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SEPTEMBER 2024

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INTERVIEW:

A Creative Ascent – Chris Burke, MD, Creative Technology APAC

FEATURE:

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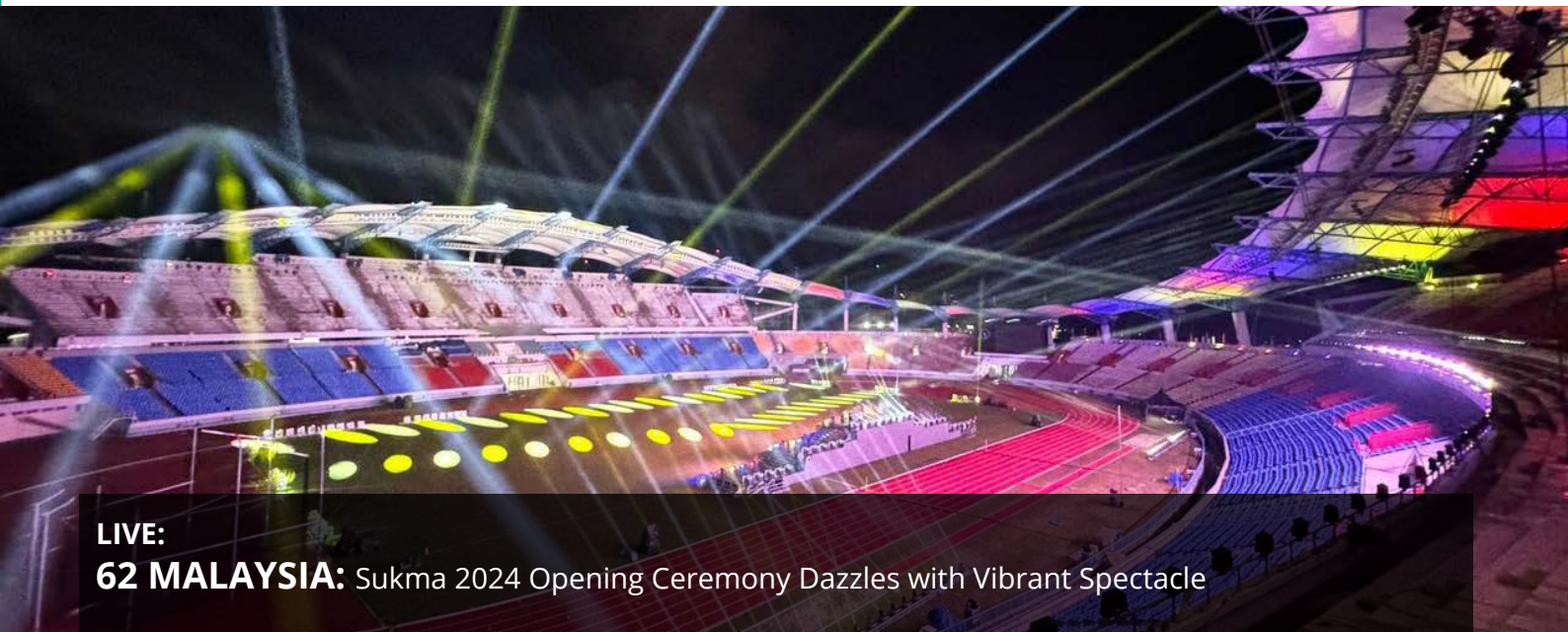
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Our Feature column delves into Inventory management. The live event equipment rental industry operates in a complex and fast-paced environment, where precision, timing, and reliability are paramount. From concerts and corporate events to festivals and trade shows, the demand for high-quality audiovisual equipment and technical support has grown exponentially in recent years. However, the backbone of any successful rental operation lies not

just in the quality of the equipment or the expertise of the staff, but in the efficiency of logistics and inventory management. In this dynamic landscape, the role of sophisticated software platforms and services is becoming increasingly essential for managing the multifaceted challenges that rental companies face.

In our Interview column we chat with Chris Burke, Managing Director, Creative Technology APAC. Chris delves into the details of CT's brand-new premise in Singapore, the company's assessment of the ever-fluid market dynamic in Asia, CT's vision for the foreseeable future and strategic business moves to achieve its goals; and more.

In a landmark moment for live music in Asia, Chinese pop sensation Ada Zhuang launched her 2024 "Hi Stranger" concert tour with a revolutionary 360° L-ISA immersive sound experience.

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PROLIGHTS EclProfile CT+ Illuminate the Drum Theatre in Dandenong



AUSTRALIA: The Drum Theatre in Dandenong has integrated the PROLIGHTS EclProfile CT+ into its new lighting setup. As a central hub for performances, ballets, and cultural events in the region, the theatre sought to upgrade its outdated tungsten projectors with high-efficiency LED alternatives.

PROLIGHTS' EclProfile CT+ projectors feature an innovative LED source that delivers a rich colour spectrum, perfect for highlighting costumes and set designs. Chris LeMiere, the theatre's Technical Supervisor, detailed the selection process, stating, "The Prolights fixtures sell within that middle range of price."

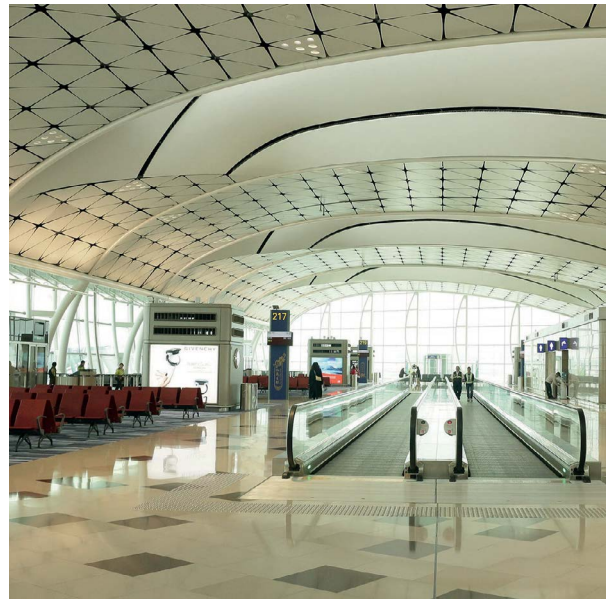
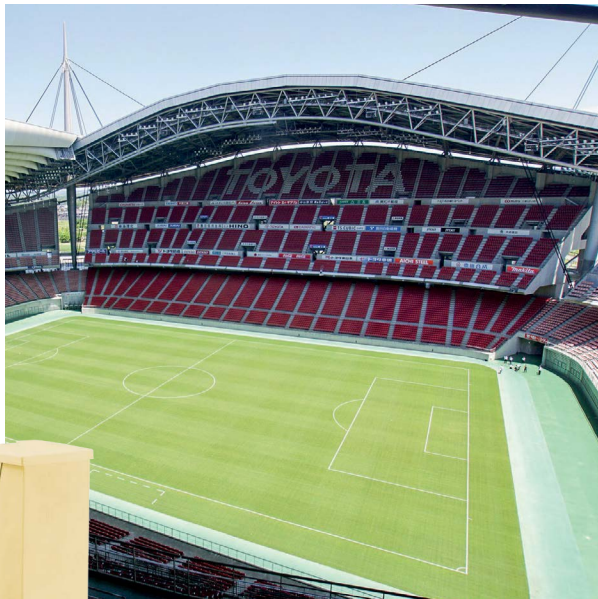
"We put them up against Profiles that were in a much higher price bracket and, to be honest,

the optics were a lot better in the EclProfile CT+ than some of the gold competitors. Ultimately we narrowed it down to three models, then we discussed the pros and cons between those three and the EclProfile CT+ came out on top," he explained.

After their debut performance, LeMiere was even more impressed by the power and brightness of the EclProfile CT+'s output. "They've also got a really nice colour range in them," he added. "Usually you have red or blue that is quite weak, but these are quite punchy. They also have great natural whites and do a very good job of imitating tungsten."

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Adam Hall Group Names KOMI as Exclusive Gravity Distributor



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CHINA: The Adam Hall Group is continuing the expansion of its international distribution network. With immediate effect, **Ningbo Komi Intelligent Technology Co. Ltd.**, will handle the exclusive distribution of the Gravity brand in China. With Ningbo Komi Intelligent Technology Co. Ltd., the Adam Hall Group has acquired a sales partner with extensive experience in the field of music equipment, a wide-ranging distribution network, and a deep understanding of the Chinese market.

Ningbo Komi Intelligent Technology Co. Ltd. – based in Ningbo in the south-eastern Chinese province of Zhejiang – specialises in the development and distribution of music hardware. With the exclusive Gravity distribution partnership, Komi and the Adam Hall Group are meeting the ever-increasing demand for professional music and stage equipment in China. At the same time, the Adam Hall Group's

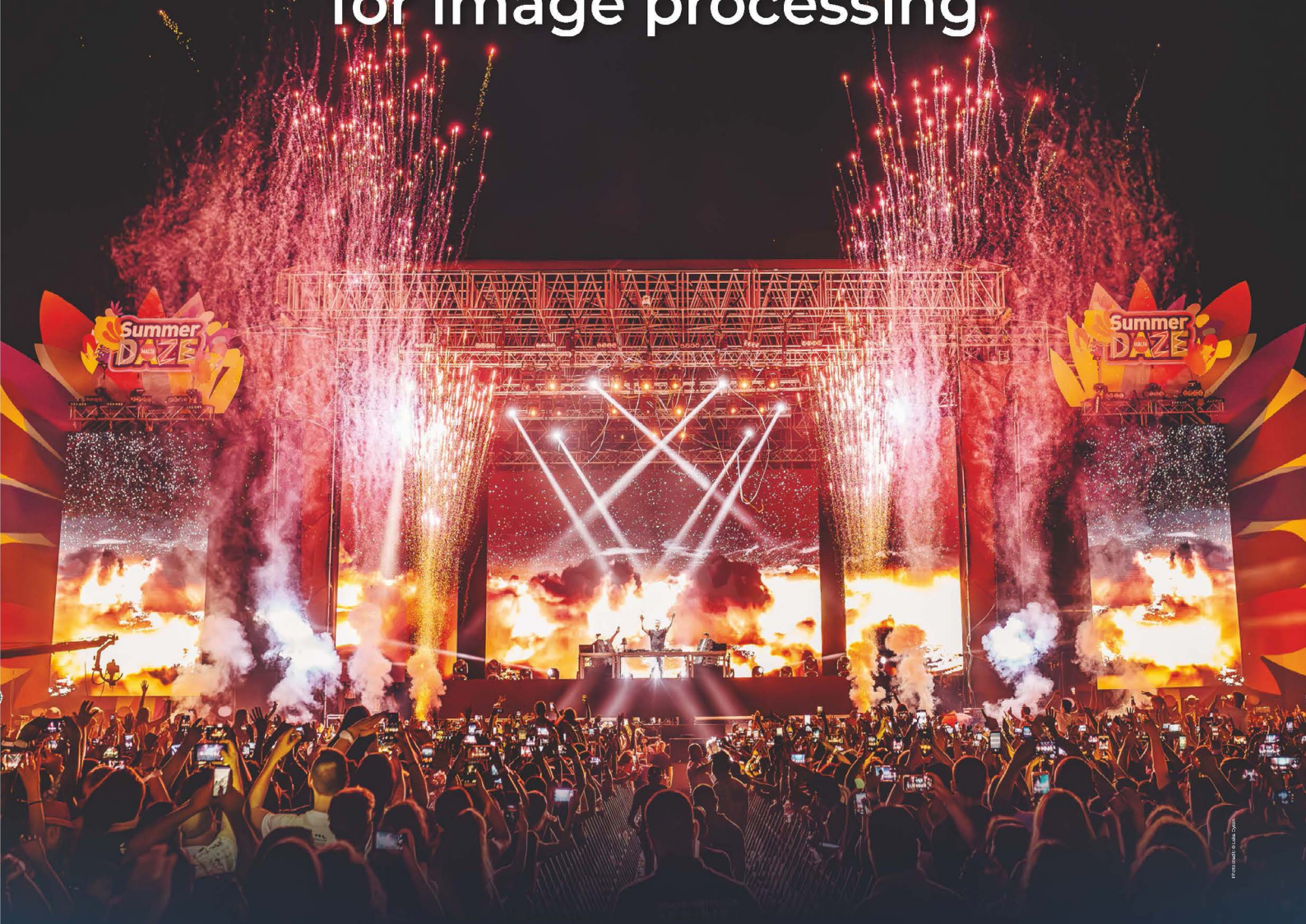
cooperation fulfils the special character of the Chinese market, as foreign brands need a strong local partner to adapt to the dynamic market environment and meet the individual needs of Chinese consumers.

"We are looking forward to working with the Adam Hall Group and the exclusive distribution of the Gravity brand," explained Shawn Xiao, Managing Director of Ningbo Komi Intelligent Technology Co. Ltd. "Gravity has a lofty international reputation and stands for excellent design, quality work, and high reliability. We are looking forward to further advancing the partnership and exchange between China and Germany in the field of music technology and to offering users an optimal music and stage experience."

Markus Jahnel, COO of the Adam Hall Group, added: "The Chinese market offers exceptional opportunities for Gravity, but also presents foreign manufacturers with special challenges due to its size and structure. For this reason, we are pleased to have found an experienced and competent partner in Ningbo Komi Intelligent Technology Co. Ltd."

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HaveFun Live Show Elevates Entertainment with L-Acoustics A Series



SINGAPORE: Singapore's entertainment landscape has taken a significant step forward with the introduction of **HaveFun Live Show**, an innovative live music venue setting a new standard for nightlife in the city. Located on the seventh floor of the central Bugis+ retail complex, this 10,000 sq ft space is introducing a fresh concept that's capturing the attention of live music enthusiasts.

Flint Lu, Director of Goodwill Entertainment Holding and a veteran in the entertainment industry, recognized a gap in Singapore's live music scene. The city was ready for a venue that could offer more than just music – it needed a full sensory experience. Lu envisioned a destination that would attract top Chinese, Taiwanese, and K-pop artists and provide Singaporean fans with an exceptional concert experience.

"Our goal was to create a venue that would bring something new to Singapore," Lu explained. "A space where the music truly resonates with the audience."

To realize this vision, Lu understood the importance of a high-quality sound system that could match the venue's aspirations while complementing its visual elements. L-Acoustics, renowned for its professional concert sound systems, was a clear choice. HaveFun Live Show partnered with L-Acoustics Certified Provider Distributor **Concept Systems Technologies** to develop an audio setup to elevate the live music experience.

Gerald Fong, Project and Sales Director at Concept Systems, approached the project with meticulous attention to detail. "We faced the



challenge of delivering powerful, high-quality sound without obstructing the venue’s impressive visual features,” revealed Fong. “The L-Acoustics A Series proved to be the perfect solution.”

Utilizing L-Acoustics Soundvision 3D modelling software, Fong and his team designed a system to deliver consistent, high-quality sound throughout the venue while maintaining clear sight lines to the giant LED screens. The compact yet powerful nature of the A Series loudspeakers allowed for strategic placement that optimized both audio and visual experiences.

The resulting deployment features an L/R system of five L-Acoustics A15i line array speakers per side, complemented by eight KS28 subwoofers for a powerful low-end. Side-fill consists of an A15i Wide per side, while two A10i Focus per side comprise a rear delay system. Front-fill is covered by six X8 coaxial boxes. The entire system is

driven by three LA4X, and two LA12X amplified controllers managed by an L-Acoustics P1 processor distributed over a Milan-AVB network through an L-Acoustics LS10 switch.

This configuration ensures that every note reaches the audience with clarity and impact while the speakers remain visually unobtrusive.

“The A Series loudspeakers gave us the flexibility to design a system that delivers exceptional sound without compromising the visual impact of the LED walls,” Fong added. “It’s a win-win for both audio and visual elements of the show.”

HaveFun Live Show’s design goes beyond just sound. The venue boasts a runway stage that brings performers closer to their audience, seating up to 450 fans. Large LED walls and advanced lighting systems enhance each performance.

“The response has been very positive,” Fong noted. “Both the client and customers have expressed appreciation for the sound quality.” The venue’s music director, who is deeply involved in programming and production, has also praised the L-Acoustics concert sound system’s performance and dynamic range.

The success is evident – HaveFun Live Show is now fully booked throughout the week, demonstrating its popularity and consistently delivering high-quality production. It’s not just a new venue; it’s a new benchmark for the live music experience in Singapore.

L-Acoustics

Perfect Ovation for Robe



UAE: Perfect Ovation is a successful family-run company with a busy Dubai dry-hire facility and a full production operation in Oman supplying lighting, sound, and LED screens to a diverse mix of shows and events. The company is headed by entrepreneur and music lover Baltazar Fernandez who comes from Goa, India. "Goans are born with music in their bloodstream," he commented, and music has always been important in his life.

Since 2019, Perfect Ovation in Dubai has been investing in Robe moving lights with the latest purchases being 160 fixtures – 40 x iFORTES, 40 x Tetra2s and 80 x LEDBeam 350s plus four RoboSpot systems, all delivered by Robe Middle East. These were added to their existing inventory which already included 80 x Robe MegaPointes and 80 x Spiider LED wash beams. All the Robe kit is constantly in use for a variety of clients who enjoy Perfect Ovation's excellent service and attention to detail.

Baltazar and his team chose the Robe route as they were confident that the products are well made, and offer great quality solutions, but apart from anything else, their brand choice was

driven by international riders. "One of the keys to making any dry hire business work is to respond to the most specified and popular products and brands, and in recent years for moving lights, this has definitely been Robe," confirmed Baltazar, adding that service and after-sales support is also "a major consideration".

They enjoy a great working relationship with Robe Middle East which is headed by Elie Battah and his team.

Robe's FORTE and iFORTE are known for their brightness, versatility, quality and reliability – all major factors for a cross-rental enterprise, and there are now a lot of these fixtures in the region.

The kit needs to be tough and able to withstand some extreme weather – wind, dust heat and at times heavy and unpredictable rain. "These Robe fixtures tick all our boxes!" Baltazar stated, musing that the Tetra2s have also become very popular for producing specific effects while the LEDBeam 350s are general "all-round super handy" compact fixtures ideal for multiple applications.

When business started to boom again after the pandemic, Robe was still topping the rider lists for international artists performing in the Middle East as well as for the many large local shows. "There's also a big demand for the best quality kit from high profile Indian spectaculars in addition to the western artists and concerts, and we want to ensure that everyone has the best levels of service and easy availability," he noted.

Baltazar believes Robe is one of the "top moving light brands in the world" right now, and that it represents great value, "That's why people are asking for it over and over." His business was originally called Talentz Enterprises and was founded in Oman as a music technology/ instrument enterprise. It grew rapidly in response to market trends and was soon incorporating professional lighting, audio, and projection solutions.

In 2015, the Dubai branch was opened as a dry-hire facility, taking advantage of the rich and varied event and live performance culture prevalent in the UAE. Baltazar is a shrewd operator and a humble person. His Goan style, great communication skills and smart approach to business have brought him many friends, commercial success, and a healthy respect from an industry in which he is actively invested with employment and career opportunities.

Perfect Ovation's Dubai office currently has around 45 employees with over 40 staff in Oman. Baltazar's wife, Mildred, runs the Oman operation, and their 3 children (Kevin, Manuel & Stella) are also involved there. His son Kevin is now in demand as a talented sound engineer continuing the passion and deep connection to music and performance cherished by his parents.

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J Davis Prosound & Lighting Expands Inventory with Strategic Investments in L Acoustics, DiGiCo And Yamaha



INDIA: J Davis Prosound & Lighting, a leading name in India's live event industry, has made significant investments in advanced live sound technologies, further bolstering their already impressive array of world-class equipment. Known for providing comprehensive technical rental solutions for events of all sizes, the company has added segment leading technologies from globally acclaimed brands like L Acoustics, DiGiCo and Yamaha to their current inventory; with these strategic acquisitions reflecting J Davis Prosound & Lighting's commitment to maintaining their status as a top-tier provider in the live sound domain.

The standout addition to J Davis Prosound & Lighting's inventory is the KARA II system from L-Acoustics. This new system complements their existing L-Acoustics inventory, which already includes the widely acclaimed K2 line array and the original KARA system. The decision to invest in the KARA II system is rooted in the company's expanding portfolio of high-profile events across corporate, government, and private sectors. Santana Davis, Managing Director of J Davis Prosound & Lighting, shares his insights on

this acquisition as he commented, "The KARA II system from L-Acoustics represents the pinnacle of line array technology, offering enhanced flexibility and superior sound quality that is consistent across various event scales. The ability to adjust the horizontal coverage with the Panflex technology is a real game-changer, as it allows users to tailor the system's performance to the specific acoustic demands of each venue. This versatility, combined with the robust, clear sound signature that L-Acoustics is renowned for, ensures we can meet the exacting standards of our clients, no matter the event size or location."

Earlier in the year, in response to growing demand from international and domestic artists, J Davis Prosound & Lighting has also added the current industry favourite Quantum 338 digital mixing console system from DiGiCo into their equipment roster. This console, with its state-of-the-art processing capabilities and expanded I/O options through outboard I/O expansion racks that afford Dante's incomparable reliability, has rapidly become a staple in high-end live sound environments; and J Davis' decision to include the Quantum338 Pulse software upgrade as part of the purchase package further enhances its functionality, ensuring that the company remains at the cutting edge of digital mixing technology.

Highlighting the unique attributes of the Quantum 338 that impressed the positive purchase outcome, Santana states, "The Quantum 338 is a powerhouse of a console, offering unparalleled processing power and an intuitive interface that allows for seamless operation even under the most demanding conditions. The console offers an incredible host of features that provide us with a level of control

and sound-shaping potential that is simply unmatched in the market today. The acquisition of this world-class console is not just a response to current industry trends; it is a proactive step towards ensuring that we continue to deliver the highest quality sound reinforcement services."

And alongside this, an earnest attempt to further diversify their impressive inventory found J Davis Prosound & Lighting adding the DM3S ultra-compact digital mixer from Yamaha to their existing lineup of small-format consoles. This 22-channel mixer, equipped with a powerful processing engine and the ability to operate at 96kHz sample rates, is designed for smaller-scale events where space and logistical efficiency are critical – crucial aspects that J Davis Prosound & Lighting were looking for in order to better serve

their growing portfolio of world-class mid-scale events for their bank of high-profile clients across corporate, government and private sectors.

Santana explains the reasoning behind this investment as he notes, "The DM3S by Yamaha is the perfect solution for scenarios where we require top-tier mixing capabilities in a compact form factor. Its high-resolution processing and intuitive user interface make it an ideal choice for smaller gigs, where we need to maintain the same level of sound quality and reliability that we offer in larger settings. This mixer not only enhances our operational efficiency but also allows us to be more agile and responsive to the specific needs of our clients."

J Davis Prosound & Lighting

Astra Hybrid330 Shines at WAYO Orchestra's 50th Anniversary

AUS/NZ: The WA Youth Orchestra (WAYO) celebrated its 50th anniversary with two special concerts at the Concert Hall in Perth, illuminated by PROLIGHTS' Astra Hybrid330. The celebrations enchanted all attendees with an extraordinary musical and visually captivating performance.

For the event's lighting setup, the lighting designer Alex Spartalis of GDS Productions relied on **Show Technology**, PROLIGHTS' distributor in Australia, selecting PROLIGHTS' Astra Hybrid330. This choice proved to be a winning one due to their compact size, high performance, and silence operation, essential features for an orchestra concert.

Spartalis primarily used the Astra Hybrid330 gobos features, both fixed and rotating modes, to light up the Concert Hall with vivid colours and suggestive patterns. The versatility of these fixtures ensured a spectacular result,



transforming the hall's atmosphere into a unique visual experience.

"The innovative technology of the Astra Hybrid330 played a crucial role in creating a visual ambience worthy of the WAYO celebration; the concert was an unforgettable experience for all attendees, made even more magical by the suggestive lighting effects of the Astra Hybrid330" stated Show Technology team.

PROLIGHTS

Robe is Small and Powerful for Club BEEN



©SIR.TEEN Group.

CHINA: A team from Netherlands-based creative studio **Live Legends** headed by project director Serge Patist and lighting designers Thomas de Vries and Bas Knappers completed a bold and modern interior design and technical – set, video, lighting and audio – scheme for the SIR.TEEN Group and their new Club BEEN, a brand-new venue and entertainment concept that has burst onto the highly competitive nightlife scene in Beijing, China.

The lighting design features over 250 Robe moving lights – 144 x Spikies, 76 x Viva CMYs and six T1 Profiles. Also engaged from the Live Legends side were Daan Oomen (creative director and principal designer), Stefan Peters (interior designer), Rik Schoutsen (video specialist), VFX Artists Jim de Brouwer, Robbert Lubken and Boudewijn de Kraaij, plus music producers Joos van Leeuwen and Maarten Bokma Music Producer).

SIR.TEEN group likes to keep ahead of the constantly evolving curve of nightclub trends and Live Legends delivered a design with architecture

and infrastructure based on a cool industrial look featuring plenty of square and cube shapes. They wanted to emulate physical elements like RSJs and concrete pillars with lines of lights that could intersect and create eye-catching Matrix-style effects with different beams and colours.

“We knew we needed small and powerful lights,” elucidated Thomas, adding that Live Legends has used these for numerous club installations. “They are small, bright, [and] the continuous rotation is ideal for club lightshows while the flower effect adds an extra layer of interest!” he commented.

Club BEEN has a video screen upstage of the DJ booth along the back wall, and a large, automated cube-shaped centrepiece rigged above the middle of the room also with a screen that folds down from the ceiling enclosing the DJ booth from the top as well – encasing them in a cube!

The stage can be built in two different positions – in front of the back wall or it can be moved more centrally in the room – but the fold-down LED screen works similarly in both scenarios.

The building had previously been operated as a club but was completely stripped out to a shell and reimaged from scratch according to the client’s brief for Club BEEN. The client wanted to present a clean and contemporary environment rather than the ostentatious and sometimes overpowering pre-Covid club designs that were popular in China.

Thomas and Bas took a similar route for the lighting which was a collaboration. Thomas completed the drawings and visualisations while Bas did most of the programming in the studio and on-site in Beijing. They also created some special light and visual shows for the opening nights.



"We wanted long linear runs of lights that reinforced the cube theme and accented the space clearly and with an elegant demarcation," Thomas explained. The main room is around 30 x 30 metres square with some adjacent VIP areas, plus different bars around the space. Both Spikies and the Viva CMYs ticked the 'compact' box and were a perfect fit for the BEEN aesthetic where all the visual elements are connected to ensure consistent branding. Spikies are rigged in horizontal and vertical rows on the roof beams and can shoot in all directions through the space, with a quantity at floor level and around the DJ book area onstage for contrast.

The Viva CMYs are primarily rigged on bars inside columns carved out from the concrete walls, with most of the fixture bodies hidden and only the front lenses visible, always in a line or a block shape in keeping with the cube theme. "They provide bright spots and beams left and right that can fill the space effectively with movement and colour," explained Thomas. The main room

is primarily filled with tables and there is a small dancefloor.

For key lighting on the DJ and dancers, Thomas and Bas specified 6 x Robe T1 Profiles, and there are a variety of other lights involved in the installation, but Robe is a key brand and among the most noticeable fixtures. Club BEEN has been popular since opening and all the signs so far are that it will be the trailblazing destination the owners envisioned.

Thomas said, "We have been involved in several designs and installations in China now, and it's always a pleasure to work with our Chinese Partner SIR.TEEN Group who are dedicated to providing its visitors with the very best creative experiences, production values and excellent music."

Robe

A Hat-Trick Investment in AVID VENUE S6L Boosts Sound.com's Live Sound Prowess



INDIA: SOUND.COM, one of India's premier audio rental service providers for live events, has made a significant investment in further enhancing its inventory of world-class live audio technologies by acquiring cutting-edge mixing consoles from reputed manufacturer AVID in the form of three VENUE S6L consoles within a single calendar year. The purchase, which was facilitated by Ansata – the official distribution partner of AVID live audio technologies in India – includes two units of the VENUE S6L 32D and one unit of the VENUE S6L 24D models respectively, further cementing the company's reputation for delivering unparalleled audio solutions.

Commenting on the investment, Warren D'Souza, Founder Director of SOUND.COM informs, "We are thrilled to announce that within one calendar year, SOUND.COM has strategically invested in three Avid S6L Consoles (two 32D and one 24D) through Ansata. In response to the increasing demand in India's growing tour sound market and the requirements for top-tier tours with both Indian and global artists, we were determined to

invest in three fully-equipped DSP 192 Engines. These come with Waves SoundGrid cards, upgraded RAM on the surfaces, and an extensive array of plug-ins from Avid, Waves, Sonnox, Empirical Labs and Oeksound. Additionally, supported by five Avid 64/32 Stage Racks and operating on Fiber instead of the standard Ethernet, we are proud to say that these consoles will be ready to elevate your event productions with unmatched configuration capabilities."

This investment, according to SOUND.COM, reflects the company's commitment to providing the highest quality audio for events of all scales. By enhancing their inventory with these advanced consoles, SOUND.COM not only looks poised to meet the evolving demands of the live sound market, but also seems confidently positioned to handle even more complex configurations with greater ease, as they continue to offer clients unmatched capabilities for their productions.

[Sound.com](#)

[Ansata](#)

Alex Douglas Vibes with Ayrton at Zenon Dubai



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UAE: Zenon Dubai at Kempinski Central Avenue in the prestigious Dubai Mall, is a stunning new high-class restaurant and lounge that, using cutting-edge immersive technology with AI-powered performances and interactive displays, promises its customers an unforgettable sensory experience. It is the first nightclub in Dubai to be fitted with all Ayrton moving lights.

The design, installation, programming and system integration were all the responsibility of Alex Douglas, Lighting Consultant with **Em-Tec** UAE's leading AV installation and maintenance provider. Douglas put Ayrton fixtures front and centre of his design, alongside two floor-to-ceiling video walls and two holograms. He chose Ayrton Zonda 3 FX, Zonda 9 FX and Cobra fixtures to create an elaborate overhead 'chandelier' comprising 3 concentric circular trusses suspended 18m above the DJ and lounge area, augmented by a side dish

of Ayrton Diablo in the private VIP area in the upper echelons of this dual level venue.

A celebrity hotspot and one of the few venues in Dubai Mall with an alcohol license, Zenon Dubai is focused on showcasing the best and the next greatest technology to achieve its out-of-this-world looks.

"I chose Ayrton fixtures because of their effects and build quality which is sleek, modern and high-end - exactly what this modern venue called for. Plus, I was confident I could rely on good support from **Procom Middle East** (Ayrton's distributor for the GCC countries)."

Douglas populated the concentric circular trusses with 12 Zonda 3 FX and 9 Zonda 9 FX. Inspired by Zonda's 3D ringed look and multi-layered pixel effects, Douglas saw the potential of these unique Ayrton fixtures, and pixel mapped them so the

whole structure could act as a low-resolution video wall across which he could programme sweeps, or effects that explode out from the middle.

"I'm a perfectionist! I pixel mapped every single pixel, unfolded every fixture and created palettes for everything on an Avolites Sapphire Touch console using them in 199 channel mode for maximum pixel control," he explained. "Ayrton were amazing with their support and there's a lot you can do with Zonda FX to create countless looks, combining all the pixel effects with the inbuilt chases which are awesome. For example, I programmed it with two different colours for the background and foreground during the chases, and the same for the liquid effects, which gives you 4 looks; add another layer with the pixel effects, plus all the movements and then the zoom and you have seven layers of effects!

"The effects are perfect," he said. "No one has anything else like the liquid effects rings on the market – they even look amazing just on their own, and it fitted the bill for the client wanting the latest technology."

To help change the mood from a restaurant to a lounge vibe after hours, Douglas incorporated 6 laser-sourced Cobra fixtures rigged on two truss arms off the central chandelier truss reaching out either side of the DJ.

"I chose Cobra for its strong beam, gobos, prisms, smooth colour changes and endless attributes," he said. "With 80 gobos to choose from and all those effects, I could programme a lot of palettes for the venue techs to play with after I'd handed over the installation. I also wanted a nice tight beam to bounce off reflection mirrors located on the mezzanine. Nothing else can do that tight

beam and work with the bounce so efficiently, focusing the beam length perfectly and being 100% accurate. There's nothing much out there that can replace Cobra."

Four Diablo S fixtures complete the scenario located on the front of the mezzanine beside the bounce mirrors and the upper level to light up the VIP guest tables and add texture to the room. "I chose Diablo because it has [a] good reputation and is very compact, with framing shutters and gobos that are perfect for close-level breakups. When I design I like to keep everything from the same brand because the colours match and there is a uniformity to the look and features."

An Avolites desk triggers all lighting and video effects which are synchronised to emulate the video content - designed by Ouchhh Studio - on the video screens during restaurant hours. "I like to keep it simple with pure DMX desk control from the console, for more direct creative control which makes it easier for the venue techs to use after I have gone."

After hours, the synch is switched off and the in-house technicians are left to free-style in time with the music with Douglas's range of effects palettes leaving them with "a whole box full of toys to play with!"

"In conclusion, I was highly satisfied with the features and build quality that the Ayrton fixtures brought to my design," concluded Douglas. "The professional support from both Ayrton and Procom has been exceptional. Without a doubt, I will continue to use Ayrton for my future designs."

Ayrton

Unusual Knocks Out Rigging for UFC in Riyadh



SAUDI ARABIA: The Ultimate Fighting Championship descended on the Kingdom of Saudi Arabia for the first time this summer. UFC Fight Night lit up the spectacular Kingdom Arena in Riyadh, with Unusual Rigging & Engineering LLC on board to supply the full production rigging.

Richard Hoare, Rigger at Unusual commented; "This event wasn't just a first for Riyadh, but for us at Unusual too. We've served as house-riggers for the event when it's taken place at the Etihad Arena previously, but on this occasion, we won the contract to supply the full scope of production rigging. We worked alongside DLM, the rigging consultants for IMG and Bowie Ebrill who was onsite overseeing the installation and removal. Production manager Phil Campbell of IMG was really pleased with the work and professionalism that our team had supplied as house riggers in Abu Dhabi and was keen to carry that through for the debut of the event at Kingdom Arena."

In terms of rigging, this was the largest-ever UFC production. With 50m to the low steel and 100m x 80m floor space, the Unusual team knew from the outset this would require a vast amount of

equipment. In total, they supplied over 1100 metres of truss, 247 hoists and over 4,000 rigging items for the top rigging. Richard added: "A typical number would be 1000, but because the roof of the venue is so high at 50m it literally eats the kit."

The **Kingdom Arena** has a unique truss design and, due to the sheer scale of the venue, the organisers were keen to add additional lighting packages and screens which make the production even more impressive. At four times the size of the Etihad Arena, the venue resembles an indoor football stadium. "The size of the venue was definitely a challenge", said Richard. "Even when putting in the stingers and dropping down the steel wire rope, the length of the rope is the equivalent to the full height of other venues we have worked in."

Just like any event in the Middle East, last-minute additions are the norm and this event was no exception, with an uplift in the lighting package added just one week before load-in that required an additional 80+ hoists. However, URE swung back into action – from the design teams to the warehouse, ensuring everything was ready to go.

Phil Campbell concluded: "The URE team has been very good and helped us to deliver a fantastic show at the Kingdom Arena. Richard will always be my lead rigger in the Middle East moving forward. A great job all round!"

Unusual Rigging

The Avit Group Revitalises Revesby Workers' Club with Nexo



AUSTRALIA: Harnessing knowledge gathered from over five decades of successful AV installs, The Avit Group's principal strengths lie in the deployment of industry-leading technologies for entertainment and hospitality venues across Australia. Tasked with the installation of a comprehensive audio system for a new space within Sydney's Revesby Worker's Club, **The Avit Group** chose state-of-the-art solutions from NEXO.

Once a modest social gathering space for a close-knit community, the venue has expanded to encompass a wide range of amenities- a growth which continues into the present day. 2022 saw the planning and development of Miss Iggy's, a new nightclub/pub combination promising to 'bring a trendy Inner Sydney vibe to the heart of Revesby.'

Inspired by quirky street art and retro arcade parlours, the development of Miss Iggy's brought a host of audio requirements spanning multiple

interconnected zones- including a lounge, bar, nightclub area and arcade. The Avit Group's Operations Manager, Adrian Davis, expanded on the brief:

"Miss Iggy's successfully marries the vibrant, eclectic energy of inner Sydney with modern AV technology. The brief required an AV system that would act in synergy with a broad range of services and facilities while maintaining a seamless atmosphere for guests. The solutions needed to be versatile enough to accommodate a variety of events and performances, whilst being able to deliver high-quality audio throughout the venue. After evaluating various options, we decided on loudspeakers from NEXO for their top-tier performance, flexibility, and adaptability."

The nightclub area at Miss Iggy's takes pride in place, supported by discreetly mounted P10 loudspeakers and dual L15 sub cabinets from NEXO's P+ Series. Ensuring high-energy audio capabilities for the dancefloor, the P+

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Series is globally recognized for its unparalleled size-to-power ratio and pristine sonic quality. Integrated seamlessly throughout the rest of the venue's interior is a selection of NEXO's compact full-range ID24 loudspeakers, ensuring even distribution whilst maintaining the audio quality established in the nightclub area. Ultra-compact, the ID Series has become a favourite for integrators seeking 'immersion' and comprehensive coverage with superior sonic reproduction.

Long favoured by The Avit Group, systems from NEXO have become the integrator's go-to solutions for premium installs, as Adrian explained:

"NEXO loudspeakers are often the standout components of our AV setups. The ID24 offers incredible versatility and precision, delivering clear sound throughout the venue, while the P10 and L15 provide powerful and detailed audio to the dancefloor. The NEXO amplifiers drive these speakers with unmatched clarity and efficiency, ensuring consistent performance during high-energy nightclub events. The NXAMP systems

also offer the added benefit of ease of integration with the venue's DSP system via Dante. Solutions from NEXO are renowned for their exceptional sound quality and versatility, and they have certainly delivered in this project."

Brought to life by an exceptional audio system, Brad Magri, The Avit Group's Managing Director, shares an anecdote from the venue's development process:

"The people behind Revesby Workers' Club were a new client of ours, and they were initially leaning towards the 'bigger is better' approach to the sound system. We showed them the NEXO loudspeakers, that boasts a smaller format but don't compromise on performance. As soon as we turned the speakers on- and they heard that hard-hitting power- there were great big smiles all round. They love what we've achieved and so do we."

NEXO

Yamaha Music India Hosts Engaging Industry Event On “Mastering The Craft Of Live Sound”



Moderator and panellists.

INDIA: Yamaha Music India (YMIN) recently organized a one-day hybrid event in Mumbai, fostering stronger connections with industry leaders. The event brought together prominent mix engineers from both rental and recording sectors for an informal panel discussion.

Moderated by Warren D’Souza from SOUND.COM, the panel featured Alok Punjani (known for his work with Rekha Bhardwaj), Jovian (currently mixing for Kailash Kher), and Nitish Ahuja (an experienced mix engineer and Yamaha Business partner). The discussion covered a range of topics, including preferred plugins, routing strategies, and the innovative RivaGE system.

Andy Cooper, Manager of R&D at Yamaha UK, joined remotely via Zoom to address technical queries about the RivaGE system. Notably, Shigenobu Namikawa, AGM of the Audio Marketing Department at Yamaha Music India, provided a historical overview of Yamaha digital consoles—from the PM1D to the latest DM7—highlighting the flagship RivaGE system.

The engineers shared insights into their favorite tools. Jovian Soans relies on the Bricasti plugin

for vocals and drums, while Alok Punjani favors Yamaha’s delay plugin for channel versatility. Nitish Ahuja emphasized the importance of tools like the Rupert Neve Designs 5045 Primary Source Enhancer and multiband compression, especially in challenging acoustic environments and noisy stages.

The conversation also touched on the red and blue buttons on the RivaGE consoles. Alok highlighted that patching in the even or the odd of the frequency spectrum is just amazing. Andy explained that Silk adds musical harmonics (typical of high-quality analog circuits), while Red and Blue buttons enhance harmonic content in different frequency ranges.

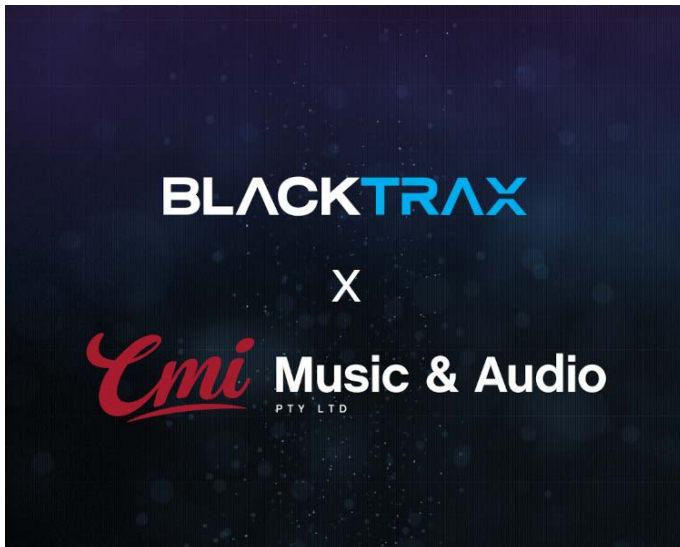
The engineers agreed that artificial intelligence (AI) would gradually handle manual tasks, freeing them to focus on creative mixing elements. Andy introduced the “assist” feature in the DM7, designed to streamline routine tasks like gain adjustment and channel labelling.

Following the panel discussion, Andy Cooper addressed questions from both the live audience and online participants, delving into technical details and RivaGE series features. The event concluded with Jonathan James, Product Specialist at Yamaha Music India, demonstrating the console, followed by a dinner.

This successful event reflects Yamaha Music India’s commitment to knowledge sharing and business growth in the professional audio industry. We extend our gratitude to the panellists and audience, eagerly anticipating similar events in the future as we continue to foster innovation and collaboration.

Yamaha India

CAST Announces CMI as Exclusive Distributor for BlackTrax



"We are excited to extend our partnership with CMI and expand the reach of BlackTrax in Australia and New Zealand. With a strong track record in pro-audio distribution, CMI is an ideal partner to propel BlackTrax in the region," said Dekkar Densham, Global Sales Director for CAST Group Inc. "With the successful launch of BT-1 last year, designed to bridge a crucial gap, offering a compact and cost-effective tracking solution, we are dedicated to advancing breakthroughs in tracking technology. We believe that CMI's expertise, market presence, and client support will significantly contribute to its success in the Live Event and Entertainment industries."

AUS/NZ: CAST Group of Companies has named **CMI** as the exclusive distributor of BlackTrax in Australia and New Zealand. This strategic collaboration expands CMI's established role as a key distributor of CAST's award-winning BlackTrax range.

BlackTrax <https://blacktrax.cast-soft.com/howitworks/> is a vision-based tracking system that merges different fields into the same tracking application, such as lighting tracking, media, immersive audio, game engines, cameras tracking, and many others.

This partnership is aimed at enhancing the availability of advanced real-time tracking technologies within Australia and New Zealand and providing the highest level of support for any organization or creative looking to leverage the technology and seamlessly integrate it into their production workflows.

Lee Stevens, National Business Development Manager for CMI, expressed enthusiasm for the new collaboration, stating, "The CMI team services consumer, commercial pro audio and event technology needs. With vast experience in installation, touring, theatrical, and performance environments, the team consists of industry-recognized and highly regarded individuals with many years of experience and cutting-edge knowledge. We are looking forward to championing BlackTrax's technology into our market."

The inclusion of BlackTrax in CMI's portfolio is set to offer innovative and transformative tracking solutions to the Australian and New Zealand markets, reinforcing the commitment of both CAST Group and CMI to deliver cutting-edge technologies to the live event and entertainment production sectors.

CAST

Creative Technology APAC Recommits to Ayrton with Argo 6 Wash Investment



©Kenz: CT APAC's Thomas Lee with their newly purchased Ayrton Argo 6 Wash consignment.

APAC: Creative Technology APAC has recently increased its stock of Ayrton fixtures, adding 30 Argo 6 Wash fixtures to its existing inventory of Ayrton Diablo LED profiles.

General Manager Marcus Lim explained why the company decided to invest in Argo 6 Wash: "We were looking to expand our stock of wash fixtures with an IP65-rated unit and, after some internal evaluation against other similar products, we found that Argo 6 Wash was the best fit for our market segment. It's a good all-round wash light, with the added plus point of offering a pixel map option. We also like the weight, size, lumen output, and of course the IP rating.

"In addition to this, we have a long working relationship with the local distributor for Ayrton, **Total Solution Marketing**, and we know we can rely on their service and support over the lifetime of the products."

Argo 6 is Ayrton's first weather-sealed effects luminaire that offers as much creative potential indoors as outdoors. Its minimalist design

incorporates features for total protection against harsh weather with easier internal access.

Available as Wash or FX versions, Argo 6 is equipped with 19 LEDs of 40W with RGB+W additive colour synthesis that can deliver a light output of 13,000 lumens. Its 280mm anti-reflective treated glass front window is designed to ensure optimal visuals and offer increased performance. Argo 6 can obtain a highly intense beam with a zoom ratio of 14:1 and a wide zoom range from 4° to 56°.

CT APAC's new Argo 6 Wash fixtures have already been in use on some high-profile corporate events and the team has a busy schedule lined up for them. "It's definitely part of our plan to use Argo 6 Wash as our main workhorse for future events and we are very pleased with the results so far," concluded Lim. "As well as building our existing Diablo inventory, we are happy to recommit to Ayrton with these Argo 6 Wash lights."

Ayrton

Sun Infonet Supports its Partners with a Spree Of In-depth User Trainings



AHM Matrix workshop in Mumbai.

INDIA: Sun Infonet, a renowned distribution company based in New Delhi, India, has further cemented its position as a leading force within the country's dynamic live sound scene, by offering a series of comprehensive training sessions across key Indian cities. As the authorised distribution partner for globally recognised brands such as Meyer Sound, Allen & Heath, and Shure; Sun Infonet has solidified its commitment to consistently empowering its partners with the latest technological advancements through well-structured educational initiatives.

In a bid to ensure users are well-versed in the latest innovations from Shure and Allen & Heath, Sun Infonet organised training sessions in Bengaluru on 6th August 2024 and in Hyderabad on 7th August 2024. These sessions were designed to provide participants with in-depth insights into Shure's cutting-edge wireless system technologies and the advanced workflows of Allen & Heath's dLive series of mixing consoles. The goal was to equip audio professionals with

the knowledge and skills necessary to optimise the use of these sophisticated systems in real-world scenarios.

And the company reveals that the August training sessions were part of a broader educational strategy that Sun Infonet has been executing throughout 2024.

Earlier, in June, the company hosted a masterclass on the Allen & Heath dLive S7000 at the Mumbai Music Institute. This session, led by Jeremy Rana, Senior Application Engineer at Sun Infonet, featured the expertise of Lee Branganza, one of India's leading Front-of-House audio engineers. The event attracted a substantial number of participants, highlighting the industry's keen interest in advanced mixing technologies.

Before this, in May, Sun Infonet launched a multi-city training series focused on Allen & Heath's AHM Audio Matrix Processors. The sessions, held in Delhi on 14th May, Mumbai on 15th May, and Bengaluru on 16th May, were specifically tailored for system integrators, consultants, and



Meyer Sound panel discussion mumbai.

architects. Led by Samantha Potter, Manager of Installation & Commercial Audio at Allen & Heath, these sessions offered a thorough understanding of the AHM series, its features, and practical applications, providing attendees with essential knowledge to enhance their system integration projects.

Alongside these initiatives, May also saw Sun Infonet hosting a special training and panel discussion in Mumbai centred around Meyer Sound’s world-class loudspeaker technologies. The session, which featured insights from Charlie Albin and Oscar Barrientos of Meyer Sound, brought together some of India’s leading sound engineers. The event served as a platform for exploring Meyer Sound’s high-performance systems and efficient workflows, allowing participants to engage in detailed discussions about the practicalities and advantages of these advanced loudspeaker solutions.

This Mumbai session was a follow-up to the more extensive “Listen, Lunch & Learn” event hosted by Sun Infonet in Bengaluru in April 2024. The Bengaluru event, which spanned two days, drew South India’s top live sound rental service providers and sound engineers, fostering a dynamic exchange of skills, knowledge, and expertise. It underscored Sun Infonet’s commitment to nurturing a well-informed



dLive S7000 workshop in Mumbai.

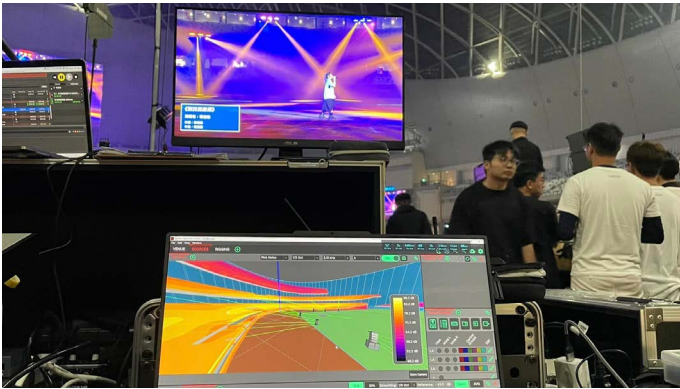
community of professionals equipped to leverage the best that the industry has to offer.

The training sessions across these various locations adhered to a structured approach, ensuring a balanced blend of theoretical knowledge and practical experience. Each session commenced with a detailed theoretical overview delivered by certified experts, followed by hands-on training that allowed participants to engage directly with the technology. This methodology enabled users to grasp not only the operational aspects of the equipment but also to uncover practical tips and techniques that could significantly enhance their workflow efficiencies.

Through these initiatives, Sun Infonet has demonstrated its unwavering dedication to supporting its partners and the wider audio community. By providing such targeted training opportunities, the company ensures that its partners remain at the forefront of technological developments, fully equipped to meet the evolving demands of the live sound industry. These efforts not only reinforce Sun Infonet’s reputation as a leader in the distribution of high-quality audio equipment but also highlight the company’s role in advancing professional standards across the industry.

Sun Infonet

AiRAY Hits it Out of the Park at Taipei Dome



TAIWAN: Located in the heart of the Taiwanese capital, the new Taipei Dome is an indoor arena designed to accommodate baseball and entertainment in an integrated mixed-use facility. The arena can accommodate 40,000 fans for baseball games, increasing to 58,000 for concerts. Opened in December 2023, the Dome will play host to a large number of Chinese Professional Baseball League matches during the 2024 season.

The Dome's multi-use format was illustrated recently when a Fubons Guardians baseball game at the arena was followed by a themed concert featuring popular artists Zeng Peici and Zhou Tanghao. Production specialist Ming Yang Lighting and Sound deployed CODA Audio's flagship AiRAY system for the show, supplied by CODA's Taiwan distributor Orpheus Acoustics.

The system proved to be a huge success in a high-pressure environment. Strict safety protocols relating to the use of the arena's field meant that the production team had to assemble the loudspeaker ground stacks between the conclusion of the game and the start of the concert. No equipment could be placed onto the field during the game, and no dollies or carts were permitted on the field during set-up to protect the playing surface. This gave the crew only fifteen minutes to manually handle all the loudspeaker ground stack units from storage areas into their precise positions.

As well as the premium audio quality obtainable from CODA's flagship AiRAY system, the ultra-compact size and light weight of the units were a great advantage to the team, making the pressurised setup quick and easy to handle. Audio specialist Clark Chan who has a strong relationship with Orpheus Acoustics, designed the system, using CODA's System Optimiser prediction software to plot the optimum loudspeaker positions for the best coverage. He comments:

"The AiRAY system sounded amazing - its power, quality and compactness made it perfect for this job, removing a lot of stress. CODA's System Optimiser is very intuitive to use and the sound field simulation proved to be very precise. I'd recommend it to everyone, and look forward to using it again in a variety of applications."

The system at the Taipei Dome comprised 4 stacks of 4 x AiRAY used in conjunction with 2 x SCP dual 18" sensor-controlled subs and a further 2 stacks of 4 x AiRAY with 1 x SC2 sensor-controlled dual 15" bass extension. 3 x CODA Audio LINUS T-RACK units each containing 3 x LINUS14D amplifiers powered the system.

Andy Chen of **Orpheus Acoustics** concluded, "I think the benchmark for this kind of event has been set by CODA Audio. The system sounded exceptional and its compact characteristics made it a dream to work with for the guys setting it up in such a short space of time. Clark Chan's expertise coupled with System Optimiser's accuracy and reliability contributed hugely as well. We hope that CODA will be the choice for many more events of this kind at the Taipei Dome."

CODA Audio

PP Sound Lights Productions Takes A Quantum Leap with Acquisition of 2nd DiGiCo Quantum 338 Plus Western India's First Meyer Sound PANTHER System



INDIA: From humble beginnings with a modest audio system almost a decade ago, to now stocking the world's most sought-after large format concert line array systems, digital mixing consoles and much more – Mumbai based ace rental solutions provider PP Sound Light Productions has truly come a long way. Consistent tech upgrades to their existing world-class inventory has not just allowed the company to enhance its business and technological prowess, but has also empowered PP Sound Light Productions to now proudly stand as one of the most trusted names in the Indian live entertainment and music environment. And the proof of this is evident in the company's most recent round of investments, which saw PP Sound Light Productions doubling down on its commitment to providing only the highest quality of technology and services.

"The key to succeeding in the ever dynamic realm of live sound and concert production lies in staying ahead of the technological curve. And I can confidently say that our company is the living embodiment of this adage. We at PP Sound Light Productions hold the distinction of owning the first-ever DiGiCo Quantum 338 console that made its way to India back in 2022. And what a wonderful journey it has been for us with DiGiCo. The move not only asserted PP Sound Light Productions' position as an undisputed trend-setter, but also allowed us the capacity to offer a level of sound performance, features, and reliability that the market had never witnessed before!" exclaims Prasad Parkar, director of PP Sound Lights Productions, as he reveals that the company recently added a second unit of the immensely successful and sought-after DiGiCo Quantum 338 to its line-up of mixing capabilities,



complete with multiple outboard racks for enhanced I/O capacity.

Delving into the details of the investment decision, Prasad informs, “Almost all the world-class artists, performers and engineers that we’ve worked with ever since we acquired our first Quantum 338 back in 2022, have absolutely loved the console. I’ve personally worked on the console for several events as well, and I can confidently say that the features and capabilities of the Quantum 338 are truly remarkable. Not only is the Quantum 338 incredibly ergonomic, functional and powerful with a smooth and intuitive interface; but more importantly, it sports a familiar operating system + workflows which allows for seamless cross compatibility with almost all other models from DiGiCo’s impressive line-up. Additionally, the Quantum 338 comes equipped with a powerhouse of amazing capabilities that empower engineers with phenomenal capabilities to tailor the sound with immense precision. The Mustard and Nodal processing are simply outstanding, and features like Spice Rack and True-Solo are wonderful tools that add unbelievable character and depth for a highly nuanced sound experience. No wonder engineers all over the world love the Quantum

338! From a rental perspective though, the fact that the Quantum 338 supports DMI Cards and therefore Dante, means that complete control is possible through the console and Dante-enabled outboard racks. This enables us with the capacity to provide a solid and reliable networked solution for intricately complex events and all types of major productions – from tours to festivals to high-end corporate events. With the exponential increase in work and PP Sound Light Productions now being a preferred partner for several world-class performers and event producers across India, the decision to add yet another DiGiCo Quantum 338 was simply inevitable.”

It is important to note that acquiring its second Quantum 338 system isn’t the only major investment move from PP Sound Light Productions; as earlier in the year, the ace rental service provider also made a significant enhancement to their impressive FOH loudspeaker inventory with the acquisition of a brand-new comprehensive PANTHER line array system from Meyer Sound, complete with the powerful 2100-LFC Low-Frequency Control elements.

Boasting a total of 24 units of the PANTHER Line array modules and 18 units of the 2100-LFC subwoofers, this strategic expansion of its loudspeaker inventory has not just afforded the company a powerful edge over their peers; but has also earned PP Sound Light Productions the distinction of being the proud owners of the first PANTHER line array system in Western India – a region that is widely hailed as the nation’s hub for premium large-scale events and mega-productions. And within this move alone, the company has set yet another record; as PP Sound Light Productions now reigns as only the second rental service provider in all of India to stock the 2100-LFC subwoofers.

Prasad reveals that the decision to acquire the Meyer Sound PANTHER line array system was

driven by the need to have a truly comprehensive and formidable world-class sound reinforcement ecosystem, so that the company could assure nothing less than superlative and pristine audio productions for every kind of event – especially the vast variety of large-scale music concerts that the company has recently been commissioning on a regular basis. And highlighting his innate understanding of loudspeaker nuances, he explains that the seamless confluence of the PANTHER line array modules with 2100-LFC subwoofers affords PP Sound Lights Productions with a truly comprehensive loudspeaker system that assures remarkable scalability and adaptability to efficiently cater to medium to large-scale event productions.

Furthermore, he asserts that the combined capabilities of their newly acquired Meyer Sound PANTHER system and DiGiCo Quantum 338, coupled with a host of other industry leading live sound technologies that are part of PP Sound Light Productions' inventory, now puts the company in a commanding position to efficiently cater to a wider variety of events while guaranteeing world-class performance value.

Sharing some more insight, Prasad explains, "Fun fact – the day we took delivery of our Meyer Sound system was the day it was deployed at the supremely successful Ed Sheeran Mathematics tour concert that took place in Mumbai earlier this year. And I can safely say that everyone was absolutely blown away by the performance of the system and the immersive soundscape that it delivered. In fact, ever-since we've brought home the PANTHER system, we've been busy deploying it for a flurry of world-class events all across India. For example, PP Sound Light Productions were chosen as the preferred audio partner for a couple of supremely successful multi-city concert tours that were headlined by acclaimed Bollywood music producer Amit Trivedi and viral music sensation Aditya Gadhvi respectively; alongside a fan-favourite music festival called the Royal Stag Boombox 2.0 tour which was hosted

in burgeoning cities like Indore, Jaipur, Pune and Bhuwaneshwar. Needless to say – every single one of these shows were a massive hit – and each of the respective artists that performed at these events showered heaps of praise for the unmatched performance value that our PANTHER system delivered. Additionally, we also worked on several high-profile events with reputed artist engineers like Pramod Chandorkar, Lee Braganza, Farhad Daruwalla, Tosief Sheikh, Ankit Puro, Jaidev Terpale, and many more – all of whom were so impressed with their experience of working with us, that they have explicitly expressed their intent to partner with PP Sound Light Productions for all their upcoming live events.

This kind of wonderful feedback fills me with confidence about the upcoming season which promises to be full of grand celebrations – from religious festivals to big-fat wedding ceremonies to the exciting lineup of concerts featuring globally-renowned international acts. And we at PP Sound Light Productions are absolutely ready for it! The strategic investments in our new Meyer Sound PANTHER system and the enhanced DiGiCo Quantum 338 setup have already had a positive influence on our business and the value proposition that we bring to the table; as it has opened the doors to a whole new world of possibilities for PP Sound Lights Productions. And our valuable clients – who have been our pillars of strength and a source of constant inspiration – can now rest even more assured of our capabilities. Honestly speaking, it looks like the upcoming season is going to be an extremely busy one for our team at PP Sound Lights Productions, as several clients have already booked our services for a line-up of large-scale events and mega productions to ensure that their audiences enjoy a truly bespoke experience!"

PP Sound Lights Production

A Little Light Snack from CHAUVET



Step behind the curtain with CHAUVET Professional's Ben Dickmann as he unveils the versatile rigging options of the COLORado Solo Bar 4 and 6 in the first of a two-part series. Discover how these innovative fixtures offer adaptable solutions for various staging needs, from sliding feet that navigate truss braces to fully pivoting 180° tilt capabilities.

Real-Time Tracking for NBA All-Star



BlackTrax enhanced the NBA All-Star events with real-time tracking and immersive technology, transforming fan engagement both in-arena and at home. Collaborating with ASB GlassFloor, they debuted a 27-million-pixel LED sports floor, revolutionizing sports broadcasting with dynamic visuals, animations, and interactive games.

Playful Modular Claypaky Volero Cube



More than just a fixture, the Volero Cube is a complete lighting toolbox in a single, compact package. It's the first in Claypaky's new line of powerful, versatile moving heads, and can be used as a standalone unit or in complex arrays, opening up a world of creative possibilities for lighting designers.

TOKYO Night & Light



The Tokyo Metropolitan Government's West Shinjuku projection mapping project transformed the cityscape into a digital canvas, powered by Panasonic projectors. With AcroSign, they remotely managed stunning visuals without ever visiting the site.



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- **Elijah Ebo**, Director of APAX, Brompton Technology Limited
- **Thomas Richard**, Publisher, Spinwerkz Pte Ltd
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- **Smart Strategies for Future of Workplace:** Design for Flexibility - Multi-Purpose AV Solutions in Tomorrow's Offices
- **Breaking Through Ceilings:** Transforming House of Worship Experiences while Retaining Traditional Practices
- **Future Forward:** AI Innovations on the Horizon: Predict and prepare for the next wave of AI-driven innovations in AV, positioning Singapore at the Forefront

- **More for Less:** How AI Integration Create More with Less Resources, Tailoring Experiences Along the Way
- **The Future is Here:** Holograms in Healthcare & the Challenges Behind Them
- **Unlocking the Potential of Digital Signage and OOH Media:** Strategies for Effective Engagement and Impact
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Doreen Soh
Event Manager

Doreen.Soh@montgomerygroup.com

Programme



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New Lime-Infused Colour Mixing Offered in ADJ's Dotz Par RGBL



Featuring a potent C.O.B. LED engine, the new Dotz Par RGBL is a versatile wash fixture which can be used to generate a huge spectrum of vibrant colours as well as tunable white light. With a robust yet lightweight plastic casing design and flexible scissor yoke, it is ideal for illuminating stages, dancefloors, décor and signage, both for temporary events and as part of permanent venue installations.

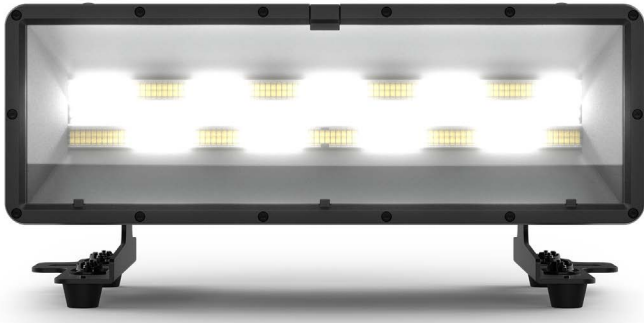
Building on the success of the original Dotz Par, the new Dotz Par RGBL features a potent C.O.B. (Chip On Board) LED engine which offers red, green, blue and lime colour mixing. The advanced C.O.B. design allows for increased lumen density, greater uniformity and no colour shift compared to conventional SMD LEDs. In addition, the inclusion of the lime LED element allows for a wider gamut of colours, variable white colour temperature control (2700K to 6500K) and increased CRI, ensuring vibrancy, clarity and definition when the fixture is used to illuminate performers or scenic elements. 16-bit colour mixing allows precise selection for applications where just the right shade is required. In contrast,

64 pre-programmed macros (and five additional white colour temperature presets) enable a quick selection of popular colour choices.

The fixture has a native beam angle of 35°, however by removing the front lens – which is secured in place by a pair of thumbscrews – this can be widened to produce a flood output. Weighing just 4.41 lbs. (2kg.) and with an extremely compact design, the Dotz Par RGBL is easily portable. It is supplied with a versatile scissor yoke, which can be used to lock the fixture in place at any desired angle either standing on the floor or hung via a mounting clamp (sold separately). Rubber feet on the rear panel also allow the fixture to sit directly on the floor for uplighting walls or backdrops and the 5-pin DMX input/output and IEC power input/output sockets are positioned on the side to allow convenient cable runs. The inclusion of the power output socket means that multiple fixtures can be connected to a single outlet (up to 30 @ 120V or 57 @ 230V).

ADJ/Dotz Par RGBL

CHAUVET Introduces STRIKE Bolt 1C



The new STRIKE Bolt 1C from CHAUVET combines “old school with the new cool,” to come up with a unique IP65 fixture that offers unlimited design possibilities. This intense colour-infused strobe has a feature that sets it apart from the pack – an innovative fully -integrated Smart Frost filter.

Featuring twin strobe tubes and a single row of 66 RGBA LEDs, the STRIKE Bolt 1C works superbly as a traditional strobe. However, thanks to its integrated smart glass Frost Filter, the fixture can create solid clean colour block effects, radically expanding design possibilities. The STRIKE Bolt 1C’s tool-free stacking feature makes it fast and simple to arrange the fixture in multiple units. Multiple hanging points, end-to-end connections, and floor feet provide maximum rigging versatility. An included stealth filter can be attached to make the fixture nearly disappear for on-camera use.

It is also easy to interconnect the STRIKE Bolt 1C with STRIKE Array fixtures. This opens the door to creating looks that distinguish touring and festival stages with stunning configurations of coloured blinders and strobes. Designers can also fade STRIKE Bolt 1C to determine how much frost they want. This flexibility is critically important when creating pixel-mapped effects.

CHAUVET/STRIKE Bolt 1C

ETC Response Mk2 Gateways Tap into Seamless Configuration with Set Light



ETC has announced that the 2-port and 4-port (non-DIN) models of Response Mk2 DMX Gateways now support NFC configuration. A simple tap from a mobile device running the **Set Light app (v1.9 or later)** allows users to retrieve a Gateway’s configuration, edit it in the app, and then effortlessly update the gateway with another tap, even while the gateway is powered off.

The labels for each port are visible in the About screen for each port as well as Concert. Users can view and edit port information in the latest version of Concert (v4.5.1) and the Set Light app. All of these features are available and for FREE for all existing Response Mk2 DMX Gateways.

To activate features in the field with a simple upgrade to software version 2.1.0 or 3.1.0 via UpdaterAtoR. In publicly accessible areas, NFC configuration can be disabled using Concert on a per-device basis.

ETC/Response Mk2 Gateways

New LT Model of Vari-Lite VL3600 Equipped with Superior Output at Longer Distances



SVari-Lite has released a long-throw version of the popular VL3600 Series luminaire. The VL3600 LT Profile IP offers the same excellent colour mixing, powerful effects, and outdoor weather rating as the existing fixture, but with superior output at extremely narrow zoom ranges.

While designers appreciated the existing fixture's powerful features, there was a demand for a version suited to longer-throw applications. In response to this need, This new variant is specifically designed for key lighting at greater distances, featuring an optimized long-throw optical system and an impressive zoom range of 3° to 42°.

Martin Palmer, Vari-Lite Product Management and Marketing Leader at Signify, highlighted the growing impact of the VL3600 Profile IP in the industry, noting its widespread adoption across major tours, TV events, and theatrical productions. He explains that designers appreciate the fixture's output, colours, and feature set, but there has been a demand for an option suited to longer throw applications. In response, the VL3600 LT was developed specifically for key lighting at greater distances, featuring an optimized long-throw optical system and a versatile 3° to 42° zoom range.

The 1000W luminaire offers a matched feature set to the VL3600 Profile, including the source, optics and colour mixing system, as well as the exclusive VL*FX animation wheel, patent-pending V*Track Calibration system, IP65 outdoor weather rating and more. This ensures the fixtures can be used together seamlessly in a production.

Vari-Lite/VL3600 LT Profile IP

Cameo Presents its Most Powerful LED Moving Head



The new OPUS X4 PROFILE top model is a spot profile moving head with a 1,400-watt LED white-light engine which generates enormous light output of 50,000 lumens and provides powerful spot and gobo projections – even on the biggest stages.

Its little brother, the **OPUS X PROFILE**, has already made impressions in the past with its 750 watts in countless live, TV, and theatre productions. The OPUS X4 PROFILE now marks the next stage in OPUS development: the combination of a 1,400-watt LED engine, 193-millimetre front lens, and particularly large 5°–55° zoom range enables equally flexible use as

a spot and as a profile moving head. At the same time, the OPUS X4 PROFILE is only slightly larger and heavier than the previous OPUS X PROFILE, despite its large leap in performance, and is still just as flexible to handle.

Thanks to its two rotating gobo wheels, a rotating animation wheel, an iris, and the four-way aperture-slider system, each with +/-60° rotatable framing blades, the OPUS® X4 PROFILE features nearly all effect options. With its powerful, saturated colours – especially its intense red hues – the spot profile moving head offers infinitely variable CMY colour mixing and two additional colour wheels. A linear CTO filter for use on stages in theatre or TV productions and two frost filters with 1°–5° are also available.

The OPUS X4 PROFILE is compatible with all market-relevant control and transmission protocols. DMX/RDM, Art-Net, sACN, W-DMX, and CRMX are available. For safe transport, Cameo also supplies the OPUS X4 PROFILE with a customised touring case insert that protects against impact.

The Cameo OPUS X4 PROFILE is now available.

Cameo/OPUS X4 PROFILE

How Much Learning is Really Required?



During the last few months, I spent a great portion of my time developing a few different curriculums related to our industry. The idea is to offer people already working within the field the opportunity to learn more techniques to

help them in their day-to-day work. The biggest challenge was, and is, to find out where the base level of knowledge is within our industry. I have seen and learned from discussions around the Asia Pacific that the knowledge level is all over the spectrum. Starting with people who want to be part of this industry with no technical background to people who have gone the academic route and learned all the details of our trade. So, where do you start, and what can you assume is the basic knowledge level?

In my approach to teaching, I want to bring everybody along and not assume that people have a lot of theoretical knowledge about physics, acoustics and electronics. Still, I also do not want the “educated student” to be bored by repeating what they already know. In this regard, I go through the basic required knowledge quickly, and then everybody can decide if they need to go back and study some more on this or if they are good to move forward after the basics.

I want to pass on the ability for critical thinking and for people to build their own well-informed opinions based on basic physics and acoustic laws and performance data of gear that is verifiable and makes sense for our day-to-day work. In a time when marketing is king, this is a

serious challenge since marketing people believe that bigger is always better. After loading and unloading trucks for some 37 years, I can assure you that bigger is not always better. Early in my career, I found that data sheets had good and actual value and many times, I wondered why the manufacturer would even publish certain data on their product data sheet when the data did not make their product look so good. Sadly, those honest times seem from a far distant past, and nowadays, the imaginary performance data of products bring me to the point where I do not even want to have a look or listen to a product whose performance will only be happening in a fantasy world. Sounds familiar?

Here is the bright side. If you know your stuff and understand our industry’s underlying physical principles, it is easy to see through the smoke and mirrors. This leaves me with the hope that the more knowledge we spread and share, the better our industry will deal with the information challenges of the 21st century. On the downside, the new challenge is to find those interested in learning all this and then build their well-informed critical opinions. From practical experience, I am getting desperate at times and at other times, I find that many bright minds are out there. On average, it is a good mix.

One of the things about our industry that is so exciting and interesting is that there is always new stuff to be learned, new gear to be explored, and new possibilities for products and applications. If you can embrace the concept of learning in your professional career, this is one of the best industries since there is more opportunity for a lifetime of work. And it gets even better. If you do not want to learn new stuff all the time, then many jobs are also available for

those of you. In many jobs in our industry, you need to know the basics and then can operate and repeat those for a lifetime and be happy and at peace with this, too. This is fantastic, even if this was different from the course I set upon.

Here, you recognize that the question at the top of the column this month does not have a quantifiable answer, but it shows and proves that there is opportunity and possibility all over the spectrum. Allow me a few examples of breakthroughs in our industry that have caused rethinking and re-learning of many technical aspects. Digital wireless systems are offering a possible path for our industry despite the reduced available global wireless bandwidth, but taking wireless digital comes with its own, fully new set of challenges. This topic alone provides for a full education in this field and for anyone interested in becoming a specialist with critical knowledge to make performances stable and reliable with this new and exciting technology. Loudspeaker beam steering is another field where applying long-available knowledge about physics, combined with new technologies, opens up a sea of new knowledge to be gathered and applied. Talking about system latency in digital systems and their implications for real-world working environments has been really important for many fields, especially for anyone interested in becoming or being a monitor engineer.

I really enjoy advancing my knowledge from a good level to the next possible level by applying what was learned in the past to new situations and with new and different gear. This means you can have a job and work successfully, and then still advance your opportunities by learning new and more things and then take your work to the next level. Our industry has proven to be very supportive of members advancing their knowledge and talent while already working in the field and on a job in the industry.

The embrace of learning new things will also lead you to occasionally find out that newly learned things are not beneficial for your field of work since physical laws prohibit them from working for you in your field. But even then, having acquired the new knowledge is good, since knowing what does not work, is one way to avoid mistakes. Eventually you then become the very opinionated old fart that I am already today.

At this time in my career, I find myself learning more and more about IT knowledge since, with the complete embrace of our industry of digital platforms, the interconnectivity of gear on open networks is quite complex and learning and understanding the intricacies of this environment seems critical for long term success to me. What little knowledge I have gained in the field has proven extremely valuable in many situations, particularly in helping clients with their related problems and challenges. It is funny for an analogue person to come to terms with the fact that connecting two pieces of gear (digitally) only makes them communicate and work if a communication standard is established and a channel and platform for communication is agreed upon. Imagine all the cool stuff we will be able to do when we fully understand and embrace this technology in its depth. With this in mind, I wish you all an enjoyable learning experience, along with patience and not to despair, knowing that if others can learn it, so can you!

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

A Creative Ascent

Exploring Creative Technology's Transformative Business Growth Within the Asia Pacific Region, and its Strategic Vision for the Future

As one of the world's leading suppliers of specialist audio-visual equipment to the corporate, exhibition, sports, and entertainment applications, Creative Technology's (CT) bespoke event production services brings together advice, support, and equipment of the highest quality, providing everything from large-screen displays to content delivery systems. With over 32 offices in 17 countries around the world, including Europe, USA, the Middle East, and the Asia-Pacific regions; CT offers true global reach with a local touch by leveraging its strong relationships among its international offices.

It is a well-known fact that the Asia-Pacific region has been a pivotal area of business for CT, with the company experiencing exponential growth over the past decade, both in terms of market reach and revenue. And at the centre of CT's augmented regional presence is Chris Burke, Managing Director of Creative Technology Asia Pacific; who is responsible for overseeing all work in the Asia Pacific locations, with offices in Hong Kong, Tokyo, Shanghai, Seoul and Singapore.

Boasting a unique career experience of delivering projects from both the agency and technical production/contractor sides, Chris has been with the company for over a decade – first joining CT as Project Director of Asia in 2009, and later being promoted to the position of Managing Director of the Hong Kong & Singapore offices in 2015. In 2017, Chris helmed the position of Managing Director of CT Asia Pacific – a role that he serves to this day with great enthusiasm and gusto.

The following are excerpts of Entertainment Technology Asia's candid interview with Chris Burke, where he delves into the details of CT's



brand-new premise in Singapore, the company's assessment of the ever-fluid market dynamic in Asia, CT's vision for the foreseeable future and strategic business moves to achieve its goals; and more.

ETA: When was the Singapore office established, and which countries does this office serve? Also, what exactly motivated the establishment of the Singapore office?

Chris: Established in 2009, from Singapore, we deliver projects across SEA but mainly in Malaysia, Thailand, Vietnam, Philippines, Indonesia and India. CT entered the Asian market in 2007 opening offices in China and Hong Kong;

and Singapore was the next logical location to have a presence in the region at that time.

ETA: Could you provide a brief overview of the Singapore office.

Chris: We have 21 full-time employees and growing with more people joining us in the coming months. We provide AV services covering the following specialities - Audio, Lighting, Rigging, LED, Projection, Media Servers/Playback Systems, 4k/HD Camera Systems. Our warehouse and office is 2000+sqm where we have our main equipment storage with system prep areas for our projects, in house repair and servicing and of course the main operations hub for our technical and project management teams.

ETA: What prompted the move to the new space?

Chris: We needed to expand from our previous location as our business has grown significantly in the last 2 years. Our focus has been to bolster our technical teams and project management support so far this year.

ETA: How has CT Asia performed from a business perspective? Perhaps we can discuss the periods before and after COVID-19 separately.

Chris: CT Asia was on a steady growth curve pre Covid having seen growth in all our offices - China, Hong Kong, Singapore and Japan in the years leading up to the Pandemic. But of course, Covid interrupted everybody's plans in the Live Event Industry and we took the decision to invest into building studios in HK & SG to offer high end Virtual Production solutions which was very successful and we also opened an office in Seoul to service the needs of a new client in the Virtual Production space during Covid. Since the end of the Pandemic our business in Asia has rapidly

come back, albeit at different speeds in different countries, but Singapore experienced the fastest return to the new norm from Q1 2022.

ETA: What is your perspective on the opportunities available in the region for CT Asia?

Chris: I see opportunities all across the Asia Region, I think the key event market is still Singapore, but soaring costs and venue availability are forcing clients to move their projects to other countries in the region with Thailand and Hong Kong becoming more popular. Macau is making significant efforts to change the landscape from a gambling destination to an entertainment hub, which I'm sure will bring back some of their pre Covid events from the corporate space. Japan has made a resurgence after the Olympics and with the weakening of the Yen and World Expo happening in Osaka in 2025, I think more clients will consider Japan as their event destination.

ETA: What challenges are you currently facing, and what do you anticipate in the near future? What are your plans to overcome these challenges?

Chris: The main challenges we face are around the lack of labour in the market since the pandemic. I see this in all the countries we work in and there is no easy or quick fix to this problem. Finding keen people with less experience and offering them training and a career path is the only way to solve this problem and that is what we are trying to do.

ETA: How does CT Asia plan to stay competitive in the market?

Chris: We strive to offer the highest quality of service combined with the best people and equipment in the market. That's what we do in all

offices around the world and that is what we will continue to do in this market.

ETA: What are some of the most significant milestones or achievements for CT Asia in the past few years?

Chris: I think most of the key milestones and achievements we have experienced that have been key to our growth and development in Asia in recent years have come from decisions made by our people behind the scenes ... whether that was buying a particular piece of kit or investing into a new service area or recommending a technician or project manager to join our team. All of these have had a significant effect on our growth and most importantly came from within the business. I must say I'm really proud of my teams that got us through Covid and how strong we came out of it but let's not forget CT also delivered on two Olympics in Tokyo 2021 and Beijing in 2022 during this period, and those were probably some of the most difficult times given all the Covid restrictions in play.

ETA: What is your perspective on sustainability within this field? Are clients increasingly requesting sustainable practices in your approach? How is CT Asia integrating sustainability into its organizational values and operations?

Chris: In technical production I don't see much happening in the Sustainability Field. We have seen a lot of lighting fixtures moving to LED engines which is much better from a performance and power consumption standpoint. All of our technical kit is re-useable, so has a life span of multiple years when maintained properly.

ETA: On a personal level, what drew you to CT, and what has been your journey here?

Chris: I've worked in the Audio-Visual industry since 1989, where I started my career as a trainee Audio Technician at an audio company in London. I was aware of CT once I entered the industry as CT was founded in 1986 in London, although I didn't have first-hand experience working with CT until many years later when I was a TD at an agency that used CT for their AV event support. The first half of my career was spent based in the UK and working on projects around the globe in technical and production roles at large event agencies.

I moved to Hong Kong in 2005 to head up production for a well-known US event marketing agency and eventually joined CT in 2009. In 2021, I relocated with my family to Singapore just in time to catch the re-opening of Singapore and the extremely busy period in the live events space that followed.

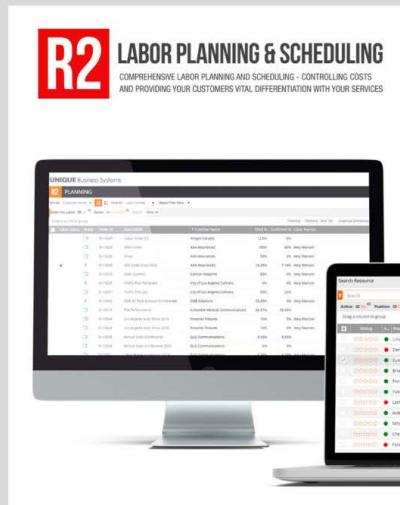
At the centre of CT's DNA is providing the best service, with the best equipment and the best people & after 15yrs with CT Asia I can honestly say that this drives everything that we do. I think this is what drew me to CT all those years ago and what continues to draw people to us, be they clients or new talent looking for opportunities.

Creative Technology Asia Pacific

Inventory Intelligence:

Exploring how Comprehensive Inventory Management Platforms Like R2 Support Profitable Rental Operations by Empowering Data-Driven Decisions

by Elton Noronha



The live event equipment rental industry operates in a complex and fast-paced environment, where precision, timing, and reliability are paramount. From concerts and corporate events to festivals and trade shows, the demand for high-quality audiovisual equipment and technical support has grown exponentially in recent years. However, the backbone of any successful rental operation lies not just in the quality of the equipment or the expertise of the staff, but in the efficiency of logistics and inventory management. In this dynamic landscape, the role of sophisticated software platforms and services is becoming increasingly essential for managing the multifaceted challenges that rental companies face.

Logistics and inventory management are the lifelines of the event equipment rental business.

Companies in this sector must juggle multiple events, diverse equipment needs, fluctuating inventory levels, and tight delivery schedules—all while maintaining high standards of service and reducing costs. Traditional methods of managing inventory—often reliant on manual processes or outdated software—are proving inadequate in the face of growing demands and complexities. And therefore, the need for more advanced, integrative solutions has never been more apparent.

At its core, these software platforms and services must be adept in addressing the fundamental need for efficiency and accuracy in managing inventory, scheduling deliveries, and coordinating staff. And they'd be able to do so by leveraging the latest technologies, including **real-time**

data analytics, mobile compatibility, and seamless integration with other business systems. The result would be a transformative tool that not only enhances operational efficiency but also significantly impacts the bottom line by optimising resource allocation and reducing waste.

One of the primary challenges faced by equipment rental companies is the optimisation of their inventory. Equipment must be available when needed, in the right condition, and at the right location, which requires meticulous planning and coordination. In such a scenario, real-time **inventory tracking capabilities** ensure that every piece of equipment is accounted for, from its current status and location to its future availability. This level of visibility is crucial in an industry where equipment downtime or unavailability can lead to lost business and damaged reputations.

Furthermore, seasonal fluctuations and unexpected changes in event schedules add another layer of complexity to inventory management. In this unpredictable environment, the ability to respond swiftly and effectively to changes is vital. **Robust planning and forecasting tools** allow companies to adapt to these shifts by providing accurate, up-to-date information on inventory status and availability. This not only helps in meeting client demands but also minimises unnecessary costs associated with last-minute sub-hires or emergency purchases.

Cost efficiency is another critical factor in the event equipment rental industry. With margins often tight and competition fierce, companies must find ways to maximise the use of their owned inventory while minimising expenditures on sub-hires and capital investments. An ideal management platform would be expected to address this need by providing **comprehensive tools for managing** equipment utilisation. By

analysing data on equipment use, companies can identify patterns and trends, making informed decisions about purchases, rentals, and retirements. This data-driven approach helps reduce capital expenses and improves financial performance by ensuring that investments are aligned with actual demand.

In addition to inventory optimisation and cost management, rental companies would also benefit from platforms and services that **enhance overall workflow efficiency** through its integration capabilities. A platform designed to interface seamlessly with other software systems commonly used in the industry, such as accounting and customer relationship management (CRM) tools proves to be invaluable to rental companies in the current scenario; as this integration ensures a smooth flow of information across the organisation, reducing the need for manual data entry and minimising the risk of errors. The ability to **barcode and RFID track equipment** further enhances this efficiency, allowing for quick and accurate scanning and tracking of assets across multiple locations and events.

Similarly, equipment maintenance and condition tracking are equally important aspects of inventory management that can significantly impact a company's operations. Regular wear and tear, damage during transport or use, and the need for timely repairs all necessitate a robust **maintenance management system** with proactive and reactive service and repair modules that provide rental companies with the tools needed to efficiently manage these processes. By keeping detailed records of equipment maintenance and repair history, companies can ensure that their inventory remains in optimal condition, reducing downtime and enhancing customer satisfaction.

Beyond these operational benefits, **data analytics capabilities** offer a powerful tool for strategic decision-making. By capturing and analysing a wealth of data on daily operations, users can gain deep insights into their business performance in terms of identifying areas of improvement, optimising resource allocation, and developing more effective inventory and logistics strategies. In an industry where margins are often thin and competition is intense, the ability to make data-driven decisions can provide a significant competitive advantage.

Sustainability is becoming an increasingly important consideration in the live event industry, with companies looking for ways to reduce waste, optimise transport, and extend the lifecycle of their equipment. Rental software need to support these efforts by providing tools that enable companies to maximise the use of their owned equipment, track and manage repairs more effectively, and optimise logistics to reduce unnecessary transport and handling. This not only helps companies reduce their environmental footprint but also aligns with the growing demand from clients for more sustainable business practices.

However, to ensure that users can fully leverage the benefits of such platforms, it is essential that they have access to timely and comprehensive support, training, and resources. Offering not just technical support but also strategic guidance based on industry best practices culminates in a holistic approach that ensures users are well-equipped to maximise the value of their investment in such platforms, while driving operational improvements and business growth for themselves.



With these critical aspects in mind, we spoke to **Vikram Khosla, VP of Business Development & Strategic Alliances at Unique Business Systems**, to gain deeper insights into

the unique capabilities of their **R2 platform**, and how it is revolutionising logistics and inventory management for live event equipment rental service providers.

What are some of the most common challenges live event equipment rental companies face in logistics and inventory management, and how does R2 address these issues?

In a capital-intensive industry such as the live event equipment rental segment, the number one priority is optimizing and maximizing physical and financial utilization of equipment. With R2, companies use their owned inventory to the maximum while reducing unnecessary sub-hire and capital expense costs. R2 also helps to minimize another high-cost area which is labour. R2's Labour planning and scheduling enables quick and easy allocation of crew assignments to various jobs.

In your experience, does seasonal fluctuations or unexpected changes in event schedules affect inventory management, and can R2 help mitigate these challenges?

Yes, they do; and yes, R2 definitely can. Knowing the location, status and availability of each piece of equipment in your inventory is mission critical. With R2, you keep a finger on the pulse of your inventory and use that business intelligence to make better decisions on a daily basis.

Please tell us about some of R2’s key features that specifically cater to the needs of live event equipment rental service providers? What kind of impact does this have on operational efficiency and cost-effectiveness for users?

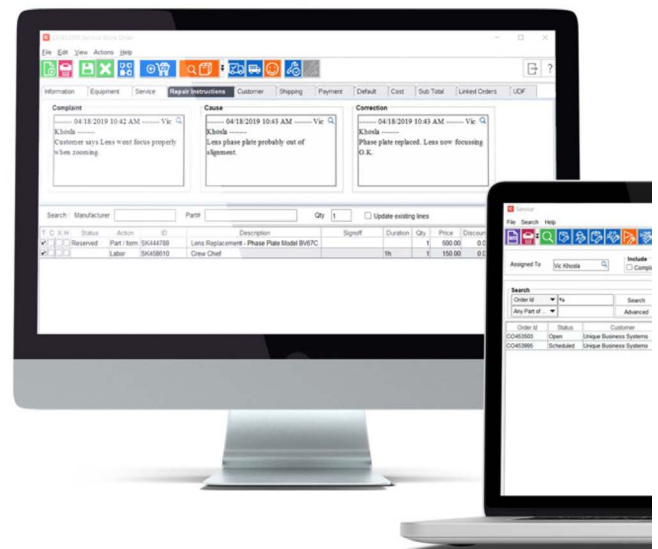
R2 provides a user configurable software solution for optimizing and enhancing daily equipment management and rental operations. Companies are able to configure the software to meet their process needs while also using global best practices to learn new and better ways to increase profitability. And from an overall value perspective R2 users benefit greatly in terms of operational productivity and enhanced cost efficiency thanks to the host of industry leading features that the platform provides. For example, R2 users have access to comprehensive, real-time, multi-site, inventory control and management that affords effective shortage resolution with sub hires, transfers and capital expense purchases. At the same time, R2 provides a single platform for users to have complete control over key business components such purchase orders, billing and invoicing, labour planning, service and repair, CRM and more. And by offering real-time reports, alerts and notifications, along with a mobile-based app with features such as designated role-based usage – R2 ensures that users are always updated with accurate data to make better business decisions.

Does R2 integrate with other software or technologies commonly used by live event equipment rental companies? If yes, how does this enhance overall workflow efficiency?

R2 has a comprehensive set of APIs and has been interfaced with scores of 3rd party software for a seamless integration specific to a company’s business requirements. R2 is also barcode and

RFID ready. Our technology stack enables us to integrate with any software or technology based on a customer’s needs.

How does R2 handle the maintenance and tracking of equipment condition over time, ensuring that rental companies can efficiently manage wear and tear or damage across their inventory?



R2 offers both, proactive and reactive, service and repair of equipment. Creation of service tickets, moving equipment in and out of availability and tracking costs and frequency of repairs is all part of the R2 benefit suite.

What role does data analytics play in R2, and how can users leverage this to make informed decisions regarding their logistics and inventory management strategies?

R2 captures a ton of data regarding all aspects of your daily operations. Managers analyse this data, understand it and apply corrective actions

where needed. Enhancing business intelligence is one or R2's "raison d'etre"(reason for being).

Does R2 support sustainability efforts within the live event industry, particularly in reducing waste, optimizing transport, or extending the lifecycle of equipment?

Yes, R2 enables companies to maximize use of owned equipment, better and pro-active service and repair tracking leading to longer life cycles and also optimizing containers and transportation needs for specific orders. All this helps sustainability across multiple areas.

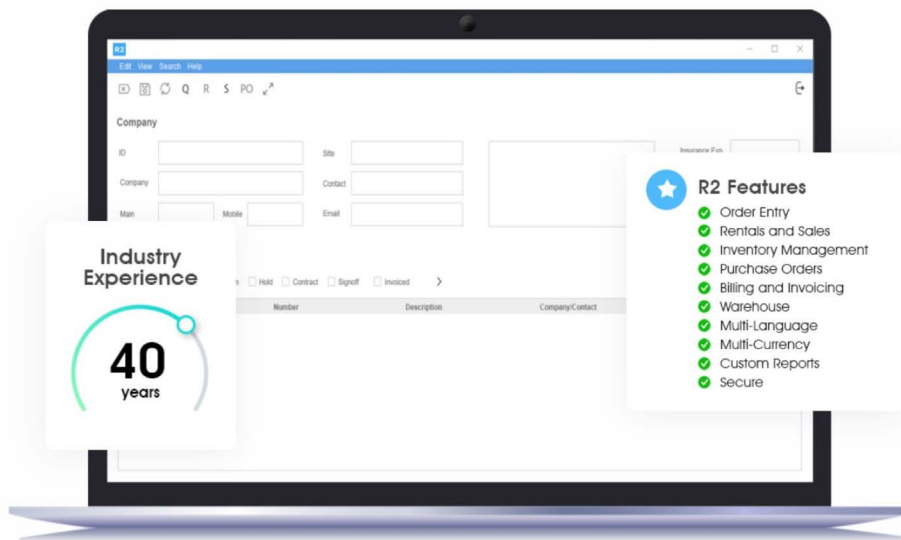
What kind of support, training, and resources do you provide to ensure that users can maximize the benefits of R2 in their day-to-day operations?

We all agree that any software tool is only as good as the data, configuration, and initial / continued user training. Some of the most well-respected, well-run and well-known equipment

management and rental companies, worldwide, run on R2. As such our Project managers are not only product experts but also process consultants sharing industry best practices among our global R2 family. We also offer 24 x 7 customer support. **In a nutshell; what according to you are the unique selling points (USPs) that set R2 apart from competitors in the live event logistics and inventory management space?**

If I have to be concise, I'd say R2 is a truly comprehensive equipment management business tool that has been built on over 40 years of industry and 5000+ users feedback and experience to now offer a flexible software tool that enables companies to use as per their "unique" needs. And R2's continued commitment towards global best practices, today and for the future as technology and business needs evolve; is what will continue to fuel its growth and acceptance world-wide.

Unique Business Systems



AUSTRALIA

The 'Ring Cycle' at Opera Australia Reimagined Using BlackTrax

Wagner's 'Ring Cycle' at Brisbane's QPAC featured the world's first digital 'Ring,' with BlackTrax technology and giant LED panels marking a new standard in opera performances



In 2023, Opera Australia (OA) brought Wagner's groundbreaking production of the 'Ring Cycle' to life at Brisbane's Queensland Performing Arts Centre (QPAC). Renowned as the pinnacle of opera, Wagner's 'Ring Cycle' spans 15 epic hours performed over four nights, featuring a collective of 83 musicians and 102 voices performing some of the most transformative music ever written.

The visionary behind this epic was Chinese creative theatre Director Chen Shi-Zheng, who challenged traditional opera boundaries by introducing the world's first digital 'Ring'

into the performance. The production was a fusion of futuristic storytelling and cutting-edge technology, featuring giant LED panels that spun, tracked, and flew to create an immersive, mesmerizing virtual world for the audience.

At the heart of this technological marvel was John Llewelyn, Deputy Head of Lighting at **Opera Australia**, who, along with his team, skillfully harnessed the power of BlackTrax to bring Chen Shi-Zheng's ambitious vision to life.

Having worked at Opera Australia for nearly five years, John witnessed the transformative

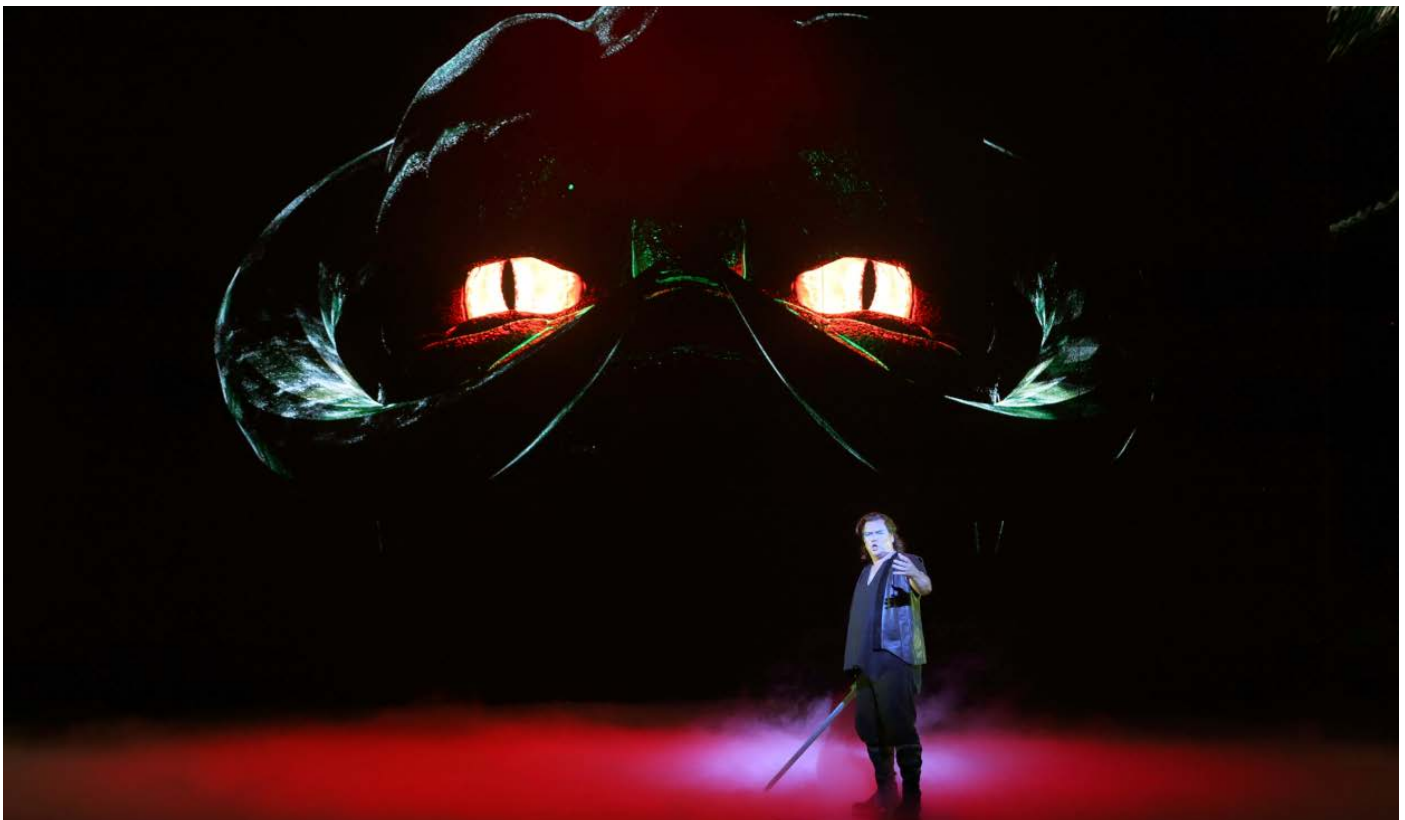


journey OA has embarked on in terms of their productions and the technology utilized. In 2018, OA began modernizing their repertory opera process by investing in their first moving light rig, which featured state-of-the-art fixtures including Mac Encore Performances, Encore Wash, Aura XBs, and Ayrton Wildsun S25s. BlackTrax, the real-time tracking solution from CAST Group of Companies, played a crucial role in this modernization effort. It was used alongside followspots to illuminate performers and track people and props, sending live tracking data to the video server. This dual use of BlackTrax facilitated a seamless integration of lighting and video, enhancing the audience's immersive experience.

"The integration of BlackTrax was revolutionary for us as a creative department. Video elements, known as 'Notches,' could track performers around the stage, creating a seamless blend of lighting and video which was something we had never experienced before. Seeing the video integration come to life was extremely special, and the accuracy of the tracking from day one was impressive," explained John.



Since trialling BlackTrax in 2018 as part of their exploration of lighting automation, the system's flexibility and accuracy met the diverse needs of OA's productions, and it's a key reason it's still in use today. Jonathan further explained, "Unlike other systems tested, BlackTrax provided the ability to be deployed across vastly different productions while maintaining the high level of accuracy required for an excellent show.



The integration with Wysiwyg, a lighting design tool and visualizer, was a significant advantage, allowing the lighting team to progress further in the design process during the test build, even when all lights couldn't be hung."

A standout feature of BlackTrax was its ability to handle a large number of rehearsals with a limited number of beacons. "We could assign two sets of beacons to each performance and pair them together, so no matter which set we used, the tracking just worked. This feature eliminated the need to reassign beacons for each rehearsal, significantly reducing the risk of errors."

Opera Australia's aim to create something truly unique with the 'Ring Cycle' resulted in the development of the first digital 'Ring.' This innovative design used towering LED panels as the set's backbone, complemented by a few large physical set pieces.

Introducing innovations and integrations, especially in theatre, can present logistical



challenges. Jonathan and his team faced such challenges while assembling the complex setup. Despite the limited time available, they managed to overcome these obstacles. They had only four days to install everything at QPAC before rehearsals began, so to ensure a smooth process,



the team conducted a test build at another venue before moving to QPAC, which allowed them to fine-tune the technical elements and plot out the lighting in advance.

The ability to transform any moving light into a followspot through the use of BlackTrax was a game-changer for Opera Australia, especially on a complex production like the 'Ring Cycle.' This capability eliminated the logistical challenges of setting up followspots in difficult locations and allowed creatives to achieve the perfect angle for their lighting design. In addition to lighting performers on stage with moving light automation, the system enabled the creation of interactive video content. Jonathan concluded, "The accuracy of BlackTrax has added an extra touch of magic to the 'Ring Cycle,' making the tracking seamless and the visual effects stunning [as] expectation set by the director and a continuous goal achieved by our lighting team."

"There's no denying that Opera Australia's 'Ring Cycle' was a testament to the power of innovation in the arts," said Dekkar Densham, Global Sales Director at CAST Group of Companies. "It's been encouraging to witness OA's journey with BlackTrax and see firsthand the results through the breathtaking immersive production John and his team have been able to create. This adaptation of the 'Ring Cycle' not only set a new standard for opera but also showcased the transformative potential of technology in live performances. Watch this space," added Densham.

CAST BlackTrax

CHINA

Will Pan "Mad Love" World Tour Kicks Off with EAW

The tour's impressive audio quality and efficient system setup have garnered praise, delivering consistent high-fidelity sound across multiple venues, including Hangzhou's Olympic Sports Centre



Wilbur (Will) Pan, a Taiwanese American singer, songwriter, rapper, actor and entrepreneur, embarked on his 2024 "Mad Love" World Tour with the help of MaxTeam, one of the largest pop music performance service teams in China, and Chinese AV solutions provider **EZPro**, which provided the professional PA equipment at a variety of locations including Qingdao, Hangzhou, Guangzhou, Shanghai, Beijing, Nanchang, Hefei, Xi'an and Chengdu. This PA package included Eastern Acoustic Works (EAW) ADAPTive Anya arrays and **Otto subwoofers**.

The "Mad Love" Tour kicked off earlier this year in Hangzhou, China at the Hangzhou Olympic Sports Center Indoor Stadium, with a total of 24 **EAW Anya** enclosures (12 on each side) as the main PA

system. The speakers were flown to a trim height of 13 meters, but easily covered the near and far seating using EAW's Resolution 2 software to dictate start and stop coverages for the system.

"The performance was perfect, whether it was the sound pressure level, the sense of energy in the mid-low frequencies or the finesse of the high frequencies, Anya showed extremely strong expressiveness," said Shao Yong, sound engineer and sound director of the tour.

Throughout the space, the ADAPTive capabilities of the system maintained an even SPL level over the seating area with the difference between the front and rear not exceeding $\pm 3\text{dB}$. The measured frequency response of the Anya system was also

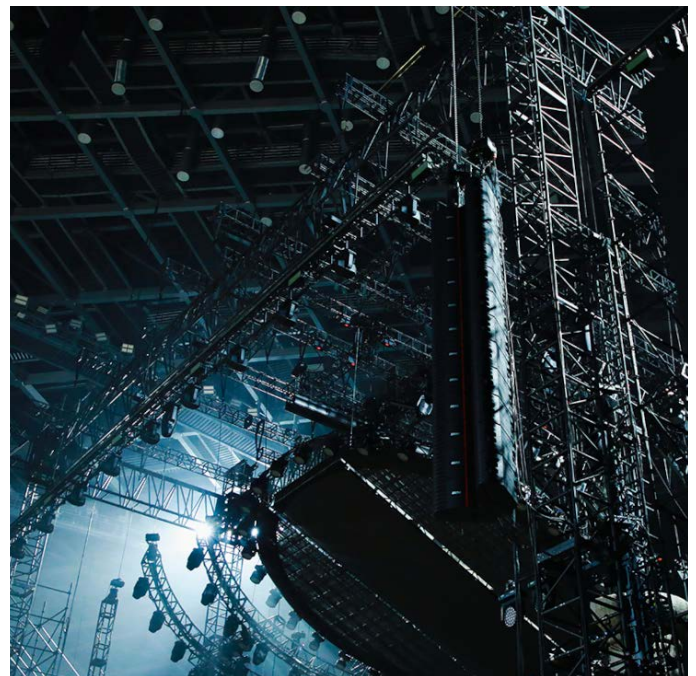


extremely consistent, which brought high-fidelity sound quality, strong impact and coherent coverage to the audience.

The out-fill system utilized 10 Anya enclosures (five on each side) to complete the sound field coverage of the auditorium area on both sides of the stage. EAW Otto ADAPTive subwoofers were also installed on both sides of the stage entrance for low-frequency extension, which greatly added to the punchy feel of the music.

“The ease of commissioning the system has improved the efficiency of our team,” explained Yong. “All in all, this is the most advanced system I’ve ever used, and the outward appearance of the system blends well with the structure of the stage. Overall, the artist team, the director team and the mixing team were all very satisfied with the EAW ADAPTive system.”

In 2002, Will Pan released his debut album, *Gecko Stroll*, and has since released numerous successful albums and singles, earning recognition for his diverse musical styles and



catchy tunes. Pan's music often blends elements of hip-hop, R&B and pop. Known for his energetic stage presence and dynamic performances, Pan continues to captivate audiences with his music and charisma throughout the tour.

EAW

CHINA

Ada Zhuang Recognizes the Potential of L-ISA's Immersive Hyperreal Sound Experience

Featuring nearly 300 L-Acoustics speakers, Ada Zhuang's 2024 "Hi Stranger" tour dissolved barriers between artist and audience with an intimate, 360° L-ISA immersive sound experience



In a landmark moment for live music in Asia, Chinese pop sensation Ada Zhuang launched her 2024 "Hi Stranger" concert tour with a revolutionary 360° L-ISA immersive sound experience. The tour's Shenzhen's Bao'an Stadium show marked the first-ever concert to deploy L-Acoustics L-ISA immersive hyperreal sound technology in a full 360° format, promising audiences a more intimate connection to the artist and an unprecedented level of audio immersion.

"This is the first **L-ISA** tour in full 360° immersive hyperreal sound in Asia. I'm looking forward to it very much," Zhuang enthused before the show.

The prolific artist, with 14 studio albums to her name, sought to elevate her live performances, recognizing the potential of L-ISA immersive sound technology to create a more intimate and engaging experience for her fans – an important improvement when performing in stadiums to audiences of 40,000 and up.

Guangzhou HaoNa Audio Equipment Co, Ltd rose to the challenge, deploying nearly 300 L-Acoustics speakers in a configuration that surrounded the audience with sound from all directions, including overhead. This immersive setup aimed to dissolve the traditional barriers between performer and



audience, allowing Zhuang's music to envelop listeners in a three-dimensional soundscape.

Jason Tao, CEO of **Rightway Audio Consultants** www.racpro.net, who supported Guangzhou HaoNa Audio Equipment Co, Ltd on the project, emphasized the transformative nature of this technology: "I firmly believe that immersive sound will be a key trend in the future. L-ISA technology uses more scientific algorithms to better localize the source in three-dimensional space. It can create multiple spatial sensations, allowing the audience to be completely immersed and surrounded."

The implementation of L-ISA immersive technology offered Zhuang and her creative team unprecedented control over the soundscape. Music Director Cai Xiaoen likened the experience to "converting two-dimensional audio to three-dimensional audio," while Sound Director and PA Engineer Bob Zhang noted that "the feeling of being immersed in the music and the sound will be even more amplified."

The L-ISA Hyperreal Immersive Sound configuration comprised a frontal system of



five hangs of 12 L-Acoustics K2 each and 12 K3 speakers per hang for extension on either side. Sixteen KS28s were flown behind the frontal system, and 10 ground-stacked KS28 subwoofers extended the low frequencies. Side-fill utilised an array of nine K2 speakers per side, while a surround system employed seven hangs of six Kara II speakers each. The overhead system comprised four hangs of six Kiva II speakers. This enhanced audio experience isn't just about volume or clarity – it's about creating a more



emotional and connecting experience for the audience. By precisely placing and moving sounds in three-dimensional space, L-ISA technology allows for a more nuanced and dynamic performance. Fans can feel closer to Zhuang's renowned vocals and experience her music in a way that was previously impossible in a live setting.

The concert also integrated the BlackTrax infrared sensor system for real-time tracking, creating a seamless audio-visual show incorporating lighting, video, visual projection, AR, and camera systems. This resulted in a natural and realistic multi-dimensional experience for concertgoers, where sound and visuals worked in perfect harmony to amplify the emotional impact of Zhuang's performance.

Li Feng, Director of Immersive Sound Application at RAC, highlighted the creative possibilities opened up by the L-ISA technology: "L-ISA

immersive sound technology provided a powerful tool for concert sound engineers to create a completely immersive audio experience." This technology allows for greater artistic expression, enabling Zhuang to craft soundscapes that complement and enhance their musical vision.

The inaugural concert was met with unanimous praise, showcasing Zhuang's lush vocals, deep catalogue of sentimental rock ballads, and upbeat pop numbers in a way never before experienced. As the sound enveloped the stadium audience from

all directions, it became clear that this technology set a new benchmark for live concert production in Asia.

For Ada Zhuang, the use of L-ISA technology represents more than just a technical achievement – it's a way to forge a deeper connection with her audience. By immersing fans in a 360° sound experience, she's able to create a more intimate and memorable concert environment, despite the large-scale venue.

As the "Hi Stranger" tour continues, it promises to redefine expectations for live music experiences in Asia. The success of this first show demonstrates that immersive audio is not just the future of concert sound – it's here now, ready to transform how artists connect with their audiences and how fans experience live music.

L-Acoustics

AUSTRALIA

Monitor City Opens St Kilda Film Festival with Nexo Geo M12

Leveraging advanced acoustic modelling and NEXO's technology, Monitor City provided clear, uniform sound for film playback and speeches, impressing both organizers and filmmakers



Galvanised by a half-century of combined experience working in major events, Melbourne-based production company **Monitor City** leverages state-of-the-art audio technology in tandem with advanced design and control software to deliver experiences with genuine impact. Specialising in bespoke audio solutions for unique functions, the team were recently entrusted with deploying and driving the audio for the 2024 St Kilda Film Festival launch night.

Held within Melbourne's iconic Astor Theatre, the event was said to be the festival's largest opening night in recent memory. Monitor City chose cabinets from NEXO's **GEO M12 line array system**, deployed with the aid of acoustic modelling software, to ensure the highest



standards of sonic performance possible within the venue. Additional solutions from NEXO's P+



Series and ID Series were used to provide fill and maintain complete coverage within the theatre.

Tasked with providing an audio system suited to both premium 3.1 channel playback for film, and sound reinforcement for speeches, Monitor City's Daniel O'Callaghan explained that a carefully selected ecosystem of NEXO technology was assembled to create an even sound field with a high level of intelligibility:

"We used 3 x GEO M12 cabinets, 4 x P15 speakers, 4 x ID24 speakers and 2 x MSUB18 subs in cardioid in a L/C/R/Sub configuration with additional lip fill for the speech component of the event. The system was powered by NXAMP4X4 MK2 amplifiers in NUARs (NEXO Universal Amp Racks)."

Ground-stacked behind the Astor's screen, the high output and steerable coverage of the GEO M12's compact modules were key factors in Monitor City's system selection. NEXO's patented technologies, including the GEO M12's Port Tube Profiling design- for maintaining linearity at high

power- solidified the M12 as an effective solution for a night showcasing some of 2024's most exceptional short films.

As Daniel noted, NEXO's optimised "dispersion patterns, linear phase and consistent voicing" influenced the decision to use GEO M12 modules: "The ability to array the M12 to achieve sufficient coupling from the front row of the stalls to the rear row of the dress circle, with uniform SPL and tonality, stood out most when selecting the right fit for this event."

During pre-production, Monitor City made use of NEXO's NS-1 System Configuration Software to simulate their intended loadout, ensuring they would be able to achieve uniform sound distribution with optimal clarity. Daniel explained, "The Astor is quite a live acoustic environment, so accurate deployment of our design was important to minimise reflections. Sightlines were crucial, as the films were the priority, so NS-1 was valuable in confirming that our planned deployment would be effective."



A recent acquisition for Monitor City, NEXO's GEO M12 afforded the team a smooth and prompt configuration thanks to the system's integrated rigging hardware.

"The rigging was really simple and effective," said Daniel. "I found it to be a very impressive, well-thought-out rigging system that allowed us to easily achieve uniform voicing across the field of coverage. The system performed well and offered loads of headroom and dynamic range. The festival organisers and filmmakers were all thrilled with the outcome."

Reflecting on his early impressions, Daniel asserts that NEXO's flagship line array modules live up to the brand's reputation for superior quality and world-leading sonic performance. "The GEO M12 excels in its ability to remain coherent and deliver excellent voice intelligibility over long distances, whilst preserving the consistency of the voicing—both on and off-axis. We are looking forward to using it in as many varieties of events as possible, as I'm confident it will perform extremely well



across a broad range of applications. We have a long history with NEXO, and we know we can always rely on them for consistently excellent results."

NEXO

MALAYSIA

Sukma 2024 Opening Ceremony Dazzles with Vibrant Spectacle

Sega Irama Sdn Bhd helps create a memorable ceremony for audience and participants



The 21st edition of the Sukma Malaysia Games kicked off with a spectacular opening ceremony at Stadium Negeri in Sarawak on August 17, 2024. This event marked the first Sukma Games since the COVID-19 pandemic, bringing together 1,400 athletes from across Malaysia to compete in various sports over 14 days. The opening ceremony drew a crowd of 30,000, who immersed themselves in the vibrant atmosphere, cheering on the competitors.

Event specialist Sega Irama Sdn Bhd was once again entrusted with illuminating the grand opening ceremony, continuing their legacy of involvement in Sukma Games—this being

their fifth contribution, with the last occurring in Ipoh, Perak, before the pandemic. Tasked with delivering the most impressive experience to date, Sega Irama rose to the challenge by designing and implementing an extensive and high-quality lighting setup.

Sega Irama's design featured a sophisticated setup that included 24 Martin Mac Viper Profile units, 30 Robe BMFL Blade units, 44 ACME XP1000SZT Viper Profile units, 378 ALX X-Beam 300 units, 60 ALS K10 B Eye Wash units, 90 ALS Led City Colour units, 148 Pamelos Strike M units, 36 Fine Art 470W BSW units, and six Ushio Xenon Follow Spots. Control of this sophisticated lighting

array was managed through two grandMA3 Full-Size consoles complemented by eight grandMA NPU's, utilizing a total of 23,766 DMX parameters. The entire system operated seamlessly on a Netgear M4250 Networking Optic system.

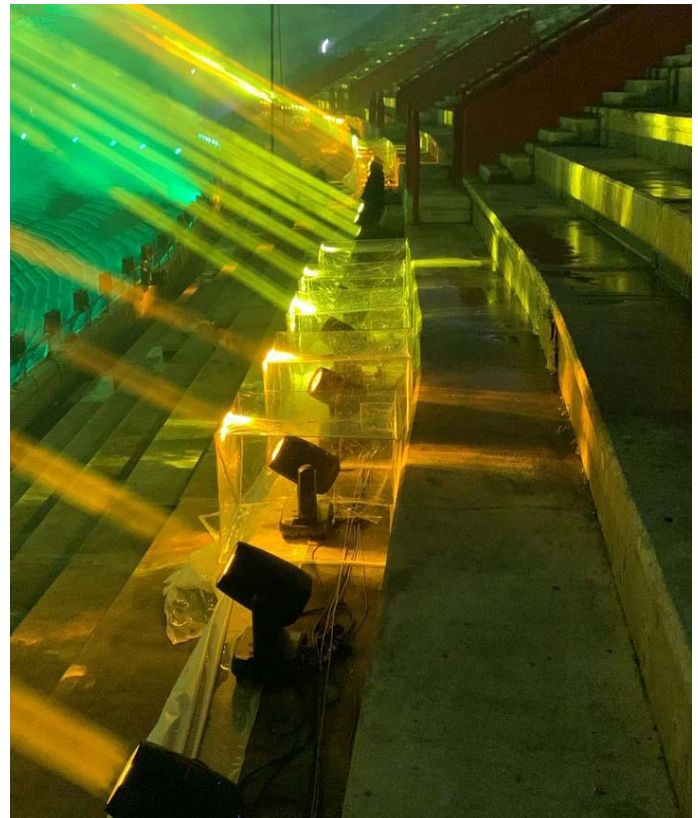
"All the lighting fixtures had to be shipped from Peninsular Malaysia to Sarawak, as they were not available in such high quantities locally," explained R. Gopi, Technical and Sales Director of Sega Irama Sdn Bhd. "This was an extensive setup, and we wanted to ensure it met the client's objective of creating one of the best opening ceremonies in Sukma history."

The lighting design, orchestrated by Lighting Designer Tan Eng Eng with support from R. Kanagaraj, was meticulously planned using WYSIWYG R44 and AutoCAD software to achieve a captivating visual experience. The lighting fixtures were strategically rigged to the stadium rooftop trusses, providing optimal illumination across the entire field where the ceremony unfolded. They were complemented with lighting fixtures installed at ground level as well for full impact.

One of the challenges the team faced was the unpredictable weather, which fluctuated between dry and wet conditions. "We covered all the lighting fixtures with rain covers, which proved to be a wise decision as we were able to run them without interruption, even when it rained during rehearsals," said Gopi.

Beyond lighting, Sega Irama also contributed to the event's auditory experience by supplying a comprehensive d&b audiotechnik J Series sound system, complemented by D80 amplifiers, to Projection House Sdn Bhd—the company responsible for the ceremony's audio production.

The combined efforts resulted in a truly memorable and immersive opening ceremony that captivated both the audience and



participants. "The client was thoroughly satisfied with the outcome, and the crowd's enthusiastic response was a testament to our team's dedication and expertise," Gopi reflected. "We always strive to deliver exceptional large-scale lighting and sound systems for stadiums, arenas, and broadcast events, and we're proud to have once again elevated the Sukma Games experience."

The Sega Irama Team:

Lighting Designer: Tan Eng Eng

Lighting Programmers: Fang Shao and Wei Sheng

WYSIWYG & Autocard Drawing and Project

Coordinator: R. Kanagaraj

Supervisor: Amir Morad

System: Jazzher Ahpeng

Signal and Power Distribution: Fakrol and Izwann

Rigging Planning: Ernie Wong and Amir Morad

Logistics Coordinator: Lenges

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