their role as system integrator

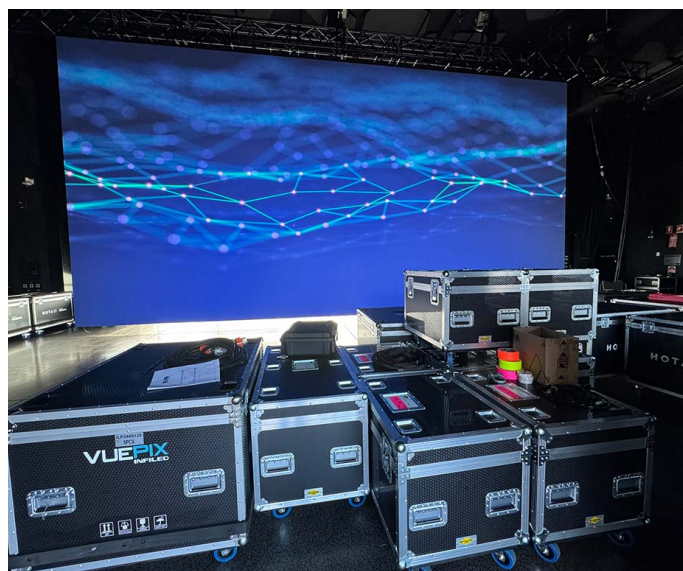


The upgrade exemplifies the strength of collaboration between Fredon Technology, VuePix Infiled, ULA Group and HOTA.

ensured that the LED solution not only aligned with HOTA's artistic vision but also guaranteed operational ease and future scalability. And perfectly complementing Fredon Technology's efforts were the crew of experts from **ULA Group**—one of the region's (Australia & New Zealand) leading providers of innovative visual technology solutions that include the likes of advanced lighting, digital displays, architectural lighting, LED screens, digital retail signage, outdoor media, entertainment lighting, control systems and more.

To ensure the system was maximised to its full potential, **VuePix Infiled's Jake Horsburgh** and **ULA Group's Mike Davies** worked closely with both the HOTA and Fredon Technology crews. Jake delivered comprehensive, hands-on training covering everything from LED configuration and hardware maintenance to in-depth sessions on Brompton's software ecosystem.

"We believe in empowering our clients with the knowledge and skills to get the most from their technology," commented a member of the working team, as they continued "This kind of



The advanced LED system is driven by Brompton Tessera SX40 and SD processors, delivering exceptional colour reproduction, smooth image playback and streamlined content management.

collaboration—between supplier, integrator and end-user—ensures not only system longevity but creative flexibility."

HOTA's relationship with VuePix Infiled stretches back over a decade. Their first LED billboard was installed in 2014 along Bundall Road and recently underwent a high-spec panel upgrade to keep pace with display innovations. Inside the venue, several VuePix Infiled LED displays also support dynamic digital signage, reinforcing HOTA's commitment to immersive visitor experiences.

This project exemplifies the strength of collaboration between Fredon Technology, VuePix Infiled, ULA Group and HOTA. Together, they've delivered a future-ready visual platform that empowers the HOTA team to craft unforgettable audience experiences with state-of-the-art digital tools. From setup to showtime, the Outdoor Stage now boasts one of the region's most advanced modular visual systems—built to impress, and built to last.

THAILAND

Bangkok's Iconic 'The Club' Turns Up the Heat with Funktion-One

Audiogears and Funktion-One Team Up to Transform The Club's Audio Experience with A Powerful New System Designed for "Global Dancefloor Domination"



In the pulsating heart of Bangkok's nightlife district, 'The Club' has long stood as a beacon of high-energy entertainment. Now, the iconic 500-capacity venue is making even more noise—quite literally—following a complete sound system overhaul featuring the unmistakable precision and power of **Funktion-One**. This latest upgrade further cements The Club's reputation as a must-visit destination for revellers from around the globe.

Spearheaded by Bangkok-based integrator **Audiogears** in close collaboration with the

Funktion-One team in the UK, the project aimed to overcome the venue's acoustically complex layout, marked by multiple ceiling heights, layered walls and compartmentalised zones. **Funktion-One Technical Design Engineer Mike Igglesden, Product Support Engineer Will Wright and Director of Business Development Andrew Low** worked hand-in-hand with **Audiogears COO Bob Siripremanant** to ensure every nuance of the sound design was dialled in to perfection.



"The layout was very challenging," shared Siripremanant. "We worked closely with Mike from the start, and his patience and attention to detail were vital. He was incredibly patient and helpful in designing a system that would work across every corner of the space. Will Wright even flew out to Bangkok to personally help us fine-tune the system. The result speaks for itself—the client's thrilled, and we're equally proud of the outcome."

The Club's owner, Plu Chayavoraprapa of Buddy Group, made it clear from the outset that sound was the highest priority. The brief was precise: deliver pristine audio with chest-thumping low-end that could handle the venue's genre-hopping playlist—from chillout and pop to EDM, trance, hip-hop and house. "What makes The Club special is the high energy we deliver day in and day out," he explained. "We attract a diverse melting pot of nationalities, and the sound has to live up to that energy. For us, getting the sound system right is the number one priority."

Siripremanant asserts that Funktion-One's system was more than up to the task – delivering detailed, transparent audio across every inch of the venue. "We needed a system that delivers clarity and depth, no matter the genre. And Funktion-One definitely nailed it!" he exclaimed.

"We've tested many commercial systems, but in our view Funktion-One reproduces the truest sound," added Chayavoraprapa. "You can hear every element of the music—sometimes so clearly you can even spot counterfeit tracks. That level of detail is what creates magic on the dancefloor."

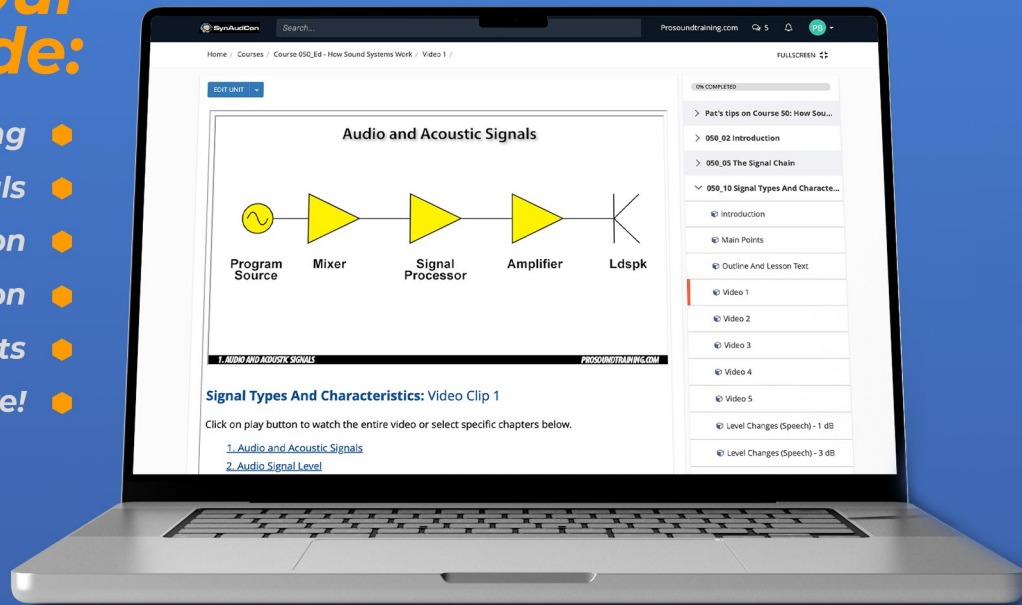
With Audiogears leading the charge locally and Funktion-One providing international design and support, the collaboration has proven to be a tour de force in club audio integration. "A system is only as good as the team behind it," Chayavoraprapa concluded. "With Audiogears, we had world-class equipment and world-class expertise. They understood exactly what we needed and they delivered."

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