FEATURE:
Stagecraft in Code

LIVE:
d&b Audiotechnik Flies High with China's First-ever Cable Suspended Stadium Audio System

Built to Dazzle. Wired to Lead.

Udo Künzler
Founder & CEO, German Light Products (GLP)

For The Technical And Production Professionals

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New Look, Same Edge

What if the real revolution in entertainment technology isn't just about what's new, but how we're choosing to connect through it? Across APAC and Middle East, we're seeing a rapid shift not only in gear and systems, but in mindsets. The language is now experience, not just equipment … storytelling, not just specs. It's what keeps this industry thrillingly unpredictable; and unapologetically human.

This month's cover doesn't just look different; it marks a renewed energy. One that mirrors the electric pulse of the content within. From India's Phoenix Networks redefining mega productions with precision-engineered rigging to all the excitement at PLS Guangzhou 2025 — there's inspiration in every turn of the page.

Our cover spotlights an industry maverick — **Udo Kuenzler**, the visionary behind GLP's boundary-pushing brilliance; as he shares the philosophies, risks and raw energy that continue to shape one of the world's most iconic lighting brands. Alongside, this month's feature, **Stagecraft in Code**, explores how software reigns as the silent force behind today's most immersive productions — redefining how designers think, plan and create.

Fresh look, fearless content — exactly how we like it. And we hope you do too.

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MIDDLE EAST

Thomsun Trading Est Reshapes Middle East AV Landscape with Yamaha and NEXO

Through immersive events tailored for sound professionals, the Thomsun hosted engagements not only introduced cutting-edge audio innovations but also reinforced the company's status as one of the region's most forward-thinking AV solution providers.

Thomsun Trading Establishment is charting new territory for pro audio in the Middle East with the successful launch of **Yamaha Professional Audio** and **NEXO** in Oman, amplifying its regional footprint. Through immersive events tailored for sound professionals, Thomsun hosted engagements, not only introduced cutting-edge audio innovations but also reinforced the company's status as one of the region's most forward-thinking AV solution providers.

Team Thomsun hosted a bespoke NEXO Product Workshop & Speaker Shootout, where industry attendees were treated to a real-world test of NEXO's celebrated loudspeaker systems. The event offered a unique opportunity to explore the sonic precision and power of NEXO's product range through dynamic demonstrations and direct shootout comparisons — all under the guidance of seasoned experts. From engineers to rental companies and system integrators, attendees engaged in lively conversations, learned from live applications, and experienced first-hand why NEXO continues to lead in compact, scalable, high-performance audio.

A while prior, Thomsun had also hosted a comprehensive Yamaha product training session focusing on the brand's next-gen digital mixing consoles — the DM7 and DM3. Delivered with technical depth and practical relevance, the training was curated for live sound engineers, broadcast professionals and studio technicians. Attendees got a deep dive into the DM7's advanced features, designed for full-scale live productions and complex broadcast setups, and were equally impressed by the DM3's compact form factor and fast workflow, ideal for portable applications without compromising capability.

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GLOBAL

dBTechnologies' New Website Connects Brand, Users, and Content
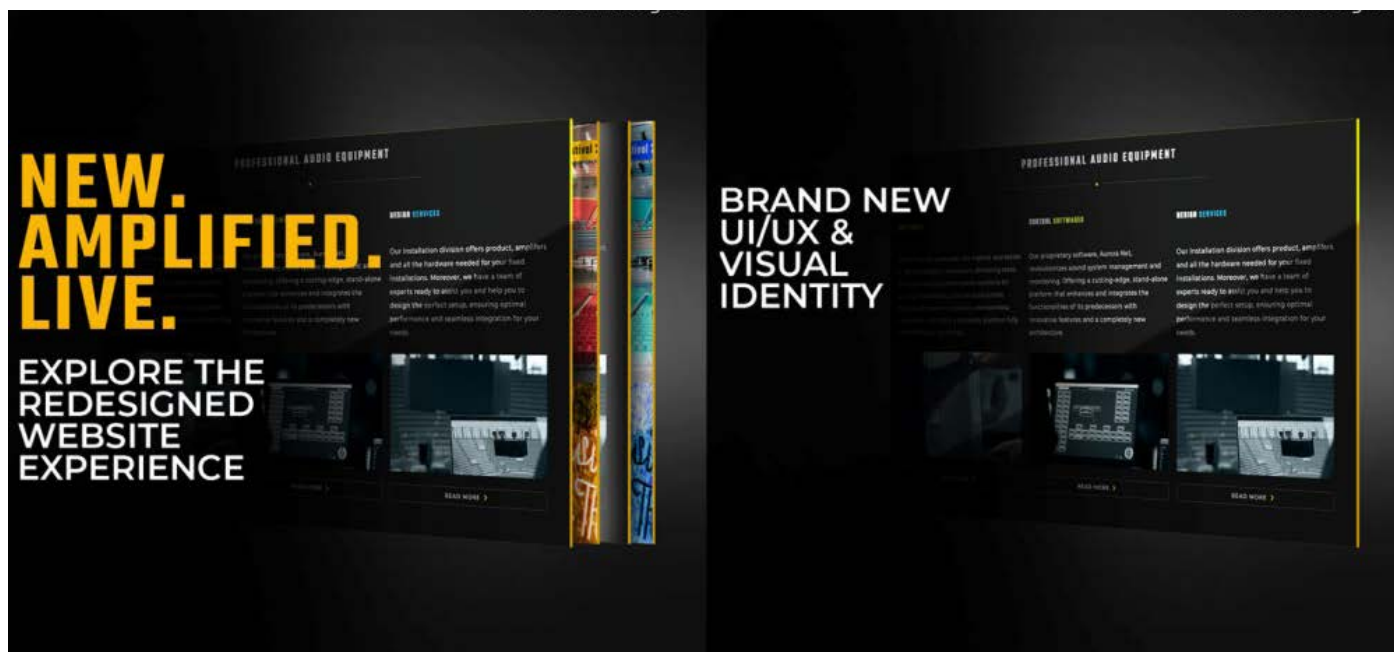
dBTechnologies' new website features a fresh visual identity and modern user experience that looks to bring together targeted content, services, and tools for a wide range of users.

dBTechnologies' brand-new website is officially live, with the completely redesigned platform not only featuring a fresh visual identity and modern user experience but also bringing together targeted content, services, and tools for a wide range of users – from end customers and sales partners to technical professionals.

In addition to a clean structure and fully mobile-optimized layout, the new website introduces a variety of smart features designed specifically to support different types of users. Whether you're looking to explore products, download documents, manage your partner account, or access technical resources, the platform provides tailored functionalities for everyone interacting with the brand—be it for information, collaboration, or day-to-day work.

The enhanced visual experience now includes improved product presentation with high-resolution images and dynamic content. A key highlight is the new 3D product visualization feature, which allows users to interact with selected models in a more immersive way— zooming, rotating, and examining details from every angle. This addition reflects dBTechnologies' ongoing effort to deliver a more engaging and informative digital experience for its users.

A dedicated section for the dBTechnologies Academy will soon be available on the platform, underlining the brand's ongoing commitment to education and knowledge-sharing within the pro audio community. This new digital space will offer access to seminars, exclusive masterclasses, and a personalized training dashboard, allowing users

to track their learning progress and download certificates. With this addition, the Academy will become an essential online resource for users seeking to grow their expertise and stay connected to the latest educational content from dBTechnologies.

"This new website represents a true leap forward in our digital brand communication," says **Stefano Bini, Head of Marketing at dBTechnologies**. "It elevates our product experience, strengthens our visual identity, and allows us to communicate in a more targeted way with our diverse user base – from touring engineers to installation professionals and retail partners."

Giovanni Barbieri, General Manager at dBTechnologies, emphasizes the strategic impact of the launch, "With this platform, we significantly increase our brand's visibility. It's a key pillar of our continued growth and global presence, and it lays the foundation for a digital infrastructure that can scale with our ambitions." More than just a technical update, the relaunch reflects a strong commitment to innovation, user-friendliness, and customer-focused communication. And with this new website, dBTechnologies is making a bold statement – for digital excellence, international brand visibility, and a clear commitment to the future of professional audio.

GLOBAL

Beyerdynamic to be Acquired by China's Cosonic Intelligent Technologies

In what appears to be a significant development for the global professional audio industry, reports suggest that German audio equipment manufacturer **Beyerdynamic** is said to be acquired by Chinese firm **Cosonic Intelligent Technologies** for an estimated initial purchase price of €122 million. The deal was rumoured to be formalised on 5 June 2025 through a Share and Partnership Interest Purchase Agreement, with the final transaction amount subject to adjustment based on the closing-date financials.

Headquartered in Heilbronn, Germany, and family-owned since its founding in 1924, Beyerdynamic is known for its high-quality microphones, headphones, wireless audio systems, and conference solutions. The company has built a reputation for engineering excellence and innovation over its century-long history.

Cosonic Intelligent Technologies, founded in 2013 and based in Dongguan City, China, develops and manufactures electroacoustic solutions including multifunctional headphone systems and AI-driven voice headsets. Its products are marketed globally, with a growing footprint across professional and consumer markets.
The acquisition signals Cosonic's strategic expansion into Europe's premium audio segment and reflects the increasing consolidation trend in the global audio manufacturing space.

THAILAND

Sonos Libra Enhances Thailand's Pro AV Landscape with Tech Showcases and Hands-on Learning

Sonos Libra hosted "The Future of Digital Mixing," a high-energy showcase spotlighting the newly launched Allen & Heath Qu Series and The Fletcher Machine from Adamson Systems Engineering, which delivered hyper-realistic spatial audio and immersive positioning.

Thailand's pro AV powerhouse **Sonos Libra** continues to turn up the volume on innovation, education and engagement in the professional audio space with standout initiatives that underscore its growing influence in Southeast Asia. From unveiling next-gen mixing systems and spatial audio experiences to hosting international talent and technical training, the company is creating ripple effects across the region.

On May 22, 2025, Sonos Libra hosted "The Future of Digital Mixing," a high-energy showcase spotlighting the newly launched **Allen & Heath** Qu Series, now powered by 96 kHz XCVI processing and integrated Dante connectivity.

The compact yet powerful SQ-Rack also took centre stage, offering a peek into the evolving world of flexible, high-performance audio architecture. But it wasn't just about mixing — attendees were treated to a jaw-dropping demonstration of The Fletcher Machine from **Adamson Systems Engineering** which delivered hyper-realistic spatial audio and immersive positioning, transforming the sound experience into something truly cinematic.

April also saw Sonos Libra roll out the red carpet for Allen & Heath's Global Sales Manager, Markus Sinsel, during a week-long tour across Thailand from April 28 to May 2. Markus visited several key

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Sonos Libra rolled out the red carpet for Allen & Heath's Global Sales Manager, Markus Sinsel, during a week-long tour across Thailand from April 28 to May 2.

installations featuring dLive and AHM systems and interacted with leading FOH engineers, rental companies, and installation partners. He also dropped in at Sonos Libra's Allen & Heath demo booths at Pornsiam and Kamol Sukosol, designed to provide hands-on access to the full A&H lineup.

His visit deepened relationships, sparked dialogue, and affirmed the brand's growing resonance in the Thai market.

Meanwhile, back at headquarters, the Sonos Libra team hosted a two-day Smaart Training session on April 22–23, 2025. Led by the team's in-house experts, the training went beyond software operation to tackle the real-world mindset and problem-solving required to master **Rational Acoustics'** Smaart system. Attendees gained not just technical knowledge, but critical insight into how to apply it effectively — all in the spirit of elevating the national standard for sound professionals in Thailand.

Sonos Libra team hosted a two-day Smaart Training session on real-world mindset and problem-solving required to master Rational Acoustics' Smaart system.

INDIA

India's Star Dimensions Takes Delivery of Asia's First Martin MAC Aura Raven XIP

Mumbai-based Star Dimensions has become the first company in Asia to receive a full consignment of 100 Martin Professional MAC Aura Raven XIP fixtures.

In a landmark move for the region's live production industry, Mumbai-based **Star Dimensions** has become the first company in Asia to receive a full consignment of 100 **Martin Professional** MAC Aura Raven XIP fixtures. The delivery, confirmed by **Harman Professional Solutions** marks a significant leap forward for professional event lighting in India, both in scale and technological capability.

Feedback about MAC Aura Raven XIP from the world over suggests that designers across the board are loving its precise control, brilliant colour rendering, and reliability on the road — and Star Dimensions' early adoption places them firmly at the forefront of innovation in the APAC entertainment technology scene. This strategic acquisition not only looks to boost their technical edge but also aims to set the tone for future-forward lighting production in India and beyond.

A member of the Star Dimension team informs, "The MAC Aura Raven XIP is engineered to deliver striking performance across both indoor and outdoor environments; combining the proven power of Martin's MAC Aura line with advanced optics, IP65-rated durability, and impeccable colour rendering. Its weather-resistant design allows seamless deployment in diverse conditions, while its bold washes and layered eye-candy visuals deliver dramatic impact from the main stage to the back row. For Star Dimensions, this investment reinforces our commitment to staying ahead of the curve, as we continue to arm our production arsenal with world-class gear designed to meet the evolving demands of concerts, festivals, televised events, and corporate spectacles across the region"

AS AUDIO

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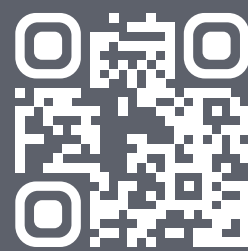
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Alex studied electro acoustics at the University of Applied Sciences in Cologne, Germany. His close collaboration with Apogee Sound Inc. and Adamson Systems Engineering helped him develop a deep expertise in large-scale sound systems. From 2005 to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

GLOBAL

HARMAN Professional Solutions Names Jason Bethune as Business Development Leader for Themed Entertainment

HARMAN Professional Solutions has announced the appointment of **Jason Bethune as Business Development Leader for Themed Entertainment**. Bethune will focus on driving growth in the global themed entertainment market, with a special emphasis on developing relationships and opportunities with major players such as Disney, Universal Studios, Six Flags, and other leading theme park operators.

Bethune has more than 20 years of experience across business development, sales, and operations in the professional AV industry. His expertise spans strategic planning, system integration, and AV technology solutions for complex environments, making him well-suited to lead HARMAN's efforts in the themed entertainment vertical.

Most recently, Bethune served as Director of Business Development for Themed Entertainment and Cruise Ships at PSX Inc., where he drove growth strategies, developed key partnerships, and managed a range of high-profile entertainment accounts. His prior roles include executive leadership positions at The Integration Factory, Bose Professional, and Music Group, where he oversaw market development initiatives across large venues and hospitality. He also spent nearly a decade at Dobbs Stanford

Corporation representing HARMAN Professional brands earning multiple awards for outstanding performance.

"Jason brings to HARMAN a rich knowledge of highly technical AV products as well as solid relationships in the themed entertainment space," said **Mike Schoen, Vice President & General Manager, North America, HARMAN Professional Solutions**. "His past experience creating integrated AV solutions in this space for both system integrators, as well as a number of HARMAN's key manufacturer competitors, make him the ideal addition to our team that can help us elevate the level of success of our world-class brands in the themed entertainment market."

Bethune will work closely with HARMAN's sales, product, and marketing teams to align customer needs with scalable AV solutions across audio, lighting, video, and control. His appointment reflects HARMAN's strategic focus on expanding its presence in immersive, experience-driven environments.

"This is a dream opportunity to return to the HARMAN ecosystem and help elevate its presence in some of the most exciting and complex AV environments in the world," said Bethune. "There's no company better positioned to serve the evolving needs of themed entertainment and cruise ship customers. I'm thrilled to help shape our go-to-market strategy and deliver exceptional solutions to these dynamic industries."

GLOBAL

SDA Celebrates Two Decades of Rigging Excellence

One of the several training sessions that SDA has delivered to enhance rigging and staging safety practices in Asia.

Marking a major milestone in the world of professional rigging and staging solutions, **SIXTY82, Doughty Asia (SDA)** is celebrating its 20th anniversary in 2025. Headquartered in Puchong, just outside Kuala Lumpur, Malaysia, the company has evolved into a key player in the Australasian and Asian markets, delivering high-quality equipment and setting safety benchmarks throughout the region.

Originally established in 2005 as PAP, a joint venture between Prolyte and Doughty, the company quickly gained momentum, expanding its footprint with the formation of its Japanese counterpart PDJ in 2008. Today, SDA operates under the banner of SIXTY82, Doughty Asia, alongside SIXTY82, Doughty Japan (SDJ), continuing its mission to raise the bar for rigging safety, reliability and innovation.

With a strong focus on regional engagement, SDA has been instrumental in countless landmark events and permanent installations across the Asian continent. "We are proud and privileged

to have played a role in shaping the rigging industry across Asia," commented **Menze van der Sluis, Managing Director of SDA**. "This, by setting new standards and taking the lead in safe working practice, offering rigging courses, product trainings and supplying high quality, uncompromised equipment with the highest level of service."

As the exclusive regional partner for some of the industry's most respected global brands, SDA's portfolio includes flagship manufacturers like SIXTY82, the Dutch innovators of advanced truss and staging systems, and Doughty Engineering, the UK-based innovator in clamps and rigging hardware.

But that's not all. SDA also represents a selection of elite European brands that continue to redefine live event and installation solutions in Asia; names which include the likes of Moveket (Germany) – experts in kinetic entertainment systems; PROTOS (Netherlands) – creators of AEGIS load measuring systems, ADJUTOR rigging accessories, VOYAGER chain hoists and TW/G Truss winch systems; and Admiral Staging (Netherlands) – producers of robust and reliable staging essentials.

Throughout 2025, SDA will celebrate this landmark anniversary with its loyal customer base, partners and users through a series of special anniversary promotions and events. These celebrations not only honour the past two decades of progress but also reaffirm SDA's position as the APEX supplier of rigging and staging solutions across Asia.

INDIA
VMT Secures Linea Research for India

Left to right: Dave McKinney, MD, Generation AV; Dinesh Mandot, MD, VMT; Jeff Mandot, Director – Sales, VMT; and Ness Mandot, Marketing, VMT.

India's professional audio landscape has just turned up the volume, as **Vardhaman Mega Tech (VMT)** announced its exclusive distribution partnership with acclaimed UK-based manufacturer **Linea Research**. The move is set to further strengthen VMT's already formidable portfolio of high-end audio brands, giving Indian rental, touring and install markets access to some of the world's most trusted amplification and DSP technologies.

Martin Hildred, Sales and Marketing Director for Linea Research, confirmed the appointment. "VMT is a well-respected and established distributor operating throughout India with strengths in all the markets Linea Research operates in, including both touring and installation. With teams and satellite offices across the country, linked closely to its Head Office in Mumbai, VMT can quickly provide Linea Research customers with the level of support we expect for them, in all regions nationwide."

VMT Director, Jeff Mandot, commented, "We are proud to add the exclusive distribution rights to Linea Research to our professional audio portfolio. The brand, which is trusted by professionals in touring, fixed installations, and premium venues, strengthens our offering and demonstrates our commitment to delivering world-class technology. Recognised globally for the innovative design and manufacture of advanced amplifiers, DSP platforms, and networked audio solutions, Linea Research is known for its products that deliver exceptional clarity, reliability, and efficiency. The full range is now available exclusively through our network."

VMT will receive the full support of Generation AV, who manage the distribution of

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the Focusrite Group products throughout Asia. At the recent APAC distribution summit held in Singapore, VMT were recognised with the Distributor of the Year award for the third consecutive year.

Generation AV Managing Director, Dave McKinney, said, "This is exciting for Linea. They are the perfect match for the other brands in VMT's distribution range and in terms of both sales and service, Linea Research could not be in better hands."

Martin Hildred commented, "With the recent launch of System Engineer 8 which adds an extra dimension of intuitive control to our comprehensive range of power amplifiers, this is a great time to extend our reach with the support of such a highly regarded distributor."

INDIA

Iris Global and Panasonic Unite to Expand LED Video Wall and Pro Display Solutions Across India

India's rapidly expanding digital display market just got a major boost as **Iris Global Services**, a trusted ICT distributor, announced a strategic distribution partnership with **Panasonic**. The alliance is set to make a significant impact across industries by accelerating the reach and adoption of Panasonic's LED Video Wall and Professional Display Solutions throughout the country.

With a robust logistics network covering over 19,000 pin codes, Iris Global is ideally positioned to deliver Panasonic's innovative large-format

display technologies into the hands of system integrators, enterprises, and government bodies with speed and reliability. The partnership will cater to key sectors including retail, hospitality, education, corporate enterprise and government, amidst the momentum created by initiatives like Digital India and Smart Cities.

The partnership aims to marry Panasonic's innovation pedigree with Iris Global's distribution muscle, ensuring wide-scale availability and reliable post-sales support for customers across urban and rural India. As businesses and institutions increasingly demand immersive and intelligent visual solutions, this alliance is poised to meet those needs at scale.

With plans to drive adoption across a wide customer base and streamline the deployment of Panasonic's cutting-edge visual solutions, the Iris-Panasonic partnership promises to redefine the pro display market in India—one pixel at a time.

INDIA

Reynold's Reinforces Audio Inventory with India's First Shure ADPSM IEM System

Felix Remedios of Reynold's Sound & Lighting, expressed his excitement about his company's acquisition of India's first SHURE Axient Digital PSM system.

In a landmark development for India's pro audio industry, **Reynold's Sound & Lighting Services Pvt. Ltd**. one of the nation's most established live event technical solution providers, has become the first company in India to invest in **SHURE's** Axient Digital PSM Advanced In-Ear Monitoring System. The milestone acquisition was facilitated by **Sun Infonet** SHURE's official distributor for professional products in India.

Already a top choice for leading global touring artists and broadcast professionals, the system is designed to operate flawlessly in congested spectrum environments, making it ideal for India's bustling live events scene. And according to the team at Reynold's; the Axient Digital PSM system represents a leap forward in wireless monitoring technology, combining robust RF stability, advanced digital audio clarity, and seamless networked control – all of which will play a crucial role in helping them to deliver best-in-class performance under the most demanding live conditions.

Felix Remedios of Reynold's Sound & Lighting, expressed his excitement about the acquisition: "The Axient Digital PSM is a game-changer for the Indian live sound industry. At Reynold's, we're always committed to pushing the boundaries of what's possible in live event production—and with this system, we're fully geared to deliver extraordinary in-ear experiences at a global standard. We're proud to be the first in India to acquire the ADPSM, and we're thankful to Sun Infonet for all the support that they've extended to us. We're now looking forward to commissioning some truly spectacular shows with the new system."

SAUDI ARABIA

HARMAN Professional Solutions Expands Masterpiece Distribution Agreement to Include Full Audio Brand Portfolio in Saudi Arabia

HARMAN Professional Solutions has announced the expansion of its long-standing distribution agreement with **Masterpiece** in the Middle East. Effective 1 July, 2025, Masterpiece will begin offering the full HARMAN Professional audio brand portfolio in the Kingdom of Saudi Arabia (KSA).

Already a distributor for HARMAN audio brands in the UAE and broader GCC region, Masterpiece's expanded role in Saudi Arabia will now include the complete professional audio lineup: JBL Professional, BSS, Crown, AKG, Soundcraft, Lexicon and dbx. This move reflects HARMAN's continued investment in strengthening channel coverage and ensuring high-quality service and support across key markets.

"We are proud to expand our HARMAN distribution footprint to include the full audio portfolio in Saudi Arabia," said **Simon Daniel, General Manager, Masterpiece**. "Our goal is to deliver premium solutions and responsive service to our customers across the Kingdom, building on our success in the GCC."

Scott Aslett, Senior Commercial Director, EMEA, at HARMAN Professional Solutions, added: "Masterpiece has been a strong partner across the GCC, and their consistent sales momentum has played a key role in our decision to expand their responsibilities to include Saudi Arabia with our full audio portfolio offering. This move supports our strategy to deepen market engagement and elevate the customer experience in one of the region's most important growth markets."

To ensure comprehensive market coverage, Halwani Audio Visual (HAV) will continue to distribute the HARMAN Professional audio portfolio in Saudi Arabia. HAV remains a valued and experienced partner in the Kingdom, and this multi-distributor approach reflects HARMAN's commitment to serving each market vertical with flexibility, scale, and localized expertise.

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MALAYSIA

QSC Audio Appoints Music Bliss as Official Distributor in Malaysia

Partners QSC and Music Bliss, together.

QSC Asia Ltd has announced the appointment of **Music Bliss** as the authorized distributor for its QSC Audio product portfolio in Malaysia.

"We are excited to expand our presence in the Malaysian music market with Music Bliss," says **Kim Muurholm Juergensen, Director of QSC Audio Sales, APAC**. "Music Bliss is renowned for providing quality solutions and exceptional service to music enthusiasts. Their team is prepared to support the QSC Audio portfolio of products, including our latest award-winning 3-way Column speaker, the KC12. With their dedication and expertise, I am confident that QSC has found a committed partner for long-term growth in Malaysia."

"We are incredibly honored to be appointed as the official distributor for QSC Audio in Malaysia,"

says **Chan, Founder of Music Bliss**. "QSC is a brand that commands deep respect across the industry. Its commitment to innovation, reliability, and outstanding audio quality aligns perfectly with the values we hold at Music Bliss. The sound performance of QSC products is truly impressive, and we have great confidence in the quality they bring to professionals and the wider music community. With our team's strong market knowledge and passion for audio, we look forward to delivering these world-class solutions to our growing community of musicians, engineers, venues, and performers throughout Malaysia. This partnership represents an exciting new chapter, and we are committed to supporting the QSC vision with dedication and excellence."

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SAUDI ARABIA

Neutrik Group and NMK Electronics Advance Fibreoptic Training In KSA
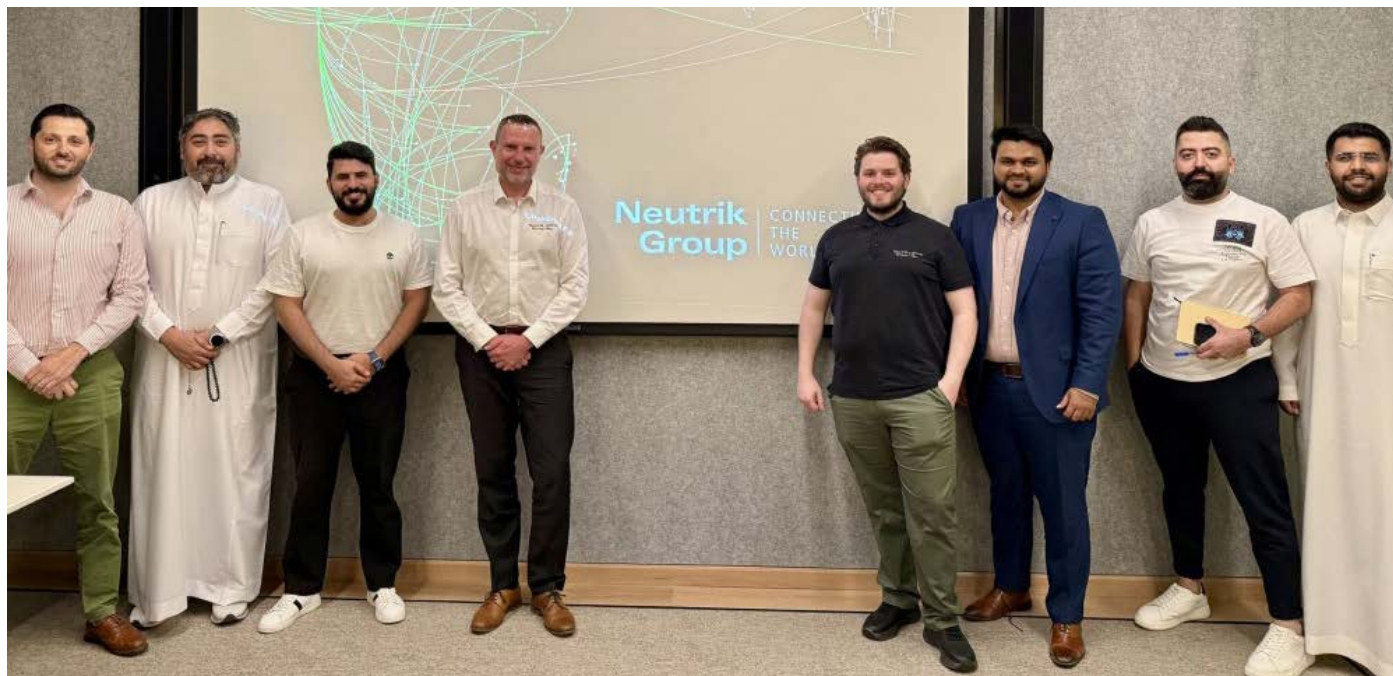
Neutrik Group's EMEA team recently conducted a series of fibre optic training sessions at **NMK Electronics Trading LLC's**Experience Centre in Riyadh, Kingdom of Saudi Arabia. The sessions reflected Neutrik's ongoing commitment to building technical know-how across the region's pro AV and broadcast markets.

Attended by AV professionals across application specialisations, the training was led by **Jesse Dobie, Field Application Engineer EMEA for Neutrik Group**, who specialises in Fibre Optics. Dobie presented the technical and practical advantages of Neutrik's opticalCON range, with a particular focus on the opticalCON DRAGONFLY expanded beam hybrid solution. The sessions were attended by NMK's technical staff as well as system integrators actively engaged in the broadcast sector.

Neutrik's opticalCON solutions are designed to deliver robust, reliable fibre connections in demanding professional environments. The opticalCON DRAGONFLY cable system features advanced expanded beam technology combined with hybrid electrical and fibre connectivity — providing a highly durable solution well-suited to broadcast and touring applications.

The initiative underscores the strong partnership between Neutrik Group and NMK Electronics Trading LLC (), Neutrik's official distribution partner for the region. By facilitating hands-on technical training for the local market, both companies aim to support the growing demand for high-performance fibre solutions across Saudi Arabia's expanding entertainment and broadcast technology sectors.

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GIANT Truss Appoints LEWMINADIO as South India Distribution Partner

Indian trussing solutions manufacturer **GIANT Truss** has officially appointed **LEWMINADIO** as its authorised distribution partner for the South India region, marking a significant step in the brand's expansion across the country's dynamic live entertainment and professional AV markets.

Announced via Lewminadio's official LinkedIn channel, the new partnership brings together GIANT Truss's reputation for precision-engineered trussing solutions with Lewminadio's strong market presence and deep customer relationships across South India. The collaboration is set to drive wider adoption of GIANT Truss's products among rental companies, touring professionals, system integrators, and venues throughout the region.

"Proud to announce that Lewminadio is now the official South India distributor for GIANT Truss! A new era of power, precision, and partnership begins," the company posted.

As India's live events sector continues to scale, demand for high-performance, reliable trussing systems is rising. Through this partnership, Lewminadio and GIANT Truss aim to deliver best-in-class solutions tailored to the needs of the South Indian market — enabling safer, more versatile, and more innovative rigging and staging for concerts, festivals, corporate events, and permanent installations alike.

Panasonic Unveils 'Mevix' Sub-Brand to Drive Visual Experience Innovation

Panasonic Projector & Display Corporation has launched **Mevix** a new sub-brand dedicated to its visual solutions portfolio, encompassing projectors, flat panel displays and DvLED displays. The announcement was made during this year's InfoComm, where Mevix made its official debut at the Panasonic booth.

Short for media, entertainment and visual transformation, Mevix represents a strategic shift in Panasonic's visual systems business — from a hardware-led approach to a broader focus on delivering holistic, human-centric experiences. The new brand underscores Panasonic's commitment to integrating software, services, and strategic technology partnerships into its visual offerings.

Positioned around a mission to "illuminate the world", Mevix aims to deliver premium visual

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experiences by combining Panasonic's AV hardware with enhanced software platforms, workflow tools, and API-driven cloud integration. The brand is designed to support simplified AV design, deployment and maintenance, offering complete end-to-end solutions for diverse applications.

Panasonic has confirmed that Mevix products will remain fully compatible with its existing professional AV lineup under Panasonic Connect, ensuring a seamless transition for current customers and integrators.

Regional operations for Panasonic Projector & Display EMEA are set to begin this October. The initiative will be led by **Jan Markus Jahn, a veteran of Panasonic Connect, who assumes the role of President**. The expansion includes an increased focus on high-growth territories across the Middle East and Africa, responding to surging demand in the immersive and location-based entertainment sectors.

"Through Mevix, we'll deliver the tools, resources and cutting-edge technologies our customers need – all in one platform – to create transformational experiences, while reinforcing Panasonic's position as a market leader in a rapidly evolving AV industry," said Markus Jahn.

INDIA

ROXX Sets the Stage with Stagemix Technologies

Reputed solutions provider **Stagemix Technologies** has announced its exclusive distribution partnership with **ROXX** - a German manufacturer known for its cutting-edge LED lighting technology.

The partnership arrives with perfect timing as Stagemix showcased ROXX's latest product lineup at the Palm Expo 2025, which took place from May 29–31 at the Bombay Exhibition Centre, Mumbai; where attendees experienced the new wave of ROXX brilliance first-hand.

Michael Staffopoulos, Global Business Development Manager at ROXX, praised the alignment: "Stagemix Technologies brings both vision and expertise to the table, making them the ideal partner to grow ROXX in India. Their excellent reputation for outstanding customer service and trusted relationships within the market will be key in building a strong foundation for ROXX in this exciting region."

This collaboration not only underscores ROXX's global expansion strategy but also reinforces Stagemix's mission to equip India's fast-evolving event industry with future-ready technologies, backed by unmatched technical support.

INDIA

J Davis Prosound & Lighting Powers Up with d&b Audiotechnik and Sennheiser

Further strengthening its reputation as a premier name in the country's live sound rental landscape, Bengaluru-based **J Davis Prosound & Lighting** has become one of the India's early adopters of **d&b Audiotechnik's** acclaimed CCL and XSL line array systems, and **Sennheiser's** state-of-the-art EW-DX EM 4 Dante 4-channel digital receiver.

First up, J Davis Prosound & Lighting has officially joined the d&b audiotechnik family with a major investment in the brand's new-generation CCL and XSL series line array systems. The CCL Series, newly launched by d&b, offers next-gen flexibility and compact power, while the XSL Series is renowned for its ability to deliver full-range, high-SPL audio with laser-focused dispersion control—making them ideal for everything from high-profile corporate productions to stadium-sized live concerts.

J Davis' loudspeaker inventory update includes the addition of a total of 16 units of the CCL (CCL8 + CCL12) line array modules with matching pair CCL-SUB subwoofers, plus 16 units of the XSL (XSL8 + XSL12) line array modules with matching pair XSL-SUB subwoofers - all powered by the compact yet incredibly powerful D40 amplifiers.

This bold expansion not only represents a significant leap in technical capability but also reflects a dual-brand strategy that now sees J Davis offering both L-Acoustics and d&b audiotechnik—two of the most iconic names in global pro audio—under one roof.

"We've proudly relied—and continue to rely—on L-Acoustics for over 20 years, building a reputation on clarity, consistency, and trust," says **Santana Davis, Managing Director, J Davis Prosound & Lighting**. "Bringing d&b into the fold

now gives us a unique dual-brand powerhouse approach, that uniquely positions J Davis to deliver tailored, world-class audio experiences across the rental market in India."

In addition to expanding its speaker inventory, team J Davis has also upgraded its wireless systems portfolio with the acquisition of the

Sennheiser EW-DX EM 4 Dante, a state-of-the-art 4-channel digital receiver. Featuring Dante networking, ultra-low latency, and superior RF stability, the EW-DX system is optimised for seamless deployment in high-stakes live and corporate environments where clarity and reliability are paramount.

NEW ZEALAND

GLP Appoints MDR Lighting as New Zealand Distributor

Brodie Noon (left) with MDR business development manager Aaron Shirriffs.

GLP has confirmed **MDR Lighting** as its new distributor in New Zealand, effective 1st May. 100% New Zealand owned, MDR Lighting has had a strong presence in the entertainment and production industry for more than 20 years and represents a top tier list of brands.

Says **Managing Director Brodie Noon**: "Due to our position in the New Zealand market, as well as our close working relationship with Showtools

– GLP's Australian distributor – it was a natural progression for us to add GLP to our portfolio." It was one of the key reasons why **Søren Storm, GLP Sales Director for the Asia-Pacific region**, had initially made the approach. His reasons were clear: "MDR Sound and Lighting is a very well-established lighting distributor in New Zealand with a great reputation for giving their clients and products the best service. I have also known Brodie personally for many years and have always had a tremendous business relationship." Storm also recognises MDR's strength not only among integrators and resellers in the installation sector, but that it also has a direct line to all major production houses in the country.

Brodie Noon says the MDR team can't wait to get going. "We will market the brand through our existing channels of EDMs and media, plus direct demonstrations to production houses – as we do with all our brands," he states. "The MDR team are particularly excited to be about to land the first shipment of the incredible new JDC Burst 1 into New Zealand."

INDONESIA

Meyer Sound and Promedia Debut New Jakarta Demo Facility with 'Listen, Lunch & Learn' Showcase

Members from Meyer Sound and Promedia at the state-of-the-art demo facility in Jakarta that was unveiled at the Listen, Lunch & Learn" experience.

Meyer Sound in collaboration with their Indonesian distributor **Promedia Sejahtera Raya** hosted an exclusive "Listen, Lunch & Learn" experience in Jakarta — unveiling a new flagship demo facility designed to elevate pro audio expectations in Southeast Asia.

Held inside a newly outfitted ballroom, the event combined a live music showcase and critical listening session, demonstrating the sonic prowess of Meyer Sound's ULTRA series of point source loudspeakers—featuring the ULTRA-X20, ULTRA-X40, and ULTRA-X80—as well as USW-112P subwoofers and the compact yet powerful 750-LFC and 900-LFC low-frequency control elements. Also featured was the company's high-impact 2100-LFC subwoofer, paired with the PANTHER large-format linear line array system—known within the industry as Meyer Sound's "perfect pair."

Set to become a hub for future training, demo sessions, and immersive experiences, the new facility underscores Meyer Sound's commitment to delivering next-level performance, education, and support to the fast-growing Indonesian AV market.

INDIA

Yamaha Strengthens Industry Engagement in India with Mumbai Forum and New Experience Centre in Bengaluru

Yamaha Music India unveiled its all-new Yamaha Experience Center in Bengaluru — a purpose-built facility aimed at immersive learning, product demonstration, and hands-on engagement.

The Mumbai edition of the Audio Engineer Forum organized by Yamaha Music India brought together an engaged community of mix engineers, industry leaders, and strategic partners.

Yamaha Music India recently reinforced its commitment to the professional audio community with two key initiatives — hosting its Audio Engineer Forum in Mumbai and launching a new Yamaha Experience Center in Bengaluru.

The Mumbai edition of the Audio Engineer Forum brought together an engaged community of mix engineers, industry leaders, and strategic partners. The event served as a collaborative platform for mix engineers, industry leaders, and partners to engage in insightful dialogue around audio innovation and emerging technologies. Designed as a space for both strategic exchange and technical exploration, the forum highlighted Yamaha's latest advancements in professional audio solutions — including the company's renowned RIVAGE digital mixing system. Participants had the opportunity to experience hands-on demonstrations and delve into real-world audio engineering scenarios, with an emphasis on sound design, system performance,

and mix control. And the brand acknowledged the contributions of its partners and attendees for making the event a success, expressing optimism about continued collaboration and shared growth across the industry.

At around the same time, Yamaha Music India unveiled its all-new Yamaha Experience Center in Bengaluru — a purpose-built facility aimed at immersive learning, product demonstration, and hands-on engagement. Equipped with a high-performance AV-over-IP system and powered by integrated Yamaha and NEXO technologies, the centre features content creation zones, training spaces, and real-world sound simulation environments designed to highlight the synergy and scalability of Yamaha's audio solutions.

The brand continues to position itself as a key enabler in India's evolving AV landscape, combining global engineering with local outreach.

INDIA

Comcon Celebrates Future-Focused AV Strategy with ComConnect2025

Comcon Technologies marked a dynamic presence at this year's PALM Expo in Mumbai with the second edition of its networking event, ComConnect2025; with the year thus far underlining Comcon's commitment to partnership-driven growth, technological innovation, and ecosystem development in India's professional AV and broadcast sectors.

The event offered an opportunity for dialogue and appreciation, with a strong focus on shared growth and future-ready connectivity. A key highlight was the celebration of **Neutrik's** 50th anniversary, marking half a century of innovation in connectivity. Comcon, as Neutrik's longstanding OEM partner in India, joined in commemorating the milestone with a special edition of Neutrik connectors. **Christoph Hellmuth, Regional Sales Manager MEA & India at Neutrik EMEA**, remarked, "Celebrating 50 years of Neutrik

alongside Comcon in India was a proud and emotional moment for us. Comcon has been instrumental in helping us grow our brand presence in this region through their technical leadership, customer reach, and market credibility. Their commitment continues to strengthen Neutrik's footprint in India, and we look forward to what lies ahead."

Neutrik also introduced its next-generation HDMI and USB Type-C cables at the event. In addition to these developments, and further strengthening its product offering – Comcon also celebrated a strategic expansion of its product portfolio as the company showcased the **LAWO** mc²36 console for the first time in India.

Commenting on the evolving vision of the company, **Gaurav Aggarwal, Director at Comcon Technologies Limited**, said, "With ComConnect2025 and our fourth year at PALM Expo, we've continued to invest in what matters most — partnerships, innovation, and ecosystem growth. We were honoured to celebrate 50 years of Neutrik with our extended dealer and reseller network. Showcasing the mc²36 console for the first time in India was a proud moment — it was a true showstopper and a clear indicator of where professional AV and broadcast technology is headed."

Singapore Repertory Theatre Updates their Space with Clear-Com's Arcadia Central Station

The Singapore Repertory Theatre (SRT), one of the leading professional theatre companies in Asia, recently deployed Clear-Com's Arcadia Central Station, resolving persistent communication issues and streamlining coordination across departments. The upgrade was carried out in collaboration with Clear-Com's regional partner, Electronics & Engineering Pte Ltd. (E&E).

In a high-stakes theatrical environment, communication breakdowns can directly impact show quality. SRT had begun experiencing reliability issues with its aging intercom system, including occasional interference and wear that hindered clear communication among the production team. "Every cue matters during a production," said Lee Kong Shen, technical manager at SRT. "Our previous system just wasn't keeping up with our pace. We knew we needed a change, something dependable, intuitive and future-ready."

After evaluating several vendors, the team selected Clear-Com's Arcadia Central Station as the foundation for their upgraded system. The new setup integrates wireless FreeSpeak II digital

beltpacks and strategically placed transceivers, delivering robust coverage throughout the venue, including both backstage and front-of-house areas. Operating in the 1.9 GHz band, the system ensures interference-free performance and minimizes conflict with wireless microphones and Wi-Fi signals.

One of the key advantages of Arcadia is its ability to bridge existing analog infrastructure with newer digital capabilities, enabling a phased upgrade approach without disrupting ongoing operations. "Our communication capabilities improved dramatically," Lee said. "The Clear-Com system offered crisp, uninterrupted interaction between departments, enabling us to respond to on-the-fly issues quickly and efficiently. Plus, its scalability meant we could expand or adapt the system based on the complexity of each production."

Installation was carried out with minimal cabling and no disruption to the theatre's busy performance schedule. Arcadia's centralized design and flexible configuration made it easy for SRT's technical crew to adopt the system, Clear-Com and E&E also provided thorough training and responsive support throughout the integration process. "We had a fantastic experience," Lee said. "Both teams were incredibly responsive and proactive. From the initial consultation to post-installation support, they've been with us every step of the way. That level of commitment is rare and deeply appreciated."

Singapore Repertory Theatre is now equipped with a future-ready intercom solution that enhances team collaboration and supports the high standards of its live productions.

INDIA

Phoenix Networks Sets New Standard in Central India with Debut of DDR 86 Roof Truss Across Four Mega Events

Phoenix wasted no time as they rigged the newly acquired DDR 86 for four back-to-back mega-productions four mega-productions in just 36 days, across two states with vastly different terrains and climates.

Bhopal-based **Phoenix Networks** has marked a significant milestone in India's live event production landscape by becoming the first company in Central India to deploy the DDR 86 roof truss system from **Giant Truss** The high-capacity structure made its debut across four major productions within just 36 days — an intense schedule that included Honey Singh's concerts in Indore and Ahmedabad, the vibrant Zomaland festival in Indore, and culminated with Arijit Singh's high-profile concert once again in Indore.

Delivered directly to site for the first Honey Singh concert, the DDR 86 system — engineered for large-span applications and constructed from high-tensile yet lightweight aluminium — served as a live, full-scale training ground for the Phoenix team. The crew quickly acclimatised to the system's structural dynamics, modular rigging options, load distribution, and wind compliance requirements. By the time Arijit Singh's concert took centre-stage, the team had mastered the deployment, delivering a technically flawless rig independently, under significantly harsher conditions.

"The DDR 86 isn't just a piece of equipment — it's a shift in what's possible for large-format event productions in this region. Deploying it for Arijit's concert was about more than just infrastructure. It was about setting a new benchmark, one where technical sophistication, structural reliability, and artistic ambition align!" stated **Animesh Mishra, Founder Director of Phoenix Networks**.

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By the time Arijit's Indore concert rolled around; the team had already mastered the deployment, executing the full rig independently, flawlessly, and under significantly harsher weather conditions.

The deployment timeline — four large-scale concerts across two states with contrasting terrains and climates — tested the team's technical capacity and logistical resilience. And on every occasion, team Phoenix rose to the challenge emphatically. In Indore, for Arijit Singh's concert, the crew led by Animesh himself, faced particularly brutal weather, with winds peaking at over 70 km/h and sustained gusts averaging 23 km/h. Team Phoenix responded with precision, reinforcing the structure with added ballast and proactively redesigning key elements to counteract wind loads. Real-time wind monitoring was executed through high-mounted meters and automated alert systems, ensuring swift responses without compromising stage aesthetics or rig safety.

"This wasn't a fluke or a fortunate outcome. It's the culmination of years of Phoenix Networks investing in talent, systems, and a zero-compromise culture. As a unit, we have long demonstrated an aptitude for solving high-pressure production puzzles, most notably during Ed Sheeran's groundbreaking Mathematics Tour

in Mumbai, and the Kathmandu Music Festival in Nepal" Animesh noted, recalling team Phoenix's many successes. From managing a 360-degree stage and over 160 Meyer Sound Panther and Leopard arrays in front of a 55,000-strong crowd in Mumbai, to navigating snowstorms and border logistics in Nepal, Phoenix has consistently operated at international standards. Their execution of the DDR 86 truss system in Indore now extends that legacy, proving that such high-calibre productions are viable — and can thrive — in Central India.

"Our job is never just to build — it's to anticipate, to adapt, and to elevate," reflected Animesh. "From the first ballast to the final note ringing out across the venue, our team owned every inch of the production. Safety, beauty, and strength — all executed to the millimetre. And this milestone isn't just a feather in the cap for Phoenix Networks — it's a call to the broader Indian live events industry to reimagine what's possible, even in regions and climates that have traditionally been considered secondary."

CHINA

PLSG25 Reaffirms its Position as a Global Stage for Innovation, Connection and Industry Growth

The 2025 edition of PLSG was housed 2,209 exhibitors across 210,000 sqm and 22 halls, with a comprehensive range of innovations on show for 110,363 visitors, including a 25% increase in overseas visitors.

The 23rd edition of **Prolight + Sound Guangzhou (PLSG)** upheld its legacy of creating opportunities for global industry players which concluded four days of sourcing and business connections on 30 May in Areas A, B, and D of the China Import and Export Fair Complex. Touted as the world's largest entertainment and pro AV industry event – the 2025 edition of PLSG was housed 2,209 exhibitors across 210,000 sqm and 22 halls, with a comprehensive range of innovations on show for 110,363 visitors, including a 25% increase in overseas visitors.

Numerous brands launched new products at PLSG, leveraging the fair's influence to reach an international audience, including a record-high 59 global buyer delegations. Meanwhile, over 100 fringe events delivered exceptional performances and conferences, demonstrating the high-impact technology sweeping the industry. PLSG once again united top global and domestic brands to showcase, including: ACE, ACME, AI Speech, Allen & Heath, Audiocenter, Audio-technica, Ayrton, Big Dipper, BIK, Bosch, Bose Professional, CADAC, Charming, Colorlight, d&b audiotechnik, Dare, DAS Audio, db technologies, DJ Power, DLW, DPA, DYNACORD, Eagle Truss, Electro-Voice, EM acoustics, ETC, FBT, Fidek, Fine Art, Funktion-One, Golden Ginkgo, GOLDENSEA, Gonsin, Harman International, HK Audio, Icon, ITC, JBL Professional, LingJie, Longjoin Group,Martin Audio, Mode, Mooncell, Neutrik, Nightsun, Polar Lights, Powersoft, QSC, RCF, SAE, SE Audiotechnik, Sennheiser, Showven, Shure, SGM, Solid State

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This year's fringe programme, themed "Tech meets culture", featured a series of immersive showcases that brought technology and creativity to life.

Logic, Soundbox, Soundking, Star-net, Taiden, Thunderstone, TW Audio, Unilumin, Universal Truss, Yamaha, Yin Chuang, ZhongHui, and ZOBO.

"We came to showcase our Made in Italy products at the industry's largest event, where we can easily reconnect with customers face to face and build stronger relationships. In the first few hours, we've already met several very interested target buyers from the lighting and live shows sectors in Canada, China, Indonesia, the Philippines, and Singapore. The Chinese market offers vast growth opportunities in both tourism and installation sectors, making PLSG an ideal place to make these connections" informs **Luca Bertani, Content Marketing Professional Leader, Powersoft SpA (Exhibitor)**

Thanks to the strong support of local and international industry associations and media,

the show welcomed 59 buyer delegations, with 18 overseas delegations from Argentina, Brazil, Hong Kong, Korea, Malaysia, the US, and beyond.

"Prolight + Sound Guangzhou has flourished into a pivotal force in the global industry. The fair energises companies with fresh ideas and market insights. This year, I was impressed by innovations like rollable LED panels, cutting-edge digital mixers, and advanced lighting technologies. Chinese companies are increasingly creating their own unique designs and products, showcasing remarkable differentiation. I organised a Brazilian buyer group to join because it helps them to see the latest product trends in China. Attending is a must – the show seamlessly connects businesses with limitless opportunities and global leaders" commented **Daniel Neves, President, Brazilian Music Industry Association (Buyer delegation leader)**

As a key initiative, the show also partnered with the Yinchuan Stage Design Association to launch the China – Arab States Stage Technician Training Course. Visitors from Kuwait, Morocco, Oman, Saudi Arabia, Tunisia, and the UAE attended PLSG to discover further business opportunities in China, underscoring the show's growing impact in emerging markets.

"Anyone interested in live sound and events must attend PLSG, which occupies a particular niche that no other event matches in scale, and its relevance in the industry pulls people in. The buyer group I organised can survey the latest trends in China and expand their client base in the entertainment and tourism sectors. In return, we bring a diverse network focused on physical attractions and experiences, such as theme parks like Disneyland. Currently, two Spanish buyers I invited are touring facilities in Guangzhou to look for manufacturing parts, so the benefits of attending extend beyond the show floor"

noted **Stephen Cavit, President, Themed Entertainment Association – Asia Pacific Region (Buyer delegation leader)**

This year's fringe programme, themed "Tech meets culture", featured a series of immersive showcases that brought technology and creativity to life. Signature performances included the PLS Unicorn Series, the debut of the immersive performance Peak Shock: Return from Journey to the West, and the VR cultural tour Location-Based Entertainment: A Journey through time to Yuanmingyuan. These engaging experiences drew large crowds throughout the show, with visitors captivated by the stunning visuals and interactive formats.

With over 100 fringe events, the fair shined in its high-level summits, technical training courses, and expert-led seminars. This included the IFTT 2025 The Sound – Future Science and Technology Innovation Conference, which introduced China's home-grown 3D audio technology "Audio Vivid". In addition, the SDVoE Alliance's PLSG Video All in One Zone explored AI integration in AV applications. These events underscored PLSG's growing role as a leading platform for the debut and exchange of cutting-edge technologies.

"We are a distributor of audio systems, focusing on commercial and entertainment solutions, here to source new solutions with modern technology integration. The show allows us to meet directly with business owners from various countries to develop valuable services and products for our customers. So far, we've connected with several business owners and two suppliers – one Chinese and one British – whom I plan to order from. All serious industry players attend Prolight + Sound Guangzhou, as it consistently provides insights into new inventions and market trends. I will certainly be back next year" concluded **Chee Chuan Lim, Managing Director, Chuan Seng Hin Sdn Bhd (end-user / buyer)**.

CENTRAL ASIA & CAUCASUS

Powersoft Expands Presence in Central Asia and the Caucasus with Avail Distribution

L–R: Powersoft's Simone Scaramuzza with Pavel Shemiakin of Avail Distribution.

Powersoft has appointed **Avail Distribution** as its official distributor for the Central Asia and Caucasus regions, covering Uzbekistan, Kazakhstan, Turkmenistan, Azerbaijan, Georgia and Armenia. The strategic partnership aims to bolster Powersoft's footprint across these growing markets, delivering its amplifier solutions to the touring and installation sectors.

Under the agreement, Avail Distribution will handle local representation and distribution of Powersoft's amplifier range. The collaboration is set to create new business opportunities and facilitate the deployment of Powersoft technologies across a variety of projects in the region.

Pavel Shemiakin, Business Development Director at Avail Distribution, described the addition of Powersoft to the company's portfolio as a significant enhancement. The company believes system integrators will appreciate the high efficiency, broad model lineup and seamless integration options with modern control and cloud-based systems, whilst rental companies will benefit from outstanding audio performance, powerful DSP features and intuitive system management through ArmoníaPlus software.

Simone Scaramuzza, EMEA Sales Manager at Powersoft, welcomed the partnership, noting that the brand is thrilled to welcome Avail Distribution as their official partner for Central Asia and the Caucasus; as team Avail bring deep market knowledge, technical expertise and a strong network of integrators and rental companies that align perfectly with Powersoft's mission to deliver cutting-edge audio solutions globally.

The collaboration also underscores a joint commitment to equipping local professionals with the tools to design and manage audio systems, supported by Powersoft's ArmoníaPlus and MyUniverso platforms.

ROXX Spotlights NEO fx with New Innovative Smart Glass Filter

Daniel, the Managing Director at ROXX, introduces the latest addition to the ROXX product family: the NEO fx; and explains the innovative Smart Glass Filter, which can be magnetically attached to the fixture and allows for quick and flexible adjustments to the diffusion level.

Delving into Fohhn Audio's Dante PoE+ speakers

Fohnn Audio delves into the Scale-1 PoE+ and SL-20 PoE+; two speaker models with Power over Ethernet that require just a single network cable for power, Dante audio, control, and remote monitoring – all with Fohnn's renowned quality, Fohnn DSP, extensive customization options, and flexible mounting.

Exploring ETC's ColorSource Fresnel V & Fresnel V MAX

ETC provides an insight on ColorSource Fresnel V which boasts an impressive five-color array, motorized 13-44 degree zoom, wireless configuration, an impressive industry-leading warranty, and 24/7/365 phone support; and the Fresnel V MAX which has a similar zoom range, and nearly double the output.

Unilumin Impresses at Expo 2025 Osaka

Unilumin mesmerized audiences at the China pavilion during Expo 2025 Osaka with a towering 10-meter-tall colossal round-shaped LED canvas (100㎡) that represented the 24 Solar Terms Disc. This installation acted as a cultural almanac of sorts, spotlighting Chinese philosophy and ancient farming wisdom through cutting-edge visual tech.

ADJ's New DMX FX512 Standalone Lighting Controller

Offering powerful features – including a built-in effects generator, soft-patchable controls, and RDM compatibility – the new DMX FX512 from **ADJ** is an innovative hardware DMX controller that puts intuitive control and powerful programming tools into the hands of even inexperienced users. Designed to streamline workflow and unleash creativity, it is ideal for use in small bars, nightclubs, churches, and entertainment venues, as well as for event production applications.

Facilitating control of a full DMX universe, the DMX FX512 is designed for use with up to 32 separate lighting fixtures, utilizing up to 18 channels each (maximum total channels: 512). Captivating light shows can be crafted using 32 programmable Scenes and 32 Chases, each with up to 100 steps. As many as five chases can then be played back simultaneously, allowing the creation of impressive, multifaceted light shows. Programming is made easy by the internal effects generator, which offers nine movement effects that can be easily customized by setting the speed, range, offset, and delay between fixtures to quickly generate impressive effects. In addition, there are also seven color effects for use

with RGB LED fixtures that allow impressive color chases to be created instantly. It is also possible to run a movement effect and color effect on the same fixture simultaneously, allowing for impressive results to be created very easily.

The control interface is intuitive, featuring a digital display, 16 channel control faders, dedicated Pan/Tilt wheels, and 16 Effect/Fixture selection buttons. The faders and control wheels are soft-patchable to allow configuration of the controls to the relevant channels for each fixture. This ensures compatibility with a wide range of fixtures from any manufacturer.

Integration of the RDM (Remote Device Management) protocol allows the DMX address and channel mode of compatible fixtures to be configured remotely. It allows a lighting system to be set up, quickly and easily, directly from the DMX FX512 without the need to address each lighting fixture individually using its onboard menu interface. This not only saves valuable time during setup but also ensures a hassle-free and error-free address assignment process.

Compact and lightweight, the DMX FX512 measures 134mm x 482mm x 68.9mm and weighs only 2.13kg. It is presented in a standard 19" rackmount format, utilizing 3U of rack space. It also features rubber feat, allowing tabletop operation without a rack case. On the rear panel is a 5-pin DMX output socket, low voltage power input (for use with the supplied adapter) and a power switch. There is also a USB socket on the top panel, which can be used to back up stored Scenes and Chases as well as for future firmware updates.

# ETC Launches Eos Family TK 10 Button Accessory & v3.2.11 software

ETC has launched the TK 10 Button Accessory, which is the newest addition to the Eos programming accessory lineup. The TK 10 Button Accessory provides users with the full power of Apex Target Keys in a portable, mountable format. Compatible with all Eos Family devices running Eos v3.2.11 or later, the TK 10 allows users to tailor your setup like never before, making any venue feel like home. With its rugged design and 3D-printable clip-on accessories, the TK 10 is just as comfortable tucked into a carry-on as it is sitting beside a console. Featuring 10 built-in display buttons powered and connected via a single USB C cable. The TK 10 delivers the versatility, durability, and compact design that programmers, designers, and installations demand. Users can add their labels, images, and navigational elements to create a platform that enhances their workflow.

The TK 10 is available in a portable form factor—ideal for work on the go—as well as a 1U 19" rackmount version, perfect for comms racks or users who need to activate Eos functions without navigating the full user interface. With ETC's addition of the TK 10 Button Accessory to its lineup of programming tools, the Eos Family has never been a better choice for productions of any size.

Alongside the release of the TK 10 Button Accessory comes the newest version of Eos software, v3.2.11. In addition to support for the TK 10 Button Accessory improvements have been made to Eos Magic Sheets, object parameter and category selections have been updated, and Magic Sheet objects can now utilize the Notes and Scenes fields. Improvements have also been applied to multi-console synchronization and stability. For full details, please refer to the release notes.

Penn Elcom Introduces New Case Designer v2 Software
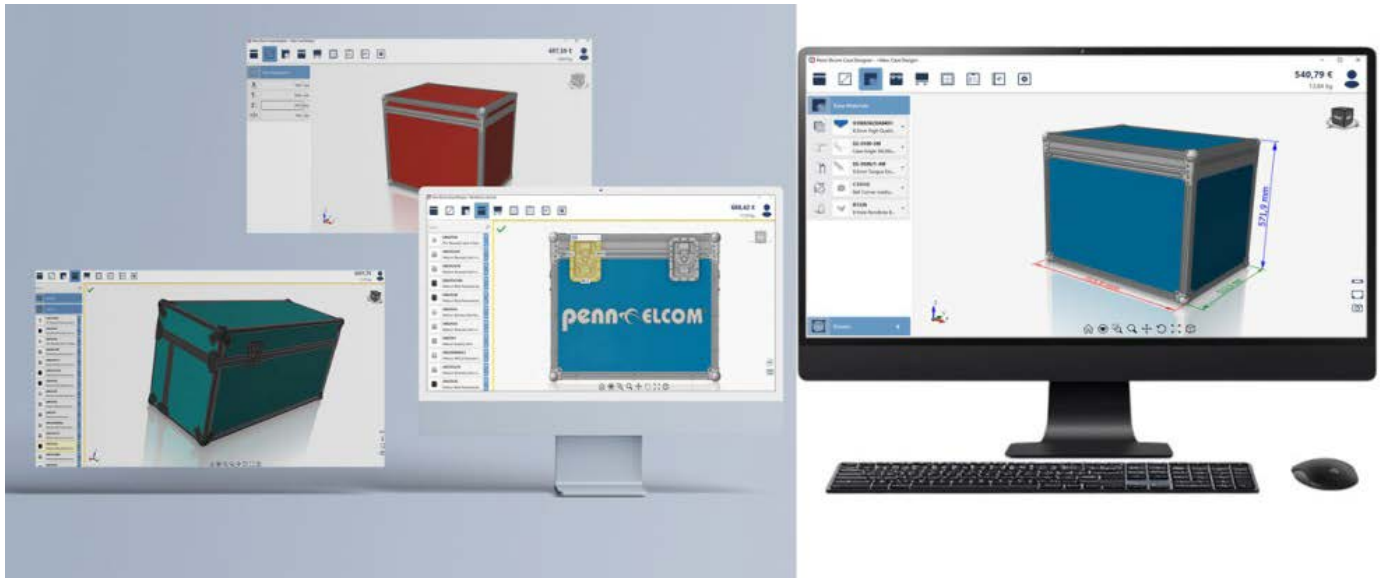
Penn Elcom has introduced Case Designer 2, a brand-new version of its software platform for the streamlined all-in-one design, costing and production of high-quality flightcases. v2 features a completely rebuilt software stack and is subscription-based.

Case Designer 2 builds on the success of global manufacturer Penn Elcom's original v1 Case Designer flightcase design software. It offers an agile, fast, and user-friendly build-and-order programme that optimises flightcase construction utilising Penn Elcom's extensive range of robust and reliable hardware components. The programme offers improved performance from v1, an intuitive interface, and expanded hardware compatibility with real-time 3D rendering, STP file support, and links to Penn Elcom's continuously updated component database.

New Case Designer 2 features include the support of hinged brackets and piano hinges, which are available in all territories. Case Designer 2's architecture has been built from the ground up, taking the most popular features

from the original Case Designer, making them more powerful as well as adding dynamic new functionality. Penn Elcom customers can accurately construct their own flightcase onscreen using Case Designer 2, choosing from a wide range of templates, adding different hardware elements like handles, trim, extrusion, catches, butterflies, as well as wheel-boards and wheels. The price is instantly calculated according to the chosen materials – displayed clearly at the top of the screen in the selected currency – and a realistic 3D render with 360 rotation is produced onscreen to show the look and style of the finished product.

All of this empowers clients with an accurate model and clear understanding and value of the product they will be getting. Customisable elements like logos, other special branding and bespoke features can all be added quickly and easily using Case Designer 2, with the results immediately updated and realistically visualised. The programme automatically calculates all the material requirements, including lists of the required sheet-cutting schematics with XF

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information – for CNC manufacture – together with hardware component lists as available from Penn Elcom's comprehensive library.

Drawings and lists can be exported as STP files from Case Designer 2, for production or for use with third-party software for visualisation and sharing. Users can add labour costs and run times to get even more precise information for their clients regarding delivery as well as the look and styling of the finished product.

The programme is developed for manufacturers of all types of flight cases and includes regional variants – like metric and imperial measurements – for worldwide use. All parts are available by territory; the process is extremely fast; and it is possible to swap between metric and imperial measurements.

Case Designer 2 is intuitive to use, even for those not familiar with 3D software or drawing programmes, and vastly more flexible and cost-effective than other drawing / visualisation packages, especially for companies who are already invested in Penn Elcom flight case products.

A full tech and product support team is in place to assist users, explained **Penn Elcom's Sales & Marketing Director, Rob Platt**, adding that "in a couple of minutes, a case can be modelled and priced, and all the basic case measurements and information can also be saved for repeat orders, and the licence application process has also been simplified. All the signs from the pre and early release data are positive, so we expect a good take up."

Allen & Heath Announce Next Generation of Qu Mixers

Allen & Heath have announced six new Qu mixers, bringing 96kHz FPGA and DEEP Processing capabilities, Dante options, and a host of workflow and hardware enhancements to the renowned digital mixing platform.

Keith Johnson, Senior Product Manager, says, "Every aspect of the mixer has been rethought, the XCVI core, enhanced I/O capability, all the way to the screen and faders. We've completely reimagined the UI, keeping the simple layout and workflow that Qu is known and loved for."

Based on a unified platform, all new Qu mixers deliver 38 inputs (32 mono/linkable, 3 stereo), 12 mixes, 4 matrix, 6 FX engines with dedicated stereo returns, plus SLink port for connection to the Everything I/O ecosystem of remote expanders. All models feature a 32×32 USB-C

audio interface for DAW recording, 32-channel multitrack support via SD card, and simple stereo recording and playback through the USB-A port.

The range comprises three frame sizes, each available with or without integrated Dante connectivity, ensuring there is a Qu to fit every application: the compact Qu-5 and Qu-5D offer 17 faders, 16 XLR inputs and 12 XLR outputs; the Qu-6 and Qu-6D expand that to 25 faders, 24 XLR inputs and 16 XLR outputs; and the larger Qu-7 and Qu-7D provide 33 faders, 32 XLR inputs and 20 XLR outputs. The three Dante variants include an integrated 16×16 48/96kHz Dante interface.

Long praised for its approachable workflow, the Qu series continues to deliver on its "walk up and mix" ethos. The new generation expands on this with four custom fader layers, more assignable

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SoftKeys, and the option of flexible routing in addition to classic Qu 1:1 channel patching. The user interface has been refreshed with a focus on speed of navigation and ease of use, with key mixing functions always under your fingertips, whether that's via the dedicated hands-on controls, or the new touchscreen.

While the new mixers retain the recognisable look and layout of the original Qu series, numerous hardware improvements deliver a modern edge. Updated mic preamps and high-performance 96kHz converters ensure pristine signal integrity from input to output. Every channel now includes a displayand a chromatic meter for quick visual feedback, and the new touchscreen offers improved clarity and responsiveness.

All new Qu mixers are DEEP Processing ready, with the upcoming V1.1 firmware offering a suite of optional add-ons from the flagship

dLive series, including acclaimed emulations of legendary studio compressors and preamps. In addition, Qu now features the Feedback and Gain Assistants from the CQ series to take the stress out of setup and speed up soundchecks.

Nic Beretta, Allen & Heath's Director of Product, says, "Bands and engineers will love the powerful processing, assistive tools and live capture options. It's also a super flexible, all-in-one solution for studios and broadcasting applications, and AV integrators have been demanding a Dante-enabled Qu."

Astera Launches QuikPunch Luminaire

Wireless LED lighting manufacturer **Astera** has launched QuikPunch, the latest in its innovative 'Quik' series, which started with the QuikSpot launched at the end of 2024.

QuikPunch delivers precise, high-quality light via its fresnel lens, featuring a 13º – 60º zoom, with no stray light and 8,000 lux at 3 meters! It is optimized for fast set-up and practical operation and comes complete with a battery-driven PrepBox and ChargingPlate. It delivers Astera's unique colour science, based on its high-colour-rendering RGBMA Titan LED Engine – but as it happens with QuikSpot, QuikPunch adds OutputGain for deeper colour saturates. It does exactly what the name suggests, 'punching' high-quality light into the picture while consuming just 75 Watts of power, producing an output equivalent to a 200-watt LED PAR for stage and event use. All this plus an impressive 4.5 hours of runtime (at full intensity) makes it among the most energy-efficient spotlights to date, and ideal for multiple professional lighting disciplines.

In addition to the versatile 13º – 60º zoom, QuikPunch has a sharper and easier-to-control optical footprint. It outputs an accurate zero-spill beam just like a theatrical PC fixture but can also be the equivalent to a traditional 650 W fresnel

luminaire. This multifunctionality makes it ideal for a wide range of lighting applications and it is also a perfect complement to QuikSpot in any lighting design.

The 60º beam angle makes it an excellent wash light for evenly illuminating large surfaces like cycs or set pieces. Unlike conventional fresnels, the light can be accurately shaped and controlled via a set of 8-way barndoors, and even at 45º, it produces a sharp and controlled beam. On the other hand, the barndoor benefits from QuikPunch's accurate fresnel-based beam performance, even when the zoom is not in the flood position. The zoom is adjusted simply by turning the QuikTurn barrel of the fixture and stops at 30º indicating the centre of the zoom range.

QuikPunch is designed to hold all existing Astera AX9 PowerPAR filters and front attachments – very convenient for projects working with a mix of other popular Astera products. It works particularly well with the Rotatable 17º x 46º Elliptical Filter which widens the beam coverage on both vertical and horizontal axes. The EdgeSoftener filter is a useful accessory when a frost effect is needed for producing a better in-camera wrap, or to slightly soften the cut in the background, emulating the softer, warmer retro look of classic tungsten fresnels ... without adding light spill!

Astera has included an ingenious selection of rigging accessories and options including removeable yoke and foldable feet. The removable yoke – mountable or detachable in a matter of seconds – is highly adaptable for tilt adjustment, and the fixture has two foldable feet and an inbuilt airline track. The fixture comes with the popular Astera KickStand and it also includes a 3/8" thread directly in the housing, and

it is compatible with other cool accessories like TrackPin Compact, the brand new TrackSpigot 28/16 for film tripods, and FlexCovers for events or designs where lights need to be blended into the environment. FlexCovers, made from flexible, lightweight material, are currently available in white and mirror finish.

Both QuikPunch and QuikSpot include a very useful TiltMeter – a software-based tool that can assist with more accurate fixture positioning. Displayed on the fixture's OLED screen, when the Astera button is pressed (while not connected to the ChargingPlate), the display flips to show only the tilt angle, thanks to an inbuilt accelerometer. Pressing the button again returns the display to standard mode once focusing of the fixture is complete. QuikPunch is also supplied with SatefyLink for front attachments such as barndoors.

HK Audio Unveils New Scalable Sound System

HK Audio has introduced a powerful new system package within its LINEAR 5 MK2 series: the LINEAR 5 MK2 High Power System. Designed as a scalable, ready-to-deploy solution for large venues and open-air events, this new configuration combines key components from the MK2 range to deliver exceptional sound pressure, throw and low-frequency performance. At the heart of the system is the LINEAR 5 MK2 308 LTA mid/high unit. This horn-loaded, long-throw active mid/high speaker is ideal for wide dispersion and deep coverage in demanding environments. When combined in clusters or stacks, users can benefit from preset-based configuration and seamless horizontal coverage. The system is paired with the LINEAR 5 MK2 118 Sub HPA — the most powerful subwoofer in the series. With its 18-inch woofer and bass reflex design, it delivers significantly more energy in the low-end range, making it the ideal match for the 308 LTA setup.

Like the rest of the MK2 series, this package includes integrated DSP for precise tuning, reduced feedback risk, and overall improved sonic performance. The free HK Audio DSP Control software allows full remote management, user-created presets, component grouping and firmware updates. In addition, the system's DSP OUT functionality allows non-networked loudspeakers to be easily integrated and managed within the same setup. Other performance-enhancing features include cardioid filter presets for directional bass control and upcoming MILAN audio networking compatibility, available via a free firmware update.

Green Hippo Ships HYCO MX & MEUSE MX Hippotizer Media Servers

Green Hippo has announced the shipment of its new, award-winning 4U Hippotizer MX Series Media Servers, HYCO MX and MEUSE MX.

Made for demanding live event production, Hippotizer HYCO & MEUSE provide unrivalled playback and generative performance. With expanded storage capacity, users can manage larger projects and assets with ease. Enhanced generative content performance, especially with platforms like Notch and TouchEngine, ensures smoother, more responsive creative workflows. Additionally, increased playback performance means more reliable, high-quality output even under demanding real-time conditions. Finally, these systems will be equipped with 4x 4K outputs and 2 optional input slots providing the flexibility and performance for any job.

The full Hippotizer MX Series offers five new customizable, dependable, and future-proofed Media Server solutions that enhance workflow efficiency with the best in high-quality playback and purpose-built design.

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

"We are incredibly excited to ship our 4U Hippotizer units in addition to the 2U units that shipped earlier this year," says **Nick Spencer, Technical Product Manager, Green Hippo**, "With the award-winning Hippotizer MX Series now in the hands of Live Event and Pro AV professionals, we look forward to seeing how these advanced tools will inspire and push the boundaries of creativity across the industry."

Vari-Lite Announces Availability of VLHive, World's First All-Digital Fixture

Vari-Lite the **Signify** entertainment lighting brand, has announced the shipping of their new VLHive 151 Digital FX, the world's first all-digital entertainment lighting fixture. This next-generation luminaire, designed and manufactured at Vari-Lite's Dallas, Texas, USA factory, includes a digital light engine, with 45,000 lumens of output and innovative effects that can be controlled from a standard lighting console—no media server required.

The VLHive, which features a 151-emitter LED array, has already appeared on multiple productions, including The Wombats European Tour and the iHeartCountry music festival. The fixture offers a variety of digital effects, including 360° rotating digital shutters, full-close digital iris, and a library of built-in digital gobos and multichromatic animations. Users can even create their own shapes and animations using the HiveCreator software tool. **Rosie Haigh, the lighting designer for The Wombats and Vari-Lite Business Development Manager at Signify**, said, "The VLHive was such a powerhouse on my recent tour. The flexibility of using the mix of animations and images, custom content, and beams and aerial effects was really something special and unique."

The IP65-rated VLHive features an RGBL additive color mixing engine that provides a wide range of colors, from soft pastels to vibrant saturated hues. To improve the output and colors, the VLHive boasts exclusive technologies, such as SmartColor+ and FluxBoost. Signify's exclusive FluxBoost technology gives designers more output across the color spectrum, along with more saturation and more consistent light quality, whether you're using a deep red or a cool white. Haigh commented on the color mixing as well, saying, "The colors the unit can create are incomparable to other fixtures, and the color effects, you can do via the built-in animations have never been seen before in a light."

The VLHive 151's exclusive, patented technology gives designers an endless range of unique effects, including effect smoothing, polar positioning, transition effects, and gobo keystoning—all of which can be controlled on the fly by standard DMX with no need for a media server. Haigh added, "In terms of ease of use, everything is where you would expect it to be. Being able to keystone, rotate and move around my 'gobos' or shapes gave me fresh inspiration, and I found myself utilizing these attributes as effects, along with the framing shutters. The contrast channel is a tool that shouldn't be overlooked either, as it helped create definition in the aerial effects."

"The Vari-Lite VLHive 151 Digital FX has the widest and most customizable feature set ever offered in an entertainment lighting fixture, and it's all designed and built right here in our Dallas factory," said **Martin Palmer, Vari-Lite Marketing and Product Management Leader at Signify**. "As such, response to this once-in-a-generation fixture has been tremendous. Featuring the widest range of design possibilities of any fixture on the market, the VLHive platform promises to provide fresh design looks for years to come."

WORK PRO Introduces New Raptor Series Portable PA System

WORK PRO, a stand-alone brand from Spanish manufacturer **Equipson**, has launched the Raptor series, a new line of audio systems that redefines ease of installation and sound performance for audiovisual professionals. The new series includes two models: Raptor 8 and Raptor 10, both designed to offer superior sound experience and hassle-free installation.

The new Raptor series consists of compact systems that combine an amplified subwoofer and a satellite speaker. The Raptor 8 includes a 2x8-inch subwoofer and a passive satellite, while the Raptor 10 features a 2x10-inch subwoofer and an active satellite. Both models have a dual 5-inch satellite speaker plus tweeter, mounted on a speaker stand coming from the subwoofer, creating an easy-to-install system optimized for the best performance.

Designed for small events where portability is key, the Raptor series stand out for their ease of transport and quick setup without compromising sound quality. One of the main innovations of the Raptor 8 is its quick connection system, where the speaker stand includes the satellite audio connection, allowing ultra-fast installation without the need for additional cables. This makes the Raptor 8 ideal for events where minimizing time and effort is crucial.

Both models incorporate amplifiers with a state-of-the-art DSP that allows advanced signal processing, maximizing sound quality in any environment. With configurable pre-equalized settings.

The Raptor 10, with a power of 1000W for the subwoofer and 400W for the satellite, provides a powerful solution for small events that require a big sound impact while the Raptor 8, with a total power of 700W, is perfect for medium-sized events that require high quality and easy setup.

"Our goal with the Raptor series is to provide professionals with advanced technology that combines sound quality, power, and ease of installation," says **Juan José Vila, CEO of Equipson**. "The Raptor systems allow for quick and easy setup without sacrificing audio quality, making them a versatile and effective solution for all kinds of small events."

The Raptor series is available through Equipson's official distributors and promises to be the solution for professionals tackling audio installations for events in a variety of environments, from commercial spaces to events and leisure venues.

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Elation Takes on Harshest Installation Challenges with Outdoor Permanent Specification (OPS)

Elation has announced the launch of its new OPS Series (Outdoor Permanent Specification), a durable, long-lasting solution for permanent outdoor installations. The OPS series enhances some of Elation's most popular IP65/66-rated lighting fixtures, providing a ruggedized version designed specifically for demanding environments such as theme parks, cruise ships and other marine environments, museums, experiential installations, and more. Built for long-lasting performance in harsh conditions, the OPS Series ensures consistent, reliable use in both indoor and outdoor settings.

The OPS Series incorporates more durable, robust materials, including corrosion-resistant components and protective finishes, to create a hardened version of the fixtures. With this rugged specification, Elation offers an even more reliable solution for projects on both land and sea, making the OPS Series ideal for permanent installations requiring superior performance and long-term durability.

In addition to its robust construction, the OPS Series is backed by Elation's expanded, complete 5-year fixture warranty, covering not only the light engine but also manufacturing defects, materials, and workmanship. This comprehensive warranty provides full protection across the product, ensuring peace of mind for customers looking for long-term reliability in their installations.

Eric Loader, Elation's Global Vice President of Sales, emphasized the importance of customer feedback in developing the new OPS Series: "Extensive customer research and feedback clearly show that customers in these markets have been wanting a more rugged version of lighting fixtures with an extended warranty. We are experts in IP-rated lighting fixtures for entertainment, and with the PROTEUS series established as the most successful IP-rated line in our industry, having been used on projects the world over since 2017, we have a wealth of real-world data that no other manufacturer can match. We've applied that expertise to the OPS Series to ensure that customers get the superior performance they demand, even in the most challenging environments."

Bose Professional Unveils Compact Forum Series Loudspeakers

Bose Professional has announced the global availability of the Forum series multipurpose loudspeakers. The Bose Professional Forum series offers exceptional fidelity and surprisingly high output in a compact, install-friendly form factor—bringing a level of performance that's rarely found in loudspeakers of comparable size and price.

"Forum full-range coaxial point-source loudspeakers are incredibly clear and loud, delivering outsized performance in an ultra-compact enclosure that solves the most common issues designers and installers face," said **Shawn Watts, Director of Product Management, Bose Professional**. "Forum raises the bar by combining precision engineering with the installation flexibility required to configure mounting options on the fly. The proprietary Beamwidth Matching Waveguide ensures signature Bose Professional sound quality, delivering consistent frequency response, clarity, and projection, while the

surprisingly small cabinets can be rotated to change its coverage pattern to solve real-world issues in an elegant, precise, and powerful way."

Available in 8-inch and 12-inch coaxial models, Forum FC108 and Forum FC112 are designed for fast and easy installation on projects where a small footprint, high output, and consistent sound are a priority. High-excursion drivers deliver up to 132 dB max SPL, while the Beamwidth Matching Waveguide aligns low and high frequencies for tonal consistency across the coverage area. Forum series loudspeakers employ a fully tuned passive crossover with no additional processing required at installation, ensuring excellent performance with any full-range signal right out of the box.

The Forum FC108 is an 8-inch full-range coaxial point-source loudspeaker designed for small-to-midsized areas with a frequency range of 53 Hz–20 kHz, 122 dB max SPL, and 110° × 60° coverage.

The Forum FC112 is a 12-inch full-range coaxial point-source loudspeaker with a frequency range of 48 Hz–20 kHz, 132 dB max SPL, and also provides 110° × 60° coverage. Forum FC112 fills mid-to-large areas with even sound while delivering pinpoint accuracy in high-impact zones. Both speakers can be rotated at installation to change the coverage pattern to 60° × 110°.

Both Forum series loudspeakers are IP43-rated for long-lasting durability in indoor and protected outdoor environments. Installation points on the top, bottom, and sides of the enclosure connect to a frame that's integrated with the driver—making the entire cabinet rigid and secure when suspended. The cabinet's orientation can be switched to fit a space's unique demands while maintaining aesthetic consistency with adjustable logos. Mounting options include U-brackets, suspension rails, and optional eyebolt suspension.

"One of the greatest benefits of our 50-year legacy of industry relationships is the unique window Bose Professional has into the real-world problems our customers face," said **John Maier, CEO, Bose Professional**. "Forum checks all the boxes for the designers, installers and contractors we serve—power, compact size, exceptional fidelity, coverage, control, and ease of installation. This level of collaborative design and visionary purpose really represents the spirit of the new Bose Professional, and we're excited about the product development roadmap we've put together with input from our most valuable partners."

d&b expands Soundscape's Creative Usability with the Launch of Create.Control.

d&b audiotechnik has introduced Create.Control, a standalone software that opens the creative possibilities of the d&b Soundscape ecosystem to a wider range of users. With Create.Control, the creative freedom of object-based mixing now gets its own space, enabling sound designers, engineers, and creatives to explore extensive features in an independent environment - whether in pre-production or during a live show. Users can design and prepare projects offline, adding a new layer of flexibility and creative workflow to the d&b system across churches, theatres, and concert halls.

Create.Control brings peace of mind to system engineers working with guest engineers and creatives. By having a dedicated native software

for the mixer, there is no longer the need to share the R1 system interface to creatively work with Soundscape. While system settings remain in a safe environment, it also streamlines work with external mixing engineers who just need to connect with their personal hard- and software.

"With Create.Control, we're giving content designers and mixing engineers the ability to access creativity and control in their own workspace," says **Christian Ahrens, Product Designer Soundscape, d&b audiotechnik**. "At the same time, it gives system engineers a more controlled and reliable way of working with visiting teams. It's a win-win for creativity and system integrity."

Traditionally, Soundscape systems have been designed using d&b ArrayCalc and creatively controlled via En-Scene and En-Space, the processing modules for the R1 control software. Whilst the renowned d&b Workflow remains, Create.Control adds a user-friendly layer to the flow, logically aligning and addressing the need for a simplified solution. It delivers straightforward access for users in a variety of environments, allowing them to create, edit and reuse Soundscape projects with ease.

With Create.Control, users can plan their shows with comprehensive sound object settings, animation, snapshots and transition features and an easily manageable patch panel. Projects can be conveniently reused or adapted for different locations and occasions, adding real flexibility for touring productions and venue-based performances alike.

"The new Create.Control software is our next step to make Soundscape more accessible," adds **Robb Allan, Principal Product Manager Soundscape, d&b audiotechnik**. "After launching the scalable I/O sizes for DS100 and DS100M and the redundancy packages, this software adds an intuitive interface to the Soundscape toolkit."

Crown Introduces ComTech D Series Power Sharing Amplifiers with DSP and Dante

HARMAN Professional Solutions, has launched the **Crown** ComTech D Series, a new line of power sharing amplifiers designed to meet the changing demands of diverse, installed audio applications. With Dante inputs and outputs, built-in DSP, Lo-Z/Hi-Z switching, and a simple to use web configuration interface, the ComTech D Series sets the benchmark for intelligent performance in compact, installation-friendly designs.

Available in 2-, 4-, and 8-channel configurations, each model can deliver 125W per channel of legendary Crown amplification when all channels are driven equally. Power sharing enables individual output channels to scale up or down in power, distributing the total output power of the amplifier to meet the needs of the attached speakers for unparalleled flexibility. Built-in DSP allows outputs to be tuned specifically for every application and provides the ability to create custom speaker tunings. Factory JBL SpeakerTunings for select JBL models, including Control 400 Series ceiling speakers, are included to simplify the optimization of an all-HARMAN solution.

ComTech D amplifiers include a suite of monitoring tools including a source priority mixer, input pilot tone monitoring, and output load monitoring to help maintain line integrity. The GPO provides a dedicated contact closure to monitor these tools as well as amplifier health and power status. Configuration is seamless using the intuitive web interface with any computer or tablet and without the need to install proprietary software. HARMAN's AVX Manager enables even large installations to be managed and monitored from a single interface. Additionally, ComTech D models use HARMAN's HControl protocol to communicate natively with BSS OMNI Processors or AMX MUSE Automation Controllers and include an easy-to-use API for integration with 3rd-party control systems. Additionally, multiple GPI ports are included to provide volume control, mute functions, source selection, and more with accessory user interfaces such as the BSS Contrio AC-V or AC-5S controller. The 2- and 4-channel models are compact 1RU, ½ rack width devices with flexible mounting options, while the 8-channel model requires only 1RU of space.

K-array Integrates NDI Across Kommander Amplifier Line in Industry First

Italian audio innovator **K-array** has introduced native support for the **Network Device Interface (NDI)** protocol across its entire Kommander amplifier range, positioning itself as the first professional audio brand to embed NDI directly into its amplifiers. Delivered via a free software update, the integration marks a significant leap forward in audio-over-IP (AVoIP) technology, enabling bidirectional workflows without the need for external hardware, licences or gateways.

NDI is an IP-based, low-latency protocol capable of transmitting synchronised audio, video, and metadata over standard networks. While it has gained widespread traction in video broadcast and live production environments, K-array's adoption brings NDI squarely into the audio domain — a move that highlights the protocol's growing versatility and the brand's commitment to software-defined AV infrastructure.

"Bringing NDI into our amplifiers, at no cost to the user, demonstrates how our software-defined architecture is ready to embrace every evolution of AVoIP," said **Alessandro Tatini, CEO of K-array**. "It's a concrete example of how innovation drives real-world value for our customers."

The implementation runs on K-array's Linux-based Oskar OS and is available as a free firmware update, instantly enabling thousands of Kommander amplifiers already in the field to become NDI-capable. The manufacturer emphasises that the move not only futureproofs existing installations but also delivers enhanced value by eliminating any need for additional infrastructure.

"This integration showcases K-array's ability to generate software value around its core business of amplification and offer our clients a competitive difference," added Tatini.

HK Audio Introduces DSP CONTROL 4.1 – Milan integration for LINEAR 5 MK2


Signal flow plan MILAN
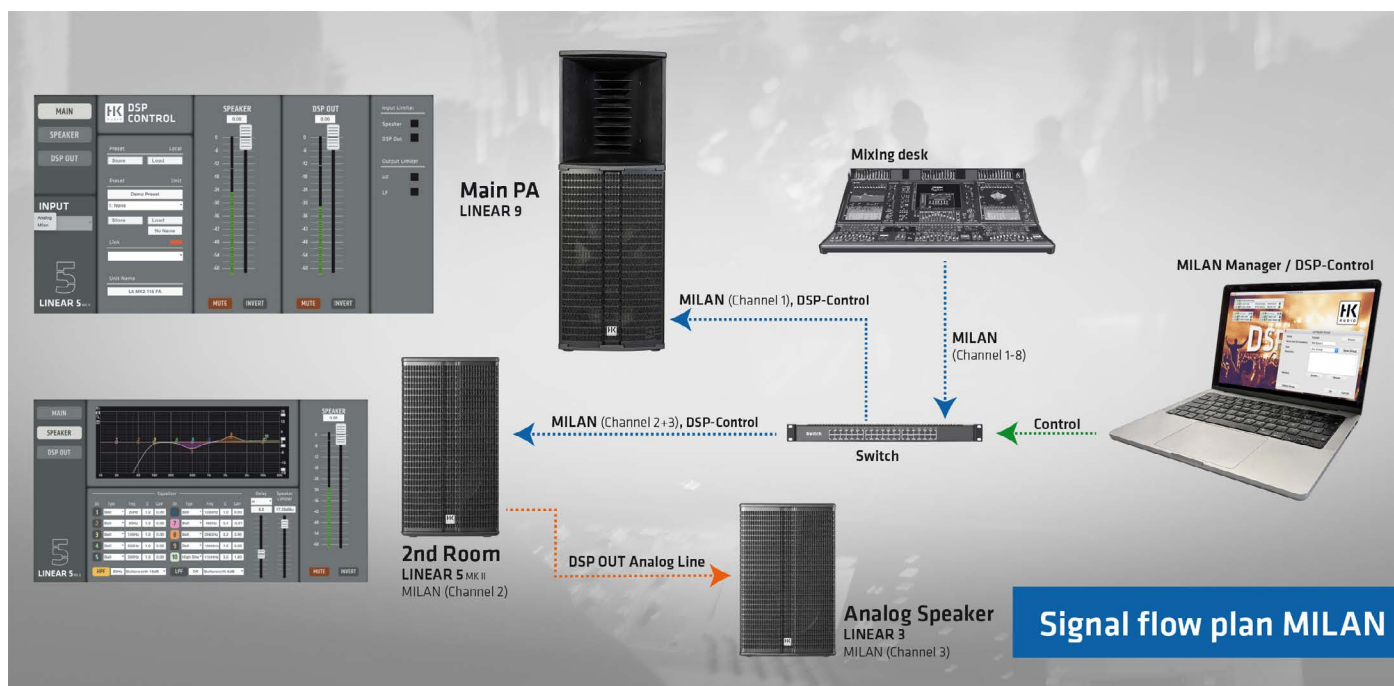
HK Audio has launched a major software update in the form of DSP CONTROL Version 4.1. The focus is on the new Milan integration for the LINEAR 5 MK2 series, which further expands HK Audio's industry-leading Milan-certified loudspeaker portfolio. With this update, the LINEAR 5 MK2 series is officially Milan-ready. The open AVB-based Milan network standard stands for maximum reliability, manufacturer independence and extremely low latencies – a decisive advantage for modern audio networks in live and installation applications.

Another highlight is that LINEAR 5 MK2 loudspeakers will now indicate Milan operation by inverting the preset LED. In addition, the fan control has been further developed for optimised, quieter operation. Existing Milan-enabled systems also benefit from the DSP CONTROL 4.1 update. A bug fix has been implemented for the LINEAR 7

and LINEAR 9 series that improves the WINK LED function in Milan mode. The bug fix for Elements now reactivates the 'Small Venue' hardware switch and LED. This means that this pre-configured filter can be activated or deactivated directly in the DSP Control software and on the loudspeaker.

All new features can be retrofitted via a free firmware update via DSP CONTROL 4.1. The intuitive software allows easy integration into existing setups – without additional hardware or costs. With DSP CONTROL 4.1 and extended Milan support, HK Audio once again underlines its innovative leadership in professional audio networks. The company now offers the industry's most comprehensive Milan-certified loudspeaker portfolio with the LINEAR 5 MK2, LINEAR 7 and LINEAR 9 series.

Scalability of Large Scale Sound Reinforcement
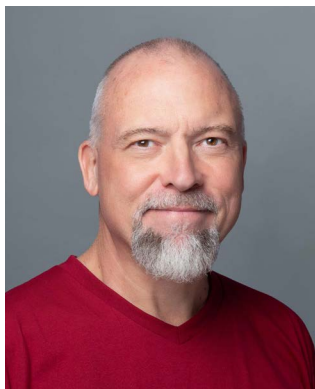
This month, I would like to share some thoughts on scaling systems and what they mean for your day-to-day work if you are ever involved in such an environment. To get some basic idea, we need to look back at how this was handled in the past. Historically, as audiences grew and shows became bigger, the challenge always was that what works in venues for 500 people might not work in a 5,000-capacity venue, not even considering taking this out in a stadium. In touring, this is particularly challenging since you need to bring around gear that might need to fit all kinds of shapes and sizes of venues and deliver a good result for every performance, no matter what the shape or the capacity of the venue is.

As larger-scale sound reinforcement systems became available, the "arrayability" question arose. This meant nothing but how these systems act when put together in larger arrays, close to each other, and at specific angles. Most of the better results were then concluded in try-and-error approaches since no calculus could solve this for you. As a result, you mostly ended up with a "bearable" compromise between what you want and need and what you have available, how this can and needs to be deployed, and what the system is capable of. The core desire of anyone in charge as a systems engineer will be to make it as dynamic as possible and with a similar, if not identical, frequency response across the dynamic range and dispersion pattern when the system is working in small, medium, or large spaces.

Since the early 1990s, we have all been introduced to Line array technology, and suddenly, there are benefits and challenges to system arrayability that we should use in our day-to-day approaches. To better illustrate this, I would like to share my first experiences here. 1996 I bought my first Line array system, consisting of 8 boxes. Before I purchased this system, I had seen a few shows with the French V-DOSC system, but I had no real-world experience with such systems. So when the system arrived at my warehouse, I was, of course, looking for the system settings since, during this time, there was no standard and no accepted "standard" system processor brand and model, where a library of settings was available. I was on my own.

Talking to the system manufacturer revealed that they also apparently had no extensive library of settings for this system. I received a few different crossovers and delay settings, and I was not particularly happy soundwise with any of them. Somehow, the system did not sound correct and balanced. Luckily, I knew another crazy sound enthusiast in Austria who agreed to work with me for a few days to make this work and sound good. After three days of measuring, we had it amazingly good, and immense pressure fell off my chest since it did not sound like a huge investment error anymore. We measured an individual cabinet as a Point Source and made it sound very good. However, the system dramatically changed its sound and performance when arrayed as an array of eight cabinets, which was all I had at the time.

When arraying this system into larger arrays and then listening to the result, two things were somewhat obvious: Low mid and mid frequencies were starting to couple better as the array grew in height. High frequencies were becoming so much stronger that I had to introduce equalization and level changes to make it match and sound as a

system. It became clear quickly that renting and deploying such a system without the appropriate knowledge of what to do and how to go about it would make very limited sense. In the early days of the internet, I found the mathematical equation describing the relationship between frequency-dependent wave control and array height, which is known to everybody who works with such systems today.

In this regard, I developed my own library of system settings, consisting of one, two, four, eight and twelve cabinet systems, respectively, and we would deploy them accordingly with excellent results. In the larger European pro audio community, I was complimented quite a few times that this system would sound very different when I had tuned and deployed it versus when people just took it with out-of-the-box settings by the manufacturer. Of course, as a system engineer, this makes you grow a lot, and it means that your knowledge of the job has a significant value to the client and the production. Moving forward thirty years, the systems engineers who do this job today will have an extensive library of settings which they have observed are working well for the systems they are working with on a day-to-day basis.

All relevant systems today have different settings for the number of cabinets in an array and possibly even for different splay angles between systems. Many systems will even offer a different setting for a downfill system, which has a few other requirements and faces the largest splay angle in the overall system. As an industry, we have gained a much better understanding of how waves behave and propagate. Different manufacturers have approached cylindrical waves' design requirements and behaviour patterns differently. Some brands use EQ to level, and some use level adjustments in the system processor. However, all the systems out there make some adjustments depending on the size of the array being deployed.

Of course, the overall acoustic quality and design considerations of the individual elements play a major role in determining if any of these elements work properly when arrayed on a large scale. Combined mid-high frequency devices in line arrays have become the standard these days, and those are critical to creating sound waves that electronics and delays cannot properly manage across the dispersion pattern of the system. The typical systems engineer I have seen in the last decade uses two computers for speed and efficiency, one for system remote management and one to operate the tuning and measurement software system. My dear colleagues still have their favourite systems and models of processors, possibly because of features that make larger-scale systems easier to manage and handle.

A good and essential quality in system management software is the ability to "group" systems together and then apply group processing across an entire array. Quite a few DSP systems offer this capacity already. In this regard, our work environment has become much more complex, and the system engineers' ability to understand and manage this complexity has grown substantially. Of course, as you deploy some systems with more than 100 larger boxes, you need to be aware of the complexity of the sound system you are deploying and then be able to manage them accordingly. Knowing where to tune and tweak these days to make it sound and work is as good and important as it was 30 years ago. What is great to see is how far our industry has come in just three decades and what regular day-to-day operation is now, which was unthinkable when I started using and deploying line arrays in the early 1990s. This is what still gets me excited every day.

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

Stagecraft in Code

Unravelling the Digital Evolution of Stage Design for Live Events

by Elton Noronha

The 35th Golden Melody Award Ceremony. Lighting Design: Rokerfly Design. WYSIWYG Specialist: Chan Jen Wei (Rokerfly Design).

What do you get when art meets physics for a spectacle that hinges on split-second cues, invisible rigging, and tightly synchronised data flows? You get the modern live event — a jaw-dropping collision of creative intent and engineered execution.

The real magic though?

That happens long before the first fixture is rigged – in fact, even before the first stage plank is laid – inside the meticulously detailed, digitally powered world of stage design software.

In today's touring ecosystem — be it a kinetic arena concert in Singapore, a stadium spectacular in Sydney or anything in between — the stage doesn't just get built. It gets modelled, visualised, simulated, programmed, structurally analysed, and re-rendered... all before a single beam hits

the truck. And at the heart of this production revolution lies a growing arsenal of intelligent, purpose-built software that empowers designers, programmers, and technical directors to ideate, collaborate, and execute with precision.

So, who's using what — and why? And how are today's top solutions redefining the rules of engagement for live event design? Let's take a look.

The Software Spectrum: Tools that Give Shape to the Spectacle Before the Show

Modern stage design is no longer one-size-fits-all. It's modular, layered, and deeply scenario-specific — and so is the software that powers it. From conceptual 3D sketching to console-triggered playback, today's designers are stitching together

hybrid workflows using a mix of visualisers, drafting environments, simulation engines, and rigging analysis tools. Here's how the toolkit stacks up.

Conceptual Modelling & 3D Drafting

At the front end of the creative cycle, conceptual modelling and 3D drafting tools like **Vectorworks Spotlight, Capture,** and **SketchUp Pro** are essential. These platforms allow stage and scenic designers to create intricate spatial models with millimetre accuracy. Brands like Vectorworks are held in high regard for its blend of 2D documentation and full-blown 3D rendering, with embedded libraries from top manufacturers and powerful parametric control.

Lighting Pre-visualisation & Cue Programming

When it comes to visualising the look of a show — beam angles, focus points, atmospherics, real-time cue playback —**WYSIWYG by CAST, Depence², LightConverse (L8) a**nd **Capture** reign supreme as some of the popular go-to tools. These platforms allow lighting designers and programmers to pre-program entire shows with realistic previews of how lights will look and behave in the real space.

Depence², known for its cinematic rendering engine, has powered major spectacles like Eurovision and Tomorrowland. Capture has gained favour for its low learning curve and live-linking with consoles, while L8 and WYSIWYG remain trusted staples in arena-scale touring for their reliability and technical depth.

Video, Projection & AR/Interactive Integration

For content-heavy shows involving LED walls, mapped projection, or AR/VR layers, the stage design stack expands to include platforms like **Disguise, Notch, Unreal Engine (via X-Live integration), TouchDesigner**, and **Resolume**. These tools enable teams to simulate and sync visual content with stage geometry and lighting, creating dynamic and reactive visuals.

Structural & Load Analysis

This is where artistry meets engineering. And a great example for this is **Braceworks**, an add-on to Vectorworks Spotlight, uses Finite Element Analysis to test load paths, rigging integrity, and structure compliance. It allows rigging designers to optimise truss layouts and ensure safety long before rigging hits the roof. It's also instrumental for getting structural sign-off from venues and engineers — a crucial step in today's safety-conscious production climate.

While this is just a basic snapshot of what goes into the 'planning and visualization' stages of an event – you must understand that the process is far more nuanced and layered. And with a toolkit this expansive, it seems natural for users to prefer zooming into platforms that represent complete, production-tested ecosystems and comprehensive workflows which – in an era of multi-role designers, faster turnarounds, tighter integration and higher creative stakes – offer the rare ability to span the full creative-to-technical arc of a live event.

This is where WYSIWYG by CAST and Vectorworks shine!

Design Powerhouses Enabling End-to-End Stage Design Workflows

In today's large-scale concert, festival, and touring productions, designers need more than a drawing tool — they need a digital partner that can span creativity, collaboration, compliance, and execution. Both **Vectorworks** and **WYSIWYG** deliver on that promise, but they do so from very different angles.

To begin with, WYSIWYG stakes its claim as a design-to-delivery environment. "It's not just a previsualisation tool — it's a full design and production ecosystem. WYSIWYG plays a pivotal role in enabling productions to be

imagined, planned, and executed with confidence." says **Stuart Green, CEO of CAST Group of Companies**. "For over three decades, WYSIWYG has been the designer's sandbox and the production manager's compass, bridging the creative and the technical in a way few applications can."

According to Green, WYSIWYG is more about immediacy and integration; "From the concept to the final cue, it allows designers, programmers, and production teams to visualise ideas in real-time, test creative decisions safely, and solve problems long before a truck is loaded. Concerts and festivals demand precision, speed, and scale. WYSIWYG delivers all three, empowering teams to create immersive environments that are both spectacular and technically feasible."

For Vectorworks, it's about building a thorough ecosystem, as **Joshua Schulman, Product Marketing Manager at Vectorworks** explains, "Vectorworks has become a foundational force in the entertainment industry. It delivers a robust design ecosystem that empowers stage designers to bring their creative visions to life across large-scale concerts, music festivals, and live productions."

This ecosystem is anchored by three distinct platforms: **Spotlight**, **ConnectCAD**, and **Braceworks**; wherein Schulman describes the harmony between these tools as "a seamless workflow from concept through technical execution."

Delving into the nitty-gritty, Schulman notes that Spotlight anchors the ecosystem as the core solution for scenic, lighting, and event design; offering robust 3D modeling, automated documentation, and access to extensive manufacturer libraries, all of which help teams move efficiently from design development to final production drawings. Complementing this is ConnectCAD, which specializes in AV system design. With it, designers can generate detailed schematics, rack layouts, and cable routing diagrams that integrate directly with Spotlight, ensuring a hybrid 2D/3D workflow and accurate schematic representation. Lastly, Braceworks delivers structural rigging analysis using Finite Element Analysis (FEA), giving designers the tools to model, analyse, and verify the safety and compliance of complex event structures.

Both platforms cater to the complexity of high-pressure, large-format productions. While Vectorworks leans into its ecosystem synergy, WYSIWYG offers a single unified space where design and technical data live side by side.

Meeting the Demands of Touring Productions

Lighting is perhaps the most 'front-and-centre' component of a live event. And with the evolution of design sensibilities and scale aspirations, lighting is no longer a static artform. In festival-scale environments, it's a dynamic, reactive, timecoded spectacle that must feel fluid, yet be pre-programmed with unshakeable precision. Both Vectorworks and WYSIWYG have built their reputations on empowering designers to master that balance.

On the Vectorworks side, Spotlight 2025 introduces Showcase, a new real-time visualisation environment directly inside the design platform. "Showcase allows designers to cue, program, and visualise lighting and scenic designs directly within their model using intuitive,

live DMX control," says Schulman. "Users can record, playback, and pause DMX streams within the same environment, helping them make faster, more informed decisions during the design phase."
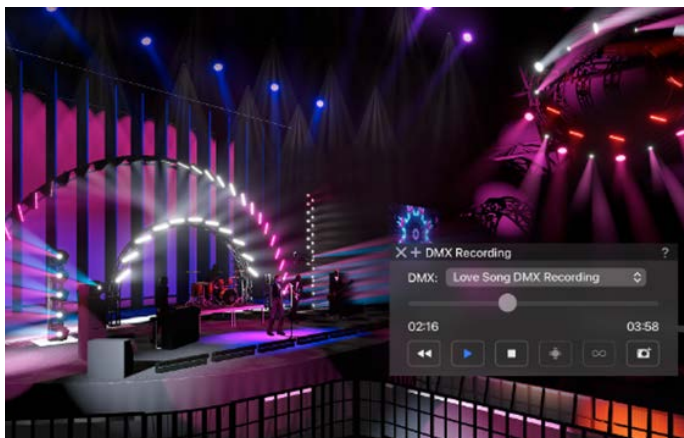
Showcase in Vector's Spotlight 2025.

This real-time power is especially potent for pre-production: "It results in a smoother workflow, clearer communication with collaborators, and greater confidence that the show will look exactly as intended — long before arriving onsite. These capabilities are especially valuable for large-scale touring and festival productions, where efficiency, accuracy, and creative flexibility are paramount.
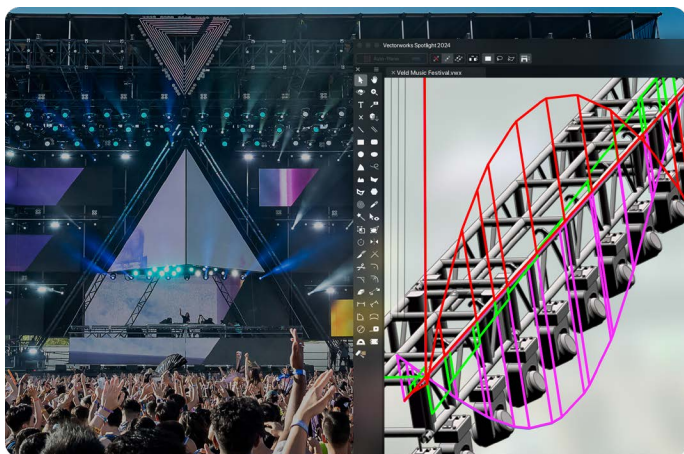
BRACEWORKS® V | VECTORWORKS

Braceworks complements this creative capability with technical accuracy. "It brings advanced structural analysis to the table, using Finite Element Analysis (FEA) to ensure rigging systems are safe and compliant," says Schulman. "This tool enables designers to model, analyse, and report on the structural integrity of temporary event structures, offering peace of mind for productions where safety is non-negotiable."

WYSIWYG, on the other hand, leads with its visual fidelity and responsiveness. "Our real-time visualisation engine delivers highly accurate renderings of light, atmosphere, and shadow," says Green. "Designers know what they see in WYSIWYG is what they'll get on stage — saving time, money, and surprises onsite."
But it's not just about what you see. WYSIWYG also manages everything under the hood: "Lighting plots, cable management, truss layouts, patching, weight loads, and fixture reports — WYSIWYG doesn't just visualise, it manages every piece of technical data in one place. That's a game-changer for productions needing reliability!" Green emphasises.

And when it comes to rigging integration and show responsiveness, WYSIWYG is ready for the challenge: "Whether you're working with MA, ETC, High End, or any major lighting console, or integrating media servers and timecode — WYSIWYG acts as a hub. It's live, it's fast, and it responds to your design as it evolves. In short, it's trusted by professionals because it's been battle-tested in real show environments and lets them focus on the job in hand."

From what Green and Schulman describe respectively, it's amply clear that WYSIWYG and Vectorworks offer two unique ecosystems with uniquely distinct strengths — Vectorworks offers a connected pipeline with a visual brain and engineering brawn, and WYSIWYG delivers creative realism with a strong side of technical command.

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Workflows, Integration, and the Bridge Between Concept and Reality

The true test of any design platform lies in how it enables teams to go from brainstorm to build — without losing resolution, creativity, or accuracy. On this front, both Vectorworks and WYSIWYG bring deep workflows and broad compatibility to the table.

WYSIWYG, according to Green, keeps things real-time and razor-sharp; as he notes that WYSIWYG is engineered not just for the creative mind, but for the operational reality of shows that move city to city in 24-hour cycles.

"Designing for today's live shows is like composing for a moving orchestra, lighting, video, automation, pyrotechnics, and scenic elements all layered in 3D space. WYSIWYG allows creatives to work with freedom and confidence. With multi-layered views, designers can simulate how content moves, interacts, and reacts with performers, set pieces, and audiences," says Green. "It lets you experiment boldly, knowing the output will hold up under pressure on show day."

That includes simulating in venues that aren't even built yet. "We've prioritized accuracy down to the millimeter, from fixture beam angles to venue geometry. And now, with new tools like our cable management, and fireworks simulation, users can visualise shows in their true environments — such as stadiums, fields, or even city centres — long before site load-in," Green adds.

Creative collaboration is also key. "Live event timelines are getting tighter. Designers are often working across time zones, sometimes from a plane, hotel room, or tour bus. That's why WYSIWYG is built to be the common visual language for all departments," Green explains. "With instant updates to plots and renders, changes don't get lost in translation. And it makes it easier to communicate with non-technical stakeholders too."

It also works natively with lighting consoles and servers, as he notes, "WYSIWYG responds in real time to DMX and Art-Net protocols. And with our BlackTrax integration, designers can simulate and program real-time tracking of moving performers and elements. Plus, exporting DWGs, patch lists, weight loads, and plots makes it simple to pass clean, actionable data to vendors, venues, and crew. That's critical when moving from city to city in a matter of hours."

Men at Work Stage Craft used Vectorworks for one of its projects

Meanwhile, for Vectorworks users, Spotlight is built for speed and scale. "Spotlight enables designers to conceptualise, document, previsualise, and produce shows within a single, connected platform," says Schulman. "Its rich modelling and drawing capabilities, paired with robust documentation and database tools, allow users to develop complete show models efficiently."

But what really makes it agile for fast-paced productions is its collaborative DNA. "Its Project Sharing feature supports simultaneous contributions from multiple users on large projects, keeping creative and technical teams aligned even under tight deadlines," Schulman notes.

And when it comes to integration, Vectorworks is built to play nice. "Its compatibility with GDTF and MVR ensures smooth integration with other leading tools in the industry, including Unreal Engine, Depence, and Disguise. As the adoption of GDTF/MVR workflows grows, so does the industry's ability to standardize fixture data and visualization processes, leading to more efficient pre-production, tighter tool integration, and better team communication."

This is elevated by a powerful feature launched in Spotlight 2025, aptly noted as GDTF File Mapping, which helps designers keep fixture information accurate and up to date. "This feature allows users to map GDTF files directly to fixtures with one-click access to GDTF-Share," explains Schulman. "Designers can also automatically update all GDTF profiles with a single command and store assigned GDTFs within their respective lighting devices — significantly reducing the risk of errors and improving overall workflow reliability."

Alongside, Braceworks continues to be a critical component of the Vectorworks ecosystem, allowing designers to bring ambitious creative concepts to life without compromising structural safety. Built specifically for rigging analysis, Braceworks uses Finite Element Analysis to model load paths, identify potential stress points, and ensure compliance with safety standards. Key features such as Braceworks Chord Loading provide enhanced control over force distribution, allowing users to fine-tune rigging plans more precisely. The platform's system checks, load overviews, and influence lines help visualize how structural forces move through trusses and support systems—tools that are invaluable during the design phase.

"By using these features early in the process, designers can proactively address issues and optimize rigging plans before construction begins" Schulman notes, as he informs that Braceworks also generates detailed reports that streamline communication with structural engineers and venue stakeholders, helping teams secure approvals more quickly. "While many users rely on Braceworks for final verification, the platform offers even greater value when used earlier in the workflow as a proactive design tool. Teams are encouraged to take advantage of this by building rigging validation into their standard creative pipeline!" he exclaims.

What the Future Holds: AI, Collaboration, and Sustainable Design

As the line between real and virtual continues to blur, both Vectorworks and WYSIWYG are charting future roadmaps filled with automation, intelligence, and environmental awareness.

A common area of focus for both WYSIWYG and Vectorworks is 'Sustainability' – wherein both brands are actively looking to support workflow outcomes that are not just accurate and efficient; but also environment-friendly.

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"We're seeing a growing emphasis on green touring and production efficiency. Accurate previsualization reduces waste, unnecessary shipping, and power usage — and we're committed to helping our users design smarter" asserts Green. Schulman echoes the sentiment as he affirms, "Enhanced documentation and planning tools are supporting more environmentally responsible event production."

In tow, it is learnt that WYSIWYG is currently developing cloud-based collaboration capabilities, allowing projects to be shared, viewed, and edited from anywhere — breaking down geographical silos and enabling truly global collaboration.

"The future of stage design is a blend of interactivity, mobility, and intelligence — and that's exactly where we're heading," says Green, noting that AI is also on the horizon as he continues, "From automated truss placement to intelligent cue suggestions, AI will support — not replace — designers, by freeing them from repetitive tasks and enabling faster creative iteration."

Plus, as audiences expect more immersive experiences and reactive environments, Green confirms that WYSIWYG is ready, as he points out, "Designers need tools that can simulate and program in real time from lighting and media to performer tracking. Our integration with BlackTrax will continue to push those boundaries."

On the Vectorworks side, Schulman sees a similar trajectory when it comes to enhanced capabilities to better serve the market's evolving needs. "Artificial intelligence is beginning to play a larger role in streamlining design iteration and enhancing visualisation workflows," he says, further noting, "AR and VR are also becoming increasingly valuable for client presentations and internal reviews, offering immersive ways to experience designs before they are built.

Alongside, real-time previsualization continues to grow in importance for efficiency and as a creative tool that enables more dynamic storytelling. Additionally, the rise of cloud-based collaboration and broader adoption of open standards like GDTF and MVR enable more flexible, scalable workflows that can adapt to teams of any size, working from anywhere."

The comments shared by Green and Schulman on the future of stage design software ecosystems indicate that both WYSIWYG and Vectorworks appear to be doubling down on innovation — not to complicate the creative process, but to simplify, accelerate, and elevate it for the realities of tomorrow's live events.

The Verdict: It's All Connected

Stage design software isn't just about looks anymore. It's about accuracy. Interoperability. Structural viability. And above all — speed. And that's where both **Vectorworks** and **WYSIWYG** excel.

One cannot deny the fact that other tools do play a vital part in the mix — from Depence's cinematic beam engines to Disguise's interactive content mapping; and all the other amazing suite of softwares and platforms available to creative technical geniuses of the live event fraternity. That being said, Vectorworks' and WYSIWYG's respective focus on providing thorough ecosystems on their part, has certainly been a blessing for users, as both brands have proved their mettle in tying the essentials together effectively — from creative sketch to console output, from truss design to crew paperwork, and from storyboarding to show control.

So, the next time you see a dazzling stadium show unfold in perfect harmony, remember: the real magic happened weeks ago, in silence, in pixels — and in the hands of designers coding the stage, before the first light ever came on.

Built to Dazzle. Wired to Lead.

Udo Künzler on GLP's Relentless Rise and APAC Power Play

From the beating heart of Europe to the booming stages of Asia-Pacific, GLP's visionary **Founder & CEO, Udo Künzler**, opens up on reimagining lighting technology, building a brand around trust and tenacity, and why GLP is just getting started.

There are lighting companies. And then there's **German Light Products (GLP)** —a brand that doesn't just manufacture fixtures, but commands creative revolutions across global stages.

At the helm is Udo Künzler, a visionary engineer-turned-industry-icon whose obsession with innovation is matched only by his deep respect for people — designers, technicians, partners, and the audiences they move. As CEO, Udo has turned GLP into a brand that feels intimate but delivers big on promises — all built on tight-knit relationships, daring ideas, and an unshakeable belief that reliability and radical thinking can, and must, co-exist.

In this exclusive interview, Entertainment Technology Asia sits down with Udo to unpack the mindset of this visionary CEO.

GLP has long stood as a pillar of lighting excellence globally. Under your leadership, how has the company recalibrated its mission to stay future-fit in today's fast-evolving and visually demanding pro lighting landscape?

At GLP, staying ahead of the curve has always meant listening closely to the market and to the demands of end users. That's how we shape our products – by listening to our customers, listening to lighting designers, and understanding what they really need. That helps us stay at the top, technology-wise. Beyond the technology, it's about the relationships. Family and friendship play a big role at GLP. Close, ongoing relationships with end users are really key for us.

Asia-Pacific is home to some of the world's most culturally diverse and technically demanding markets. What unique strategies has GLP adopted to deepen its resonance across this region—technologically, commercially and creatively?

What we're doing now is developing a new line of products that's more tailored to the needs of markets like Asia. These are still very good, high-quality products, but with fewer features and at a more competitive price point, because that's what's important in those regions. We've also started to bring our own products into China, designed specifically for that market. A good example is the JDC1 Burst. We looked at how we could reduce costs and simplify the feature set, while still keeping the performance strong

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enough for the types of shows they're doing there. In some countries, you don't always need all the top-level features, so it's about finding the right balance between performance and affordability.

With a strong portfolio of game-changing technologies, how does GLP balance innovation with reliability—especially when serving users who commission large-scale, high-value projects across APAC?

Reliability is always the number one priority. But even if a product is reliable, things can still break, especially on the road. That's why service is so important. We always try to help our customers however we can, no matter what the issue is. If something happens, we take the product back, fix it, update it, and send it back, no questions asked. We want to be there for our users. That kind of after-sales support is one of our big advantages.

Of course, when you bring out something new – something really at the edge of technology – there's always a risk. Sometimes we have products go out into the market and we find out later there's a small issue. But we fix it, update the hardware if needed, and the customer gets it back in better shape. That's just part of moving fast and staying competitive.

And on the service side, we've made a lot of improvements. For example, we now have fixtures that can be updated remotely, even via iPhone, which is a big step forward. That makes it easier to support customers around the world, but you still need people in the region because of the time difference and local knowledge. A lot can be done remotely now, but you still need good teams on the ground, like our local representatives in Hong Kong and Singapore.

In a competitive market, how does GLP stay meaningfully connected to its end-user base— from seasoned service providers to emerging boutique players—across different countries and cultures?

It's still a people business. We stay connected by seeing people regularly – at trade shows, by inviting them to meetings, or visiting them at their offices. We invite designers and partners to our offices in Germany, the UK and California, or sometimes we'll just go out for dinner and talk. That's often how good ideas come up – just through talking. It's not always something you can plan.

And it's important to have our own people in the regions we serve. For example, we've got our own offices in the UK and the US, and we have people in Hong Kong and Singapore too. Having our own team there makes a big difference, because if you rely solely on distributors, you don't always get the kind of feedback or information you need. When it's your own people, they're much closer to the market and to the customers.

As CEO, what is your core decision-making compass when navigating unpredictable market variables, whether geopolitical, economic, or technological? How do you steer GLP through challenge-infused growth?

Although I'm the CEO, GLP has a very flat management structure. I trust the people around me, and we make most decisions together as a team. I try to keep that family feeling throughout the whole company – it's not always easy, but it's important to me. The people I work with bring their own knowledge, and I bring mine, and then we decide things together. Sometimes, sure, I have to make the final decision, but it's always based on input from the team.

Personally, I'm very technical – I enjoy working on new products, speaking with lighting designers, and coming up with ideas. That's where I like to be. I'm not so involved in administration or logistics; other people can handle that. My

focus is on technology, engineering and creating something new.

Could you walk us through a recent project or business development in Asia-Pacific that not only tested GLP's capabilities but also helped shape its global outlook in a tangible way?

On this question, I defer to my colleagues in the region, [general manager, GLP Asia] Michael Münz and [sales director, Asia-Pacific] Søren Storm. One of the GLP Asia team's most recent projects was the supply of various X5 family fixtures to the Hong Kong Academy for Performing Arts (HKAPA), which was a major installation for us and serves a statement of intent for GLP in the region. This project comprised 20 × X5 Compact, 16 × X5 and 26 × X5 Bar 1000 fixtures, with the regular X5 delivered in a custom white housing for the first time. Most of the fixtures will be shared across the HKAPA's various theatres and stages; the white-housed fixtures were specially requested by the client to blend in perfectly with their amphitheatre.

Saleswise, the JDC Burst 1 has had an amazing launch in APAC, with over 400 fixtures sold in four countries within two months of it shipping.

Beyond products and distribution, how does GLP invest in people—its teams, partners, and end-users—to ensure the brand remains personal, trusted, and forward-leaning in every market it touches?

We've always valued long-term partnerships. For example, our distributor in Portugal [Garrett Audiovisuais] has been with us for more than 25 years, and in the Asia-Pacific region we have worked with Shinichi Kikukawa [founder of GLP's Japanese distributor, Fourleaf Inc.] for a similar length of time. That kind of relationship is based on trust and friendship, not just business. We choose partners we have a good feeling about – people we know we can work with.

It's the same with our internal team. We try to keep that family-and-friends feeling in the company. We don't want big egos or people who don't fit the team. It's a small company in that sense, and the atmosphere is important. When we hire, it's often about timing – like with [head of lighting technology engagement] Brad Schiller in the US. He was available, we thought he was a great fit, and we brought him in. Sometimes it's not about actively searching but recognising the right opportunity when it comes.

People tend to stay a long time at GLP. I think it's because of how we work together – decisions are made as a group, not just from the top down. Even if we don't all agree, we talk it through, and people understand why a decision is made. That helps everyone feel involved.

Finally, what's your vision for GLP in the next three years—and what role do you see Asia-Pacific playing in that trajectory?

In the next three years, we want to grow a lot – especially in the Asian market. That's a big focus for us. Our new product ranges fit really well there, and we're also looking to find more distributors in the region. At the moment, we have good partners in Japan, Australia, and New Zealand, but there's still a lot of opportunity. Asia is definitely our next big target area.

The market itself is growing fast. Last year, for example, I visited a huge television show in China. It was just like Eurovision Song Contest, but even bigger. It really surprised me how far things have already developed there. There's so much potential.

So, yes, if anyone in the Asia-Pacific region is reading this and is interested in working with us, we'd love to hear from them!

SINGAPORE

ROBE Brings the Spirit of Swan Lake to Life

Lighting Designer Adrian Tan Bathes Singapore Ballet's Classical Masterpiece in Colour-rich Calm with Robe ESPRITES

Esplanade Theatres by the Bay witnessed a luminous revival of Swan Lake by the Singapore Ballet, elegantly lit by renowned designer Adrian Tan of The Light Project using 32 units of ROBE's ESPRITE moving lights.

Singapore's Esplanade Theatres by the Bay witnessed a luminous revival of Swan Lake by the Singapore Ballet, elegantly lit by renowned designer Adrian Tan of **The Light Project** using 32 units of **ROBE's** ESPRITE moving lights. With 16 ESPRITE Profiles and 16 ESPRITE Fresnels at his command—28 of which were part of a recent house rig upgrade—Tan added finesse with four additional units sourced via Robe's Asia Pacific office in Singapore.

This marked the third time the iconic production was re-lit for Esplanade's stage, the second to feature accompaniment from the Metropolitan Festival Orchestra, but crucially, the first with ESPRITES as the production's primary lighting

workhorses. Known for his sensitivity to sonic interference, especially in opera environments, Tan was immediately taken by the ESPRITE's whisper-quiet operation—an essential for environments where even the hum of a fan can ruin a performance's ambience.

Positioned entirely above the stage at a trim height of 10 metres, the ESPRITES were tasked with delivering consistent, nuanced top washes. Tan praised the output as "amazing," never needing to push them to full intensity. The goal was to emulate a traditional tungsten aesthetic—one that required fixtures to work subtly yet constantly, without drawing attention to

With 16 ESPRITE Profiles and 16 ESPRITE Fresnels at his command—28 of which were part of a recent house rig upgrade—Tan added finesse with four additional units sourced via Robe's Asia Pacific office in Singapore.

themselves. "They were never seen to move," he noted, "but they worked hard throughout."

Tan's exacting standards for colour rendition were tested—and exceeded—by the ESPRITES. As someone who considers warm whites and refined pastels crucial for the classical genre, he found that the ESPRITE's 3000K tones beautifully captured the warm, golden glow he was after without needing excessive colour mixing. For the lake scenes, he effortlessly arrived at a "very satisfactory" 5600K with the right nuance and texture; as he explained that until this experience with ESPRITES, the warm tones of any LED fixtures were "never warm enough".

By his own admission, Adrian is "a stickler" for hyper-sensitive linear dimming and elegant refined pastels, cool steels and decent warm whites, "Most manufacturers can do a saturated blue or a red, but when it comes to pastels, colour mixing, especially using an LED source, it is a whole new art form."

He noted that creating the beautiful and intricate gobo scenes required for this production was "substantially faster" using ESPRITES and moving lights than it had been previously, and that you had the additional benefit of being able

to repurpose those same fixtures that were instrumental in building the gobo scenes, for something completely different just moments later as the story unfolded.

At the same time, Tan, who is a mainstay at Singapore's Gardens by The Bay which features installed architectural products from Robe's architectural brand, Anolis; also expressed his approval of Robe's T1 range – particularly its fantastic the colour temperatures – with which he was already familiar, "Again, the dimming and CTO features are extremely good for an LED source." He informs that he first used Robe products back in the early days with the ColorSpot E AT series, and even back then noticed the "outstanding" CMY colour mixing.

"The kit is reliable, well designed and engineered and you know what you are going to get," he commented; informing that he has also recently used more of the new Robe fixtures at Esplanade Theatres by The Bay including PAINTES in the Black Box space, and FOOTSIE2s and T32 Cycs when lighting a hybrid / contemporary dance piece. These were all part of the same lighting upgrade featuring a total of 170 Robe products among other lights.

QATAR

Travis Scott's Visual Masterpiece Enthralls Doha

CTME Delivers Colossal LED Experience and Pioneering Visuals for Rap Icon's Qatar Show
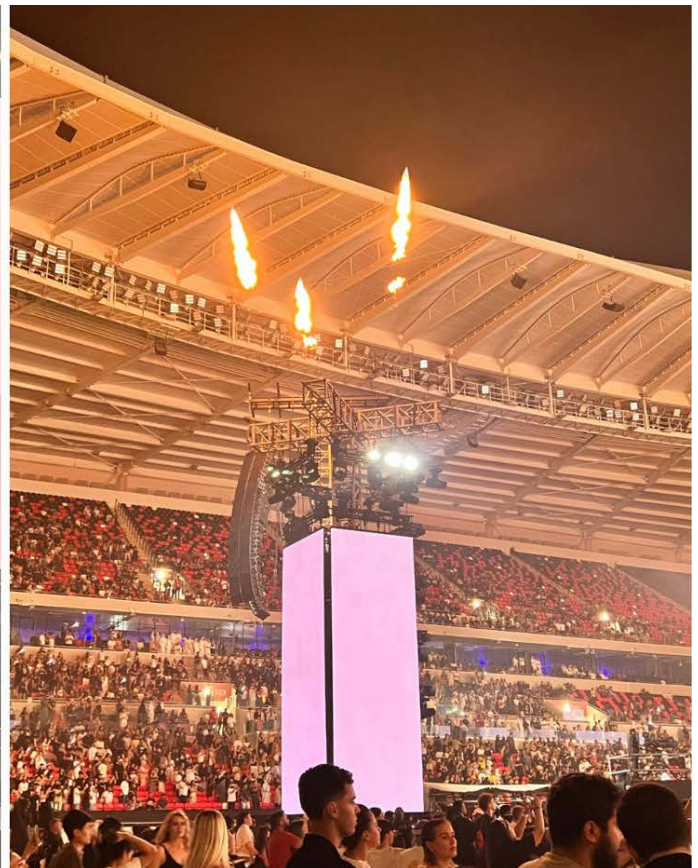
Spanning an impressive 45.5 metres wide and 13 metres high, the massive display at the main performance stage featured 1,182 InfiLED ART 4.6 panels, resulting in a staggering 591.5 square metres of visual canvas with a pixel resolution of 9828×2808 that delivered over 27 million pixels.

Travis Scott's recent performance in Doha transformed Qatar's capital into a pulsating digital spectacle, powered by **Creative Technology Middle East's** delivery for Live Nation. More than just a concert, the event stood out as an immersive audiovisual experience — a testament to CTME's expertise in executing innovative, high-impact large-scale shows.

At the heart of the production was a colossal LED screen, engineered and installed by CTME's specialist team. Spanning an impressive 45.5 metres wide and 13 metres high, the massive display at the main performance stage featured 1,182 InfiLED ART 4.6 panels, resulting in a staggering 591.5 square metres of visual canvas. With a pixel resolution of 9828×2808 — delivering over 27 million pixels — the screen provided

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Enhancing sightlines and visual impact throughout the show, four strategically placed LED towers measuring 3 metres by 8.5 metres featuring InfiLED ER5 panels were installed at DSR, DSL, FOHR, and FOHL.

crystal-clear visuals throughout the venue, creating an unforgettable audience experience.

"The scale and resolution achieved for this production sets a new standard for concerts in the region," commented **Riaan Gomes, Project Manager at CTME**.

CTME's technical prowess extended far beyond the main screen. The team integrated additional LED elements designed to maximise audience engagement and performance flow, including four strategically placed LED towers at DSR, DSL, FOHR, and FOHL. Each tower, built with InfiLED ER5 panels and measuring 3 metres by 8.5 metres, enhanced sightlines and visual impact throughout the show.

Pushing the limits of what is technically possible for live music events in the region, the project achieved several key milestones thanks to CTME's technical ingenuity. Power management was

engineered to ensure efficient, high-load capacity without compromising performance. Plus, over 32,000 kg of LED systems, cabling, and rigging were safely installed to international standards. And finally, the LED systems delivered more than 37 million pixels across all displays — setting a new visual benchmark for live entertainment in Qatar.

As Qatar cements its status as a rising entertainment destination, CTME continues to play a pivotal role in enabling transformative live experiences. The Travis Scott concert exemplified how cutting-edge technology can elevate artistic performances and redefine audience expectations. With an established track record of delivering ambitious AVL solutions for international artists, Creative Technology Middle East remains at the forefront of the region's evolving live event landscape — continuously pushing the boundaries of what is possible.

CHINA

d&b Audiotechnik Flies High with China's First-ever Cable Suspended Stadium Audio System

512 d&b Audiotechnik SL-Series Loudspeakers Suspended Using Over 126m of Steel Cables Offer Flawless Coverage to 70,000 Fans for Jason Zhang's Unforgettable 12-night Residency at Beijing's iconic Bird's Nest Stadium
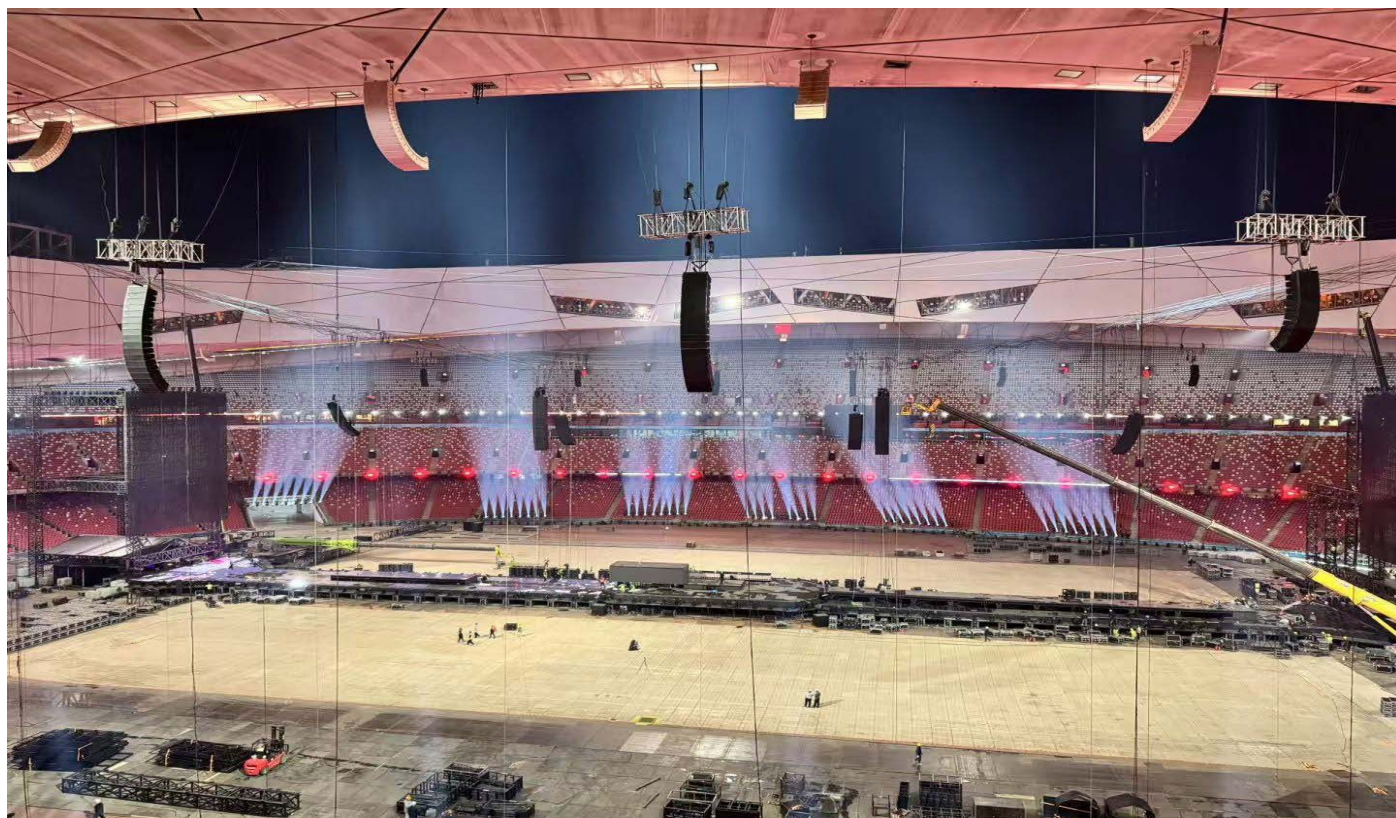

The overall system design ensured that sound pressure levels (SPL) from the first row of the audience to the last differed by no more than 1 dB – all while reducing stage noise by 50%.

A landmark in professional audio was recently achieved in China. From 18th April to 11th May 2025, music sensation Jason Zhang delivered twelve groundbreaking performances at Beijing's iconic Bird's Nest Stadium, where 70,000 fans nightly experienced a true revolution in live sound; as Nanjing OST Audiovisual Technology and audio legend Jin Shaogang's team achieved

a feat that seemed to be 'impossible' - coalescing China's first cable-hung stadium audio deployment.

The concerts, part of his "FUTURE.LIVE" tour, spotlighted a colossal deployment of 512 units of **d&b audiotechnik** SL-Series loudspeakers suspended using over 126m of steel cables – a

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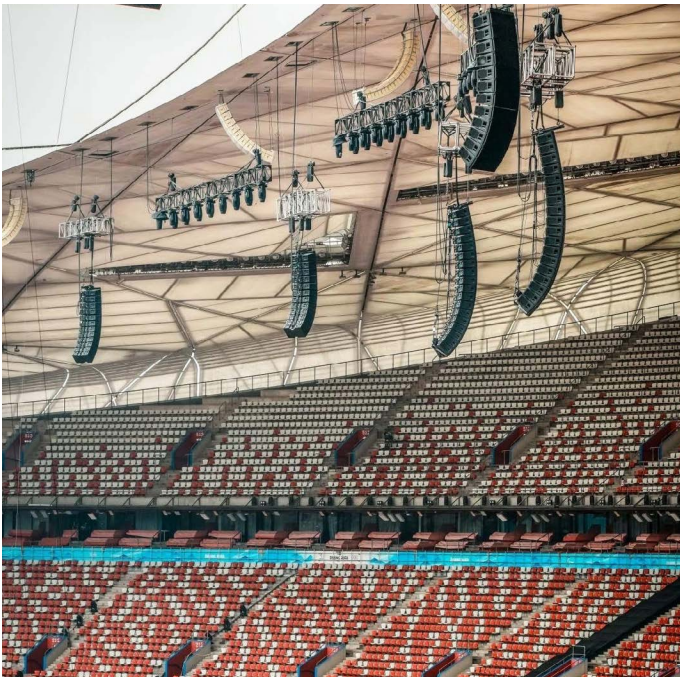
512 d&b audiotechnik SL-Series loudspeakers were suspended using over 126m of steel cables – a feat that had never been achieved before in the country.

feat that had never been achieved before in the country. This visionary act proved to be the backbone of the crystal-clear soundscape experienced across every seat of the 70,000-capacity venue over 12 sold-out nights — a milestone event for both artist and sound engineering teams.

Spearheaded by Sound Engineering Director Jin Shaogang and renowned sound engineer Zhang Xiaonian — founder of live event rental solutions specialist **Nanjing OST** — the production team faced the challenge of designing a system that would provide complete coverage while preserving sightlines within the vast stadium space.

"In order to provide the audience with a stage that does not block their view, Zhang Jie and the production team used steel cables in the Bird's Nest for this concert, and it is unprecedented to hang the main sound reinforcement system on the cables," explained Jin Shaogang.

The main stage itself spanned an impressive 126 metres, nearly the entire width of the Bird's Nest. The revolutionary setup leveraged d&b's SL-Series technology with full-range directivity control and cardioid SL-SUB subwoofers that reduced stage noise by 50%; while the overall system design ensured that sound pressure levels (SPL) from the first row to the last differed by no more than 1 dB — a testament to the consistency and clarity of the coverage achieved. ArrayProcessing maintained consistent sound levels throughout the venue, while LoadMatch technology preserved signal integrity across 150m cable runs. "Ensuring the clarity and quality of the sound was crucial," added Jin.

For Zhang Xiaonian, the event represented the latest evolution in the long-standing use of d&b systems by Nanjing OST. "Since 2009, we've been using d&b audiotechnik's Q and J-Series systems. In 2019, the introduction of the SL-Series and its ArrayProcessing (AP) technology solved many challenges that traditional setups couldn't address," he said.

"Whether in the infield or the stands, the system delivers impressive dynamics, high sound pressure levels, and remarkably even sound coverage. Its broadband directivity control eliminates unwanted reflections, keeping the stage sound clean and precise," continued Zhang. The SL-Series system also proved its resilience, performing reliably even in adverse weather. For this production, Nanjing OST invested in a fresh batch of SL-Series systems and the latest D90 amplifiers to ensure an exceptional sound experience. "We always choose the best systems available," affirmed Zhang.

With this landmark project, d&b audiotechnik, in partnership with Nanjing OST and an expert engineering team, has once again demonstrated the transformative possibilities of advanced audio technology in stadium-scale live events.

SAUDI ARABIA

Electrifying Visuals Mesmerise 62,000 Fans at King's Cup Finale in Jeddah

SLS Production, 555 Live Experience, and Laser Saga Deliver a Masterclass in Stadium-scale Lighting Spectacle, Blending Advanced Fixtures and Flawless Execution

SLS Production supplied an overwhelming 498 fixtures from industry leading brands like Ayrton, ROBE, SGM, Claypaky, and more; all of which were woven into a cohesive visual narrative that guided the audience through the energy of pre-match anticipation, the immersion of halftime theatre, and the climactic emotion of the trophy ceremony.

A mesmerising sea of light and colour enveloped the sold-out King Abdullah Sport City in Jeddah on 31 May, as fans witnessed the grand finale of the 2025 King's Cup. At its heart was a breathtaking visual spectacle, meticulously crafted by **SLS Production's** comprehensive lighting inventory and brought to life through the creative synergy of SLS Production, **555 Live Experience** and **Laser Saga**

SLS Production supplied an overwhelming 498 fixtures, the likes of which included industry favorites from leading brands like Ayrton, ROBE, Claypaky, SGM, Luxibel and Showven. 88 units

Laser Saga's finely tuned contributions enhanced the overall atmosphere with unified laser effects that complemented the lighting design.

of Ayrton Rivale were deployed for sweeping audience washes, 72 units of Ayrton Cobra spot fixtures for dynamic key visuals, 44 units of Claypaky Skylos for piercing beam effects, and 96 units of SGM Lighting P5 for immersive audience fills. 114 units of the Luxibel BBlast Pro strobes layered additional texture and impact, while 48 units of ROBE Spiider, 16 units of ROBE Robin Forte, and four units of ROBE RoboSpot followspots brought precision and movement. Adding theatrical flair, showstopping moments were punctuated by 20 Showven Sparks Jets and four units of Magic FX Stadium confetti blowers.

These fixtures were woven into a cohesive visual narrative that guided the audience through the energy of pre-match anticipation, the immersion of halftime theatre, and the climactic emotion of the trophy ceremony. Laser Saga's finely tuned contributions enhanced the overall atmosphere with unified laser effects that complemented the lighting design.

Amid this technical orchestration, key elements of the halftime show and trophy lift were executed with tight timecode precision on the grandMA3 console (which was also used for momentbymoment control over lighting and spark effects); as the Ayrton Rivales offered immaculate audience sweeps, while the Skylos sculpted impressive beam flyouts.

The result was nothing short of spectacular: a stadium-sized feast for the eyes that underscored Saudi Arabia's rising prowess in large-scale live entertainment production. The seamless collaboration between content, technology, and design teams lifted this King's Cup finale into a league of its own, setting a high bar for future sporting celebrations.

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ABU DHABI

Ayrton Brings Visual Magic to International Jazz Day's Biggest Stage Yet

Tyler Littman Lights-up Etihad Arena with an All-Ayrton Rig for the First-ever Arena Edition of the Global Allstar Concert in Abu Dhabi

Tyler Littman bathed the 2025 International Jazz Day Global Allstar Concert stage with an expansive Ayrton rig of over 170 fixtures, supplied by Production Resource Group's (PRG) Dubai operations.

The 2025 International Jazz Day Global Allstar Concert marked a historic first as it transitioned from its traditional theatre and concert hall settings to the vast expanse of the Etihad Arena in Abu Dhabi. Led by jazz icon Herbie Hancock and hosted by acclaimed actor Jeremy Irons, this year's broadcast event called for a visual scale-up, and long-time lighting and production designer Tyler Littman rose to the occasion with an expansive **Ayrton**powered rig, supplied by **Production Resource Group's (PRG)** Dubai operation.

Tasked by the producers to "go big", Littman embraced Abu Dhabi's futuristic character while still preserving a sense of intimacy across the arena. And the Litman – PRG partnership rose

Tasked by the producers to "go big", Littman embraced Abu Dhabi's futuristic character while still preserving a sense of intimacy across the arena, as 40 Ayrton Domino Profiles were chosen by Littman and PRG as the primary profile fixture.

to this challenge with the aim to outperform. "PRG has been my production partner for IJD for nearly ten years, as their global reach helps me to maintain a certain level of quality," says Littman.

With 170 Ayrton fixtures – including the likes of including Argo 6 Wash FX, Cobra, Domino Profile (both regular and PRG GroundControl versions in standard and LT models), Domino Wash S, and Eurus Profile – forming the core of his design, Littman envisioned a digital tree sprouting from the desert – a network of trusses stretching across the venue like branches, with Ayrton fixtures serving as glowing leaves placed in repeating linear profiles of beam, wash and spot units.

At the heart of the rig were 40 Ayrton Domino Profiles, Littman's chosen primary profile fixture. "Jazz requires a much softer touch than rock 'n' roll," he noted, "but we must be able to paint big, beautiful scenes that hold attention with

limited dynamics. The Domino Profile ticked all those boxes and more." Leveraging its large zoom range, even field, high CRI and ability to layer gobos, prisms and mixed colour, Littman was able to generate rich, varied looks without redundancy.

The primary back and overhead wash was driven by 36 Argo 6 Wash FX units. Despite initial unfamiliarity, Littman was confident in Ayrton's optics and colour capabilities, which proved to be a hunch that was rewarded with versatile washes and impressive pixel-driven eye candy. On the other hand, laser-sourced Cobra fixtures brought striking intensity, with 52 units deployed across the rig. "There was almost no visible beam falloff in the arena, meaning we were able to create big beamy graphic looks. The almost overwhelming amount of gobo and stackable effects meant we had nearly limitless options for beam shaping

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and effects. As with the Domino, we were able to combine a gobo and prism, along with rich colour, and still get strong dramatic beams that looked amazing both in-room and on camera." Littman said.

To ensure precise key and back lighting for the broadcast, Littman specified 17 Eurus Profile units. Trimmed at considerable height, the fixtures' strong output, high CRI and wide zoom ensured accurate skin-tone rendering and consistent camera presentation. "My team metered each instrument individually, balancing colour temperature and footcandles, ensuring that we had consistency across all of units. I was personally impressed as we were able to work

rather quickly through this process given the build quality of not just the Eurus but the entire compliment of Ayrton fixtures" he added.

Followspot duties were handled by seven Domino Profiles adapted by PRG for their Universal GroundControl system. Three standard units served rear follow spot roles, while four Domino Profile LT fixtures functioned as front follow spots, ensuring full integration and optical consistency with the rest of the rig.

For audience lighting, Littman turned to 18 Domino Wash fixtures – and was particularly impressed. Littman was very specific in his requirements for a wash light that offered the same level of optics found in spot and profiles units – a factor he feels missing in many wash lights with a closed optical system. "When I did the photometric calculations on the Domino Wash, I knew right away that this was not the average wash light. Having used the Domino Profile a few times I had a good idea of what I was in for, but it wasn't until we started focusing the audience light that I realized quite how amazing these fixtures are: the field on these lights is simply gorgeous, providing a very consistent falloff across the entire zoom range. This meant that as we were focusing the audience light, there were few times we needed to go back and shift an instrument to make up for dark areas. When it came to beam shaping to avoid architecture and camera positions, the internal barndoors were game changing" he explained.

Reflecting on the experience, Littman credited PRG's global support and Ayrton's commitment to optical excellence as key to achieving a production that balanced spectacle with the sensitivity jazz demands. "I have always been a fan of Ayrton and the optics and feature set of their fixtures continues to impress me" he concluded.

JAPAN

Tokyo's Quantum Shift with DiGiCo

Shimokitazawa ReG Celebrates 15th Anniversary with a Brand-new Quantum 338

Miyuki Tanifuji during sound check with Quantum338.

Shimokitazawa ReG is a livehouse, or music venue in Shimokitazawa, Tokyo, close to Shinjuku and Shibuya districts. At 230-capacity standing, Shimokitazawa ReG is an intimate venue, which only enhances the excitement of seeing some of Japan's brightest independent bands there. The PA has been designed to be felt as well as heard, in a full mind-body experience. To deliver that feeling, the mixing console had to be a **DiGiCo** Quantum 338 supplied by **Hibino** DiGiCo distributor for Japan.

The venue's size ensures that every audience member has a perfect view of the stage, but it also means that every piece of equipment must earn its place and be of the highest possible quality. The venue opened in 2010 with a DiGiCo SD8, which has provided excellent service and has been enjoyed by musicians and staff alike for the last 15 years. When the time came to update, the choice was not made lightly. Miyuki Tanifuji has worked as front of house engineer for Shimokitazawa ReG for the last 13 years and explains how, by choosing the larger DiGiCo Quantum 338, she is able to prepare for the future, as well as serve the bands and audiences of the present.

"I had been working with SD8 for a long time and was completely used to the three banks of 12 faders layout," Tanifuji recalls. "I felt that I couldn't go back from that number, so I knew that a DiGiCo Quantum console would be ideal. I

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Quantum 338 at the Shimokitazawa ReG.

Ms Tanifuji along with (Left) Ms Moyu Yamagishi (Right) Deputy manager Mr Toshinori Kira.

thought it was a bit over-specified for the size and scale of the ReG, but I decided on the Quantum 338 because I thought it would be best suited to any situation."

The Quantum 338 boasts 128 input channels, 64 Aux and a 24 x 24 full processing matrix. The seventh generation FPGA chips ensure ultra-fast processing and super smooth workflow, ideal for venues like Shimokitazawa ReG that are working to strict time constraints with packed schedules and nightly changes. The console's Dark Mode also ensures that during show time, the console isn't a distraction.

The venue has a reputation for offering an excellent experience for music lovers; it sounds fantastic, the acoustics are great, there are no pillars to block views, and the team have carefully chosen the very best lighting, sound and video equipment for the space. The area is well known for its laid-back vibes, youth culture and music scene, so this approach has appealed to the discerning audience. It is a place to experience the very best and most cutting-edge

performances from up-and-coming Japanese bands.

Choosing the Quantum 338 was a culmination of all of these factors, and not just the channel count or features. Tanifuji also appreciates the clarity of the setup, thanks to the SR rack's high resolutions input/output module cards. Within the anniversary upgrades, ReG has also installed the SD-Rack, with 32-bit input/output card modules. The higher resolution modules have had an impact on the sound quality, and Tanifuji was able to hear the difference in clarity instantly.

"The sound is clear, all the way down to the smallest detail. We get a large variety of acts performing in the venue, so the flexibility and clarity is really important." she concludes. "The Quantum 338 is just as easy to operate as the SD8, and it has more functions than the SD8, so I'm looking forward to using it more in the future."

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Christie Inspires Visual Immersion at Wuhan's Zhiyin Flower Moon Night Tour

Myth-inspired Night Tour Integrates Storytelling and Technology Through High-brightness Christie Laser Projectors

The Huabohui Scenic Spot in Wuhan has unveiled its newest attraction — the Zhiyin Flower Moon Night immersive night tour — with **Christie** laser projection technology playing a central role in transforming the visitor experience. Designed around the Taoist mythology of the Twelve Flower Goddesses, the large-scale outdoor installation is the region's first immersive night tour of its kind, blending traditional cultural narratives with cutting-edge visual and spatial audio technologies.

Led by Christie's local partner **Jianye Display** the project features a total of 13 units of Christie 1DLP laser projectors, including models from the Inspire Series — DWU760-iS and DWU960-iS — and the high-performance DWU23-HS. The deployment delivers vivid, high-precision visuals across a series of key projection mapping sites throughout the park.

"The Christie laser projectors delivered outstanding brightness and colour accuracy, even under challenging nighttime conditions," said

Ke Zhou, Regional Manager, Hubei District, Jianye Display. "Their low noise, stable operation and efficient thermal management ensured consistent performance throughout the show."

Highlights of the installation include projection mapping on the church façade in the Appointment of the Rose venue, animated flower skirt visuals at Fairy Shadow, and large-scale displays at Bell Tower Fantasy and French Street–Rose Castle. A notable feature is the projection onto a 4-metre floating sphere — an intricate mapping effort made possible by the compact Inspire Series projectors. For larger architectural surfaces like the church façade, the 23,650-lumen DWU23-HS delivered the necessary brightness and clarity, while the more compact DWU760-iS and DWU960-iS projectors were preference for the more intimate installations such as the flower skirt and floating sphere projections.

Installation was completed in just 25 days despite freezing winter conditions and a compressed timeline. All projectors were housed in customised waterproof enclosures, with mirror systems and fixed brackets used to achieve precise alignment. Redundant systems were also deployed in critical areas to guarantee seamless operation and system resilience.

"We're proud to support this benchmark cultural tourism project," said **April Qin, senior Sales Director for China, Christie**. "It demonstrates the strength of our projection technology in complex outdoor applications and shows how immersive experiences can enhance storytelling and engagement."

Qin added that the project cements Huabohui's status as a tech-forward cultural tourism destination, noting, "Together with Christie, we've delivered a high-precision, high-impact solution that elevates visitor engagement and drives cultural and economic growth."

VIETNAM

Sky-High Sound

Powersoft T Series Elevates Vietnam's Premier Rooftop Venue Sky-Bar

Hoang Phu Sound, working in collaboration with Universal Procurement Systems Vietnam Co. Ltd (UPSV), Powersoft's local distributor, deployed one Powersoft T904A and two T604A amplifier platforms to deliver a powerful, clean and efficient sound system that matches the venue's vibrant atmosphere.

Situated atop the four-star Premier Pearl Hotel in Ba Ria Vung Tau, Vietnam is a buzzing rooftop hotspot called Sky Bar that has emphatically has raised the bar for high-performance sound in coastal entertainment venues with the installation of **Powersoft's** robust and compact T Series amplifiers. The venue now combines panoramic sea views with an audio experience tailored for high-energy nightlife and dynamic live events.

To achieve the desired sound pressure and fidelity in a challenging coastal environment, **Hoang Phu Sound** led the project as both integrator and consultant. Working in collaboration with **Universal Procurement**

Systems Vietnam Co. Ltd (UPSV) Powersoft's local distributor, the team deployed one Powersoft T904A and two T604A amplifier platforms — compact four-channel units rated at 8000W and 6000W respectively — to deliver a powerful, clean and efficient sound system that matches the venue's vibrant atmosphere.

"The T Series offered a compact size with powerful performance, which was perfect for Sky Bar," said **Nguyen Luong Niem, Technical Manager at UPSV**.

Installed centrally behind the bar for ease of access and monitoring, the amplifiers are paired with **Bose Professional** AMU208 full-

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Durability and long-term reliability were key considerations for the Sky Bar installation, which is exposed to the harsh seaside elements of wind and airborne salt.

range loudspeakers and MB210WR subwoofers, configured in bridge mode through the T604A units. System configuration and tuning were carried out using Powersoft's ArmoníaPlus System Design software, enabling precision adjustments and real-time performance optimisation. "ArmoníaPlus software allowed the team to configure and fine-tune remote adjustments with ease and efficiency while ensuring that the system performed optimally," added Niem.

Durability and long-term reliability were key considerations for the Sky Bar installation, which is exposed to the harsh seaside elements of wind and airborne salt. The T Series' solid design, coupled with its five-year warranty, helped fulfil both acoustic and environmental demands. "Before using Powersoft, we faced issues with inefficient energy usage and heat dissipation in large sound systems, especially in high-demand environments," Niem explained. "After switching to Powersoft's T Series, these issues were resolved with the help of Powersoft's Smart Rails Management technology, which recycles reactive energy and reduces heat dissipation while also improving energy efficiency."

Sky Bar's sound system was expected to deliver clarity and punch to support live DJ sets and music-driven events. Working with limited rack space, tight project timelines and equally demanding acoustic expectations; the compact form factor and high output of the T Series were especially advantageous. "This sound system required high volume, powerful bass and clear mid-highs due to the involvement of DJs," said Niem. "Powersoft's T Series offered the perfect solution thanks to its compact size and robust power output."
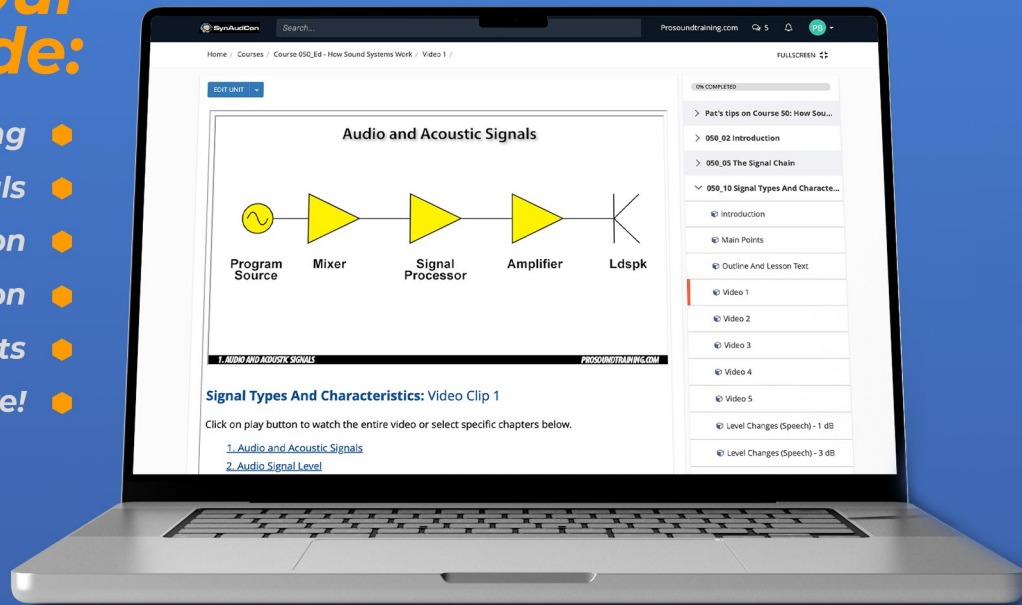
Despite the technical and environmental challenges, the completed installation has earned praise from both the client and venue patrons. "Powersoft's amplifiers provided the team with stable amplification, ensuring perfect sound performance at all times," Niem stated. "The end user is extremely happy with how the system has transformed the Sky Bar experience, making it more engaging and enjoyable for guests."