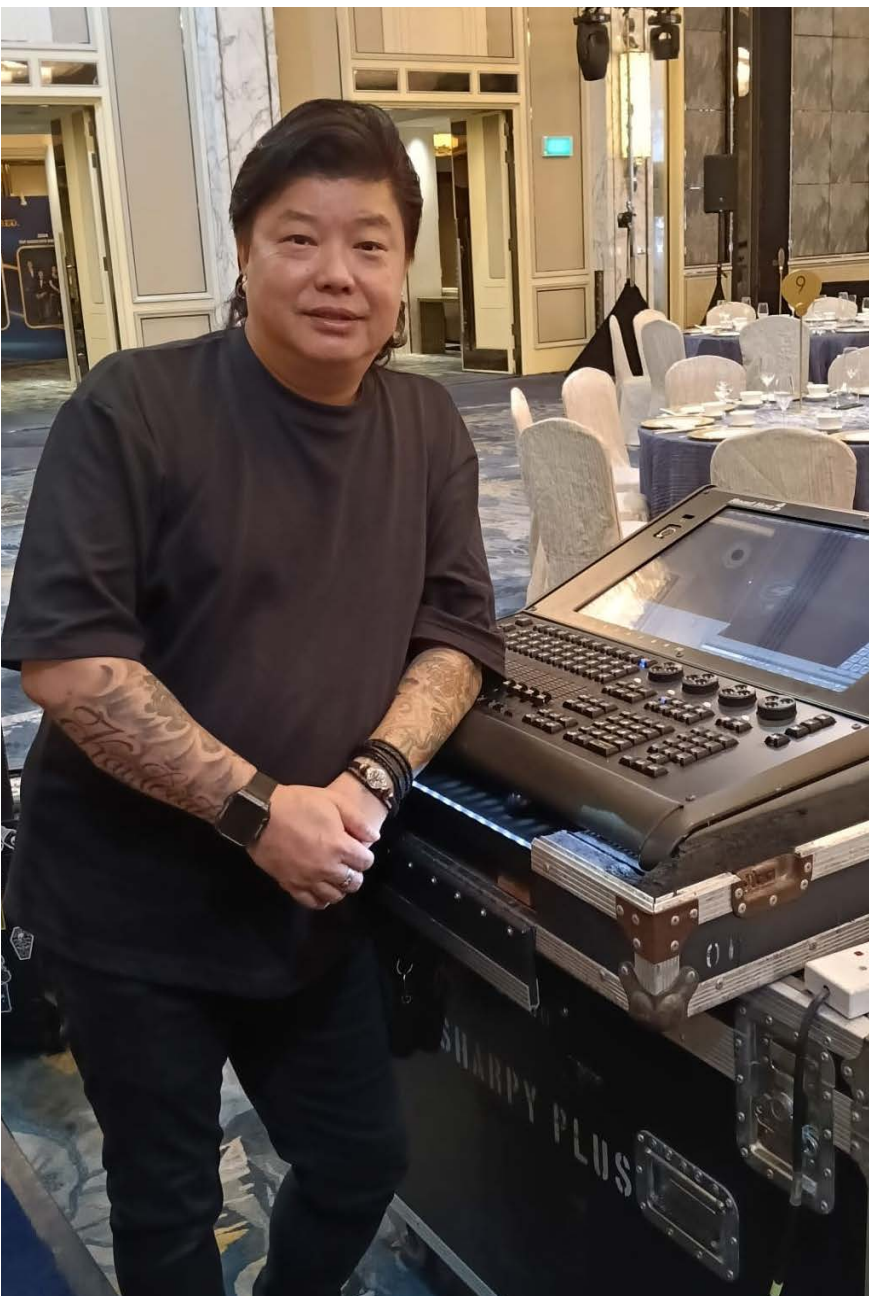


# ETA ENTERTAINMENT TECHNOLOGY ASIA

For The Technical And Production Professionals in Asia

VOL 26 ISSUE 06  
JUNE 2025

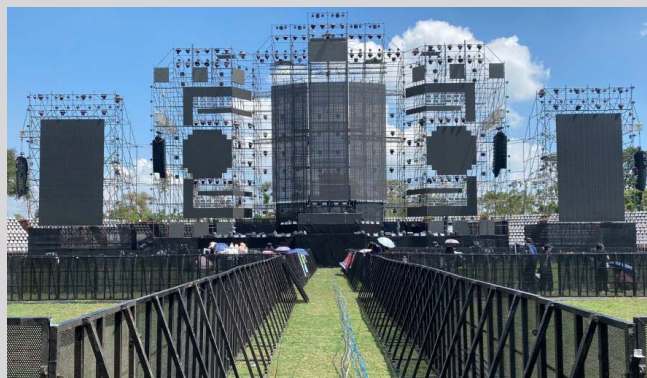


“As a lighting designer the opportunity to leave your mark on the production, to develop your own style, and to build a reputation for yourself is incredibly motivating”

**Adrian Z – Cheng**



**FEATURE: Sound. Light. Motion. Magic. in Performance Theatres**



**LIVE: Bass, Beats & Brilliance Takes Centre Stage with NEXO**



**INSTALLATION: Pattaya & Dubai Level Up with TWAUDIO**





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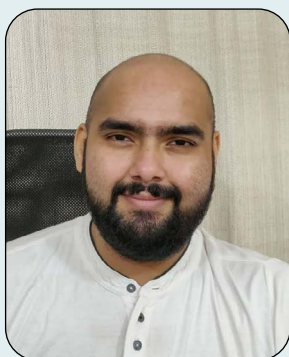
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The buzz is real. From South Korea to China to India, the Asia-Pacific live event technology industry has been crackling with energy this past month — Koba 2025, Prolight + Sound Guangzhou 2025, and PALM Expo 2025 — have each sparked a wave of excitement, deals, and serious upgrades. Rental giants are rearming their inventories, not just for scale, but

for spectacle — more punch, more polish, and a whole lot more power. But what's even more impressive is the mindset shift: this isn't just about gear anymore. The industry is becoming sharper, smarter, and more skilled — prioritising collaboration, cross-learning, and mutual understanding between manufacturers and users. The result? Tech that doesn't just dazzle crowds — it makes life easier for the people behind the scenes.

And while massive outdoor productions still get the headlines, there's a quiet revolution happening behind the scenes — immersive experiences are being reimagined for tighter spaces and quieter moments. Our feature story explores how sound, light, and kinetic motion are redefining storytelling in performance theatres, subtly crafting experiences that resonate long after the curtain call.

Also in this issue, lighting designer Adrian Z Cheng of Lights Plus Design opens up about his journey, what inspires his craft, and how the right light can elevate a fleeting moment into something unforgettable.

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## INDIA

# Kanpur Turns Up the Volume with DAS Audio's ARA Series



**The Party Planner Kanpur** a prominent event production house in North India, has taken a giant sonic leap forward by investing in a formidable arsenal of cutting-edge audio technology. The company has bolstered its inventory with a full-scale deployment of **DAS Audio's** premium ARA Series, including 18 units of the LARA 100, 12 units of the SARA 100, and 18 units of the thunderous LARA SUBs—firmly asserting its status as a top-tier audio solutions provider in the region. Renowned for its technical excellence and event execution finesse, The Party Planner Kanpur now brings world-class acoustic fidelity to its portfolio of concerts, corporate gatherings, and large-scale productions. The DAS Audio ARA Series, celebrated for its pristine sound clarity and tour-grade performance, offers superior dynamic response, power efficiency, and flexible deployment options. The LARA-100 and SARA-100 line arrays, together with the LARA SUBs, deliver seamless coverage and chest-thumping low-end impact—raising the bar for immersive event audio in the Indian market.

"We are always looking for ways to enhance the quality of our events, and the DAS Audio ARA Series offers exceptional performance that aligns with our vision," said Anurag Sharma, owner of The Party Planner Kanpur. "With this new inventory, we can provide unmatched sound clarity, power, and immersive experiences to our clients. The response from our customers has already been overwhelmingly positive, and we are confident that this will set a new benchmark in the event industry."

This landmark investment has been facilitated by **Stagemix Technologies**, the official distributor of DAS Audio in India. **Eshdeep Bhasin, Director at Stagemix**, praised the move, noting, "Anurag and his team are setting an industry standard by choosing the DAS Audio ARA Series. These systems provide outstanding power, clarity, and versatility, making them a perfect fit for a variety of events. We are proud to support Party Planner Kanpur in their mission to bring top-tier sound experiences to their clients."



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## AUSTRALIA

# Christie Bags Multi-year Partnership with Independent Cinemas Australia as Exclusive Projection Partner for ICA Conference



**Christie** has entered into a three-year agreement with **Independent Cinemas Australia (ICA)** to support its annual conference as the exclusive projection partner from 2025 to 2027. Reflecting this partnership, the event has been officially rebranded as “ICA Conference: Projected by Christie.”

ICA Conference: Projected by Christie this year took place from April 29 to May 2 at Palace Cinemas Moore Park, a contemporary four-screen cinema complex nestled within Sydney’s vibrant Entertainment Quarter. Among the highlights of the conference was a showcase of the advanced Christie CP2411-RBe cinema projector on a 12-meter-wide screen, delivering a captivating visual experience that highlights the latest in projection innovation. In addition, Olga Aleksan, Christie’s Senior Regional Sales Manager for Australia and New Zealand, was scheduled as a featured speaker at the conference on April

30, to present Christie’s latest innovations and case studies, including Palace Cinemas’ recent acquisition of CineLife+ RBe enhanced laser projectors. A recipient of the prestigious Mark Sarfaty CEO Award 2024 for her contributions to ICA, Aleksan’s session aimed to highlight how these projectors at Palace Central Cinema Sydney—installed by Hoyts Cinema Technology Group—played a key role as a primary screening venue during SXSW Sydney 2024 and continue to support ICA and the Australian cinema industry.

“ICA and Christie share a common goal—ensuring independent cinemas across Australia continue to thrive through access to the best available technology,” said **Brett Rosengarten, Chief Executive Officer of ICA**. “Christie has been a valued partner in supporting and strengthening our industry, and we are delighted to have them as our exclusive projection partner. We look



forward to showcasing their latest advancements at our conference.”

Christie has been a trusted partner of ICA for over a decade, playing a crucial role in advancing the independent cinema sector. By supporting ICA’s Virtual Print Fee (VPF) agreement and ICA Network Operations Center (NOC) in Melbourne, Christie has ensured seamless technical support for ICA members. This new agreement further cements its long-standing commitment to the independent cinema community.

**Han Kim, Vice President of Sales, APAC, Christie**, added, “Our unwavering dedication to ICA and its members is at the heart of this partnership. We take pride in equipping independent cinemas with state-of-the-art, energy-efficient projection solutions such as the CP2411-RBe, ensuring they continue to mesmerize audiences with exceptional moviegoing experiences for years to come.”

## MIDDLE EAST

# StreamPort Media Appointed as Official Distributor for Clear-Com in the Middle East



**Clear-Com** has announced the appointment of **StreamPort Media** as its authorized distributor in the Middle East. This partnership will expand access to Clear-Com’s industry-leading communication solutions across the region, providing broadcasters, event producers, and various organizations with reliable, scalable, and innovative technology.

As the official distributor, StreamPort Media will offer Clear-Com’s full range of intercom and wireless communication systems, ensuring

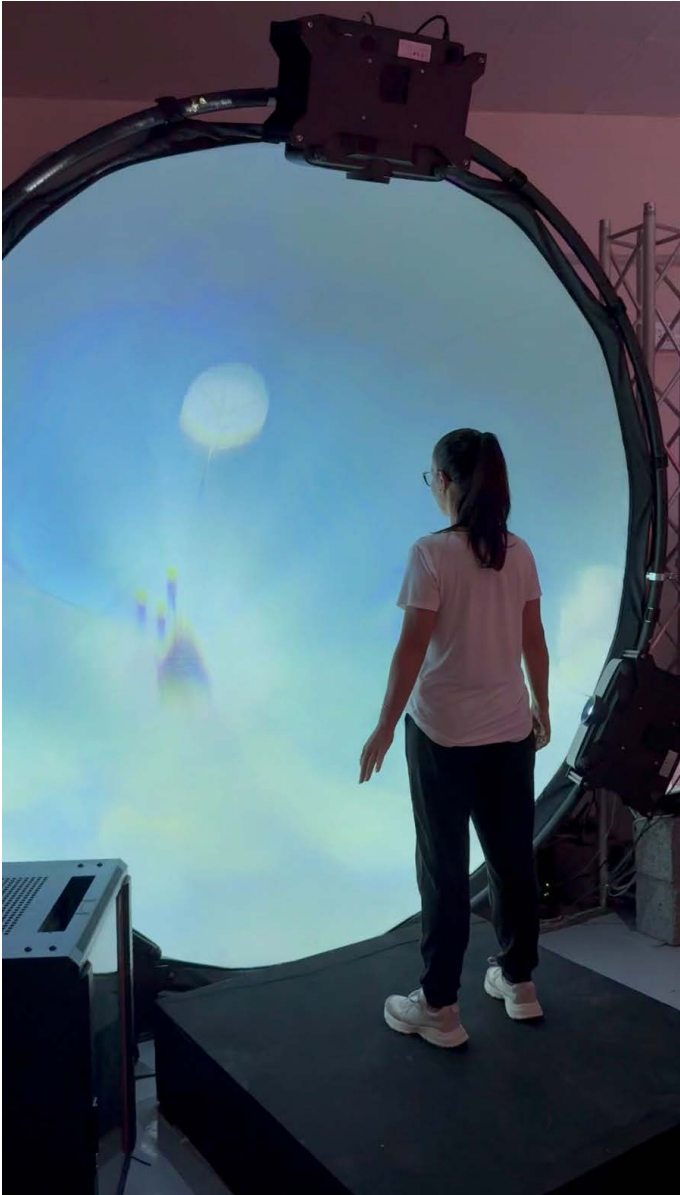
seamless integration into existing infrastructures. Customers will benefit from comprehensive support, expert guidance in selecting the right solutions, and improved product availability through a trusted local partner.

“This collaboration marks an important step in strengthening Clear-Com’s presence in the Middle East,” said **Samer Mouwanes, Regional Sales Manager at Clear-Com**. “With StreamPort Media’s deep market knowledge and commitment to service excellence, we are confident that our customers will receive the highest level of support and access to our communication technology.”

StreamPort Media affirms that it is dedicated to delivering unparalleled service and technical expertise to clients throughout the region. The company is poised to enhance the availability and accessibility of Clear-Com products, ensuring organizations can leverage world-class communication solutions to improve efficiency and coordination.

## DUBAI

# Powersoft's Mover Powers Seismic Shift in Dubai with Power Interactive Integration



**Powersoft's** patented low-frequency transducer technology, Mover, is laying the ground for a new wave of immersive experiences being developed by **Power Interactive** an experiential technology pioneer based in Dubai.

**Power Interactive founder Fahad Javaid** was introduced to Mover – a powerful moving-magnet

direct-drive transducer designed to shake the listener to their core – at a tech event in 2019. After being struck by the device's potential to add a visceral, physical layer to immersive environments, Javaid decided to invest in the technology, and Mover is today being deployed in several of Power Interactive's internal R&D projects, including installations using Full Dome Pro, a proprietary projection dome solution.

"We're currently using Mover as part of a haptic platform, integrated with other immersive technologies to elevate sensory engagement in our installations," explains **Amrita Kaur Bajaj, Marketing Executive at Power Interactive**. "It adds a hidden, unexpected 'wow' factor that surprises audiences and enhances immersion."

Bajaj adds that Mover's tactile capabilities stand apart from other haptic tools on the market, with Mover offering a more physical, full-bodied effect than the other micro-haptic technologies previously trialled by Power Interactive. "Mover has the capacity to move actual objects, creating a much more physical and noticeable impact," she explains.

Founded in 2018, Power Interactive specialises in both custom and ready-to-deploy immersive solutions for permanent and temporary installations. As demand for sensory-driven storytelling continues to grow in the UAE and wider Middle East, the company sees investing in haptic technologies such as Mover as being key to staying ahead of the curve.

"There's a major transformation underway in the region," Bajaj says. "Brands and venues are



actively investing in creating memorable, high-impact experiences. What makes the UAE stand out is the willingness to invest in sensory-driven storytelling – experiences that people remember. This is exactly why Fahad remembered Mover years later and was keen to bring it to the UAE.”

Power Interactive is also actively incorporating Mover into its future projects, with plans to introduce the technology across industries seeking more dynamic and engaging visitor experiences, ranging from events and exhibitions to activations, museums, theme parks, and experience centres. The company continues to work closely with leading names across these sectors to deliver innovative and immersive solutions.

“It’s been a pleasure working with Powersoft and the team,” concludes Bajaj. “Their deep expertise in sound and audio, combined with their genuine passion for their technology, is truly inspiring. That energy translates to us as collaborators – it makes us believe in Mover and its capabilities even more.”

“We’re thrilled to see how Power Interactive is harnessing the potential of Mover to push the boundaries of immersive design,” says **Cristiano Traferri, Powersoft House Account Professional Peadar**. “Their creativity and commitment to delivering unforgettable sensory experiences is a perfect match for what Mover was built to do, and it’s exciting to be part of a collaboration that’s helping to redefine how people connect with sound on a physical level.”

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## GLOBAL

## ARRI Signs Agreement to Sell Claypaky to a New Strategic Owner – EK Inc.



**ARRI** announced that it has entered into a definitive agreement to sell its subsidiary **Claypaky** to new strategic owner **EK Inc.** Operating one of the most advanced lighting production and development facilities in the industry, EK Inc. offers a strong foundation for Claypaky, which is a world-renowned brand recognized globally as the provider of choice in the high-end professional entertainment lighting market.

“This decision is part of our strategic realignment as we focus more strongly on our core business,” says **Chris Richter, Managing Director of ARRI**. “Clearly recognizing Claypaky’s potential, it was important to us to find a new owner who pursues next level growth based on a deep understanding of the market and a long-term strategic vision—for both Claypaky and its customers.”

“Our collaboration with ARRI has been a valuable and rewarding journey,” remarks **Marcus Graser, CEO of Claypaky**. “We part ways with sincere appreciation—especially for the insights gained from ARRI’s deep expertise in the motion picture industry, which will continue to influence our path forward. At the same time, we look forward to the opportunities new ownership

brings. We are certain to benefit from EK’s strong development, manufacturing, and supply chain capabilities which could open new doors in terms of new product development, scalability, and global market access.”

**Raymond Chen, CEO of EK Inc. adds:** “The acquisition of Claypaky, along with its theatrical brand ADB, is a strategic investment that significantly enriches our portfolio. Claypaky, a nearly 50-year-old brand rooted in Italian design and globally recognized for its innovation, strengthens therefore our global presence, especially in the European market. This acquisition marks the next step in our evolution. With our combined manufacturing expertise, innovative spirit, and expanded industrial backbone, we are well-positioned to continue shaping the future of entertainment lighting worldwide.”

More than just a change in ownership, the acquisition highlights all three parties’ commitment to their primary markets—along with a renewed focus on innovation, operational excellence, adaptability, and long-term resilience. While details of the integration between Claypaky and EK Inc. are still to be defined, Claypaky will retain its headquarters and core competences in R&D and Operations in Italy, ensuring flexibility and continued local value creation in the face of global challenges. The transaction is expected to close in the coming months, subject to customary regulatory approvals.





AS AUDIO

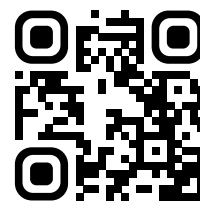


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Alex studied Electro Acoustics at the University of Applied Sciences in Cologne, Germany. His close collaboration with Apogee Sound Inc. and Adamson Systems Engineering helped him develop a deep expertise in large-scale sound systems. From 2005 to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

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## GLOBAL

## Void Acoustics Appoints Sam Brandon as New Managing Director



*Sam Brandon, Void Acoustics' new Managing Director, succeeds Co-founder Alex Skan, who has held the position since 2016 and will continue to play an active role within the business.*

**Void Acoustics** has appointed Sam Brandon as its new Managing Director. He succeeds Co-founder Alex Skan, who has held the position since 2016 and will continue to play an active role within the business.

Founded over two decades ago by Rog Mogale and Alex Skan, Void Acoustics is renowned for pushing the boundaries of sound system design. Under Alex's leadership, the company expanded globally and cemented its reputation worldwide. Alex has also played a key role in expanding Void Acoustics' partner network and internal team, including recently appointing Andy Rigler as Head of Sales.

Reflecting on his tenure, Alex said: "I'm excited to welcome our new Managing Director, Sam, to the Void team. While I will be transitioning out of the Managing Director role, I will remain actively involved with Void Acoustics, supporting our team and contributing to the vision and culture that define our success. What started as a passionate pursuit to create exceptional loudspeaker systems has evolved into something

much more profound. We've moved beyond just a brand; we've built a movement. From respected pioneers to a true cult following, our community's dedication is the greatest achievement we could ask for. I am deeply grateful to our incredible team, partners, and customers who have been part of this journey so far. I have no doubt that the future of Void Acoustics is brighter than ever, and I look forward to playing a continued role in its next exciting chapter."

Sam brings a wealth of experience and a fresh perspective to the role. With a background rooted in technical and engineering roles, his career has evolved to include senior commercial and leadership positions across EMEA. He has led teams and shaped strategies at both manufacturers and distributors, including his most recent role as CEO of the EAV Group, an audio distribution group operating across ten European countries. Previously, he served as Director of Audio at Harman Professional Studios, overseeing nine industry-leading brands across the region.

Speaking about his appointment, Sam said, "After 20 years of admiring Void Acoustics from afar, I'm incredibly honoured to join as Managing Director. No other brand looks or sounds quite like Void. Its commitment to elevating sound into an art form and its bold design philosophy set it apart in an industry often defined by conformity. I'm excited to build on the company's strong foundation and lead it into a new era of innovation and growth."

Sam's strategic vision, passion for design-led experiences, and deep understanding of the industry align perfectly with Void's mission to shape the future of sound through technical excellence and artistic expression.



## GLOBAL

## Ryan Penny Joins d&b audiotechnik as Vice President Global Business Development



**d&b audiotechnik** announced the appointment of Ryan Penny as Vice President Global Business Development. In this newly established role, he will be responsible for leading and implementing global business development strategies and expanding the company's footprint across key markets and verticals.

With over a decade of experience in the professional audio sector, Ryan's broad skill set spans sales leadership, production management, consultancy, and strategic business development. Prior to joining d&b audiotechnik, he held senior commercial roles at HOLOPLOT and HARMAN International, and previously worked as a professional audio consultant at Vanguardia and RH Consulting. Ryan has also played a key role in delivering audio at high-profile global events, including the Opening and Closing Ceremonies

for the Rio 2016 and London 2012 Olympic & Paralympic games.

"We are delighted to welcome Ryan to the d&b team," says **Jaakko Kaivonen, Chief Revenue Officer, d&b audiotechnik**. "His deep market expertise and his customer driven approach and unique combination of engineering and commercial strategy make him ideally suited to this role. As we continue to grow our global reach and customer proximity and innovate across new markets and models, Ryan's leadership will be instrumental in helping us unlock further opportunities and deliver exceptional customer value."

At d&b, Ryan Penny will lead the implementation of the company's global and key account strategies, establish robust frameworks for international consultant relations, and support the commercialisation of business models such as CPO (Certified Pre-Owned), and Sound as a Service. Additionally, he will work closely with the Market Development and Market Intelligence teams to support strategic alignment across territories and represent d&b audiotechnik in relevant industry associations.

"I'm absolutely thrilled to join d&b – a company that has shaped my career from day one. I have an affinity for the brand, from using the systems as a student to competing against them as a professional. It's an exciting time to be joining the team, with new and innovative products and business models I look forward to the future with d&b," says **Ryan Penny, VP Global Business Development, d&b audiotechnik**.

## SINGAPORE

## Martin Audio and Generation AV Team for Third APAC Distribution Summit



For the third successive year, **Martin Audio** and **Generation AV** entertained all APAC distributors at their Singapore Experience Centre to celebrate growth and discuss future opportunities.

Attending the recent event, **Dom Harter, Martin Audio Managing Director**, shared updates from across the Audio Reproduction division of the **Focusrite** group, which also includes Linea Research, Optimal Audio and TiMax. Harter confirmed, "More partners are representing multiple brands, and while we want to ensure that each brand continues to flourish in its own right, there are increasing opportunities for convergence and valued-added solutions to customers."

Addressing the notable interest in spatial audio which naturally leads to the potential sale of additional loudspeakers and electronics, the

agenda included dedicated demonstrations of TiMax panLab and in-depth training with TiMax SoundHub, in combination with different loudspeakers and electronics from the Focusrite Group stable.

**Group Marketing Director, James King**, shared recent updates to his team's roles and functionalities designed to fuel both individual brand growth and cross-brand opportunities. Further updates included the strides made in supply chain operation, as well as the Group's pragmatic approach to the international trade challenges of recent months. Early previews of upcoming new products and software also added excitement to future potential in the region.

A familiar and popular inclusion was the case study session in which distribution partners talked through success stories and their



approaches to the market. Brad Watson, Sales Director, commented, "It's always enlightening to see the strides being made in the territory and the ingenuity on display to win in various vertical markets. All distributors walk away inspired and with a fresh playbook of ideas they can try out in their own local market."

The event was rounded off fittingly with an Award ceremony which saw among many other awards, Luxury Supply, Cambodia, win best new Distributor, whilst Fuzion Far East, Thailand, picked up the award for Outstanding Performance in Immersive Sound. The most coveted title of 'Distributor of the Year' went to TAG, Australia.

**David McKinney, Managing Director of Generation AV**, said, "It was a fantastic week and so good to have all our partners come together to celebrate the successes, and to lay out new plans for the future. Big thanks to all our partners for making the week a major success and to Dom, Brad and James whose joining us made for productive discussions."

## JAPAN

# Freek Finds Clarity and Versatility with Yamaha CHR series

Based in Fushimi-ku, Kyoto, FREEK Inc delivers end-to-end live-audio production across Japan, specifying, supplying, deploying and operating sound systems for concerts, school functions, community festivals, corporate gatherings and American-football fixtures.

For years the company struggled to find floor monitors that would suit both premium productions and cost-sensitive events. Setup windows are often tight, and while the main PA naturally takes precedence, monitors can be short-changed on tuning time.

"We needed a good balance between price and performance, as well as monitors which would not be restricted to a specific amplifier," informs Freek Inc's Hisashi Matsumura.

The answer arrived with **Yamaha Pro Audio's** <https://in.yamaha.com/en/> CHR series floor monitors. FREEK Inc has invested in eight CHR12M and eight CHR15M passive wedges, attracted by their space-saving coaxial design and their ability to deliver accurate, smooth phase and frequency response.

"When we were considering the purchase, we borrowed demo units and tested them with various amplifiers. No matter what amplifier we paired them with, they produced clear, natural sound," says Matsumura. "The flat response characteristics also mean they require minimal tuning time. In situations where we literally have no time at all, we can even start a show without tuning them and they still work well. This is a huge advantage."



*The FREEK Inc team with the Yamaha CHR series monitors and Yamaha DM7 digital mixing console. L-R: Ms. Sato Tanigaki, Mr. Hiroyuki Komori, Ms. Yuko Ohta, Mr. Hisashi Matsumura.*

Hiroyuki Komori of Freek Inc adds, "The CHR15M and CHR12M also stood out because the sound is free from any noticeable coloration and they meet the ideal performance requirements for floor monitors. The design is also excellent. The low-profile design makes the stage look neat, they are not too heavy but the sturdy handles make them easy to move during stage transitions and the robustness of construction means we don't have to worry."

The team notes that the CHR15M's 15-inch woofer offers extra low-end punch around 90 Hz, making it ideal for drummers and bassists, while the more compact CHR12M keeps cramped stages tidy when multiple wedges are required, such as for idol groups. "Thanks to its 15-inch woofer, the CHR15M delivers enhanced low-end around 90Hz. But when stage space is limited,

or when we are using multiple monitors like for idol groups, the more compact CHR12M keep the stage floor looking clean and uncluttered," asserts Matsumura.

He concludes, "Both models have an excellent cost-to-performance ratio, which meets what we believe is a long-standing demand in the PA market for easy to use, high performance floor monitors. We look forward to using them much more in a wide range of live event settings."



## GLOBAL

## The Freedman Group Makes Waves with Lectrosonics Acquisition



In a landmark move poised to redefine the landscape of professional audio, **The Freedman Group** — parent to industry-leading brands including RØDE, Mackie, Aphex, SoundField and Event Electronics—has officially acquired wireless audio manufacturer **Lectrosonics**

While financial terms remain undisclosed, the deal encompasses the company's brand, complete intellectual property portfolio, factory buildings in Rio Rancho, New Mexico, and a comprehensive array of production machinery and equipment. The Freedman Group has confirmed that Lectrosonics will continue to operate from its existing facilities in New Mexico, with the current management team remaining in place to ensure continuity and preserve the brand's unique identity and customer relationships. The transaction was brokered by PwC's M&A team, led by Troy Porter and James Hocking, on behalf of The Freedman Group. Mediabridge Capital Advisors served as M&A advisors to Lectrosonics.

"We are thrilled to welcome Lectrosonics to The Freedman Group family!" exclaimed **Peter Freedman AM, Founder and Owner of The Freedman Group**. "For decades, Lectrosonics has been synonymous with the highest possible performance along with unmatched reliability and innovation in professional wireless audio. Their uncompromising commitment to quality perfectly aligns with our own values and strengthens our position as a global leader in professional audio solutions."

**Lectrosonics President Wes Herron** echoed the excitement as he stated, "Joining The Freedman Group represents an exciting new chapter for Lectrosonics. With its global reach and shared passion for audio excellence and in-house manufacturing, we look forward to accelerating product development and expanding our market presence while maintaining the quality and reliability our customers expect. Over the years, we've garnered interest from some of the biggest names in the global audio industry, but RØDE was the only one that truly felt like the right fit. We couldn't be more excited to join The Freedman Group family and take this next step together."

With complementary technologies and shared values at their core, the addition of Lectrosonics to The Freedman Group strengthens the Group's global portfolio, offering new opportunities for growth, innovation, and manufacturing diversity across its Australian headquarters and US operations.

## INDIA

# Fulcrum Acoustic Teams with Audio Wizard for Clarity and Power Across India



L-R: Audio Wizard India's Venu Kumar, Bhaskar Pulli, Anupam Raj, Prasad, Harpreet Singh, Nitesh Ahuja, Satya Prakash, Balaji, Nagaraju, T Madhu, Nupur Dutta and Vijayalakshmi.

**Fulcrum Acoustic** has taken a significant step forward in its international growth strategy by appointing **Audio Wizard** as its exclusive distribution partner in India. Renowned for its expertise in professional audio system design and deployment, Audio Wizard now adds Fulcrum's complete portfolio of loudspeakers and immersive audio technologies to its offering—marking a major development for the Indian AV market.

Led by **Managing Director Nitesh Ahuja**, Audio Wizard boasts a strong track record across sectors including hospitality, houses of worship, nightlife and sports venues. With this new alliance, the company aims to equip Indian integrators and consultants with Fulcrum's performance-first loudspeaker systems that prioritise clarity, consistency and intelligent system architecture.

"Fulcrum's reputation for high-performance loudspeakers and immersive technologies makes them a perfect fit for the Indian market. Their approach to project-specific systems design aligns with our own values and we're excited to provide our clients with the training, education and support needed to succeed with Fulcrum's innovative tools" stated Nitesh Ahuja.

**Val Gilbert, Director of Business Development for Export at Fulcrum Acoustic** added

"I've known Nitesh Ahuja and his team for over a decade and have seen firsthand the professionalism and technical expertise they bring to every installation. As the Indian AV market continues to grow and prioritise premium audio experiences, Audio Wizard is an ideal partner to introduce Fulcrum's performance-driven solutions to a broader range of projects."

## MIDDLE EAST &amp; ASIA

# NEP Group Appoints Mohammad Hammoud as First Chief Commercial Officer for Middle East and Asia Business



Based in Riyadh, Saudi Arabia, Mohammad Hammoud's career spans more than 20 years in the media and advertising industry, and he brings a wealth of strategy, commercial and transformation leadership experience to his new role. Prior to joining NEP, he served as VP Commercial & Strategic Advisor for Rotana Media Services in Riyadh where he advised the executive team on market trends and a range of topics and initiatives including investment strategies, tender responses, revenue diversification, digital transformation, sales optimization, regulatory issues, and risk management. Before his most recent role, he worked as a sales manager in the PR & advertising industry in Jeddah.

**NEP Group** – reputed media services provider for live sports and entertainment worldwide – continues to invest in the Middle East and Asia, as they announced the appointment of experienced media industry executive **Mohammad Hammoud** as the first Chief Commercial Officer (CCO) for NEP's Middle East and Asia business. He will report to Martin Stewart, who is serving as interim regional president in addition to his role as NEP Group CEO, and to Mike Werteen, NEP's Global CCO.

**Mohammad Hammoud** shared excitement about his new role, as he commented "I am thrilled to join the NEP team as CCO to continue building on the company's momentum and growth. It's an exciting time for us to expand our reach and to introduce our customers to a full range of customer-driven, innovative solutions, for any size or type of production. I couldn't be happier, and I am eager to begin meeting with colleagues and customers starting next week in Dubai."

**Martin Stewart** commented on the appointment stating, "I'm very pleased that Mohammad is joining our team at a time of opportunity in the region and for NEP as we continue to expand our service offerings. His market insights and experience in building strategic, high-performing sales teams will be invaluable as we look to grow our footprint and reach in Singapore, India, the Middle East and all of Asia. I'm excited to see Mohammad leading our commercial efforts."

The company affirms that Mohammad's first priorities will be to meet with customers and company staff across NEP's locations in UAE, KSA, India and Singapore.



## GLOBAL

# Brompton Technology Announces Steve Leyland as New Chairman



**Brompton Technology** has announced the appointment of Steve Leyland as its new Chairman of the Board.

Leyland's appointment follows the resignation of Brompton's previous Chairman, Neil Gaydon, for health reasons. Neil joined at the time of Brompton receiving investment from specialist private equity provider Connection Capital in 2022 and has played a central role in developing Brompton's growth strategy. "We are very grateful to Neil for all his support and wish him the very best," commented **Richard Mead, Brompton's CEO**.

A seasoned executive and respected voice in the AV industry, Leyland brings with him decades of international leadership experience, including senior roles at Barco, Polycom, and Intel, and a proven track record of driving growth and strategic transformation across global markets. Leyland currently runs a consulting practice advising technology companies and investors on growth, international expansion, and go-to-market strategies. He also acts as the Chairman of Cambrionix Group, a UK-based manufacturer serving the mobile device management market. During his corporate career, Leyland served as

President of the Control Rooms & Simulation Division at Barco, where he successfully turned the global business from a loss-making unit to profitability, before becoming the company's Chief Commercial Officer. Earlier in his career, he was President of Polycom EMEA, where he tripled revenue and transformed the region into a highly profitable business. Leyland also held leadership roles at Intel Corporation and Dialogic Corporation, where he was General Manager of its largest division before its acquisition by Intel.

"I am excited to take on the role of Chairman of the Board for Brompton Technology, and I hope that my audio-visual industry experience can help them to continue their significant growth," he says.

Leyland's career has taken him across the globe, with leadership experience in London, Los Angeles, New York, Brussels, and Paris, and management responsibilities in India, China, and Latin America. His extensive expertise in board governance, international business development, sales strategy, and operational turnaround will be instrumental in supporting Brompton's next phase of innovation and expansion.

"We are thrilled to welcome Steve as Chairman," says Mead. "His deep industry knowledge, commercial acumen, and international perspective make him an invaluable addition to the team. Beyond chairing our board, Steve is keen to be hands-on in supporting our commercial strategy and sales efforts, and we're looking forward to having him regularly involved at our London office and key industry events."

## SINGAPORE

# Absen's New Singapore Showroom a Key Part of Expanded Global Presence



**Absen** has successfully launched 20 showrooms across key locations worldwide, available for scheduled visits by appointment. The state-of-the-art showrooms are strategically situated in; China (Shenzhen, Huizhou, Beijing, Shanghai, Chengdu, and Hong Kong), the United States (New York, Orlando, and Los Angeles), the United Kingdom, Germany, Brazil, Russia, Mexico, Saudi Arabia, the Middle East, Japan, Singapore, Malaysia, and Thailand.

Now with a grand total of 78 showrooms (including channel partners' showrooms) across five continents, Absen continues to strengthen its global footprint, ensuring customers receive top-tier products and localise support – as this global expansion underscores Absen's ongoing commitment to offering cutting-edge solutions and exceptional localised services.

Key within this development is Absen's newly opened showroom in Singapore, which is located at Ubi Vertex, a hub for technology and

AV solutions. The innovative centre showcases Absen's latest LED products, with a focus on rental, Pro AV, and outdoor applications. Key highlights include the indoor P1.9 small-pitch display for rental purposes, as well as the flagship LR series for concert stages. The Pro AV section features advanced COB (Chip on Board) technology, offering superior energy efficiency and colour performance compared to traditional SMD solutions, with wide-ranging applications. The showroom also features interactive all-in-one touch solutions for professional meeting rooms and educational environments. Beyond operating as a demonstration space, the Singapore Experience Centre also provides expert repair services and technical training, offering comprehensive support for clients across the region.

According to the brand, the new regional facility is designed to give customers a hands-on experience with its LED solutions through live product demonstrations; as the move looks to strengthen its ability to deliver swift and efficient technical support, helping reduce downtime and ensure seamless product operation. The facility is also positioned to set Absen apart from competitors by offering greater access to its technologies and fostering local collaborations. In addition, the facility will allow the company to provide faster repair services within Singapore. Absen also intends to use the space to conduct training sessions and host product launch events.

## MIDDLE EAST

# EM Acoustics Announces 7Hertz as New Official Distribution Partner



British manufacturer of professional audio solutions, **EM Acoustics** has announced its partnership with **7Hertz** a prominent supplier of audio technology across the Middle East. This partnership will strengthen EM Acoustics' reach into new markets and bring the brand's high-quality portfolio of loudspeakers, including point sources, line arrays, subwoofers and related electronics, to new audiences.

"We are thrilled to announce our partnership with 7Hertz, who are truly aligned with our ethos in terms of their expertise and their commitment to quality," says **Roger Harpum, Business Development Manager at EM Acoustics**. "We are excited to introduce our product portfolio to this rapidly expanding market with such an outstanding operation, and we trust in Chadi, John, and the expert team at 7Hertz to uphold our high standards."

7Hertz operates across Bahrain, Lebanon, Kuwait, Qatar, Oman, Saudi Arabia, and the United Arab Emirates, representing a broad range of leading technology brands. The two companies affirm that they share a common commitment to providing the highest quality customer experience, in terms of both product and support

– a discovery that evolved during an initial meeting at the EM Acoustics factory in Surrey, UK.

"When we met with EM Acoustics, it was clear from the outset that our outlooks were well aligned in the full sense, and that they have some genuinely exciting products," confirms **John Parkhouse, CTSO at 7Hertz**. "There's a long-standing tradition of proper R&D behind what they do, built over many years of focus and commitment, growing steadily from humble beginnings to a strong and growing global reputation for quality. What really made the difference was spending two days with Ed, Mike and Roger at their UK facility. Chadi and I were able to see the manufacturing process up close, impressive in every respect, and the level of attention to detail throughout stood out clearly. Everything is grounded in solid engineering, with a clear focus on one thing: voicing. The EMS range is versatile, amplifier agnostic, and works without needing DSP. Then we stepped into the Reference Series, where the focus on voicing went to another level entirely. I would go as far as to say they are sublime; these speakers are exceptional."

Looking ahead, the team at 7Hertz is committed to highlighting the potential of EM Acoustics products for use cases ranging from fixed installations to theatres and rentals at their facilities in Dubai, UAE. With a dedicated demo kit already in place, 7Hertz are anticipating a strong response from clients in the region.

"I've got no doubt that EM Acoustics will not just meet but exceed expectations," says Chadi El Masri, CEO and Founder at 7Hertz. "We're all about long-term partnerships, and with a brand this solid, the future looks bright. We're excited for what's ahead!"



## JAPAN

## 250 NEXO Speakers Add Audio Finesse to the France Pavilion at World Expo Osaka, 2025



*Specially composed music and sonic content developed by IRCAM was delivered by a system comprising more than 250 individual NEXO loudspeakers installed throughout the France Pavilion.*

With the ambition to design a future society for our lives, **World Expo 2025** opened in Osaka on April 13th, returning to the Japanese city that hosted its first World Expo some 55 years ago.

Covering a 960-acre site on the Yumeshima (Dream Island), more than 160 countries are showcasing their cultures, crafts, technologies and visions of the future in a series of exhibits that includes the extraordinary France Pavilion, designed and operated by official French exhibition organisers **Cofrex**. Ideally located at the entrance to the Expo, the visually striking venue is expected to welcome more than 20,000 visitors each day over the coming 6 months.

“The way we chose to embody the theme of love is through Pulsations, guided by music and a steady heartbeat in a journey through eight different art installations” states **Visual Artist and Artistic Director for the project Justine Emard** who worked with international experience designers **GSM Project** to create a multi-sensory experience showcasing French creativity and excellence exemplified by sponsors including LVMH, AXA, LES VINS D'ALSACE and NINAPHARM, and the profound connection between France and Japan.

With music and sound central to an immersive visitor experience, specially composed music and sonic content developed by **IRCAM** the French institute dedicated to the research of music and



*The visually discreet ID14 system adorned the first art installation featuring a stunning Aubusson tapestry by Hayao Miyazaki; while the walkway was covered from above by 16 units of the NEXO ID14s which delivered a unique wavefield synthesis by IRCAM composers.*

sound, was delivered by a system comprising more than 250 individual **NEXO** loudspeakers installed throughout the France Pavilion.

Compact GEO M line arrays covered the area in front of the Pavilion, while an ID14 LCR system was virtually invisible in the entry lobby; while the visually discreet ID14 system adorned the first art installation featuring a stunning Aubusson tapestry by Hayao Miyazaki. The walkway was covered from above by 16 units of the NEXO ID14s which delivered a unique wavefield synthesis by IRCAM composers. And unique aural and visual experiences were delivered by a hugely powerful 'cinema style' NEXO P18 system with L20 subs hidden behind the curved screen and complemented by ID14 and ID24 top and surround speakers.

On the other hand, the Louis Vuitton's savoir-faire was a key attraction, housed in a room where 85 Wardrobe trunks surrounded the united hands of Rodin's La Cathédrale. The characteristic rhythm of the mechanical murmur of the workshops

at this space were reproduced by an entirely invisible series of NEXO ID14s. Similarly, in Dior's space, compact ID14s were mounted on hidden brackets and finished in white to complement the stunning display of collections that create an ode to the virtuosity of the Parisian Ateliers.

NEXO's ePS Outdoor speakers made perfect sense in a tranquil garden that featured a 1000-year-old olive tree – eventually leading visitors underground where NEXO P8s and L15 subs helped to create the unique atmosphere in the cellars of the Alsace vineyards.

Resonant with the geography of Japan was an archipelago made up 3 islands, the first showing the rebirth of Notre-Dame de Paris following the fire in 2019, the second featuring Mont-Saint-Michel Abbey, and the last illustrating France and Japan's fascination with the Pacific coral lands through the imaginary representation of two of them: Bora-Bora and Iriomote. Although each space had a very different soundtrack, a constant shared between them were the NEXO ID and P+ Series systems which helped to maintain a consistent sonic signature promoting a fluid journey through the spaces.

Amplification and processing for the entire installation came from a total of 65 x NEXO Powered TD Controllers, drawn from both nanoNXAMP and NXAMPMk2 ranges.

"The sound quality is really good, it really covers all the spaces" asserts **Maxime Poirot, in charge of sound installation at the France Pavilion for Cofrex**. "The speakers proved to be 'plug and play' in the sense that once the speaker is installed in the space, it already sounds very good. There are really minimal adjustments required for the different locations as some reverberate more than others, but I find the quality really very good. And I received very good support from NEXO, even before my arrival on site."



*NEXO's ePS Outdoor speakers made perfect sense in a tranquil garden that featured a 1000-year-old olive tree – eventually leading visitors underground where NEXO P8s and L15 subs helped to create the unique atmosphere in the cellars of the Alsace vineyards.*

"We started working with Cofrex back in September last year, advising on the system design and performance modelling, then the network configuration, naming devices and setting IPs so the installers could arrive on-site with everything already prepared offline" informed **NEXO Engineering Support Director François Deffarges**, who continued "The amplifiers and speakers were delivered on site in January by the supplier Loct'ambule, and the NEXO ES team has been on site since February 1st, assisting with installing speakers, cabling, building racks and so on. During the tuning stage the NEXO NeMo App was extremely helpful as we could work wirelessly in each zone to EQ the speakers as required. Then in the final stage before opening, we were able to assist with synchronising the spaces to ensure the consistency of the 'beat' that takes visitors on their journey through the Pavilion."

Speaking on behalf of **Cofrex, Pavilion Director Philippe Mille** explained "This is a complex project requiring a very specific sound system. There are more than 240 channels with innumerable loudspeakers and multiple challenges, both because of the very high demands of the experience design and the installation constraints related to this very

distinctive building. So, we were looking for a French technical service provider with a very high level of skills. We reached out to a couple of manufacturers and NEXO immediately responded and met the demand, and has supported us very well in the development and engineering stages, in pre-production and then in production, and on-site with the daily presence of their 'in-house' engineers who have not only guided us but were also extremely active during the installation period."

Speaking in conclusion for **NEXO, President Jean Mullor** commented "As a French company, manufacturing in France, we are proud that our products have been chosen to help represent to the world the best of French culture, craft and technology. And as part of the Yamaha group of companies, we are particularly proud that our speakers have been selected for this prestigious event in Japan, the home of Yamaha."

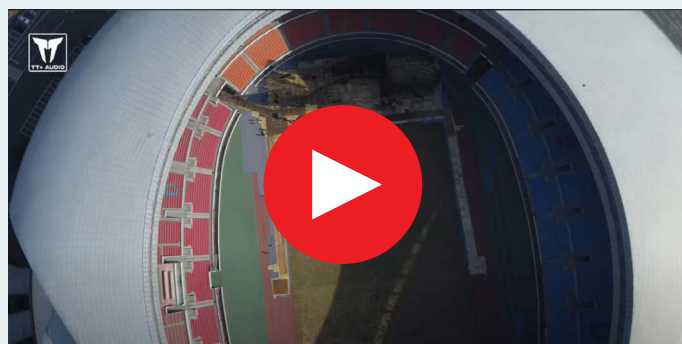


## AtlasIED's New Atmosphere Platform Presents Versatile Solutions for Various Environments



The Atmosphere platform by AtlasIED is celebrated for its flexibility and capability to create tailored audio systems for diverse spaces. It revolves around highly designed hardware, including digital audio processors that support multiple zones.

## Behind The Scenes of "AI Love Letter Nostalgia Concert" Huzhou with TT+ Audio



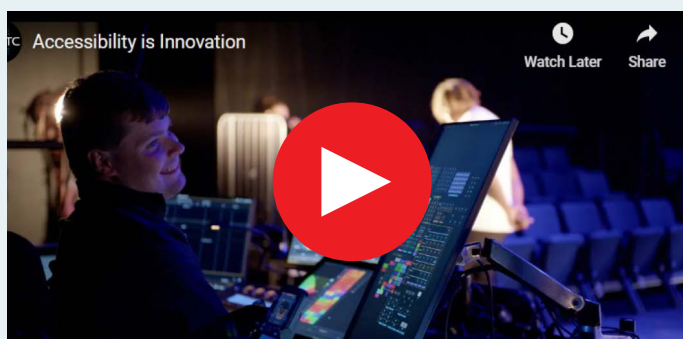
The "AI Love Letter Nostalgia Concert" lit up the Huzhou Olympic Sports Center with flawless sound across every seat, powered by a full-scale TT+ Audio GTX system provided by CDSTAGE and engineered by Benkuo Liu, with the support of Lucio Boiardi Serri and Rong Zhao Yong from TT+ Audio.

## Exploring Martin Professional's Exterior Projection Pro Compact



Martin Exterior Projection Pro Compact, a versatile outdoor image projector designed for both indoor and outdoor installations. It features a modular design allowing for various effect combinations, a powerful 130W LED engine, adjustable zoom, and focus capabilities, and extensive creative options with additional effect modules.

## ETC Emphasises 'Accessibility Is Innovation'



ETC in collaboration with the School of Theatre and Dance at Northern Illinois University, Kev Kollmann and others explore how prioritizing accessibility in design, particularly in lighting design and theatre, leads to innovation and improved experiences for everyone. Kev shares his experience pursuing an MFA in Lighting Design and navigating accessibility in the theatre industry.

## ETC Announces New Foundry Switch Panel



**ETC's** <https://www.etcconnect.com/> new Foundry Switch Panel is a high-performance power control solution designed specifically for the 230V market. It's packed with features to help manage today's modern electrical loads and tools to help venues intelligently manage their energy usage. Capable of 12-, 24-, or 48-channels of switched power it is built in ETC's European factory for use throughout EMEA and other 230V markets.

"We listened to what was needed for the venues and electricians in the 230V market and designed a complete solution to make installation and maintenance easy," says **ETC Market Manager Rory Fraser-Mackenzie**. "The Foundry Switch Panel follows EU design protocols, wiring standards, and methodology so electricians can get it working quickly – resulting in less work for your onsite team."

Today's systems use electricity differently and the Foundry Switch Panel is built to handle those needs, while preparing venues for the future. The Foundry Switch Panel intelligently reduces in-rush with phased switch-ons, with optional per-circuit

power and current monitoring and reporting, and features fan-less construction for silent, reliable operation.

The Foundry Switch Panel DMX model, is a simple easy-to-use panel, with effortless configuration through NFC using ETC's Set Light app, or via RDM. The mid-tier Connect model adds in a fullfeatured processor for sACN support, web UI and more detailed configuration options. The Report model further adds per-circuit current monitoring to report on current, real and apparent power, as well as counting usage in kWh. In every model, circuits are protected with RCD breakers, with a choice of RCD per 4 or RCBO per channel.

Foundry Switch Panel seamlessly integrates into the ETC ecosystem, pairing nicely with ETC consoles and ETC's architectural controls. Configuration is a breeze via app, web interface, RDM, or on-board interface, depending on the model. Plus, Foundry Switch Panel is backed by ETC's legendary 24/7/365 support and 5-year warranty

# Accu-Cable Introduces New Range of Touring Grade DMX Cables



Designed for lighting professionals in the touring, event production, and integration markets, the new Tour Link Series from **ADJ's** Accu-Cable brand offers high-quality 5-pin DMX cables in a variety of lengths. These cables combine premium zinc diecast connectors with superior copper wiring to deliver uncompromised performance, durability, and ease of use.

Each Tour Link cable features a precision-engineered 5-pin SCMF5-BG (female) connector at one end and a matching 5-pin SCMM5-BG (male) connector at the other, both housed in a robust zinc diecast shell for extended durability and heightened reliability. The DMX512 AES/EBU cable utilized is a 2X2X0.34mm<sup>2</sup> (22AWG) configuration with 19 strands of 0.15mm tinned copper (TC) and a thermoplastic polyurethane (TPU) jacket. Employing high-purity, oxygen-free copper ensures minimal resistance and optimal conductivity, while low-capacitance, temperature-resistant HDPE insulation and 128 braided shielding effectively prevent external interference, guaranteeing dependable and stable signal transmission. The TPU jacket

provides a smooth, durable finish with notable scratch, UV, dirt, and abrasion resistance.

Available in 3', 5', 10', 15', 25', 50' and 100' variants, each Tour Link cable has its length clearly laser-engraved on the tail of each plug. 3.5" transparent heat-shrink tubes at both ends provide strain relief and added protection, while an included hook and loop strap allows for efficient cable management.

"Reliable, high-quality cables are essential for all professional lighting applications to ensure each fixture receives an uncorrupted control signal from the lighting board," comments **ADJ USA's Director of Sales, Alfred Gonzales**. "The new Accu-Cable Tour Link Series has been carefully developed to provide lighting professionals with a range of cables in a variety of useful lengths – combining robust, dependable connectors with high-grade copper wire to deliver durability, reliability, and convenience."



## EAW Ushers a New Era with NT206L



**Eastern Acoustic Works (EAW)** has ushered in a new era of speaker technology with the launch of its latest loudspeaker: NT206L, the first in the innovative NT Series of next-generation speaker products aimed at simplifying audio setup and operation for production events.

The NT206L is a compact, self-powered line array loudspeaker perfect for production companies, system integrators and venues seeking high performance, ease of deployment and operation, along with cost efficiency in a lightweight design. Unlike conventional compact line arrays, the NT206L delivers superior sound quality, premium materials, and an easily adjustable horizontal horn dispersion in an enclosure made of both wood and metal. This new EAW Premier Class (P-Class) offering marks the first product conceived and designed entirely at EAW's new facility in Franklin, MA.

Engineered for power and precision, NT206L features two 6.5-inch low-frequency drivers with 2-inch voice coils and a 1.75-inch high-frequency driver, brought to life by 1500 watts of onboard power. A newly patented EAW waveguide leverages EAW's Focusing technology to provide exceptional high-frequency response. NT206L also debuts a new EAW Core Technology called Adjustable Horizontal Directivity (AHD). With AHD,

users can quickly choose between four horizontal coverage profiles through simple hand-operated adjustments in the field. NT206L plays loud (139dB) and goes low (65-20kHz), all in a premium Baltic birch, steel and aluminum enclosure. Weighing under 32lb (14.5kg), this active loudspeaker is lighter than — most passive, plastic enclosures in its class. NT206L is designed for rapid and straightforward setup, featuring familiar analog inputs and controls, without need for complex

audio networking. It includes a comprehensive assortment of compatible accessories for transport, stacking, pole mounting and rigging.

"It's an inspiring time at EAW with the opening of our new headquarters in Franklin," says **Geoff McKinnon, Senior Director of Engineering at Eastern Acoustic Works**. "Our expanded testing and development lab and new listening facilities are already yielding fantastic results as evidenced by the release of NT206L. We couldn't be happier with the outcome."

NT206L is ideal for production companies seeking fast, flexible deployment of high-performance loudspeakers for jobs requiring big sound from a small footprint. Premium audio quality combined with fast, non-complex operation makes it the ideal solution for any event where speed and simplicity are critical without sacrificing audio quality.

Integrators will also find that NT206L is an exceptional compact solution for environments where budget and space are limited. Built to last, NT206L offers incomparable value and reliability. NT206L offers simple, fast, flexible deployment and high-quality materials, all ensuring customer satisfaction.

# L-Acoustics DJ Breaks Barriers as the First Complete Solution to Transform Stereo into a True Spatial Audio Experience



Max Cooper, shown here at Polygon Live London, performed at the L-Acoustics Keynote 2025 using L-Acoustics DJ, the first complete solution to transform stereo into a true spatial audio experience. Photo credit: Maria Zhytnikova.

**L-Acoustics** has launched L-Acoustics DJ, a groundbreaking solution that transforms traditional stereo DJ setups into fully immersive spatial audio experiences. This comprehensive solution empowers DJs and electronic music artists to transform standard stereo content into dynamic, three-dimensional soundscapes live - all without disrupting established workflows or requiring complex technical interventions.

As audiences embrace increasingly sophisticated entertainment experiences, the potential of audio immersion in electronic music venues has remained largely untapped, with most clubs and festivals still utilizing conventional stereo or quad configurations. L-Acoustics DJ unlocks this potential by making spatial audio accessible, intuitive, and immediately playable for DJs of all technical backgrounds.

"Today's audiences seek deeper, more enveloping entertainment experiences that engage all senses," says **Scott Sugden, Director of Product Management, Solutions at L-Acoustics**.

"Our Immersive DJ Solution opens entirely new creative possibilities, allowing artists to craft three-dimensional sonic environments that transform how audiences physically and emotionally connect with their music."

At the heart of the system is L-Acoustics proprietary Source Separate technology, a low-latency machine learning-powered technology that accurately separates stereo music into multiple discrete stems, live. Unlike other stem separators on the market, these multi-channel stems route directly into a spatial mix engine, enabling immediate positioning and movement throughout the venue.

The system integrates effortlessly with both digital and analog DJ setups, requiring no changes to existing gear or techniques. DJs can control the immersive experience themselves or work with a dedicated spatial audio engineer, offering maximum creative flexibility.

L-Acoustics DJ delivers a comprehensive ecosystem that seamlessly combines specialized hardware—including L-Acoustics loudspeakers, amplified controllers, L-ISA Processor II, and P1 networked audio processor - with purpose-built software featuring an updated L-ISA Controller with L-Acoustics DJ App, LA Network Manager, and Soundvision. This powerful combination is supported by L-Acoustics professionals who provide design assistance and on-site system calibration to ensure optimal performance.

What truly sets this technology apart is its remarkably intuitive user interface, allowing DJs to create dynamic movement, depth, and dimension without requiring extensive technical knowledge. Artists can position beats, basslines, melodies, and vocals throughout the physical space, crafting immersive audio journeys that transform ordinary performances into extraordinary multi-dimensional experiences that deeply resonate with audiences.

“Working with L-Acoustics DJ opens a whole new dimension to my performances,” says **Max Cooper, who performed using the solution at L-Acoustics Keynote 2025**. “What I appreciate most is how it fits right into my existing setup, and immediately I can place drums, melodies, and vocals throughout the entire space in real time without needing advance preparation. Now I can have an expanded canvas for DJ sets as well as live sets, so I can create enveloping moments where the audience is completely surrounded by different elements of the track.



*L-Acoustics DJ's intuitive user interface allows DJs like Max Cooper, shown here at Polygon Live, to create dynamic movement, depth, and dimension without requiring extensive technical knowledge.*

“I’ve been exploring spatial audio in my work for years, but this is the first tool I’ve used that provides a DJ format solution without any complex set-up or steep learning curve. Anyone can jump right in with the simple controls, so it has a wide applicability for venues and performers to get involved with the spatial audio evolution.”

L-Acoustics DJ provides venues with a crucial competitive advantage by delivering premium audio that elevates and complements their visual productions. The system transforms ordinary spaces into immersive sonic environments that captivate audiences and create lasting impressions.

“What truly sets this solution apart is how it integrates with existing DJ workflows,” explains **Hugo Heathcote, Business Development Consultant, Nightclubs at L-Acoustics**. “We’ve developed a system that doesn’t require DJs to learn new skills or change their performance style - it simply expands the sonic canvas they can paint on, turning the entire venue into an instrument.”

By transforming traditional stereo sound into three-dimensional audio landscapes, L-Acoustics DJ helps venues differentiate themselves while setting new standards for live music experiences.



# ETC Launches New Paradigm Processors and SiteLink



**ETC** has launched of the new Mk2 versions of the Paradigm Architectural Control Processors, including, for the first time, a new DIN rail mount form factor. The new DIN rail mount model (P-ACP-D) is easier to install and much easier to sell. It features twice the channel capacity at only 60% of the current all-in price for a Paradigm system.

Those savings are realized in part thanks to the new DIN rail mounted Station Power Supply (P-SPS-D) which provides power and data for up to 63 stations. The new P-SPS-D is designed to work exclusively with the DIN rail version of the Paradigm Architectural Processor. Housed together in a DIN rail enclosure instead of the traditional ERn or DRd enclosure, the new ACP and SPS pack powerful capabilities into a slimmed-down, cost-effective system.

To make it even easier, the company is releasing two new DIN rail enclosure variants. The Small variant now comes with an L-shaped voltage barrier (DIN14-L). For larger installations, a new 28-inch model adds a single horizontal DIN rail at the top (DIN28-H).

For everyone who wants to update existing systems, the company is also launching a new full-sized Paradigm Architectural Control Processor, the P-ACP-E. It features the same new channel count in a form factor fit for the ERn and DRd enclosures. This new processor does require a Mk2 ERn, or a DRd with a Mk2 dimming engine. Alongside, the company will also be launching upgrade kits so older ERn and DRd enclosures in the field can be painlessly updated to work with the new ACP..

Alongside, the company has also introduced SiteLink, the always on, cloud-based monitoring solution for lighting and rigging control systems. The SiteLink system consists of a physical product (the ETC SiteBox) and the cloud-based service, SiteLink. The SiteBox acts as the translator between the system network and the cloud. SiteLink is an online service that allows users to monitor ETC rigging, networking devices, consoles, power controls, RDM devices from any manufacturer, and architectural lighting from anywhere in the world. Users can check status and receive up-to-the-minute alerts. A subscription plan is necessary to access SiteLink.

There are several tiers of plans that offer basic to advanced monitoring and alert types at a variety of prices and the first year of the selected plan is included with the initial purchase of the SiteBox hardware. And with the exciting offerings in ETC SiteLink, the standalone Net3 Conductor option will no longer be available for new orders and projects.

Introduced in 2012, Conductor has led the way in the field of system monitoring and reporting. ETC SiteLink proudly builds upon that path and paves the way for future upgrades and integrations. For Paradigm Central Control Servers that ship with a Conductor, there is no change. Conductor will continue to integrate with P-CCS in the same fashion.

## LumenRadio Unveils MoonLite2



**LumenRadio** has launched MoonLite2, its next generation portable wireless DMX transmitter and receiver.

Building on the success of MoonLite, MoonLite2 has the same unbeatable reliability and versatility as the original, but now comes with a new look and plenty of additional features, including a screen, RDM controller and DMX testing.

“MoonLite2 is a must-have tool in any gaffer or chief electrician’s kit,” says Michael Karlsson, Product Development Manager for Professional Lighting at LumenRadio. “It gives you a compact, battery-powered Wireless DMX transceiver which can be plugged straight into a fixture’s DMX port for instant wireless capability.”

Capable of transmitting and receiving both CRMX and W-DMX, MoonLite2 is compatible with almost all wireless DMX fixtures. Its built-in battery and dual XLR connectors make it perfect wherever wireless DMX connectivity is needed – from stage events and theaters to night clubs and temporary set-ups including film sets and broadcast studios.

With this new release, DMX testing allowing you to check data directly on MoonLite2’s screen or in LumenRadio’s CRMX Toolbox app. Plus, an RDM controller giving you the possibility to configure fixtures directly from the app. Additionally, an improved user interface with button navigation and screen, along with external power and charging via USB-C improves usability. Finally, the package also features a purpose-built charging case for charging up to eight units at once.

## Elation Announces PROTEUS BRUTUS FS



**Elation** has harnessed the long-throw performance of its powerhouse PROTEUS BRUTUS LED Wash FX fixture and optimized it for followspot applications in the new PROTEUS BRUTUS FS.

The PROTEUS BRUTUS FS integrates seamlessly with various followspot systems on the market and delivers exceptional brightness and color quality over long distances. Whether equipped with a camera or not, beam-shaping gobos, iris, wide zoom range, and handle options are some of the refined features that make this powerful fixture an excellent choice for followspot applications in any environment.

“With the power to cut through at great distances, the PROTEUS BRUTUS is used for wash and effect lighting on some of our industry’s largest shows and events. But it is also often utilized as a followspot, so it was a natural evolution to create a version specifically optimized for that purpose,” says **Matthias Hinrichs, Product Manager at Elation**. “By keeping its key features—like the powerful output and weatherproof rating—and tailoring it for followspot applications, and with improved color fidelity, the PROTEUS BRUTUS FS delivers exceptional precision, power and performance.”

This purpose-built fixture is ideal for any indoor or outdoor application that requires precise, smooth operation, flexible color control, and superior output for medium- to long-throw followspot applications. It can be operated manually with removable handles or controlled remotely through various automated tracking systems on the market.

The PROTEUS BRUTUS FS features a removable IP66-rated camera housing, allowing users to attach commonly used POE or SDI cameras. Cables and a variety of camera connections are integrated into the chassis for easy customization and several data and low voltage power connection options are provided for uncomplicated integration. For applications that don’t require a camera, the housing can be easily removed while retaining the fixture’s IP66 rating.

Powered by a highly efficient 1200W LED engine, the PROTEUS BRUTUS FS delivers up to 16,000 lux (1,470 fc) of center intensity at 20 meters, with selectable long throw and ultra-long throw beam modes. Advanced CMY color mixing and variable CTO allow smooth color blending and refined transitions. Add a variable CRI filter that is adjustable from 70 to 90, and the PROTEUS BRUTUS FS offers the precise color control necessary for followspot use. The fixture also features precise and versatile beam control capabilities with a zoom range of 3° to 35° and the power to cut through at great distances. The zoom, focus and iris are all optimized for the unique requirements of followspots, and a variable frost adds further beam manipulation. And finally, five rotating, indexable gobos for texture projection is included, and the fixture comes preloaded with various beam-shaping images. Smooth, stepless dimming is enabled through variable 16-bit dimming curves, and a high-speed electronic shutter and strobe can be engaged for further impression.



# ADJ Introduces New Lime-Infused COB Cannon LED Wash Fixtures with Integrated Aria X2 Wireless Connectivity



COB CANNON LP200STX

Offering powerful output, vibrant color mixing, a wide beam angle, and a high CRI, **ADJ's** COB Cannon LED wash fixtures are ideal for illuminating performers, décor, and more. Adding further versatility to these already feature-packed luminaires, the latest COB Cannon LP200X and COB Cannon LP200STX models now feature integrated Aria X2 transceivers, allowing wireless DMX control as well as remote configuration, control and OTA firmware updates via Bluetooth

Aria X2 is a powerful new wireless control and management protocol for entertainment lighting fixtures. This next generation technology not only allows wireless DMX control, but also remote fixture configuration and simple-to-apply Over The Air (OTA) firmware updates. The free Aria X2 BLE app (available for iPhone and iPad) can easily connect to compatible fixtures – including the COB Cannon LP200X and COB Cannon LP200STX – using Bluetooth. It provides remote access to all the information and configuration options provided by the onboard LED display as well as simple and intuitive control over the fixtures, including a color palette for easy selection.

In addition to the new wireless functionality, the COB Cannon LP200X and LP200STX maintain all the features that made their predecessors so popular among lighting professionals. At



COB CANNON LP200X

the heart of each fixture is a potent 200-Watt COB (Chip On Board) RGBAL LED engine, which combines red, green, blue, amber, and lime LEDs. This advanced light source delivers smooth, shadow-free color mixing across a rich spectrum – from deeply saturated hues to soft pastels – alongside variable white color temperatures from 2300K to 9900K, and a high CRI of >90 for accurate rendering of skin tones, fabrics, and scenic elements. The full-size LP200X and compact LP200STX both feature a native wide beam angle of 80 degrees, making them well-suited to washing large areas with vibrant, even illumination. For added versatility, both models come equipped with a lens kit that includes 40-degree and 50-degree lenses, allowing users to adapt the beam spread to meet different lighting needs. Optional barn doors [BAR001] are also available for shaping and directing the output.

Installation and rigging options are highly versatile. Each unit includes a scissor yoke that functions as either a floor stand or an adjustable hanging bracket. Omega bracket mounting points are also integrated into the rear panel, enabling direct clamp attachment – ideal for pendant-style installations in venues with limited ceiling clearance. In addition to wireless control via Aria X2 or traditional wired DMX via 5-pin sockets, users can also control the fixtures using the included UCIR24 remote.

# Martin Introduces P3 System Controller Software 6.2.0 With Third-Party 3D Visualizer Protocol



**HARMAN Professional Solutions** announced the immediate availability of **Martin Professional P3 System Controller Software 6.2.0** featuring the powerful P3 Visualizer Protocol. Designed to integrate seamlessly into the Martin P3 ecosystem, this new update significantly enhances the visualization capabilities and delivers a level of workflow efficiency unmatched in the industry.

The all-new P3 Visualizer Protocol enables lighting designers, programmers, and system technicians to integrate third-party 3D visualization software with the Martin P3 System Controller, creating an end-to-end solution. By enabling real-time sharing of comprehensive fixture data - including video pixels, patch details, and more - visualizers are now able to flawlessly replicate real-world fixtures, whether driven by lighting consoles, P3 controllers, or both simultaneously. This integration creates unparalleled design flexibility and shortens the path from creative concept to show-ready execution.

Designed for ultimate ease-of-use, the software's plug-and-play functionality simplifies setup, allowing immediate integration with compatible visualization tools. Leading visualization software provider Capture has already incorporated the P3 Visualizer Protocol into its Capture 2025 software, marking the first implementation of this transformative feature. Martin actively encourages further collaborations, making this open protocol available to all visualization software developers.

"Our mission is always to provide our design and programming community with the most intuitive tools to translate their visions into unforgettable experiences," said **Wouter Verlinden, Product Manager Creative LED, Lighting and Control**. "By integrating real-time 3D visualization, we're expanding creative possibilities much further. This new capability eliminates guesswork, greatly accelerates the creative process, and we couldn't be more excited to share it with our partners."

Available immediately and at no cost, Martin's P3 System Controller Software 6.2.0 extends compatibility to the entire range of Martin's P3 System Controllers, including P3-050, P3-150, P3-175, P3-275, and P3-300. It is also available as free P3-PC System Controller software, allowing professionals to access these advanced visualization enhancements without any additional hardware investment.

Martin's P3 Visualizer Protocol enables third-party 3D visualizers to utilize all available fixture data, including video pixels, patch information, and more, in real time for flawless system integration. Building on the existing features of the Martin P3 ecosystem, the P3 Visualizer Protocol enables third-party 3D visualizers to accurately replicate real-world fixtures, whether controlled by a

lighting console, video-mapped through the P3 System Controller, or both simultaneously. Users can enjoy seamless integration between Martin P3 and third-party 3D visualization software with a simple, plug-and-play setup. By simply connecting a Martin P3 System Controller to a computer running P3-compatible 3D visualization software using a single network cable, users are ready to go. Users can transform their pre-visualization studio into a futuristic powerhouse using P3-driven visualization to ensure every detail is meticulously planned.

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## Sommer Cable Reveals New HICON PRO+ XLR range



**Sommer Cable's** new HICON PRO+ XLR range is built to guard against external interference, keeping signal loss to an absolute minimum. Paired with the SC-SOURCE MK II HIGHFLEX microphone lead – engineered to resist electrical noise – the result is a thoroughly shielded connection.

The cable employs a  $2 \times 0.25 \text{ mm}^2$  conductor made from 0.05 mm OFC strands, giving it reel-friendly flexibility and a long bend life. An aluminised fleece plus copper spiral screen delivers 100 % coverage, with aluminium vapour-deposited on both sides of the fleece to keep the line free from hums and crackles, even in hostile environments.

HICON PRO+ plugs come in 3- or 5-pole formats with silver- or gold-plated contacts. Each boasts a nickel-plated or black conductive metal shell topped with a metal cap. A six-jaw chuck strain relief grips cables from 4–8 mm, while the 3-pin gold-plated option adds a secondary clamp for slimmer leads between 2.5 – 6.5 mm.



# L-Acoustics Introduces Ultra-Compact LA1.16i Amplified Controller



Building on the revolutionary approach introduced with the LA7.16i, **L-Acoustics** has launched the LA1.16i, an ultra-compact 16-channel amplified controller specifically engineered for the installation market. This latest innovation delivers unmatched channel density in a space-saving 1U format, making premium L-Acoustics sound accessible for a wider range of venues and applications.

Purpose-built for near-field and short-throw applications where higher sound pressure levels aren't the priority, it is ideal for hospitality venues, retail environments, cultural spaces, and residential installations. Its high channel count enables the deployment of large quantities of speakers – for example, up to 48 X4i compact enclosures – while its space-efficient design maximizes rack space utilization and optimizes installation costs.

"Following the success of our LA7.16i amplified controller, we identified a clear need for a complementary solution for small to medium installations," says Genio Kronauer, Executive Director of R&D, Technologies and Platforms at L-Acoustics. "The LA1.16i applies the same innovative approach to these applications, significantly reducing the cost-per-channel of amplification while maintaining the sonic signature and reliability that L-Acoustics is known for."

Like its predecessor, the LA1.16i incorporates L-SMART, L-Acoustics' patented power management technology that intelligently matches real-time power delivery to the needs of the loudspeaker system. This innovation optimizes efficiency and ensures reliable performance while reducing energy consumption compared to traditional amplifier designs.

The LA1.16i is ideal for front-fill and delay systems in theaters and performing arts centers, distributed background music systems in restaurants, hotels, and retail spaces, L-ISA spatial audio and Ambiance active acoustics installations, and home cinema and yacht entertainment systems.

For network integration, the Milan-certified LA1.16i supports Milan-AVB and AES67 audio network protocols with seamless redundancy, alongside AES/EBU and analog inputs.

Installation-friendly features include terminal block connectors for all audio outputs, GPIOs for third-party control system integration, and a 24V DC backup power input for the DSP card. The LA1.16i is remotely configurable, monitored using L-Acoustics LA Network Manager software, and offers integration with popular media control systems through Q-SYS plugins, Crestron modules, and HTTP API.

## 1Sound Launches SUB210



**1Sound** has launched the brand-new SUB210 passive dual 10-inch subwoofer which features a 10-inch woofer in the front and 10-inch woofer in the rear. Designed for positioning parallel or perpendicular to walls, or even for low-profile horizontal deployment, the company affirms

that this single-channel subwoofer has a sonic advantage in its coupling with a wall, floor, or ceiling; as it provides deep bass response down to 35 Hz and can develop up to 128 dB SPL.

With a power rating of 1200 watts (program) / 600 watts (AES), the omni-directional IP-55 rated bass enclosure is constructed with inland birch plywood (phenolic resin) and uses three coats of polyurea, matte salt and UV resistant coating, A4 (316) stainless steel hardware, and 3D spacer mesh fabric. The enclosure is designed to accept a recessed cup for square-section Active Speaker Tubes for mounting Tower LCC44 or LCC84 units or other enclosures as satellites; and weighing in at 29.7 kg, the subwoofer is also equipped with eight M10 rigging points for hanging, to allow further deployment flexibility, with two recessed handles at the bottom.

## Audac Expands VEXO Series with VEXO106



**Audac** has extended its VEXO100 loudspeaker line with the VEXO106 – a compact 6.5-inch, two-way cabinet pairing a low-frequency driver with

a 1-inch compression driver for tight response and impressive SPL. Offered in black or white and tipping the scales at just 15.2 kg, it delivers 125 W continuous (500 W peak). Frequency response is 80 Hz–25 kHz ( $\pm 3$  dB), sensitivity is 92 dB (1 W/1 m) and it can generate up to 113 dB continuous SPL. Fit an optional 70 V/100 V transformer and the VEXO106 slots straight into high-impedance systems.

While the larger VEXO models include rear carry handles, the VEXO106 relies on M8 rigging points for straightforward positioning and suspension. A Clever-U bracket, available separately, allows the enclosure to be mounted horizontally, vertically or overhead.

# Sennheiser Introduces Ultra-portable 1-channel Edition of Profile Wireless 2.4 GHz



**Sennheiser** has introduced a lightweight, ultra-portable 1-channel edition of its Profile Wireless 2.4 GHz microphone system, aimed squarely at solo creators. This version meets the everyday needs of single-person productions yet uses the same 2-channel receiver as the larger system, making future expansion simple. Offering up to seven hours' runtime and 16 GB of on-board storage for roughly 30 hours of audio, the mic needs no companion app and works happily with cameras, smartphones and computers. It may be clipped on directly, paired with a lavalier or deployed as a wireless boom. Supplied in a pouch, the kit includes the clip-on mic with mini windscreen and magnetic mount, the twin-channel receiver, two USB leads, USB-C and Lightning adapters, a camera cable and a shoe-mount adapter.

Responding to feedback, Sennheiser has also released a 32-bit-float firmware update across the Profile Wireless line. By blending signals from the unit's dual A/D converters, the system now produces a single 32-bit-float stream, preserving headroom in challenging levels. Users who prefer 24-bit can disable this mode and enable Safety Channel, which records an additional track 6 dB lower to guard against clipping.

## ETA

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## Elation Defies Limits with New REBEL Series



**Elation** has invited lighting professionals to break the rules and blaze their own path with their new REBEL Series, as the company introduced the first in the series, the REBEL PROFILE - a powerful, compact LED profile fixture with IP65 rating engineered for attention-grabbing visuals in both indoor and outdoor applications.

"REBEL is all about breaking free from traditional norms and embracing bold innovation," said **Matthias Hinrichs, Product Manager at Elation**. "The REBEL PROFILE was created to answer the demand for a versatile, rugged fixture that offers both high intensity and adaptability. Built for rental houses and designers who need fixtures that can do it all in indoor or outdoor settings, REBEL brings top-tier results and long-lasting value without the premium price." According to the company, the REBEL PROFILE

is highly adaptable, utilizing a high-output LED engine and dynamic color mixing. Built to withstand the rigors of both temporary outdoor applications and high-impact indoor settings, the REBEL PROFILE delivers intense beams, sharp projections, and a comprehensive effects package for captivating mid-air and projection visuals in any environment.

Featuring a peak field 500W white LED engine, the REBEL PROFILE provides up to 22,000 lumens, delivering brilliant, high-intensity beams and sharp, powerful projection for impactful stage and event lighting. And equipped with a rotating and fixed gobo wheel, full animation wheel, dual prisms, dual frosts, and high-speed iris, the REBEL PROFILE offers designers a range of dynamic effects that enhance creative possibilities. The fixture also affords vibrant CMY color mixing, variable CTO, and a 7-position color wheel with high CRI (80/90) and UV options. Plus, its advanced framing system allows for full blackout shutter cuts, with a wide zoom range of 3.5° to 51° for precise beam shaping and control. And with an IP65 rating, the REBEL PROFILE is protected against dust and water, making it a dependable choice for both temporary outdoor use and intense indoor applications.

# SIIA

SYSTEMS INTEGRATION INDIA AWARDS 2025  
Where Outstanding AV Experiences Take Centre Stage

Sofitel Mumbai, 09 September 2025

# The Difference Between a Good Product and a Professional Product



This article will not be about professional Audio levels of 0dBm versus -10dBV, or 10k Ohm Impedance versus 600 Ohm wave resistance. Over the past three decades, I have observed a generally very positive quality development for Sound reinforcement

products. This is great to see, and you now do not require all the knowledge that was hard to acquire in the past to make a system sound acceptable out of the box, even if this knowledge does not really hurt you ever. It gets to the point where sometimes you wonder why a relatively affordable product might perform quite close to the much more expensive professional option. I want to share two examples of my professional past to illustrate what I am talking about and what I mean by this.

The first example concerns using wireless systems; we are talking analogue wireless gear here. In part of my hometown in Germany, a high school produced a musical successfully each year. The students put a lot of effort into this and performed it six to ten times over six weeks once it was ready to go on stage. Since this was in my neighbourhood, we, of course, bought tickets and attended this event every year. You are probably guessing where this is going. Everything was great, except for the sound, so I wanted to help them with this. We discussed this over a few months, and it turned out that they felt they needed a wireless system with at least 12 channels running simultaneously. We packaged

this and cut them an extra super slim deal for a longer-term rental for about six weeks, charging them for five gear days during this period. The responsible teacher looked at the lump sum and felt he could buy budget wireless systems at the local music shop and then own the gear instead of paying rent to me. The rest is history, and the mayhem of eight wireless channels that did not run interference-free, which did not run stable, and did not include professional headsets was a pretty sad thing to see. I collected my gear and told the teacher just one thing: People like myself are not complete idiots, spending 10k Euro per channel on a wireless system when you can buy the same quality and performance level at 300 Euro per channel. You get what you pay for everywhere.

The second example is from my very early days in Asia Pacific. The company I worked for moved all spare parts and its organisation from the US East Coast to the West Coast but did not include any documentation on how to approach this for the new team in charge. So, when my clients in the APAC region needed spare parts for their loudspeakers, I went back to headquarters and asked about this. I was asked, in all seriousness, why our clients wanted to repair their loudspeakers. Would it not be easier, cheaper and more efficient to send them a new one? Apart from the fact that quickly thereafter, I learned that they were not prepared to send the client a new 5k USD loudspeaker system free of charge, this just made clear, that those people had never dealt with such a professional product. Hence, they treated all this like a Music Industry question: If broken, buy or send them a new one?

Over the years, I have bought and used both “good products” and professional products and, many times, good professional products, but I feel that I should share a few thoughts on this here as well. Many “good” products might be good enough for this or the other job; there is nothing wrong with buying and using those. However, suppose you run a rental or theatre business and are relying on operating your gear seven days a week under sometimes rather difficult circumstances. In that case, you will feel much better if you trust that the gear was built and tested to outlast those conditions. Instead of trying to disqualify any good product out there, I wanted to share my view and requirements for a professional product, and this is how I approach any purchase decision and buying any gear.

A professional product will guarantee me a service and spare parts supply for at least ten years, so during the usage period and while I operate this gear, I can get my gear serviced and repaired. Availability and ability to replace broken parts in any gear are crucial components for a professional product. A professional product will also allow me a bit of personalisation in the purchasing process. Do I want one or two power supply units on my mixing console, and will I need digital input cards as well as analogue input cards? What about all the available digital networking standards out there? Can I buy and fit an adapter card to communicate and receive signals from all these different standards? In the loudspeaker world, the question is how smaller systems operate together in larger systems with other gear. Does the gear have a signature sound, and can I make it all work together and sound decent in an acceptable timeframe?

In the professional world, all those questions mean much higher manufacturing pricing and, hence also, substantially higher purchase pricing. If, however, any of those features will make your

16-hour shifts more pleasant and easier, then this is a desirable outcome. I want to emphasise again that I do not want to disqualify any good products out there, and I have both bought and used plenty of them over the years. Still, for any core system, I have always purchased the professional option for many good reasons.

So when you go out and check out pricing for products, a good amount of buying price goes into all of the above; if you decide to buy a professional product and it is possibly even topped by you being able to reach a product representative locally even on a weekend night to ask for help out in emergencies, you will appreciate this a lot. All this has to be paid for and should be paid for as well. With its higher cost and pricing, we often feel that the professional product is tough to argue for. Still, if you operate anything professionally, then there is really no choice. If you are a band and play using your own P.A., you can compromise when you only need the gear twice a month, even though it is probably even more painful if something does not work on one of those two gigs. From personal experience and having trained many local product specialists in the Asia Pacific, I know that fantastic teams are out there, and people are highly dedicated and motivated to support products and customers. I have always found those telephone numbers in my contacts a very good thing to have, and being able to rely on a good support structure cannot be valued high enough, so I give a big shout-out to all of my colleagues out there in product support. With this in mind, I wish you peace of mind with your professional products.

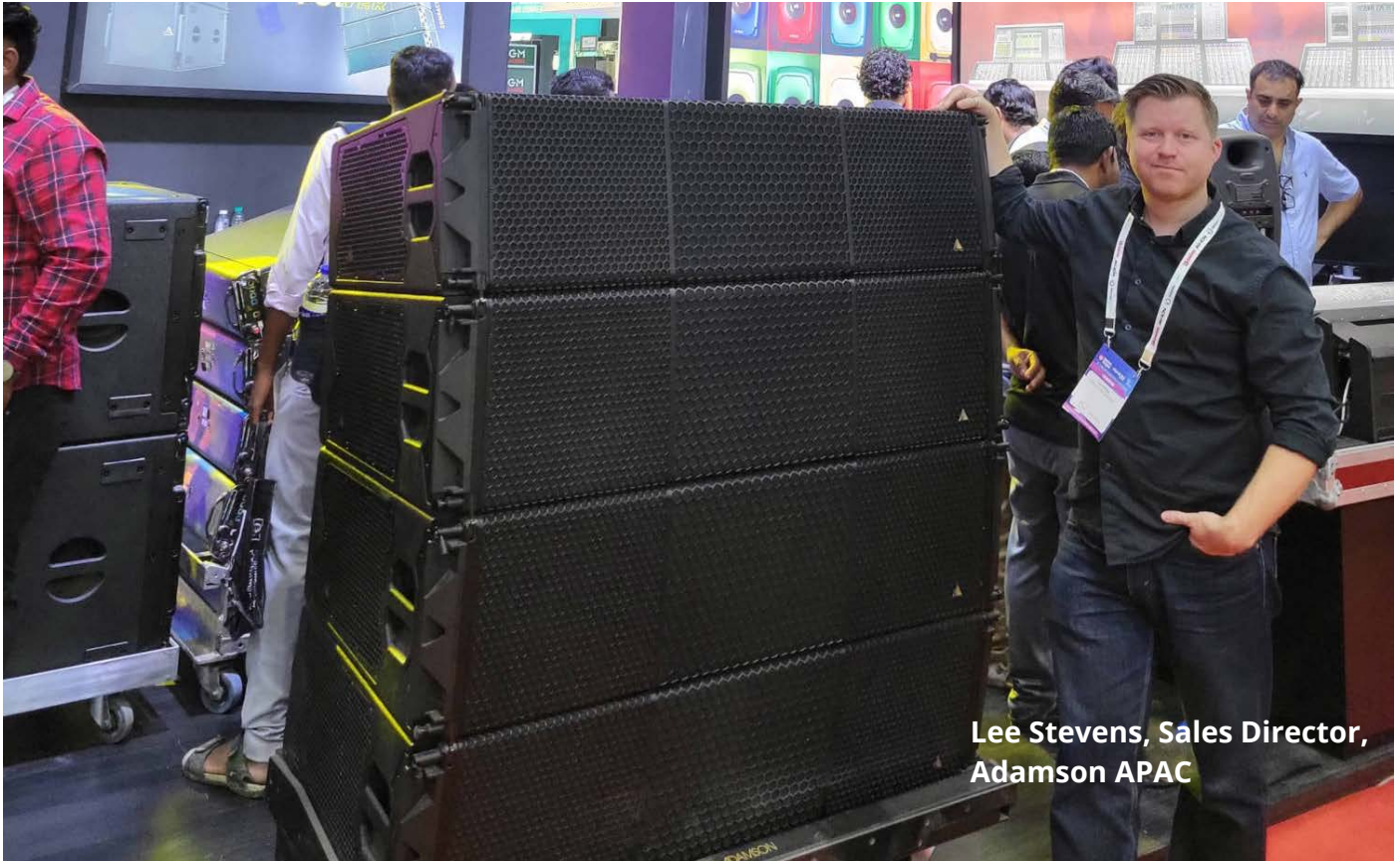
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# Intelligence. Innovation. Impact

Lee Stevens, Adamson's APAC Sales Director offers an exclusive insight into Adamson's bold APAC playbook — cutting-edge technologies, deep partnerships, and a goosebump-inducing sonic revolution

by Elton Noronha



Lee Stevens, Sales Director,  
Adamson APAC

The APAC region is experiencing a seismic shift in professional audio—and Adamson is right in the thick of things. With landmark installations, powerful partnerships, and technologies that leave even seasoned engineers speechless, the Canadian audio innovator is growing from strength to strength across Asia-Pacific – whether it's the early adoption of CS Series loudspeakers in Australia, or sound rental companies bringing Adamson systems into the heart of major live events – the momentum is impossible to ignore.

And driving this charge is a razor-sharp focus on education, training, and deep local engagement.

Recent Adamson ArrayIntelligence training sessions across Asia have drawn rave reviews from engineers and distributors alike, offering real-world deployment skills with tools like Blueprint AV and insights into immersive audio. At the centre of this surge is Adamson's VGt line array system—powered by the M140 driver—which has already sparked goosebump moments from Toronto to Tokyo.

In this exclusive interview, **Lee Stevens, Adamson's Sales Director for APAC**, pulls back the curtain on what makes the region so

electrifying right now; and how Adamson plans to meet this moment with precision, passion, and power. With a sound engineer's precision and a sales leader's vision, Lee is amplifying Adamson's footprint across the region—one powerful partnership at a time.

**ETA: How does Adamson view the APAC region today in terms of technological adoption within the pro audio space? In your experience, which countries in APAC hold the most promise for growth, and what are some key regional trends and challenges (country-wise) shaping the future of the market?**

**LEE:** Adamson has consistently collaborated with exceptionally strong partners across the region, many of whom have fully embraced our technologies. Australia, in particular, was among the first in the world to invest in CS series of intelligent speakers, demonstrating its commitment to innovation. In fact, during a recent ArrayIntelligence training session, we encountered CS10p units bearing serial numbers 1 and 2 — an exciting testament to the early adoption and continued dedication of our partners.

Honestly, I believe the APAC region holds immense potential for growth, particularly when viewed in the context of Adamson's outstanding achievements in Europe and the Americas in recent years. These successes provide a compelling framework for expansion, and offer a unique opportunity to replicate and adapt winning strategies across APAC.

Industry forecasts consistently point to a strong surge in the AV sector across the region, with India and China expected to lead this upward trajectory over the next five years. This growth is being driven by increasing demand for advanced audiovisual solutions, rapid technological advancements, and significant investments in

infrastructure across key markets. By capitalising on these trends and building on Adamson's proven track record, I believe the APAC region is well-positioned for substantial growth and an even stronger presence in the global AV industry.

**ETA: Please tell us a bit about some of Adamson's most notable achievements across the APAC region in recent years?**

**LEE:** Adamson has made significant strides across the APAC region, establishing a strong presence through strategic partnerships, landmark installations, and key system sales. Several leading rental companies like Sound.com in India, have invested in Adamson's cutting-edge technology, integrating high-performance loudspeaker systems into their inventories to support major events and productions. And these investments have reinforced Adamson's reputation for delivering superior sound quality and reliability in demanding live environments. Additionally, the region has seen several high-profile installations featuring Adamson systems, including world-class performance venues, stadiums, and houses of worship like Hillsong Church. These projects showcase the versatility and excellence of Adamson's solutions, meeting the diverse needs of clients across various industries.

Through these achievements, Adamson continues to solidify its position as a leader in the APAC market, offering cutting-edge solutions tailored to the region's evolving demands.

**ETA: How does Adamson work with its distribution partners across the diverse geography and market dynamics of the APAC region?**

**LEE:** My approach is straightforward: simplify processes and ensure a seamless, hassle-free experience when doing business with us. Our



industry is driven by passionate people who truly love what they do—and I'm one of them. I'm a sound engineer who found his way into sales, and I still love both what I do and the industry I support.

Adamson thrives on strong partnerships and meaningful relationships. We work closely with local distributors to bring our cutting-edge technology into new markets. Collaboration is a key priority—we make sure our partners have the tools, support, and training they need to succeed. By fostering genuine relationships and offering hands-on guidance, Adamson empowers its distributors to deliver top-tier solutions with confidence.

Through these strategic partnerships, Adamson continues to grow its presence and influence across APAC, ensuring that our distributors are well-equipped to meet the rising demand for high-performance audio solutions.

To be honest, it's difficult to single out specific partners across the region — because as a team united by a shared vision, every single one of them has played a vital role in building Adamson into what it is today.

**ETA: Which of Adamson's technologies or loudspeaker systems have been particularly well-received in APAC? Are there any new or upcoming technologies you believe have the potential to revolutionise the industry in the region?**

**LEE:** The introduction of our powered intelligent loudspeakers—CS, MG, and of course the VGt line array and VGs subs—was a real game changer for us. It redefined what's possible with powered loudspeaker technology.

Personally, I've heard and worked with most of the top-tier PA systems over the years. I was fortunate to use one of the UK's large-format line



array systems at a young age—an experience that left a lasting impression. I still remember the goosebumps from the sheer power and coverage that system delivered. And now, 25 years later, I can count on one hand the number of times I've felt that same thrill—and two of those moments were with Adamson systems. The first was with the S10, which is simply beautiful. The second was with the VGt. Words don't quite do it justice.

I remember hearing the VGt at its launch in Toronto in October 2024. The first few notes of the demo track played, and all our guests (renowned audiophiles from across the globe!) just stopped in their tracks, turned around, and smiled from ear-to-ear. You could see it on their faces—they knew they were hearing something special. And for me – it was another goosebump moment.

The M140 driver at the heart of the VGt is phenomenal. Its vocal and midrange reproduction is flawless. The only drawback? There's nowhere to hide—it's like having studio



reference monitors that can hit 151 dB. It's no surprise so many tours are now demanding or switching to VGt.

**ETA:** How does Adamson support its users and distribution partners across APAC — from pre-sales and technical support to after-sales service, training, and repairs? Are there any noteworthy initiatives that the market at large deserves to know about?

**LEE:** Adamson is, first and foremost, an engineering company—we design and build exceptional loudspeakers and supporting technologies. My approach reflects some of our core values, particularly the importance of delivering outstanding pre- and post-sales support. This includes world-class training programmes, acoustic modelling, and comprehensive product education. We make it a priority to ensure that our distributors and end users have access to the latest information and software updates, so that our systems are consistently deployed to the high standards we expect. As for new initiatives—great question. We're currently working on some exciting ideas, and we look forward to sharing more details in the near future.

**ETA:** Looking ahead, what are some key operational or business plans that Adamson has for strengthening its presence and engagement across the APAC region?

**LEE:** For the first 6 months, my focus has been on engagement – building strong relationships with our distribution partners and end users, understanding current local market conditions and analysing data. A mentor and industry veteran once said to me “People buy from people”, and I couldn't agree more. This is a passion-fuelled industry, and building emotional connections is central to what we do. With that in mind, I expect we'll be strengthening our team in the region — more on that soon.



*Adamson hosted the Certified ArrayIntelligence training programme across Asia.*

Education is another key area where I want to enhance our presence. Carlos Sallaberry, APAC Head of Education and Applications at Adamson, has been actively busy delivering ArrayIntelligence training around the region to both end users and distributors. Likewise, Sylvain Thevenard has been leading FletcherMachine and immersive training.



*Raj Sabhagruh Satsang and Meditation Complex in Dharampur outfitted with a comprehensive Adamson System.*

# Sound. Light. Motion. Magic.

*Exploring How Sound, Light and Kinetic Motion Technologies Discreetly Redefine Immersive Storytelling Experiences in Performance Theatres Across the Globe.*



*ETA fixtures at the Nantong Grand Theatre in China.*

What does it truly mean to be immersed in a theatrical performance today? Beyond a well-acted monologue or evocative stage design, today's audience craves something more visceral — an experience where light, sound, and space fuse into an emotional journey that feels bigger than the venue itself.

Ironically, some of the most ambitious and technologically advanced storytelling has been happening not in vast arenas or mega stages, but in the more intimate confines of performance theatres.

While grand venues certainly command attention, it's in these more intimate and acoustically challenging and creatively demanding theatres that technologies are proving their mettle.

The challenge is clear: how do you create a 'larger-than-life' experience within a space that was never meant to feel large to begin with? The answer lies in progressive systems and technologies that intelligently blend artistry with engineering.

## **Audio That Immerses**

Ask any theatre aficionado – and they'd tell you that the soul of any performance lies in how it sounds. In the emotive resonance of a whispered line, the weight of silence, and the orchestral sweep of a climactic moment.

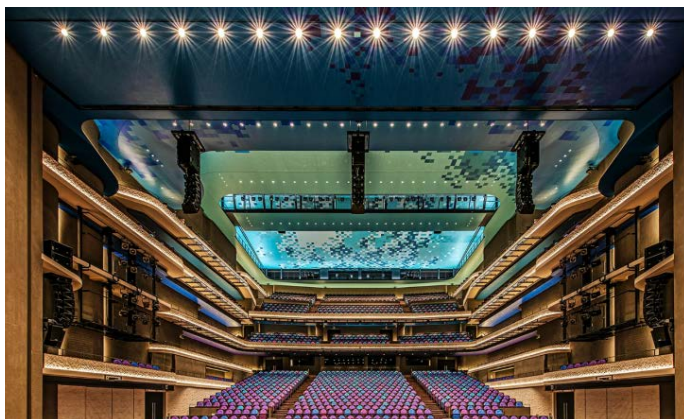
In modern performance theatres, sound must do more than simply fill the space. It must animate it, localise it, and transport the listener. Small



spaces demand smarter sound; and spatialisation is no longer a novelty – it has, slowly but surely, become an essential storytelling experience. The new generation of theatre-goers have been shaped by VR, gaming, and binaural audio. So one cannot really fault them for expecting live experiences to match that same level of immersion.

This is where companies like **d&b audiotechnik L-Acoustics** and **NEXO** – among others - have stepped in to not just supply audio equipment but redefine how stories are heard and felt.

NEXO, part of the Yamaha Corporation, has for long been a stalwart within the realm of theatre – all thanks to its wide variety of highly scalable compact solutions. NEXO systems present installers with the perfect ‘toolkit’ of loudspeakers for main line arrays of appropriate scale, front stage fills and under-balcony fills, and for ‘beaming’ sound into any other tricky corners of the venue. And because NEXO’s combined amplification and control solutions feature phase-aligned presets for every NEXO cabinet, sound designers are able to combine speakers from different NEXO ranges to achieve a perfectly balanced system.



*The Naha Cultural Arts Theatre in Japan.*

NEXO’s technological prowess is highlighted ‘front-and-centre’ at **The Naha Cultural Arts Theatre in Japan**, which contains both large

and small theatres seating around 1600 and 300 people respectively – both of which are equipped with NEXO sound systems. GEO M10 line arrays with MSUB15 subs are flown left, central, and right above the stage in the large theatre, with additional clusters left and right and NEXO ID24s used as under balcony auxiliary speakers. Small clusters of NEXO GEO M6 are hung L, C, R in the small theatre, with NEXO PS10s used as side speakers and ID24s again used to cover seating areas under balconies to ensure even audience coverage throughout the venue. Amplification and processing for both systems are delivered by 3 racks of NEXO NXAMPMK2 powered processors. “We chose NEXO as this setup allowed us to build a full digital system with Dante encompassing everything from the Yamaha consoles to the power amps. This is the key advantage of NEXO. The NEXO speaker system also allows us to suspend subwoofers alongside speakers, providing better sound and a better sense of localisation. Another reason was my own sense of familiarity with the NEXO speaker system, having used it at my previous place of employment. Personally, I just love how the speakers sound” says Hiroyuki Fukazawa, Manager (Sound Engineering) at the Culture Promotion Division, Civic Culture Department, Naha City.

On the other hand; at the heart of d&b audiotechnik’s immersive theatre arsenal is its **Soundscape** platform — a signal processing and spatialisation engine powered by the DS100 system. Although much can be spoken and discussed about Soundscape’s tool suite (the likes of which feature the object positioning tool En-Scene and other impressive features like En-space); in a nutshell, the magic of Soundscape lies in its ability to place sound in precise locations within a space, enabling hyper-realistic localisation and spatial movement. In theatre contexts, this can mean following a performer’s voice across the stage or immersing the audience in a soundfield that supports the narrative arc.





*Friendship Theatre in Hanoi, Vietnam.*

One standout deployment of d&b Soundscape is at the **Friendship Theatre in Hanoi, Vietnam** — the first in the country to implement a full d&b Soundscape setup. A 180° frontal speaker layout using d&b's compact XSL system delivered stunning imaging and localisation, offering consistent clarity even at challenging seat positions. The deployment demonstrated that world-class spatial audio experiences aren't just reserved for Western capitals — they're accessible and achievable in compact performance theatres across the globe. The extent of Soundscape's influence can be witnessed across continents as well; as Dubai Opera – a thriving, multi-format world-class performing arts centre – announced d&b audiotechnik as an Official Technology Partner, as the venue adopted Soundscape for its Studio venue which hosts a wide programme of performances and events ranging from theatre, opera, and ballet, to concerts, conferences, and even exhibitions.

Not to be outdone, L-Acoustics has carved its own immersive niche in theatre sound with **L-ISA** — a spatial audio solution that brings

multidimensionality to stage productions. In essence, L-ISA Immersive involves strategically placing speakers all around the audience, including surround and often overhead speakers, and empowering sound designers with specialised hardware and software tools for control and processing that allows them to craft dynamic spatial audio experiences.



*St. George's Performing Arts Centre in Melbourne, Australia.*

A key project that spotlights L-Acoustics' technical ingenuity with the L-ISA platform is the **St.**

## **Michael's Grammar School's St. George's Performing Arts Centre in Melbourne, Australia.**

The performing arts centre, which was birthed from the decision to repurpose the heritage-listed St. George's Church, presented inherent acoustic challenges, as the original structural design fostered a highly reverberant space that was ideal for unamplified choral music performances. To address these challenges, Studio Entertech, a leading local theatre design consultant, decided to outfit the venue with a 3D spatial audio mixing system utilizing L-Acoustics L-ISA technology. "St. Michael's eagerness to invest in next-generation technology has allowed the students to get hands-on experience with equipment that is relatively new in Australia and will ultimately prove to be an investment for the future of the performance industry" states Kate Kelly, Director and Theatre Consultant, Studio Entertech. The system comprises a main frontal Scene system of five hangs of two A10 Focus and two A10 Wide each, complemented by two KS21 subwoofers flown behind the center hang. Eight X8 coaxial boxes provide spatial in-fill to the first rows, while a surround system of ten X8 speakers caters to a fixed audience area. In the transept section, a side-fill system consisting of two A10 Wide flown per side ensures balanced coverage. Stage performers benefit from monitoring provided by four X12 speakers.

## **Lighting that Breathes Life into Intimacy**

In a performance theatre, the play of light is no less critical than the lines spoken on stage. It shapes the mood, defines character, and conjures entire worlds from darkness. In intimate venues, lighting must operate with scalpel-like precision — with every shadow, hue, and beam engineered to work within the visual and spatial constraints of a confined proscenium. And for manufacturers like **GLP**, **Clay Paky**, **ROBE**, **ETC**, and many others; this challenge has become an invitation to innovate. The result – a generation of lighting

systems and control solutions that might be compact in form, but titanic in impact!



*GLP fixtures in action at the National Theatre in London.*

GLP's contributions to the theatre space have long been anchored in their range of high-performance fixtures that are designed from the ground up for theatre, with advanced optics, ultra-low noise operation, and rich white-light variations. And the iconic **National Theatre in London** is testament to this – as the venue extended its long relationship with GLP fixtures by becoming the first theatre in the world to take delivery of the manufacturer's new impression X5 Bar 1000 (which was added to the rig in the Olivier Theatre). In fact, the venue had also been the first theatre in the world to order GLP's JDC1 hybrid strobe when it was launched. The X5 Bar 1000 were among the features that caught the eye of **Paul Hornsby, Lighting Resources Manager at the National Theatre**, who immediately ordered 36 units of the high-performance fixture. Of the acquisition, Paul Hornsby states: "We've had a great relationship with GLP since purchasing our first X4 Bar 20 units back in 2017. Those units have proved ever-popular, and we rarely see them back in the workshop due to production demands. After a conversation with GLP UK head Simon Barrett in the latter half of 2021 we knew then that the X5 Bar 1000 was going to be the solution for us in terms of lighting resource between the three auditoriums at the National Theatre. Not only would it push us further into developing



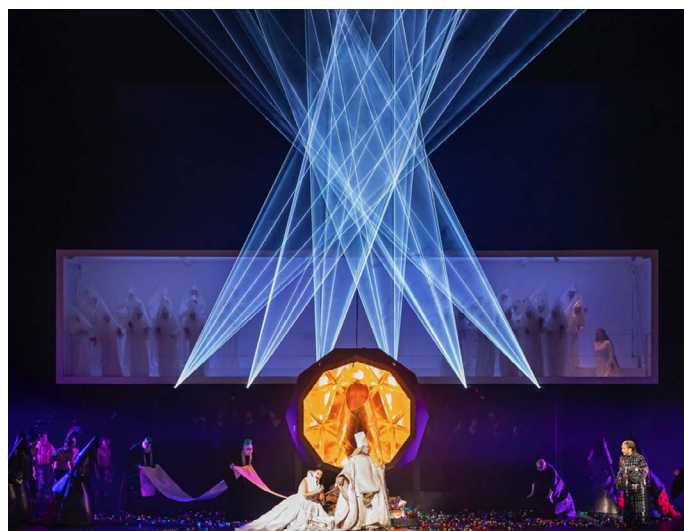
technologies, it would enable us to complete our Olivier rig upgrade to LED. We are so happy to be the first in the world to receive the new X5 Bar 1000 units."



*Robe fixtures at the Esplanade Theatres by the Bay, Singapore.*

ROBE – a formidable force that has been delivering innovative solutions tailored for theatrical performance spaces that demand both precision and adaptability – have been instrumental in transforming stages across the APAC region, enhancing storytelling through light. **Esplanade – Theatres on the Bay**, one of Singapore's most prestigious performing arts centres, a high-profile producing and receiving house and one of the busiest arts centres in the world, recently invested in over 170 units of Robe moving lights and LED products as part of its technical infrastructure upgrade across venues. Delivered by Robe's Asia Pacific office, the Robe equipment includes PAINTE & ESPRITE Fresnel and Profile moving lights, FOOTSIE LED footlights and T32 Slim Cyc lights; each of which was also chosen based on how they could enhance Esplanade's overall flexibility and ability to offer a diversity of staging configurations. The Robe products have been allocated across different venues within Esplanade, including the 1,600-seat Concert Hall and 2,000-seat Theatre, which are housed under two uniquely designed dome structures fitted

with double-glazed glass ceilings and aluminium sunshades. "These new Robe products contribute to the diversity of our lighting resources. All the fixtures were selected based on their ability to meet our evaluation criteria, with specific considerations given to optical performance, control capabilities, and suitability for multiple production demands." comments Esplanade's Head of Lighting, Technical Production, Heryadi Yusof (Yadi).



*Claypaky at the Tokyo Nihonkai Opera Theatre in Japan.*

Clay Paky, on the other hand, continues to be a go-to choice for theatres that require theatrical nuance paired with visual punch. **Lighting Designer Simon Trottet** selected 25 units of the Claypaky HY B-EYE K25 LED moving head washlights and 54 units of Claypaky Tambora fixtures for the stunning new production of Puccini's "Turandot" at the **Tokyo Nihonkai Opera Theatre in Japan**. Trottet utilized two large lines of Tamboras for backlighting (2 x 16) plus 22 more for side lights. To complement these sources, he placed K25s between the Tambora ramp lines and also in three-quarter facing positions to maintain a consistent color calibration between the different sources and to provide the necessary power to compensate for the LED videowall. Trottet explains, "As a lighting designer, being able to use K25 and Tambora projectors in large numbers allows me to achieve exceptional lighting quality in my



productions. I have been impressed with the reliability and quality of both products and have incorporated them into all my productions since I began using them. I also find that the K25s have been particularly useful in meeting the specific needs of my projects, offering consistent power and color calibration. As for the Tamboras, their power and lighting quality have been invaluable in sculpting space and creating dynamic effects.”

But lighting isn't just about fixtures — it's also about control. And this is where Electronic Theatre Controls (ETC) leads the narrative. Like its range of fixtures, ETC's consoles and control gear are considered the gold standard in theatrical lighting, praised for its precision timing, cue stack complexity, and native fixture integration. And this is vastly evident in **Nantong Grand Theatre** – the largest project invested in by the China government in an effort to boost art and cultural development in Nantong of the Jiangsu Province. The theatre takes up 111,000 square meters and houses five main venues, including an opera house, a concert hall, a drama hall, a children's theater, and a multipurpose function hall. And the entire facility in total is equipped with ETC gear, including controls, lighting fixtures, dimmers, and a networking system. Two sets of versatile, yet compact, GIO @5 consoles with 4K output are installed in the multipurpose function hall to provide a reliable controlling experience for different events and occasions; whereas the Ion XE 20 with 2K output, handpicked by the venue's owner, adorns the concert hall and the children's theatre. All ETC consoles run on the same Eos system so users can enjoy an identical and seamless operating experience no matter which venue they are controlling. “Our team was impressed by the powerful magic sheet functionality because Eos makes programming, control, and playback much easier than before,” a **member of the venue's senior management** informs. Source Four LED Series2 Lustr with CYC adapters equip the Opera House, lighting up the stage and creating a beautiful mood-enhancing

effect; while additional Source Four LED luminaires also feature at the concert hall, drama hall, and other venues in the Nantong Grand Theatre. On the other hand, the addition of a lime-green LED emitter in ETC's x7 Color System increases the lumen's output in open white and lighter tints thereby affording the creation of brighter and livelier colours for professional opera performances which require a high standard of lighting effects. To provide stable and reliable dimming control for the renowned art and cultural hub, Sensor3 Power Control system with ThruPower modules is used, which manages the power of all types of lighting fixtures installed including incandescent, moving light, LED circuits, switched loads, motor loads, and constant circuits. Concert software is the operating system for Sensor3 and provides a clear picture of real-time power status of all the equipment. Stage managers can make any necessary adjustments to the brightness quickly and effectively. Excellent network infrastructure supports the best operation of the theater. Finally, ETC's Response Mk2 DMX Gateway successfully provides stable, reliable, and lightning-fast DMX and RDM data distribution for the lighting network; with the plug-and-play and easy-to-use platform ensuring smooth and efficient performance on all the stages.

These tools are not just enabling theatre technicians — they are empowering storytellers. Lighting in performance theatres has always needed to be more than illumination; it must be narration, atmosphere, and rhythm. In this context, the intimacy of a smaller venue becomes its strength — a canvas not for minimalism, but for mastery.

### **Secured-In-Motion**

**Kinetic** elements – such as moving set pieces, aerial performer, or automated rigging systems – add a physical dimension to the narrative. These components can transform the stage dynamically,

reflecting shifts in time, mood, or location; as the synchronisation of kinetic elements with lighting and sound further amplifies the immersive quality of the performance.

Incorporating motion into stage design adds a dynamic element that can significantly enhance storytelling. And manufacturers like **GIS AG** and **Broadweigh** offer a suite of world-class products and systems that not only provide precise control over stage elements, but enable safe, secure and seamless set changes and special effects that emphatically enhance the visual grandeur of the performance experience for audiences as well as the performers.

GIS hoist systems feature in some of the world's most iconic theatrical spaces, the likes of which include the **Sydney Opera House in Australia**, the **Cheongshim World Peace Center in South Korea**, the **Théâtre de Vidy, Lausanne in Switzerland**, and the **Paramount Theatre in USA**, among others. **Stephen Batten, Managing Director of Hasemer Materials Handling and Redfern Flinn Lifting Equipment**, has worked with GIS systems for prestigious projects like the Sydney Opera House; and he informs, "The GIS hoist provides the perfect solution for the entertainment industry. Its quiet operation, lightweight size and wide range of options enable us to tailor the hoist to exactly what our customers require. Furthermore, if a customer's solution changes, in many situations the GIS hoist can be modified rather than replaced, increasing the productivity of our customers' fleet of hoists."

On the other hand, the **Newcastle Theatre Royal** – an iconic establishment that has been entertaining audiences since the early 1800s – made an initial purchase of Broadweigh Bluetooth shackles in September 2022, owing to concerns about visiting companies hanging too much weight on their Front of House bars and the need for a solution to quickly and accurately check what was being suspended. The venue



*Broadweigh at the Newcastle Theatre Royal.*

was so pleased with the product's performance that the team decided to acquire additional units. **Deputy Stage Manager, Lee Bowman** informs "We really rated the units that we already had and they were invaluable in the day to day running of the theatre as they allow the experienced in-house tech crew to continually monitor the rigging points and ensure that the appropriate weight levels are adhered to at all times."

## The Confluence of Technology and Storytelling

In closing, would it be wrong to believe that the convergence of technology and storytelling underscores a theatre's enduring commitment to evolution and experimentation? Not really! In fact, it's quite the opposite.

By adopting technological advancements like the ones we've encountered earlier in the article, it's amply clear that productions can offer richer, more nuanced experiences that resonate with contemporary audiences, ensuring the art form's relevance and vitality in the modern era.

# Crafting Moments that Leave Lasting Memories



Lighting Designer **Adrian Z - Cheng** of Lights Plus Design takes us through his journey and what keeps him motivated and inspired.

**Please tell us about your journey into the world of lighting design. How did you get interested in this aspect, or what motivated you to get into lighting design?**

It's easy to see why lighting designers are so admired in the event industry, especially when you've had firsthand experience working as part of a lighting crew. When you're in that role, you're often the one executing the lighting plans, setting up the rig, and making sure everything's technically perfect. But the magic happens when the designer comes in, and suddenly, everything you've been working on comes together in a way that completely transforms the space.

As a lighting crew, there's a sense of awe when you witness how a lighting designer approaches the task at hand. It's not just about illuminating a space, but about telling a story, creating mood, enhancing the atmosphere, or even guiding the audience's focus through light. A good lighting designer knows exactly when to make something bold and dramatic and when to keep it subtle. And, of course, the programming side of things—making sure those lights are moving in sync with music, or perfectly timed with cues—adds another layer of complexity and finesse.

The process is both technical and artistic, and that's what draws so many of us from the crew side into the desire to become designers ourselves. It's not just about understanding how to control the lights; it's about envisioning the outcome and translating that into an experience. That's where the real magic lies.

I think every lighting crew member looks up to their designers because they're the ones shaping the vision of the event, performance, or production. For me, watching a lighting designer seamlessly create something so beautiful and innovative always left me with a sense of "wow, I want to do that."

It's more than just the equipment or the tech—it's about having that unique touch that makes an event stand out. And as a lighting designer, the opportunity to leave your mark on the production, to develop your own style, and to build a reputation for yourself is incredibly motivating. For a lot of people in the lighting crew, the dream is to build up enough knowledge, experience, and creative insight to one day make that leap into designing.





*Macau's Studio City Opening with Mariah Carie.*

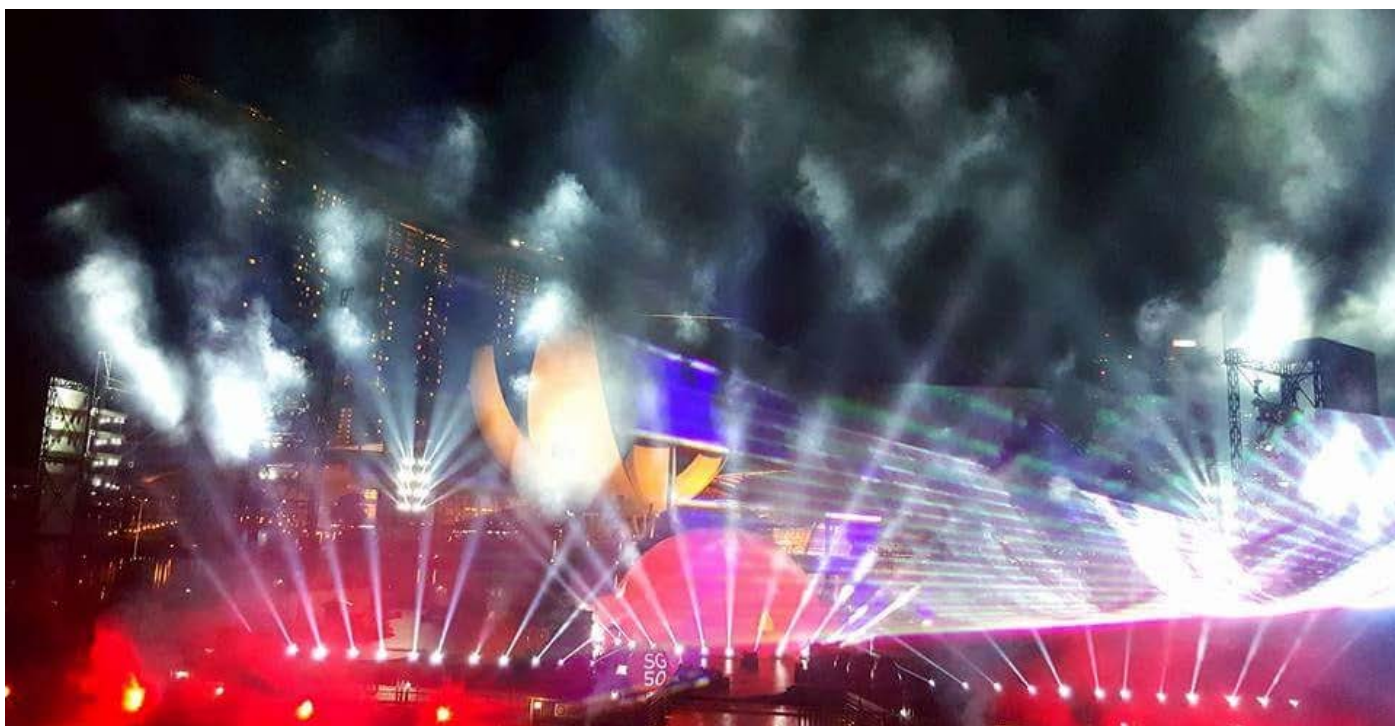
That desire to break out of the technical role and embrace the creative side, to be able to establish your name and your brand, isn't just about local recognition either. There's something powerful about the idea of taking your craft beyond borders, expanding into international work. Lighting design can shape experiences on a global scale, and the thought of seeing your work come to life in different countries or diverse cultural settings is exciting in its own right.

For me, the motivation to become a lighting designer wasn't just about admiring the role itself, but about pushing myself to evolve beyond what I knew. It's about making a lasting impact—creating experiences that people will remember. And that was the driving force behind my desire to step into the world of lighting design, to be the one who not only sets the scene but shapes how people experience an event.

**Your work spans a variety of artists and genres. How do you approach creating a lighting design that complements the performer and enhances the audience's experience?**

For me, the design process begins with considering a few key aspects that will shape the overall vision. First and foremost, I think about the type of artists involved and the kind of music they perform. Are they Chinese, American, Korean, Japanese, or from another cultural background? This influences not only the aesthetics but also the mood and energy I need to create through lighting. Equally important is the genre of music—whether it's punk rock, heavy metal, R&B, EDM, slow jazz, or another style. Each genre carries its own emotional tone, tempo, and audience expectation, which must be reflected in both the lighting and stage effects.

Once I have a clear understanding of the artist and musical style, I move on to envisioning the



*Singapore 50th National Day Celebrations at Marina Promenade.*

stage design. This includes everything from the layout of the set to the arrangement of screens, platforms, and any moving elements. Alongside the stage structure, I begin mapping out special effects—whether that means atmospheric fog, lasers, pyrotechnics, or synchronized lighting cues that respond to the rhythm and dynamics of the performance.

With most of the foundational details in place, the next step is one of the most crucial: communicating directly with the producer. This conversation allows me to delve deeper into the artist's vision—not just what they want the audience to see, but how they want to be seen themselves. Understanding their artistic identity and the message they wish to convey on stage is vital to creating an immersive and authentic experience.

However, as a lighting designer, my role isn't simply to follow directions or replicate an artist's ideas. My responsibility is to elevate the show as a whole—to integrate special effects, lighting dynamics, and the visual narrative in a way that

enhances the music and engages the audience on a deeper level. It's about striking the right balance between the artist's vision and my creative expertise, ultimately crafting a performance that feels cohesive, impactful, and unforgettable.

### **What core technologies, tools, or lighting equipment do you rely on most frequently?**

I'm currently using the L8 Visualizer software to plan, design, and pre-program the majority of my lighting shows. This tool allows me to create highly detailed visual simulations of my setups, enabling me to experiment with different looks and transitions before ever stepping foot on-site. In addition to the visualization software, I've also invested in a HOGLET lighting console. Pairing the HOGLET with L8 has significantly improved my workflow and efficiency. By programming my lighting cues and sequences in a virtual environment ahead of time, I'm able to minimize the number of hours spent on-site. What used to take me 7 to 10 hours to program in person can now be accomplished far more quickly and accurately in a controlled setting. This approach





*Kenny G in Hanoi Vietnam.*

not only saves time but also allows me to deliver a more polished and professional final product.

**Please walk us through your creative and technical workflow for designing a lighting setup.**

For all of my design work, I primarily use **AutoCAD** as my main drafting tool. It's the foundation for most of my technical drawings and rigging plans. Occasionally, I'll also incorporate **SketchUp** for quick 3D modeling or spatial references, and **Adobe Illustrator** when I need to produce clean, presentation-ready graphics. More recently, I've begun learning **Vectorworks**, which offers a powerful combination of CAD precision and lighting design features tailored for the entertainment industry.

My creative process is quite unstructured at the beginning — I usually start with a completely blank canvas. There's nothing in my head initially. I'll just sit there, staring at the screen... hahaha. Then I put on my headset and blast some heavy rock music to get myself into the zone.

That's when ideas start flowing. I begin thinking about how I want the rig to look — the overall shape, structure, and feel — and I start drawing directly in CAD. I'll move trusses around the plot, experimenting with different configurations to see what works best visually and structurally.

At some point, I take a break — usually a snack break with a Kit Kat... haha. Then I'll switch up the music to something that fits the vibe of the show I'm designing for, often playing tracks from the artist whose music will be featured. That change in mood helps me transition from structural planning to artistic plotting. I start positioning lighting fixtures and sketching out cue ideas, all while listening to the music to help visualize the dynamics and emotional flow of the show.

The first lighting design I create is never the final version. It's more of a rough blueprint — a starting point. From there, I'll go through multiple iterations, making adjustments and refinements as the overall vision becomes clearer. The final lighting plot evolves through this process of exploration and revision.



I wouldn't say my workflow is universal — it's definitely personal and somewhat unconventional. But I think that's the beauty of creative and technical work. Everyone has their own rhythm, tools, and rituals that help them get into a flow state. For me, it's a mix of music, trial and error, and a willingness to follow instinct until something just feels right.

**Having worked on shows both in Singapore and overseas, what have been the key differences in how events are planned, executed, and received? How have these experiences shaped your expertise?**

The challenges of managing equipment issues both locally and internationally. Locally, if a system malfunctions or breaks down, there's usually enough time to get it fixed or replaced by the vendor. However, when touring overseas, there's often no luxury of time to resolve such issues, which creates an added layer of pressure.

A memorable experience from a tour with Kenny G, which took place in the USA and South America. The first stop was Puerto Rico. Upon arriving at the venue, which was a theater, I walked onto the stage and noticed a group of lighting technicians preparing the lighting setup. There were many PAR CANS on the floor. Curious, I approached one of the crew and asked if they were tearing down equipment from the previous day's event. The response was shocking—the technician explained that the PAR CANS were meant for my show.

Immediately questioned the technician, asking if they had not received the lighting plot, which I had advanced a month earlier. The technician confirmed they had received the plot but explained that the local promoter had chosen to use only in-house lighting. Feeling both frustrated and overwhelmed, my mind went blank for a moment.

I stepped out of the theater for some fresh air and took time to clear my head. I then spoke with both Kenny G and the tour manager, who were equally furious about the situation. After considering the circumstances, regardless of what had happened, there was no point in dwelling on it. They had to find a way to make the show work.

Returning to the stage, I communicated with the lighting crew, explaining how I wanted the PAR CANS hung and where to add colour filters, essentially modifying the original lighting design on the fly. By the end of the day, the show went on, looking good, with Kenny G and the audience both pleased with the outcome.

Sometimes I share my stories with crews. I will tell them to stay calm and adapt to such a major change in the lighting plan, I attribute handling the situation to two key qualities: versatility and experience. Through years of managing unexpected challenges on tour, I had learned how to remain flexible and adjust quickly when things didn't go as planned.

**With technology constantly evolving, how do you stay updated with new advancements in lighting design? Have there been any recent upgrades to your workflow or knowledge that have significantly impacted your work?**

Technology in the entertainment industry is evolving every day. New lighting fixtures are constantly being released with advanced features such as cutting-edge effects, improved networking capabilities, integration with staging and automation systems, and even built-in special effects. These innovations can truly elevate a show, adding depth, impact, and a sense of spectacle that captivates the audience.

To stay current and continuously improve my workflow, I make it a priority to stay informed about the latest developments. I regularly follow industry news on social media, attend exhibitions

and trade shows, and engage in conversations with suppliers, manufacturers, crew members, and fellow designers. Each of these interactions offers valuable insights — whether it's learning about a new piece of gear, discovering a more efficient technique, or simply hearing how others approach their design process.

Staying up to date isn't just about having the latest tools — it's about understanding how to use them effectively to bring creative ideas to life. This ongoing learning process plays a big role in helping me grow as a designer and technician, and ensures that I can deliver shows that are both visually impressive and technically sound.

**You've worked with some of the most reputable artists globally. Tell us about any particularly challenging or rewarding project, and what made it stand out?**

Over the years, I've had the opportunity to work with a wide range of artists and productions across various genres and scales. Some of the notable names I've worked with include **Kenny G, Good Charlotte, Boys Like Girls, Fatboy Slim**, and several prominent K-pop acts such as **JB, Day6, GOT7, Apink**, and **CNBLUE**. I've also been involved in theatrical productions like **Little Shop of Horrors**, and major national events such as the **Singapore National Day Parade** — back in the days of the old Kallang Stadium.

Each project brings its own unique set of challenges, whether it's a small-scale show or a massive, high-profile event. But that's exactly what I enjoy about this line of work — no two shows are ever the same. From tight timelines and technical limitations to creative demands and last-minute changes, there's always something to adapt to and learn from.

The way I see it, every challenge is an opportunity for growth. And once you push through those obstacles — whether it's designing under

pressure, troubleshooting in real-time, or finding new ways to improve the audience experience — the rewards follow naturally. There's a deep sense of satisfaction that comes from knowing you've contributed to something memorable and impactful, and that feeling is what keeps me inspired and passionate about what I do.

**Live events are a demanding business. What keeps you motivated and passionate about this industry despite the challenges?**

What I do in this industry isn't just a job — it's what I do best, and honestly, it feels like what I was born to do. No matter what challenges come my way, I've always found myself coming back to it. Once you're part of this industry, it becomes more than just work — it becomes a way of life. It's not easy to walk away from something that's so deeply rooted in your passion and identity. During the COVID-19 pandemic, the live events and entertainment world took a massive hit. Many of our peers had no choice but to find work in other fields, and even when the industry started to recover, a lot of them didn't return. It was heartbreaking to see, but also understandable — the uncertainty pushed many to start new paths.

But for those of us who stayed — the ones still in the business — it wasn't just about holding on. It was about staying true to what drives us. For me, what kept me going was the passion I have for this craft. It's the energy of live shows, the creative process, the teamwork, the problem-solving, and the satisfaction of watching a design come to life in front of an audience. That passion is what motivates me, even through tough times, and it continues to fuel my journey in this industry.

## ABU DHABI

# Sonic Ascension in Abu Dhabi with Clair UAE

*Saadiyat Nights concert series appoints Clair UAE for world-class concert sound design, communications and radio*



*Clair UAE supplied audio, comms and radios, working closely with most of the artists to replicate identical touring packages.*

Saadiyat Nights, an open-air music series held on Saadiyat Island in Abu Dhabi, returned with a star-studded line up of local, regional, and global talent. Amongst the performers were Clair Global touring clients Jennifer Lopez, Robbie Williams, Christina Aguilera, Gwen Stefani and Lionel Richie, plus a performance by captivating Egyptian composer and pianist, Omar Khairat.

**Clair UAE** supplied audio, comms and radios, working closely with most of the artists to replicate identical touring packages, ensuring performers and crew were at their most comfortable when visiting the region.

At the specially constructed open-air venue, audience experience is a priority, as is the need to combat potential noise pollution to the surrounding residential areas. To adequately overcome any such issues, Clair UAE was appointed to work on a sound design which would be both concert worthy and resident friendly.

The performance space is a semi-permanent structure - a 5,000-capacity seated venue with VIP boxes at the top of the grandstand - erected in the Saadiyat cultural district. The venue is surrounded by notable museums and tourist attractions.





*A comprehensive loudspeaker architecture from L-Acoustics was deployed for the event, while industry leading wireless systems from SHURE, Sennheiser and Wisycom were supplied to artists, and Radio comms from Motorola were deployed for crew communication.*

**Clair UAE's Audio HOD and System Designer for this project, Dana Beaudin informs,** "We designed the system using the L-Acoustics L2 modules and gave special attention to control of spill outside of the audience coverage areas. The biggest consideration after this was minimizing noise pollution. As a high-end venue in the middle of the cultural district, the island is home to over 100,000 people.

"The lightweight design of this PA helped our team get the system into an ideal hanging position from the main structure without having to add any additional rigging reinforcement which could interfere with sight lines. Aesthetics are very important to the overall feel of this event, and our audio design had to be impactful across a multitude of genres, yet discreet for concert viewing."

The main FOH system as well as the outrigger system (side hangs that aimed to cover the audience located at the far flanks) comprised **L-Acoustics'** L2 and L2D line source speakers.

And to control the low end, Dana and the team deployed a total of 27 units of the KS28 subwoofers in vertical groups of three in a cardioid configuration, rounded out with 8 units of the A10 loudspeakers that were deployed as front-fill reinforcement.

Dana continues, "We worked with the show designers from an early stage to ensure we were able to fly the boxes high enough with minimal positive angle on the PA to reduce overshoot. To compensate for this and with the VIP boxes situated at the back of the venue, we deployed a pair of L-Acoustics 2-way passive point source 5XT's in each booth to keep consistent coverage and clarity on the high end. We also had a small center hang of Kara to help improve the imaging as the main hangs were quite far apart."

A wide range of top tier consoles were also supplied by team Clair UAE, including **SSL** L500, **Avid** S6L-32D, and several **DiGiCo** models over the course of the two-month series. In tow, world-class wireless systems like the **Shure**



Axient and PSM1000's, **Sennheiser** 6000 series, and **Wisycor** IEMs were also made available to artists and performers; with each artist having a control and monitor package based on their global rider requirements.

"In the UAE, and as part of the wider Clair Global Group, we provide the same level of service our clients would expect anywhere else in the world," adds Dana.

This is echoed by Clair's Mark 'Magic' Ellis-Cope, who notes: "We had great feedback from all of the artists engineers. A comment made often was that turning up in the morning and seeing everything already set up and patched made their lives so much easier!"

On the other hand, the radio system deployed by Clair UAE mainly comprised the Motorola R7's, which were extensively used by venue production, staff and artists; as it afforded

consistent coverage across the entire venue. Motorola DMs were used in the Joint Operations Control center to enable the use of a standard microphone, and headphones for site security. The comms design was a **Riedel Communications** Bolero stand-alone system with NSA-002 units for flawless interfacing with cameras.

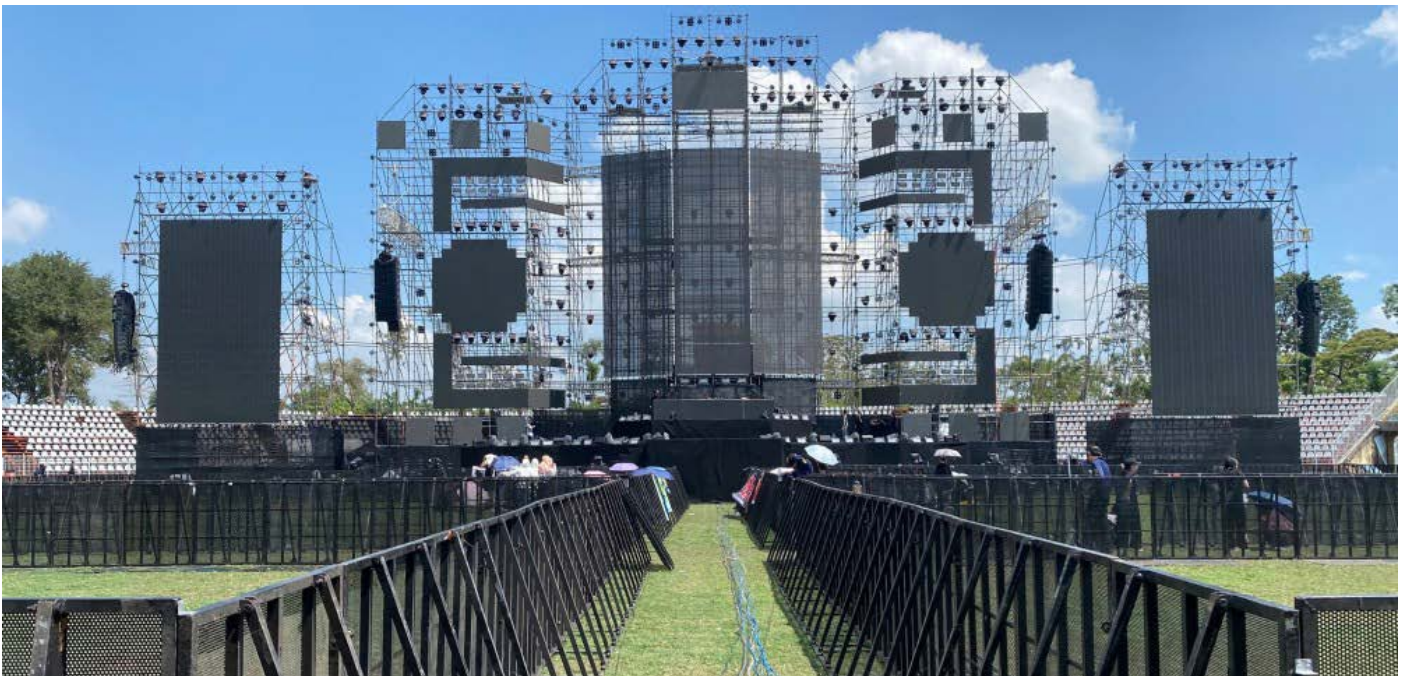
"This provided coverage throughout the main venue for operators at FOH as well as for the stage/ backstage areas for crew, including stage managers, and the lighting and video teams," Dana concludes. "The flexibility of this comms system allowed us to seamlessly change pack configurations and preferences for the incoming artist teams for every bespoke show."



## VIETNAM

# Bass, Beats & Brilliance Takes Centre Stage with NEXO

*NEXO STM powers Vietnam's Hype Fest into overdrive*



*PVN Vy Phuong unleashed a sonic storm at the Hype Fest powered by NEXO's STM modular line array system.*

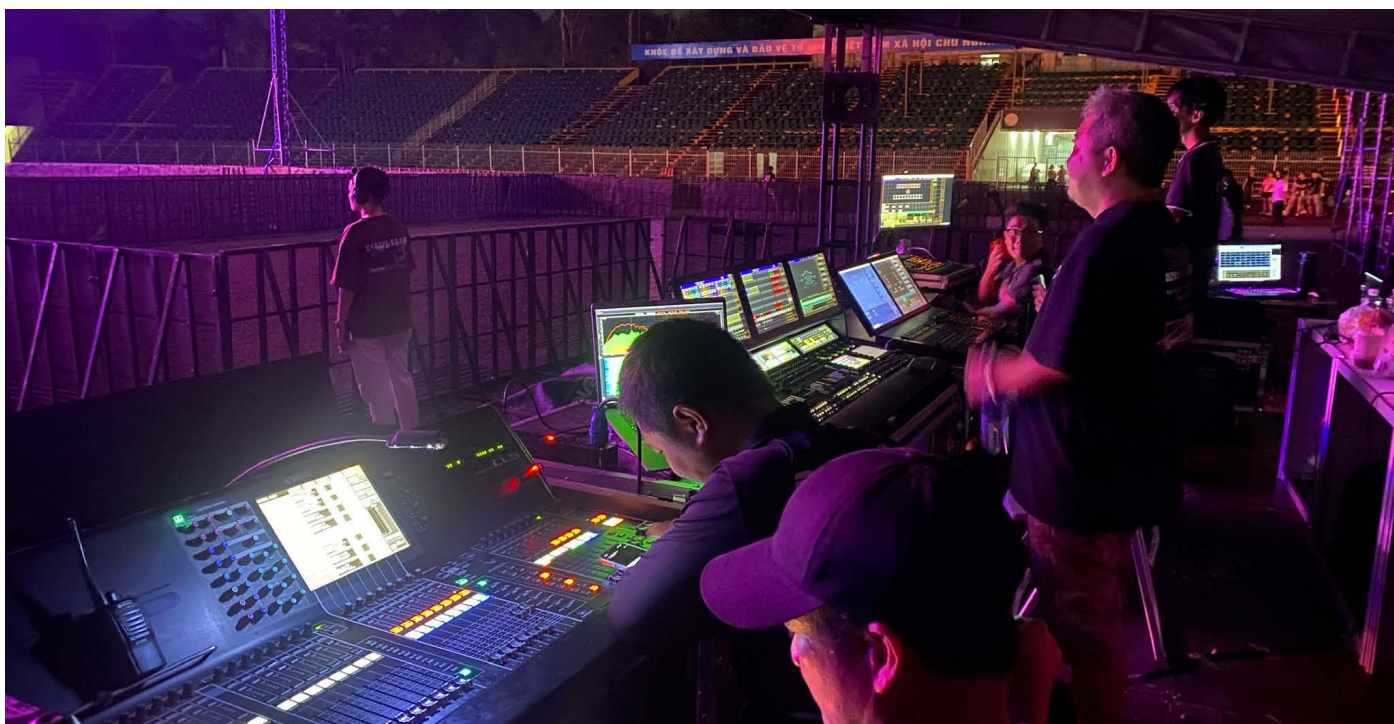
When Hype Fest landed at Vietnam's massive 30,000-capacity Cần Thơ Stadium on April 12th, it brought more than just a stacked DJ lineup—it unleashed a sonic storm powered by **NEXO's** formidable STM modular line array system. With high-energy performances from local and regional headliners including Tăng Duy Tân, HIEUTHUAI, Quang Hùng MasterD, Wean, and DJ Wukong, the production demanded audio muscle capable of delivering high SPL, pristine clarity and chest-thumping bass. That's exactly what local production powerhouse **PVN Vy Phuong**

The main FOH setup featured left and right hands of nine M46 Main modules and nine

B112 Bass modules flown in tandem, each array flanked by two M28s handling down-fill duties. Ensuring wide, consistent coverage throughout the massive stadium, PVN added outrigger arrays comprising eight M28 modules flown beneath two S118 subwoofers per side.

But the real punch came from the now-iconic PVN "Bass Monsters"—a ground-stacked row of S118 subs that didn't just deliver bass, they made the earth tremble. Powered and processed by NEXO's NXAMP Powered TD Controllers, the system ensured that every drop, dropkick and dance break landed with perfect precision and bone-rattling intensity. Engineers were offered Yamaha Pro Audio's revolutionary CL series digital





*The real punch came from the now-iconic PVN “Bass Monsters”—a ground-stacked row of S118 subs.*



With more than a decade of expertise in sound, lighting and AV integration, PVN Vy Phuong has become a trusted name in Vietnam’s live events scene, and the STM system is now a mainstay at major events across the country. Hype Fest follows in the footsteps of other recent STM-driven festivals such as Tuborg Why Not in March and Strongbow Sparkling World in Ho Chi Minh City.

By combining scalable modularity with unmatched clarity and output, NEXO’s STM series once again proved why it’s the go-to system for large-format festivals aiming to leave a lasting impression—not just in the ears, but deep in the chest cavities of every raving fan.

mixing consoles, which perfectly complemented the formidable NEXO loudspeaker system in offering a pristine soundscape that was every bit as immersive as it was impactful.

## INDIA &amp; BHUTAN

# Ed Sheeran + KSL = Sonic Supremacy

*NJSM ProSound and d&b Audiotechnik Deliver Flawless Audio Across Sheeran's Historic Concerts in India and Bhutan*



*Mumbai-based NJSM ProSound Pvt Ltd, a part of the SOUND.COM Group, supplied the KSL system for Ed Sheeran's performance in Bhutan as well as the concert leg in India that spanned 5 major cities.*

Ed Sheeran's Mathematics World Tour concluded its India leg in February 2025, marking a significant milestone with the deployment of **d&b audiotechnik's** KSL system. This tour not only showcased Sheeran's musical prowess but also highlighted the capabilities of the KSL system in delivering consistent, high-quality sound across diverse venues and geographies.

Mumbai-based **NJSM ProSound Pvt Ltd** a part of the **SOUND.COM Group**, supplied the KSL system for the tour; as the journey commenced with a historic performance on 24 January in Bhutan – with this being the country's first-ever international concert – before traversing five major Indian cities and culminating in Delhi.

To navigate the logistical complexities of touring across the vast subcontinent, NJSM ProSound collaborated closely with d&b India's Education & Application Support representative, Neil Lean. The tour adopted an end-on format – a stark contrast to the 360° in-the-round productions of previous legs; yet a strategic choice that not only simplified deployment and accommodated tight schedules, but also ensured optimal sound quality, from the stage to the farthest audience areas – all thanks to the KSL system's lightweight design and cardioid performance.

The system configuration included main hangs of KSL8 and KSL12 cabinets (16 per side), 10 flown SL-Subs per side, and 24 ground-stacked





*The tour adopted an end-on format – a stark contrast to the 360° in-the-round productions of previous legs; yet a strategic choice that not only simplified deployment and accommodated tight schedules, but also ensured optimal sound quality – all thanks to the KSL system's lightweight design and cardioid performance.*

SL-GSubs in an end-fire arrangement. Front-fills were managed by d&b's V8 and V12 cabinets, with delays provided by KSL, XSL, and V-Series cabinets, tailored to each venue's specific needs.

Transportation logistics posed significant challenges, given India's expansive geography. Equipment arriving in the early morning had to be operational by 10 am. The KSL system's integrated rigging solutions and dedicated dollies facilitated swift deployment and tuning at each site.

Neil Lean remarked, "The SL-Series' cardioid pattern allowed us to open up the body of the system with no worries about feedback from the small body guitars Ed was using on stage. The best way to judge a touring PA is by how consistently it can deliver, show after show, and this system performed flawlessly throughout the tour. The production teams, including the representatives of AEG and its India partner,

BookMyShow, were very happy with the quality the system delivered, and we had great comments on social media about how good the audio was in every city we visited."

Ed Sheeran's touring sound team — **Simon Kemp at FOH and systems engineer Adam Wells** — echoed the audience's positive feedback, expressing their admiration not just for the exceptional audio quality but also for the commitment and professionalism of the local crew.

**Warren D'Souza, Founder of SOUND.COM Group**, concluded, "We delivered outstanding results, and it's incredibly rewarding to have Simon and Adam share that sentiment."



## HONG KONG

# LDR's Astute Illumination in Hong Kong

*LXR Theatre Technology Lights the Stage at Hong Kong Taoist Association Wun Tsuen School with Luci Della Ribalta (LDR) Fixtures*



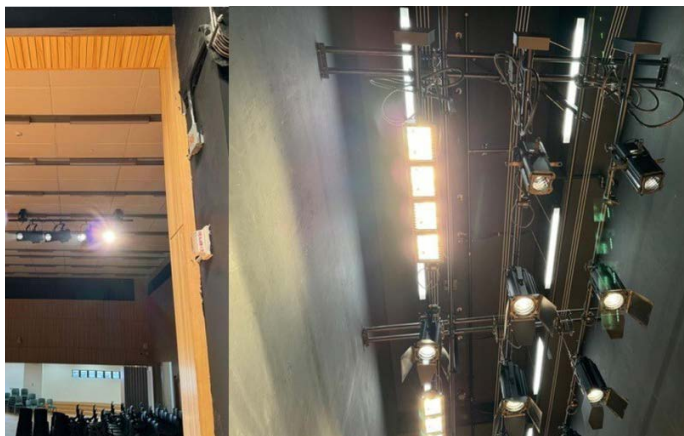
*The lighting setup includes long-throw profiles for front-of-house, fresnels and short-throw profiles on stage, and 4-cell cyclorama fixtures at the back – all from LDR – resulting in a versatile and visually impactful system.*

Hong Kong still retains many influences from the Anglo-Saxon world – and one clear example is in arts and theatre education within schools, which continues to play a vital role in student development. Professional lighting in school settings is particularly prominent and represents a substantial market, driven in part by the many festivals and competitions focused on theatre studies held across the education system. Recently, **LXR Theatre Technology** a specialist in theatre and entertainment solutions, selected **Luci Della Ribalta (LDR)** lighting products to equip the auditorium of the Hong Kong Taoist Association Wun Tsuen School, a junior secondary school.

Among its key facilities is a fully equipped auditorium, designed with a standard 24-channel

configuration and a high-performance lighting system tailored to support both educational and stage performance needs. "Theatre is undoubtedly an important element in Hong Kong's school system. You'll find that every primary or secondary school here includes a hall with a proper stage equipped with theatrical lighting, AV, and curtain systems," explains **Francis Fung, Director of LXR Theatre Technology**, as he added, "Although there's no compulsory performing arts subject in the curriculum, students are highly encouraged to take part in stage and artistic activities."

For a project of this scale, the equipment needed to be robust, reliable, and precise—requirements that LDR was able to meet while also offering



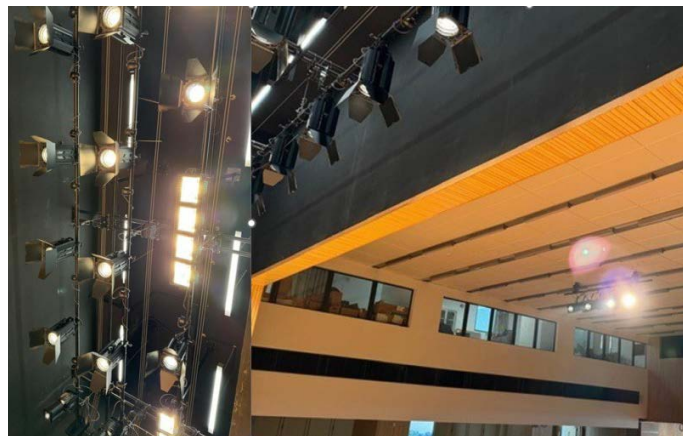
*"We chose Luci Della Ribalta because it is one of the few companies that still offers a complete range of conventional lamp-based fixtures in addition to their LED product line" – Francis Fung, LXR Theatre Technology.*

excellent value, particularly for high-power fixtures and larger quantities.

*"We chose Luci Della Ribalta because it is one of the few companies that still offers a complete range of conventional lamp-based fixtures in addition to their LED product line."* reveals Francis.

The lighting setup includes long-throw profiles for front-of-house, fresnels and short-throw profiles on stage, and 4-cell cyclorama fixtures at the back, resulting in a versatile and visually impactful system. To meet the diverse stage lighting needs of the venue, the design and integration team selected an eclectic mix of the Tono 8/22 2kW profile spotlight, the Nota plus 1.2kW Fresnel spotlight with barndoor, the Suono 20/40 plus 650W Zoom profile spotlight, the RIMA A500F Pro 4-way cyclight, and the Tempo f650 pro 650W Fresnel spotlight with barndoor.

The team informs that the Tono 8/22 2kW profile spotlight was chosen for long-distance front lighting, offering strong output and excellent beam definition, whereas the Nota plus 1.2kW Fresnel spotlight offered versatility in creating soft, even washes on stage. The Suono 20/40 plus 650W Zoom profile spotlight is used as a compact



*According to LXR Theatre Technology, these conventional models from LDR deliver excellent performance while allowing us to stay within a budget that would have been hard to meet using only LED counterparts.*

short-throw profile with adjustable zoom for flexible applications, while the RIMA A500F Pro 4-way cyclight provides uniform, balanced cyclorama lighting across the back of the stage. Finally, the Tempo f650 pro 650W Fresnel spotlight has been deployed for detailed lighting with excellent control over beam edges. "These conventional models deliver excellent performance while allowing us to stay within a budget that would have been hard to meet using only LED counterparts" states Francis, as he informs that the final outcome is a dynamic lighting rig that enhances the overall audience experience and supports the visual storytelling of student performances.

LDR products are known for their broad range of wattages and beam angles, as well as their advanced features, such as color mixing, sharp or soft edge focusing, and smooth dimming capabilities – explains **Lisa Papi of LDR** who comments, "We've been working with our partner LXR in Hong Kong for many years. This is certainly a significant installation, and judging by the wattages involved, we're clearly looking at a large-scale stage. Francis and his team made very precise product choices, and from what we've seen, the result is a carefully planned, high-performing, and cost-effective project."

## INDIA

# Kolkata Fosters An Immersive Music Culture with CODA Audio

*Star Professional Audio and Alphatec install CODA Audio N-RAY at Kolkata's Premier Cultural Hub Sangit Kala Mandir*



*With a brief to deliver clear, balanced, and powerful audio to every seat in the house, they chose a system based around CODA's N-RAY ultra-compact 3-way line array that places the benefits of CODA's flagship AirRAY technology into a shallow, lightweight cabinet perfect for theatres and performing arts centres.*

Sangit Kala Mandir – which literally translates to ‘a sacred space for music and performing arts’ – is one of Kolkata’s premier cultural institutions, committed to promoting the arts and music by hosting an entertaining and varied year-round programme of events. Founded by the eminent Indian industrialist Basan Kumar Birla, the not-for-profit institution has grown steadily over decades to promote creative freedom and provide a platform for aspiring young minds to showcase their talents and cultural expression. Technical provision for venue’s 1000 capacity Birla Auditorium was recently upgraded to meet

the expanding requirements of its multi-faceted programme. Amongst the improvements was a new audio system which replaced its existing outdated and underpowered PA.

A super-team of sorts; combining the expertise of **Sun Media Ventures** headed by AV system design consultant Mr Umesh Bhagwan, along with the teams at **Star Professional Audio** and **Alphatec** respectively, guided by industry veteran Roger Drego, successfully installed a cutting-edge CODA Audio system into the Auditorium. With a brief to deliver clear, balanced, and





*4 units of the HOPS5 as delays under the balcony and 2 units of the HOPS5 as balcony delays.*

powerful audio to every seat in the house, they chose a system based around CODA's N-RAY line array. N-RAY is an ultra-compact 3-way line array that places the benefits of CODA's flagship AiRAY technology into a shallow, lightweight cabinet perfect for theatres and performing arts centres. Heritage buildings frequently present challenges to audio integrators, and this auditorium was no exception. As well as determining the optimal positions for the arrays - made more difficult by the height of the balcony - the team also had to evaluate and ensure the safety of the hanging points for the arrays without any compromise to audio quality. CODA's ultra-lightweight units often prove to be a huge advantage in this respect, and this project again demonstrated the benefits of CODA's innovative engineering.

The team installed (per side) 8 units of the N-RAY supplemented by (per side) 2 units of the SCN-F low frequency extensions and 1 unit of the SCP subwoofer for robust low end reinforcement. 3 units of the HOPS5 (ultra-compact 5" high output point source) were deployed as front fills, with a further 4 units of the HOPS5 as delays under the balcony and 2 units of the HOPS5 as balcony

delays. 4 units of the CODA Audio CUE FOUR stage monitors completed the picture.

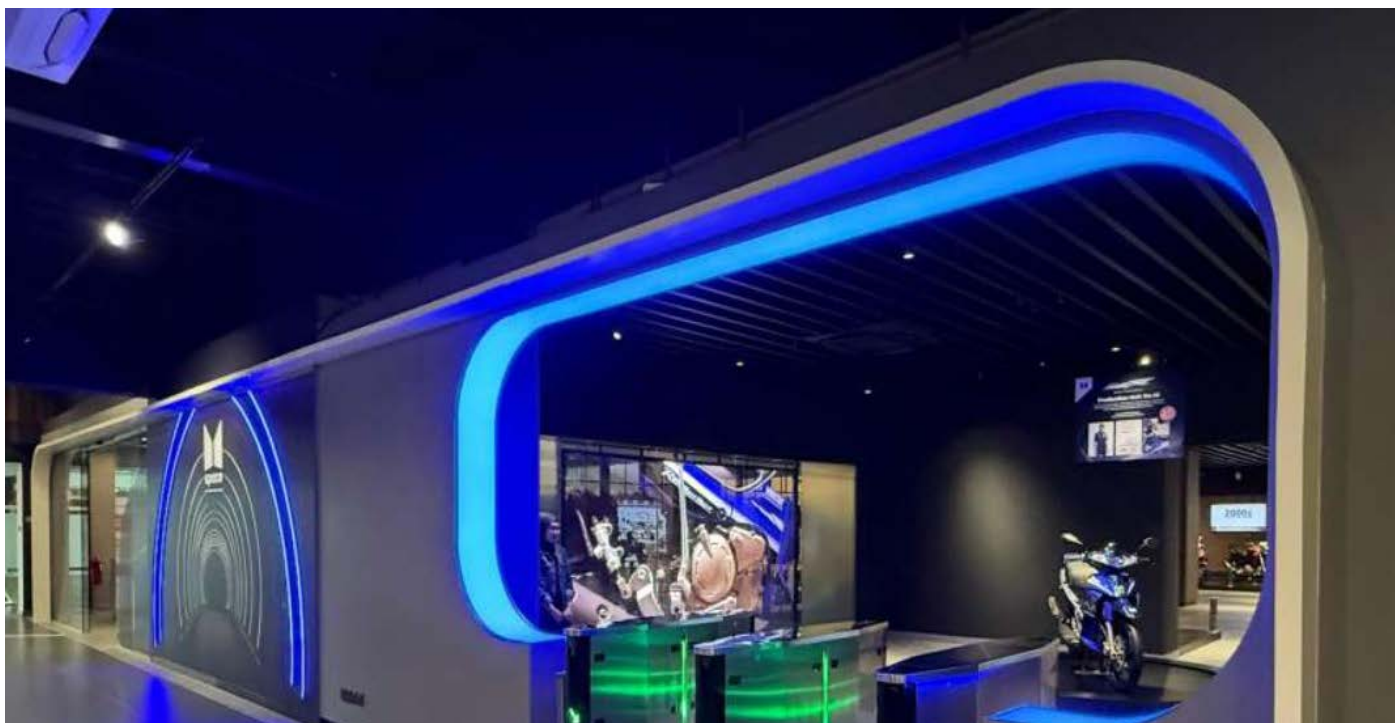
**Founder and Managing Director of Alphatec, Devasis Barkataki**, reflects on a challenging but satisfying project, as he shares "The project's success was underpinned by the expertise of Roger Drego whose extensive experience and deep understanding of handling audio brands, coupled with our skilled Alphatec team, proved invaluable in overcoming the unique challenges posed by the Birla Auditorium. His guidance was instrumental in navigating the complexities of the project and harnessing the power and precision of CODA Audio. The final result was a transformed audio experience, bringing the historic Birla Auditorium into the modern age of sound reinforcement."

**Paul Ward of CODA Audio** adds, "It's great to see N-RAY chosen to elevate the audio quality in this historic venue. We're seeing Alphatec doing great work across India both in the live sound and install sectors, firmly establishing CODA's credentials in this exciting market."

## MALAYSIA

# Malaysia Revs Up Crystal Clear Soundscapes With Yamaha

*Yamaha Elevates The Aural Experience at Space Y Museum and Courtyard by Marriott Melaka with Smart, Flexible Audio Architectures*



*Space Y Museum by HLYM turned to Yamaha Music Malaysia and authorised partner Acousticon to design and implement the museum's AV solution.*

**Yamaha Pro Audio** continues its Southeast Asian momentum with two high-profile installations in Malaysia, delivering future-ready, crystal-clear soundscapes at both a unique cultural landmark and a premium hospitality venue.

At the newly inaugurated Space Y Museum by Hong Leong Yamaha Motor (HLYM), hailed as Malaysia's first motorcycle museum, Yamaha systems bring life to the exhibits with immersive background music and pristine audio playback. Located at the company's Sungai Buloh

headquarters, the 830m<sup>2</sup> facility celebrates Yamaha's racing heritage and technological innovation. Drawing from the success of the adjacent Gen Blue Café install in 2019, HLYM once again turned to Yamaha Music Malaysia and authorised partner **Acousticon** to design and implement the museum's AV solution.

Despite facing tight deadlines, Yamaha Music Malaysia supplied all required models from local stock, enabling Acousticon to complete the job seamlessly. The museum's BGM system includes Yamaha VXS3FT and VXS3F speakers



*Yamaha Music Malaysia supplied all required models of the VSX Series loudspeakers from local stock, enabling Acousticon to complete the job seamlessly.*

throughout walkways, powered by PA120 and MA2120 amplifiers. In the auditorium, VXS5 wall-mounted speakers work in tandem with VXS10S subwoofers, all driven by PX8 amplification to deliver full-range clarity with low-end richness. Acousticon's Saiful Akmal praised Yamaha's support, while Space Y project manager VK Lee highlighted the team's commitment to delivering on time and within budget.

Meanwhile, in the historic city of Melaka, the Courtyard by Marriott has enhanced its guest experience with a sophisticated Yamaha-powered audio system tailored for both ambient sound and live event flexibility. Spearheaded by **SKH Sound & Light** the installation utilises Yamaha MTX series matrix processors to achieve complete control and customisation across various zones, including the lobby, café, gym, poolside areas and the hotel's modular ballroom.

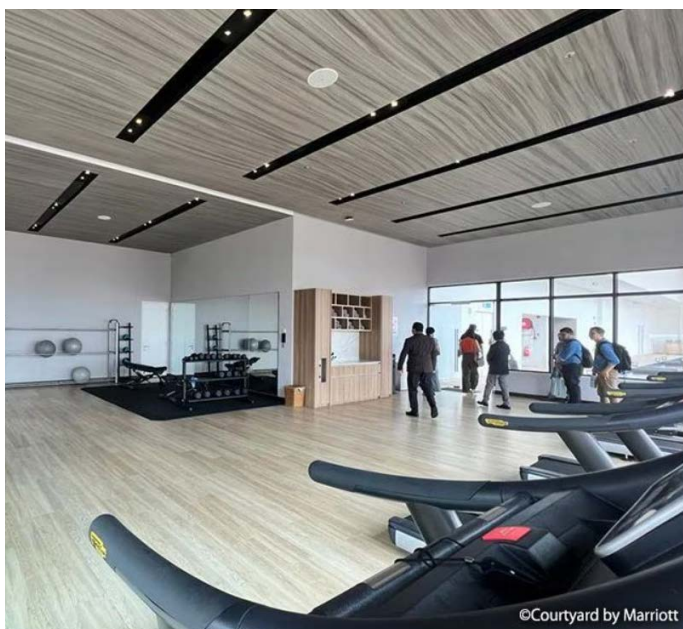
The team informs that designing the ballroom system posed a significant challenge; as the venue in total comprises three spaces that can be configured in multiple ways to host a wide range of events, including corporate meetings,

conferences, weddings and other celebrations. Here it was essential for the audio system to deliver high quality, seamless sound, however the spaces are divided or combined. An additional challenge for the ballroom was that of the control room, which is located on a different floor, thereby making it difficult for the system operator to monitor and control audio during events.

Yamaha MTX series matrix processors allowed SKH Sound & Light team to design and install a highly flexible system, with an MTX3 used for the background music system and an MTX5-D for managing audio in the ballroom. And thanks to Yamaha's ProVisionaire suite of software applications, both systems could be controlled from anywhere in the hotel, using an iPad with a bespoke, user-friendly interface.

The background music system is programmed with a separate zone for each area, as each section needed very different volume levels and types of music, thereby leading to each zone being operated independently with a bespoke choice of music and volume level.





*Spearheaded by SKH Sound & Light, the installation at Courtyard by Marriott Melaka utilises Yamaha MTX series matrix processors to achieve complete control and customisation across various zones, including the lobby, café, gym, poolside areas and the hotel's modular ballroom.*

The ballroom system sports the combination of the MTX5-D and ProVisionaire which allows for any kind of event to be hosted in any combination of the three spaces; as the audio system has been adapted to suit the specific needs of each scenario. Importantly, the ability to control the system from an iPad means operators don't need to be confined to a single location, or need to return to a central control room, for every minor adjustment.

According to the team, this not only makes system management much more efficient, but ensures every event enjoys the best possible sound quality. Operators are able to create presets for different configurations, making it easy to switch between setups without the need for extensive manual intervention. At the same time fine manual adjustments can be made, if necessary.

"This cutting-edge setup significantly improves the ease and effectiveness of audio management at the Courtyard by Marriott hotel, providing

both automation and flexibility. In addition, the system's intuitive design minimizes the learning curve, making it accessible even for operators with limited technical knowledge. This results in a more streamlined workflow, reducing the time and effort required to manage complex audio setups. The common spaces and ballroom alike benefit greatly from a well-designed sound system that enhances the ambiance and elevates the guest experience. Whether it's calming background music in the lounge, vibrant tunes at the poolside or unique events in the ballroom, Yamaha's high-quality audio ensures guests enjoy a consistent and pleasant auditory environment throughout their stay. The flexibility and clarity of the sound systems help to create the right mood, contributing to a more relaxing and enjoyable atmosphere" informs **SKH Sound & Light technical director Soon Siong Wee.**

## THAILAND &amp; DUBAI

# Pattaya & Dubai Level Up with TWAUDI

*Expertly Commissioned TWAUDI Systems are Redefining Nightlife Audio Through BOSS Nightclub in Thailand and INA in Dubai*



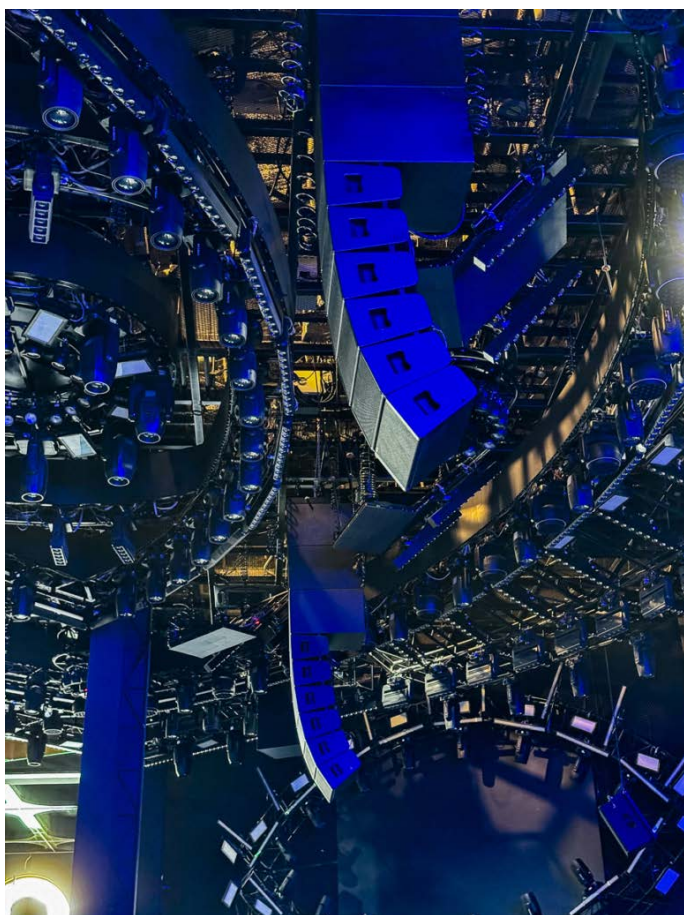
*BOSS Nightclub.*

The grand opening of BOSS Nightclub in Pattaya and the debut of INA in Dubai have definitively raised the bar for nightclub audio in their respective regions; and its all thanks to both venues boasting precision-tuned **TWAUDI** systems. Armed with powerful, crystal-clear sound that elevates every DJ set, live act and VIP experience; both installations highlight the brand's global reach and its ability to deliver precision-engineered audio solutions that raise the bar for immersive, high-energy nightlife experiences.

The recent inauguration of BOSS Nightclub in Pattaya, Thailand, brought a fresh and vibrant energy to the region's nightlife. The venue seamlessly blends Bollywood performances with an exciting club atmosphere, featuring resident and international DJs as well as live acts. With two spacious dance floors and twelve exclusive VIP areas, the club offers a premium experience—enhanced by a high-quality TWAUDI sound system.

The audio installation was designed and implemented by India-based **Arena Acoustics** with support from **TWAUDI** and local integrator





*The main PA system comprises a stereo hang of 6 units of the VERA20i line array elements per side complemented by 5 units of the VERA S32i subwoofers flown on each side beside the line array modules in cardioid arrangement and 2 units of the BSX subwoofers positioned on the floor at the BOSS Nightclub.*

**Turbosound Pattaya** Over a period of three months, the team worked to create a powerful and well-balanced sound system that meets the club's diverse performance requirements.

With a strong history of successful TWAUDIÖ installations in venues across Hyderabad, Arena Acoustics was confident in their choice for BOSS Nightclub, as **Uttam Reddy - owner of Arena Acoustics and lead sound designer** for the project explained; "We needed a system that was both powerful and capable of handling high SPL, while maintaining clarity and precision for a variety of performances. Since the venue required a compact solution to keep the lighting and video elements unobstructed, TWAUDIÖ was the ideal choice."



*The audio installation was designed and implemented by India-based Arena Acoustics, with support from TWAUDIÖ and local integrator Turbosound Pattaya.*

The main PA system installed at BOSS comprises a stereo hang of 6 units of the VERA20i line array elements per side complemented by 5 units of the VERA S32i subwoofers flown on each side beside the line array modules in cardioid arrangement and 2 units of the BSX subwoofers positioned on the floor. The VIP areas also enjoy the same high-quality sound experience, with a total of 12 units of the T24N horn tops and 6 units of the B18 subwoofers strategically placed across the VIP zones for optimal coverage. The entire loudspeaker system is powered by Dynacord's IPX series amplifiers, featuring TWAUDIÖ-optimized presets that ensure clear, dynamic, and immersive sound throughout the venue.

Reflecting on the final result, Uttam Reddy shared, "The outcome at BOSS Nightclub is outstanding. We've created a venue with exceptional sound quality, exceeding our expectations. The response from artists, DJs, and guests has been overwhelmingly positive, with many calling it the best performance venue in Pattaya."

**Krishna Singh, Manager TWAUDIÖ India**, added, "We are delighted that BOSS Nightclub has chosen TWAUDIÖ for this exciting new venue in





*Pulse Middle East placed its trust in TWAUDIÖ, opting for a system solution that offers maximum flexibility in a compact setup.*

Pattaya. The result is a well-balanced, high-impact sound experience, setting a new standard for clubs in the region. We look forward to continuing to deliver exceptional audio solutions worldwide."

Across continents, in the heart of Dubai's vibrant Jumeirah Beach District, a new hotspot for events, music, and upscale dining opened its doors in May 2025 – INA. From the very beginning, it was clear that a high-quality and powerful audio system would be essential—one that could deliver consistent, impactful sound for background music, DJ sets, and live performances at a consistently professional level.

For the technical implementation, integrator **Pulse Middle East** placed its trust in TWAUDIÖ, opting for a system solution that offers maximum flexibility in a compact setup. After careful deliberation, the design and integration team chose an eclectic mix of products from TWAUDIÖ's catalogue, and narrowed down on the T20i, B17i, M8i, B14i, and B15 loudspeakers – all powered by Powersoft Quattrocanali series

amplifiers. The entire system is controlled wirelessly and intuitively via a Xilica DSP setup integrated with an iPad using XTtouch.

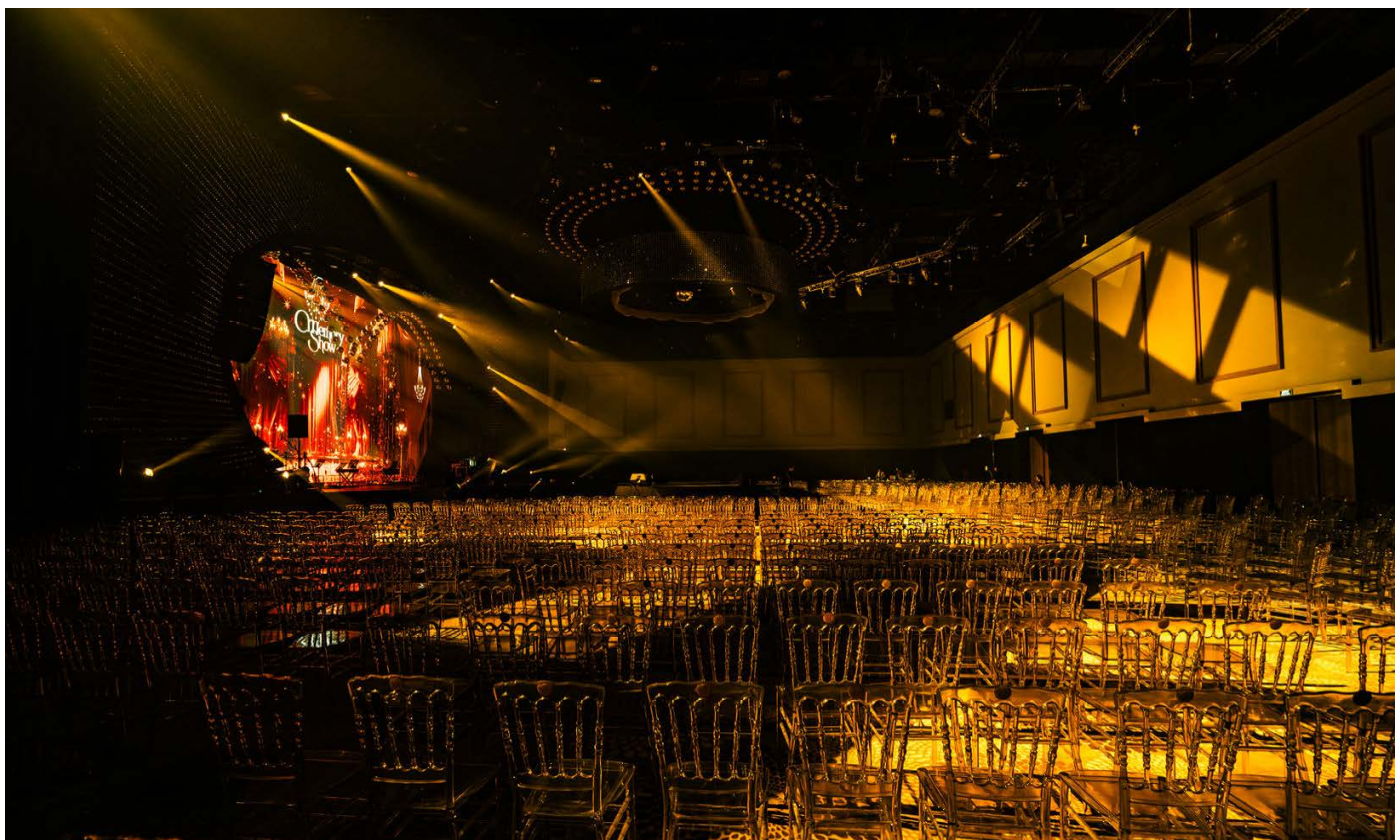
According to the team, the venue's acoustic environment provided the ideal setting to bring out the full potential of the system; as **Hassan Makki, Audio Engineer at Pulse Middle East** explains, "The decision to go with TWAUDIÖ was deliberate. It came down to the perfect balance of clarity, power, compact dimensions—and above all, our many years of positive experience with the brand."

From the opening night, the setup delivered an impressive performance: outstanding speech intelligibility, precise club sound, and powerful bass that captivated the discerning audience. The feedback, according to the brand, has been unanimously positive at INA, as both venue operators and guests were enthusiastic about the result, and the system fully meets the demands of daily operations.

## VIETNAM

# Operatic Resonance

*Hai Phong's new convention-centre goes all-in with an RCF soundstage*



*The venue's management turned to ProAVL— official distributor for RCF in Vietnam—to design and install a house system capable of concert-hall fidelity, corporate intelligibility and nightclub impact without a single hardware change-over.*

The Vietnamese port city of Hai Phong has added a new centre-piece to its cultural skyline with the opening of The Opera Convention Center – a 1,200-seat arena conceived for international touring productions, high-level conferences and lavish weddings. And determined to set an acoustic benchmark from day one, the venue's management turned to **ProAVL**— official distributor for **RCF** Vietnam—to design and install a house system capable of concert-hall fidelity, corporate intelligibility and nightclub impact without a single hardware change-over.

The system specification at the venue revolves around the RCF HDL 6-A compact line-array, wherein a total of 38 modules have been flown in standard stereo (left-right) and delay clusters to create a seamless sonic canopy from the front row to the balcony. The precise tuning and alignment of each bi-amped cabinet ensures consistent horizontal spread and tightly controlled vertical throw that matches the steep rake of the auditorium. System engineers report that the HDL's integrated RDNet cards have already streamlined optimisation routines, allowing rapid preset recalls as the programme





*A total of 38 RCF HDL 6-A compact line-array modules have been flown in standard stereo (left-right) and delay clusters to create a seamless sonic canopy from the front row to the balcony.*

flips from chamber recitals to keynote addresses. Deeply impactful low-frequency fidelity is delivered by a total of 12 units of the SUB 8008-AS active subwoofers, arrayed in concealed cardioid stacks beneath the stage lip, as they supply visceral punch for contemporary music while simultaneously minimising rear spill towards the lectern area—an essential consideration for corporate and matrimonial bookings.

Versatility onstage comes courtesy of a total of 12 units of the ART 912-A active low-profile enclosures that double as artist monitors as well as fill-reinforcement; with their FIRPHASE-tuned DSP keeping phase linearity intact across the venue, thereby allowing visiting engineers can dial in wedges or IEM ambience without second-guessing frequency response.

With the rig fully commissioned, The Opera Convention Center now boasts an audio



*A total of 12 units of the ART 912-A active low-profile enclosures double as artist monitors as well as fill-reinforcement.*

backbone equal to its architectural ambition, marrying Italian sonic precision to Vietnamese hospitality. From symphonic overtures to late-night dance encores, every seat in the house now experiences the same coherent, high-definition mix—setting a new acoustic standard for Hai Phong and positioning the venue as a must-stop stage on the regional touring circuit.

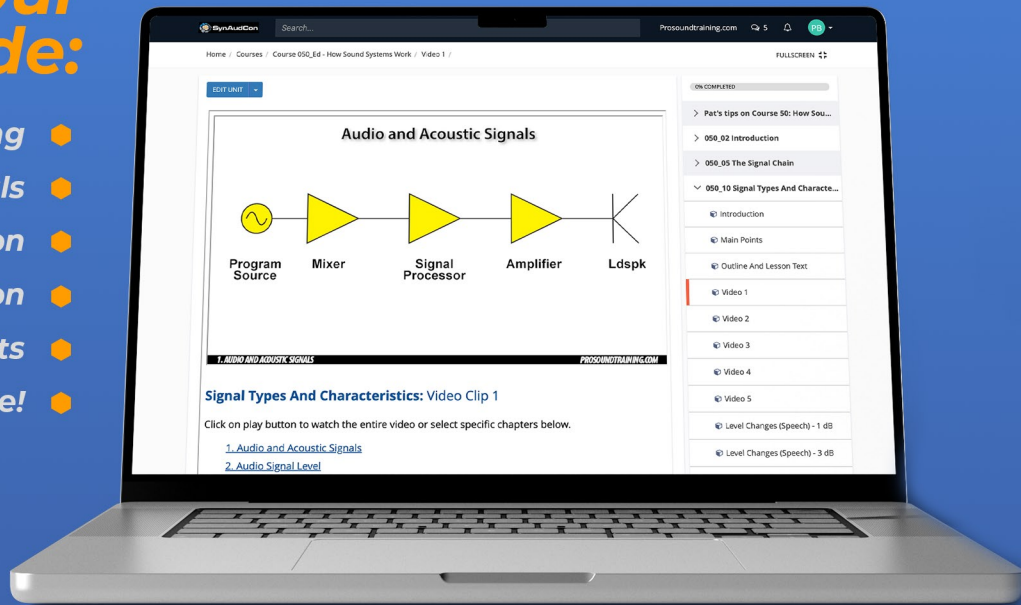


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