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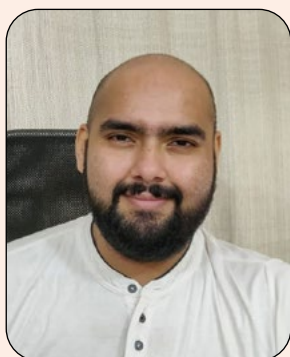
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They say the perfect moment is the one you create right now ... And it seems that Thailand has been busy with some major creation work of-late!

For Thailand, the next stage is not simply bigger events, but foundations for delivering them; and our feature for this issue, titled 'Thailand in Focus', explores this momentum, where Bangkok's 2026 calendar points to a market operating at near pre-COVID levels.

BTS's ARIRANG world tour and the IMF–World Bank Annual Meetings underline the scale of events coming to the nation's capital, while rental and staging leaders identify the infrastructure, investment and coordination required to deliver them. Yet greater opportunity brings tighter installation windows, rising labour costs and demand for specialised personnel. And the response is technological: simulation, off-site configuration, IP-based infrastructure, redundancy, integrated control and networking are helping production teams deliver more within less time.

But the feature makes clear that equipment is only part of the equation. Training, expertise, creative collaboration and regional cooperation will determine how effectively Thailand converts investment into capability. In tow, September's Prolight + Sound Bangkok launch further underlines Thailand's expanding appetite for world-class AV.

All this, and much more, as this issue keeps pace with all the key developments that continue to fuel pro AV growth across APAC and ME!

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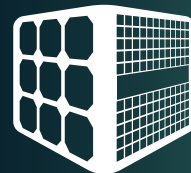


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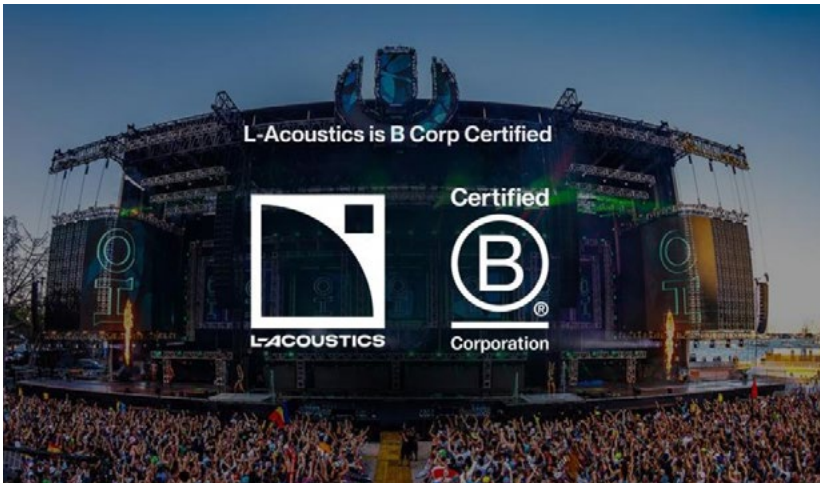
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GLOBAL

L-Acoustics Earns B Corp Certification



L-Acoustics has secured **B Corp** Certification, becoming part of a global community of companies independently assessed against standards covering governance, transparency, and social and environmental performance. The certification was awarded by non-profit B Lab through its Large Enterprise and Multinational pathway, which is designed for organisations with complex, multi-site operations, and covers the entire L-Acoustics Group across its 13 sites worldwide.

For the professional audio industry, the certification provides an independently verified benchmark for the company's approach to social and environmental performance. Rental companies, integrators and venues specifying L-Acoustics systems can therefore assess the company's sustainability commitments against an external framework rather than relying solely on manufacturer claims. L-Acoustics is encouraging other professional audio manufacturers to pursue the certification, joining more than 10,000 Certified B Corporations across more than 100 countries, including more than 640 in France.

"We are proud to reach a new milestone in our sustainability journey," says **Hervé Guillaume, Chief Executive Officer of L-Acoustics Group**. "This certification positions L-Acoustics among the pioneers of the professional audio industry in social, environmental and governance performance, placing the company in the same global community as brands like Patagonia that have long put purpose at the centre of

their business. It recognises the progress, commitment and daily work of teams across the company, and it is a commitment to a more sustainable future for live entertainment."

The certification reflects three priorities already embedded in the Group's sustainability strategy: supporting the wellbeing, development and safety of L-Acoustics people; reducing the environmental impact of products and operations while extending product life and circularity; and using sound to support culture, education, inclusion and connection in the communities where L-Acoustics operates.

As with every Certified B Corporation, L-Acoustics will undergo regular reassessment to demonstrate continued progress. The company's 2025 Impact Report is available through its corporate social responsibility page, while its public B Corp profile is listed in B Lab's directory.

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GLOBAL

David Hilton Named ETC Vice President of Sales As Mark Vassallo Retires



Electronic Theatre Controls (ETC) has announced that Mark Vassallo is retiring from his role as Vice President of Sales after 28 years; with David Hilton stepping into the position as the company looks to build on its established customer and partner relationships.

Vassallo's tenure has spanned departments and continents, with ETC crediting his leadership and industry knowledge as significant contributors to the company's development. While retiring from his executive role, he will continue working with ETC in a consulting capacity, supporting the team and its industry relationships.

"The last 28 years at ETC have been so much fun. We have achieved so many goals! I am beyond grateful. Can't wait to see all that ETC will continue to do to serve our amazing customers. Just one quick question - is anyone listening?" says Vassallo.

"We are so grateful for Mark's decades of sales leadership and his commitment to ETC. He has left a lasting impact on our company. David is the perfect person to build on that with his broad understanding of ETC, its markets, sales channels, and customers. He has a strong focus on data and system improvement and has helped ETC modernize and progress. I'm thrilled to welcome him to the Executive team," says **James Foster, ETC President.**

In his new role, Hilton will continue to oversee sales across the Americas while coordinating with ETC's global sales team to maintain consistency worldwide. David Lincecum, Vice President of Austin and APAC, and Darren Beckley, Vice President of European Operations, will continue to supervise ETC's Asian and European Sales efforts, respectively.

"Having spent nearly twenty years at ETC, I have seen firsthand that our greatest strength is the trust we've earned from customers, partners, and one another," says Hilton. "As we look ahead, I am excited to help ETC deepen those relationships, serve our customers in new ways, and continue raising the standard for partnership in our industry."

KOREA

d&b audiotechnik Korea Rebrands as ECHTEC Korea



d&b audiotechnik Korea has changed its company name to **ECHTEC Korea**, introducing a new corporate identity while retaining its role as the German manufacturer's official distributor in South Korea. Effective immediately, the newly named company will continue under the leadership of **CEO Daniel Kim**, with the existing team, expertise and customer relationships carried forward after almost three decades in the Korean market.

ECHTEC Korea will continue to supply d&b audiotechnik products while providing systems design, training, demonstrations, installation assistance, technical support and after-sales service. The company's new identity therefore represents a change in corporate name rather than a break from its established relationship with d&b audiotechnik.

"I take the 30 years of dedication and hard work of d&b audiotechnik Korea very seriously," commented Kim. "Moving forward, I want ECHTEC Korea to engage with customers in a more personal, sincere and authentic way."

Kim joined d&b audiotechnik Korea in 2013, initially serving as a team leader before becoming senior managing director. His background spans architectural design, acoustics and music, as well as systems integration, technical training and the development and operation of cultural and performance venues.

During his tenure, Kim has overseen d&b installations at Busan Concert Hall, Busan Asiad Main Stadium, Everland, Manna Church and the National Intangible Heritage Center. His experience also extends to Soundscape operation and content creation.

"We will build on what we do best, while responding quickly and decisively where we need to change," continued Kim. "Our ambition is to maintain the high standards established over the past three decades, raise them further and play a pioneering role in the Korean market."

For ECHTEC Korea, the next chapter is therefore built around continuity, with the company retaining its d&b audiotechnik distribution responsibilities while seeking to strengthen customer engagement and its service offering. The rebrand also places Kim and his team at the centre of the company's plans to build further on d&b audiotechnik's established presence in South Korea.



AUSTRALIA

Novatech Takes L2 to the Australian Market

Novatech Creative Event Technology is putting **L-Acoustics** L Series firmly into Australia's live entertainment market, adding eight L2 and four L2D to its inventory and giving the Adelaide-based company the largest L Series rental stock in Australia, as well as one of the country's largest L-Acoustics inventories overall. The investment comes as Novatech marks its 25th year in business and 21st as an L-Acoustics Certified Partner, following its design and installation of an L2 system at the Adelaide Entertainment Centre Theatre earlier this year.

Novatech began its L-Acoustics journey with a Kudo system in 2005, followed by K2 in 2014, Syva from 2017 and L-ISA in 2018 for a project with the Adelaide Symphony Orchestra – the first L-ISA deployment in the Southern Hemisphere. The company added K1 in 2025, while the L Series represents its largest single investment in the brand to date.

"This wasn't just a project for a client," says **Leko, Novatech's Managing Director**. "We've been buying L-Acoustics systems for our own stock for twenty years because we use what we sell, and L2 was the clearest next step for us as much as it was for the AEC."

When the Adelaide Entertainment Centre (AEC) began looking to replace the V-DOSC system in 2025, Novatech entered a competitive tender with a design centred on L2 and secured the contract. "We've been an L-Acoustics partner for twenty years, and every system we've put into this venue has tracked how far the technology has moved in



that time," says Leko. "Going from V-DOSC to K2 to L2 in one room tells you a lot about where the brand has taken us, and why we've chosen to keep investing alongside it."

Novatech designed the system with support from L-Acoustics, working to a brief that required the system to cover every theatre configuration without changing array geometry. With one L2 providing the acoustic equivalent of four K2, the team expected considerably more headroom from an array that was both smaller and lighter than its predecessor.

"The brief was to match the flexibility of the old system without re-rigging between formats, and L2 let us do that with far more headroom in reserve," says **Matthew Ruggiero, Novatech's Technical Project Manager**. "With L-Acoustics Network Manager, we can adjust coverage on the fly instead of flying the array in to re-pin it, which matters in a room that changes configuration as often as this one does."

Initial L-Acoustics Soundvision modelling indicated that one L2 and one L2D per



side would meet the brief. The AEC instead specified two L2 and one L2D per side, with the venue also requesting L2 for its appearance and overall size.

The resulting system comprises two L2 and one L2D per side, covering the audience area across the theatre's configurations. Four KS28 per side are flown directly behind each array in a cardioid configuration, while a further 12 floor-deployed KS28 can be added for very high SPL events, with L-Acoustics Kara II pre-attached. Six X8 provide front-fill.

Novatech also designed a custom drive rack built around the L-Acoustics P1 system processor. The system runs on fibre-based Milan-AVB, with Cat5 AVB and analogue redundancy paths. Each L2 and L2D is driven by an LA7.16 amplified controller, providing 16 channels of independent DSP control over the wavefront without physically re-pinning or reconfiguring the array between formats.

The streamlined L2 rigging process also gave the Novatech crew more time for calibration. The system was tuned in each position and configuration using the M1 measurement and optimisation workflow in L-Acoustics Network Manager alongside the P1 processor, with

steering and ongoing optimisation remaining within L-Acoustics Network Manager as the room changes configuration.

Since debuting at the Science Excellence Awards 2025, the system has received positive feedback from touring engineers and audiences, with the cardioid subwoofer configuration and L2's DSP contributing to the system's performance across different genres. For the AEC technical team, however, the operational gains are equally significant, with the speed of L2 repositioning and reconfiguration expanding the range of formats the venue can accommodate.

That experience has now translated into Novatech's rental fleet. The company carries eight L2 and four L2D alongside its existing L-Acoustics inventory, extending the platform beyond the AEC and into touring productions across Australia.

"The L2 system delivers substantial headroom across all genres, with particularly strong high-frequency clarity and coherence. Shows have been met with consistently positive feedback, and we look forward to continuing to put the system through its paces across a wide range of productions."

GLOBAL

Golden Sea Secures Majority Stake in Follow-Me



Golden Sea has acquired a majority stake in **Follow-Me** bringing the Dutch performer-tracking specialist into the Chinese live entertainment technology group's portfolio while allowing it to retain its independent status. The agreement was concluded on 8 September and gives Follow-Me access to Golden Sea's engineering resources, manufacturing capacity and international network as it looks to accelerate development and expand the reach of its tracking technology.

The combination brings Golden Sea's entertainment lighting technology together with Follow-Me's fixture-agnostic performer tracking systems, spanning applications across touring, events, theatre, broadcast, themed entertainment and permanent installations. The companies see the move as a way to extend Follow-Me's reach into

new market segments and make its tracking systems accessible to a broader user base.

"Access to Golden Sea's global engineering resources, facilities and international network, provides us with the platform to deliver even more for our customers," say **Erik Berends and Marc van der Wel**. "Our partners, customers and employees will all benefit from the momentum this brings to the live entertainment market."

For Golden Sea, the acquisition forms part of a broader strategy to assemble a portfolio of complementary specialist brands. "This agreement truly underpins our strategy to architect a portfolio of complementary brands, each at the top of its game," adds **Christopher Agius Ferrante, Vice-President Golden Sea**, responsible for overseas subsidiaries. "We warmly welcome Follow-Me into the Golden Sea family."

Follow-Me will remain headquartered in the Netherlands, with its existing team staying in place and further expansion planned.

Erik Berends continues as Co-founder and Technical Director, while Marc van der Wel remains Managing Director. Co-founder Gary Yates, who has played a central role in building Follow-Me, will step down as Director but remain as a close advisor to the board.

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GLOBAL

Meyer Sound Expands McMahon's Brief as He Takes COO Role



Meyer Sound has named **John McMahon Chief Operating Officer**, formalising a leadership remit that has expanded steadily during his 20 years with

the company and now spans sales and marketing, R&D and operations.

"We push our products to perform at an extremely high level, and we're pushing ourselves to perform at that same level from a business perspective," says McMahon. "That means the way we operate has to scale with where we're growing."

McMahon already oversees the three functions, which will continue to report to him under the new structure. The appointment broadens his organisational perspective rather than significantly altering his day-to-day responsibilities. "Honestly, the day-to-day doesn't dramatically change," he says. "What changes is the scope—I can spend more time across R&D and operations and take a more organization-wide view."

McMahon joined Meyer Sound in 2006 following the acquisition of Level Control Systems, where he was CEO, and has been part of the executive team since 2008. His early work at Meyer Sound focused on digital engineering, including technologies underpinning the Constellation acoustic system.

"I've always thought of myself as a synthesizer. We have experts across this company, and my job is to bring their thinking together and help the pieces fit. I'm excited about the energy we're unlocking in Asia, and the response to Shanghai has reached well beyond China," says McMahon. "I'm also looking forward to seeing how people put TIGRA, our newest line array, to work now that it's out in the field. This is a growth phase for the company. Shanghai was the first public announcement of that, and this role is another one. We're working to position the company in a more connected fashion with our customers and strengthen our global footprint."

As COO, McMahon will work closely with **co-founders John Meyer** and Helen Meyer, who remain actively involved in the company's long-range direction and daily operations. His expanded role will focus on company-wide execution of that vision and strategy. The evolving leadership structure will also see Meyer Sound recruit a Vice President of Sales & Marketing.

"John has sat at the table for nearly every important decision we've made for 20 years, and he has never lost sight of what this company stands for," says **Helen Meyer**. "As we grow into new markets and new categories, his experience, judgment, and ability to bring people together make him the right person to take on this broader role."

TURKEY

Republik Pro AVL Takes Allen & Heath into Türkiye



Allen & Heath has appointed Istanbul-based **Republik Pro AVL** as its distribution partner for Türkiye, with the company set to oversee sales, support and market development for the manufacturer's installation, live sound and professional audio solutions across the territory.

The partnership brings **Kemal "Kal" Yener, Founder of Republik** and a pro AV strategist with more than a decade of experience on the manufacturer side of the business, into the role of Brand Manager for Allen & Heath in Türkiye; wherein Yener will personally lead the brand's launch and initial market establishment.

Yener shares that Republik's distribution model is designed around supporting the established dealer and system integrator channel rather than competing with it; as he elaborates "Allen & Heath represents the pinnacle of professional audio engineering, and Türkiye's market is ready for it. As a dedicated distribution business working

exclusively through our dealer and system integrator networks, we are built to serve the channel – not compete with it. My hands-on involvement at this stage is a deliberate choice: we are laying the right foundations for Allen & Heath in Türkiye, and that demands personal commitment from day one."

"This is a very exciting time to join with Republik Pro AVL in a fast growing market," said **Spyros Pappas, EMEA Sales Manager at Allen & Heath**. "As distribution-focused company, they fit our needs and are a great outfit. Hayırlı olsun!"

The appointment strengthens Allen & Heath's local presence in Türkiye while establishing a dedicated structure for sales, technical support and market development. For Republik Pro AVL, the addition places Allen & Heath alongside its existing distribution activities and gives the company responsibility for establishing the brand across the Turkish professional audio market.

INDIA

Music Beats Scales Up with DAS Audio LARA



Delhi-based **Music Beats**, led by Taranjeet Singh, has expanded its professional sound inventory with a **DAS Audio** LARA system supplied by **Stagemix Technologies LLP** the brand's official distributor in India.

The investment comprises 12 LARA line array units and 10 LARA subwoofers, supported by two RACK-ARA-230-MK2 amplifier racks. The configuration adds a substantial system to Music Beats' inventory for live events, concerts, touring productions and large-scale sound reinforcement.

At the centre of the investment is LARA, a four-way, self-amplified cardioid line array system rated at 6,000 W RMS and 12,000 W peak power, with a maximum SPL of 150 dB and 100° horizontal coverage. Its transducer configuration combines two 12-

inch low-frequency drivers, two 8-inch mid-frequency drivers, two 3-inch high-frequency compression drivers and two 8-inch cardioid drivers.

The cardioid architecture provides up to 15 dB of rear attenuation between 63 Hz and 200 Hz, helping control low-frequency energy behind the array. LARA also incorporates FIR DSP and ALMA control, while its integrated rigging system supports arrays of up to 24 LARA units and 16 LARA SUB units.

For Music Beats, the addition represents a significant expansion of its ability to deploy a large-format DAS Audio system across demanding production environments, adding LARA to a growing professional sound inventory in the Indian market.



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APAC

dBTechnologies Bolsters APAC Application Team with Wilson Tan



dBTechnologies has appointed Wilson Tan as APAC Application Engineer, adding further technical depth to its expanding regional team. Based in Kuala Lumpur, Malaysia, Tan brings a professional audio background spanning installation, system design and integration, alongside a strong connection to music.

In his new role, Tan will provide application support to distributors, partners and audio professionals across the APAC markets where dBTechnologies operates. His responsibilities will also include training, demonstrations and educational activities, giving the brand an additional technical resource across the region.

"I'm very happy to start this new journey with an Italian company that carries the values of its origins in its DNA while having a truly international vision and presence. Even at this early stage, I have already experienced some of the qualities that make

this environment distinctive: the attention to people and the great support and availability throughout the onboarding process. With the resources and knowledge I have gained, I feel ready to step into the market and make myself fully available to our partners, customers and users across APAC" said Tan.

Tan's appointment also marks another step in dBTechnologies' stated effort to build a dedicated technical structure for APAC. According to **Manuele Poli, Head of Sales APAC**, Tan becomes the second application engineer dedicated solely to the region, while the wider APAC team has grown to five people. "I am extremely happy about Wilson's addition to the APAC Team. Wilson is a truly talented guy with a great attitude, and it will be the second application engineer solely dedicated to the APAC region.

When I met Wilson for the first time, I immediately understood that his great talent would have been an amazing addition for dBTechnologies. When two years ago we promised our distributors and end-users that we would have implemented a solid team that would have supported them regularly wasn't just a catchphrase. After two years we now have 5 persons dedicated to the APAC region and that's just the beginning."

SOUTH KOREA

Proel Partners with Digital High Tech for South Korea



Proel S.p.A. has appointed **Digital High Tech** as its new distribution partner in South Korea, covering the Proel Sound Systems and Proel Stage Equipment brands.

The agreement brings Proel's professional audio and staging portfolio to installers, rental companies, system integrators and other industry professionals across the South Korean market, as the Italian group expands its distribution network in Asia.

Giacomo Sorbi and Alessio Foti, CEO and Co-Ceo of Proel S.p.A., said: "We are pleased to welcome Digital High Tech into our international distribution network. South Korea represents a strategic market for the growth of our brands, and we are confident that Digital High tech's expertise and local market knowledge will allow us to deliver high-quality service to professionals in the industry."

Digital High Tech will act as the local point of reference for Proel Sound Systems and Proel Stage Equipment, providing technical and commercial support to customers and partners in South Korea.

"We are very pleased to begin this new partnership with Proel," said **LEE YONG HYUN of Digital High Tech**. "With its long history and strong reputation in professional audio, Proel has great potential in the Korean market. Leveraging our experience and distribution network, we will work closely with Proel to develop the brand and provide reliable products, technical support, and service to our customers. We look forward to building a strong, long-term partnership."

TAIWAN

Robert Juliat Teams with Hong Jun Logic for Taiwan



Robert Juliat has appointed **Hong Jun Logic** as its new partner in Taiwan, with immediate responsibility for distributing the French manufacturer's complete product portfolio across the market.

Established in 2018, Hong Jun Logic supplies professional lighting for corporate events, live concerts and touring, television and film, theatre and performing arts. The company combines current lighting solutions with more than 40 years of leadership experience in the professional lighting industry. The new partnership gives Taiwanese customers access to Robert Juliat's range of followspots, profiles, Fresnels, PCs, ambient projectors, dimmers and DMX tools.

"We chose to represent Robert Juliat because the RJ brand shares our own commitment to engineering excellence, reliability and long-term customer support," said **Eric Hong Jun, Executive Director of Hong Jun Logic**. "We consider Robert Juliat to be the benchmark for professional followspots and

theatrical lighting; their products complement our existing portfolio enabling us to provide complete, high-quality lighting solutions to these professional markets."

Hong Jun Logic said its target customers prioritise performance and long-term reliability over price alone. "Robert Juliat's reputation for exceptional optical performance, innovation and craftsmanship aligns perfectly with our values and our commitment to providing the highest-quality solutions to the professional lighting industry. We look forward to strengthening the Robert Juliat presence in Taiwan," Hong Jun added.

Robert Juliat Sales Director Claus Spreyer said: "Hong Jun Logic is a highly professional company which focuses closely on the product ranges it chooses to represent. We are absolutely delighted that Hong Jun Logic is joining the Robert Juliat family to ensure that our Taiwanese customers receive dedicated attention and support across our full portfolio of products."

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MIDDLE EAST

Clear-Com Names Venuetech as Middle East Partner to Expand Regional Reach



Clear-Com has appointed Dubai-based **Venuetech LLC** as its main Partner for the Middle East, creating a new regional platform for the professional intercom and communication specialist as it looks to broaden access to its portfolio across one of the AV industry's fastest-developing markets.

The partnership brings Clear-Com into Venuetech's established network of customers and system integrators across the Middle East, with Venuetech taking responsibility for supporting the distribution, demonstration and adoption of Clear-Com solutions throughout the region. The company will also showcase the Clear-Com portfolio from its Dubai showroom, giving customers and integrators a local point at which to experience the technology.

"The Middle East continues to be an important market for Clear-Com, and we wanted a partner with the regional reach, technical

capability and customer relationships to support our continued growth," said **Samer Mouwanes, Regional Sales and Business Development Manager, Middle East, Africa, Turkey, Greece and Cyprus, Clear-Com**. "Venuetech brings extensive experience across the professional AV market and a strong understanding of the customers and applications we serve. We are very pleased to welcome the team as our partner and look forward to working together to expand access to Clear-Com solutions and support customers throughout the region."

"Clear-Com has built an exceptional reputation in professional communications, and its technology complements many of the markets and customers we already support across the region," said **Alice Macaluso, Audio Brand Manager, Venuetech**. "We see a real opportunity to combine Clear-Com's technology and experience with the relationships, technical knowledge and regional presence that Venuetech has developed over the years. We are investing for the long term and are very excited about what we can build together."

Rather than positioning the appointment simply as a distribution arrangement, both companies are planning a broader programme of product, customer and market initiatives over the coming months. These will focus on demonstrating Clear-Com's solutions and their applications to customers and integrators across the Middle East.

GLOBA

Riedel Rewires Its Leadership for the Next Stage of Global Growth



Riedel Communications is reshaping its leadership and global go-to-market structure from Jan. 1, 2027, bringing its Product Division and Managed Technology Division into closer alignment while unifying its customer-facing commercial functions.

Lutz Rathmann will become CEO of Riedel Communications, taking overall responsibility for the Product Division and Managed Technology Division. **Anthony Zuyderhoff**, currently executive director global sales, will become **Chief Commercial Officer (CCO)**, leading the company's newly unified global go-to-market organization. The changes also mark the retirement of Jan Eveleens, currently CEO of the Product Division, at the end of 2026 following a long career in the broadcast industry. Eveleens will continue to contribute to Riedel as a consultant.

Under the new structure, the Product Division and Managed Technology Division will retain

their respective teams, expertise and market focus, while working more closely across product development and live-production activities. Riedel will simultaneously bring sales, service, support and marketing functions under shared go-to-market leadership, with the aim of creating a more coordinated approach to customers and partners.

"Our customers do not think in terms of internal structures or individual responsibilities. They expect us to understand their challenges and bring the right capabilities together," said Rathmann. "By aligning Product and Managed Technology more closely and strengthening how we connect with the market, we can turn our combined experience into greater value for customers and partners."

"Our ambition is to make Riedel feel like one company at every customer touchpoint," said Zuyderhoff. "That means connecting our commercial teams more closely, bringing the right expertise to the table earlier, and focusing less on individual products and more on the outcomes our customers want to achieve."

As CCO, Zuyderhoff will bring Riedel's primary customer-facing functions under a shared direction, with the company expecting the new structure to streamline collaboration, accelerate decision-making and strengthen support for customers and partners across its products and services.

AUSTRALIA

Master Sound Productions Goes on a Claypaky Spree



Pictured left to right: Kyle Stephens, Gabe Zouain (Managing Director of Master Sound) and Gareth Mealing.

Sydney-based **Master Sound Productions** has expanded its lighting inventory with eight **Claypaky** Mini-B washes, five MIDI-B washes and eight Mini-B spots, adding to an existing fleet that already includes Alpha Beam 700s and Alpha Spot HPE 700s ; all facilitated by **Show Technology Australia & New Zealand** – Claypaky's official distributor in the region. The company operates as a one-stop production supplier, covering staging, lighting, sound and backline, with **Company Lighting Designer Kyle Stephens** describing the existing Claypaky fixtures as reliable performers.

"They're easy to set up because they're so compact and lightweight," he said. "On many jobs, we load in the gear, run the show, and then pack everything down again. With a lot of the equipment we use, that can take two or three people. Even though I'm in lighting,

I often help the sound team set up, and they'll come over and help with the lighting in return."

The newly acquired MIDI-B washes have also changed the way Master Sound approaches front wash duties. Stephens says the fixtures have replaced the Claypaky B-EYES the company typically uses in that role, with their higher output proving particularly useful for outdoor productions.

"We do a lot of daytime as well as night-time shows, so we need fixtures that can cut through both sun and shadow, and the Midi-Bs are perfect for that," he added. "I also really like their colour correction, which looks very accurate to my eye. For me, the biggest drawcard is the amount of punch they deliver for the power they draw. They're also very quiet, which is a real bonus."

The Mini-B fixtures bring the same emphasis on compact dimensions and low power consumption, while giving the company additional options for both conventional lighting and effects work.

"The Mini-B washes are fantastic," Kyle said. "Their output is incredible for the amount of power they draw, and the beam angle and colours are excellent. I also like using them for eye-candy effects. During daytime shows, we may not be able to use them as true backlights, but those looks are great for adding visual interest and dressing the stage."

That combination of output and physical size proved particularly useful on a recent play staged in a small theatre where the lighting rig had a strict weight limitation. The Mini-B washes allowed Stephens to achieve the required looks without pushing the available load capacity.

"They had a huge output, and I never needed to run them at full power," he remarked. "They were also completely quiet. The Mini-B spots were excellent too; I used them to add texture across the stage, which gave the space another dimension. They're incredibly bright for their size, and the effects are fantastic, especially the animation effect and the classic Claypaky gobo set that everyone loves."

The fixtures are also finding a place in Master Sound's stage-truck work, where compact equipment can make a significant difference to deployment. Stephens says the new Claypaky additions allow him to handle these productions efficiently as a solo operator, setting up in around an hour and a half before raising the roof and getting to work on the lighting.

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SINGAPORE

Live Nation Unveils Grange House, New 3,000-Capacity Venue in Singapore



Live Nation Singapore has announced **Grange House** a new purpose-built 3,000-capacity live entertainment venue in the heart of Orchard Road, with the facility scheduled to open by mid-2027. Designed to bridge the gap between Singapore's smaller performance spaces and large-scale arenas and stadiums, the venue is intended to create new opportunities for artists, tours and cultural experiences in the city.

Developed with support from the Singapore Tourism Board and in collaboration with Lendlease Global Commercial REIT, Grange House will be open to all promoters and event organisers rather than serving exclusively as a Live Nation venue. The company says the project builds on more than 20 years of investment in Singapore, following Live Nation's launch in the market in 2006.

Designed by **Blueprint Studio**, Live Nation's in-house design and development team,

the venue will combine enhanced acoustics and sightlines with bespoke hospitality, curated food and beverage options, and artist facilities designed to meet international touring standards.

Grange House is also being conceived as an all-day destination rather than a space activated only during performances. Its indoor and outdoor facilities will include a landscaped terrace, an all-day café and restaurant, and spaces for community talks, podcasts and public events. A walkway connecting 313@Somerset with the venue will feature rotating art, exhibitions and pop-ups, while the foyer will provide an additional gathering space before and after shows.

Live Nation has identified Singapore as an important market since launching its local operations in 2006, investing in its local team, building strong partnerships and bringing a wide range of artists and live

experiences to audiences. The company continues to see significant potential for live entertainment in Singapore, with Grange House representing the next step in its long-term commitment to the market.

Stephanie Bax, President, Venue Development for Live Nation Asia, said the venue has been designed around “an exceptional experience for artists and fans” while maintaining a strong connection with the surrounding community.

The project forms part of the wider rejuvenation of Orchard Road, with its year-round entertainment, cultural programming and public spaces intended to complement the precinct’s existing retail, dining and lifestyle offering. The Singapore Tourism Board has described Grange House as a key milestone in efforts to strengthen Orchard Road’s events infrastructure and cultural appeal.

APAC

AtlasIED Extends APAC Reach Through New Partnerships with Hikari Indo Sarana And M.I. Engineering



AtlasIED is strengthening its APAC presence through new partnerships with Jakarta-based **PT Hikari Indo Sarana** and Bangkok-based **M.I. Engineering** expanding access to its commercial audio, AV, mass notification and security solutions.

PT Hikari Indo Sarana, established in 2001, brings more than 25 years of industry experience as a project supplier and system integrator serving the hospitality, office, data centre and industrial sectors. Its existing portfolio spans AV, lighting and electrical systems, which will now be complemented



by AtlasIED’s commercial AV solutions. The partnership enables Hikari Indo Sarana to offer a more integrated proposition while supporting larger and more sophisticated projects.

Idjung Mulyadi, Managing Director, Hikari Indo Sarana, highlighted the alignment between AtlasIED’s portfolio and current market requirements, noting that the collaboration will strengthen the company’s ability to deliver comprehensive commercial audio solutions and reinforce its market position.

In Thailand, M.I. Engineering has partnered with AtlasIED following more than three decades in commercial audio and AV. Operating since 1990, the company serves the pro audio, installed AV and live performance markets, with established relationships across systems integrators, AV consultants, architects and venue operators.

The partnership gives M.I. Engineering access to AtlasIED’s portfolio of mass notification systems, IP endpoint solutions and commercial audio technology, alongside its own system design consulting, technical expertise and commissioning support. The companies will target live performance audio, architectural acoustics and enterprise mass notification applications, with opportunities across enterprise, healthcare, education and transportation.

Niti Teerakitti, General Manager, M.I. Engineering, identified AtlasIED’s life safety, public address and architectural audio expertise as a strong complement to its capabilities, particularly for complex environments requiring performance, reliability and certified mass communication. **Glenn Lin, Director of Sales for APAC at AtlasIED**, said both partnerships support the company’s growth strategy by strengthening local capabilities and customer access across the region, while opening opportunities across a range of specialised installations.

AUSTRALIA

Jands Announces Geoff Smith as CEO



Jands has appointed **Geoff Smith as CEO** following 24 years with the distributor, with the appointment confirmed by the Jands board and announced by Chairman and **Founder Paul Mulholland**.

Smith takes on the role after holding a succession of senior positions across the business, including more than five years as chief operating officer, where he was responsible for strategy, people, operations and supply. His previous roles also include general manager of distribution, alongside leadership positions spanning marketing and business development.

His extensive experience across the business has given Smith a broad understanding of Jands' operations and its relationships with brand partners and customers. Over his 24-year tenure, he has also built extensive relationships across the professional AV, entertainment and installation sectors in Australia and New Zealand.

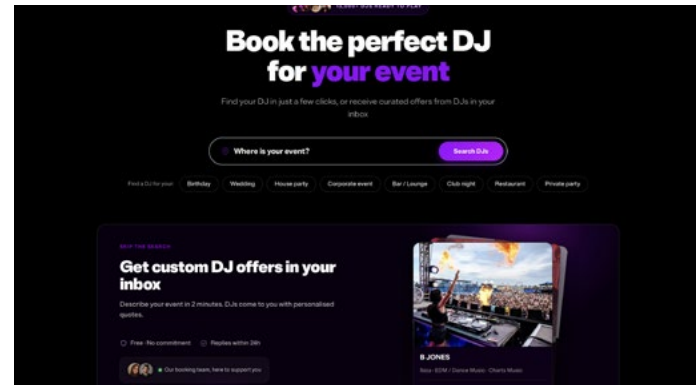
Mulholland said Smith's 24 years with Jands had played a significant role in building the company into its current position. His understanding of the company's brands, partners and people, combined with his proven leadership record, had given the board complete confidence in his ability to lead Jands into its next chapter.

For Smith, the appointment represents an opportunity to build on Jands' established position while maintaining the company's core focus. He views his role as leading a business he cares deeply about and continuing Jands' longstanding commitment to bringing leading global brands to Australia and New Zealand, backed by strong local support. With 55 years of trust behind the company, Smith's focus will be on maintaining that foundation while continuing to deliver for partners and customers as the industry evolves.

Jands has confirmed that the leadership transition will not change how partners and customers engage with the business. The company's team, brand portfolio and market support will continue as normal under Smith's leadership.

GLOBAL

L-Acoustics Invests in Djaayz to Put DJs at the Heart of Hospitality Sound



L-Acoustics has taken a strategic investment in **Djaayz** the platform connecting venues with DJs, alongside a commercial partnership designed to reshape how hospitality businesses approach music and sound. With more than 14,000 DJs available and over 100 venues already using the platform, the alliance brings together artist discovery and booking with premium audio infrastructure and spatial audio creative tools, including L-Acoustics DJ.

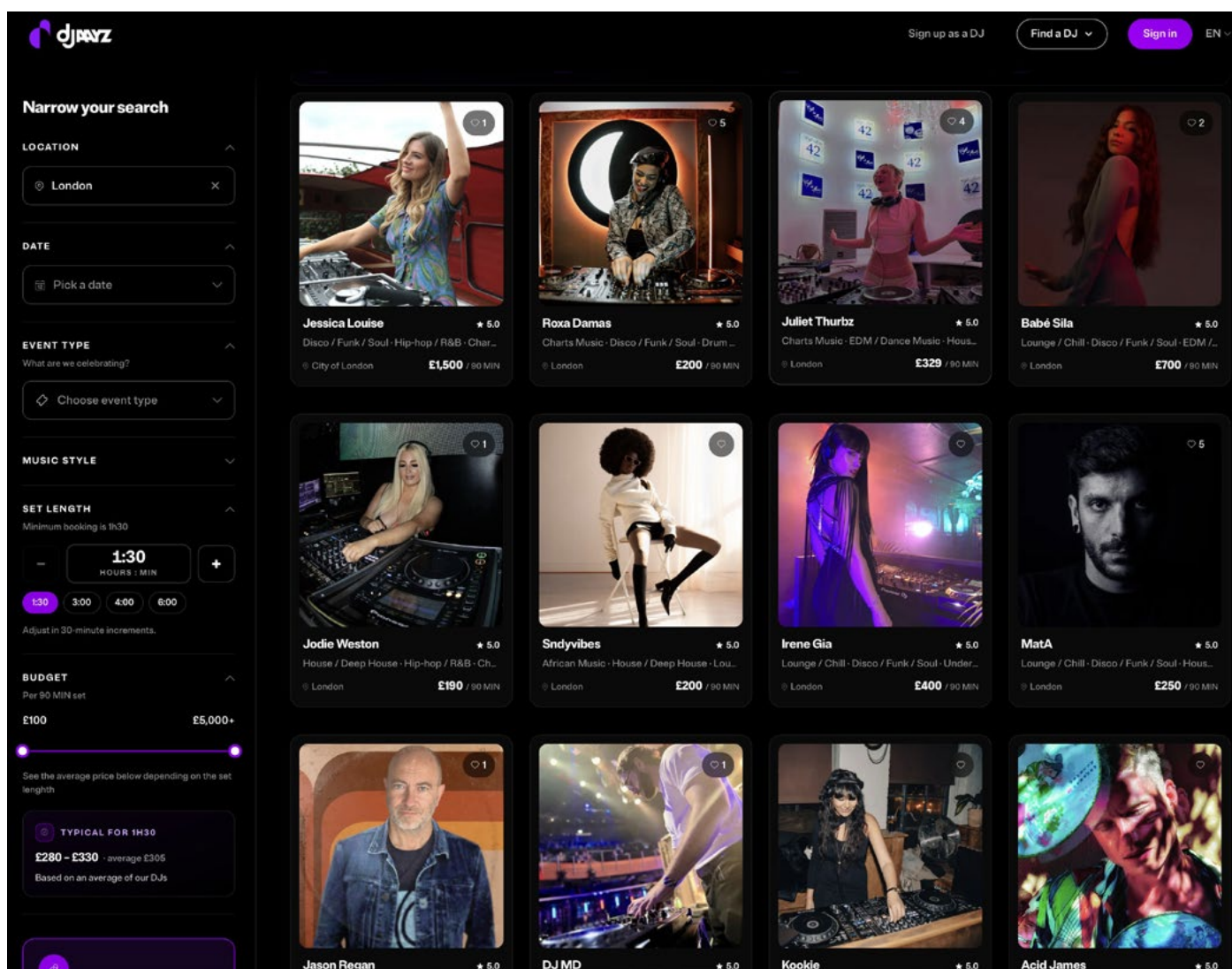
The partnership targets hotels, restaurants, beach clubs, rooftop bars and lifestyle venues, where music is increasingly becoming a differentiator rather than simply a background service. Djaayz provides venues with access to DJs and programming, while L-Acoustics brings the sound systems and creative technologies intended to turn those performances into more engaging guest experiences.

"At L-Acoustics, we see sound as emotion," says **Hervé Guillaume, co-CEO of L-Acoustics Group**. "Investing in Djaayz extends that commitment all the way to the artistic programming of the venues our

technology brings to life—a natural alliance in service of unforgettable guest experiences." For DJs, the partnership is intended to expand professional opportunities while providing access to venues equipped to reproduce their performances at a high sonic standard, from conventional stereo systems through to fully immersive Spatial Audio environments.

"I've spent my life creating nights people never forget, and it always begins with the music," explains **Cathy Guetta, Co-Founder of Djaayz**. "With Djaayz and L-Acoustics, we're giving every venue the power to create that same magic—the right artist, the perfect sound, an emotion guests carry home with them."

The arrangement also gives L-Acoustics direct access to Djaayz's network of hospitality and event venues, creating a scalable route for introducing its premium sound solutions and creative Spatial Audio tools into environments where experience quality is increasingly central to commercial performance.



"L-Acoustics brings the sound of world-class electronic music festivals and clubs to hospitality venues," said **Laurent Vaissié, co-CEO of L-Acoustics**. "Our partnership with Djaayz offers the perfect platform for premium venues and DJs to connect seamlessly and scale their business through exceptional sound experiences, from stereo to fully immersive."

"L-Acoustics investing in Djaayz is far more than capital: it is the meeting of two houses obsessed with excellence. Together, we want to make world-class sound and curated programming the new standard for the venues that matter," concludes **Raphaël Aflalo, CEO & Co-Founder of Djaayz**.

CHINA

Christie Reimagines Shanghai Showroom



Christie has completed a major refurbishment of its Shanghai showroom, creating a 300-square-metre facility for product demonstrations, training, open-house events and application workshops for customers and partners across Eastern China and beyond.

The upgraded space is designed for hands-on evaluation of Christie's projection technologies, with areas that can also be reconfigured for maintenance and servicing of various projector models. Its three main zones cover high-end projection, comparative product demonstrations and immersive multi-projector displays.

The first zone centres on the Christie Eclipse G3 projection system, with demonstrations comparing it directly with a conventional projector to highlight differences in black

levels, colour depth and HDR performance. Eclipse G3 combines RGB pure laser illumination with Christie's 6DLP architecture, native 4K resolution, up to 20,000,000:1 sequential contrast ratio and approximately 98% of the Rec. 2020 colour gamut. The system is positioned for immersive entertainment, themed attractions and advanced visualisation environments.

The second zone provides a flexible demonstration area covering Christie's broader projector portfolio, including the Griffyn Series, M 4K RGB Series and 1DLP laser projectors from the Korus, Jazz and Inspire Series. Up to four projector models can be operated simultaneously, allowing visitors to compare brightness levels, resolutions and deployment scenarios. The third zone moves into immersive



projection, using a 3m-diameter hemispherical dome powered by four Korus Series projectors in a blended configuration. Christie Mystique automated alignment and calibration is used to install, align, calibrate and maintain the multi-projector display.

"With the growing adoption of immersive displays and multi-projector environments, users are placing greater emphasis on deployment efficiency and ease of maintenance," said **Steven Sheng, Senior Technical and Service Manager, China, Christie**. "The Shanghai showroom highlights Christie's capabilities in multi-projector displays and automated alignment, while providing an ideal setting for training, solution evaluation and knowledge sharing."

The facility also provides a permanent environment for technical exchange and face-to-face demonstrations. "The new showroom now provides our partners and customers with a permanent and convenient environment to explore Christie technologies," said **Gene Wang, Senior Director of ProAV Sales, China, Christie**. "By showcasing



real-world applications and facilitating face-to-face discussions, we aim to help customers understand how Christie projection solutions can support their projects and inspire new possibilities."

The renovated showroom will support Christie's activities across cultural tourism, themed entertainment, museums, experience centres, corporate spaces and large venues, while providing customers and partners with a dedicated environment to evaluate projection and immersive display technologies.

SOUTH KOREA

HK Audio and Sama Sound Bring LUNAR to Seoul



HK Audio's Korean distributor **Sama Sound Inc.** turned its Seoul office into a three-week Open House showcasing the new LUNAR and PORTABLE SUB families alongside POLAR 8 MK2. Running from 11–31 August, the event transformed the company's rehearsal room, normally used by its in-house band and for instrument demonstrations, into a dedicated pop-up experience space.

The first event of its kind at Sama Sound's own premises, and its first pop-up centred on a new loudspeaker launch; the Open House drew sound engineers, audio professionals, musicians, dealers and students. Across its 14 opening days, 120 visitors attended, well above Sama Sound's initial expectation of around 70.

"HK Audio has long been well loved in Korea and we wanted to strengthen its visibility among younger generations," says **Jason Moon, Product Manager at Sama Sound**. "We knew we needed to create more opportunities for people to encounter the brand, both online and offline. Rather than

simply asking visitors to share HK Audio on social media, we wanted to create a space and an experience they would naturally want to photograph and post. Our goal was simple: to see HK Audio appearing more often in people's social media feeds."

The environment was designed as an informal listening and product experience, with its colour palette, visual presentation, scent and music curation all considered as part of the setting. Visitors explored the systems, spoke with the Sama Sound team and listened without the constraints of a conventional product demonstration.

The main system paired a stereo pair of LUNAR 112 XA active loudspeakers with a PORTABLE SUB 115 A. Dedicated listening sessions also feature POLAR 8 MK2, POLAR 10 MK2 White, SONAR 110 Xi and PORTABLE SUB 118 A, giving visitors the opportunity to compare configurations across HK Audio's Portable Sound portfolio. The largely reservation-based format accommodated groups of up to five visitors per hour. Following a short product introduction, guests explored the systems independently using a Sama-curated reference playlist designed to demonstrate different frequency ranges.

The Open House also extended its reach beyond Sama Sound's established audience, with industry professionals and students sharing photographs and videos from the event on social media. And Sama Sound now plans to carry that momentum into HK Audio Experience Day in South Korea, scheduled for October 2026.

SAUDI ARABIA

NMK Electronics Puts Rayan Soumsom at the Saudi Growth Helm



NMK Electronics a **Midwich Group** company and distributor of professional AVLC and technology solutions across the Middle East, has promoted **Rayan Soumsom to Business Operations Director, Saudi Arabia**, strengthening its leadership structure as it expands its presence in the Kingdom.

His expanded remit comes as Saudi Arabia continues to accelerate development across entertainment, tourism, hospitality, education, sports and major infrastructure, creating growing demand for audiovisual, lighting, communication and integrated technology solutions. In his new role, Soumsom will take greater responsibility for NMK's Saudi Arabian operations, with a focus on operational excellence, local capabilities, customer and vendor relationships, and long-term growth.

"Saudi Arabia is a strategically important market for NMK and the wider Midwich Group, and building the right leadership structure is critical to our ambitions in the Kingdom. Rayan brings a rare combination of deep technical knowledge, commercial understanding and strong relationships across the industry. His progression within NMK has been exceptional, and this promotion is both recognition of what he has achieved and a reflection of the role we see him playing in our future growth," said **Alex Kemanes, Managing Director – MESEA, NMK Electronics**.

The appointment represents a progression from technical leadership through business development into broader operational responsibility, giving Soumsom experience across multiple areas of the organisation.

"Saudi Arabia is one of the most exciting and ambitious markets in our industry, and I'm incredibly proud to take on this responsibility at such an important stage of NMK's growth. Having worked across the technical, business development and customer-facing sides of our organisation, I've been fortunate to understand the business from several perspectives. My focus now is on bringing those experiences together — strengthening our operation, developing our people and ensuring we continue to create real value for our customers and technology partners in the Kingdom. There is tremendous opportunity ahead, and I look forward to working with our teams and partners to build on the strong foundation NMK has established in Saudi Arabia" said Soumsom.

NEW ZEALAND

Sontronics Joins Hands with JS Audio Solutions For New Zealand



"We are delighted to represent Sontronics in New Zealand. From our first conversations, it was clear that both companies share a passion for innovation, quality and building lasting relationships with customers. Sontronics has developed an outstanding reputation for creating microphones that deliver exceptional results across a wide range of applications, and we look forward to introducing the brand to even more musicians, studios and artists throughout New Zealand" shares Soothill

Chris Cook, Head of Sales

at Sontronics, concludes stating; "We are delighted to welcome onboard the team at JS Audio Solutions. Juan has demonstrated a genuine understanding and interest in our products, our customers and our long-term vision for growth in the region. This partnership is an important step in bringing the sound of Sontronics closer to customers across New Zealand, ensuring they have access not only to our microphone range, but also to the expertise and support from Juan and his team. As a proud British manufacturer, we have always believed in combining innovation, craftsmanship and personal service. JS Audio Solutions shares those values, making them the ideal partner to help grow the Sontronics brand in New Zealand for years to come."

UK boutique microphone manufacturer **Sontronics** has appointed **JS Audio Solutions** as its new distribution partner in New Zealand, creating a dedicated local channel for its microphone range while strengthening the brand's presence across the market.

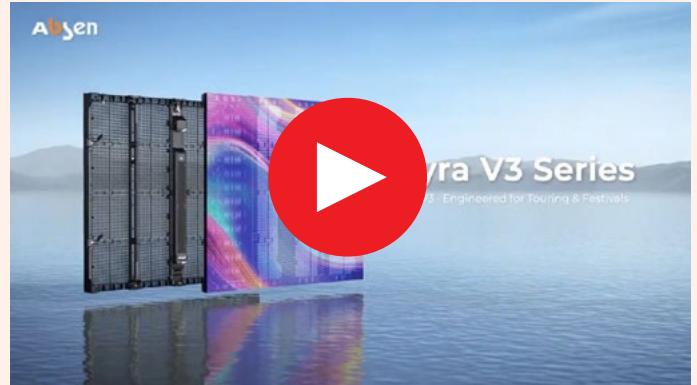
Led by CEO Juan Soothill, JS Audio Solutions brings local market knowledge, technical expertise and established relationships with audio professionals to the partnership. The appointment is aimed at expanding access to Sontronics microphones for musicians, producers, studios, engineers and other professional audio users across New Zealand.

Obsidian Introduces NETRON FS16 Network Switch



Obsidian Control Systems has introduced the Netron FS16, a purpose-built network switch designed for rock-solid connectivity under the pressure of live production. Featuring fiber and copper connectivity and PoE capabilities, its powerful networking features make it a trusted alternative to traditional IT switches.

Absen Promotes All-New LR V3



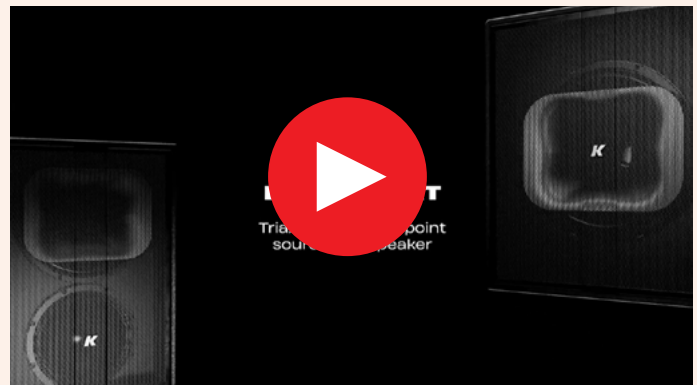
Absen's LR V3 Series combines a lightweight cabinet, IP65 protection and up to 20m hanging capability (with wind-bracing system) with one-touch Adaptive Louver System that switches between transparent and solid effects, while curved, L-shaped and modular configurations enable flexible stage structures.

Claypaky's E-Assist Platform Enables Easier Support



Claypaky has released a detailed video that aims to act as a user guide for learning how to get familiar with the new Claypaky E-Assist platform, and guiding users step by step in performing a tech support ticket.

K-array Celebrates Dragon KXT Series



The K-array Dragon KXT Series is built for venues that demand exceptional performance, delivering razor-sharp clarity, explosive impact, and precise coverage across the dancefloor. With advanced coaxial and triaxial technology, Electronic Beam Steering, and powerful low-frequency performance, Dragon puts every beat exactly where it belongs.

ETC Releases HPU+ Hybrid Processor



Electronic Theatre Controls (ETC) has announced the latest addition to Hog hardware, the HPU+. This new and improved hybrid processor can act either as a rack-mounted console or as a DMX Processor connected to another Hog family console product.

A simplified mechanical design makes the HPU+ easier to service and more road-ready

than ever before. The IO on the rear panel has also been updated to align with new Hog consoles, including etherCON connectors, opticalCON Duo fiber optic connectivity, a built in LTC/SMPTE connection, and TRUE1 TOP power input.

According to ETC, HPU+ brings all the power of a Hog console to those spaces that don't truly need a permanent hardware front-panel solution, like cruise ships and theme parks; but at the same time, HPU+ can expand existing Hog systems with an additional 64 universes of control.

While original HPU units move into legacy, they will continue to function and receive software updates. And like other Hog family products, HPU+ is backed by a five-year warranty. Original HPU units purchased in 2026 are covered by the same warranty.

Global Truss FlexiTower: Modular Tower Solution for Events, Stages and Presentations



With the FlexiTower, Global Truss presents a versatile tower solution that can be flexibly adapted to a wide range of event and presentation concepts. Its modular design and simple plug-in system enable quick assembly. The sleek design with integrated cable routing ensures a discreet appearance and a clean, professional look.

The FlexiTower package includes the plug-in segments for a setup height of up to 3.15 metres, a T-bar for mounting lighting and other equipment, a practical transport bag, as well as the required mounting plates for attaching the T-bar and for use with the optionally available Global Truss 80 x 80 cm base plate.

In combination with this base plate and additional extension sections, the system is structurally designed for a setup height of up to 4 metres and an evenly distributed load of up to 100 kilograms. The Global Truss FlexiTower is available now at a recommended retail price of EUR 599.

Global Truss FlexiTower

Claypaky Unveils Next-Gen RGBL B-EYE Multilens Family



Claypaky has introduced its next-generation RGBL ecosystem with the B-EYE Multilens Family, a new generation of IP66 multilens moving heads designed to deliver consistent colour, fast movement and creative effects across different stage scales.

The platform features a shared RGBL colour engine with Red, Green, Blue and Lime sources, providing an extended gamut, richer pastels, improved white calibration and CRI greater than 82. Consistent colour matching is maintained across the range, including on camera. The platform combines individually controllable RGBL sources with pixel mapping, enabling dynamic colour chases, split-beam looks and video-style content. Multi-layer effects scale across the range, supported by new optics, mechanics and a common optical philosophy incorporating fast zoom and multi-layer effects.

A new movement architecture delivers ultra-fast zoom and endless Pan & Tilt rotation on the B-EYE 7 and B-EYE 12, enabling continuous spins, instant transitions and

kinetic effects. As part of Claypaky's Shield Family, all B-EYE Multilens fixtures are IP66-rated and sealed against water and dust, with anti-condensation optics and Sun Safe Protection for outdoor festivals, touring and permanent installations.

The range comprises three models. The B-EYE K30 is the large-format flagship, with 37 RGBL LEDs, output of up to 28,000 lumens, and wash, beam and kaleidoscopic effects in a single chassis for large-scale touring, festivals and permanent installations. The B-EYE 12 features 12 RGBL LEDs, up to 15,200 lumens, full pixel mapping and unlimited Pan & Tilt movement. Its compact format suits lighting grids, studios and main stages. The B-EYE 7 is the smallest model, with seven RGBL LEDs, full pixel mapping, unlimited Pan & Tilt and output of up to 7,700 lumens. Its compact footprint suits applications where space and weight are critical. All three models share the same colour platform and IP66-rated construction, enabling consistent, scalable lighting fleets.

EAW Introduces NT119S and NT219S Subwoofers



Eastern Acoustic Works (EAW) announces the launch of the NT119S and NT219S, two new premier-class active subwoofers engineered to deliver unprecedented low-frequency output, extension and deployment flexibility for modern production environments. Designed as the perfect low-frequency partners to the NT206L and NT208L line arrays, the new Newport Series subs bring next-generation power, displacement and control to both flown and ground-stacked configurations. Alongside the new subwoofer offerings, the brand is also releasing v1.1 of its OAA, Online Array Assistant platform.

Powered by 4000W of onboard amplification and a newly developed 19-inch high-excursion driver, the NT119S delivers 25% more displacement than traditional 18-inch designs. The result is a remarkable 136dB Max SPL and low-frequency extension down to 25 Hz—performance typically associated with 21-inch systems, but in a more agile,

array-ready footprint. On the other hand; featuring dual 19-inch highexcursion drivers and 8000W of onboard power, the NT219S delivers a massive 142dB Max SPL with extension to 25 Hz. Engineered for maximum VLF energy and headroom, the NT219S provides the acoustic weight required to anchor highstakes touring, festival and arenalevel productions.

Representing a significant update to EAW's Online Array Assistant, OAA v1.1 enhances system design accuracy and usability. V1.1 now supports throw distances of up to 300 feet and incorporates the NT206L high frequency boost button. V1.1 also reports total array weight and bottom of array height. A subwoofer array guide is included to aid in the fast and reliable setup of common subwoofer arrays such as cardioid and end-fire. Together, these enhancements give users more powerful and precise prediction tools for streamlined Newport deployment workflows.

Mackie Announces Thrashv2 Powered Loudspeakers



Mackie has announced the availability of Thrashv2, a powered loudspeaker designed to deliver high output, sound quality and essential functionality in a rugged format. Available as the Thrash12v2 and Thrash15v2, the models feature 12" and 15" woofers respectively, paired with a custom 1" compression driver for high-frequency reproduction. Both models feature a 1300W Class-D amplifier and are designed for rehearsal spaces, DIY venues, home studios, PA applications and stage monitoring.

Thrashv2 combines a rugged build with straightforward I/O, including a single combo input for microphone and line sources. Bluetooth enables wireless streaming from a phone to up to two speakers simultaneously, while the thru output allows the signal, including Bluetooth®, to be chained to additional speakers. Four voicing modes — Flat, DJ, Live and Wedge — allow the response to be tailored to different applications. A built-in Feedback Eliminator provides push-button microphone feedback control.

The speakers can be positioned vertically or horizontally, or mounted using the built-in pole mount and tightening screw. They can be placed on the T100 tripod or mounted using the SPM400 speaker pole above a Mackie subwoofer. Mackie-branded Thrashv2 speaker bags are also available separately, along with the T100 and SPM400.

Powersoft ArmoníaPlus 3.0 Goes Multi-Platform with Native MacOS Support



Powersoft has released ArmoníaPlus 3.0, a significant platform release for its system management software. Previously available exclusively for Windows on x64 hardware, ArmoníaPlus now also runs natively on macOS with Apple Silicon, making it a multi-platform application for the first time.

The interface, projects, file formats and streamlined workflow are shared across every supported platform, so a system designer drafting a project on a Mac can hand the file to a technician running Windows on site without conversion. For rental companies, integrators and touring crews, it means teams can standardise on the hardware that suits them and exchange projects freely across machines for a consistent experience.

Alongside running on macOS, version 3.0 also delivers extensive under-the-hood engineering on responsiveness. The optimisations made in this latest update target the operations most affected by system size, keeping ArmoníaPlus fast and responsive when working with many amplifiers, speakers and control elements. The result is reduced waiting times and a smoother experience when designing, configuring, tuning and operating complex installations and large touring rigs. Interactive Tuning has also been optimised in the same way, responding more quickly and keeping the tuning session fluid from start to finish.

ArmoníaPlus 3.0 is available to download from 16 September 2026 on the Powersoft website.

HK Audio CONCERT SOUND 2.0 Presets Now Included within Powersoft ArmoníaPlus



Powersoft has released its new preset library package for ArmoníaPlus, which includes the latest CONCERT SOUND 2.0 speaker presets for numerous **HK Audio** systems. The update allows professional users to quickly and conveniently integrate HK Audio speakers into their Powersoft setups.

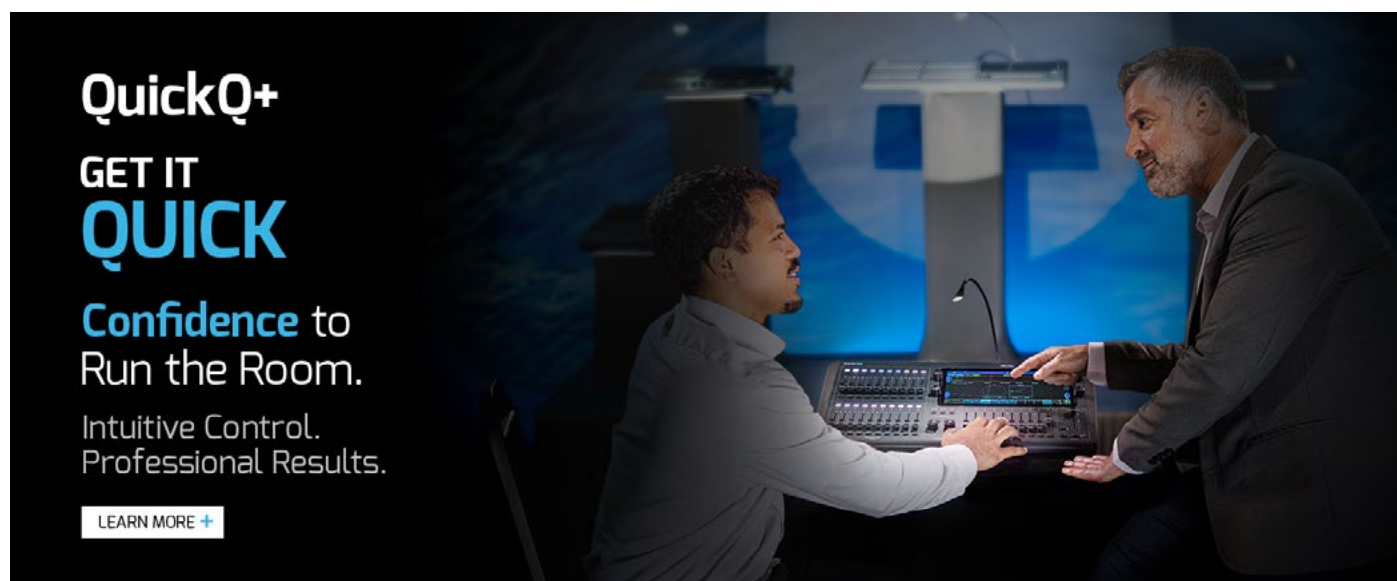
The CONCERT SOUND 2.0 presets have been optimized for use with Powersoft amplifier platforms and support efficient system configuration. The updated package includes presets for various HK Audio product series, including COSMO, C-SUB, CONTOUR X, the passive models of the LINEAR and LINEAR SUB series, CADIS, SI SERIES, FINEO, VORTIS, and VORTIS 2. A highlight of the presets are the precise filter and limiter

settings that ensure reliable performance, consistent sound, and quick setup.

Key new features in CONCERT SOUND 2.0 include expanded beam-steering capabilities and an optimized selection of subwoofer filters. In addition, extra headroom is available, particularly for COSMO systems. Phase response has also been standardized across HK Audio's entire Concert Sound portfolio.

The new Preset Library Package thus supports professional applications in touring, installation, and events. Users gain a practical foundation for reproducible setups and reliable system performance. The updated HK Audio presets are available now in the new Preset Library Package for Powersoft ArmoníaPlus.

ChamSys Expands with QuickQ+ Range



ChamSys has introduced its next-generation QuickQ+ range, building on the QuickQ series launched eight years ago, including the QuickQ20, which went on to win a New Products Award at WFX.

The original QuickQ platform was developed to put powerful lighting control within reach of students, theatre and house-of-worship volunteers, and programmers regardless of experience or budget, while also providing established professionals with a straightforward solution for smaller-scale shows. QuickQ+ retains that approach while adding increased processing power, more universes and enhanced hardware reliability.

The five new products are designed to provide greater creative capacity and a clearer route to larger productions and installations. Each features increased processing power and an 11.6-inch touchscreen for smoother operation and programming.

The range comprises the QuickQ 10+, with one universe, 20 multifunction faders and

cue-stack and chase playback control; QuickQ 20+, with four universes, 20 multifunction faders, 10 playback faders, four attribute encoders and two physical DMX outputs; and QuickQ 30+, offering six universes, 40 multifunction faders, 10 playback faders, four attribute encoders and four physical DMX outputs.

The QuickQ Studio+ provides four universes in a 19-inch rack/desktop format with reversible rack ears, 10 playback faders, four 10Scene ports and two physical DMX outputs. It extends the platform into studio, installation, hospitality, worship and AV applications. QuickQ Rack+ offers six universes in a 1U 19-inch rack format, with 10 scene buttons for permanent installations.

All models feature an internal Wi-Fi antenna, locking power-supply connector and dual network ports for dependable operation in live and installed environments. Existing QuickQ show files remain compatible, enabling users to upgrade without retraining or reprogramming while gaining additional capability without added complexity.

Robert Juliat Introduces Bizet 8-Colour LED Profile and FollowSight



Wayne Howell & Thierry Dupont

Claus Spreyer and Ludwig Lepag

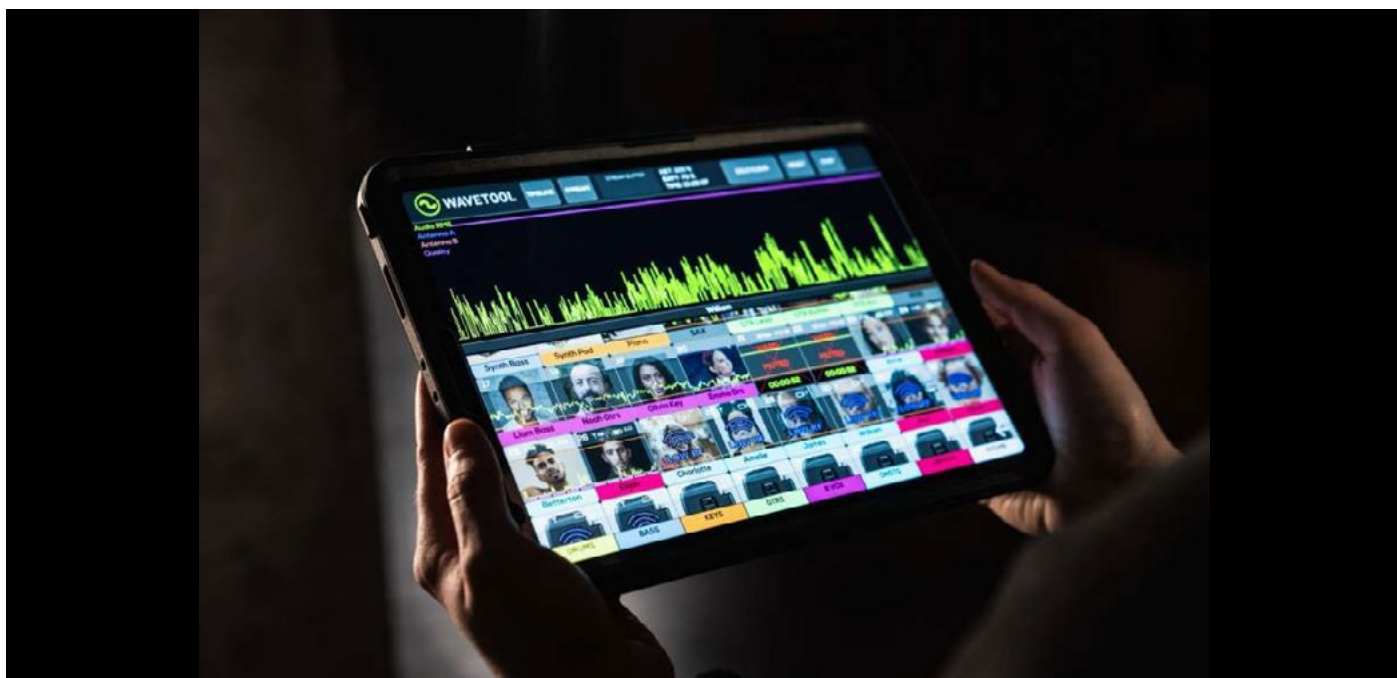
Robert Juliat has introduced two new products in the form of the Bizet 8-colour LED profile and the FollowSight.

Bizet 8-Colour features an eight-colour LED light engine combining deep red, red, amber, green, cyan, sky blue, royal blue and, for the first time in a theatre fixture, yellow under a patent-pending design. Delivering output equivalent to traditional 2kW tungsten fixtures, it offers CRI >98 and additive colour mixing for a wide gamut and detailed spectral balance. Robert Juliat's RJ Color control solution is fully integrated to manage colour data in real time and produce the required

shade, regardless of the lighting console used. The fixture adds an eight-colour option to the existing Bizet Variable White and Cool White range and is also available as a lamp house retrofit for 2kW RJ 700SX profile spotlights.

In tow, the all new FollowSight is Robert Juliat's new digital sight for followspots. Designed for Tristan, the 825W LED 7°-14.5° followspot, the iPhone-compatible app is available from the App Store and uses the phone's camera to track performers without additional optical devices. Features include Zoom, Target, Alignment, Intensity, Presets, and Photo and Video recording. FollowSight can be used with any followspot.

Shure WAVETOOL 4 Expands System-Wide Audio Monitoring



SHURE's new WAVETOOL 4 monitoring and listening software adds up to 30 minutes of full-system audio history, enabling engineers to investigate problems after they occur across theatre, live sound, broadcast and houses of worship. Its new Global Instant Replay rewinds the entire monitored system rather than an individual channel, helping teams revisit intermittent faults and establish what happened at a specific point in a production.

WAVETOOL 4 supports up to 192 channels and eight concurrent users, combining direct listening to wired and wireless audio sources with replay, alerts and communication in a shared environment.

The interface can now be scaled, resized and arranged to prioritise channels according to the production. Intelligent microphone issue detection identifies potential problems while filtering expected production sounds to reduce false alarms. Collaboration tools have also been expanded with integrated chat, image sharing, reactions and voice notes.

The software supports the complete production workflow, from setup and microphone checks through live operation and subsequent review. Subscription and perpetual licensing options are managed through ShureCloud, supporting touring and project-based applications as well as permanent installations.

SSL Expands System T for Touring Applications



Solid State Logic (SSL) has expanded its live production platform with System T TCA Tour, a compact fly-away audio production system designed for rapid deployment across touring, broadcast and live applications.

Built entirely from System T components, TCA Tour combines a 16-fader desktop-format control frame with integrated I/O in a portable, pre-wired package. It features eight mic/line inputs, four line outputs, headphone monitoring and a built-in network switch, alongside an adjustable mount for a touchscreen and PC running SSL's Tempest Control App.

TCA Tour is available with DFT and DFT+ fader tile options, with the latter adding per-fader OLED displays and individual fader metering. Ruggedised etherCON and opticalCON connections provide links to external Tempest Engines and I/O racks.

SSL has also introduced new workflow capabilities across its SSL Live platform. SolidPitch is an onboard vocal tuning and creative processing tool offering pitch correction, vocal effects, doubling and harmonisation. SSL Live also provides integrated control of KLANG immersive processors, enabling monitor engineers to create and manage immersive mixes directly from SSL Live consoles.

Hollyland Expands Solidcom H1 with Scalable Wireless Intercom



Hollyland has released the Solidcom H1 bundle, comprising the Geo Central Station, Solidcom ANT01 and Solidcom BPK01, for broadcast, live events and industrial applications.

At its core, the Geo Central Station supports up to 80 wireless beltpacks with an antenna, without licensing fees. Roaming cascade technology extends coverage beyond 4 million m², equivalent to approximately 560 football pitches. Native Dante integration and four 4x4 network ports eliminate additional audio interfaces and reduce rack space and installation complexity, while maintaining independent audio channels for each group.

The system can operate standalone with up to 30 beltpacks or expand to 80 when connected to the Geo Central Station. Its modular topology allows capacity to scale

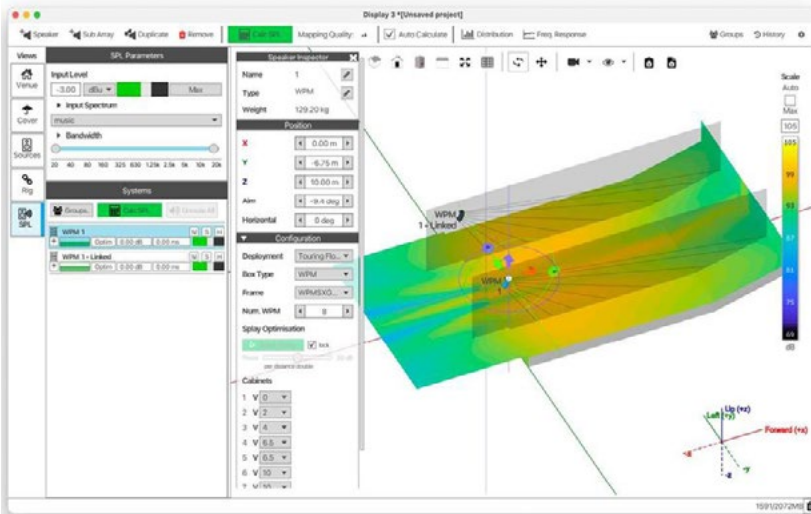
by project, with beltpacks roaming between remote radio units (RRUs) and central stations. Built-in cloud calling enables real-time communication across wide-area networks.

Operating on the 1.9GHz frequency band, each Solidcom ANT01 provides a 500m radius in open-field conditions. Cascaded units create a seamless large-scale wireless network. Operators can save, assign and switch between up to 100 preset communication

groups, while smaller configurations support up to 12 independent groups per ANT01 cluster.

The Solidcom BPK01 weighs less than 305g including battery and provides up to 15 hours of operation. Bluetooth supports wireless earbuds or headsets, while four programmable buttons enable multichannel talkback, call alerts and combination actions. Cloud connectivity allows two Geo Central Stations across sites to manage up to 80 beltpacks, while three Solidcom ANT01 units linked through the cloud can support up to 30. This enables remote coordinators, directors and technical leads to participate remotely. Secure browser-based access also provides authorised users with system configuration, real-time diagnostics and remote technical support without requiring on-site intervention.

Martin Audio Releases DISPLAY 3 Audio Prediction Software



Martin Audio has released DISPLAY 3, its next-generation 3D audio prediction and optimisation software, following an extensive beta programme. Designed for speed and precision, it delivers substantially faster prediction and optimisation processing while maintaining measured accuracy verified to within $\pm 1\text{dB}$ of real-world performance.

For Wavefront Precision line array systems, DISPLAY 3 combines mechanical angle optimisation with advanced DSP filtering to configure arrays automatically against user-defined SPL and frequency response targets. Users can rapidly design, optimise, redesign and re-optimize systems to compare configurations and maximise venue performance.

Enhanced voicing consistency across the Wavefront Precision series maintains a uniform tonal signature regardless of system configuration, scale or optimisation settings. Improved natural sound rejection behind and below the array can be extended by

up to 30dB using Martin Audio's Hard Avoid® feature, or applied strategically to areas such as hard back walls, sensitive boundaries or other zones requiring reduced sound levels.

A new "Don't Care" designation excludes selected model areas from coverage and SPL targets, removing them from the DSP calculation. Multiple optimisation snapshots can also be created and stored for different audience or environmental conditions.

DISPLAY 3 provides full system prediction across Martin Audio's wider portfolio, with SketchUp integration for venue modelling. Configurations upload directly to iKON amplifiers via VU-NET, while the dedicated subwoofer array design tool gains additional configuration options.

VU-NET 2.3.5 adds LED Mode for sequencing or individually illuminating Wavefront Precision cabinet LEDs to verify array order, and Mute Mode for checking audio routing cabinet by cabinet. Engineers can save diagnostic files from any networked iKON amplifier, capturing internal fault and protection counters, configuration and performance history. Performance has also been improved across ganging, metering, snapshot recall and large project trees.

DISPLAY 3 is available now as a free download for Mac and PC.

LDA Audio Tech Launches Mini ONE



LDA Audio Tech has introduced Mini ONE, a compact public address and voice evacuation system certified to EN 54-16 and EN 54-4 for installations of up to two audio zones. The ONE-150 expands the ONE series below the ONE-500, providing EN 54 compliance without unnecessary power or functionality.

Designed for retail premises, sports centres, low-occupancy public buildings and franchise networks, Mini ONE retains the series' compact format and Wall & Rack configuration for rack, desktop or wall mounting. In franchise chains, ONE-150 can operate independently at each location, while its two-zone architecture allows evacuation announcements and background audio to be managed separately. Integrated main/backup amplification also reduces complexity in smaller public and educational facilities.

The ONE-150 features two Class D amplification channels delivering up to 150 W each under EN 60065 in a main/backup configuration, with A/B or two fully independent zones, speaker-line and end-of-line supervision. It includes three audio inputs with priority levels and mixed input, two pre-amplified outputs for external amplifiers,

DSP with parametric EQ, loudness control and per-zone volume adjustment, and dual EVAC/ALERT message playback with up to 10 minutes of memory. Fire-panel integration is provided through four-plus-two supervised GPIO ports and Modbus RTU. Local operation requires no external software and supports up to eight MPS-8Z microphones or VAP-1 panels via CAT5 UTP. NEXO Hub Lite is included as standard, enabling ONE-150 and ONE-500 to join multisite architectures alongside NEO and NEO+ systems via IP. NEXO Hub provides the global control tier for NEO+.

EVAC Control ONE adds centralised management, supervision, RS-485 status and fault monitoring, volume management, global AGC and generic analogue integration. Its Quick Launcher supports pre-configured actions and Martyn's Law response procedures, while the platform meets applicable European Cyber Resilience Act requirements. It will be available from October 2026. Mini ONE supports up to two zones, while ONE-500 provides six zones and 500 W. Both share EN 54-16 certification and the same ecosystem, with NEO+ addressing larger distributed installations.

Thailand Takes the Spotlight. Can Production Keep Pace?

Bangkok's 2026 concert and business events calendar puts the opportunity in focus, while Thailand's rental and staging leaders highlight the technology, talent and collaboration needed to deliver



Photo courtesy of MEDIA VISION.

BLACKPINK WORLD TOUR < DEADLINE > IN BANGKOK
[24-26/10/2025] @RAJAMANGALA NATIONAL STADIUM

From stadium concerts to international conferences, Bangkok's 2026 calendar offers a compelling picture of Thailand's ambitions as an events destination. BTS's ARIRANG world tour is scheduled to visit Rajamangala National Stadium on 3, 5 and 6 December, bringing another major international production to the capital. Meanwhile, the city is preparing to host the IMF–World Bank Group Annual Meetings from 12 to 18 October at the Queen Sirikit National Convention Center—a significant showcase for its business events capabilities.

These events serve different audiences, but their successful delivery depends on a

common foundation: capable production teams, reliable technical infrastructure and precise coordination. For Thailand's rental and staging industry, the opportunity extends from supplying equipment to meeting increasingly demanding international production standards.

The industry perspectives gathered for this feature reveal considerable confidence, accompanied by a clear understanding of the pressures behind the growth. **Thanaruch Hongskule, Managing Director of MEDIA VISION**, describes the current market as one of its peak periods, comparable to pre-COVID activity. He sees Thailand's openness, visitor

appeal and advanced equipment inventories as important strengths in attracting and supporting major events.

Yet a busy calendar does not automatically translate into stronger returns. **Jesada “Jack” Pattanatabut, Owner, JSS Production**, highlights a demanding equation: productions are becoming more complex, set-up windows are shrinking, labour costs are rising, and internationally accepted equipment requires substantial investment. Developing enough specialised technical personnel remains another pressing challenge.

Client expectations are also reshaping how companies work. Advance simulation, off-site configuration, redundant infrastructure and integrated control are becoming central to delivering sophisticated productions within tighter schedules. Audio, lighting, video and special effects must work together seamlessly, supported by networks that allow teams to monitor and manage systems efficiently.

Commercial differentiation matters just as much. **Alfonso Martin Rodriguez, CEO, Sonos Libra**, cautions that oversupply of familiar equipment can drive prices down across the production chain. His emphasis on sonic quality, distinctive products and sustained technical support reflects a broader concern shared across the interviews: how to compete on expertise and value while protecting the investment required to deliver them.

For **Sutat Kohkiat, Managing Director, Mr. Team Productions**, another opportunity lies in connecting technical investment

with the creative process. With three TiMax spatial audio installations already in place, including one at Thailand’s National Theatre, the equipment provides a platform for new production possibilities. Realising that potential requires time and close collaboration with producers, artists and traditional performance teams as they learn how to incorporate these capabilities into their work.

He also cautions that new technology is not automatically the right choice. An unsuitable application could compromise the qualities that make an established production successful. His perspective adds an important dimension to the industry’s growth: alongside supplying advanced systems, production specialists can help creators explore new forms of presentation while preserving the artistic character and traditions that audiences value. Dedicated venues also offer opportunities for longer-term partnerships encompassing system management, maintenance, upgrades and production support.

Together, these perspectives show an industry with the ambition and technical resources to support Thailand’s growing international profile. Its next stage of development will depend on how effectively companies build skilled teams, maintain standards, work with creative partners and turn investment into experiences that audiences—and organisers—value.

ETA would like to acknowledge Daniel Choo for his help in interviewing and providing the copy to most of the contributors in this feature.

“ For Thailand’s rental and staging industry, the opportunity extends from supplying equipment to meeting increasingly demanding international production standards. ”

Ambitious Designs, Strong Technical Capabilities and Sophisticated Experiences Will Power Thailand's Live Events Industry

Thanaruch Hongskule, Managing Director of MEDIA VISION, shares his perspective on Thailand's entertainment and rental sector, rising production expectations and the investment needed to support its next phase of growth



Picture copyright MEDIA VISION.

PEPSI PRESENTS S20 SONGKRAN MUSIC FESTIVAL 2025
[12-14/04/2025] @RAJAMANGALA NATIONAL STADIUM

Thailand's entertainment staging and rental industry is experiencing one of its strongest periods, with activity comparable to the years before COVID. For **Thanaruch Hongskule, Managing Director of MEDIA VISION**, this momentum reflects the country's appeal as an international event destination, supported by its openness, competitive services and strong technical capabilities.



"I think we are currently in one of the peak periods for this sector," he says. "It is comparable to the pre-COVID period."

In his view, Thailand holds significant advantages in the international entertainment and events market. Government support and a welcoming environment help attract organisers, while the country's natural

attractions, cultural appeal and affordable, enjoyable services draw visitors from around the world. Together, these factors are bringing a wide variety of events and international festivals into the country.

An ASEAN Advantage

Thanaruch believes Thailand's relatively open and inclusive environment gives it a competitive edge within ASEAN. He acknowledges that each country faces its own operating conditions and challenges.

The Philippines, for example, frequently experiences typhoons, which can complicate outdoor event production. In Malaysia and Indonesia, organisers must navigate religious sensitivities. Thailand's broad cultural environment, he suggests, allows it to serve as a neutral and welcoming hub for diverse events and audiences.

That advantage extends beyond the destination itself.

"When it comes to equipment and professional expertise, our standards are very high," he says. "Within ASEAN, Thailand likely possesses some of the most advanced technology and equipment."

He considers the country's rental inventory to be in a strong position to support festivals, concerts and major conventions, including gatherings on the scale of World Bank or IMF meetings.

From Concerts to Complete Performance Experiences

While the market has regained its momentum, production expectations have changed considerably. Thanaruch sees a clear difference between what clients required before COVID and what they expect today.

Individual projects now call for larger equipment deployments and more advanced technology. More ambitious designs and

stronger market competition are pushing production companies to deliver increasingly sophisticated experiences.

He points to South Korea as a pioneer in this evolution. Concerts are no longer simply platforms for singers and performers; they have become complete performance shows in which technical staging and artistic performance are closely integrated.

In his comparison, earlier productions in destinations such as Las Vegas often relied on physical spectacle—cars, large rigging structures and elaborate props. Today's concerts increasingly weave advanced production technology into the artists' performances themselves.

Thanaruch also draws a parallel with Cirque du Soleil productions in Las Vegas, describing their extensive reliance on AV technology and custom-engineered staging. Such productions require solutions that cannot simply be purchased off the shelf. Instead, technologies and production standards must continually be developed to realise the creative vision.

He sees that same drive towards technical innovation influencing local concerts in Thailand.

For MEDIA VISION, meeting these expectations requires substantial investment. With more than 250 permanent, full-time employees, the company is among Thailand's largest rental businesses, and Thanaruch describes its capital commitment as considerable.

"Practically all the equipment required by technical riders is in our inventory," he says. "At this moment, in terms of inventory, we do not lag behind anyone in Asia."

Equipment Can Be Bought. Expertise Must Be Built.

As production becomes more demanding, the challenge lies in developing both the

equipment inventory and the people who operate it.

Thanaruch sees technology, equipment and personnel as inseparable. However, while capital can secure new equipment, building a capable team requires a sustained commitment to management, leadership and training.

"Technology and equipment can be acquired with capital, but personnel cannot," he says.

For him, a top-tier team needs more than a steady income. Employees must also take pride in their work and have confidence in their abilities. That pride encourages competitiveness and drives performance—qualities that MEDIA VISION actively promotes within its company culture.

The company's approach also places considerable emphasis on the smallest operational details, from equipment maintenance to the specialised accessories that support a successful production.

Continuous training forms another essential part of that approach. Programmes cover areas such as advanced rigging, forklift operation and fire safety management, ensuring that teams are prepared for the practical responsibilities of event production. Thanaruch says these activities are standardised and aligned with regulatory requirements, a level of structure that smaller companies may struggle to maintain. Employee benefits and welfare are equally central to MEDIA VISION's efforts to retain its position as an industry leader.

Together, these commitments underpin the company's ability to deliver consistently as productions grow in scale and complexity.

Growth Through Investment and Collaboration

Looking ahead over the next three, five or ten years, Thanaruch sees substantial

growth potential for Thailand's entertainment industry.

He notes that successive Thai administrations have promoted tourism and sought to attract events of global significance. However, securing and delivering larger international events also requires substantial capital investment.

He contrasts Thailand's approach with that of Singapore, where, in his assessment, the government plays a more direct role in subsidising and partnering with major events to bring them into the country.

Thailand's growth, he explains, relies more heavily on private-sector competitiveness and natural market demand, supported by its population size and open economy.

Within this environment, MEDIA VISION's strategy is to establish itself as a core production backbone for major, tier-one events while enabling other industry partners to contribute.

"We do not aim to monopolise everything," Thanaruch says. "We maintain our core specialisation while allowing industry partners to collaborate seamlessly." He cites EDC Festival and Tomorrowland as examples of this approach, explaining that MEDIA VISION's scope covers the main stage, while other rental companies handle the remaining stages.

For Thanaruch, this model allows the company to focus on its strengths while supporting sustainable growth across Thailand's wider entertainment production infrastructure. As international events become more ambitious, that combination of investment, skilled people and industry collaboration will be central to meeting the demands of the next generation of live experiences.

MEDIA VISION

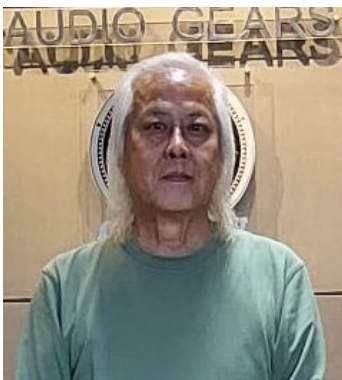
Beyond Price: Raising the Bar for Thailand's Live Events Industry

Jesada "Jack" Pattanatabut, Owner of JSS Production, discusses how rising production expectations, smarter technical infrastructure and investment in people can strengthen Thailand's position as a regional live events hub



2026 Sandara Park Fan-con Asia Tour [Reprism] in Bangkok @ Samyan Mitrtown Hall, Bangkok by Live Nation Tero. Production by JSS Production.

Thailand's growing appeal as a destination for world-tour concerts, major music festivals and international conferences is creating significant opportunities for its rental and staging industry. But for **Jesada "Jack" Pattanatabut, Owner of JSS Production**, sustaining that growth requires a shift in how the industry competes.



"As the industry develops, we believe the focus should move beyond competing primarily on price," he says. "The real competition should be based on safety standards, technology, technical expertise, and internationally recognised levels of experience and professionalism."

With a continuous flow of international productions entering the country, Jack sees Thailand increasingly establishing itself as a major regional hub for live entertainment and events. Strengthening that position, he believes, will depend on the industry's ability to deliver consistently at world-class standards.

Greater Expectations, Shorter Timelines

The changing demands of event organisers and venue operators illustrate how far the market has developed.

Five years ago, Jack explains, a client's expectations might have been relatively straightforward: provide a sound system that was powerful, reliable and ready on time. Today, those requirements have become considerably more sophisticated.

One of the most pressing priorities is reducing installation and setup time. Shorter production schedules can directly lower venue rental and operational costs, placing greater emphasis on preparation before equipment reaches the site.

At JSS Production, advanced system design and simulation software play an increasingly important role in this process. Loudspeaker positions can be planned, system weight and loading requirements calculated, and acoustic coverage and performance simulated in advance.

This preparation serves several objectives simultaneously: improving safety, optimising sound quality and minimising installation time.

Reliability expectations have also evolved. System redundancy is now a critical consideration across networks, power, signal distribution and control systems.

"If a primary system fails, the redundant system should take over within milliseconds, ideally without the audience ever noticing an interruption," Jack says.

Meanwhile, modern productions demand precise synchronisation across multiple technical disciplines. Timecode and integrated control systems allow audio, lighting, video, special effects and other show elements to function as one coordinated production.

Underpinning these capabilities is data networking, which Jack describes as fundamental to modern event infrastructure. Through a unified network, equipment can be monitored, managed and controlled both on-site and remotely.

Preparing More Before Arriving on Site

These expectations are directly shaping JSS Productions' technology investments and deployment methods.

The company is placing greater emphasis on equipment platforms that are internationally recognised and widely accepted by major global touring productions. IP-based technologies are becoming an increasingly important part of that strategy.

Alongside equipment investment, more work is being completed off-site. Presets, system configurations, control programming and equipment parameters can be prepared and tested before deployment, substantially reducing the programming and configuration required at the venue.

The impact on production schedules has been significant.

"A same-day setup and show schedule—something that would previously have been extremely challenging—has now become a normal part of our operations," Jack says.

The objective is also to maintain consistent standards as production sizes change. JSS Productions uses a common technical architecture, standardised workflows and compatible equipment platforms to support projects ranging from relatively small productions to major stadium shows.

For Jack, scalability means preserving the same operational standards and quality across that range, in both personnel and technology.

IP-based infrastructure supports this approach by allowing multiple systems to be monitored and controlled centrally. This provides greater flexibility, faster deployment and a more efficient way to manage productions of different sizes.

The Pressure on People and Investment

Even as technology enables more efficient delivery, rental and staging companies face substantial operational and business pressures.

Organisers expect higher production standards, shows are becoming more complex, and schedules continue to tighten. Installation windows are shorter, while labour costs are rising. Meeting these demands requires continuous investment in skilled personnel and new technology.

One of Thailand's biggest challenges, Jack believes, is the availability of specialised technical staff.

Live production requires a particular combination of practical engineering skills, technical knowledge, digital expertise and an understanding of the entertainment environment. However, the number of technically trained people entering the industry is not increasing quickly enough to meet demand, particularly through Thailand's vocational education system.

Equipment investment presents another challenge. Internationally recognised professional systems and the latest production technologies are largely imported, requiring considerable capital expenditure.

"Thai companies can therefore face a difficult economic equation," Jack explains. "We may have to invest more to acquire internationally accepted equipment because of import-related costs, while the revenue achievable per show in our domestic market can be lower than in many overseas markets."

These pressures, he argues, extend beyond the ability of individual companies to resolve them independently.

Closer cooperation between the private sector, educational institutions and government could help address workforce development, technical education and industry standards. Such cooperation would also support the long-term development of Thailand's live entertainment infrastructure.

International Events as a Catalyst for Local Growth

Despite these challenges, Jack sees considerable opportunities as Thailand attracts more music festivals, concerts and international conferences.

Working alongside international production teams, globally touring artists and world-class festivals exposes local crews to new technologies, workflows and expectations. This experience can strengthen Thailand's technical workforce while encouraging investment in equipment comparable with that used in leading international markets.

The benefits also extend to domestic productions.

Knowledge and experience gained from supporting major global events can raise the standards of local concerts and festivals. Improved production quality, in turn, creates better audience experiences and can help build confidence, interest and participation in Thailand's live events market.

For Jack, international growth and domestic development are closely connected: the capabilities built for one can strengthen the other.

Building Long-Term Venue Partnerships

Another opportunity lies in the growing number of dedicated performance venues

and concert halls equipped with permanently installed professional sound and production systems.

These facilities create scope for rental and production companies to develop relationships that extend beyond individual event contracts. Services can include system management, technical support, maintenance, upgrades and ongoing production delivery.

Such partnerships offer a route towards greater consistency in production quality. Over time, they can help ensure that artists and event organisers have access to high-quality equipment, dependable infrastructure and experienced technical personnel.

Jack's vision for the industry combines immediate operational improvements with longer-term development. More efficient preparation and integrated technology can help companies meet today's demanding schedules, while investment in people, stronger industry cooperation and lasting venue partnerships can support Thailand's continued growth as a destination for world-class live events.

JSS Production



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Beyond the Equipment: Expertise and Collaboration Power Thailand's Event Ambitions

Sutat Kohkiat, sees opportunities across international conferences, major festivals and immersive theatre—but believes stronger efficiency, experienced teams and regional cooperation will be essential to turning growth into sustainable business.



Mr. Team Productions played a key role in delivering audio across 30 areas at Wonderfruit 2025.



Thailand's appeal as a major events destination is creating opportunities for its AV rental and production industry. For **Sutat Kohkiat (Pok), Managing Director, Mr. Team Productions**, the country's tourism attractions, competitive costs and strong technical capabilities provide a compelling combination for international organisers.

He regards Bangkok—and Thailand more broadly—as one of the region's leading

destinations for meetings, incentives, conferences and exhibitions (MICE). Alongside its appeal to visitors, he believes the country's rental suppliers have developed the standards needed to support incoming world-class events.

"Singapore and Thailand have different strengths," he says.

In his assessment, Singapore has a particularly strong position in finance-related MICE activity, while Thailand offers an attractive alternative for events serving other industries. Rather than viewing regional growth as a contest between destinations, he sees room for each market to develop. "The pie is big enough for the whole region to grow."

Pok also credits the Thailand Convention and Exhibition Bureau with helping build this momentum. He believes its efforts to attract global events, together with a continuing plan to promote Thailand's advantages, are supporting the country's ambitions to become a MICE hub and draw more events and concerts.

Higher Expectations, Tighter Margins

On the entertainment side, Pok points to festivals such as Tomorrowland and EDC as examples of the demanding technical requirements Thailand's rental market is developing to meet.

The challenge is delivering those standards while working within increasingly constrained budgets. More activity does not necessarily mean stronger profitability: across a hundred shows, he observes, suppliers cannot assume that every production will make money. For rental companies, this creates a careful

balancing act. Expanding inventories and adopting new technologies can strengthen competitiveness, but those investments must also contribute to better financial performance.

Efficiency is therefore central to his outlook. Pok sees Singapore's established working efficiency as a useful reference and believes Thailand's leading rental companies still have opportunities to improve their effectiveness and generate savings.

The question is how to deliver demanding productions more efficiently while earning enough to sustain the expertise and equipment behind them.

Experience as a Competitive Strength

For Pok, an experienced team is one of the most valuable assets a production company can offer.

He cites his team's selection for the upcoming IMF-World Bank event in Thailand, where it is responsible for audio systems across 32 rooms, as an example of the importance of that capability.

Such assignments place considerable responsibility on the people planning, coordinating and delivering the systems. Looking ahead, he believes expertise and a clear understanding of a company's strengths will become increasingly important differentiators.

That thinking also extends across borders. Pok sees collaboration as a significant opportunity for ASEAN's production industry, allowing companies to combine their capabilities and present the region more strongly to international organisers.

No single company, he notes, can continually purchase every piece of equipment it might need. Regional cooperation offers a way to draw on complementary resources and expertise.

"I think the future for ASEAN would be to collaborate and be able to shine as one region," he says.

Connecting Technology with Creative Intent

Beyond conferences and festivals, Pok sees another opportunity in helping theatres and performance venues realise the creative potential of their technical investments.

Immersive upgrades can open new possibilities for classical art and traditional performance. But achieving that potential requires equipment investment and production development to move together.

Many producers are understandably cautious about changing established work. The opportunity is to preserve its original character while exploring alternative ways to present it using advanced technologies.

For Pok, that begins with the production creation process. Artistic teams need time to understand what new systems can offer and how those capabilities might support their creative intentions.

He also cautions against assuming that every new technology will improve a performance. An unsuitable application could compromise the qualities that made an existing production successful.

The task is to identify where technology makes a meaningful contribution while respecting those strengths.

From Installation to Application

Work to support this process is already underway through TiMax spatial audio installations. Pok says three installations are in place, including one at Thailand's National Theatre.

With the equipment and technical platform available, the next step is collaboration with artistic, traditional performance and creative teams. Together, they can explore how spatial audio can be incorporated into productions and develop the confidence to use it effectively.

For producers and creators, this is a learning curve. For AV specialists, it creates an opportunity to contribute beyond the installation itself, helping translate technical capability into artistic expression.

Across MICE, live entertainment and theatre, Pok's outlook rests on a common principle: growth depends on making effective use of both technology and people. Experienced teams, more efficient operations and closer collaboration can help Thailand meet international expectations while building a stronger business foundation for the years ahead.

Mr. Team Productions

Standing Apart in Thailand's Crowded Live Sound Market

Alfonso Martin Rodriguez, CEO of Sonos Libra, explains how Adamson's sonic quality, distinctive technology and sustained technical support are creating opportunities in a competitive market



In a market where widely available loudspeaker brands compete for space in rental inventories, **Alfonso Martin Rodriguez, CEO of Sonos Libra**, believes differentiation can offer a stronger path to long-term value.

For Sonos Libra and Adamson, that approach centres on three priorities: sonic quality, product uniqueness and continuous technical support. Rodriguez sees these as compelling reasons for audio companies to invest in the brand—and as the foundation for its existing partnerships.



"Adamson has made a strong impact on the Thai market from the beginning," he says. "We have three E Series and two S Series partners in the region who chose Adamson for its unique sound signature and exclusivity."

With the introduction of the Vergence family of products, Sonos Libra is looking to expand that network, focusing on partners who prioritise audio excellence, acceptance on international technical riders and long-term support.

Differentiation Beyond the Familiar

Alfonso describes the market as crowded with ubiquitous brands. While choosing a widely adopted system may initially appear

to be a safe investment, he cautions that its prevalence can create commercial pressures.

"When supply exceeds demand, prices tend to drop, which devalues the entire event production chain," he says.

His argument is that an equipment investment should offer more than familiarity. It should also give a rental company a distinctive proposition that helps it stand apart.

He points to Adamson's new VGx line array as an example of a product whose unique features can open possibilities for companies adding the brand to their inventory.

As a regional reference, Alfonso highlights Artmix in South Korea, which he describes as a leading provider of PA systems for top K-pop artists. For him, the company illustrates Adamson's relevance to demanding live productions.

Support that Extends Beyond the Sale

Alfonso considers the combined regional presence of Sonos Libra and Adamson an important part of the offering. Alongside sound quality and distinctive products, partners receive ongoing technical support from both the distributor and manufacturer.

He believes this combination gives professional audio companies a strong basis for investment, as demonstrated by the brand's existing partners.

Over the years, Sonos Libra has conducted numerous training sessions and demonstrations to help users become familiar with the systems and their capabilities.

That support also extends to deployment, particularly when partners are using equipment for the first time at concerts or in challenging venues.

The aim is to help partners translate their equipment investment into confident, effective operation under real production conditions.

Opening the Door to Spatial Audio

Sonos Libra's work has also extended into spatial audio. Alfonso says the company pioneered its introduction in Thailand, becoming the first distributor to present Adamson's Fletcher Machine platform to artists, content creators and integrators.

The company has demonstrated the platform in live settings, including Wonderfruit, bringing its capabilities into practical creative and production environments.

These initiatives give users opportunities to explore how spatial audio can contribute to their work while broadening their understanding of the technology.

A Phuket Venue Where the Sound Speaks for Itself

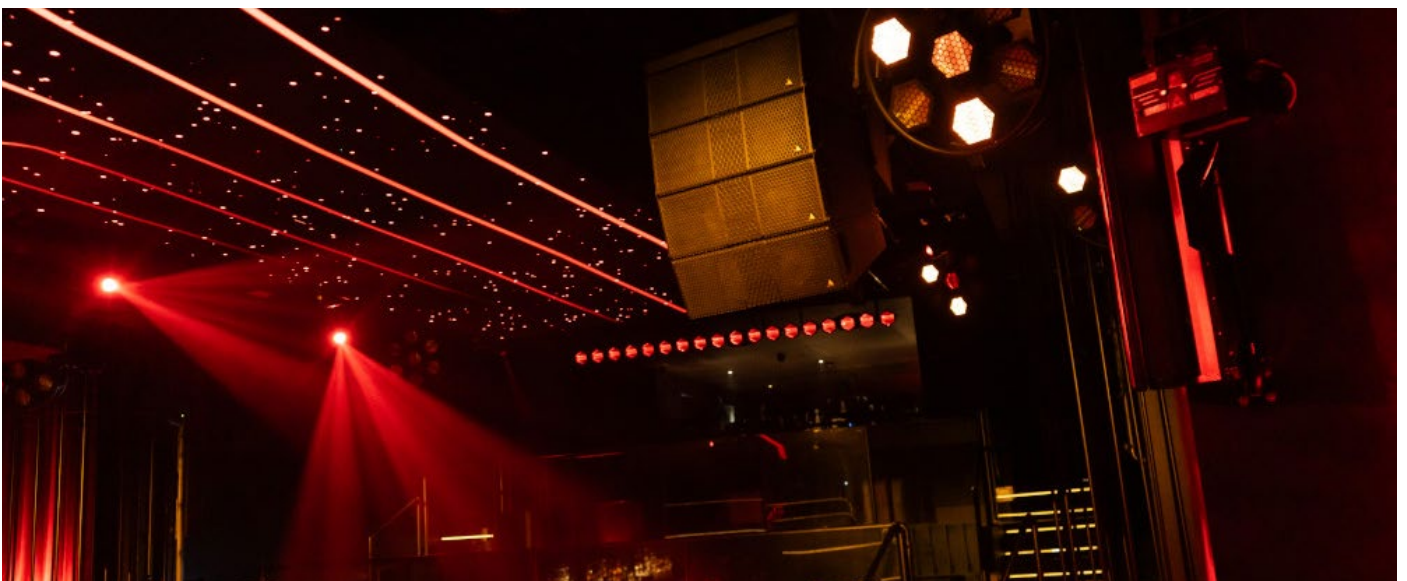
Among Sonos Libra's latest references is BOA, a club in Patong, Phuket. According to Rodriguez, feedback on the installation has been unanimous, with listeners describing it as one of Phuket's best-sounding venues.

There is, however, an amusing consequence of the installation's discreet design.

"The only issue is that we integrated the speaker system so well into the venue that it is difficult for the audience to spot the brand," he says.

For Alfonso, projects such as BOA reinforce the value of combining sonic performance with thoughtful integration. As Sonos Libra develops further Adamson partnerships, its proposition remains focused on giving audio companies distinctive products, the expertise to deploy them and support that continues well beyond the initial purchase.

Sonos Libra



Boa Thailand.

APAC

Sounding Outwards

DiGiCo Keeps Dermot Kennedy's Expanding Tour in Channel

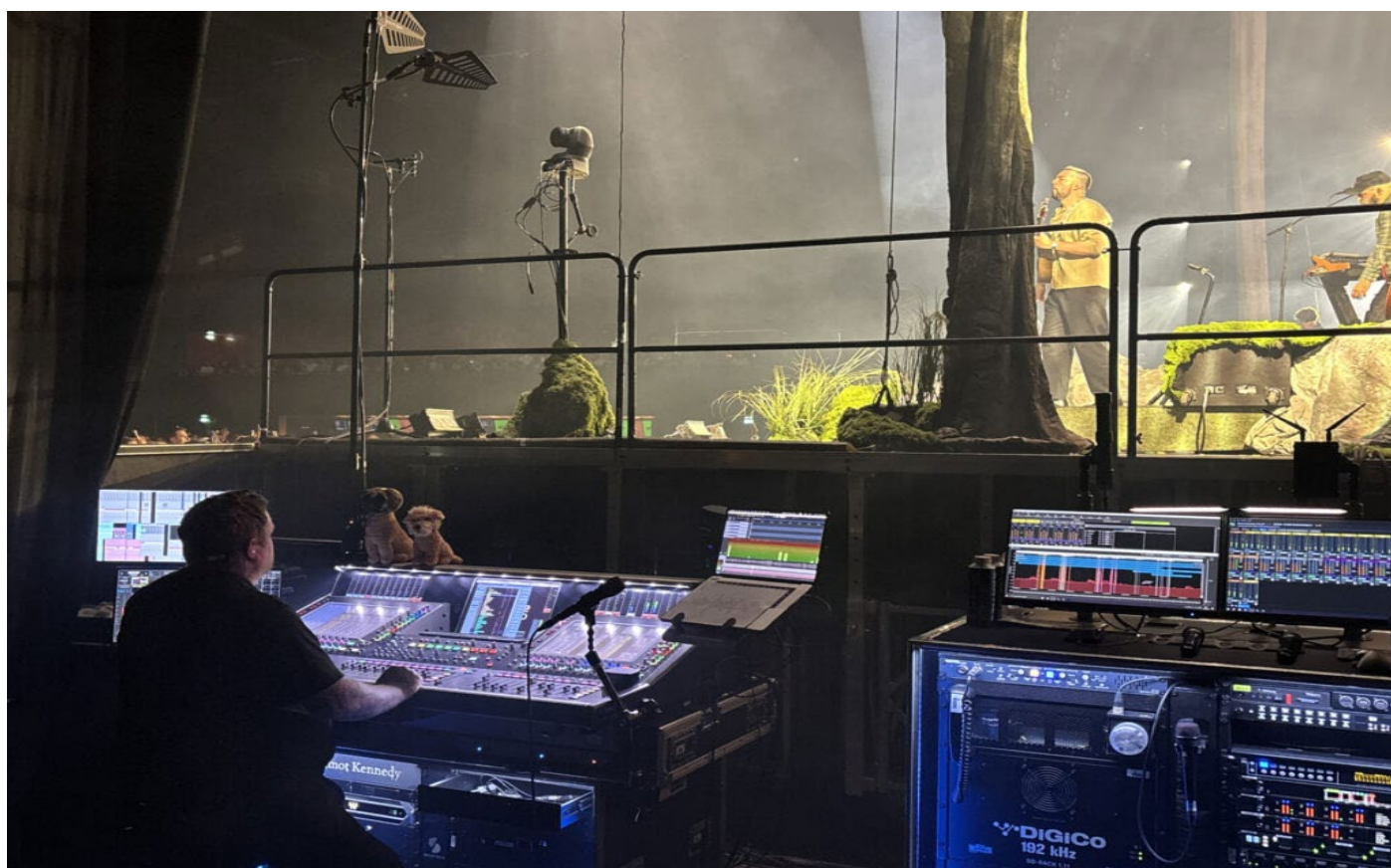


Dermot Kennedy's The Weight of the Woods Tour is proving as demanding technically as it is ambitious geographically, with **front-of-house engineer Will Donbavand and monitor engineer Michael Fitzsimmons (Fitzy)** relying on **DiGiCo** consoles as the Irish singer/songwriter's production moves from Europe into North America, Asia, New Zealand and Australia. Audio is supplied by **Solotech** with Donbavand operating a Quantum 338 Pulse at front of house and Fitzy on a Quantum 5 at monitors.

"So far, it has been a raging success, the show has been very well received with 5-star reviews across the board. We couldn't have asked for more!" he says. "Solotech have

been great and our tech, Dominic Green, keeps everything running smoothly. Everyone on stage is really happy. I started out with a Q338, but we've added to the show and now I've run out of channels I'm on the Q5. The fact that you can just swap over your show file to a different console is a big plus."

Donbavand has worked with Kennedy since 2017, bringing DiGiCo into his workflow a year later. His Quantum 338 Pulse setup makes extensive use of the available channel count, while bussed sends handle all the talk-back requirements. A Fourier transform engine takes care of his plugin requirements, while shared racks help keep the touring package compact.



"We got our first control package in 2018 and it's been DiGiCo ever since," he says. "Sharing racks helps keep production happy and, as I am reaching the limits with channel count, I find things like the additional, zero-latency Con Sends very helpful, especially for talkback between us. There are essentially no playback-tracks in this show which means there are a lot of people on stage. In London, we had a 10-piece choir and I used a Q112 for the extra channels. In Dublin, our choir expanded to a 22-piece, plus special guests, so I swapped to a Quantum 5. Workflow wise, for me that's easier than having a Q338 and sidecar Q112. Thankfully, moving between consoles is super easy. This is also useful when we're using a B-rig or picking up equipment locally because, even with our tech Dom prepping in advance, there are always slight issues with networking or card counts to pick up on site."

At monitors, Fitzy's Quantum 5 handles the majority of the workload, with only a small



amount of outboard alongside the console. The stage itself is essentially silent, with the performers using IEMs and a pair of subs providing stage energy. The resulting setup has proved adaptable across the tour's different venues while keeping the monitoring workflow consistent.

"Even with the best techs and equipment things do still go wrong in that last hour



before the show starts," he says. "Our formula works well and has worked across a few different projects, but I've been doing some pretty rigorous testing against my current external source enhancer and the Mustard comes extremely close, with the added benefit of the filtering. So, maybe next time out I might not even take the extra hardware."

That processing flexibility is equally important at front of house. Donbavand is now using the Mustard Source Expander (MSE) extensively, replacing hardware-based processing across almost the entire show. "I've moved everything that was previously hardware-PSE SE, apart from one song on the B stage," he says. "During a particular moment, one of our backing vocalists sings softly with Dermot, so I insert an external Primary Source Enhancer as well as having MSE on her channel. Previously I used other processing on Dermot and the backing vocals, now it's all MSE. I like the fact that you can filter the sidechain, by choosing a different

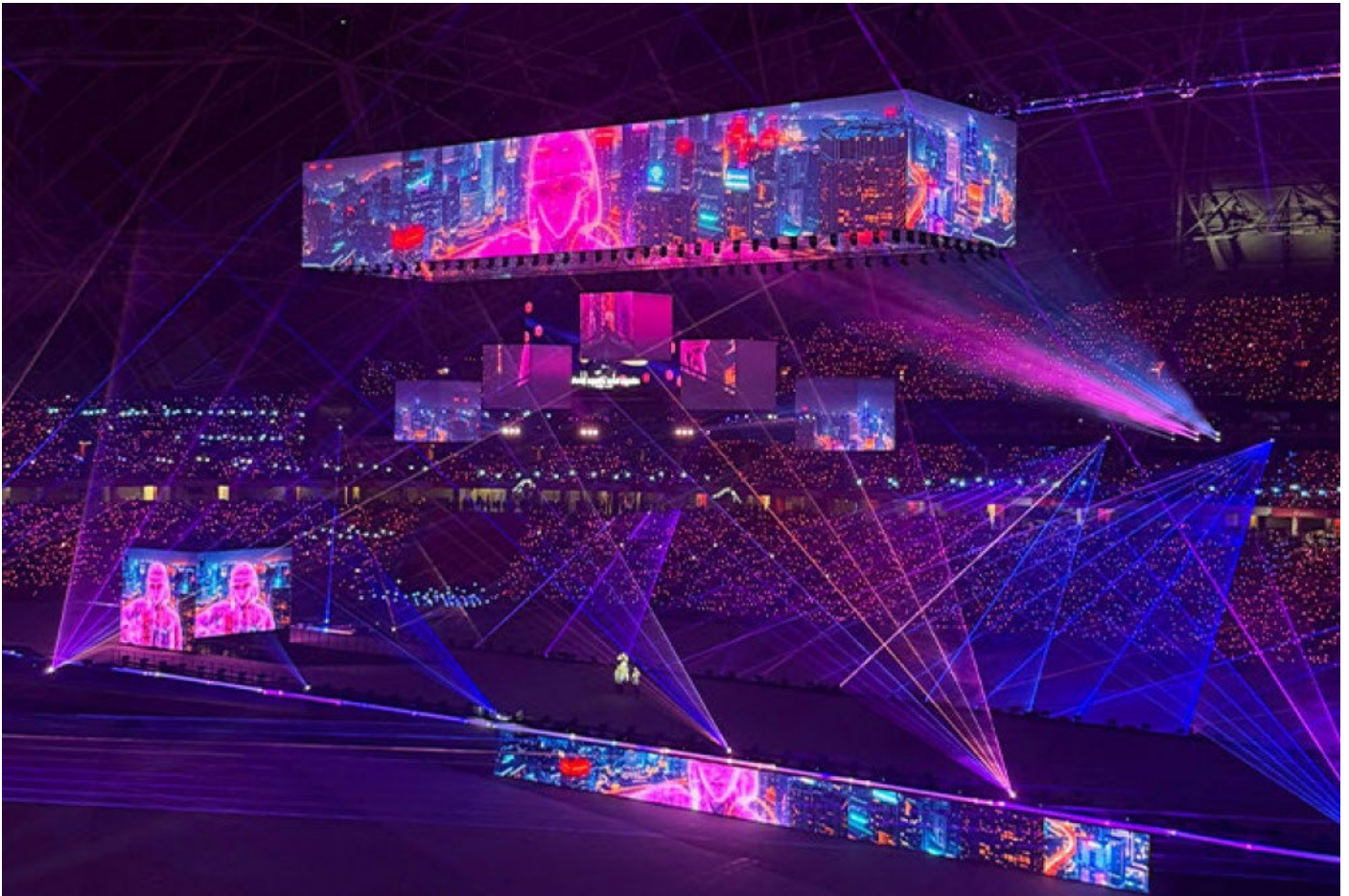
input, so sometimes I will choose the head amp as the input, so it gets the pre-EQ full signal. I also use the ducker on a couple of things. There's MSE everywhere and it's very nice to have on board."

With the tour continuing across multiple continents from August, both engineers are set to retain DiGiCo as the core of their respective control packages, supported by Solotech and its touring technicians. "I speak DiGiCo completely fluently and because everything works great, I don't need to apply that energy anywhere else," says Fitzy. For Donbavand, the production's evolution makes the continuity even more significant. "I have seen the show evolve from 200-people audiences in clubs to doing two nights in Dublin's Aviva stadium, which is about 50,000 seat-capacity. It's been a super nice ride and the whole production has evolved a lot," he ends. "DiGiCo's ease of workflow means starting from scratch with another console has never even crossed my mind."

SINGAPORE

Singapore Moves Visually

HEXOGON Deploys 52 Christie Griffyn Projectors That Turn Singapore's National Day Parade Into a Moving Canvas

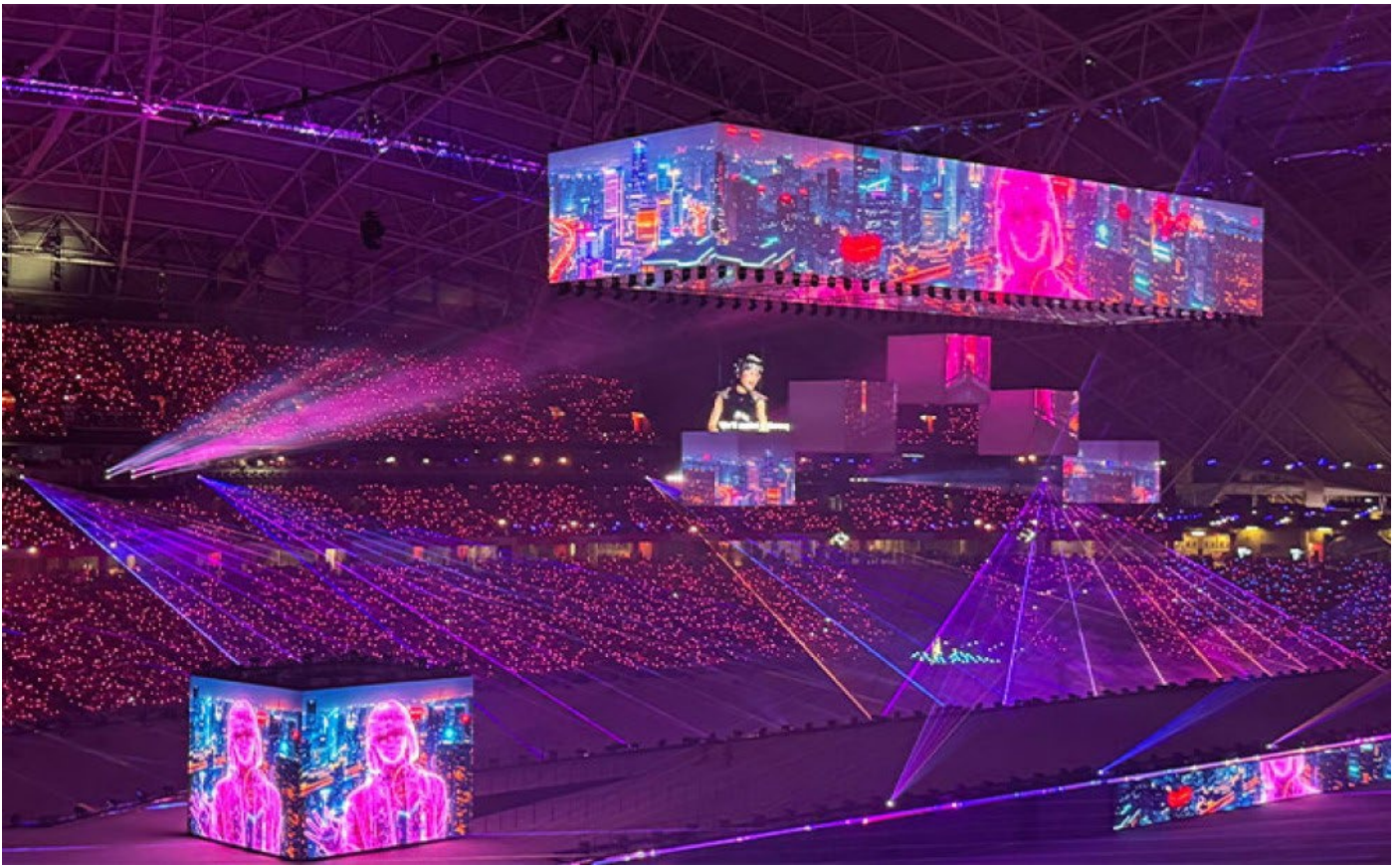


Singapore's National Day Parade returned to the National Stadium on August 9, 2026, for the first time in a decade, with **Hexogon Solution** deploying 52 units of **Christie** Griffyn 4K50-RGB pure laser projectors to deliver large-scale projection mapping as part of the nation's 61st anniversary celebrations.

A member of Hexogon Group, Hexogon Solution served as a principal partner for NDP 2026 and was responsible for all digital projection elements at the event, which drew more than 42,000 spectators. Among the

production's most ambitious visual sequences was an aerial projection mapping display built around a suspended main cuboid structure and five dynamic cubes.

Projectors positioned around the stadium illuminated the moving structures, with a real-time tracking solution keeping the projected imagery precisely aligned throughout the performance. The installation effectively transformed the suspended structures into moving canvases for visual



storytelling centred on Singapore's cultural diversity and achievements.

"National Day Parade is one of Singapore's most significant and technically demanding live productions, and we were honored to play a role in bringing this year's creative vision to life," said **Adrian Goh, CEO of Hexogon Group**. "The aerial projection mapping sequence presented unique challenges, particularly with maintaining accurate image alignment on moving structures in a live environment. The Griffyn 4K50-RGB projectors delivered the brightness, color performance, and reliability required for this complex application, enabling us to create impactful visual moments that complemented the performances and resonated with audiences."

The deployment follows Hexogon Solution's acquisition of a large fleet of Griffyn 4K50-

RGB projectors, following what Christie describes as the world's largest single acquisition of the model in 2025.

"We are thrilled to see Hexogon Solution leverage its extensive Griffyn 4K50-RGB fleet for an event of such national significance and we are thankful for their support," said **Jason Yeo, Senior Sales Manager, ProAV, Southeast Asia, Taiwan and ANZ, Christie**. "Having made the world's largest single acquisition of Griffyn 4K50-RGB projectors in 2025, Hexogon continues to demonstrate how advanced projection mapping can elevate large-scale live events. Combined with Hexogon's technical expertise and creative vision, the Griffyn 4K50-RGB projectors transformed the aerial structures into captivating visual elements that enhanced the experience for tens of thousands of spectators."

INDONESIA

JBL Brings The Groove to Java Jazz Festival

JBL Brings Festival-Scale Power and Precision with VTX, BRX, PRX and Crown Audio



The 21st edition of the Jakarta International Java Jazz Festival placed a substantial audio demand on its production team, with the multi-day event bringing artists and audiences together at NICE (Nusantara International Convention Exhibition) in Jakarta. To meet the requirements of a festival environment spanning multiple performance needs, organisers turned to **PT. Inti Megah Swara (IMS Indonesia)** who decided to deploy a **JBL Professional** - centric system that combined VTX line array technology, BRX systems, PRX loudspeakers and **Crown Audio** amplification.

With jazz spanning everything from intimate performances to full-scale amplified sets, consistency is as important as sheer output. The system therefore had to deliver enough headroom to handle the festival's larger moments while maintaining the clarity and control expected from a genre where the detail of an instrument or vocal can be as important as its volume.

20 units of JBL VTX A12 formed the main sound system, giving the festival stage a combination of high output and controlled



coverage that was well suited to the scale of the event. Each A12 provides 90-degree horizontal coverage from 250 Hz through 18 kHz, while its vertical dispersion is shaped by the number and configuration of cabinets in the array. This allowed the system to be configured to project sound consistently across the audience area rather than simply pushing high levels from the stage. With a maximum peak output of 146 dB, the A12s also provided ample headroom, helping the system maintain clarity and definition as performance levels increased.

That capability was reinforced by the 18 units of JBL VTX G28 subwoofers. By giving the low frequencies their own substantial dedicated system, the A12 arrays could concentrate

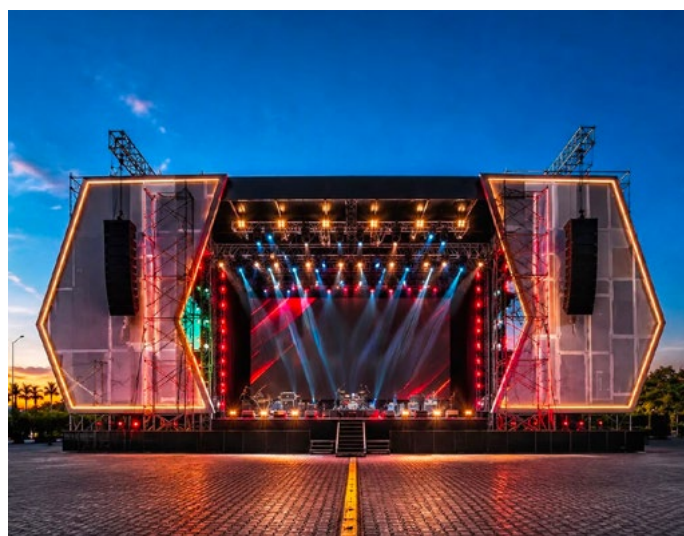
on delivering the mid and high-frequency detail, while the G28s supplied the low-end weight and impact. In practical terms, the combination meant the system could deliver the scale and energy required for a major festival without relying on the main arrays to handle the entire frequency spectrum at high levels.

The result was a system architecture that played directly to the strengths of the VTX A12 system i.e. controlled coverage, considerable output and enough headroom to reproduce the dynamics of live jazz and contemporary performances cleanly across a large audience area.



The larger VTX system was complemented by 4 units of JBL BRX308-LA line array elements paired with 2 units of JBL BRX325 subwoofers, adding a more compact line array solution to the festival's audio infrastructure; while further flexibility came from 1 unit of JBL PRX918XLF powered subwoofer, 9 units of JBL PRX915 and 4 units of JBL PRX912 loudspeakers. Rather than asking one loudspeaker platform to handle every requirement across the festival, the deployment could therefore draw on different JBL families according to the scale and role of each application.

Behind the loudspeakers, 5 units of Crown Audio VRack 4x3500HD and 3 units of Crown Audio VRack 12000HD provided the amplification infrastructure. Combining high-power amplification with onboard DSP and network connectivity for touring applications; Crown's I-Tech HD architecture provided high power density alongside processing



and monitoring capabilities, while separately addressing LF, MF and HF sections. The result was a tightly matched loudspeaker and amplification ecosystem in which the system processing, amplification and loudspeaker performance could be treated as a single engineered platform rather than independent components.

AUSTRALIA

Pixels Power Hoods

Hilltop Hoods Go Big with VuePix Infiled



Hilltop Hoods took their Never Coming Home Tour to sold-out arenas across Australia in 2026, with a large-format **VuePix Infiled** Black Widow AMT 7.8mm LED system forming the visual centrepiece. Supplied by **HTH Touring** the LED system was deployed across major venues including Sydney's Qudos Bank Arena, Melbourne's Rod Laver Arena and Perth's RAC Arena.

The production's video design was developed collaboratively by **Brad Hurle, Founder and Managing Director of Diverse Audio Visual Events**, and **Hilltop Hoods' Lighting Designer, Pauly Owen**. Working with HTH Touring, the team integrated LED, lighting, cameras and media playback into a unified visual workflow. HTH Touring also supplied

the complete camera and vision switching system, feeding directly into the media server controlling the video canvas.

At the centre of the design was the VuePix Infiled Black Widow AMT 7.8mm. Its lightweight transparent mesh construction allowed lighting effects to pass through the LED surface, enabling video and lighting to operate as integrated elements of the stage design. The touring-oriented system was also selected to meet the installation, durability and efficiency requirements of a national arena schedule.

"As touring productions continue to push creative and technical boundaries, it's essential to deliver solutions that are as dependable as they are visually impressive,"



said **Simon Finlayson, HTH Touring General Manager**. “We’re proud to have worked alongside Diverse Audio Visual Events on the Hilltop Hoods Never Coming Home Tour, providing our VuePix Infiled Black Widow AMT touring cabinets that met the demands of a fast-paced national arena schedule.”

The complete LED canvas carried both pre-produced content and live camera feeds, with the video system running on timecode throughout the performance. This allowed video, lighting and the live show to remain synchronised while retaining the flexibility required during the production.

“The creative vision for the show was developed alongside Hilltop Hoods’ Lighting Designer, Pauly Owen, who had a clear direction for how the production should look and feel, while our role at Diverse Audio Visual Events was to design and deliver the complete video workflow that brought that vision to life,” said Hurle.

“From the LED system and media playback through to the camera infrastructure and switching, every element had to work together as a single integrated platform. HTH Touring played a huge role in making that happen, particularly Shannon Barreau, whose support throughout the project was invaluable. The camera system fed directly into the media server, allowing us to combine live vision with the content across a unified 4K canvas. It was a genuine team effort, and that’s what made the production so successful.”

The result was a unified 4K visual environment capable of shifting between cinematic content and live imagery while maintaining precise timing with the wider production. For a national arena tour operating at scale; the combination of LED, camera and media infrastructure provided the visual system with the flexibility to move between creative content and live performance without breaking the continuity of the stage design.

JAPAN

A Ballroom Reimagined

Barco Turns Tokyo Ballroom into a 360° Canvas



Mandarin Oriental Tokyo has transformed its ballroom into a 360-degree projection environment using twelve **Barco** G62-W14 projectors, creating a flexible visual canvas for weddings, corporate events and other productions.

The project, developed in partnership with **Vega Project K.K.** (aka Vega Japan), addresses two very different demands within the same space. Weddings require atmospheric and emotionally engaging environments, while corporate events call for clarity, flexibility and visual impact. The

resulting installation allows the ballroom to shift between these requirements without altering its underlying environment. The twelve G62-W14 projectors have been installed to deliver seamless 360-degree projection, surrounding guests with visuals and turning the room itself into a storytelling canvas. The compact and lightweight design of the G62 platform was particularly suited to the luxury venue, where projection hardware needed to integrate discreetly without compromising sightlines or the ballroom's aesthetic.



The system has already been deployed for events including wedding fairs and corporate functions, with projection forming a central part of the visual environment. Rather than relying on a fixed room presentation, the ballroom can now be visually reconfigured around different event concepts.

"This project shows how projection can fundamentally reshape a venue. Instead of designing around a fixed room, Mandarin Oriental Tokyo now has a space that can evolve visually for every occasion. With the G62 platform, we've combined visual impact with the consistency and ease of ownership that venues need to deliver flawless events day after day. This installation allows the venue to adapt instantly, without compromising on quality," says **Nakamura, Seiichi, Barco Territory Sales Manager.**

For Vega Project K.K., the challenge was balancing the creative ambitions of weddings with the demands of business events while maintaining a reliable technical foundation.



"One of the biggest opportunities was creating a space that works equally well for emotional, once-in-a-lifetime celebrations and high-impact business events. Bringing this vision to life required a close collaboration between creative design and reliable technology. With Barco as a partner, we could focus on the experience, knowing the technical foundation would support it seamlessly," concludes **Richard Johns, Managing Director at Vega Project K.K.**

LEBANON

Beirut's Bunker Gets Loud

B 018 Returns with Beirut's First d&b U-Series System

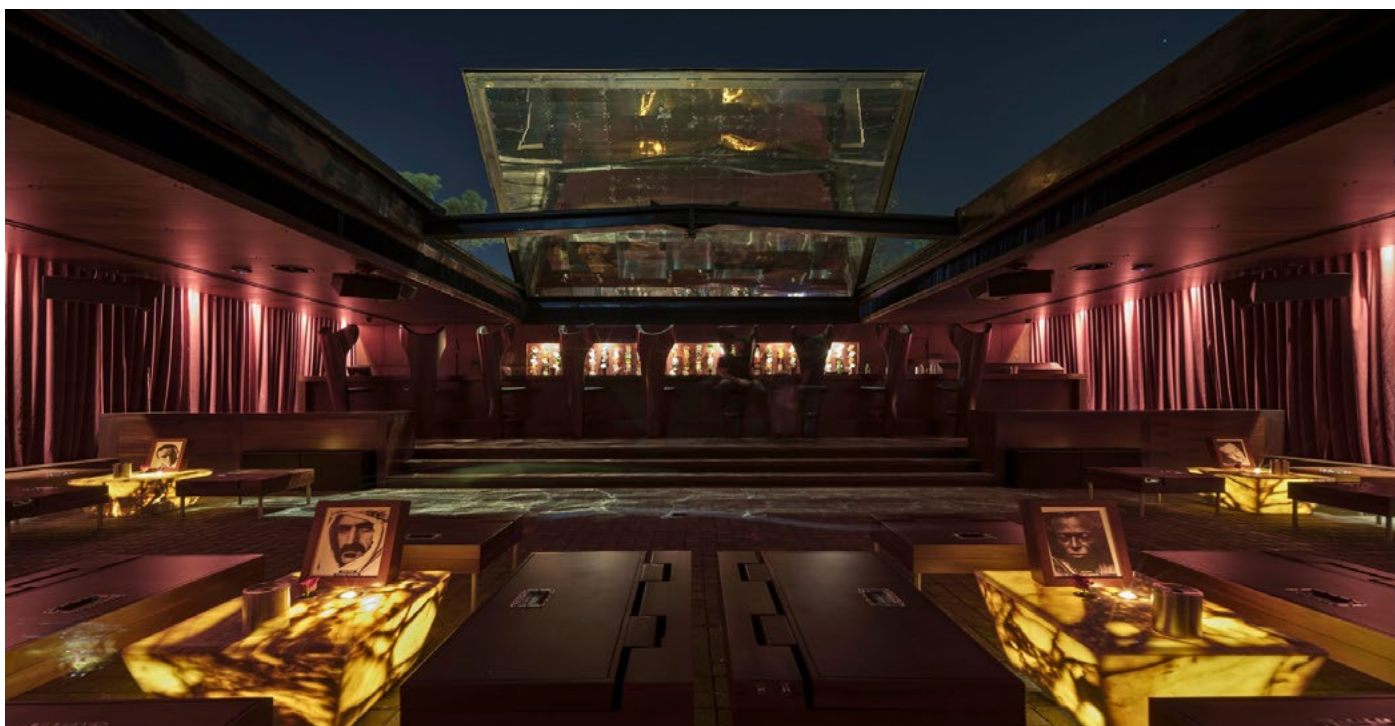


Beirut's iconic B 018 nightclub has reopened with the Middle East's first installation of **d&b audiotechnik's** new U-Series, bringing a fresh sound system to one of the region's most celebrated nightlife venues.

Designed by architect Bernard Khoury, B 018 first opened in Beirut's port area in 1998. The bunker-like venue quickly attracted international architectural attention and was named among the world's best clubs by Wallpaper three times between 2004 and 2006. Although the 2020 Beirut port explosion devastated much of the surrounding area, the underground structure remained largely intact. After continuing

operations until its eventual closure in 2024, B 018 has now been reimagined for a new generation.

Khoury once again oversaw the architectural vision, while musical direction is now led by Omran Gebran, son of B 018 founder Naji Gebran. Sound remains central to the venue's identity, with long-standing partner **Seebeck Audio** responsible for system design and installation. Seebeck has also served as d&b audiotechnik's distributor for Lebanon since 2000. "We were first hired to install sound at B 018 back in 2005," says **Seebeck's founder, Youssef Aoun**. "We installed d&b Q-Series, which was new then. It was the first Q-Series install in Lebanon."



As the club evolved, Seebeck returned for a series of revisions, including the installation of a wider-pattern d&b Q1 system after the venue's concrete walls were exposed during a refurbishment. The commitment to sound remained unchanged, with Naji Gebran telling d&b at the time, ". . . all these years later we are still the leader, that's why we invest so much in the audio system."

For the reopening, the brief called for a system powerful enough to operate at full capacity while maintaining consistent sound quality across different uses, including quieter periods when B 018 functions as a chill-out space. "They needed something powerful enough to work for the club at full capacity, while ensuring the best listening experience possible for everybody, in every type of use – even for when it's just a chill-out space," says Aoun.

The venue's architecture presented several constraints. Its ceiling sits at around three and a half metres, while the retractable steel

roof prevents central loudspeaker placement. Khoury also required the loudspeakers to remain as unobtrusive as possible. With the DJ booth capable of operating at either end of the space, the system additionally required flexibility through presets in R1.

Seebeck initially considered d&b's existing point source portfolio before turning to the newly introduced U-Series. The new solution also allowed the team to increase the number of point source positions from the planned six to eight, providing additional system power for B 018's varied programme.

Installation logistics added another layer of complexity, with lead times affected by a new outbreak of war in the region. Seebeck, the client, d&b's Middle East office in Dubai and other contractors therefore worked closely to prepare virtually the entire installation ahead of the loudspeaker hardware arriving. "As soon as the system cleared customs, it went straight to B 018, and was installed, tuned and ready to go in under 24 hours," says Aoun.



The Seebeck team was also working with U-Series for the first time, but was able to prepare the system in advance using ArrayCalc simulations and R1 configuration. "Everything was new to us," recalls Aoun, "but it turned out so well because we could use ArrayCalc simulations and prepare the R1 setup in advance. The client was amazed when we had it all installed and tuned so quickly. We knew we were in safe hands with d&b."

The completed system combines U7, U5 and U3 cabinets. Eight U7s cover the main areas in a rectangle around the roof opening, while three U5s provide fills at each end of the space. Four U3s cover the raised bar area. Low-frequency reinforcement comes from six Bi6-SUBs for the main area and two Bi10s for the bar. At the client's request, all system inputs are analogue.

Wissam Shaheen from the Education and Application Support (EAS) team at d&b audiotechnik Middle East was involved

in the project and was impressed by the system's performance. He shares, "Being a member of the d&b family and having been a user and fan long before that, I know what our systems are capable of, but this still completely blew me away. Not just the SPL, but the clarity, the headroom and how clean and effortless the system remained, even when being pushed."

Shaheen also has a personal connection to B 018, having experienced the venue during its earlier era and worked on the original Q-Series installation. He concludes stating, "B 018 means so much to me personally, as it does to many others. Growing up in Beirut, it was my introduction to club life in the late 1990s and early 2000s. I was also part of the team that installed the Q Series system in 2005, so this one is very close to home. The Seebeck team did a tremendous job on this one. Congratulations to everyone involved!"

NEW ZEALAND

Lighting A New Chapter

Robe T11s Take Centre Stage at Christchurch's New Court Theatre



When The Court Theatre in Christchurch opened its new home in May 2025, it did so with a lighting rig designed to give productions plenty of creative room to manoeuvre. Among the newest additions are 50 **ROBE** T11 fixtures — 30 units of the T11 Profiles and 20 units of the T11 Fresnels — which **lighting designer Rachel Marlow of Auckland-based visual design studio Filament Eleven 11** put through their paces across two contrasting productions: *The King's Speech* and *9 to 5: The Musical*.

The new theatre forms part of Christchurch's earthquake recovery plan following the

devastating 2011 event, replacing the former venue and opening with the new Robe fixtures already integrated into its house lighting rig. For Marlow, the two productions offered an immediate test of the T11 range's versatility, with the intimate drama of *The King's Speech* followed by the colour-rich spectacle of *9 to 5: The Musical*.

For *The King's Speech*, much of Marlow's T11 work centred on Daniel Williams' set design, particularly a large gilded picture frame that divided the stage into distinct areas and demanded precise lighting. The T11 Profiles' shuttering capabilities proved



particularly useful in controlling the light around the architectural centrepiece. Marlow was also impressed by the punch delivered by the fixtures despite their compact size. She used the T11s for set wall washes, with two fixtures creating slats of light along the back of the stage, working closely with Williams to bring the production's different environments and locations to life.

The psychological shifts within the narrative also called for a dynamic treatment of the performance space. Here, the multispectral T11s provided Marlow with additional scope for colour treatments from the over-stage rig, helping the lighting evolve alongside the story. The production proved popular with audiences and received significant critical acclaim.

The following production, *9 to 5: The Musical*, took the lighting design in an entirely different direction. Directed by Ben Freeth, who also took a major interest in the lighting, the production featured a

spectacular honeycomb-shaped set designed by Mark McEntyre and Rosie Gilmore. Marlow positioned the T11 Profiles upstage as high side and top lights to accentuate the structure.

Colour, vibrance and luminosity became central to the storytelling, with Marlow developing key colour looks for each character that evolved throughout the show, becoming richer and more symbolic as the action progressed. Costume colours informed some of these treatments, while set illumination added further visual detail to the production.

One T11 Profile even stepped into follow-spot duty. Manually operated by Geoff Nunn from the house lighting crew using a 'Number 8 Wire' system, the fixture was used during 11 songs, allowing actors to be lit with skin tones selected specifically for each character. The term 'Number 8 Wire' originates from the 4.0mm diameter galvanized steel wire traditionally used for New Zealand sheep farm fencing and has become cultural



shorthand for Kiwi ingenuity, versatility and improvisation.

It was Marlow's first experience using T11s across her productions, and the fixtures made a strong impression. "The colour mixing and the clarity of the output are great," she says, with the experience unlikely to be her last with the platform.

The T11s form part of a wider house rig at The Court Theatre, and Marlow also worked with a range of other fixtures across both productions. She relished the opportunity to work with the theatre's latest technology alongside what she describes as a "very talented" team, including **Giles Tanner, Head of Technical at The Court Theatre** and a lighting designer who was closely involved in specifying the equipment.



For Tanner, the decision to build the new theatre around LED lighting followed an extensive evaluation process. The team initially assessed around 250 different fixture models across various luminaire classes before narrowing the field for in-situ testing, with smooth dimming and low noise identified as fundamental requirements.

"From the outset, Robe's T11 series fixtures seemed to be strong contenders. They easily aced the noise and dimming tests. We liked their 'design ethos' and they appeared to be designed with theatre applications in mind," commented Giles. The T11's 5-to-50 degree zoom was well suited to the venue, while Tanner highlighted the gobo image quality, profile version's edge quality and colour rendering as "all exceptional". "The light output and build quality were also impressive," he added.

The fixtures' modular construction was another factor, with the TE replaceable light engine and power supply units viewed as advantages for long-term serviceability. Additional options including rotating gobo and iris further expanded the creative possibilities, while features such as shutter lock and variable inbuilt frost added to the fixture's flexibility.

SINGAPORE

Zouk Turns Up the Heat with Singapore's First L2 Club Installation

Concept Systems used L-Acoustics Soundvision to model coverage, SPL and loudspeaker interaction before installation



Zouk nightclub has reopened its three rooms at Clarke Quay on new L-Acoustics systems.

Singapore nightlife institution Zouk has reopened its three Clarke Quay rooms with new **L-Acoustics** sound systems, placing a single L2D hang per side at the heart of its Main Room in Singapore's first L2 club installation. **Concept Systems Technologies** a Singapore integrator and L-Acoustics Certified Provider Distributor, designed, supplied and installed the systems across the Main Room, Phuture and Capital.

Zouk's story began in 1991 on Jiak Kim Street, where it established itself as one of Asia's defining dance music venues. The club

has featured in DJ Mag's Top 100 Clubs for two decades, reaching No. 3 in 2017 — the highest position achieved by an Asian club. After 25 years at its original location, Zouk moved to The Cannery at Clarke Quay in December 2016, with Capital joining the Main Room and Phuture following in 2017.

The latest rebuild, commissioned in 2024, was designed around a broader remit than DJ playback alone. The three rooms can operate independently or combine into a single space accommodating up to 3,500 people, with the brief extending to live bands, concerts



Zouk's Main Room now runs on L-Acoustics L Series, the first L2 club installation in Singapore.

and corporate events. Capital reopened in March 2026, followed by the Main Room and Phuture on 19th June.

"Zouk's brief was to deliver the low-end impact and high SPL capability a leading nightclub demands," says **James Pithouse, Senior Engineer at Concept Systems.**

"At the same time, they wanted it to hold consistent coverage across rooms that also host performances by live bands."

The Main Room presented the most restrictive design challenge, with a low ceiling and fixed mounting positions limiting both loudspeaker placement and aiming. L2D was selected to deliver the required output from a single element per side, while Panflex directivity helped shape the horizontal coverage without requiring additional hangs. The compact configuration also kept the installation within the building's permitted rigging positions and sightlines.

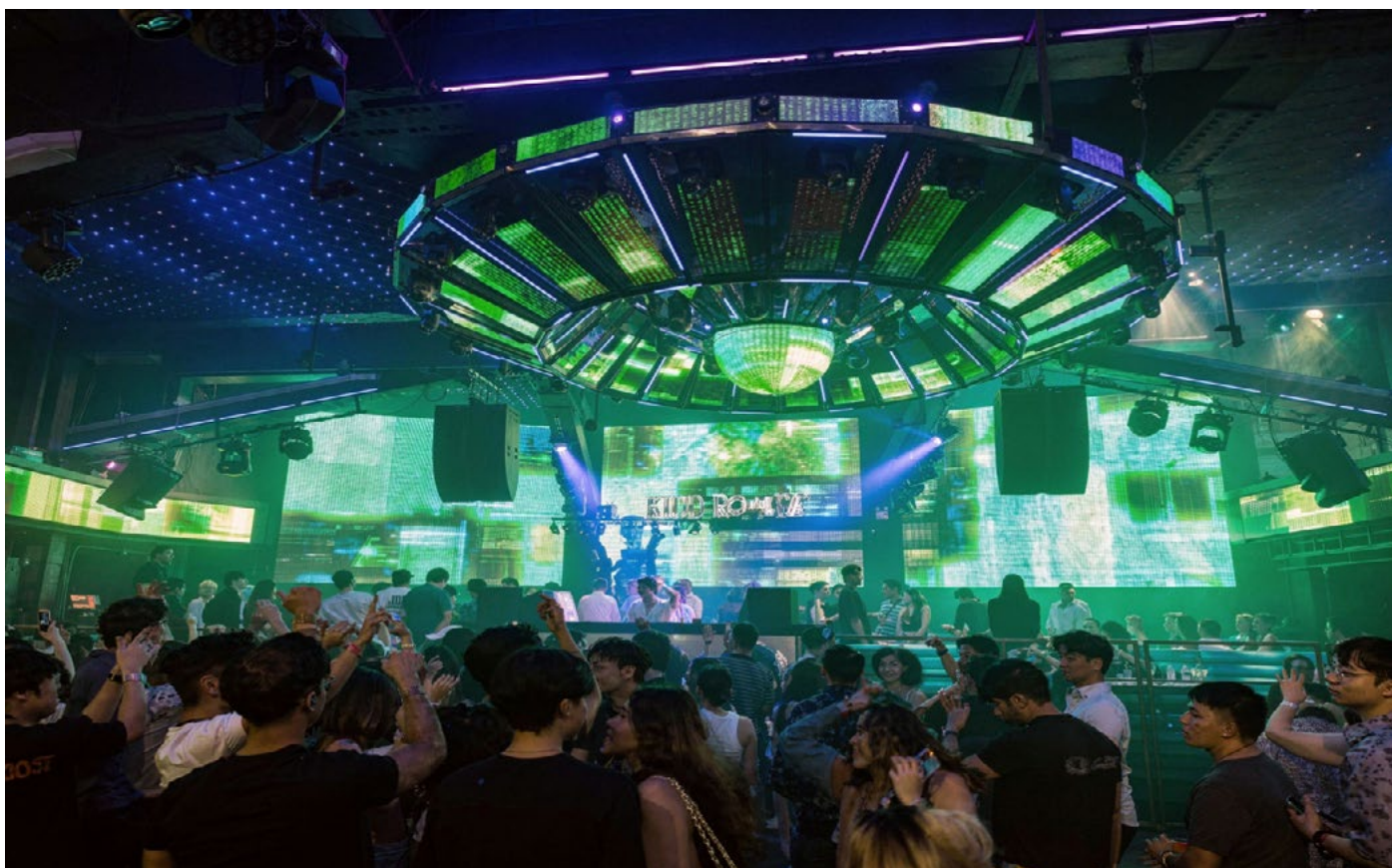
"It gave us the performance, coverage and output the Main Room needed, within a

footprint that was far more restrictive than a typical install," says Pithouse. "That it also became the first L2 club installation in Singapore was a bonus."

Concept Systems used L-Acoustics Soundvision to model coverage, SPL and loudspeaker interaction before installation. Final aiming and placement were then refined on site with calibration support from the L-Acoustics Applications team, helping address the limited margin for error presented by the room.

The Main Room system comprises a single L2D hang per side, supported by six KS28 for low-frequency impact. Four X12 cover the DJ booth and MC positions, while two A15i per side provide VIP side-fill. Seven A10i and two X8i serve as delays towards the rear of the room, with two SB18 providing delay sub coverage.

Phuture adopts a different configuration for its long, low dance floor. Three A15i Wide per side form the main system, while a single



Zouk's sound system brief was to deliver the low-end impact and high SPL capability a leading nightclub demands.

X12 provides VIP fill. Four KS21i, arranged in two columns of two per side, provide low-frequency reinforcement, with two further X12 extending coverage to the delay positions.

Capital, Zouk's more intimate premium lounge, uses a distributed system rather than the higher-SPL configuration required by the dance floors. Three A10i Wide per side form the main hangs, with two KS21i per side providing low end. One A10i per side serves VIP fill, while four A10i delays per side and a KS21i delay sub per side extend coverage through the room, including its central island bar and private Green Room.

The bar area within the Capital Lounge has its own supplementary system comprising 11 X8i loudspeakers and four SB15m subwoofers, all driven by an LA7.16i amplified controller.

Across all three rooms, an L-Acoustics P1 handles format conversion, while the complete installation is networked on Milan-AVB. The architecture also leaves scope for future expansion or adaptation as Zouk's requirements evolve.

The installation was delivered in phases to keep the venue operational throughout the rebuild. "The work was phased so Zouk always had a room open," explains Pithouse. "Capital was refitted first, over eight weeks, while the Main Room and Phuture kept trading. Then a 10-week second phase covered the Main Room and Phuture once Capital was back up and running."

Since going live, Zouk's management and technical team have highlighted the performance, coverage and impact delivered across the three spaces. Concept Systems is



The bar area within the Capital Lounge has a supplementary L-Acoustics sound system. L-Acoustics X8i loudspeakers are chosen for the Capital Lounge.



L-Acoustics X8i loudspeakers are chosen for the Capital Lounge.



The more intimate premium lounge uses a fully distributed system to keep coverage even without the SPL of the dance floors next door.

continuing to work with the in-house team on training, while the networked infrastructure provides additional flexibility for future requirements.

"This was an exciting and technically demanding install across three very different rooms and in a live venue that couldn't afford to go dark, or silent," says Pithouse. "Seeing it all come together, and hearing the difference it's made across the board, has been hugely rewarding for the whole team."

"High-quality sound has always been part of who we are, and this system takes that even further," says **Andrew Li, CEO, Zouk Group**. "From the energy in the Main Room to the more intimate feel of Capital, every room now hits exactly the way it was designed to, and our guests and artists feel that the moment they walk in. Being part of Singapore's first L2 club installation, working alongside Concept Systems and L-Acoustics, is something we're proud of, and it sets us up perfectly for whatever comes next for Zouk."

THAILAND

Room To Perform

Adamson, Earthworks, and Allen & Heath Give NIST International School's Black Box Theatre Room to Perform

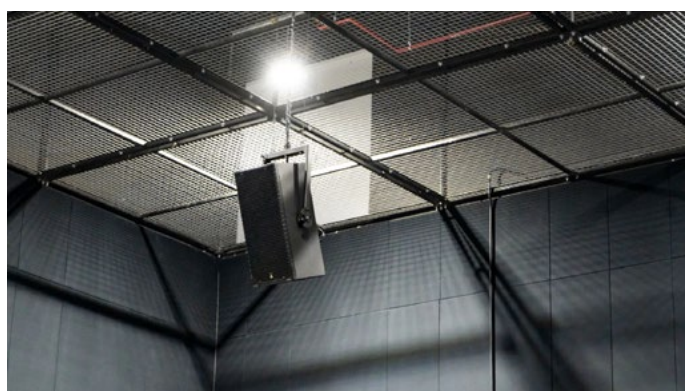
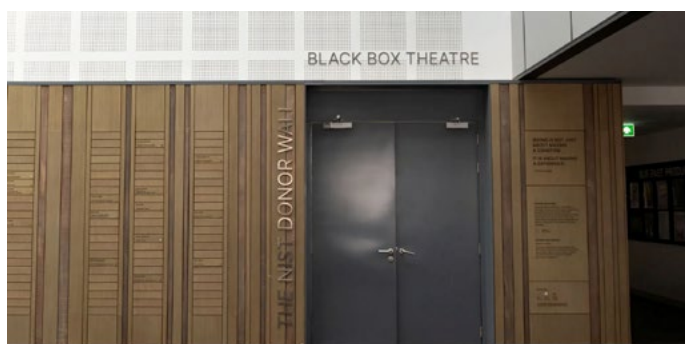


At **NIST International School** in Thailand, the Black Box Theatre serves as a flexible space for theatre productions, concerts, musical performances, presentations, meetings and student activities. With such a broad remit, the venue needed an audio system capable of moving between applications without compromising sound quality or ease of operation. **Sonos Libra** the official partner of **Adamson**, **Allen & Heath** and **Earthworks Audio** in Thailand, was brought in to design, install and tune a new professional audio system built around technologies from all three brands.

Established in 1992, NIST International School was among the first schools in

Thailand to offer the Full IB World School (International Baccalaureate) curriculum. Its educational programme extends beyond academics into arts, music, performing arts, sports, science and technology, making the Black Box Theatre an important part of the school's wider learning environment.

The existing loudspeakers had served the venue for many years, but an upgrade was required to improve sound quality, flexibility and the system's ability to accommodate different productions and room configurations. Sonos Libra approached the project around three priorities: sound quality, flexibility and consistent audience coverage.



The main PA is centred on Adamson CS10p Point Source loudspeakers, selected to provide clear, detailed sound and precise coverage while maintaining a clean installation within the theatre. Low-frequency reinforcement comes from Adamson CS119 Subwoofers, while Adamson CS7p Point Source loudspeakers operate as rear Delay speakers, extending coverage towards the back of the room.

The system was modelled before installation using Adamson Blueprint AV, allowing Sonos Libra's engineering team to assess coverage and determine suitable loudspeaker positions. One of the principal design targets was to keep the level difference between audience positions within approximately 6 dB, supporting a more consistent listening experience across the room.

Low-frequency performance was evaluated separately on site, with the team testing several subwoofer arrangements to account for the acoustic behaviour and physical

impact of low frequencies that cannot be fully assessed through simulation. Following these tests, a Mono Center Array configuration was selected for the Subwoofers as the most suitable arrangement for the room in terms of low-frequency power, consistency and response.

At the centre of the venue's audio management is an Allen & Heath AHM-16 Audio Matrix Processor, providing routing and control across the system. The processor can also be operated via iPad, giving venue users a more convenient interface for day-to-day operation. For live performances, NIST International School uses an Allen & Heath SQ-5 digital mixing console equipped with a Dante Card. The configuration provides high-quality 96 kHz audio recording capabilities while enabling audio connectivity over a Dante network.

Four Audio Wall Plates are positioned around the theatre, providing organised connection points for different applications and allowing the system to adapt to changing room configurations while leaving scope for future expansion. Microphone requirements are covered by a combination of wired and wireless systems, including the Earthworks Audio SR117 for wired applications. The microphone provides clear speech reproduction and effective rejection of unwanted noise across presentation and performance applications.

Following installation, tuning and commissioning, the upgraded system delivered improvements in day-to-day operation, sound quality and coverage throughout the theatre. Whether the room is hosting a student production, musical performance, meeting or other school activity, the new system provides a common audio platform that can adapt to the demands of each application.

KUWAIT

Sonic Strength

Yamaha Gives Barry's Kuwait Studio Sonic Muscle



When Barry's opened its new fitness studio in Kuwait, the global fitness brand needed an audio system capable of matching the intensity of its signature 50-minute 'Red Room' workouts without compromising the venue's sleek interior. **Yamaha Music Gulf** together with local partner **Adawliah Electronics Co** designed and installed a system built around an eclectic mix of products from **Yamaha Professional Audio** comprising the DXR10 mkII and DXS15 mkII powered loudspeakers, complemented by VXH6 pendant speakers.

Founded in 1998, Barry's has grown from its original West Hollywood studio to a global premium fitness brand operating in more than 20 countries. Its high-intensity interval training combines strength and cardio, with the surrounding environment forming an important part of the experience.

At the Kuwait facility, the brief called for powerful, immersive sound across the open-plan studio, while retaining sufficient control for quieter warm-up and cool-down periods. The audio system also had to integrate with the building infrastructure without interfering with the fitness equipment or the studio's visual design.

Following a comprehensive site analysis, Yamaha Music Gulf and Adawliah Electronics Co specified DXR10 mkII powered loudspeakers alongside DXS15 mkII powered subwoofers for the main studio. The two-way DXR10 mkII is capable of 132 dB SPL, while the DXS15 mkII extends low-frequency response to 40 Hz and delivers a maximum SPL of 135 dB. Together, the systems provide the main studio with full-range reinforcement while maintaining a relatively discreet footprint.



Bader Bukhamseen (Barry's Kuwait partner), **Mohammed Siddiq** (Yamaha Music Gulf), **Ahmad Jaber** (aDawliah Kuwait), **Rajesh Venugopal** (Yamaha Music Gulf)

The reception area, stretching room and corridor are covered by Yamaha VXH6 pendant speakers, which provide 120° dispersion and 300 W power handling for background music reproduction. The VXH6 units are powered by an XMV4280-D multi-channel power amplifier operating in high-impedance (100V) mode, with system processing and control handled by a Yamaha MTX5-D digital signal processor, three MCP1 multimedia control panels and the iPad-based ProVisionaire Control app.

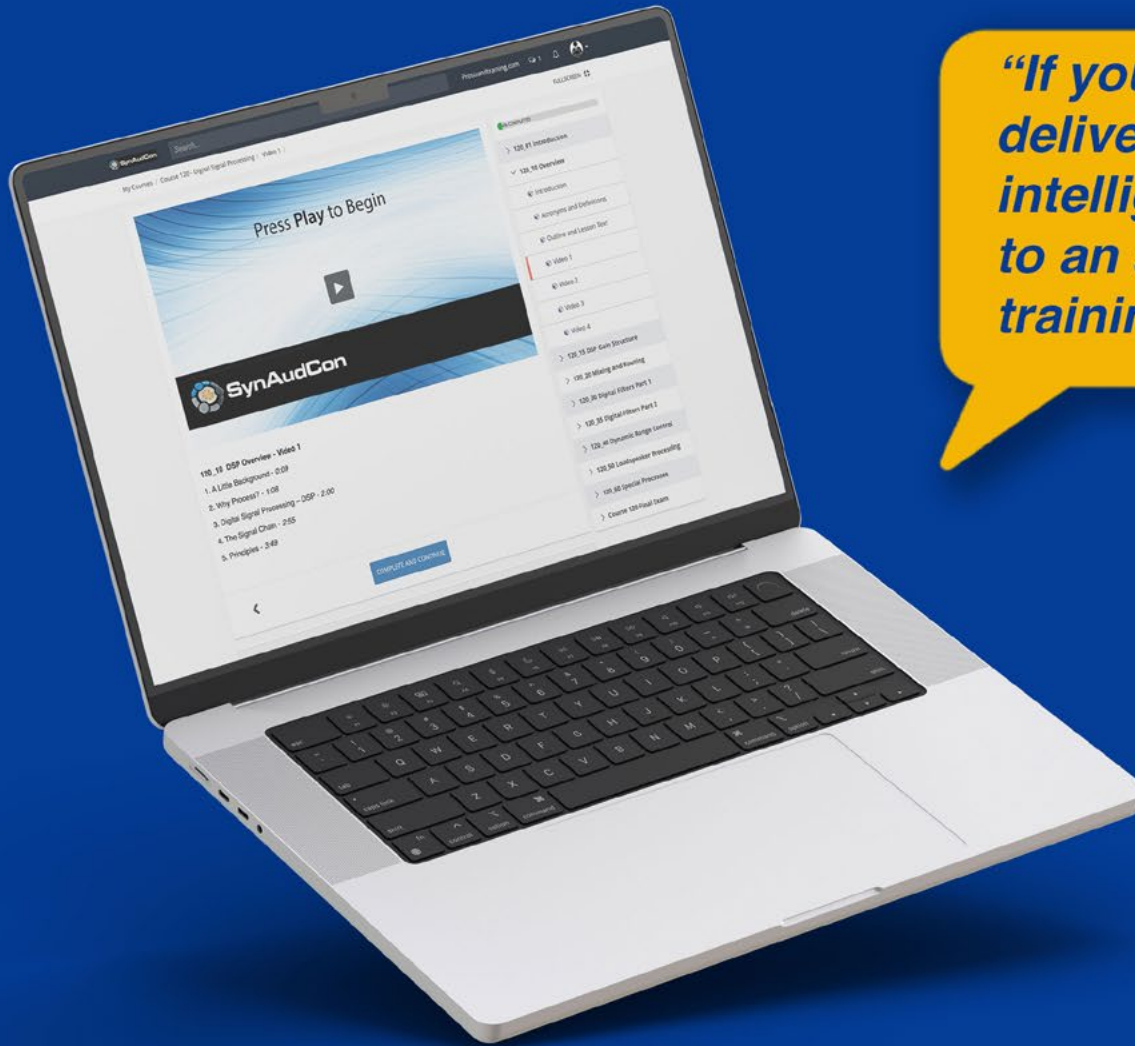
The MTX5-D manages audio routing and processing, with music streamed from two laptops via Dante Virtual Soundcard. The system also includes two wireless microphones for gym instructors and an additional input for other sources via a WiFi router. Digital connectivity between the processor and amplifier provides the system's signal path with minimal interference. For day-to-day operation, the MCP1 panels and ProVisionaire Control allow staff without

technical expertise to adjust volume and change sources. Engineers can also access the system remotely, allowing issues to be addressed without necessarily being on site.

"The system was designed to hit 100 dB, but during testing it reached 105 dB with ease. It now runs comfortably below 98 dB, giving Barry's the headroom they need without sacrificing clarity," says **Ahmad Jaber of Adawliah Electronics Co.**

"The result is a crystal clear, well balanced soundscape which has transformed the gym atmosphere, making it sound as good as it looks. The system is powerful, reliable and built to keep up with every beat of every workout. This is the first Yamaha installation for the Barry's franchise, but it won't be the last. The Yamaha speakers have helped our space drastically by providing a well balanced and high clarity sound throughout the amenity," adds **Amira Moghaddam, Operations Manager at Barry's Kuwait.**

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