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FEATURE:

Are AI and Machine Learning Rewriting the Production Paradigm?

LIVE:

L-Acoustics Powers PSY's Summer Swag Spectacle

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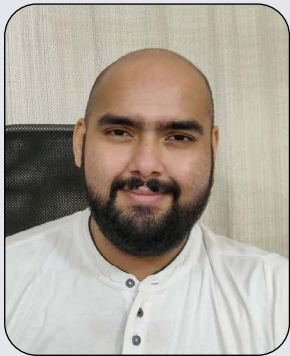
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At the recent Asia-Pacific Economic Cooperation summit, China pledged stronger regional connectivity and trade resilience, as trade among APEC economies clocked 19.41 trillion yuan in the first three quarters of 2025. And experts suggest that this development will spark greater cross-border investment, strengthen infrastructure development, and accelerate the creative

and entertainment sectors across Asia and Southeast Asia. No wonder major firms are doubling down on bold expansions throughout the region!

Moving in sync, the pro-AV ecosystem too is evolving – proactively – which is amply evident in the Personality Feature for this issue. We sat down with Richard Li of Messe Frankfurt (HK) Ltd and Justin Pau of VNU Exhibitions Asia Pacific as they explained how Prolight + Sound Bangkok 2026 will mark a pivotal moment for Southeast Asia's entertainment-technology market. Their insights also underscore how technological advancement and intelligent solutions are now integral to global event strategy.

Speaking of Intelligent – our Feature for this issue explores the rise of AI and machine learning in live-event technologies. From intelligent rigging to predictive maintenance and immersive experience design, this evolution is not just about the gear — it's about transforming workflows and crafting new realities on stage. This issue shows us that business, people and technology are converging — fast. And for those tuned in — the signal has never been clearer

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GLOBAL

d&b Group Reveals Major Leadership Transition

d&b group has announced a major reorganization to its leadership.

Effective January 1, 2026, Amnon Harman will step down as Chief Executive Officer after more than 11 years, handing over the role to **Jaakko Kaivonen, the current Chief Revenue Officer**. According to the company, this carefully prepared transition ensures continuity while setting the course for d&b's next phase of growth.

Since 2014, Amnon Harman has been instrumental in shaping d&b's development. Under his leadership, both revenue and headcount have more than quadrupled, outpacing the market. The company has expanded internationally and strengthened its position as a leading provider of professional audio technologies and solutions.

"It has been a great pleasure, honor, and also a responsibility to help shape d&b over the past 11 years into the leading audio technology company we are today. Together with many brilliant minds inside and outside of d&b, we have advanced the company strategically, culturally, and financially. The foundation for further growth has been laid, and for me the time has come to pass responsibility for the next growth phase into safe hands. I am convinced that with his experience, international perspective, and deep understanding of our customers and culture, Jaakko is the right CEO to lead d&b into a strong future," says **Amnon Harman, current CEO of the d&b group**.



It is important to note that Amnon Harman is handing over the responsibility of leading the company to Jaakko Kaivonen, while remaining closely connected to d&b as shareholder. After ensuring the transition until end of the year, he will join the d&b supervisory board in January and will continue to support the management team and the investors in this capacity.

Jaakko Kaivonen joined the d&b group in early 2025 and, as Chief Revenue Officer, has been responsible for global sales and customer activities. During this time, he has strengthened d&b's international market presence and deepened collaboration with customers and partners. Previously, he gained extensive international management experience in leading global sales and business organizations. With his international outlook, proven ability to lead dynamic growth, and clear focus on sustainable development, Kaivonen brings all the qualities needed to guide d&b into its next phase together with the management team and provide important momentum for the company's future.

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APAC

L-Acoustics Strengthens APAC Team; Confirms Group Technologies Australasia as Exclusive Distributor for Australia & New Zealand



L-Acoustics' APAC Team.

L-Acoustics has announced significant enhancements to its Asia-Pacific (APAC) Sales and Application teams. This strategic initiative, led by **Tim Zhou, CEO of L-Acoustics APAC**, reinforces the company's commitment to providing exceptional local support while capitalizing on the region's growing demand for premium audio solutions.

The enhanced structure builds upon L-Acoustics' client-centric approach, with increased investment in teams that deeply understand the region's rich tapestry of languages, cultures, and business practices. The Asia-Pacific region unites many distinct ecosystems, each with unique needs and opportunities. The newly strengthened teams bring together multilingual specialists with regional roots and global expertise, enabling

localized support to "deliver the technical excellence that defines L-Acoustics worldwide."

The strategic expansion is anchored by key leadership appointments, including **David Cooper's elevation to Director of Sales & Business Development APAC**, building on his 12 years with L-Acoustics. The company also welcomes **Sebastian Hammond as Application Director APAC**, who brings exceptional experience from his work across Asia and the Middle East as a sound designer. These appointments are complemented by **Alvin Koh's transition to a newly created senior advisory role** that will leverage his 12 years of L-Acoustics expertise and extensive industry relationships.

On the sales front, David Cooper, Director of Sales & Business Development APAC and a 12-



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KH 810 II ^{NEW}

KH 870 II ^{NEW}



L-R: Jacob Barfoed, Global Director of Sales & Sales Operations at L-Acoustics; Mark Ladewig, Managing Director at Group Technologies; Anthony Touma, General Manager at Group Technologies; and David Coper, Director of Sales & Business Development APAC at L-Acoustics.

year veteran of L-Acoustics, welcomes strategic new additions to his team. **Vivian Zhao steps in as Head of Sales, Greater China**, leveraging her impressive 11 years of business development expertise at Sennheiser. **Hiro Sawaguchi joins as Sales Manager, Japan**, bringing valuable industry experience from technology leader Lenovo and audio specialist Shure. They join established Sales Managers Eric Chua and Chris D'Bais to create a comprehensive sales network poised to further accelerate growth across the region.

Under Sebastian Hammond's leadership as Application Director APAC, the Application team welcomes **Singapore-based Jufri Price**, who brings 15 years of hands-on experience as a sound engineer, and **Manila-based Zohar Pajela** who steps into the role of **Application Manager, House of Worship**, bringing valuable industry experience from Switch Online Solutions and MUSIC Tribe. Jufri and Zohar join existing team

members **Chung Wah Khiew**, who has been **promoted to Senior Application Engineer** in recognition of his long years of service and expertise, along with **Frieda Lee, Daniel Lee and Kim Fai Hep**. The Application team is supported by **Application Coordinator Amelia Wong**, while **Damien Juhasz** has been promoted to **Application Manager APAC, Consultant Liaison**.

Alongside, the company also announced the appointment of **Group Technologies Australasia** as its new distributor for Australia and New Zealand, uniting two industry powerhouses to deliver premium professional audio solutions across Oceania.

"We're fired up to join forces with Group Technologies as our distributor for Australia and New Zealand. With decades leading the pro audio market, and a deep connection to their clients, they're the perfect partner to carry the



Anthony Touma and Mark Ladewig of Group Technologies at L-Acoustics Global Headquarters in Marcoussis, France.

L-Acoustics torch in Oceania,” said **David Cooper, Director of Sales and Business Development, APAC at L-Acoustics**. “Together, through this powerful collaboration, we’ll shake up the market, back our customers with unbeatable support, and make sure L-Acoustics is heard loud and clear across Australia and New Zealand.”

Effective immediately, Group Technologies is operational as an authorised distributor, with full responsibility commencing 1 January 2026. Based in Melbourne, the company brings decades of expertise in professional audio distribution, a proven record in large-scale installation projects, and a reputation for unmatched client support.

Anthony Touma, General Manager at Group Technologies, added: “We are thrilled to partner with L-Acoustics, a brand that shares our commitment to excellence and innovation

in professional audio. L-Acoustics’ reputation for pioneering sound reinforcement technology makes this partnership a natural fit for Group Technologies’ mission to bring world-class brands to the Australasian market.”

The partnership is set to transform customer experience in Australasia, offering comprehensive local technical support, faster access to products, hands-on training opportunities, and expert assistance with tailored solutions for installations and live sound.

“Having worked closely with the Group Technologies team as we’ve built this partnership, I’m genuinely excited about what we can achieve together. Their deep understanding of the local market and genuine passion for audio excellence makes them ideal partners. I look forward to working hand-in-hand with Anthony and his team to ensure every L-Acoustics customer in Australia and New Zealand receives the personalized attention and technical expertise they deserve. This isn’t just a business partnership – it’s the beginning of a relationship built on shared values and a commitment to pushing the boundaries of what’s possible in professional audio” informs Cooper.

A centrepiece of the collaboration will be Group Technologies’ new demonstration facility in Melbourne, scheduled to open in February 2026. Featuring L-ISA immersive sound technology and Ambiance acoustic enhancement solutions, the experience centre will showcase the full creative potential of L-Acoustics technologies.

“Group Technologies’ investment in this world-class demonstration space is a bold statement of vision and passion,” said Cooper. “It will be more than a showroom — it will be a destination where customers and industry leaders can step inside the magic of L-Acoustics and experience our technologies at their full potential.”

AUSTRALIA – NEW ZEALAND

ROBE Celebrates Official ANZ Launch with LSC and Avolites at NIDA



National Institute of Dramatic Art (NIDA) hosted more than 100 industry leaders, from across Australia and New Zealand, who gathered for the official launch of “LSC: The New Home for ROBE in ANZ.”

Sydney’s iconic **National Institute of Dramatic Art (NIDA)** played host to a landmark evening as more than 100 industry leaders, creatives, and influencers from across Australia and New Zealand gathered for the official launch of **“LSC: The New Home for ROBE in ANZ.”** The event cemented the new distribution structure for Czech Republic-based moving light and LED pioneer **ROBE Lighting s.r.o.** alongside **LSC Control Systems** and **Avolites** with immediate product availability now established for the region.

The appointment of **Darren McLanders as Robe Sales Manager for ANZ** adds further weight to the new setup, bringing together a formidable trio of market-leading brands under one roof. About the event and the journey ahead, Darren stated, “It was great to see such a good turnout at NIDA and so much interest in Robe ANZ’s activities. There’s some hard work ahead for sure,

but I am looking forward to all the challenges and rewards that will come with getting this market-leading brand the visibility and success it deserves.”

For attendees – spanning lighting designers, programmers, technicians, engineers, and venue operators across rental, theatre, corporate, and the arts – the event was an immersive showcase of technology, creativity, and community. The evening buzzed with activity and discovery, as **Robe International Product Specialist Dave Whitehouse** led a highlight session spotlighting the company’s T-series fixtures, designed specifically for theatre and performing arts, alongside other recent innovations. Visitors also enjoyed rare “backstage” access to demo areas featuring Robe technologies, sneak previews of pipeline products, and live showcases powered by LSC UNITOUR racks, GenX Dim/Switch units, and APSX Power Distribution systems.

Entertainment came courtesy of Dave McCormack & The Polaroids, with lighting design by Hamish Lee (Colourblind Studio) and programming support from Alex McCoy, seamlessly integrated with Avolites D9 consoles. Each song in their special set was lit to highlight the distinct capabilities of different Robe fixtures, creating a playful yet powerful demonstration of the brand's creative reach. Colourblind were also involved in designing lighting for other areas of the event, with director Lynden Gare providing control of LED Video elements from an Avolites AI server and T3 console.

The presence of **Robe CEO and Founder Josef Valchar**, **Global Sales Director Michel Arntz**, and **Robe Asia Pacific Managing Director Jens Poehlker** underscored the importance of the region to the company's global growth strategy.

Michel underlined the importance of the Australian and New Zealand market to Robe: "From the global perspective, this is a hugely significant territory with a lively production, performance and arts scene and an existing healthy, strong rental sector. Robe has already gained a good reputation, and we see a lot of potential growth here. Acquiring LSC last year has now given us fantastic possibilities of increasing business and market share for Robe and all its brands."

Michel and Josef also commented that they were confident that Darren was the "perfect individual" for the job with his enthusiasm, extensive contacts, excellent communication skills and enormous energy and passion for the industry.

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HONG KONG

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Unilumin has taken a bold step forward in Asia with the grand opening of its Hong Kong Experience Center, designed to deepen connections, accelerate service, and showcase the very best of LED innovation.

Unilumin has taken a bold step forward in Asia with the grand opening of its Hong Kong Experience Center — a landmark development designed to deepen connections, accelerate service, and showcase the very best of LED innovation.

The launch event welcomed a mix of customers, partners, and industry leaders, underscoring Hong Kong's status as a key hub for the global LED powerhouse.

James Li, President of Sales and Service at Unilumin Group, used the occasion to thank long-standing partners for their trust and support. He also reaffirmed Unilumin's global vision while placing strong emphasis on local commitment; explaining that the success of the Hong Kong Experience Center is inseparable from the strong partnerships cultivated over the

years. He emphasized that the Center embodies Unilumin's "Three Localizations" strategy — localized service, localized products, and localized sales — designed to bring Hong Kong customers faster response, more diverse service options, and lower service costs.

Sam Lau, Country General Manager for Hong Kong & Macau, echoed the message of reliability and long-term partnership. He highlighted Unilumin's past achievements

across the market and expressed confidence that the new Experience Center will raise the bar for customer engagement.

More than just a display showroom, the Hong Kong Experience Center is a hands-on platform for clients to explore Unilumin's technology ecosystem — from sleek all-in-one LED displays to immersive large-scale solutions. Positioned as both an innovation hub and a service anchor, the facility reflects Unilumin's ambition to be more than a supplier: a trusted partner driving mutual growth in one of Asia's most dynamic markets



SINGAPORE

Aux Media Group Scales Up with JBL Professional for Singapore's Live Event Scene



Aux Media Group Pte Ltd has reinforced its reputation as a premier technical rental service provider with a major investment in **JBL Professional** systems, supplied by **Electronics & Engineering Pte Ltd (E&E)**. The expanded inventory equips Aux Media to tackle the rising demand for large-scale live productions with a system built for clarity, power, and versatility across diverse event formats.

The acquisition includes 32 units of the compact yet powerful JBL VTX A6 line array that affords flexible deployment and portability across varying stage designs, supported by 16 units of the VTX B15 subwoofers for tight, impactful low-end performance. Four Crown IT4x3500HD amplifiers provide reliable power and efficiency under demanding conditions, while a fleet of 40 units of the PRX915 loudspeakers expands Aux Media's ability to serve a wide spectrum of events with consistent coverage and punch.

Aux Media's recently acquired PRX915 units made their debut at the 'Celebration by the Bay' event, where they delivered immersive sound and uniform coverage for audiences gathered at scale, demonstrating the system's readiness for Singapore's most ambitious outdoor events.

For Aux Media, this marks the start of a strengthened partnership with E&E and JBL Professional, geared towards delivering precision, power, and reliability on every stage. The investment underscores the company's commitment to raising the standard of live sound in Singapore, ensuring that as event audiences grow, so too does the quality of their experience.

VIETNAM

Outline Eyes Growth in Vietnam with Thang Long Audio as Exclusive Distributor



Fernando Rey Méndez of Outline and Viet Trung Nguyen of Thang Long Audio.

Outline has announced an exclusive distribution agreement with **Thang Long Audio** with the view to strengthen its presence in Southeast Asia.

Founded in 2016 by **Viet Trung Nguyen (Nguyễn Việt Trung)** and partners, Thang Long Audio is among Vietnam's leading importers and distributors of premium professional audio brands. The company has introduced advanced sound systems to major venues and projects nationwide, setting new benchmarks for quality, innovation, and customer service.

In addition to sales representation; this partnership will see Thang Long Audio providing technical consultancy, system design, and professional training to Outline users across Vietnam – ensuring that each project fully benefits from Outline's technology and performance capabilities.

Viet Trung Nguyen, CEO of Thang Long Audio, commented, "Our mission is to deliver world-class sound experiences in Vietnam. Partnering with Outline – globally recognised as one of the most respected names in professional audio – aligns perfectly with our goals. Together, we aim to bring new levels of performance and reliability to landmark projects nationwide. We're proud to represent Outline and contribute to shaping the future of professional sound in Vietnam."

Outline's portfolio features several patented technologies, including the Newton FPGA processor, the WFIR filtering platform, and the D.P.R.W.G. waveguides in its acclaimed line-array systems – GTO, Superfly, and Mantas 28. The company affirms that these solutions are trusted globally for applications ranging from large festivals and touring productions to theatres, cultural venues, and national projects requiring precision and reliability – and are confident of enjoying similar adoption patterns within the dynamic and ever-burgeoning Vietnamese market.

Fernando Rey Méndez, Sales & Marketing Director at Outline, concluded "Vietnam's pro-audio industry is growing rapidly, with increasing demand for systems that combine performance, flexibility, and reliability. Thang Long Audio has shown a deep understanding of both the market's needs and the technical depth of our products. Sharing the same long-term vision, we look forward to projects that demonstrate the value of precision engineering and professional support. This partnership strengthens Outline's presence across Southeast Asia."

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TURKEY

Martin Audio Appoints Republik Pro AVL as New Turkish Distributor



Republik's Kemal 'Kal' Yener (centre) is flanked by Martin Audio's Andrew Duffield (left) and Martin Audio Sales Director, Bradley Watson (right).

Martin Audio has appointed Istanbul-based **Republik Pro AVL** as its new Turkish distributor, with immediate effect.

Set up earlier this year, one of **Republik Pro AVL's founders, Kemal 'Kal' Yener**, said that the aim of Republik was "to bring real, brand-focused distribution back to the Turkish pro-audio market." He continued, "We work only as a distributor — there is no integration arm — so our partners know we don't compete with them on projects."

The company already represents several high-premium pro-audio brands, Martin Audio being the latest addition to an impressive stable, initially driven by Kal Yener's long relationship with David McKinney from **Generation AV** in Singapore.

"I liked the direction Generation AV was taking with the Focusrite team. At the same time we had progressive talks with the Martin Audio team, especially Andy Duffield and Bradley Watson, whose clear and fast communication made everything easy. So it grew naturally from trust on both sides" Yener commented.

The Republik co-founder was also well aware of Martin Audio's long history and strong global reputation, but at the

same time he acknowledged that while the brand was well respected it was not always well represented. "Engineers knew the sound, but inconsistent distribution meant limited stock and support. We see a lot of room to rebuild that confidence, and their wide product range fits our plans perfectly. Our existing portfolio already complements Martin Audio in both installations and live sound, creating complete solutions from microphone to loudspeaker."

According to Yener, the live market in Turkey has bounced back since COVID, and Martin Audio have suitable products for all applications. "Festivals and municipal concerts are strong again — and hospitality is booming with bars, beach clubs and rooftops asking for premium sound. Corporate installations are also steady, and theatres are getting new budgets. Still, Turkey has its political and economic bumps: currency swings, changing import rules and times of uncertainty. But the demand for quality audio keeps growing" he asserts.

It is learnt that Republik Pro AVL's engineering/tech team has already undertaken factory training in High Wycombe and is working through the online certifications for DISPLAY 3, VU-NET and iKON amps. Additionally, the company is putting all assets on a modern digital base: an ERP-linked B2B portal with live stock and pricing, plus strong demo inventory, training and after-sales service "to raise the game for integrators and rental companies". In that regard they will be running focused training and building a strong social presence as well as rolling out a B2B e-commerce platform to make ordering and support simple.

In summary, Kal Yener, states, "Bringing Martin Audio back to full strength in Turkey is both a challenge and a privilege. We're building a truly

independent, service-driven distribution model and I can't wait for audiences here to experience that unmistakable Martin Audio sound."

Martin Audio EMEA Account Manager, Andy Duffield, added, "Republik Pro AVL offer a fresh perspective on pro audio distribution in the Turkish market. Focused on and implementing a pure distribution model across all vertical markets — from live touring and events to fixed installs, from infrastructure projects to smaller scale installations — they impressed me with their broad market approach and clear commitment to maximising Martin Audio's strongest ever line up. I very much look forward to working with Kal and the team, and am confident that, with their support and expertise, great things lie ahead for the brand in Turkey."

Power



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JAPAN & TAIWAN

Funktion-One Amplifies East Asia Presence



Funktion-One has broadened its reach in East Asia by extending its partnership with **Audio Gears** appointing the distributor as its exclusive partner for Japan and Taiwan. This move follows Audio Gears' successful management of Funktion-One distribution in Thailand and Vietnam, where the company has built a strong foundation for the brand's presence.

Audio Gears Co, under the leadership of founder and CEO Jesada "Jack" Pattanatabut and COO Bob Siripremanant, combines over six decades of expertise in professional audio rental, live sound and concert production management.

On the other hand, Audio Gears Japan – led by CEO Osamu Satoh – and Audio Gears Taiwan – headed by CEO Joyun Huang – will oversee operations in their respective markets. Both bring extensive experience and a deep understanding

of regional live sound and entertainment sectors, backed by dedicated local teams.

According to Funktion-One, Japan and Taiwan are significant markets for continued global growth, and Audio Gears' established regional presence and technical acumen ensures seamless representation. The partnership reinforces both companies' shared commitment to delivering world-class sound experiences, supporting venues and professionals with the highest standards of audio performance and service.

GLOBAL

Audinate Launches Completely Revamped Dante Training Program



Audinate Group Limited the pioneer behind the Dante AV-over-IP (AVoIP) platform, has released its all-new 3rd Edition Training for Dante Certification Levels 1, 2, and 3. Designed for today's fast-evolving AV landscape, this essential update equips professionals with cutting-edge networking and AVoIP expertise, while offering up to 19.75 AVIXA Renewal Units (RUs). Hundreds of thousands of AV professionals have participated in Dante training, underscoring Dante Certification's importance in showcasing technical expertise and driving the global shift to AVoIP.

Participants will gain deeper insights into foundational networking concepts, including IP addressing, VLANs, QoS, and multicast, as well as advanced Dante-specific topics such as system design, cloud-based production, the latest AES67/ SMPTE ST2110 integration with Dante controller, enhancements to Dante AV, and expert-level troubleshooting.

Participants can earn AVIXA RUs for CTS, CTS-D, CTS-I, and ANP upon certification (Level 1: 5.5 RUs, Level 2: 8 RUs, and Level 3: 6.25 RUs). Courses are offered free of charge for all three levels, and certifications remain valid for three years.

"We're thrilled to launch the new 3rd Edition Training program, bringing the latest insights and techniques to the AV community," said **Vince Lepore, Director of Global Training**. "This update reflects our commitment to empowering professionals with the tools they need to lead in a rapidly evolving industry. We're also proud to offer AVIXA RUs upon certification, supporting continued professional development."

The 3rd Edition Dante Training is now available. And to support the launch, Audinate is introducing a global Certified Training Partner program, featuring Dante Certified Trainers and Training Centers equipped to deliver the curriculum both online and in person.

GLOBAL

Elation Powers Up with X-Laser Acquisition and Launch of X-Laser USA



Elation Lighting Inc. has taken a decisive step into the world of high-powered laser effects with the acquisition of the **X-Laser** brand and assets, unveiling X-Laser USA as a new independent company that will continue under the X-Laser name.

For Elation, the investment strengthens domestic production and rapid prototyping capabilities while expanding X-Laser's reach with the backing of its global network. "The addition of X-Laser represents an exciting and complementary expansion to our group of companies," said **Toby Velazquez, CEO of Elation and President of the ADJ Group**. "X-Laser not only brings world-class laser products but also unmatched expertise in engineering, manufacturing, software development, and compliance. Together, we can diversify our portfolio, strengthen U.S. production, and deliver even more groundbreaking solutions to our customers worldwide. We are thrilled to welcome the talented X-Laser team into the Elation family."

Founded in the U.S., X-Laser has long been recognised as one of North America's most prominent manufacturers of high-powered entertainment lasers, earning its reputation for innovation, compliance and customer-first

service. Known for FDA-varianced safety systems, advanced optics and engineering excellence, the company has helped make high-powered laser effects more accessible and reliable for productions of every scale.

X-Laser USA will continue to operate from its Laurel, Maryland facility, led by **General Manager Adam Rough**, a 20-year veteran in laser engineering and regulatory compliance. "It's an honour to become part of a team I've looked up to for years," commented Adam. "Partnering with Elation opens our technology and products to new markets and customers around the world while allowing us to continue doing what we do best: inventing and building world-class laser solutions. We're excited about the opportunities ahead."

Customers worldwide will soon benefit as X-Laser's professional laser series—both current and upcoming—becomes available through Elation's distribution channels across Los Angeles, Mexico City and the Netherlands. The move ensures broader access to X-Laser products alongside Elation's lighting, control and atmospheric solutions, with unified global support.

Beyond Elation, X-Laser's technology and manufacturing capabilities will also extend across other brands in the ADJ Group of Companies, including ADJ Products and Acclaim Lighting, boosting the group's combined offerings to the entertainment and architectural markets. And for existing X-Laser customers, continuity is assured, with all current products, warranties and services fully supported through the Laurel facility, now strengthened by Elation's global resources.

"Lasers are one of the most impactful visual effects in entertainment, and X-Laser has built its name on making them safe, reliable, and creative," commented **Eric Loader, Global Vice President of Sales and Marketing at Elation**. "Through Elation's worldwide distribution, more designers and venues will soon have access to that technology, and we're proud to support X-Laser's continued growth while expanding the solutions we can offer our customers."

Marking the transition, X-Laser has also unveiled a refreshed visual identity with a modern new logo and the brand slogan "X Marks Innovation." The sleek design, built around bold colour gradients and a streamlined mark, symbolises energy, precision and creativity while signalling X-Laser's evolution within the Elation family.



Alongside, the brand also announced the appointment of **Jacob Coakley as Marketing Brand Manager**, effective October 1st 2025. In this cross-departmental role, Coakley will lead

efforts to align brand messaging and execution, ensuring a cohesive brand strategy across all channels.

Excited to bring his passion for storytelling and branding to elevate Elation's voice worldwide, Coakley commented, "Elation has long been a leader in the industry, and I'm excited to join the team at such an exciting time. I look forward to helping shape a cohesive and compelling brand story to strengthen the brand and connect more deeply with our audience. I'm eager to collaborate across teams and contribute to the company's continued evolution."

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GLOBAL

Ross Video Steps into Experiential AV with Acquisition of ioversal



Ross Video has expanded its live production ecosystem into the realm of immersive experiences with the acquisition of **ioversal**, the innovators behind the Vertex audiovisual production suite. The move reinforces Ross Video's strategy of building a comprehensive end-to-end toolkit that bridges broadcast, sports, entertainment and live events with experiential AV.

Vertex has become a trusted platform for interactive exhibits, projection mapping, large-scale productions and live entertainment, recognised worldwide for unifying video, audio, lighting and control within a single creative workflow. By enabling creators to manage, automate and deliver complex productions with precision, it has established itself as a go-to solution for immersive storytelling.

"Vertex gives our customers a powerful new way to tell their stories," said **David Ross, CEO of Ross Video**. "It also extends our live production solutions into the experiential world, opening creative possibilities that inspire audiences everywhere."

The acquisition also brings the expertise of the ioversal team, whose background in media servers and interactive control systems adds depth to Ross Video's portfolio. This synergy promises to strengthen Ross Video's ability to deliver forward-thinking solutions that blend technical innovation with creative freedom.

"Joining Ross Video is a natural next step in our journey. Ross shares our passion for empowering customers and our belief that innovation should always serve creativity," said **Jan Hüwel, Co-Founder of ioversal**.

"From the very beginning, our mission with Vertex has been to simplify complex audiovisual productions and give creators the freedom to focus on storytelling rather than technical hurdles," added **Martin Kuhn, Co-Founder of ioversal**. "Together, we'll be able to bring Vertex to an even wider audience and unlock incredible new possibilities for experiential media. We are deeply proud of what our team has built and are excited to be part of the Ross Video family."

In the coming months, Ross Video plans to showcase Vertex through demos and presentations, highlighting the platform's creative potential and seamless integration within its ecosystem. The acquisition signals a bold step into experiential AV, broadening Ross Video's reach while offering customers a powerful new dimension in live storytelling.

AUSTRALIA

Resolution X Expands Arsenal with Power-Packed New Lighting and Effects Additions

Australian production powerhouse **Resolution X's** has been on a roll in recent months, bolstering its already formidable rental inventory with a string of cutting-edge lighting and effects technologies from leading global brands like **Martin Professional, Chauvet Professional, Look Solutions, Rosco** and **Minuit Une**. The additions further cement the company's position as one of the region's go-to providers for world-class production solutions.

First up in the series of investments was the Minuit Une IVL Photon, a compact yet remarkably versatile effect light that can shift from immersive and decorative looks to sharp, punchy beams with absolute ease. Featuring an impressive moving core, dual-tilt mirror and frost system, the Resolution X team is all praise for its capability to create endless design possibilities while being as safe as LED despite its laser-based output. Controlled simply via standard DMX, the team asserts that the Photon delivers maximum creative impact without the need for complex setup or specialist software.

Another set of key additions to Resolution X' inventory are the Chauvet Professional COLORado Solo Bar, comprising the Solo Bar 1 as well as the Solo Bar 4. According to the company, this strategic investment was executed with the idea of giving designers flexible new options in bar lighting. The team explains that the Solo Bar 4 delivers pixel-perfect punch with 16 individually controllable RGBW+WL cells, motorised zoom, whisper-quiet performance and IP65 durability, while the smaller Solo Bar 1 provides the same colour mixing and zoom flexibility in a compact form factor, ideal for tighter installs or low-profile applications.

On the compact LED front, the acquisition of the Rosco Braq Cube 4C has added serious colour versatility to the Resolution X lineup. Pairing rich, saturated hues with beautifully crisp, adjustable white light (thanks to a dedicated white emitter), and interchangeable 20°, 40°, and 60° lenses, the team shares that the Cube 4C offers complete beam control, making it equally at home in bold creative applications or refined mood-setting designs.



Resolution X has expanded its already formidable rental inventory with a string of cutting-edge lighting and effects technologies from leading global brands like Martin Professional, Chauvet Professional, Look Solutions, Rosco, and Minuit Une.

Shortly thereafter, the company bolstered their inventory of atmospheric effects with the addition of the Look Solutions Cryo-Gate Low Fogger – a high-performance attachment that transforms any fog machine into a ground-hugging low-fog system using cryogenic CO2. With flexible control via DMX, sACN, ART-NET or standalone, and adjustable CO2 modes from 1 to 3 kg/min, team Resolution X affirms that the Cryo-Gate has already proven to be a hit, particularly with large-scale theatre productions eager to harness its sleek stage effects.

And rounding out the updates, the most recent acquisition in Resolution X's impressive lineup is the Martin Mac Aura Raven XIP – a fixture that has quickly set a new benchmark for versatility and performance. With weatherproofing, near-silent operation, low-maintenance design, output capacity of 27,000 lumens, a pristine wash field, and mesmerising aura effects; the Raven, according to Resolution X, combines sheer power

with creative precision; with the team viewing this addition as a true all-rounder for lighting designers seeking reliability and impact.

Together, these new arrivals underscore Resolution X's ongoing commitment to investing in next-generation technologies that meet the creative demands of touring shows, theatrical productions and large-scale live events alike. From powerhouse washes to immersive atmospherics and precision effect lighting, the company's growing arsenal is primed to keep Australian productions firmly at the global cutting edge.

GLOBAL

Bose Professional Announces Key Leadership Promotions to Accelerate Innovation and Global Growth

*Matt Calhoun.**Shawn Watts.*

Bose Professional has promoted **Matt Calhoun to Chief Operating Officer** and **Shawn Watts to Vice President of Product**. These strategic appointments reflect the company's continued commitment to innovation, agility, and customer-first excellence as it builds on its 50-year legacy and renewed independent focus.

Matt Calhoun has been a driving force at Bose Professional for over two decades, helping shape the company's identity and guiding its transformation into a fully independent business. "Matt has preserved the best of our heritage while championing the agility of a startup," said **John Maier, CEO of Bose Professional**. "His leadership has been instrumental in rebuilding our operations and positioning us for long-term success." As COO, Calhoun will oversee global operations and continue to lead initiatives that enhance speed, efficiency, and customer impact. "We've rebuilt our foundation to serve our customers better than ever," said Calhoun. "I'm honored to help lead this next chapter of growth and innovation."

Shawn Watts, now Vice President of Product, brings over seven years of experience at Bose Professional, along with a unique perspective shaped by his time as both a customer and a competitor. "Shawn has helped redefine our product vision and roadmap," said Maier. "He's now leading the execution that will deliver on that promise." Watts will oversee product strategy, development, and lifecycle management across the company's expanding portfolio. "We're developing better tools and systems for the people who shape, design, install, and operate audio systems every day," said Watts. "I'm excited to help bring that vision to life with creativity and purpose."

Having become an independent company in 2023, Bose Professional is now solely focused on the professional audio market. The company has completely reorganized its operations while expanding globally, opening over a dozen new offices and launching more than 20 new products in just two years.

GLOBAL

EAW Celebrates Ongoing Partnership with Republik Pro AVL; Announces Chris Wilson as Education And Training Engineer



Eastern Acoustic Works (EAW) highlighted its partnership with **Republik Pro AVL** - who became EAW's official distributor for Turkey earlier this year – as **TJ Smith, President of EAW** commented, "The addition of Republik Pro AVL to our team provides a well needed expansion to EAW's reach in the Turkish territory. Republik Pro AVL has an outstanding reputation for focusing fully on supporting its partners."

Republik Pro AVL has already supplied EAW's portable systems for a wide range of professional events and installations. "Since joining the EAW network, we've seen strong momentum with the portable lineup," said **Kemal (Kal) Yener, Co-Founder of Republik Pro AVL**. "We're excited to keep expanding on that success and supporting our partners with EAW's versatile solutions."

Founded in 2024, Republik Pro AVL is led by industry experts with prior qualitative experience in the Pro AVL market; as the company currently collaborates with top global brands, such as EAW, to deliver reliable solutions backed by deep product knowledge, strong inventory and exceptional service.

"Everyone in the industry knows EAW as it's a well-respected name," adds Yener. "We share

similar values and decided to team up. Since then, it's been a great partnership and we're happy to be on this journey together."



Alongside, the brand announced the appointment of **Chris Wilson as Education and Training Engineer**, who will be reporting to **Vice President of Sales, Mark Posgay**.

"Adding value to our customers through education is central to how we support their success," says Smith. "Chris' deep background in both engineering and training makes him an incredible asset, and we're excited for the expertise and inspiration he will provide to the EAW team and community."

In his new role at EAW, Wilson will lead both in-person and virtual product certification sessions while also developing general education trainings on audio fundamentals including system design, the physics of sound and loudspeaker technology.

Wilson brings over two decades of experience as an audio engineer, trainer and product specialist, with a career spanning live sound, system design, electroacoustic development and technical education. Most recently, he served as a Training Engineer for Allen & Heath, where he delivered in-person console trainings across the country.

"I'm thrilled to officially join the EAW team and look forward to expanding training opportunities and supporting customers as they create incredible audio experiences," **adds Wilson**.

PHILIPPINES & AUSTRALIA

dBTechnologies Impresses the Philippines and Australia with VIO



In a strong show of commitment to the APAC region's growing pro-audio market, **dBTechnologies** made a dual impact in the Philippines and Australia with its iconic VIO Series of products.

First up, in the Philippines, the brand made its presence heard and felt at **Musik Manila Expo 2025** while simultaneously hosting the country's **first-ever dBTechnologies Academy VIO Operator Course** in collaboration with **VPRO Digital Solution**

Led by **Andrea S., Application Engineer at dBTechnologies**, the two-day academy brought together audio professionals from across the region for an immersive, hands-on learning

experience. The course delved deep into the VIO Series ecosystem — covering everything from system design and configuration to networking, rigging, tuning, and live deployment — equipping attendees with practical know-how to maximise system performance in real-world environments.

Meanwhile, the Musik Manila Expo provided the ideal platform for dBTechnologies to showcase its latest innovations to an expanding audience of sound professionals and rental houses eager to embrace next-generation touring and install solutions.

The brand extended appreciation to all participants and to its partner **VPRO Digital Solution** for their continued collaboration and

hospitality — underscoring dBTechnologies' mission to elevate technical knowledge and brand presence across Southeast Asia.

Meanwhile in Australia, dBTechnologies in collaboration with its exclusive distribution partner **NAS – National Audio Systems** wrapped up a two-day event in Sydney and Brisbane that united audio professionals for an intensive blend of education, technology, and innovation. The sessions marked the official Australian launch of two of dBTechnologies' latest flagship systems — the VIO L1610, the ultimate evolution in the acclaimed VIO series, and the Ingenia IG5T-R, the newest addition to the Ingenia platform.

Held at the Liberty Hall in Sydney and the Kingston Butter Factory in Brisbane respectively, the event opened with a dedicated VIO Academy session led by Andrea Brasolin, Application Engineer from dBTechnologies' international team. Participants were immersed in practical, hands-on training exploring system optimisation, deployment techniques, and control workflows within the dBTechnologies VIO ecosystem — an experience designed to deepen technical understanding and elevate real-world application.

"We're proud to celebrate the success of our recent VIO Academy Training Day, where audio

professionals gathered for an immersive, hands-on experience with dBTechnologies' advanced VIO systems. The sessions were packed with practical insights, system optimisation techniques, and collaborative learning led by Andrea" shared **Corey Sleeman, NAS State Manager**.

The excitement continued as the spotlight turned to innovation, with the first official Australian demonstrations of the VIO L1610 and Ingenia IG5T-R. "The VIO L1610 and Ingenia IG5TR are two groundbreaking additions to the dBTechnologies lineup. Attendees got an exclusive first look at these innovative systems through live demos, technical walk-throughs, and direct interaction with our product specialists. The response was phenomenal, with enthusiastic feedback and strong interest from across the industry. A heartfelt thank you to everyone who joined us — your passion and energy made these events truly unforgettable. We're already looking forward to what's next!" Sleeman concluded.

With strong participation and overwhelmingly positive feedback, the two-day initiative underscored dBTechnologies and NAS's shared commitment to advancing excellence, education, and innovation within Australia's professional audio community.



MIDDLE EAST

Fohhn Audio Strengthens ME Footprint Through Strategic Distribution Partnership with Dubai-based FVC



Fohhn Audio AG has announced an expansion of its presence across the Middle East and Africa through a new distribution partnership with **FVC**. The agreement, which excludes South Africa, looks to bring Fohhn's range of networked audio systems to a wider regional audience — with applications spanning airports, government institutions, houses of worship, higher education facilities and corporate environments.

Headquartered in Dubai with regional offices throughout the MEA region, FVC is a leading distributor of professional AV, unified communications and collaboration technologies. The addition of Fohhn's portfolio marks the company's entry into larger-scale professional audio solutions, complementing its established strengths in conferencing and communications integration.

"Partnering with an experienced company like FVC strengthens our presence in one of the fastest-growing AV markets," stated **Uli Haug, Executive Board Marketing/Sales at Fohhn**.

"In particular, our beam steering technology will introduce a new way to achieve precise, intelligible sound across a wide range of projects in the region. With our new Dante PoE platform, we also offer optimal integration into existing IT environments."

Through this partnership, Fohhn aims to deliver faster local response times, enhanced support, and greater access to its advanced loudspeaker systems and integrated solutions. The collaboration aims to enable both companies to meet the region's growing demand for reliable, aesthetically refined and acoustically optimised sound systems, and set new standards for performance and integration in professional audio across the MEA market.

GLOBAL

Ampetronic and Listen Technologies Promote Kim Franklin to Chief Marketing Officer



Ampetronic and **Listen Technologies** have announced the promotion of **Kim Franklin to Chief Marketing Officer**, marking a significant step in unifying the global marketing strategy of the two leading brands. The move reinforces their shared mission to make clear, intelligible audio accessible to everyone, everywhere.

Franklin, who joined Listen Technologies in 2014, has been instrumental in shaping the company's global marketing initiatives. As Global Vice President of Marketing, she led campaigns that boosted brand visibility and revenue, while effectively communicating the strategic partnership between Listen Technologies and Ampetronic. Her efforts have been key to presenting the two organisations as one cohesive brand voice with a common purpose.

Franklin also played a central role in the launch of Auri, the world's first Auracast broadcast audio-based assistive listening system, co-developed

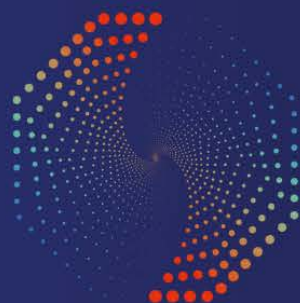
by Listen Technologies and Ampetronic — a breakthrough that sets a new standard in inclusive audio technology.

"Kim has been instrumental in helping align Listen Technologies and Ampetronic, integrate processes, and foster synergies so the two brands operate as one company with one voice," said **Maile Keone, President and CEO of Ampetronic | Listen Technologies**. "Kim connects marketing performance to business growth. Under her leadership, Ampetronic | Listen Technologies will continue to emphasise product innovation, meeting customer needs, and advancing audio accessibility across industries and settings."

A long-standing advocate for accessible audio, Franklin is said to now focus on strengthening the brands' unified global presence and advancing awareness of inclusive listening solutions across diverse sectors — from education and enterprise to public and entertainment spaces.

"It's an honour to work with Ampetronic | Listen Technologies and exciting to be advancing audio accessibility for everyone," said Franklin. "We are passionate about our commitment to quality, service, and accessibility, and bringing faster innovation and more targeted support to our customers and partners around the globe."

With a legacy of innovation spanning products like ListenIR, ListenWIFI, and now Auri, Ampetronic and Listen Technologies continue to redefine what's possible in assistive listening — ensuring no one is left out of the conversation.



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GLOBAL

L-Acoustics Establishes Global Real Estate Division to Support Strategic Growth and Innovation



Gérald Yven, Christian Heil, and Anne Hamlet at the grand opening of L-Acoustics' corporate office in Massy, France.

L-Acoustics has established a new global Real Estate division under the leadership of **Gérald Yven as Global Real Estate Director**. This strategic initiative ensures that L-Acoustics' facilities match the excellence of its renowned audio technologies, creating inspiring environments that support innovation and collaboration for sound professionals, corporate partners, team members, and visiting artists across the company's expanding international operations.

The Real Estate division will oversee L-Acoustics' substantial investments into its global corporate and industrial real estate portfolio, coordinating major real estate projects from site acquisition and renovations to the design and construction of specialised L-Acoustics spaces such as Creative

Studios and Showrooms. This centralised approach ensures consistent implementation of L-Acoustics brand identity and operational standards across all global locations.

"The establishment of the global Real Estate division represents a critical step in supporting our growth trajectory," said **Hervé Guillaume, co-CEO at L-Acoustics**. "By centralising our real estate strategy, we can ensure that every facility - from our corporate headquarters to our international studios - reflects our commitment to innovation and provides an optimal environment for our teams to deliver exceptional solutions to our clients."

The division's mandate extends beyond traditional facility management to encompass strategic site selection and development



Exterior view of L-Acoustics' newly opened corporate office in Massy, France.

across global markets. By standardising facility management practices, the team ensures operational consistency that ultimately benefits the L-Acoustics global network of partners and clients through improved service delivery and support.

Recent accomplishments under the new division include the establishment of a global corporate office in Massy, France, which has freed up space at the original Marcoussis headquarters to focus on R&D activities, and the creation of an L-Acoustics Creative Studio at Rock Lititz where sound engineers can learn and perfect mixing techniques using L-Acoustics L-ISA immersive technology. The team has also overseen expansions of production facilities in France and Germany, as well as the opening of a second L-Acoustics Innovation Center in London, plus improvements to the Westlake Village global headquarters to enhance comfort and efficiency. Additionally, solar panels are being incorporated into all company-owned buildings in France, with the goal of achieving net-zero energy use.

Gérald Yven brings extensive finance and project management expertise to his role, with previous experience in facility management at Generali and Unibail-Rodamco-Westfield. His team

includes **Nassieba Adref, Head of Maintenance Operations**, who ensures the smooth daily operations of facilities worldwide with in-house teams and local facility management partners, and **Camille Bertrand, Real Estate Project Manager**, who pilots major renovation projects and new space development when L-Acoustics acquires or leases new locations.

“Our centralised real estate strategy allows us to create spaces that foster collaboration, innovation, and well-being for our teams, which directly translates to better service and support for our clients and partners,” said Yven. “We’re also committed to responsible facility management that minimises waste and optimises spending, ensuring every facility decision we make is guided by both sustainability and how it enables L-Acoustics to better serve the global audio community.”

Looking ahead, the Real Estate division will continue to create inspiring spaces that welcome L-Acoustics partners and clients from around the world. From specialised studios where engineers can experience cutting-edge audio technology firsthand to collaborative facilities that foster innovation, every L-Acoustics location is designed to strengthen the global audio community and advance the art and science of sound.

ASEAN's Gateway to Global Innovation

Richard Li of Messe Frankfurt (HK) Ltd and Justin Pau of VNU Exhibitions Asia Pacific Explain How and Why Prolight + Sound Bangkok 2026 Marks a Powerful New Chapter for Southeast Asia's Entertainment and Professional AV Industries, while Positioning Thailand as ASEAN's Premier Creative Hub

When two global exhibition powerhouses decide to expand one of the world's most influential industry platforms into Southeast Asia, it signals more than another calendar addition — it marks a decisive shift in regional ambition. That's precisely what **Prolight + Sound Bangkok (PLSB)** represents. Announced by **Messe Frankfurt Hong Kong** in partnership with **VNU Exhibitions Asia Pacific** this new regional showcase will take place from 30 September to 2 October 2026 at the Bangkok International Trade & Exhibition Centre (BITEC).

Poised at the intersection of creativity, technology, and commerce, PLSB aims to connect a vast market of over 670 million consumers, bridging global innovation with ASEAN's fast-evolving entertainment, live events, and pro AV industries. The fair will be fuelled by the combined expertise of Messe Frankfurt — organiser of Prolight + Sound Frankfurt and Prolight + Sound Guangzhou — and VNU's established local network and operational excellence. Together, they are confident of shaping Bangkok into the new commercial gateway for the world's entertainment technology community.

According to Messe Frankfurt, the Thai capital's rise as an entertainment and tourism powerhouse makes it the ideal home for PLSB. Bangkok already leads ASEAN in MICE credentials, ranking seventh globally and first regionally for meetings, incentives, conferences, and exhibitions. Add to that its thriving tourism sector — with over 35 million visitors in 2024 — and a government agenda driven by Thailand 4.0, the Creative Economy Plan, and national soft-power policies, and the case for this expansion becomes irrefutable.

In a statement issued by Messe Frankfurt, **Wolfgang Marzin, President and Chief Executive Officer**, described the launch as a "natural extension" of the Prolight + Sound brand into Southeast Asia — one designed to deliver global exposure, high-calibre buyers, and a powerful platform for growth. The senior management at Messe Frankfurt (HK) Ltd, further emphasised that PLSB will "help upgrade Southeast Asia's industry, and give respected industry names, international exhibitors, and forward-thinking SMEs a cost-effective, high-impact path into the region – including brand exposure, channel building, and order landing."

Meanwhile, VNU Exhibitions Asia Pacific, noted Bangkok's strong positioning as a world-class entertainment technology destination, citing "favourable government policies and strong demand in Thailand and beyond." With VNU's proven track record and deep local partnerships, Pau underscored a shared commitment to making PLSB "the premier hub for ASEAN's entertainment technology ecosystem."

Tourism, nightlife, and large-scale events are fuelling Thailand's AV transformation. From Electric Daisy Carnival (EDC) and Tomorrowland Thailand 2026 to spectacular venues like ICONSIAM and Phuket Carnival Magic, the demand for advanced lighting, audio, staging, and visual systems is exploding. This dynamic growth has inspired PLSB's carefully curated product mix — spanning professional audio, lighting, stage equipment, LED displays, conferencing technology, and musical instruments — reflecting the diverse applications across concerts, festivals, hospitality, and corporate installations.

Forever the curious kind – we at ETA were excited to know more about this prodigious development. So, we decided to sit down with **Richard Li, Executive Director, Messe Frankfurt (HK) Ltd, and Justin Pau, CEO, VNU Exhibitions Asia Pacific** for an exclusive Q&A that delves deeper into what makes Bangkok the strategic heart of ASEAN's entertainment future, and how PLSB aims to redefine the regional exhibition landscape.

ETA: Bangkok has been chosen as Prolight + Sound's ASEAN gateway — beyond connectivity and tourism figures, were there any hard market signals that convinced you that now is the right time to introduce the Prolight + Sound brand in Thailand rather than another ASEAN hub? How did these metrics fare when compared to other ASEAN hubs?



RICHARD LI: Bangkok's selection as the gateway city for Prolight + Sound in ASEAN rests on more than its connectivity and tourism appeal. Thailand's live entertainment scene is expanding rapidly: the country now hosts over 500 music events each year, as venue numbers continue to rise. From 2019 to 2022, live music events grew by roughly 22%, signalling a larger, more engaged audience and a market ready for professional production technologies.

The momentum is set to accelerate. Major anchor events – such as Tomorrowland Thailand 2026 – are poised to draw exceptional visitor numbers and multi-year revenues, while the government's green light to bid for the 2028 Formula 1 Grand Prix in Bangkok underscores a long-term commitment to positioning the city as a regional entertainment hub. In parallel, Thailand's pro AV market is projected to expand steadily at about 5.3% annually, reflecting a clear, sustained demand for advanced audio, lighting, staging, and visual solutions.

Bangkok's MICE credentials reinforce this trajectory. As the top-ranked city in ASEAN and among the leading global destinations for meetings, incentives, conferences, and exhibitions, Bangkok benefits from sustained public investment in a sector that directly relies on pro AV capabilities. That investment is visible on the ground: venues are being upgraded, new facilities are coming online, and state-of-the-art equipment is being deployed to serve both large-scale spectacles and specialised industry events.

This growth is powered by policy as much as by demand. The Creative Economy plan, led by the Creative Economy Agency (CEA), is shifting Thailand towards a knowledge- and innovation-led economy, with priority sectors that include music, film, digital content, and cultural tourism. Thailand 4.0 complements this vision by advancing innovation and digital technologies across the creative industries.

Together, these initiatives create a supportive ecosystem for the entertainment and pro AV sectors, amplified by rising disposable incomes, robust government backing, and an increasingly vibrant cultural landscape. The timing for Prolight + Sound, one of the leading B2B platforms for the industry, to enter Thailand couldn't be better. And we are building on solid foundations – the new fair will leverage Messe Frankfurt's significant international reach, the extensive industry resources and regional networks cultivated through Prolight + Sound Guangzhou, and the expertise of our local partner VNU Exhibitions Asia Pacific, to bring leading international entertainment and pro AV brands into the high-potential Thai and SEA markets.

ETA: Messe Frankfurt already runs Prolight + Sound in Frankfurt and Guangzhou — Are there any plans to deliberately differentiate the Bangkok edition so it avoids being a duplicate

and instead becomes the primary commercial gateway for international suppliers into ASEAN?

RICHARD LI: Prolight + Sound Bangkok (PLSB) is specifically designed to serve the ASEAN market while effectively complementing Prolight + Sound Guangzhou (PLSG), able to leverage the globally recognised Prolight + Sound brand in ways that best serve exhibitors' regional interests. Together, PLSB and PLSG form a strategic exhibition network with key hubs in East Asia (Guangzhou), and Southeast Asia (Bangkok), greatly enhancing the brand's ability to help global entertainment and pro AV companies expand their reach in the emerging SEA market.

While PLSG, positioned towards a global audience, continues to excel as a mature platform leading in technology trends and international brand representation, PLSB acts as a strategic springboard focusing on Southeast Asia's rapidly expanding entertainment, hospitality, and cultural tourism sectors. This dynamic creates a powerful synergy, establishing the Bangkok edition as a strategic gateway connecting Southeast Asia with the Chinese and global industries, and the primary commercial entry point for international suppliers aiming to grow within ASEAN.

Leveraging Messe Frankfurt's extensive global resources and VNU Exhibitions Asia Pacific's deep local expertise, Prolight + Sound Bangkok provides international brands with a cost-effective, high-impact platform tailored to the diverse needs of those serving ASEAN's vibrant market of over 670 million people. The show will highlight key sectors such as professional audio and lighting, conferencing and AV technology, stage equipment, LED and display technologies, and musical instruments – all high potential segments in Thailand and Southeast Asia. This not only serves the business interests of exhibitors but drives innovation exchange and accelerates the transformation of the region's entertainment and pro AV industry.

ETA: Messe Frankfurt is partnering with VNU to “localise” the brand — what specific operational or product adaptations has been mandated so the show genuinely addresses ASEAN market structures?



JUSTIN PAU: To adapt the Prolight + Sound brand for ASEAN markets, a series of product and operational adaptations is being implemented to align pricing, outreach, content, and compliance with regional requirements.

In terms of localising products, Prolight + Sound Bangkok will hone in on emerging sectors in Southeast Asia, especially in cultural tourism and smart entertainment. As the region’s economy grows and living standards rise, consumer demands for diverse, high-end entertainment experiences increase. Traditional stage performances and conference events can no longer meet market demands, while immersive cultural tourism projects and smart

entertainment spaces integrated with high-tech sound and light technology are becoming new growth points.

The Prolight + Sound brand will bring its show localisation expertise to Prolight + Sound Bangkok, building on previous successful adaptations such as the Guangzhou show’s dedicated KTV Hall and Visual X area, which highlighted cutting-edge digital cultural tourism and immersive technologies pertinent to the Chinese market.

This same approach will be extended across Southeast Asia with a strong focus on leveraging local cultural and tourism assets in countries like Thailand, Vietnam, and Indonesia. By showcasing the latest innovations and use cases for advanced sound and lighting technologies, static assets can be transformed into dynamic, interactive experiences that greatly enhance their appeal and commercial value. For example, solutions such as 3D projection, water screen movies, and interactive lighting installations can be used to create nighttime cultural tourism performances. Meanwhile, virtual reality (VR), augmented reality (AR), and holographic projection technologies can be employed to develop immersive experience centres themed on historical culture.

At the same time, the exhibition will also promote the development of smart solutions in sectors such as high-end KTV, esports arenas, theme parks, and interactive art spaces. The latest technologies and innovations, set to be showcased by world-class exhibitors, will provide local investors and developers with abundant inspiration and options, thereby driving the rapid implementation and development of these emerging formats in Southeast Asia and injecting new vitality into the regional economy.

On the operational front, buyer recruitment is being driven through VNU Exhibitions Asia

Pacific and Messe Frankfurt's extensive networks across Thailand, Singapore, Vietnam, Malaysia, Indonesia, and the Philippines, and is reinforced by partnerships with ministries, chambers, and industry associations. These collaborations are delivering targeted buyer delegations and hosted programmes tailored to the live-event and entertainment supply chain, ensuring high-quality meetings and reliable deal flow for exhibitors.

It is important to speak to people in their own language, and VNU Exhibitions Asia Pacific's localised expertise enables effective communication with potential stakeholders. Content is being tailored to ASEAN priorities like the Creative Economy, smart cities, sustainable events, and event tourism, featuring regional success stories, policy showcases, and practical technical workshops designed for operators and policymakers. Engagement is being amplified through collaborations with local media and influencers, ensuring both domestic and regional audiences are effectively reached.

With regards to compliance and operations, all local requirements – including licensing, taxation, and safety – are being managed by VNU Exhibitions Asia Pacific, with delivery aligned to the Thailand Convention and Exhibition Bureau's (TCEB) sustainability and MICE standards. Local contractors, logistics partners, and registration systems are being utilised to optimise efficiency and reduce costs, grounding execution in the realities of the host market. Strategically, the show is being integrated with Thailand's Creative Economy agenda through collaboration with TCEB, the Ministry of Tourism and Sports, the Ministry of Culture, and the Digital Economy Promotion Agency (depa), reinforcing Prolight + Sound Bangkok's ambition to be ASEAN's premier platform for the entertainment and pro AV industries.

ETA: Sustainability and digital services are now core to exhibitions worldwide — Does the show aim to have an eye on this crucial factor? Prolight+Sound Bangkok

JUSTIN PAU: Prolight + Sound Bangkok is fully committed to sustainability and digital innovation as core pillars of the event. The show adheres to the TCEB Sustainable Events Standard and UFI Sustainable Development Guidelines, focusing on energy efficiency and waste reduction, building on successful implementation at other major regional events. Sustainable exhibition practices take priority, with the show set to utilise modular and reusable booth systems, recycled carpet flooring, and eco-certified construction materials, alongside collaborations with logistics providers to ensure cleaner transportation and LED-based lighting to minimise energy consumption.

In partnership with the Bangkok International Trade & Exhibition Centre (BITEC), the show will integrate the Green Venue Program, which incorporates energy-saving systems, centralised waste management, and water reuse. Exhibitors are actively encouraged to adopt locally sourced, recyclable materials, reduce plastic packaging, and design reusable stands that support BITEC's sustainability goals. On the digital front, in line with Thailand 4.0, which actively encourages innovation and digital technologies across creative industries, Prolight + Sound Bangkok offers an AI-powered matchmaking platform and online meeting scheduling tools, improving networking efficiency while reducing reliance on printed materials. These combined efforts ensure the show maintains a relatively low environmental impact while delivering measurable commercial value for exhibitors.

Prolight+Sound Bangkok



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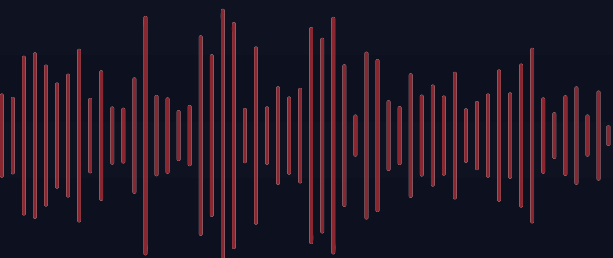
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GLP Enjoys the Spotlight at Scorpions' 60th Anniversary Concert



Lighting designer Manfred Nikitser reveals how he mastered the challenge of designing a stadium rock show for 50,000 fans and a multi-camera recording system for the Scorpions' 60th anniversary concert in Hannover; relying on over 150 high-performance lighting fixtures from German Light Products (GLP).

PK Sound Multi-Axis Robotics Enthralls at Calgary's iconic Palace Theatre



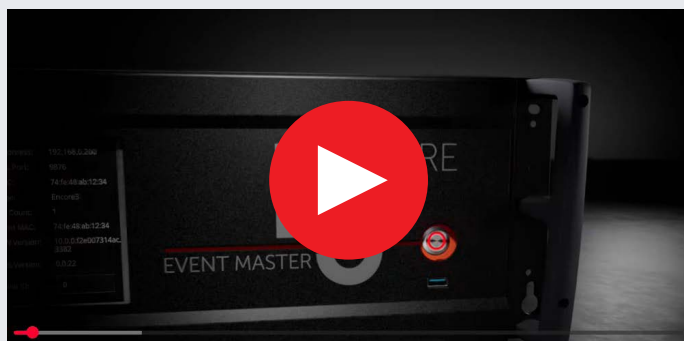
The installation of a T8 robotic line source system from PK Sound at the iconic Palace Theatre in Calgary leverages PK's patented Multi-Axis Robotics that enables the system to mechanically tailor its acoustic coverage to the unique contours of the venue's stunning architecture.

Allen&Heath Announces AHM V1.6



Allen&Heath's newly announced AHM firmware V1.6 introduces a suite of new features further bridging the worlds of commercial integration and systems engineering, and offering new levels of control and scalability.

Barco Unveils Encore3



Barco's new Encore3 image processing platform is touted to be a game-changer for live event AV professionals. With broader canvas space, seamless system linking, and advanced layer transitions during runtime, Encore3 delivers high-quality 4K processing with unmatched flexibility. All packed into one future-proof solution.

Vari-Lite Launches VL3200 IP



Vari-Lite the originators of the modern moving head light fixture and **Signify** entertainment lighting brand, has launched the VL3200 LT Profile IP, a compact, long-throw production profile fixture with over 20,000 lumens of output in a small, outdoor-rated format.

“Smaller outdoor-rated moving lights are becoming highly desirable for use both in production systems and installations. The VL3200 LT Profile meets that need without compromising in specification or performance,” said **Martin Palmer, Vari-Lite Marketing and Product Management Leader at Signify**. “Unfortunately, many midrange IP6X fixtures currently being offered are not being built to the same robust quality and performance as that of the larger fixtures. Compromises in the design of many

current offerings result in poor and inconsistent light output and a lack of overall performance, affecting the longevity of the fixture. Productions are looking for a compact IP-rated moving light that offers all the environmental and maintenance advantages, and that matches the same robust performance and longevity of larger fixtures.”

The VL3200 includes a 550W monochromatic light engine and a CMY+CTO color mixing system for a broad range of rich colors. With the widest set of tools that create the most amazing effects on more shows, the VL3200 is perfect for long-distance key lighting, powerful mid-air effect lighting, and everything in between.

The workhorse fixture includes fixed and indexing/rotating gobo wheels, an animation wheel, dual prisms, frost, a 4-blade continuous wipe framing system, a 16-leaf variable iris, and a 12.5:1-ratio zoom range of 4° to 50°. Thanks to exclusive V*Track Focus technology, the VL3200 offers an advanced 16-bit focus control that ensures the edge and zoom remain aligned throughout the full zoom range with no need to switch between controls at the narrowest end of the range.

“The VL3600 Profile IP has been one of the most successful luminaires in Vari-Lite history, and so it’s understandable that customers want a comparable IP-rated fixture in a smaller, more compact format,” explains Palmer. “The VL3200 offers exactly that, with the same exceptional quality and an output and feature-set tailored to the needs of mid-sized applications.”

ETC Adds Brighter Display Fixtures to Architectural Portfolio; Releases Hog V5.0.1 Software



ETC has announced the the family of architectural luminaires from ETC now includes three new brighter display fixtures: the Irideon FPZ Plus, Irideon WLZ Plus, and Source Four Mini LED Plus. With new control options and a dramatic increase in lumen output, each becomes incredibly valuable for museums, lobbies, and retail environments alike. Alongside, ETC has also announced the release of Hog version 5.0.1, the latest update to the powerful Hog software platform. This release is the first version 5 software recommended for all Hog users, including those operating Hog 4 consoles.

The Irideon FPZ Plus, Irideon WLZ Plus, and Source Four Mini LED Plus luminaires reintroduce the ability to mount ETC fixtures on 230V track, this time using the DALI control protocol and adapters compatible with OneTrack by EUTRAC.

The Irideon Framing Projector Zoom (FPZ) Plus features a 25-50 degree beam spread and impressive optics. With an output of up to 1600

lumens, this fixture is notably brighter than its standard predecessor. FPZ Plus can be DMX or DALI controlled, and is compatible with F-Drive, ETC's centralized remote driver system. This luminaire is available in 2700 K, 3000 K, 4000 K, and 5000 K color temperatures in 80 Standard and 90 Gallery CRI.

The Irideon Wash Light Zoom (WLZ) Plus includes 9-78 degree zoom optics and is ideal for softening the appearance of any space. Substantially brighter than the original WLZ, this fixture outputs up to 2600 lumens of light. WLZ Plus is available in 2700 K, 3000 K, 4000 K, and 5000 K color temperatures in both 80 and 90 CRI and similar mounting and control options as the FPZ fixture.

The iconic theatrical Source Four Mini LED fixture was reengineered for the architectural market, measuring just nine inches in length. With superior optics, crystal-clear image projection, and a much brighter, even field of light, the



Source Four Mini LED Plus will be a valuable asset to a wide variety of venues. Available in 2700 K, 3000 K, 4000 K, and 5000 K color temperatures in both 80 and 90 CRI, this Plus fixture is also available in track, canopy, and portable mounting, and can be line dimmed, DMX or DALI controlled, or used with F-drive, ETC's centralized remote driver system.

Hog v5.0.0 brought support for the latest generation of Hog consoles – the Tour Hog, Stage Hog, Flex Hog, and Gig Hog – which are now shipping worldwide. These new consoles combine the familiar Hog workflow with updated industrial design, modern hardware, and enhanced flexibility to meet the needs of today's lighting professionals.

The refreshed user interface, introduced in v5.0.0, is flatter, bolder, and more modern, providing a cleaner and more intuitive programming experience. It also includes the new Master Ranges function, which replaces the previous Playback Bar Docking feature. Master Ranges

simplifies console configuration and wing connectivity by eliminating the need to 'dock' a playback bar to a wing before use, streamlining setup for programmers and operators. Behind the scenes, the completely new database architecture, introduced in v5.0.0, improves performance for multi-console systems and enhances data handling across the platform. Hog v5.0.1 brings further refinements and optimizations, including improvements to the user interface when running on Hog 4 consoles, ensuring a seamless experience across both the latest and legacy hardware.

As the Hog platform continues to evolve, Hog v5 software supports HPU processors exclusively. The legacy High End Systems DMX Processor 8000 (DP8K) hardware, which was discontinued in 2020, is no longer supported. With Hog v5.0.1, ETC continues its commitment to delivering reliable performance, intuitive control, and long-term support for lighting professionals around the world.

Meyer Sound Introduces USW-121P Subwoofer



Meyer Sound has unveiled the USW-121P, the first model in a new generation of USW subwoofers that expands the company's heritage of low-frequency innovation into a broad range of applications. Drawing on the power and low-frequency precision of the 2100-LFC but optimized for installs and portable uses, it delivers that model's signature performance in a streamlined form factor at a very attractive price point. The USW-121P, according to the company, aims to give designers and integrators immediate access to a versatile new solution for cinema, theaters, performing arts centers, houses of worship, spatial sound environments, and other non-arrayed deployments.

Because the USW-121P was designed from the outset as a non-arrayed subwoofer, it eliminates the rigging hardware and other elements required for flown configurations. Powered by a single 21-inch driver with a wide frequency range of 20–125 Hz (–10 dB), it delivers extended low end with the same power and precision that define Meyer Sound's flagship subwoofers. In larger systems, the USW-121P can also complement the 2100-LFC, adding ground-stacked depth beneath flown arrays.

With the USW-121P, we're giving our users a powerful, room-shaking solution in a new form factor and price point, opening the door to all sorts of scenarios," explains **Andy Davies, Meyer Sound's Senior Director of Product Management**. "Anyone who loves low frequencies is going to want to hear these subwoofers and incorporate them into their designs."

At just 24.5 inches deep, the USW-121P provides substantial low-end extension without sacrificing valuable floor or stage space. Its rigid cabinet optimizes acoustic volume and features a distinctive corner cut-out that allows for connector and cable clearance when the cabinet is against a wall or in other tight spaces including behind screens and in prosceniums. A low-velocity square port minimizes noise even at extreme low frequencies.

The USW-121P is also the first Meyer Sound subwoofer to feature Galileo Extended Networking (GEN-1) technology, which integrates networked audio connectivity and Galileo GALAXY-class DSP directly into the loudspeaker,

reducing or eliminating the need for separate system processors. As a result, calibration and deployment are simpler and more scalable across cinema, theater, and spatial applications. Configuration, control, and monitoring are handled through the Nebra software platform and MAPP 3D system design and prediction tool.

AES67 and analog inputs are standard at launch, with Milan functionality planned in a later GEN-

1 update, giving designers and integrators a flexible, future-ready workflow.

With the USW-121P, Meyer Sound continues a legacy that began with the company's pioneering work on Apocalypse Now, delivering a practical, high-impact solution for today's complex system designs across cinema, performance, worship, and themed environments.

Adamson Releases ArrayIntelligence V1.3



Adamson has announced the release of ArrayIntelligence V1.3, the latest version of our innovative loudspeaker design and control software. This update builds on the success of ArrayIntelligence V1.2, which delivered a range of powerful new features and enhancements improving user experience and system performance.

"The release of ArrayIntelligence V1.3 launches a wide range of new features developed in close collaboration with our expanding user community worldwide. Beta testing over the summer provided valuable feedback, and the response has been very positive," said **Mario Ahrberg, Head of Applications EMEA at Adamson.**

The release includes key features such as Component check tool which confirms driver health and connectivity with a silent DC resistance measurement, in addition to a highly improved device browser which now allows switch port identification, status and advanced filtering capabilities along with Component check and Inclinator calibration. Additionally, 'Solo-in-place' and 'Pink Noise Generator' have been added to the IO page and Milan patching has been expanded to its own page with a wider range of MILAN talkers included. Alongside, the MG10 is now included as a point source alongside VGs series loudspeakers, while key optimisation algorithm updates include a flat average phase response and improved LF beam steering.

ArrayIntelligence V1.3 is available for download now on the Adamson website.

ROBE Launches Six New Versatile LED Luminaries



ROBE has launch six versatile new LED lighting products – T3 Profile, iPAINTE LTM, SVOPATT Classic, Footsie1 MC and Footsie2 MC, plus the PowerDolly, which is an ingenious and highly practical innovation that the world of ‘festival specials’ and touring floor packages has been waiting for!

Joining Robe’s T-Series, specifically designed and finessed for theatre and broadcast environments, the T3 Profile is designed for long-throw applications and takes high-power multispectral performance to new levels, delivering unparalleled output, light quality, and precise colour control. Over 31,250 lumens (integrating sphere) emanate from the T3 Profile’s 1,400W MSL (Multi-Spectral-Light) LED engine, offering user-selectable – CMY, RGB or individual colour emitter RGBAL – colour control for highly nuanced colour work. Colour features include

a DataSwatch virtual colour library; factory calibrated whites; an extensive 2,700K to 8,000K CCT range; lamp selectable tungsten emulation; and MCE multicoloured effects directly from the LED engine. The virtually controlled CRI of 80-95+ delivers perfect colour rendition and skin tones. To make physical handling easier, UpLift handles can be swiftly attached and removed which greatly improve the ease of carrying larger fixtures, and Robe’s PLASA Innovation Award-winning ProFrost system is featured on this fixture.

The highly compact iPAINTE LTM punches way above its size and weight and is designed to amaze with its power, precision and effects while occupying expedient truss or roof space. A 170mm front lens produces great optical quality together with a comprehensive feature set, weighing only 30kg, maximising WashBeam

flexibility and performance. The smart optical design is highly versatile with a 2:1 field ratio, enhanced yet further with a zoom range of 3°- 52° – narrowing the iris allows coverage from 2°- 52°. In Long-Throw mode, using patented xR7technology, this fixture provides ultra-tight beams from 0.7°- 2° without any of the intensity loss usually associated with engaging an iris.

ROBE's new SVOPATT Classic follows on the heels of the initial SVOPATT's success; blending timeless design with cutting-edge performance, which makes for a bold impact either as a scenic element or as a dynamic light curtain or as part of a 'pixel matrix' combined with other 'pixel' style fixtures. SVOPATT Classic has nine individual modules, each with 6 x 40W RGBA multi-chips that deliver over 12,500 lumens of output and 132,500 lux at 5 metres. With a fixed 4° beam angle, each module supports quick-swap diffusers, so the beam spread can be tailored to all design requirements – individually or across the entire fixture.

On the other hand, the all-new FOOTSIE MC with its sleek, low design, and IP65-rating; brings footlights bang up to date! There are 24 x 4W RGBW or RGBA LED multi-chips on the FOOTSIE1 MC and 48 x 4W RGBW, or RGBA LED multi-chips on the FOOTSIE2 MC, and these rugged, IP65-rated fixtures are designed to remove any visual barriers between audience and performers with a cool, low-profile, 52mm-high design. Smooth colour homogenisation closer to the source is produced, offering new and exciting possibilities for theatres, concert stages, festivals, fashion show catwalks or corporate events, letting your performers step out in style whatever

or wherever the production and weather! A self-contained cable tray removes any loose laying cables and reduces trip hazards resulting in a cleaner looking installation with quick and easy connection between fixtures, including various angled corner pieces, which are straightforward to set up and highly adaptable.

And finally, Robe's PowerDolly solves remote power issues for all environments from film sets to show stages, festival fields to corporate events to ship decks at sea and everywhere in between. It provides a simple solution to get the juice of illumination to wherever it is needed! Weighing 80kg, the PowerDolly provides a stable, firm base with a load capacity of up to 200kg for all types of kit, including lights, audio, and AV equipment. For all round environmental protection, PowerDolly has IP65 ingress protection and for touring and location work, the unit has an IK07 impact protection rating. Selected for safety, longevity, and extra stability, the LiFePO4 battery within the PowerDolly delivers long-lasting 5,000Wh power. Generating 2,000W for 2.5 hours, or over 300W for 16 hours, there is plenty of time and latitude to power up whatever is needed.

DiGiCo Launches its First Flypack Mixer, the Quantum112; Announces V3.1 Update for S-Series



DiGiCo has introduced its smallest and newest addition to the Quantum family of digital mixing consoles - the Quantum112, a single-screen, 12-fader desk that is DiGiCo's first true flypack mixer.

Designed to fit within a rugged and robust Peli Air 1637 case, the console, when packed, weighs only 23 kilograms - a perfect 50 pounds - qualifying it as a standard checked bag option on most flights. But despite its ultra-compact form factor, the Quantum112 is still a giant on features and functionality, every bit a Quantum in terms of its pedigree.

Based on the latest seventh-generation FPGAs, DiGiCo's latest product offers 80 input channels with 24 aux/subgroup busses, LR/LCR master busses, and a 12x8 matrix, all with full channel processing. Twelve control groups plus two solos are also available.

Sporting a 17-inch, 1000-nit, high-brightness multitouch screen with both a meterbridge and soft quick select buttons for speedy and intuitive operation, the Quantum112 is additionally equipped with 18 individual TFT channel displays to provide clear user feedback and interaction. Beneath the main display are a dozen newly-sourced 100mm touch-sensitive faders, selected for their smooth movement and precision control.

The DiGiCo Quantum112 naturally incorporates now-familiar Quantum Range features like Mustard Processing channel strips (20), Spice Rack plugin style native FPGA processing options (6), and Nodal Processing (24). Twelve graphic EQs are further available, as are eight FX Rack slots.

Other highlights include Stadius 32-bit ADC and DAC conversion, dual DMI slots, and a host of versatile I/O options, including Dante (64 channels in and 64 channels out at both 48kHz

and 96kHz), MADI (redundant or single), optional optics, AES, local connections (16 analog inputs and eight outputs), and more.

“Our new Quantum112 is a brilliant illustration of the idiom, ‘Good things come in small packages,’” says **DiGiCo Managing Director Austin Freshwater**. “We originally tasked our R&D team to create a rack-mountable Quantum console to replace the SD11, which is now 14 years old, and they absolutely outdid themselves. Not only is the Quantum112 rackable, but it’s also small and light enough when cased to be under the magic size and weight numbers when traveling by air.”

Also, in a major boost for sound engineers and long-time S-Series users, DiGiCo has rolled out its powerful new V3.1 software update for the S21 and S31 mixing consoles—delivering a raft of advanced features and performance enhancements at no extra cost. Available immediately via the DiGiCo website, the update reinforces the brand’s ongoing commitment to extending the life and value of its consoles through continuous innovation.

The headline feature of V3.1 is full support for DiGiCo’s latest MADI-based stage rack, the MQ-Rack, featuring 48 high-quality microphone inputs and 24 line outputs, four of which can be switched to AES/EBU digital outputs. Compatible at 48 or 96 kHz sampling rates via MADI over

BNC, the MQ-Rack unlocks greater input/output flexibility and pristine signal quality for both consoles.

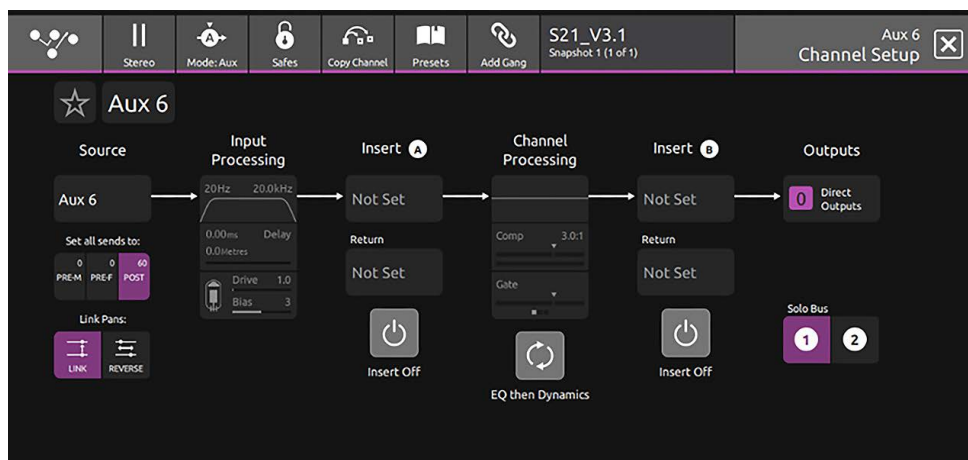
Beyond hardware support, the update introduces User Layouts, allowing multiple engineers to customise and recall their preferred console configurations with a single tap on the touchscreen. Ideal for festivals or multi-band shows, users can easily switch layouts mid-show without interrupting audio—a significant workflow upgrade.

Complementing this is Separate Layer Control, enabling independent layer operation across the console’s dual (S21) or triple (S31) screens. This allows engineers to monitor outputs on one side while scrolling through inputs on another—bringing Quantum-style multitasking to the S-Series.

DiGiCo has also refined its auxiliary section with several notable enhancements. Link and Reverse Link pans now ensure stereo auxiliary sends align with or invert against master pans—streamlining FOH-to-monitor mixing. Meanwhile, aux pick positions can now be chosen from pre-mute, pre-fade, or post-fade, with visibility of all send positions directly from the aux master.

Other updates include a reworked macro menu, new User Layout and Separate Layer

Control macros, snapshot management improvements such as Skip Prev/Next Snapshots, and usability tweaks like the option to hide the clock or adjust Shift Key behaviour between shift and caps lock modes. A host of bug fixes further solidify stability and reliability.



V3.1 software update for the S21 and S31 mixing consoles.

Mackie Releases New Thumpsub GO



Mackie has unveiled the new ThumpSub GO, the first battery-powered portable subwoofer from an established professional audio brand. Thanks to the slim, ergonomic design, ThumpSub GO makes it possible to add chest-thumping, floor-shaking low end to your battery-powered PA system, without sacrificing portability.

ThumpSub GO combines two battery compartments for up to 12 hours of continuous bass thumping using two rechargeable GB-200 batteries at once.* Since the sub also works perfectly with a single battery, it's possible to charge a second battery elsewhere, then hot swap it out—without the unit powering down for even a moment! (*ThumpSub GO includes one GB-200 battery for up to 6 hours of battery life. Optional second battery sold separately.)

The unit can be carried like a briefcase with the built-in ergonomic handle; and thanks to the low-profile design, users can lay ThumpSub GO flat and slide it out of sight under tables, stages, DJ stands. The company affirms that the ThumpSub GO works equally well vertically, making it easy to fit into narrow spaces where it won't get in the way.

Mackie designed ThumpSub GO as the perfect companion to the Thump GO battery-powered loudspeaker, but it's just as effective for adding powerful bass reinforcement for Thump210, Thump210XT, ShowBox or any portable loudspeaker with up to a 10" woofer. The unit can even be used to mount a speaker above it using the SPM400 speaker pole (sold separately) to create an all-in-one system with a minimal footprint. At the same time, the unit can be combined with other battery-powered Mackie products like the Thump GO loudspeaker and ProFX10 GO battery-powered mixer to create a complete battery-powered PA system.

"There are a lot of battery-powered speakers on the market, but very few battery-powered subwoofers to go along with them. It's a huge gap in portable PA systems," said **Associate Director of Product Development Ty Vaughn**. "Adding a sub makes you realize how much low frequency content you've been missing."

ThumpSub GO can stream music wirelessly from phones, tablets and laptops with Bluetooth. Since any streaming audio gets passed from ThumpSub GO to any connected loudspeakers, this subwoofer can create a complete Bluetooth-capable PA system even if the loudspeakers don't have built-in Bluetooth.

Featuring dual 8" woofers for deep, nuanced bass response, the ThumpSub GO has all the inputs and outputs for a mono, stereo or zone PA system. The phase inversion switch solves any phase cancellation issues. High pass and full range modes allow users to optimize the balance between the subwoofer and connected loudspeakers. The unit also features useful LEDs for system power, overload and one for each battery.

AlphaTheta Launches Next Gen DJ player CDJ-3000X



AlphaTheta has launched what it calls the next-generation flagship professional DJ player- the CDJ-3000X. While inheriting the legacy of the globally acclaimed CDJ-3000, this new player pushes boundaries even further.

The CDJ-3000X offers speedy access to online music, and the “X” in its name embodies multiple meanings: transformation in the evolution of media, expanded connectivity with various devices and platforms, and extraordinary reliability and sound quality that surpasses the CDJ-3000.

The CDJ-3000X brings enhanced connectivity through its access to cloud storage and music streaming services, offering flexibility that meets the diverse needs of today’s DJs. With built-in Wi-Fi, you can connect to the internet without a LAN cable, streamlining setup in any environment. The front panel also features an NFC touchpoint, allowing instant access to online media simply by holding your smartphone over the reader.

Major advancements in core performance aspects – usability, playability, and sound quality

– have also been made in the design of the CDJ-3000X. Enjoy smoother, more intuitive browsing on the new 10.1-inch high-resolution capacitive touchscreen, which offers better visibility and usability, and control the jog wheel more precisely, thanks to its wider range of tension adjustment. You can count on the rebuilt play and cue buttons to bring extra durability for years to come and, with a new high-performance DAC and redeveloped power supply, you can enjoy powerful and high-resolution sound that balances punch with clarity.

Born from Pioneer Corporation, AlphaTheta is the team behind Pioneer DJ – a brand that’s been central to DJ culture for over 30 years. Today, AlphaTheta continues the legacy, fueled by the same people, passion, and commitment to innovation, engineering excellence, and the power music has to connect and unite people everywhere. AlphaTheta is home to a growing ecosystem of products that support creativity and self-expression. The CDJ-3000X sits under the AlphaTheta brand to reflect this expanded mission: to engage music lovers and creators with intuitive, inspiring tools that make DJing more creative than ever.

RF Venue's New RF PA Extension Kit Delivers Seamless Wireless Loudspeaker Connectivity



RF Venue has unveiled its innovative new RF PA Extension Kit, designed to eliminate the hassle of adding satellite loudspeakers to AV and PA setups. "Running bulky cables, fighting with gaff tape, or navigating crowded conduits and cable trays are now a thing of the past," says **Chris Regan, RF Venue Chief Innovation Officer**. "With the RF PA Extension Kit, users can wirelessly deliver stereo or two independent audio signals anywhere in a venue—quickly, cleanly, safely, and cost-effectively."

Composed of one rack-mount transmitter and two compact receivers, the kit extends two channels of high-quality audio wirelessly via analog FM in the 470 to 506 megahertz UHF band. By operating outside the crowded RF bands conventionally used for wireless microphones and monitors, RF PA avoids competition for precious RF spectrum. The 1RU transmitter independently converts two line-level analog input channels to separate RF signals. Hardwired audio pass-throughs leaves the

primary signal path unchanged while feeding the transmitter circuitry on demand.

The RF PA RX4 portable receivers, powered by 12 VDC, output line-level audio to feed loudspeakers or other devices. The diversity receivers are IP54 rated with weatherproof connectors for outdoor use. For use with satellite loudspeakers and delay towers in large venues, the receiver units have up to 800 milliseconds of built-in digital delay to allow satellite speakers to be time-aligned with the main PA's propagation (timing adjustments can be set in milliseconds, or by distance in feet or meters). While frequency and delay can be configured at the receiver, the parameters can also be conveniently set up at the transmitter and sent to the individual receivers via a 2.4 gigahertz synch signal.

"When we've shown the system to live event pros, DJs, A/V integrators, and house-of-worship techs," says Regan, "they immediately see the possibilities—whether it's feeding audio to breakout rooms, green rooms, lobbies, cry rooms, or powering delay towers at festivals and parades. The use cases are nearly endless."

One early use example of the RF PA facilitated the deployment of a weatherized battery-powered EV Everse PA system at the NFL **New Orleans Saints' training camp**. **New Orleans-based Tim Kilbride, owner of The Sound Source AV firm**, popped RF Venue CP Beam antennas onto the transmitter to test extending its range of the system. "We got approximately 330 feet on one run and 450 feet on the other run with no issues whatsoever. The RF meter on the receivers were pegged at those distances, with good audio quality. We made custom power cables to connect the RF PA unit to the DC output of the Everse. We get about 10 hours at 98-100db audio output on a fully charged Everse with the RF PA receiver unit."

PK Sound Empowers Users with Milan for Smarter Audio Networking

PK Sound, the robotic line array company, has officially integrated Milan networking into its core product offering, beginning with Milan certification for the Tx Series of intelligent point source modules and the Ts15 compact intelligent subwoofer.

This milestone reinforces PK Sound's commitment to delivering simple, reliable, and future-proof connectivity across a wide range of mobile and installed audio applications.

"At PK Sound, we believe the next generation of professional audio will thrive on collaboration and the open exchange of ideas to raise the bar for our industry," shares **Colton Schmidt, Engineering Manager at PK Sound**. "Milan's open standard guarantees future-proof investment, supported by a growing ecosystem of certified devices and the collective efforts of the Avnu Alliance. With Milan-certified PK Sound systems, users can expect seamless interoperability, robust performance, and confidence in every deployment."



Milan provides a standardized endpoint solution for professional audio systems, built on established AVB IEEE standards. PK Sound's Milan-certified loudspeakers integrate effortlessly into any Milan-enabled ecosystem, connecting via standard Ethernet to mixers, processors, amplifiers, and other certified devices. From compact installations to large-scale touring systems, Milan ensures consistent performance and interoperability across brands, allowing users to build complete end-to-end signal chains with confidence.

PK Sound's proprietary VE Amplifier platform simplifies and streamlines interconnectivity, with system control, onboard DSP, and Milan / AVB end points routed through Neutrik's DR Series of IP65-rated connectors for maximum stability. The modular and field-replaceable VE15, VE30, and VE40 comprise the backbone of PK's current and future technology offerings.

An Associate Member of the Avnu Alliance, PK Sound now offers Milan functionality for both new and existing Tx and Ts products. Certification

will soon extend to the company's robotic line source systems and full product portfolio. Current users can activate Milan remotely by contacting PK Sound's Support team.

"The Avnu Alliance is proud to have PK Sound as a member and congratulates them on their first Milan-certified products," says **Dave Cavalcanti, President of the Avnu Alliance and Principal Engineer at Intel**. "Milan certification delivers a powerful combination of features and usability, enabling audio professionals to implement cost-effective, networked solutions with ease. We're thrilled to have PK Sound contributing to our shared mission and expanding the Milan ecosystem."

Robert Juliat Unveils All-New Morgane Followspot

Robert Juliat has officially launched the Morgane – the all-new 825W LED 13°-24° followspot, which is now ready to ship worldwide. Made for the demands of today's productions, the company shares that Morgane combines the renowned craftsmanship of Robert Juliat with a new approach to performance and design, offering a modern, versatile and low maintenance solution.



Morgane (ref 1489) is the smaller sister of Tristan (ref 1189), the long-throw (7°-14.5°) model which was launched in 2024. Together, the pair represent compact and powerful upgrades that replace Robert Juliat's traditional 1800W MSR followspot.

Like its larger sibling, Morgane offers a significant increase in output and efficiency with its 825W LED source available in tunable white or in fixed cool white, rivalling the output of traditional short to mid-throw followspots.

New to Morgane is a unique motorised, fully-closing iris that allows the creation and storage of presets for rapid cueing. Also new are a range of the latest accessories and options, including a remote display providing iris and intensity information for operator convenience; the ability to connect external remote controllers to operate the followspot from any position; and an optional version with left-side controls for iris, dimmer, frost and colour changer.

The brand shares that Morgane has the same superb features expected in all Robert Juliat followspots. These include a smooth flat beam, ergonomic design, electronic dimming with single-handed local control, remote DMX control,

frost and colour filters, 6-way colour changer and a native CRI >90 that is perfect for performer illumination with no correction filter necessary. The variable white source offers greater versatility and eliminates the need for physical colour correction filters, simplifying set up and reducing consumable costs. The colour temperature can be controlled remotely from the console allowing real-time adjustments.

Morgane has a built-in electronic flicker-free power supply and is compatible with DMX, RDM, Ethernet, ArtNet and sACN protocols. It also has Advanced Ethernet node functionalities compatible with RDM, LLRP, zeroconf protocols. Housed within a compact body of less than one metre-length, and offering powerful output, silent operation, smooth electronic dimming and the benefits of no lamp change due to its LED source, Morgane is also the ideal spot for front-of-house, truss and backlight positions for theatres, TV studios, fashion shows or concerts.

The latest LED protagonists in Robert Juliat's legendary Compact followspot range, Tristan and Morgane offer the same output, same beam angles and features as larger followspots, in a smaller body and with lower power consumption.

Voice-Acoustic Introduces New Cardioid Manual and FIR Loudspeaker Presets



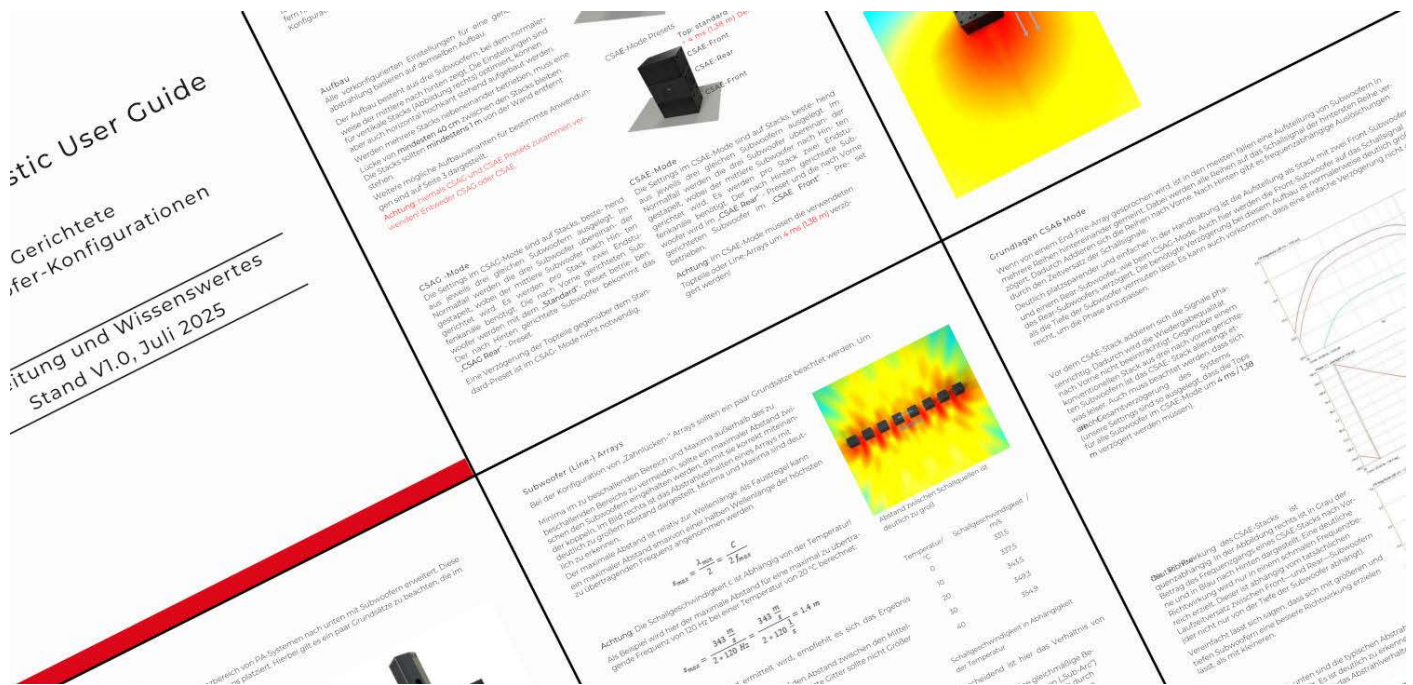
Voice-Acoustic has published a new practical manual for directional subwoofer configurations and simultaneously introduced FIR loudspeaker presets for its in-house VADAS and HDSP MK3 amplifier platforms. These innovations offer professional users the in-depth knowledge and technological tools needed to operate their sound systems with greater precision, flexibility and higher sound quality.

The “Voice-Acoustic User Guide for Directional Subwoofer Configurations” is a practical publication that offering sound engineers valuable support when setting up and using subwoofer configurations. It provides in-depth knowledge about the physical relationships behind bass arrangements. For example, it demonstrates ways to focus the bass energy towards the front while significantly reducing

unwanted sound radiation behind the subwoofers. The handbook also explains the differences between the company's own CSAG (gradient) and CSAE (endfire) cardioid settings in detail.

With practical tips on optimally placing subwoofers in various application scenarios, the manual is aimed at both beginners and experienced technicians who want to improve bass reproduction in practice. The manual is now available to download for free as a PDF on the Voice-Acoustic website.

At the same time, Voice-Acoustic is now implementing FIR filter technology in its loudspeaker presets, which are now available for the VADAS and HDSP MK3 amplifier platforms. A major advantage of this technology is the linear



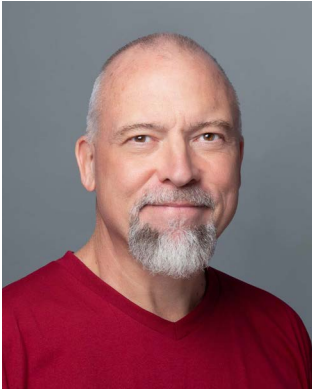
phase response, which allows independent optimisation of frequency response and phase. This avoids sound-reducing phase shifts and makes the transition between the subwoofer and top section more coherent.

All new FIR presets have a uniform latency of only 3 ms and an identical phase response, enabling all Voice-Acoustic speaker models to be combined without any problems. Even the mixed use of self-powered Pavesub-sp-8K4 subwoofers and passive systems, or the operation of subwoofers on a VADAS power amplifier and top sections on an HDSP MK3 power amplifier, is now seamlessly possible. This cross-system compatibility, previously impossible, will be extended to earlier

device generations through a planned firmware update for HDSP-DA/DDA models in Q4 2025.

“With the new manual, we are putting our expertise in the hands of our users to make their work easier and enable them to achieve optimal results” said **Stefan Rast, Founder and Managing Director of Voice-Acoustic**. “In combination with our new FIR speaker presets, which ensure seamless compatibility across all our products, we are underlining our commitment to innovation, quality and providing a transparent sound experience for each of our users.”

What Kind of Industry Are We?



I know, I know —I had promised something more technical for this month, and yet this topic doesn't sound very technical at all. Here is how I got here. While thinking about all those exciting technical topics worth the time to explore and understand,

I came across a challenge: determining whether it really matters to us in the industry anymore. This is also not hypothetical, but instead based on real-world conditions and concerns.

I have already shared my concern that, as an industry, we seem to embrace marketing as a feature rather than a necessity for promoting and introducing great technical solutions. In 2025, in particular, I have found that this has gone, or is going, to a whole new level again, to the point where technical details in some products do not seem to matter, as long as you buy and drink enough "Cool Aid".

What I have also observed is that fewer and fewer people are standing up for the things that brought us all into this industry in the first place, and we seem to willingly give up our core beliefs to play a part in the industry's new story. This must raise the question of how many more interesting and exciting technical topics we can explore together, and how few of our colleagues are interested in them at all. I am not sure I can follow up on this. In my early years in this industry, I was inspired by people who knew much more about technology than I did and who were also on the edge of new developments than

I was. This was both thrilling and very exciting to me and to many of my peers. This hunger and thirst for more knowledge were driving factors in enhancing my skills and broadening my knowledge.

As always, I would love to discuss this and hear all of your opinions on this as well, but that can only happen if anyone cares about how to make the best choices of gear, the best option for a plug-in, a mixing console, a microphone, even for a cable and a connector. If we all go by the messaging the various manufacturers are offering us, I am not sure I will arrive where I want to be. I am sure I will have arrived where 'they' want me to be, but I am not sure I can trust that the two are the same anymore. This is a challenge for me.

It gets to the point where I find myself unable to argue with someone whose statements ooze with ignorance, but who has learned the entire catalogue of marketing messaging for all the things they are trying to promote. What I am missing these days is critical thinking, and, in my best understanding, it means we need to fully understand any given detail to build informed opinions and make informed decisions. Too many times, reality has let me down after I have accepted the technical information in a data sheet, only for it not to work as promised in the real world. I was then left to clean up the mess that this had created for the production.

Historically, manufacturers' literature has been quite helpful, since back in the day, they would publish their data, even if it did not make their products look flawless. Somehow, it was reassuring and made trusting the data a lot easier. Today, people are repeating and even

promoting data so unrealistic that it jumps right in your face, and those of us technical enough to understand this need to point out that such performance exists only in some parallel universe, not in the atmosphere of this planet.

So, how should we go about this, and how do I go about this nowadays? I have made it a rule for myself that I will not offer an opinion or statement on anything I have not heard myself, tested, or verified the performance data for. In this regard, I hope to avoid major trouble, and once I have tested and listened to any gear or gadget, I am confident about the opinions I offer. The downside for me is that I need to do all this to build this opinion, and I cannot trust data which is published by those who manufacture the gear anymore. On the bright side, you will always experience that no one has invented the perpetual motion machine of Audio yet, and the holy grail of pro-audio is still as evasive as it ever was.

In the best of companies, you have a bunch of experts and specialists working in their chambers on the cool features and the little magic that some product can offer. Often, I agree that it is best to have those geniuses “locked” away in those chambers, and that is really for their own best interest. I imagine how difficult it must be for them to talk to us mere mortals and to feel that none of us understands their genius ideas. I was lucky enough to be allowed into some of those chambers, and many times, you could see the brain sparks flying about 2 minutes after the doors closed. It was superbly exciting to witness this. I know from personal experience that this did —and probably still does —exist in some places today, and I hope we can all treasure it as much as it should be treasured, and then appreciate the genius product being invented there.

This is what we should celebrate as an industry: progress, new developments, quantum leaps in performance and the people behind those products, because it is those individuals who make the difference. Regarding performance data, our industry has advanced significantly over the past 30 years, and the out-of-the-box experience is exponentially better than it used to be. At the same time, the user manual for a car in the 1960s told you how to adjust the motor valves for better compression and combustion, and today the user manual tells you not to drink the cooling liquid. Is that progress? Please don't get me wrong. I don't mind a nice brochure or marketing campaign, but it should stay true to the product's core values and performance. There is no self-purpose in marketing; it is a tool to promote a product's value and performance, but it cannot replace a product's core values.

Please tell me, that my concerns are unwarranted and that there is a nerdy and crazy about technology community out there, who is as much in love about the technical side of our beloved industry as I still am, so that we can finally return to those exciting discussions and can put my nerd hat and my nerd glasses on and indulge in the dB's, dynamic range, signal to noise and all the other wonderful things.

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

Sentient StageTech

Are AI and Machine Learning Rewriting the Production Paradigm?

by Elton Noronha



Naostage K System used at the So Floyd concert.

What happens when the systems behind a live show begin to think — to learn, adapt, and anticipate? When loudspeakers, lighting rigs, and LED canvases no longer simply follow commands but respond intuitively to the moment, guided by data, prediction, and perception? That is the question confronting the live entertainment industry as Artificial Intelligence (AI) and Machine Learning (ML) quietly transform every discipline that powers the spectacle of performance. In today's venues and arenas, algorithms hum shape sound dispersion, modulate light intensity, synchronise video content, and even determine how kinetic elements move through space. The traditional equation of “art meets technology” has evolved into something far more dynamic: art meets self-aware technology.



PK Sound Trinity system.

Consider **PK Sound** whose robotic line-array systems can automatically adjust their coverage and tonal balance through intelligent real-time calibration. What once demanded manual tuning now unfolds through predictive modelling, as the

system continually analyses acoustic conditions and modifies its configuration on the fly. The result is not just precision — it is a living, adaptive soundfield capable of evolving throughout a performance.

Then there's **LG's Kinetic LED Displays** where motion and image merge into a single responsive medium. By embedding AI-driven control logic into each LED module, these systems allow content to morph in three dimensions — pixels physically move to rhythm, temperature, or audience interaction



Kinetic Lights.

Meanwhile, **Kinetic Lights** in Berlin have turned the mechanical art of rigging into a dance of intelligent choreography. Their networked winch systems, paired with ML-based motion control, enable hundreds of lighting or mirror spheres to glide, swirl, and pulse with fluid precision. Each motion cue can be generated, adapted, or refined by algorithms analysing music tempo, environmental data, or even performer movement.

Across all these innovations runs a common current: AI and ML are shifting the live event industry from command-and-control to collaboration-and-response. The technology no longer waits for direction; it interprets, reacts, and sometimes even improvises. In doing so, it is reshaping the creative process itself — freeing

designers, engineers, and producers to focus less on technical limitation and more on artistic imagination.

This transformation extends beyond spectacle. AI and ML are also driving efficiency in logistics, predictive maintenance, and audience analytics. Systems can foresee equipment stress before failure, tailor energy consumption to venue load, and model crowd flow for safety and engagement. Loudspeakers, lighting fixtures, processors, servers — all form a collective neural network that keeps the show running smoother, faster, and smarter than ever before. And yet, the most fascinating aspect of this revolution may not be just what the technology does, but also how it learns to do it better each time. Each concert, broadcast, or festival becomes a feedback loop feeding the next — data becoming wisdom, performance becoming evolution.

AI and ML Re-Tuning the Live Mix

For decades, the live mix was a human pursuit — a fine art of ears, instinct and faders. But the era of intelligent sound has arrived, and the machines too are learning what great sound “feels” like. Today's concert experience isn't defined solely by hardware but by algorithms that analyse, adapt and hold the capacity to self-correct in real time. The once-static sound system has evolved into a responsive organism — one that listens, learns and reacts with uncanny precision.



Waves Clarity Vx Pro.

Take **Waves'** Clarity Vx and Clarity Vx Pro for example. The AI-powered plugin that has become a staple inside live plugin racks such as Waves SuperRack and SuperRack Performer. Designed for real-time voice denoising and spectral separation, Clarity Vx uses deep neural networks to isolate vocals from complex stage noise without the heavy-handed artefacts of traditional gating or EQ. In high-pressure environments, this means the engineer can achieve broadcast-grade intelligibility instantly, even as ambience and crowd dynamics shift.



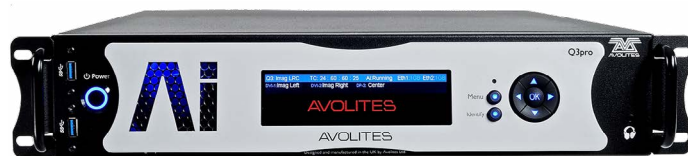
L-Acoustics L-ISA Processor II.

Meanwhile, **L-Acoustics** has embedded intelligence deeper into the live ecosystem through its L-ISA Processor II. The platform's new "Source Separate" capability uses ML-driven stem separation to deconstruct stereo or live-capture feeds into individual elements in real time — vocals, instruments, ambience — giving engineers granular spatial control previously limited to multitrack sessions. When coupled with the immersive L-ISA environment, this becomes a form of AI-assisted psychoacoustics: the system interprets acoustic context and audience geometry, automatically optimising localisation and energy distribution across the venue. Plus, L-Acoustics' integration of Mixhalo Translate, previewed with AI-powered enhancements, signals an even more radical direction — personalised, real-time audio translation and audience interactivity layered atop the spatial mix.

On the other hand, with AI and ML maturing rapidly over the past few years, current live sound simulation platforms and systems (each leading loudspeaker manufacturer brand invariably has their own) model crowd density, temperature and humidity in advance, adjusting dispersion and delay times before the audience even arrives.

The Dawn of Self-Aware Lighting Design

The idea of "smart" lighting once meant automated pan, tilt and colour macros. Today, it's evolving into something far more intelligent — ecosystems capable of "contextual awareness". Imagine an intelligent follow-spot that doesn't just track the performer's position but learns their movement patterns, predicting where they'll step before the next chorus.



Avolites AI Series Q3 Pro.

Brands like **Avolites** have been weaving intelligence into its lighting ecosystem through the Titan product family. In the Titan environment, programming has evolved beyond traditional cue stacks into adaptive control logic that can interface with real-time data streams from motion tracking, audio analysis, or generative video systems.

Meanwhile, brands like **Robe** have been openly exploring this frontier, using AI not merely as a marketing buzzword but as a research framework for the next generation of luminaires and control systems. In their ongoing R&D dialogues, Robe's engineers have been noted discussing the role of AI in analysing light distribution, real-time thermal

performance and predictive colour calibration — paving the way for fixtures that can self-correct and self-optimize mid-show.

Machine Learning, on the other hand, is redefining how lighting systems learn creativity. **ChamSys** has pushed its MagicQ and MagicVis platforms into new territory with smarter automation and visualisation tools that adapt to complex show environments. These systems don't just simulate light — they predict interactions, learning from operator behaviour and previous show data to refine timing, transitions and visual consistency.

These innovations hint at an imminent paradigm shift — one where lighting designers transition from being programmers to “trainers of intelligent systems”. Instead of manually creating thousands of cues, they might soon define “styles” or “behaviours” that the system extrapolates across an entire show, using ML to interpret artistic intent.

And through this, in the near future, AI-driven lighting rigs could analyse a performer's motion and automatically compose complementary visual responses in real time. Fixtures could learn acoustic patterns, adjusting beam spread or colour palette in harmony with sound frequencies. The “lighting operator” may evolve into an “experience designer” guiding the behaviour of an autonomous visual ecosystem.

When Pixels Get Intelligent & Machines Paint Immersive Visuals

Unlike the early era of LED walls, where precision relied entirely on manual calibration and human oversight, modern display ecosystems are guided by intelligent algorithms that self-diagnose, self-correct, and self-optimize.



Barco Infinipix Gen 2.

At the forefront of this evolution are brands like **Barco** whose Smart Calibration and SteadyColor systems indicate how AI logic and ML analytics can elevate image consistency to an entirely new plane.

SteadyColor is not just a calibration tool — it's a form of digital self-awareness. Constantly monitoring each LED's luminance and chromatic response, the system uses intelligent feedback loops to adjust performance in real time, ensuring every panel across a vast video wall remains tonally uniform, even as environmental conditions shift. Combined with Barco's Infinipix processing, these “smart” systems integrate predictive algorithms that anticipate drift before it's visible to the human eye, maintaining perfect colour and brightness balance show after show.

The result? Screens that no longer need recalibration — because they're continuously calibrating themselves. The display becomes an autonomous quality controller, minimising technician intervention and maximising visual stability under high-stress touring conditions.

Complementing this, **Novastar's** NovaCLB suite represents more of the ML side of the LED equation — a deeply data-driven calibration platform that learns from cabinet-level feedback across large-scale deployments. By analysing pixel behaviour and module variance across entire rigs, the system can identify performance anomalies, match colour temperature, and harmonise brightness dynamically, even as



Novostar NovaCLB.

panels age or get swapped during a tour. Each recalibration cycle feeds data back into its learning model, meaning that over time, the system doesn't just fix issues — it learns how to prevent them.

Beyond hardware calibration, advanced rendering pipelines are enabling LED visuals that adapt fluidly to camera movement, real-time lighting shifts, and even audience interaction. Within certain projection and XR workflows, computer vision and machine learning integrate seamlessly to maintain perfect spatial alignment between digital and physical layers — ensuring the screen's behaviour is aware of its surroundings. And as AI and ML continue to evolve, expect the next generation of LED systems to capably interpret crowd energy, lighting moods, or musical intensity; and adapt visual tone accordingly.

Projection mapping, on the other hand, has always been about bending light around architecture, synchronising content with motion, and turning inert structures into living canvases. But today, that magic has a mind of its own. Artificial Intelligence and Machine Learning are rewriting how light meets form, giving projection systems the ability to see, understand, and adapt to the environments they illuminate.

The beating heart of this transformation lies in the media-server ecosystem, where raw

computing power is turned into creative cognition. In modern live events, these servers no longer just play back content — they interpret the world around them, translating sensor data, camera inputs, and tracking information into intelligent, responsive visuals.

disguise, for example, whose VX range of projection mapping solutions have redefined what “real time” truly means. By integrating AI-assisted rendering and ML-enhanced computer vision, disguise servers can track multiple cameras, projectors, and moving surfaces simultaneously — ensuring visual alignment remains flawless, even as physical conditions shift mid-show. In extended reality (XR) and virtual production workflows, disguise's systems collaborate with ML-powered partners such as Ncam, which use advanced vision algorithms to detect camera position, depth, and motion in real time. The result: dynamic visual storytelling where digital and physical layers blend seamlessly, maintaining perfect perspective across every frame.

Meanwhile, Avolites' Ai Media Server family — integral to large-scale touring and projection workflows — carries forward the brand's pioneering vision of intelligent, integrated lighting and video control. Designed to work hand-in-hand with generative content engines like Notch, the Ai servers bring AI-enhanced automation into projection workflows — ensuring video, lighting, and motion data remain synchronised across the most complex live productions. Whether driving massive architectural projections or immersive stage environments, these systems leverage real-time ML processing to adapt brightness, alignment, and playback speed according to sensor feedback. It's precision that learns — a show environment that constantly refines itself while running.

Then there's **Notch**, the real-time graphics engine whose DNA is rooted in machine

Which VX is right for you?

VX 4+



VX 3



VX 2+



disguise VX range.

learning. Through its NotchLC pipeline, the platform allows designers to incorporate neural upscaling, content-aware effects, and adaptive motion into live visuals. With ML models capable of interpreting movement, texture, and luminance data, Notch transforms projection mapping from a static pre-rendered art form into a dynamic living environment — one that reacts to performers, sound, and even audience interaction. Its latest pipeline tools integrate seamlessly with disguise and Avolites systems, making AI and ML not external plug-ins but intrinsic creative collaborators.

Such convergences are unlocking new creative paradigms. Imagine projection rigs that self-calibrate to environmental changes, or servers that learn the emotional rhythm of a performance and adjust visual tone in response. Picture systems that predict motion, anticipate obstruction, and remap projection geometry instantly.

Astute Staging

There was a time when the stage was a static platform — a fixed geometry waiting for performers and machines to bring it to life. Today, that geometry is shifting. A quiet intelligence is at work — analysing weight loads, predicting movement, and choreographing motion before the cue is even called. Artificial

Intelligence and Machine Learning are turning the stage itself into an active performer — responsive, aware, and almost alive.

At the core of this evolution are automation pioneers like **TAIT** and its leading platform **Kinesys** whose technologies have long been synonymous with precision and safety in motion control. Now, those same systems are evolving into intelligent ecosystems capable of learning from data and refining their performance over time.



TAIT Navigator platform.

The TAIT Navigator platform — the brain behind some of the world's most ambitious live productions — already operates as a central

nervous system for show control, orchestrating everything from lifts and tracks to dynamic set pieces. With AI and ML integration, Navigator's potential extends beyond synchronised motion into realms of "predictive performance". Through continuous monitoring of load data, acceleration curves, and motor behaviour, the system can anticipate mechanical stress before it manifests, allowing engineers to adjust or schedule maintenance before failure occurs. What was once reactive troubleshooting has become "predictive protection."



Kinesys, now part of the TAIT family, mirrors this intelligent trajectory with its Mentor Series 3 control system. Designed for networked precision across hoists and trusses, it integrates advanced sensor analytics that feed into ML-driven diagnostic tools. These tools learn the unique performance signature of each mechanical element, recognising deviations that could indicate wear or imbalance. When combined with cloud-based predictive maintenance (PdM) platforms, this creates a closed feedback loop where every lift, winch, and pulley becomes a data point in a constantly learning ecosystem.

Such data-driven intelligence doesn't just enhance safety — it opens a new dimension of creative freedom. Complex set pieces that shift, rotate, or unfold mid-performance no longer rely solely on rigid pre-programming; instead, AI-assisted motion controllers adjust in real time, ensuring seamless synchronisation with lighting, audio, and video cues.

Then there are systems like the K SYSTEM from **Naostage** – which many professionals across

the globe hail as a breakthrough in the world of spatial automation of performer motion and show-control logistics. The beacon-less, AI-powered 3D tracking and show-control solution transforms the live stage into a spatially aware environment. Rigged simply via a KAPTA multi-spectral camera sensor and KORE AI compute unit, it captures real-time position and speed data of performers—without the need for wearables, beacons or tags. Precision of centimetre-level tracking enables downstream automation in lighting, audio and projection systems, so that sound objects, lighting beam angles and mapped visuals can follow performers seamlessly across the stage. Its integration with the open protocol PosiStageNet (PSN) allows it to feed universal positional data into AVL ecosystems, thereby turning tracking data into actionable triggers for multiple show-technologies.

Machine learning is also helping stage automation achieve something even more profound: emotional timing. By analysing show data across multiple performances, ML algorithms can identify where micro-adjustments in motion — a slower lift, a sharper tilt — intensify audience impact. And in the background, platforms like Kinesys' training and documentation environments are already preparing operators for this future — one where human intuition and machine precision coexist symbiotically.

AI and ML are also quietly redefining sustainability and efficiency within staging ecosystems. Smart scheduling and load prediction models minimise idle machinery, optimise energy use, and extend equipment lifespan. Over time, these optimisations compound into tangible economic and environmental benefits — ensuring the intelligent stage is not only more capable but also more conscientious.



Naostage K System.

When Intelligence Needs Restraint — Challenges, Risks, and the Road Ahead

The closer we get to intelligence, the more we must learn to control it. And as Artificial Intelligence and Machine Learning seep into every layer of live event technology, the industry stands at a fascinating crossroads. The same algorithms that empower precision, prediction, and performance are also introducing unseen complexities that could redefine the balance between creativity, control, and chaos.

1. The Invisible Margin of Error

In the live event environment — where milliseconds can make or break a moment — even a minor algorithmic deviation can cascade into spectacle-ending consequences. AI systems trained on laboratory datasets can struggle with the unpredictability of real-world venues — reflections from concrete walls, temperature-induced drift in lighting colour, latency in sensor feedback.

For example, an ML-driven sound calibration engine might overcompensate for transient crowd noise, creating tonal imbalance mid-show. Similarly, an AI-assisted lighting cue might misinterpret an unexpected performer gesture as a trigger event. These are not system “failures” in the conventional sense — they are moments

when intelligence misreads context. And because such systems often operate at computational speeds beyond human reaction time, their errors are instantaneous and amplified.

2. The Challenge of Data Hunger

AI and ML thrive on data — but in live events, data is short-lived. Venue geometry, audience density, weather conditions, even performer mood — all shift constantly. Training systems to anticipate such fluidity requires enormous amounts of contextual data that rarely exist in structured form.

The challenge isn't just collecting this data — it's curating it. Real-time event telemetry is noisy, incomplete, and often proprietary. Manufacturers guard their datasets; rental companies don't log them; integrators have no central repositories. Without standardised data sharing, AI systems learn in isolation — optimising only for the environments they've “seen” before. This is why fine-tuning AI for greater accuracy will depend not just on better algorithms, but on cross-industry collaboration. For example, sharing data from global productions continually could help refine predictive models across manufacturers and platforms.

3. Creativity vs. Consistency

Machine Learning, by its nature, optimises toward patterns. Therefore, over time, these systems

may start favouring statistically “safe” outcomes, gently flattening the creative curve that make live performances vibrant.

For instance, an ML-powered lighting engine that learns from hundreds of successful shows might subtly steer future designs toward the same rhythmic lighting curves or harmonic colour palettes that its data deems “effective.” The danger is not evident repetition, but the quiet erosion of human imperfection — the unpredictable spark that turns a concert into a cultural memory.

The path forward lies in designing AI that learns intent, as well as output. If developers start feeding training models with context — the “why” behind the creative choice; this would allow systems to replicate artistic reasoning rather than just patterns of execution.

4. The Ethics of Automation

As stages, consoles, and servers become intelligent collaborators, new ethical and operational questions arise. Who holds accountability when an AI misfires? Is it the manufacturer, the integrator, or the operator? What happens when predictive algorithms override manual input in the interest of “safety” or “efficiency”?

The answer may require a new class of professional altogether: someone who understands not just how to deploy these systems, but when to restrain them. This role would bridge the gap between human artistry and algorithmic control, ensuring that automation remains transparent, traceable, reliable, and, above all, reversible.

5. The Fine-Tuning Frontier

To guarantee greater accuracy and reliability, AI and ML in live event technologies must evolve from one-size-fits-all architectures to context-aware systems that self-calibrate to

their environments. Future advancements will likely focus on combining visual, acoustic, and spatial data to give algorithms a more holistic understanding of the show environment. Imagine a rig where an AI-driven sound system communicates with the lighting controller, both cross-referencing crowd movement and room temperature to decide how to balance output levels and beam intensity. Such interconnectivity will require shared protocols, open APIs, and industry-wide cooperation — resulting in an ecosystem where every machine contributes to a unified show intelligence.

6. The Future of Workflow and Deployment

In practical terms, AI will most likely continue to alter the workflows of everyone involved — from system designers to touring engineers. Previsualisation may soon become “pre-simulation”, with AI generating thousands of virtual show environments to stress-test cues before deployment. On-site setup could shrink from days to hours as systems learn from past venue geometries and auto-configure themselves.

During performances, ML-driven monitoring could act as a “second set of eyes and ears,” detecting anomalies before human operators notice them. Post-show, every cue, adjustment, and system response could feed back into a central learning archive — creating a continuous improvement loop that evolves with every tour. But this demands balance. AI & ML should handle the precision; artists, engineers and technicians should command the creativity.

7. The Unwritten Symphony

Ultimately, the success of AI and ML in live event technologies will depend on restraint as much as innovation. Intelligence must be guided, curated, and humanised. And when that balance is achieved, the live event of the future will feel alive — powered by algorithms, but driven by the oldest intelligence of all: human imagination.

SOUTH KOREA

Gangnam Style Goes Supersonic

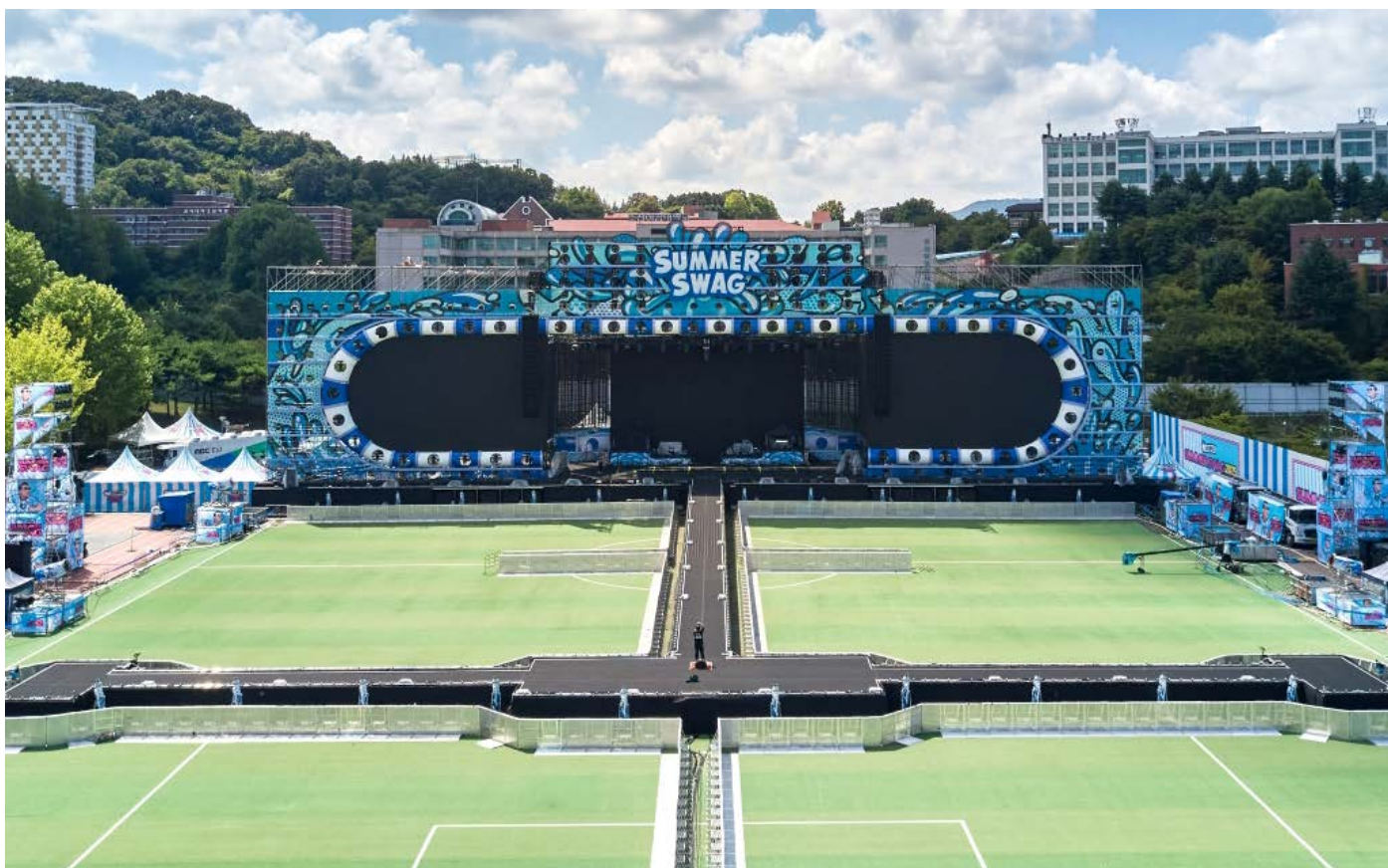
L-Acoustics Powers PSY's Summer Swag Spectacle



L-Acoustics K1 powers PSY's Summer Swag 2025 Tour across South Korea.

When PSY unleashed Gangnam Style in 2012, he didn't just dominate YouTube—he rewired the global pop circuit. Fast-forward to today, and his annual Summer Swag tour has become a cultural juggernaut in its own right, packing 35,000-capacity stadiums across South Korea for four-hour water-drenched extravaganzas that blur the line between festival and full-blown carnival. With guest appearances from Rosé, G-Dragon, and J-Hope, each artist brought a fresh sonic demand to the mix.

Yet the biggest challenge lay not in the setlist; but in bringing together a high-performance audio architecture that would match the energy and impact of the world-class performers that took the stage by storm. And to meet this objective, the organisers turned to **Seoul Sound** – a renowned technical solutions maverick, who in turn worked alongside sister company **Klausys** – an **L-Acoustics** Certified Provider – to coalesce a comprehensive K1 system that enthralled not just the fans, but the superstars that performed on stage as well.



Seoul Sound delivered pristine audio with L-Acoustics K1 for PSY's water play themed Summer Swag concert performances.

For Seoul Sound, this year's nine-city run proved the ultimate test of precision sound in punishing conditions, where water cannons, surprise superstar cameos, and relentless humidity collided head-on. Summer Swag's iconic water cannons and sprinklers ruled out traditional delay towers; and that pushed the system design to extremes. "The artist and tour producers specifically requested K1 as the main system to achieve 130-metre throws without requiring any delay towers," explained **Soonil Yoon, FOH Engineer at Seoul Sound**. "With water cannons and sprinklers occupying much of the audience area, we had to rely entirely on the main hangs to provide uniform coverage to the entire audience."

Seoul Sound and Klausys turned to Soundvision 3D modelling software to tailor each venue. Every stadium demanded its own unique response to shifting capacities, weather, and the sheer unpredictability of integrating water effects with

live sound reinforcement—all while catering to PSY's genre-hopping set that ricocheted between K-pop, EDM, rap, rock, and stripped-down ballads.

The rig itself was as ambitious as the show: main left-right arrays of 16 units of the K1 with 4 units of the K2 per side, backed by 8 units of the K1-SB subs flown behind each hang. Side-fill extension hangs of 8 units of the K2 boxes per side kept the edges covered, while 14 pairs of Kara enclosures stitched together the stage-front detail. Beneath the stage, 15 units of the SB28 subwoofers per side delivered the gut-punch low end without encroaching on valuable splash zones. Power came via LA12X amplified controllers for the flown system, with LA8 units driving ground subs and side-fills through an AES/EBU network protocol.

"Sometimes the 'less is more' principle plays a big role for shows like this," noted Soonil. "Shows



PSY's Summer Swag 2025 concerts relied entirely on L-Acoustics K Series for uniform coverage to the entire audience.

are already complex enough. With L-Acoustics systems, you can challenge yourself to provide massive sound coverage through a relatively minimal, simple straightforward."

South Korea's brutal summer climate piled on further complexity, with searing daytime heat giving way to volatile humidity shifts by nightfall. Add rain and torrents of show water effects turned load-ins into logistical quagmires. Drawing on their wealth of experience, however, the team were prompt in finding an efficient solution: overnight setups, where cooler conditions gave crews the edge, while the K Series hardware's rugged build shrugged off everything nature threw at it.

For PSY, precision was non-negotiable. At the Daejeon show, he singled out Seoul Sound's crew for public praise, spotlighting FOH



The Summer Swag 2025 featured main left-right arrays of 16 K1 and four K2 per side, with eight L-Acoustics K1-SB subwoofers flown behind.



Seoul Sound deployed L-Acoustics K1 for outdoor and stadium shows for up to 35,000 fans.

engineer Soonil Yoon for the sonic excellence achieved through painstaking rehearsals. That acknowledgement crowned a tour where innovation thrived under constraint. By scrapping delay towers entirely, Seoul Sound streamlined the production while meeting the unique demands of the spectacle head-on—proof that sometimes the sharpest solutions are forged when options are stripped away.

CHINA

A Splash of Visual Brilliance

Christie Crimson Lights Up Shandong's Largest Immersive Water Curtain Show



Christie Crimson WU32 projectors create stunning water curtain projections measuring 180 meters (590 feet) wide by 18 meters (59 feet) high. (Images courtesy of Beijing Zhongqing Display Technology)

In Qihe County, the myths of the Yellow River now rise from water and light in breathtaking scale, thanks to **Christie's** Crimson Series 3DLP laser projectors powering "Soul of the Winding Yellow River" — the centrepiece of the panoramic live performance titled "Up and Down the River". Billed as the largest immersive water curtain show ever staged in Shandong Province, the production stretches across a 180-metre-wide water screen, bringing to life ancient legends with dazzling clarity and cinematic scope.

A fleet of ten Christie Crimson WU32 laser projectors, supplied and installed by **Beijing Zhongqing Display Technology** transforms an 18-metre-high water-screen cascade into a living canvas. Audiences are swept into stories such as Houyi Shoots the Suns, Jingwei Fills the Sea, Kuafu Chases the Sun, and Dayu Controls the Floods,

as virtual imagery and live performance merge seamlessly against the vast natural backdrop of mountains and rivers.

Engineered for the rigours of large-scale installations, the 32,000-lumen Christie Crimson WU32 combines WUXGA resolution, an IP5X-sealed solid-state laser, and a rugged chassis for reliable, near maintenance-free operation. With built-in Christie Twist for warping and blending, and optional Christie Mystique for automated alignment, the system ensures both creative freedom and technical resilience — qualities now central to a spectacle where technology meets tradition on an epic stage.

"'Soul of the Winding Yellow River' is not only a visual feast but also a heartfelt tribute to the cradle of Chinese civilization — the Yellow River,"

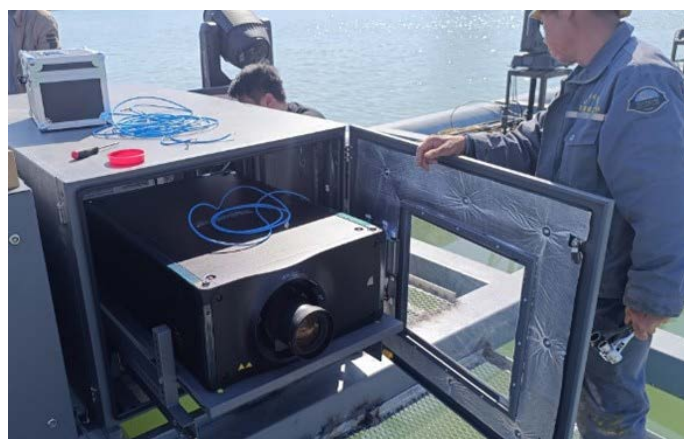


Engineers from Beijing Zhongqing Display Technology installing the Crimson WU32 projectors in weatherproof enclosures.

said **Yangshun Jia, Project Manager at Beijing Zhongqing Display Technology**. "Our team is honoured to draw upon years of experience in large-scale cultural tourism and performing arts projects to support this landmark production. The outstanding performance of the Christie Crimson WU32 projectors enables us to realize our creative vision with precision, allowing audiences to experience the dynamic interplay of light and shadow."

As systems integrator for the projection part of the show, Beijing Zhongqing Display Technology oversaw planning, installation, and commissioning of the Crimson WU32 units, which were mounted on floating rafts in the middle of the lake. Exposed to constant water spray and high humidity, the projectors were encased in customised weatherproof housings equipped with thermostats and cooling systems to stabilise internal temperature and ensure uninterrupted operation in all weather conditions.

Han Kim, Vice President of Sales, Asia-Pacific, Christie, commented, "'Soul of the Wsinding Yellow River' is a prime example of how technology can empower culture. The Crimson WU32, with its high brightness, vivid colour reproduction, and strong environmental adaptability, performs reliably even in harsh



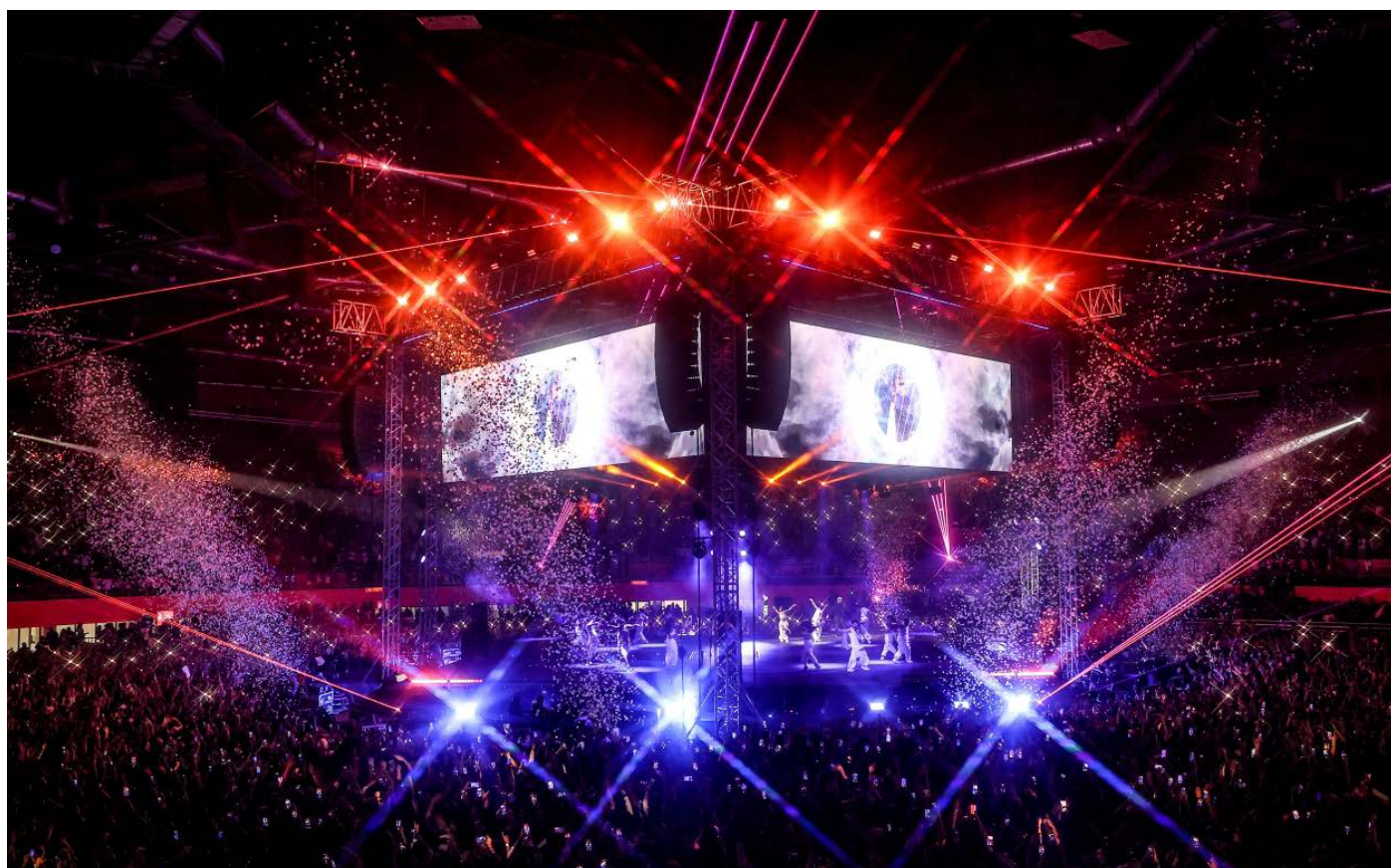
weather, adding breathtaking visual impact to the performance. We're delighted that Beijing Zhongqing Display Technology has successfully completed this project, where projection artistry plays a central role in celebrating and promoting the legacy of the Yellow River civilization."

Jia adds that this project, which focuses on Yellow River mythology and the roots of Chinese civilization, is set to play a vital role in boosting cultural tourism in Shandong Province. The nightly performances are expected to draw tourists and drive local economic growth through increased ticket sales, accommodation, dining, and shopping revenue. Culturally, it preserves regional history and traditions while fostering cultural exchange among visitors from different regions.

INDIA

Resilience in the Spotlight

grandMA3 Takes Centre Stage at Yo Yo Honey Singh's Electrifying "Millionaire India Tour"

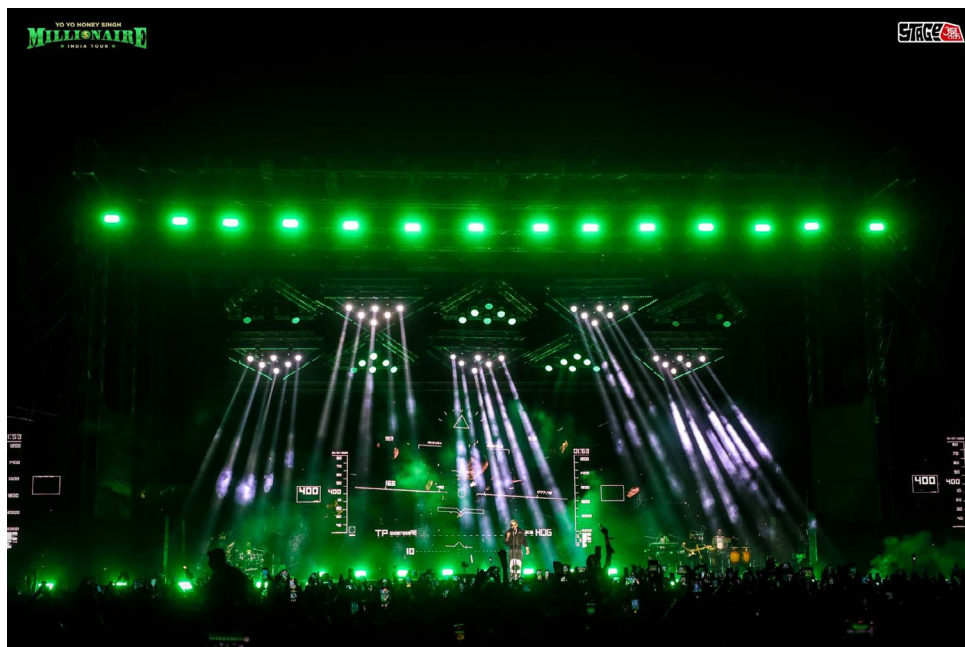


Lighting designers Bala Subramanya (better known as **Vinod**), and **Guru Somayaji** of **369 Design Lab** turned up the adrenaline for Indian rapper Yo Yo Honey Singh's "Millionaire India Tour", specifying a grandMA3 system from **MA Lighting** to power the lighting control across ten major cities. Known for his magnetic stage presence and boundless energy, Honey Singh's larger-than-life production was matched by an equally dynamic visual spectacle that had fans raving nationwide.

Having relied on grandMA systems for years—Vinod since 2014 and Guru since 2018—the duo's choice of grandMA3 for this tour came down to

its power, flexibility, and ease of use. "We needed a robust control solution that was MVR-friendly," explained Guru. "As a design studio, we often use **Vectorworks**, so the workflow and ability to quickly and cleanly export data made grandMA3 an obvious choice." 369 Design Lab, which now works exclusively on grandMA3 systems, ensured all its LDs were fully adapted to the latest software version 2.3.

With three distinct stage design versions crafted to suit varying venues and a packed tour schedule, time was of the essence. Lighting rental vendor **SSL Lights** from Mumbai supplied four grandMA3 full-size consoles and two grandMA3



processing unit L for the tour, alongside over 350 lighting fixtures. To handle the intricate wristband visuals, 369 Design Lab also used a grandMA3 onPC 2Port Node to control Xylo wristbands separately, with two devices at each site. Collaboration was key to the tour's visual success. 369 Design Lab worked closely with **Pixadoo** Visuals, whose VJ Kaycee took on the role of creative director and strategist. "His experience and wizardry at executing large-scale concerts and events were a massive asset," Guru shared. Together, 369 Design Lab and Pixadoo developed the trussing layout, stage design, and lighting plot, blending light, visuals, and stage architecture into a seamless sensory experience.

The creative process began with Vinod's sketches—simple pen and paper explorations that evolved into detailed Vectorworks drawings. Once the designs were finalised, Vinod relocated the entire 369 Design Lab setup, including the Vectorworks 2025 desktop server, to Mumbai for the final production stages. On tour, Vinod and Guru shared front-of-house operating duties, supported by Albin Biju as the second lighting operator and FOH laser specialist. Initially, the plan was to run two grandMA3 consoles in a live/backup setup, but as the show developed, the

team opted to run them in tandem for maximum flexibility.

Stage and effects lighting were controlled by the primary LD—either Vinod or Guru—while Albin focused on lasers and key lighting for the cameras, with the nightly recordings demanding precise haze management to make the lasers pop. The lasers were run via **Pangolin** Beyond, triggered through the grandMA3 using **Art-**

Net Previsualisation was carried out with grandMA3's inbuilt 3D viewer and **Capture** with the team now also adopting **Depence R4** for lighting and laser previsualisation, **Beyond** for laser programming, and **Visual Productions' TimeCore** for timecode generation.

The tour featured three distinct design variants: an indoor setup for Mumbai's NESCO Centre, a 360-degree show at New Delhi's Indira Gandhi Stadium, and an outdoor configuration for all other cities. The outdoor systems were further divided between DDR 85 and DDR 86 designs. Ensuring consistency and quality across the tour, the same production partners were engaged throughout—SSL Lights, Mumbai for lighting and consoles; SFX from **Shreeji FX** Indore for special effects; **Laser VIBGYOR** New Delhi for lasers; and **Giant Truss** as the trussing supplier.

With just three weeks from green light to the first load-in, the pressure was immense—but the results spoke volumes. "This is one of the benefits of being a great team and working with fantastic equipment like grandMA3, which helps us achieve our goals of presenting the very best show for our client and experience for the audience," concluded Guru.

BAHRAIN

The Upward Arch

HARMAN Professional and Masterpiece Deliver Club-Ready Audio at Arch Hotel Bahrain



In Bahrain's competitive hospitality landscape, the Arch Hotel has raised the bar with a bold new nightlife experience built around a state-of-the-art **HARMAN Professional** audio system. Developed in partnership with regional distributor **Masterpiece LLC** the installation blends **JBL Professional**, **Crown Audio**, **BSS Soundcraft**, and **AKG** technologies to deliver immersive, high-impact sound that speaks directly to a younger, experience-driven demographic.

For Arch Hotel, which operates multiple properties across the region, sonic excellence was non-negotiable. The project was led by **Senior Sound Engineer Ajeesh KP**, who drew upon years of positive experience with HARMAN solutions. "Based on my extensive experience with various brands, I can confidently say that

my experience with HARMAN Professional audio products has been exceptional," Ajeesh explained. "This positive track record was a primary reason why, when our management planned to launch a new club in Bahrain, my first choice for audio solutions was HARMAN Professional."

The system at the heart of the venue features 18 units of JBL SRX910LA line array elements supported by SRX910LA AF array frames, underpinned by 12 units of JBL SRX928S subwoofers for powerful low end. The main club system is complemented by JBL VRX932LAP loudspeakers and compact PRX912 monitors, with PRX918XLF subwoofers and Crown XTi 4002 amplifiers rounding out system power. Signal routing and processing are managed via a Soundcraft Si Expression 1 console, dbx

DriveRack PA2 and VENU360 processors, and a BSS BLU-100 DSP, while AKG D5S microphones provide rugged reliability on stage.

“Our primary goal was to create a pure club environment tailored to a younger demographic,” said Ajeesh. “We focused on achieving powerful, clear audio performance while keeping the sound system compact and efficient. We’re not aiming for bigger size, but for better impact.”

Each component was purpose-built to address distinct acoustic zones. The JBL SRX900 Series handles the main club space with clarity and control, while the VRX loudspeakers are deployed in more intimate rooms, and PRX models covers side-fill and stage monitoring. “Each model is performing exceptionally well in its respective area, consistently delivering quality beyond our expectations,” Ajeesh added.

Architectural constraints presented challenges, but the team resolved them early in the design process with JBL Performance Manager and Venue Synthesis software. “We didn’t encounter significant difficulties in acoustics because I personally handled the audio design and had robust tools at my disposal,” Ajeesh explained. “With the help of the JBL Venue Synthesis and Performance applications, I was able to navigate the situation smoothly and achieve excellent results.”

Ongoing sales and support from Masterpiece LLC played a critical role in the project’s success. “The primary factors for selecting JBL, Crown and AKG were the exceptional quality of HARMAN Professional audio products and the outstanding after-sales support provided by Masterpiece,” said Ajeesh. “They have consistently delivered amazing sales and service support since 2019.” Since the club’s opening, guest response has confirmed the impact. “The feedback we’ve received from our valuable customers has been



absolutely amazing,” Ajeesh noted. “They’ve commented that they haven’t experienced punchy sound quality like this in any other hotel in Bahrain. Due to this overwhelmingly positive feedback, our management is extremely satisfied with the decision to choose HARMAN Professional.”

By marrying world-class technology with smart acoustic design, Arch Hotel Bahrain has positioned itself as more than a hospitality destination—it has created a new benchmark for nightlife in the region, where immersive audio is as central to the experience as the service itself.

AUSTRALIA

RCF Turns Up the Heat in Australia

JD's Sound and Lighting Turns to RCF for a Spicy Sonic Overhaul at Saigon Rex



At the vibrant crossroads of Springvale's cultural and commercial hub, Saigon Rex has built a reputation that far exceeds its modest footprint. Renowned for its authentic Vietnamese and Chinese cuisine, the venue has also evolved into one of Melbourne's most dynamic destinations for contemporary Vietnamese events and premium private functions.

Formerly known as Maxim Saigon, the venue boasts a rich entertainment legacy, having hosted everything from live music and weddings to social gatherings and corporate events. With its stage backed by a floor-to-ceiling LED screen and an expandable dance floor, Saigon Rex has long blurred the line between restaurant and performance venue. Following its recent rebrand, the management decided to lean into that heritage—investing heavily in a professional

AV upgrade featuring advanced lighting fixtures, décor lighting, and a new high-end audio system from **RCF**

Group Technologies Australasia - the official distributors of RCF in the region - confirm that the installation was supplied by Melbourne-based specialists **JD's Sound and Lighting**, who provided a complete professional audio, lighting, and staging solution. At the heart of the new setup is an RCF HDL 26-A line array system, expertly designed by JD's Sales and **Project Manager, Mike Nikitiuk**, with support from **Managing Director, Jeff Drabik**. The result is a meticulously tuned, high-performance system that brings both clarity and muscle to Saigon Rex's diverse entertainment offerings.



“Saigon Rex were looking for a big, bold sound that really turns heads, with substantial coverage in a room where space is at a premium,” explains Mike Nikitiuk. “As reliability and longevity are always core priorities for us, we suggested an RCF line array to tick all those boxes. The HDL 26-A’s deliver perfectly within the room. They sound fantastic—even a little excessive—but that’s exactly what the client wanted: a serious amount of power to really impress, with the added benefit of all that extra headroom for different kinds of events. RCF’s Italian-made solutions come from a 75-year legacy of audio equipment manufacturing—so the build quality and performance really stand out.”

The Front of House system comprises four units of the HDL 26-A modules per side, supported by two units of the RCF SUB9006-AS subwoofers delivering tight, powerful low-end reinforcement. To extend coverage across the venue, six units of the RCF NX 32-A loudspeakers have been wall-mounted, while a custom circular truss—supplied by JD’s—frames the stage and houses key lighting fixtures, creating a striking visual centrepiece. For onstage monitoring, two units of the RCF NX 15-SMA monitors provide precise and reliable foldback for performers.



The installation was carried out by **Canh Le, one of JD’s trusted installers**. A respected figure in Melbourne’s Vietnamese entertainment community, Canh brought not only technical expertise but also a deep cultural understanding to the project—ensuring that the system was finely tuned to deliver exceptional performance across Saigon Rex’s varied event calendar.

With its bold new RCF audio system, Saigon Rex continues to redefine the live dining experience in Springvale—offering guests immersive sound, vibrant entertainment, and the unmistakable energy of a venue that knows how to perform.

JAPAN

Sound That Scores

Martin Audio Delivers Immersive, Weatherised Sound at Tokyo's New Giants Town Stadium — Bringing Fans Closer to the Action with A Meticulously Engineered Audio Experience Tailored for Professional Sports



Giants Town Stadium in Inagi, Tokyo — the new home of the Yomiuri Giants' farm team — has been equipped with a **Martin Audio**-based weatherised sound system designed to immerse fans in every moment of the game. The 2,900-seat, three-storey facility, which also hosts women's and amateur men's baseball as well as multi-purpose events, opened in March this year and was created to give audiences a closer, more intimate connection to the sport.

Denon Engineering Co. Ltd oversaw the project's acoustic planning, construction and sales, deploying a mix of Martin Audio CDD10-WR, CDD6TX-WR, CDD8-WR and ADORN A40 loudspeakers across the venue. The CDD10-WR models serve as the main system, while the

CDD6TX-WR units cover premium 'Excite' seats, the first and third base infield areas, the rooftop garden, and the right-field standing zones. The CDD8-WR speakers cater to the outfield grass area and are also used as temporary portable units, while ADORN A40 loudspeakers serve the Umpire area inside the field.

The entire system operates via Dante with Symetrix handling processing and distribution, and Netgear providing network switching. Acoustic simulation and system tuning were carried out by **Audiobrains** to ensure optimal coverage and tonal balance throughout the stadium.



The Martin Audio system was selected for its ability to deliver high clarity, warmth and presence across every seating tier, perfectly matching the demands of professional sports environments. "At G-Town, the emphasis is not simply on 'producing sound,' but on providing the optimal acoustic environment for each area and purpose," stated the Denon Engineering design team. "The type and placement of speakers are carefully adjusted based on how the sound reaches and is heard. Martin Audio CDD10-WR speakers, which deliver clear sound over a wide area, were used as the main speakers. These cabinets are weather-resistant and dust-proof, preventing deterioration and breakdown due to wind, rain and humidity."

Sound containment was another crucial design challenge. To prevent leakage outside the stadium, all speakers were installed in dedicated enclosures with tightly controlled directionality, ensuring accurate sound projection within the stands while minimising spill beyond the perimeter.

Adding to the immersive experience, the CDD6TX-WR systems elevate the premium 'Excite' VIP seating area — positioned closest to the field — delivering dynamic clarity for both announcements and background music. These high-quality speakers enhance the unique viewing

experience that defines Giants Town Stadium, creating an emotional bond between the fans and the game.

Given the stadium's 122-metre span from home plate

to centre field, precise delay correction was applied to counteract the 0.36-second lag that naturally occurs across such distances, ensuring consistent, natural sound from every seat. The first-floor loudspeakers also serve as emergency units, ensuring reliability and safety.

To resolve communication challenges between the third-floor sound control room and on-field officials, the team installed microphones on the field, enabling smooth coordination between referees and the PA announcer. Martin Audio ADORN A40 speakers were chosen for their articulate sound reproduction to support this function.

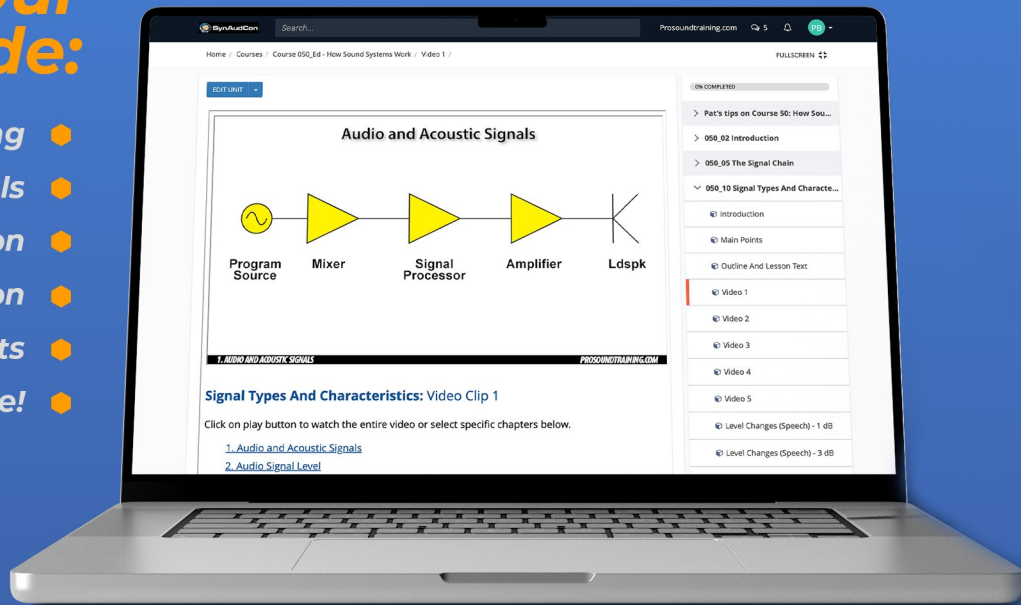
At the system's core lies an intuitive Symetrix control environment, allowing operators to manage microphones, background music and event audio from tablet interfaces. The user-friendly interface can be customised according to operator proficiency, while a ground-level patch panel provides real-time system monitoring and easy maintenance access. In a venue where sport and entertainment seamlessly converge, the Giants Town Stadium project demonstrates how precision sound design elevates the emotional impact of live sport. For Denon Engineering, Audiobrain and Martin Audio, it stands as a benchmark in audio excellence — where every cheer, crack of the bat, and crowd roar is delivered with stunning clarity and heart.

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