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Clair Global UAE & Sound Image Set the Stage for Enrique Iglesias' Spectacular Debut Concert in Dubai

NOVEMBER 2024

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Asia Events and Equipment
Federation is Formed

ALEX COLUMN:

The Everlasting Subwoofer
Topic

INTERVIEW:

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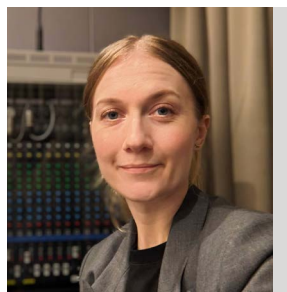
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According to market insights, the portable sound system sector in Asia has seen remarkable growth over the past few years. From 2020 to 2024, the industry has witnessed a robust annual growth rate of over 8%, driven by a rise in outdoor events, the revival of smaller-scale cultural and music festivals post-pandemic.. In our endeavour to have a more detailed perspective on this thriving segment, we interview Marta Stanke, Regional Marketing

Manager at Bosch Security and Safety Systems. Representing Electro-Voice – a pioneering brand in the portable sound systems domain – Marta shares insights into the brand’s performance in 2024, their approach to overcoming current market challenges, and the innovative strategies that are shaping the future of portable sound in the live event landscape.

In our LIVE column, we feature global music icon Enrique Iglesias who made a spectacular debut in Dubai this September, performing to a sold-out crowds at the renowned Coca-Cola Arena. The high-energy concert, a significant addition to the Middle East’s growing reputation for hosting world-class events, saw Clair Global UAE at the forefront, delivering exceptional technical solutions that ensured every detail of the sound experience was flawless. The collaboration between Clair Global UAE and Sound Image, Enrique’s long-time touring partner, made sure the event met the highest global standards.

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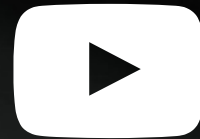
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Mumbai's Superwaves and New Delhi's Showtech Events Boost Their Capabilities with Martin Audio Systems



The Superwaves team with their Martin Audio purchase.

INDIA: Martin Audio's loudspeaker systems have long been celebrated globally for their exceptional sound quality, advanced technology, and versatile performance capabilities. With a reputation for delivering powerful, clear audio across a wide range of live event applications, these systems have become a top choice for audio professionals seeking reliable, high-performance solutions. Recognizing this pedigree, two of India's most dynamic live event technical solutions providers, SuperWaves and Showtech Events, have partnered with VMT – the official distributors of Martin Audio products in India – to make substantial investments in Martin Audio's cutting-edge equipment and set the stage for a new era of sonic excellence in their event productions.

SuperWaves, established in 2005, has consistently set high standards in the audio, visual, and

special effects industry. Known for its dedication to quality and technical innovation, the company has become a trusted partner for event planners looking to create memorable experiences. Their latest investment in Martin Audio systems reflects their commitment to delivering unmatched sound quality and staying ahead of industry trends.

Through their collaboration with VMT Distribution, SuperWaves has significantly expanded its inventory with a comprehensive range of Martin Audio equipment. The acquisition includes 48 units of the Wavefront Precision Longbow (WPL) line array modules, 16 units of the Wavefront Precision Compact (WPC) line array modules, 18 SXH218 subwoofers, 18 SXHF218 flying subwoofers, and 30 iK42 amplifiers, each equipped with built-in DSP and Dante networking capabilities. This combination of technology is set to empower SuperWaves with the ability



The Showtec team with their Martin Audio purchase.

to deliver highly immersive audio experiences, catering to events of any scale with precision and impact.

Further enhancing their lineup, SuperWaves has also integrated 22 units of the W8LM line array modules, 12 WS218X subwoofers, 8 LE200 stage monitors, and 16 units of the Wavefront Precision Mini (WPM) line array modules into their inventory. This strategic upgrade underscores SuperWaves' focus on achieving superior audio quality and technical excellence in every event they produce.

"Our recent acquisition of Martin Audio systems, including the WPL and WPC tops, as well as the SXH and SXHF subwoofers, is a game-changer for SuperWaves," comments Gurinder Saini, Director of SuperWaves. "This investment unlocks new possibilities for us, enabling us to deliver sound experiences that not only meet but exceed industry standards. We're proud to showcase our commitment to innovation and technical mastery with this upgrade, setting new benchmarks in the event production landscape."

VMT Distribution's Director of Sales, Jeff Mandot, echoes this sentiment as he states, "SuperWaves' decision to invest in Martin Audio's high-end systems speaks volumes about their dedication to offering industry-leading audio solutions. We're excited to support their journey as they push the boundaries of event sound, unlocking new market opportunities and elevating the auditory experience for their audiences."

Not to be outdone, New Delhi-based Showtech Events has also made a significant investment in Martin Audio's advanced sound systems. Known for their innovative approach to event production, Showtech Events has consistently delivered exceptional services for a wide range of events, including live shows, weddings, corporate gatherings, and cultural festivals.

To elevate their audio capabilities, Showtech Events has integrated 16 units of the Wavefront Precision Longbow (WPL) line array modules, 12 units of the SXH subwoofers, and iK42 amplifiers into their existing setup. This new equipment promises to deliver powerful and clear sound,

tailored to suit events of all sizes, from grand concerts to intimate corporate meetings.

“Adding Martin Audio’s systems to our portfolio has transformed the way we approach event sound,” said Tarvinder Singh, Founder of Showtech Events. “The WPL tops and SXH subs deliver unmatched clarity and depth, allowing us to craft immersive audio experiences that captivate audiences. This upgrade has significantly enhanced our production capabilities, helping us exceed client and audience expectations across a variety of events.”

Jeff Mandot of VMT Distribution shared his thoughts on Showtech’s upgrade, stating, “Partnering with Showtech Events to deliver Martin Audio’s cutting-edge systems has been a fantastic experience. The versatility and power of these systems make them a perfect fit for

Showtech’s diverse event portfolio. By offering precise sound control and impactful audio, we’re helping Showtech push the boundaries of event production, ensuring they remain at the forefront of the industry.”

The substantial investments made by SuperWaves and Showtech Events in Martin Audio systems highlight a broader trend of Indian event companies seeking to enhance their audio production capabilities. With these upgrades, both companies are well-positioned to deliver exceptional sound experiences, setting new benchmarks in the live event industry.

Superwaves

Showtech

VMT

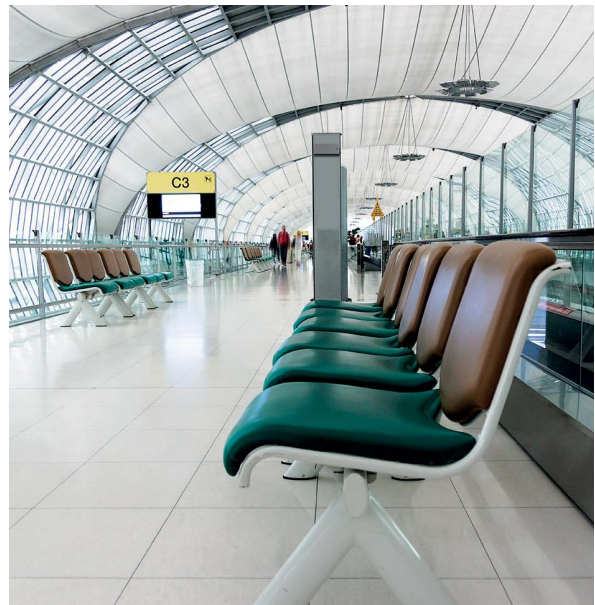
Soundkraft LLC Looks to Boost Dubai’s Event Live Event Soundscapes with New L-Acoustics Line-up

DUBAI: Dubai-based Soundkraft LLC, a leading event technical services provider in the UAE, has expanded its loudspeaker inventory by acquiring a comprehensive system from globally renowned manufacturer L-Acoustics. The new addition includes over 24 units of the KARA II line array modules, more than 12 units of the KS28 subwoofers, and the advanced LA-RAK II AVB and P1 Processors – with the purchase being facilitated by NMK Electronics Trading LLC, one of the largest and most trusted professional AV solutions providers in the region. This acquisition aims to elevate Soundkraft’s capabilities to deliver high-quality sound for a range of live events and performances.

The company shared its motivation behind this significant investment, sharing “The decision to enhance our inventory with L-Acoustics was based on the brand’s commitment to providing exceptional sound quality and advanced technology that caters to the diverse needs of the events we service. Each element in this new system offers a set of capabilities that align perfectly with our vision of delivering top-notch audio experiences.”

According to the company, the purchase was strongly influenced by the sheer versatility and performance value that the system promise; as they noted, “What truly impressed us about the KARA II was its wide horizontal directivity and the

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optional low-frequency extension, which brings added versatility to our sound design approach. Not only does it deliver exceptional throw that ensures every corner of the venue receives clear and detailed sound, but its modular design allows for the ultimate level of flexibility to fit any sound design – be it vocal-focused events and high-energy music concerts. On the other hand, the KS28’s ability to fully utilize the LA12X amplified controller power not only guarantees precise crossover functions, enhanced linearization, and robust L-Drive protection for the transducers, but also deliver deep, impactful bass at frequencies as low as 25Hz. More importantly, its seamless integration with our existing systems and flexibility in both stacked and flown arrangements makes it an ideal choice for events where powerful low-end performance is critical.”

In addition to the loudspeakers, the company affirms that the LA-RAK II AVB touring rack brings a new level of efficiency to Soundkraft’s operations with its twelve channels of high-power amplification within a compact 9U frame, while the P1 processor serves as a critical component of Soundkraft’s new setup, acting as both a processor and a measurement platform thanks to its dual-core DSP that offers a comprehensive solution for signal processing, bridging AVB, AES/EBU, and analog audio seamlessly.

On the benefits of the LA-RAK II AVB, and the P1 Processor, the company noted, “The LA-RAK II AVB not only simplifies our setup processes but also delivers unmatched amplification power and network redundancy. Its integrated design allows us to manage multiple inputs with ease, ensuring we have complete control over our audio solutions across various event formats; while the plug-and-play design, along with Milan-certified seamless network redundancy, provides a robust solution for audio distribution and control. On the other hand, The P1’s multifunctional capabilities, including its EQ and multi-mic acoustic measurement platform, stood out to us. Not only does the unit feature EQ, delay, and dynamic processing capabilities, fully integrated with the LA Network Manager software for enhanced control, but more importantly, it provides a reliable platform for signal routing and processing, which is crucial for ensuring optimal sound quality and consistency across different venues and event types.”

Soundkraft LLC

NMK Electronics Trading



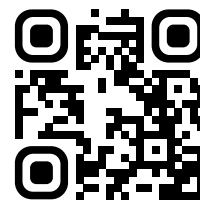
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MEET THE TRAINER

Alex studied Electro Acoustics at the University of Applied Sciences. His close collaboration with Apogee Sound Inc. and Adamson Systems Engineering helped him develop a deep expertise in large-scale sound systems. From 2005 to 2010, he worked with Real Sound Lab, focused on measurement software and correction tools, where he served

as Director of Pro Audio. With over 35 years of experience as a sound engineer for broadcast, live sound, and system engineering for multiple tours, Alex effectively bridges theory with real world applications. Since 2010, he has lived in Asia, developing his career and actively working across the APAC region.

**REGISTRATION
& INFORMATION**

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The Production People Enhances Experiences with Clear-Com Arcadia Intercom System



SINGAPORE: The Production People (TPP), a prominent event production company in Singapore, has expanded its technical capabilities by adopting Clear-Com's Arcadia Central Station. This new investment positions TPP as one of the select rental companies in Singapore equipped with Clear-Com's latest scalable intercom platform, supported by the FreeSpeak digital wireless system and the HelixNet digital network partyline system.

The **Arcadia Central Station** is a next-generation intercom platform designed to unify and simplify complex communications, merging digital, analogue, wired, and wireless intercom systems into one seamless solution. With the ability to integrate Clear-Com's widely trusted FreeSpeak II and HelixNet systems, Arcadia delivers superior scalability, making it an ideal fit for the dynamic demands of modern event production. Driven by growing client requests for high-end intercom

solutions, TPP recognised the need to invest in Clear-Com technology to enhance its offering for high-profile events. "We saw a clear shift where clients began requesting Clear-Com systems by name, particularly HelixNet and FreeSpeak II, as they've become the go-to standard for reliable multi-channel communications," said Sheldon Gooi, Director of **The Production People**

To ensure the system would meet their clients' diverse needs, TPP collaborated closely with Clear-Com and its local distributor, **Electronics & Engineering Pte Ltd (E&E)**, on a tailored solution. Since implementing the new system, TPP has received positive feedback from clients who value the system's performance, ease of use, and ability to handle the demands of large-scale events. Hans Chia, Regional Sales Manager at Clear-Com, commented, "We're thrilled to see The Production People adopt the Arcadia system to elevate their event productions. We're confident that our systems will offer them the flexibility and performance needed to meet the growing demands of their clients."

"Our clients appreciate the fact that we are proactive in meeting their communication needs and that we've invested in Clear-Com to guarantee seamless production workflows," added Sheldon. "The support from Clear-Com and E&E, from initial design to hands-on training, has been exemplary."

As more production companies like TPP turn to Clear-Com's systems, Arcadia continues to set the benchmark for reliable, scalable communication infrastructure in demanding production environments.

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SIXTY82 Welcomes J&C Joel as Middle East Distributor



MIDDLE EAST: SIXTY82, a leading innovator in the design and manufacture of next-generation trussing and staging systems, has announced that J&C Joel has joined its distribution network in the Middle East. J&C Joel will now serve as the official distributor for SIXTY82 in the region.

This new collaboration enhances SIXTY82's ability to extend its reach and provide even greater access to its high-quality trussing and staging solutions across the Middle East. "We are grateful to J&C Joel for joining our network, which reinforces our commitment to expanding our distribution capabilities and delivering exceptional products and technical expertise to our valued customers," said Fokko Smeding, CEO of SIXTY82.

James Wheelwright, CEO of J&C Joel, stated, "We are thrilled to partner with SIXTY82 and bring their innovative trussing and staging solutions to the Middle East. This partnership aligns with our commitment to offering top-tier products and services to our clients, and we are eager to leverage our expertise to support SIXTY82's growth in the region. We would also like to thank the SIXTY82 team for visiting our office last week and delivering comprehensive training to our staff. This training has thoroughly equipped our team to deliver their products and expertise to our customers with the utmost confidence and professionalism."

Fokko Smeding added, "We are delighted to welcome J&C Joel to our distribution network in the Middle East. Their reputation for quality and their extensive experience in the industry makes them an ideal partner for us. We look forward to working closely with them to deliver exceptional solutions to our customers in this important region."

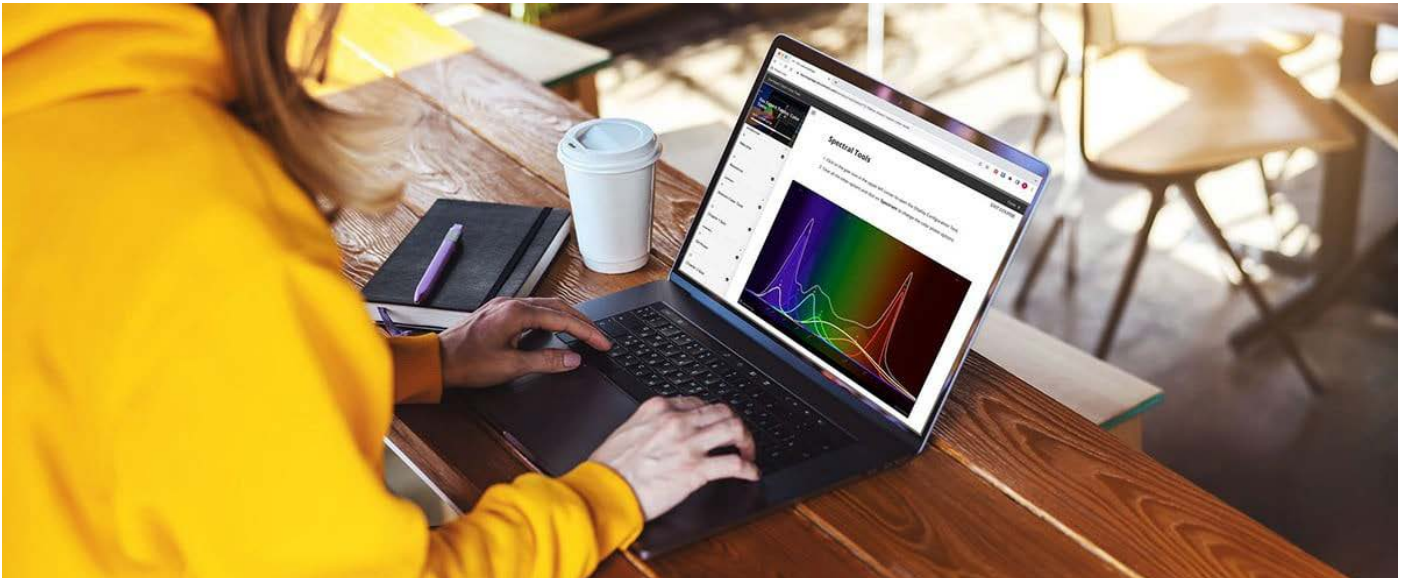
Lars Toonen will be the account manager for SIXTY82 in the Middle East, ensuring seamless coordination and support for our new distribution partner and their customers.

For more information, please contact J&C Joel at:
Phone: +44 1422 833835
Mail: MENASales@jcjoel.com

J&C Joel

SIXTY82

ETC Launches New Drawings and Blocks Course



GLOBAL: ETC is excited to offer a new course on LearningStage: **Navigating ETC's Drawing Resources and Libraries.**

ETC provides a wealth of resources designed to help users in their work. This course introduces Submittal Drawing and Icon Blocks Libraries and provides a comprehensive overview of their features. Users learn where to access essential resources and examine the latest updates and their benefits.

- Navigate ETC websites to locate drawing resources.
- Explore various drawing file types offered by ETC.
- Identify the key components of an ETC standard drawing.
- Compare and contrast ETC submittal sets.

To incorporate ETC icon blocks into the drawing:

- Click [HERE](#) to go to the LearningStage.
- Click [HERE](#) to go to the Drawing Library.

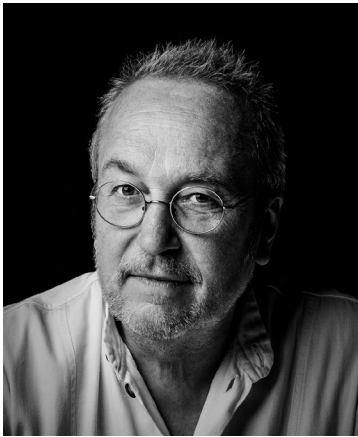
Updates to Drawing Library

ETC has also updated its drawing library. Both the standard drawing format and the submittal drawing templates have been refreshed to create a cleaner more concise drawing package. This includes:

- TrueType fonts
- Associative dimensions
- Easy to-find-descriptions
- Bill of Materials and Product Detail Charts
- Provider designations
- Typical wiring template

ETC

Martin Audio Appoints New Market Development Manager for Live Sound, Production & Immersive Audio Markets



GLOBAL:

Martin Audio has announced the appointment of Simon Honywill as its new Market Development Manager for Live Sound, Production, and Immersive Audio Markets. With an extensive career

spanning over two decades in sound engineering, Simon's transition into this strategic role is set to propel Martin Audio into new markets while further solidifying its leadership in live sound and immersive audio technology.

Honywill's appointment follows a long and successful association with Martin Audio. His contributions to sound engineering across major global events, particularly in the UK festival scene, have earned him a stellar reputation. "I'm utterly thrilled about this new role," he said. "After years of working as a sound engineer, I've been looking for a way to bring my expertise to a broader market and make a bigger impact. This role with Martin Audio offers me exactly that opportunity. I've always admired the company's innovation, and now I have the chance to be part of shaping its future."

As Market Development Manager, Honywill will spearhead efforts to expand Martin Audio's presence in the live sound and immersive audio markets. His new responsibilities will involve working globally, with a particular focus on Europe and the Middle East, fostering stronger relationships with both existing and prospective

clients. His travels are set to begin with key industry events, including Pro Lab's Open Day in Dubai and the LEaT.con trade fair in Hamburg.

Having been a vocal advocate for Martin Audio throughout his career, Honywill's passion for high-quality sound has consistently aligned with the company's commitment to audio excellence. "Martin Audio makes the best loudspeakers on the planet," he confidently stated. "I've used every system under the sun over the years, and I keep returning to Martin Audio for its unmatched musicality and advanced technology. Our optimised systems are leagues ahead of the competition, and I'm excited to help the industry recognise that."

In addition to his technical expertise, Honywill brings a deep understanding of the psychology of the industry, making him an ideal ambassador for Martin Audio. "Too often, people make decisions based on what others tell them, rather than experiencing products for themselves. I want to change that by encouraging more direct engagement with our systems, which I truly believe are the best on the market."

One of the highlights of Honywill's career is his long-standing involvement with the Glastonbury Festival. His deep connection with the event will continue in his new role, where he remains actively involved in sound design and implementation. "I'll still be working with Glastonbury, particularly on Block 9, which could see some exciting changes in the near future," he noted. "It's a fantastic opportunity to integrate Martin Audio's latest technologies into one of the world's biggest festivals."

Alongside his ongoing festival work, Honywill will continue to support major sound installations, helping Martin Audio maintain its dominance in the festival sound market. "I've spent years working on festival systems, including the Pyramid and West Holts stages at Glastonbury. These setups are already at the forefront of sound engineering, but I'm eager to push the boundaries even further, especially as new technologies become available."

A key objective in his new role is to ensure Martin Audio's products meet the highest standards of sound quality while addressing the practical needs of sound engineers and clients. "In the past, my feedback to R&D has been sporadic," Honywill admitted. "Now, I'm looking forward to a more structured involvement in product development, taking new products into the field, testing them in real-world conditions, and providing invaluable feedback to the R&D team."

Honywill's industry insights and expertise will be instrumental in refining and enhancing Martin Audio's product offerings. "I've always believed that the best audio products are those that emotionally connect with the audience. If I can help foster that emotional connection through superior sound quality, then I'll know I've succeeded in this role."

His appointment comes at a dynamic time for Martin Audio, as the company has made significant progress with the recent addition of other industry veterans to its leadership team. "There's a lot of momentum within Martin Audio right now," Honywill said. "With the product line-up being the strongest it's ever been and people like Brad Berridge joining the team, it's clear the company is heading in the right direction. I'm proud to be part of this new chapter."

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KG Movie Hits a Century Partnership with d&b Audiotechnik While Adding World-Class Technologies from DiGiCo & DAS Audio



INDIA: "For over 20 years, we at KG Movie have strived to make every event an unforgettable one by delivering unique and special experiences to our clients and their audiences. We prioritize quality, safety, and our customers' peace of mind; which is why we've armed ourselves with a staff of experienced and trained professionals, along with a world-class inventory of high-performance products and systems from globally reputed brands; so that we can provide tailored solutions to fit the needs of every unique event. This is one of the key reasons why we've had to opportunity to support some of Eastern India's largest music concerts and festivals, alongside some of the most elite corporate events and high-profile private functions that have taken place in this region. Our clients rely on us to deliver exceptional sound quality and performance, and our recent acquisitions of world-class audio

technologies from globally reputed brands like d&b Audiotechnik, DiGiCo, and DAS Audio will help us to exceed every expectation with absolute ease!" comments Manoj Singh, director and CEO of KG Movie.

With a view to 'meet and exceed' the ever-evolving demands of the vibrant and burgeoning live event industry in Eastern India, the Kolkata-based ace event equipment rental service provider has recently expanded its already impressive lineup of live sound technologies with a massive round of investment that definitively enhances its loudspeaker and digital mixing capabilities.

And most notable among the acquisitions is the company's decision to enhance its existing loudspeaker inventory from globally reputed

manufacturers d&b Audiotechnik with the addition of a brand-new comprehensive KSL Series line array system; as Manoj reveals that one of the main reasons that positively influenced the purchase decision was KG Movie's exponential business growth and the company's desire to stay ahead of the rising demand for top-tier audio solutions – particularly within music concert and festival space.

Alongside, Manoj explains that upgrading to the KSL system was but natural, as the company already owned a sizeable inventory of the V-Series and T-Series line array systems along with B-Series subwoofers – all of which had become an integral part of the company's daily business operations. He elaborates on this, stating "Having been loyal users of d&b Audiotechnik systems for close to a decade now, we've witnessed firsthand the reliability and sonic excellence that the brand consistently delivers. So honestly, transitioning to the KSL series felt like a natural progression for us, given the trust we've built in their products over the years. The KSL maintains the same high-quality sonic output that d&b is renowned for, thereby ensuring a seamless integration into our existing inventory. Plus, our team's familiarity with d&b workflows further streamlined the transition process, making it a straightforward upgrade for us. What's even better is the fact that this acquisition has made KG Movie the only company in all of Eastern India to boast an inventory of over 100 boxes of d&b Audiotechnik loudspeakers – and that's quite a distinction to have!"

In total, KG Movie have added over 32 units of the flagship KSL line array modules, along with 16 units of the SL-GSUB cardioid subwoofers – with the company's acquisition of the new system being facilitated by Ansata – the official distribution partner for d&b Audiotechnik in India. And apart from being an excellent strategic business investment, however, Manoj explains

that the KSL system also empowers KG Movie with enhanced technological dexterity, versatility and reliability to ensure consistent and high-quality soundscapes for events and venues of all scales and size.

Manoj details some of the key highlights of the system as he notes, "From the technological point of view, for me personally what set the KSL apart from the competition is the system's ability to deliver consistent and pristine quality audio output with unbridled power. The KSL's remarkable constant directivity pattern arms us with the capacity to ensure a rich, consistent and immersive soundscapes even at the most demanding venues. And the level of control and precision that the system provides is so amazing, that we can always rest assured that sound levels wouldn't bleed out of the venue. More importantly, the cardioid nature of the KSL means that all the sound energy can be focused precisely towards the audience while ensuring there's little to no noise emission or unwanted sound-spillage. This means that the stage environment remains amazingly quiet; which is extremely vital when you're working with the kind of renowned world-class artists and musicians that we do. Mind you, all of the aforementioned capabilities are something that extremely few systems are capable of! But the KSL delivers with complete ease! And when paired with the SL-GSUB, the result derived from the overall system is nothing short of breathtaking. These subwoofers pack an incredibly powerful punch while offering an unprecedented level of ease in terms of logistics and setup thanks to its surprisingly compact footprint. And to round it all off, d&b Audiotechnik's time-tested amplification allows us to always rest assured about quality and reliability."

As part of their latest round of investment, KG Movie has also added the EVENT series line array system from internationally reputed

manufacturer DAS Audio through the acquisition of 24 units of the EVENT 212A powered 3-way line array modules and 12 units of the EVENT 218A powered dual 18" bass reflex subwoofers – with the purchase of this system being facilitated by Stagemix Technologies LLP, the official distribution partners of DAS Audio products in India.

Manoj poignantly provides an insight into this particular investment as he explains, "We put a lot of thought into this decision, and quite honestly, we're thrilled to have invested in the such a great piece of technology from DAS Audio. As a comprehensive line array system, the EVENT 212A and EVENT 218A provide exceptional sound, steadfast reliability, unparalleled user-friendliness and value beyond comparison across the board. The self-amplified nature of the DAS Audio EVENT system ensures efficient setup and superior sound quality, which is crucial for us, especially when working on private events where time is often limited. The ability to quickly set up and efficiently align and tune the system is a significant advantage; as it allows us to offer artists and performers more time for rehearsals and sound checks, and eventually deliver high-quality audio consistently. And perfectly complementing the EVENT 212A tops are the EVENT 218A subwoofers which provide deep, punchy bass that enhances the overall audio experience, ensuring that our clients and their guests 'feel' every bit of their event's excitement and energy!"

And finally, to bring its newly enhanced loudspeaker inventory to life, KG Movie has also expanded on its arsenal of high-performance world-class mixing consoles with the acquisition of the current industry favourite – DiGiCo Quantum 338 digital mixing console, complete with the SD Rack. The entire purchase process of the DiGiCo Quantum 338 system was facilitated by Delhi-based Hi-Tech AVL who are the official distribution partners for DiGiCo in India.

Throwing light on the various factors that influenced the purchase of the DiGiCo Quantum 338 digital mixing console, Manoj remarked, "The DiGiCo Quantum 338 is a game-changer for us. Its advanced processing capabilities and user-friendly interface allow our engineers to deliver flawless mixes with ease. Artist engineers today look for an expanded set of features and capabilities that can make their workflows easier and more efficient, and the Quantum 338 meets these expectations perfectly. The console's intuitive interface, extensive input and output options, along with its powerful FPGA processing, enable us to handle even the most demanding audio setups. And added features like True Solo, Spice Rack plugin, and of course, the Mustard and Nodal processing options are all great features to have at one's disposal. More importantly, since the Quantum 338 supports DMI Cards and therefore Dante, it would enable our crew to provide a network enabled solution for intricately complex events and all types of major productions – from tours to festivals to high-end corporate events – with complete control made possible through the console and Dante-enabled Racks. Speaking of which, the SD Rack only adds to the Quantum 338's versatility by not only enhancing I/O capabilities but also assuring high-quality audio performance for any event, no matter the size or complexity. All-in-all, the Quantum 338's ability to deliver crystal-clear sound and its robust build quality make it an invaluable addition to our equipment lineup; and we're extremely pleased with this acquisition"

KG Movie

Ansata

Stagemix

Hi-Tech AVL

Sri Lanka's Big Blast AV Brightens Up with grandMA



SRI LANKA: MA Lighting's grandMA3 Light has quickly gained popularity as a preferred control console, especially for those rental companies that look for an extensive feature set akin to the industry flagship grandMA3 full-format, but within a vastly more compact package that's far more budget-friendly as well. Several rental companies across India have added the feature rich grandMA3 Light control consoles to their existing inventory; and the latest name to this list is Big Blast AV – one of Sri Lanka's most promising and trusted live event equipment solutions providers, based out of Kurana in Katunayaka.

Big Blast AV have added a brand-new grandMA3 Light lighting console from MA Lighting; attributing this acquisition to the company's desire to meet and exceed the needs of its steadily growing portfolio of live events and clients. The company explained that they found

the grandMA3 light console to be an absolute workhorse that provides the ideal balance of power and physical stature, while offering a diverse range of features and capabilities that arguably makes it the most adaptable lighting console for a wide variety of live events. Additionally, the team at Big Blast AV are noted to have loved the console's variety of playback possibilities, including 60 physical playbacks, 16 assignable x-keys,

and a dedicated master area, in addition to its huge customizable multi-touch screen real estate that enables rapid access to programming tools.

The purchase was facilitated by Multi-Audio Visual – a renowned solutions provider in the region, who noted, "Since our establishment in 1969, we have been dedicated to importing and distributing sophisticated solutions that elevate the entertainment industry in Sri Lanka. We are grateful for the trust Big Blast AV Solutions has placed in us, and we look forward to supporting them with world-class products. As we continue our mission to introduce the best global brands to the Sri Lankan market, we remain excited about the future and the innovative solutions we can offer."

Big Blast AV

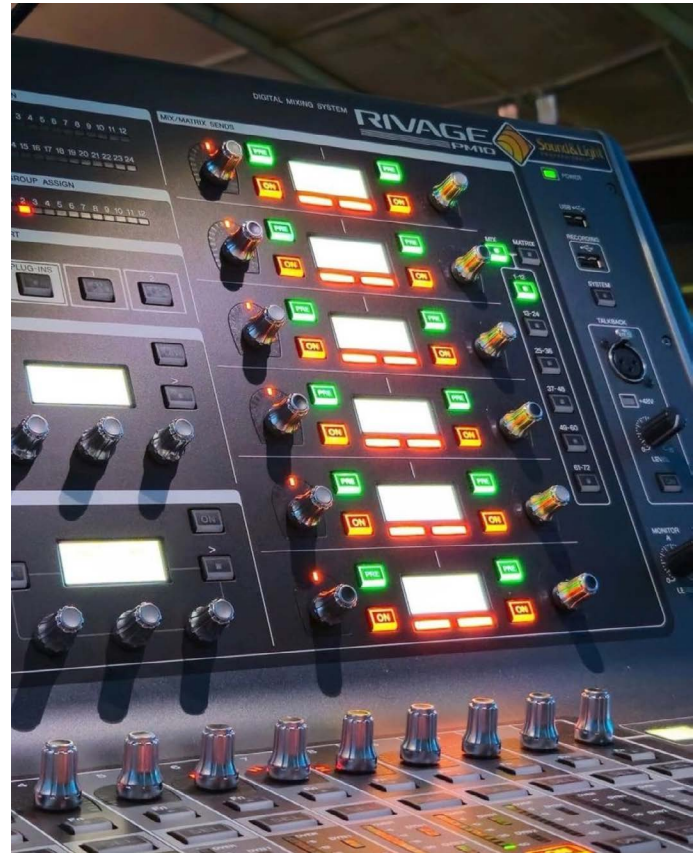
Multi Audio Visual

Sound & Light Professionals Acquires India's First Yamaha RIVAGE PM10 Console and Riedel Bolero Wireless Intercom System

INDIA: Mumbai-based event equipment rental giant **Sound & Light Professionals (SNL Pro)** has become the first company in India to acquire **Yamaha's** flagship RIVAGE PM10 digital mixing console complete with RiO expansion racks, along with the first ever Bolero Wireless Intercom system from **Riedel**. These acquisitions mark a significant milestone in India's live sound landscape, as technologies like the RIVAGE PM10 system and the Bolero wireless system continue to set the benchmark for large-scale live event audio solutions worldwide.

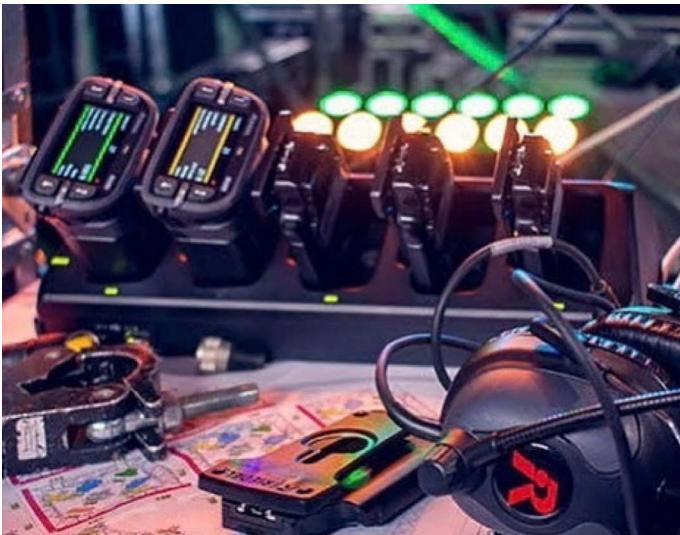
Known for its exceptional sound quality, operational flexibility, and reliable performance, the RIVAGE PM10 console has already gained a solid reputation as a standard in live sound applications globally. And the team at SNL Pro seem to agree, as they affirmed, "The decision to bring the RIVAGE PM10 into our inventory was driven by its unparalleled technological capabilities that align perfectly with the demanding needs of high-profile live events. Its hybrid microphone preamplifiers offer a solid foundation for superior sound quality, while the VCM technology models SILK processing by Rupert Neve Designs elevate the musicality and atmosphere, setting new standards for live sound production. The console's intuitive control surface, along with its seamless integration of plug-in effects like Rupert EQ/Comp and TC Electronic Reverb, adds to its appeal, ensuring that we deliver the best possible audio experience at every event."

The RIVAGE PM10's capabilities extend far beyond traditional mixing, incorporating an array of advanced features that redefine the



expectations for digital mixing systems. Central to its operation is the DSP-R10 engine, which handles all signal processing, while the CS-R10 control surface provides engineers with intuitive hands-on control. The system's flexibility is further enhanced by its modular I/O Rack units and advanced network connectivity, all of which contribute to its ability to handle large-scale event requirements seamlessly.

Team SNL Pro revealed that they wasted no time in testing out their newly acquired RIVAGE PM10 console on the field – as they immediately deployed the system for a premium live event that took place in Aurangabad, which was



headlined by acclaimed Bollywood singer Kailash Kher and his band, Kailasa. The company informs that the event demanded a system capable of delivering pristine sound quality and adaptability to cater to a variety of live performance dynamics, and the PM10 rose to the occasion effortlessly.

“One of the key technological highlights of the RIVAGE PM10 is its hybrid microphone preamplifiers, designed to elevate Yamaha’s “natural sound” philosophy to unprecedented levels. These preamplifiers combine analog input stages with digital sections, utilizing Virtual Circuitry Modeling (VCM) technology to emulate the nuances of Rupert Neve Designs’ SILK processing. This feature alone significantly enhances the warmth, depth, and musicality of the audio, making it a preferred choice for professionals in the live sound domain. Additionally, the RIVAGE PM10’s Dante audio network compatibility allows for flawless connectivity and integration with other Yamaha pro audio products, further streamlining setup and operation for large events. The console’s DSP mirroring capability provides an extra layer of security, crucial for mission-critical applications where system reliability is non-negotiable” they stated.

Alongside, the company has made another groundbreaking addition to their inventory by acquiring the country’s first Bolero Wireless Intercom system from Riedel. And this latest acquisition is touted to significantly enhance their communications infrastructure for events of all scales and complexities.

Riedel’s Bolero system sets a new standard in the wireless intercom category with its ability to support up to 250 beltpacks and 100 antennas in a single deployment. Equipped with Advanced DECT Receiver (ADR) technology and multi-diversity capabilities, Bolero ensures greater RF robustness, making it ideal for complex and challenging event environments where traditional systems might falter.

SNL Pro praised the system’s versatility, noting features like “Touch&Go” NFC beltpack registration and the beltpack’s ability to function as a wireless keypanel, a beltpack, or even a walkie-talkie—an industry first. Additionally, they also noted that Bolero’s high-clarity voice codec enhances speech intelligibility while doubling the number of beltpacks per antenna compared to other DECT-based systems. With its robust, user-friendly design, Bluetooth functionality, and innovative intercom flexibility, SNL Pro is set to deliver superior communication solutions for high-profile events.

SNL Pro

Yamaha

Riedel

Asia Events and Equipment Federation is Formed



ASEAN: A new chapter in ASEAN’s Events and Professional Audiovisual & Lighting Equipment industries have begun with the official formation of the Asia Events and Equipment Federation (AEEF), uniting key industry stakeholders and players from Singapore, Malaysia, Indonesia, Philippines, and Thailand. This unprecedented collaboration aims to foster stronger alliances across borders, promote education and talent development, and set new standards for the region’s rapidly growing events and professional AVL equipment sector.

With its foundation, the Asia Events and Equipment Federation will serve as a collective voice for professionals in the events, audiovisual, lighting, staging, and equipment industries. It seeks to address shared challenges, leverage opportunities, and create a network that strengthens business growth and development across Southeast Asia.

Rizal Kamal, Chairman, Association of Arts, Live Events, Concerts and Festivals (ALIFE), Malaysia comments, “The formation of the Asia Events and Equipment Federation marks a significant milestone for our industry. It is a bold step forward in fostering regional collaboration, empowering local businesses, and elevating our collective capabilities to meet the evolving demands of the global market. Together, we will create a stronger, more innovative future for the events and equipment sectors across ASEAN.”

A New Era of Regional Collaboration

The federation was born out of the shared vision of the participating countries to build a platform that encourages knowledge exchange, business opportunities, and unified strategies for sustainable growth.

“The AAEF represents our shared commitment to elevating standards and ensuring that the region’s events and AVL industry continues to

be competitive on the global stage,” said **Rudi Hidayat, Executive Director, Association of Indonesian Audio Video Music Equipment Activists (APAVMI), Indonesia.**

By collaborating through the AEEF, the events, pro audiovisual and lighting equipment industries in these countries will have greater opportunities to thrive and lead the way in the global market. Key Objectives of the Asia Events and Equipment Federation:

- 1. Industry Standardization:** Establishing best practices and unified standards that will enhance the quality and safety of events throughout the region.
- 2. Cross-Border Collaboration:** Fostering business opportunities and partnerships between members to explore new markets and expand their reach across Southeast Asia.
- 3. Education and Knowledge Sharing:** Creating an accessible education platform for sharing the latest trends, innovations, and technological advancements in event production and AVL technologies.
- 4. Talent Development:** Addressing the ongoing challenges of manpower shortages by investing in training programs and promoting better career opportunities within the industry.

The founding countries - Malaysia, Indonesia, Philippines, Singapore, and Thailand - are enthusiastic about the potential for regional integration and the benefits that brings to both local and international markets. The AEEF will also work closely with their respective government bodies, associations, and other stakeholders to drive policy improvements and support initiatives that benefit the industry.

Thomas Fondevilla, Chairman, Pro AVL Association of the Philippines, Inc, highlighted, “The establishment of the AEEF is a pivotal moment for the entire region. This alliance brings together the best minds and resources from across Southeast Asia, enabling us to set new standards of excellence in the events and AVL sectors. By working collectively, we will strengthen our industry’s impact and create new opportunities for growth and collaboration.”

“Through the Asia Events and Equipment Federation, we are creating a unified platform where ideas, innovation, and opportunities flow across borders, driving ASEAN’s event industry to new heights,” added **Jackson Yeoh, Executive Director of Pro Audiovisual & Lighting Integration Association (AVLIAS), Singapore.**

Reiterating the significance of the Federation, **Thanatron Khamsamrit, Vice President, Thailand Professional Lighting Audiovisual Systems Association (TLAV),** commented, “AEEF is a significant step towards regional collaboration. By uniting the strengths of our respective partners, we can foster education, improve standards, and open new avenues for growth across Southeast Asia markets. Together, we will amplify our collective voice and create a stronger future for the events and audiovisual sectors.”

For more information, about the Asia Events and Equipment Federation, readers can connect with:

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Singapore's National Day Parade Deploys Fourteen DirectOut PRODIGYs to Execute Seamless Celebrations



SINGAPORE: Singapore celebrated its 59th anniversary this year with traditional displays from the military, fly pasts and many extraordinary performances. Lucky audience members who managed to get a ticket could watch from the arena, but the events were also broadcast live, streamed online and displayed on large screens across Singapore.

Independence Day festivities are held in the Padang (Malay for field), outside the former City Hall and the site has special historical significance, being the venue for the inauguration of independent Singapore's first President Yusof Ishak and many National Day Parades. There were huge fireworks displays and a host of supporting events to mark the occasion.

To ensure the event was not only heard by the people present, but also all those watching remotely, the team from **Showtec International Pte Ltd** designed a complex system including 10 PRODIGY units. Sound Chief, Danial Bober, and Patch Engineer, Hidayah Azman, headed up the audio team, with onsite support from Brian Ong,

Sales Manager for **Broadcast Communications International Pte Ltd** and Eugene Ng, Audio Engineer for **Audiotonic**.

"Both the **PRODIGY.MP** and .MX are very powerful tools once you understand and make full use of the various functions they offer," explained Hidayah. "I particularly liked the control and utility functions that the MP and MX provided, such as the custom layouts, trigger functions, MIDI controls and external monitoring port, which made my workflow much smoother. Signal routing, monitoring and redundancy switchovers have never been more efficient."

Used in four distinct roles, loudspeaker management, playback redundancy, broadcast redundancy and router redundancy, the PRODIGY Series units were deployed across all areas of the audio system.

For the loudspeaker system, PRODIGY.MP controlled tuning and processing across each of the four zones across the Padang. The integration of Smaart V8 via the globcon plugin for the PRODIGY.MP enabled the capabilities of Rational Acoustics real-time acoustical measurement and analysis tool via API (Application Programming Interface). The measured values were then displayed as an overlay in the EQ plug-in of globcon and utilized for system tuning, making it an even faster and more intuitive task.

"The National Parade is an extremely important event," said Brian Ong, Sales Manager for BCI. "The whole Nation watches every part, along the route, via live broadcast and online. Using PRODIGY.MX and .MP gives the audio team the peace of mind needed to concentrate on the



parade, without being concerned about the performance of the equipment. For driving the PA and conversions, there is nothing more powerful on the market.”

For playback, the PRODIGY.MP provided rock solid back-up reliability, with EARS (Enhanced Automatic Redundancy Switching) to ensure the transition was seamless and instant. The team added a Frodes EXBOX.CTRL-MD for a more tactile control, enabling them to have a mechanical selection of main or backup signals.

“The PRODIGY.MP manages several complex tasks in the audio chain without any issues,” observed Danial Bober. “It is a powerful tool for conversions and an intuitive back-up that can switch seamlessly if there are any failures. In a situation like the National Day Parade, where it is absolutely critical that there are no interruptions, DirectOut can be relied upon 100%.”

The broadcast redundancy included television broadcast and local relay to the large screens across the city. Three PRODIGY.MP and a single **PRODIGY.MC** were used to provide redundant signal distribution and connect the front of house, commentary and outside broadcast positions. Two PRODIGY.MX units were also deployed as router redundancy to guarantee the entire system ran smoothly.

The units synchronized sample rates and clocking across the MADI and Dante network with Auto FastSRC. Ravenna Audio over IP (AoIP) was adopted for additional feeds, and Ravenna’s interoperability was also exploited for local connectivity to external devices, utilizing digital to analog conversions and MADI to Dante conversions for ultimate accessibility to all audio formats.

“Having all my custom layouts and switchover triggers programmable to a controller has helped me a lot, especially when I need to monitor the whole PRODIGY system from a single screen,” said Hidayah. “The built-in headphone monitoring function on the .MX was also very useful when troubleshooting incoming lines from other .MP units. Being able to listen to every input from every audio stream made my workflow even more efficient.”

“Investing in further **PRODIGY.MX** was a logical step for Showtec,” concluded Danial Bober. “We have used the equipment for a variety of applications and had very good results every time. We have a great relationship with BCI (Broadcast Communications International) and the support they offer us is always excellent.”

DirectOut

PROTOS B.V. Unveils New VOYAGER TW and TWG Self-Climbing Truss Winches



The latest VOYAGER TW and TWG self-climbing truss winches from PROTOS B.V. showcase the best in Dutch engineering, providing theatres and event venues with a versatile, safe, and quiet lifting solution. These winches offer a straightforward approach to lifting while maintaining flexibility for various applications.

Meeting Alight's CEO Amid Missile Attacks in Kyiv



On July 8th, 2024, amidst the chaos of a massive missile attack on Kyiv, Robe met with Volodymyr Andrusyshyn, CEO of Ukrainian lighting rental company Alight. That morning, 30 rockets were intercepted, while eight reached their targets, causing significant damage. Despite the challenging circumstances, Volodymyr proceeded with the interview, sharing how he founded Alight and the company's efforts to stay operational during wartime.

EventElevator Interviews Ed Sheeran's Technical Crew on the Mathematics Tour



EventElevator recently sat down with members of the technical crew behind Ed Sheeran's renowned "+-÷x" Mathematics Tour to discuss the intricacies of the production. Production Manager and FOH Audio Engineer Chris Marsh shared insights into the unique challenges presented by the tour's 360° stage design.

Madison Beer Tours with DiGiCo



DiGiCo technology is at the forefront of Madison Beer's tour, with equipment supplied by Patchwork London. The tour's audio and production experts, including Dom Rizco (Audio & Production Manager), Zach Meumeister (Monitor Engineer), Jason Stiegler (FOH Engineer), and Calum Mordue (Touring Director), share their insights into how DiGiCo is integrated into the live performances.

ADJ Introduces Powerful and Versatile New H20 Two Water Effect Projector



Building on the success of the original H20, the new H20 Two is ADJ's brightest and most flexible water simulation effect to date. Offering a compact form, sleek design and a variety of control options, it is ideal for a wide variety of temporary event production applications as well as permanent installation in all kinds of leisure and entertainment venues. The fixture can be used to generate a wide range of effects, ranging from extremely realistic water simulations to psychedelic projections in a selection of vibrant colours.

At the heart of the H20 Two is a potent 120-watt cool white LED engine, which is significantly more powerful than those used in previous ADJ H20 fixtures. With a 50,000-hour average life expectancy, the unit can run continuously for long periods without the need for lamp replacements. The fixture can project a mesmerizing animated effect which gives the impression of running water due to its internal textured glass wheel, which can be set to rotate at variable speed. The size of the projection can be altered by switching between the supplied 27-degree and 37-degree lenses, which slot into the lens barrel and are



secured by the provided metal ring. The effect can be further customized using the manual focus ring, allowing the textured effect to either be brought into sharp focus or blurred out for a more subtle projection. Adding to the fixture's versatility, it also features a five-position colour wheel (orange, green, blue, yellow and purple), which offers split colours as well as continuous rotation.

The H20 Two can operate in standalone mode, with effect customization provided either via the included IR remote or directly from the OLED display screen located on top of the fixture. Multiple units can also be connected for synchronized primary/secondary operation, and the fixture is compatible with DMX control (using a choice of either 4 or 9 channels) for integration into a larger lighting rig or show control system. The fixture features professional 5-pin DMX input and output sockets as well as locking power input and output sockets, allowing multiple fixtures to be connected to a single power outlet. With its curved exterior casing design, robust construction, low weight (11.02 lbs. / 5 kg), compact size and variable hanging bracket, the fixture is convenient both for temporary applications and permanent installations.

ADJ/H20 Two

IP65-Rated, Multi-Functional ADJ Hydro Hybrid Delivers Best-In-Class Beam Shaping FX

ADJ Lighting has announced the immediate availability of the powerful and versatile new Hydro Hybrid automated luminaire. The latest addition to ADJ's popular Hydro Series, this IP65-rated moving head can serve interchangeably as a beam, spot or wash. Packed with output-shaping tools – including CMY colour mixing, an animation wheel, and dual-plane prisms – it delivers huge creative potential to lighting designers and offers exceptional ROI for rental/production companies.

As with the other fixtures in ADJ's Hydro Series, the Hydro Hybrid is built to last. It features a die-cast steel construction, robust external casing, high-quality internal components, and an IP65-rated design to allow for reliable deployment both indoors and for temporary outdoor applications in all weather conditions. The luminaire harnesses the power of a 420-watt Osram SIRIUS HRI discharge lamp (6500K), which has a life span of up to 2,500 hours. Its light is focused through premium optics to deliver an output of up to 14,416 lumens, which can be manipulated to generate an intense narrow beam, a sharp and even spot, or a luscious soft-edged wash.

Motorized zoom allows for a variable beam angle of 1.6° - 17.7° (Beam Mode) or 3.1° - 39.2° (Spot Mode) and an additional variable heavy frost filter facilitates the softening of the beam for wash output. CMY colour mixing means that any desired hue can be selected, while an

additional 12-position colour wheel allows for a quick selection of popular options as well as UV and three CTO filters (2700K, 3200K and 4000K). The fixture incorporates two Gobo wheels. The first features 9 rotatable and interchangeable glass or metal GOBOS, supplied with a collection of complex patterns that are ideal for projecting texture. The second features 14 static metal stamped patterns, including 4 beam reducers, which are simpler and designed for creating beam effects or combining with the prisms to generate more complex patterns. The fixture incorporates two rotating prisms – 8-facet circular and 6-facet linear – which are positioned on independent planes and can therefore be applied simultaneously. In addition, an animation wheel is also included, which can be used to generate moving projections and combine with the various colours, GOBOS and prisms to create a wide variety of different effects.

The fixture itself has a sleek design that integrates a pair of convenient carry handles. It also features mechanical pan and tilt locks, which can be used to prevent unwanted movement during transit. As well as standard wired DMX connection via 5-pin cables, the unit is also compatible with ADJ's new Aria X2 wireless management suite. This not only allows reliable wireless DMX control via a stable mesh network but also remote fixture configuration via Bluetooth and OTA (Over The Air) wireless firmware updates.

ADJ/Hydro Hybrid



PROTOS Exemplifies Dutch Ingenuity with VOYAGER TW



The specifications for the equipment are as follows:

For the TW category, the Working Load Limits (WLL) are designated as 250, 400, 600, and 800. The spans for these loads range from 8 to 24 feet, with the maximum span set at 24 feet for the higher limits. In the TWG category, the WLL values are set at 300, 500, and 750. The dimensions available for this category are 6x6 feet for the lowest WLL and 8x8 feet for the higher limits.

The PROTOS VOYAGER TW (Truss Winch) truss integrated winch system, available for grids as well as single spans of truss was unveiled at the ISE and Prolight+Sound exhibitions. Made in The Netherlands, the TW series is a perfect example of Dutch ingenuity.

The TW winch system is integrated into a standard 30cm/40cm truss box frame of 1/1.3m (3/3.9ft) length, it can be connected to a standard SIXTY82 TPM 29S/39S truss or equivalent. The uniquely designed universal pulley plates can be mounted at any position along the truss span, guiding the steel wire ropes throughout the single span or grid of truss.

The TW system uniquely makes any single span (TW) or truss grid (TWG) self-powered by integrating the winch directly into the construction, providing a simple, versatile, safe, and quiet lifting solution with minimum trim height requirements.

Both the TWG and TW lines are available with fixed (5m/min) and variable speed (0 -8m/min) options and can be controlled through 1 or 4-channel 19" rack mount controllers with optional DMX show control card. The fixed-speed 4-channel controller can be linked to up to 24 units, granting a maximum total of 96 possible channels. The variable speed winches utilize a single channel controller and can be programmed with a PC or tablet which in turn can be connected with an RJ45 connector to the winch.

The PROTOS VOYAGER TWG range offers a unique truss grid lifting system powered by just one integrated winch. Aside from the standard range, the TWG range offers limitless other options tailored to your needs while always complying with EN-17206 and CE.

PROTOS/VOYAGER

Step into the LIMELIGHT with Elation's New Generation of Powerful PAR Colour Changers



Elation's LIMELIGHT is a new generation of high-powered colour-mixing wash luminaires that redefine colour intensity and PAR light versatility. Engineered with exceptional output, LIMELIGHT delivers high-quality light with a wide colour spectrum and exceptional CRI, making it the perfect solution for a host of lighting applications.

The LIMELIGHT PAR is a versatile workhorse fixture, ideal for even stage washes, side or front lighting, backlighting, and dramatic silhouette effects. It offers precision to accent scenery, sets, or specific areas of the stage for both functional and aesthetic lighting needs.

LIMELIGHT S + L

Available in two powerhouse configurations, **LIMELIGHT PAR S** boasts 7x 60W RGBL LEDs, while LIMELIGHT PAR L raises intensity further with 12x 60W RGBL LEDs. The added Lime

emitter gives a substantial boost to overall output and fills in the entire spectrum to create a more expansive colour gamut. LIMELIGHT PAR L delivers an output of 8,213 total lumens, while the PAR S version brings 5,345 lumens to the table. Both fixtures are rugged IP65-rated LED colour changers, built to perform in any environment, from high-energy live shows to outdoor installations.

At the heart of LIMELIGHT is its zoom lens optical system, which delivers a highly homogenized output with flawless colour and light distribution throughout the beam. Whether you need crisp, defined beams for mid-air effects or a wide, even wash, LIMELIGHT's wide zoom range (5° to 40°, and up to 42° on the S version) is designed to

meet any challenge. Plus, the ability to control the LEDs in two separate zones opens the door for dynamic eye-candy effects that will take your lighting design to new heights.

Brighter, more vivid saturates

LIMELIGHT’s higher-wattage LEDs can deliver brighter, more vivid saturated colours. How does it work? By not utilizing all four LEDs at once, the available power overhead between the LED engine’s total wattage and maximum power draw lets you boost the intensity of the active LEDs. This creates an unparalleled, high-impact output for any saturated colour, resulting in an exceptionally punchy colour mix.

Flexibility

Lighting pros will love LIMELIGHT’s flexibility. A dedicated variable CCT control channel (2400K - 8500K) gives precise colour temperature control,

while CMY emulation mode caters to those familiar with that colour mixing system. Need a specific gel filter look? LIMELIGHT’s integrated library of calibrated colour presets has got you covered. Electronic dimming, variable 16-bit dimming modes, and strobe effects add to its range of capabilities.

Built for any setting—indoors or out—LIMELIGHT’s IP65 housing includes an integrated gel frame holder, allowing for easy accessory add-ons. Its dual yoke design makes it a breeze to mount on the floor or rig with a C-clamp or omega bracket, giving you maximum freedom of placement. For even more convenience, the fixtures’ Aria X2 wireless DMX control enables a quick, hassle-free setup, so you can focus on creating showstopping moments.

Elation/LIMELIGHT PAR L

ETC Completes fos/4 1Fresnel Family with 5” Fixture Addition

ETC’s fos/4 1Fresnel family is complete with the addition of the 5” fixture. This pint-sized workhorse provides the same professional-grade colour mixing technology and smooth fades of its 7” and 10” counterparts.

Combining the best features of incandescent Fresnels with modern LED technology, fos/4 is available with a tunable white light Daylight HDR array, or a full eight-colour Lustr X8 array.

Thoughtfully designed for use on-location, you can control the zoom from either side of the fixture, adjust the beam with optional accessories



including 5” barndoors, and control the light with the user-friendly interface.

ETC/fos/4 Fresnel

Ayrton Presents 2nd Ultra-Equipped Luminaire from 'Ultimate' Family



Following the worldwide success of Rivale Profile which sold over 10,000 units in less than a year, Ayrton is proud to present its breathtaking, new Veloce Profile, the second ultra-equipped luminaire in its 'Ultimate' family, which has been specially designed for use in large spaces.

Veloce Profile is a versatile, IP65 rated, luminaire capable of operating in all conditions, indoors and outdoors, including saline-heavy environments.

High Performance

Veloce Profile pushes back the limits of integration with a brand new sealed monoblock

850W high-efficiency LED module, calibrated at 6500K, which offers a luminous flux of 43,000 lumens with optimum positioning on the black body to achieve perfect light neutrality.

Its proprietary 13-lens optical system offers a zoom ratio of 13:1 and a zoom range from 4° to 52°, its 180 mm front lens capable of delivering an ultra-intensive 4° beam.

Audacious HD colour mixing

Veloce Profile, like all the luminaires in the 'Ultimate' range, adopts a revolutionary new CMY colour mixing system with ultra-fast high-definition discs. This single-layer system provides a clear improvement in colour intensity during reproduction. An ultra-fast, high-definition single-disc progressive CTO enables precise colour temperature adjustment from 2700 K to 6500 K. A 7-position colour wheel with special filters completes the palette of colour creation tools.

Refined and subtle

For specific applications requiring perfect colour reproduction, Veloce Profile offers a subtle adjustment of the colour rendering index from 70 to 86.

Precision and accuracy

A new, ultra-precise framing module makes it possible to isolate any object thanks to the surgical positioning of each shutter blade over 100% of the surface with +/- 90° rotation. A fast 15-blade iris diaphragm with an aperture range of 15-100% optimises the beam at tight angles.

For greater freedom of movement and design flexibility, the Veloce Profile comes as standard with infinite continuous rotation on both pan & tilt axes.



Inspiring and creative

Veloce Profile features two superimposed rotating gobo wheels, each equipped with 7 interchangeable high-definition glass gobos for creating spectacular effects. The effects section is equipped with a monochromatic animation wheel and two rotatable prisms that can be combined, including a circular 5-facet prism and a linear 4-facet prism for creating 3D effects. Two Frost

filters, one with low diffusion that erases the contours of the beam without changing its angle, and one with high diffusion for wash applications, complete the image section.

Powerful yet light

Veloce Profile is the lightest luminaire in its category, weighing just 40.5 kg. The use of new, lighter aluminium parts has resulted in a significant weight reduction, to achieve the best weight-to-power ratio on the market without the use of expensive or unstable special alloys.

The ‘Ultimate’ range has broken the codes with its avant-garde design. A family of perfectly homothetic luminaires that reinforces the sense of unity between the different models.

Click [here](#) to watch the video release.

[Ayrton/Veloce Profile](#)

ETC Completes fos/4 Fresnel family with 5” Fixture

ETC’s fos/4 Fresnel family is complete with the addition of the 5” fixture. This pint-sized workhorse provides the same professional-grade colour mixing technology and smooth fades of its 7” and 10” counterparts.

Combining the best features of incandescent Fresnels with modern LED technology, fos/4 is available with a tunable white light Daylight HDR array, or a full eight-colour Lustr X8 array. Thoughtfully designed for use on-location, you can control the zoom from either side of the fixture, adjust the beam with optional accessories including 5” barndoors, and control the light with the user-friendly interface.



Good Sound is Possible Everywhere with LD Systems ANNY 8



LD Systems has expanded the ANNY series with a new model: thanks to the ANNY 8, good sound is possible everywhere – in the park, on the street, at the club, or the next party. The battery-powered Bluetooth PA speaker is the most compact model in the ANNY series and is available in four modern colours to suit individual design preferences: black, white, green, and grey. For versatile use, the ANNY 8 has an integrated five-channel mixer with multiple inputs and a wireless microphone in various versions.

The ANNY 8 is an all-in-one solution for anyone who wants to make music with friends or simply listen to music of the highest quality while out and about. Whether for musicians, DJs, or a whimsical meeting in the park, the battery-powered two-way PA system with an 8" woofer and 1" tweeter offers more than an ordinary battery-powered speaker and combines a robust, compact housing with a sound and range of functions unrivalled in its class.

The ANNY 8 lets you realise numerous playback set-ups on the go. The spectrum ranges from

singer-songwriter sessions in the park to outdoor workouts, impulsive karaoke evenings, and party sound systems. In addition to the two combo inputs for microphones and line instruments and the integrated wireless microphone, there is also a stereo input (mini jack or RCA) and Bluetooth 5.0 for flexible playback of music and other content, and thanks to the True Wireless Stereo (TWS), true stereo streaming when two ANNY 8s are used.

With the latest generation DynX DSP, the ANNY 8 offers a distortion-free, transparent, and powerful sound even at maximum volume. In addition to the five application presets MUSIC, LIVE, VOCAL, ECO, and FLAT, effects such as reverb and delay are available, which can also be switched on and off hands-free using the footswitch input. The ANNY 8 can be continuously operated for up to 11 hours when set to energy-saving ECO mode. And even with the controls fully turned up, the MUSIC mode only ends after 3.5 hours. A spare battery (Li-Ion) that can be replaced in no time at all is also available for longer sessions.



Anyone who spends a lot of time en route with their ANNY will be delighted with the sophisticated design of this compact all-in-one solution. The ANNY 8 offers a holder for a tablet or smartphone including a USB-C port for charging. The housing is also angled at the rear

so that the speaker can be tilted backwards and used like a stage monitor. The ANNY 8 can be quickly moved by grabbing hold of the sturdy carrying handle on the top. In addition, the 35 mm flange allows the speaker to be optionally mounted on a speaker stand. For longer transport (and safe storage), an optional ANNY rucksack and rain cover are available.

The ANNY 8 is available as a basic version (without a wireless module) and as a version with a wireless microphone or headset microphone incl. a bodypack transmitter in the colours Stage Black, Pure White, Adventure Green, and Urban Grey.

Check out the explainer video [here](#).

[LD Systems/ANNY 8](#)

Transform Source Four with ETC RJ45 to XLR Adapter

ETC has unveiled a solution for users converting their incandescent Source Four luminaires to LEDs with Source 4WRD. The RJ45 to XLR Adapter lets you connect DMX in and DMX through using an XLR connector instead of an RJ45.

Connect up to 32 fixtures in a single run. Easy to install, the Adapter is small enough to let the fixture swing through its yoke and focus in a straight-down position. This RJ45 to XLR Adapter is compatible with tens of thousands of Source 4WRD fixtures in the field and also works with PAR and PARNel adapters.



This is just one more way ETC is helping increase the life of the millions of iconic Source Four fixtures out in the world. A short demo video is featured at the link below.

[ETC/Source 4WRD](#)

Avolites Releases Upgraded Titan Remote App



Avolites has announced the eagerly awaited update to its Titan Remote App, seriously boosting performance and functionality. It is a significant upgrade to the last Titan remote app (released several years ago) and can be downloaded from the Google Play Store or Apple App Store.

The Titan remote app works alongside Avolites lighting consoles running Titan software, to provide moving light control from a mobile phone or tablet.

Using the Avolites Remote app on a mobile device, with the addition of an external Wireless Access Point, any Avolites lighting console can be remote-controlled using Wi-Fi from an Android or iOS mobile device like a smartphone or tablet. The remote app also enables running and storing Palettes and running playbacks which is invaluable to lighting designers, directors and operators when rigging, testing and focusing fixtures.

Furthermore, multiple remote devices can be connected to the console, and the console itself remains functional while the remotes

are connected. Each remote has a separate programmer, allowing an operator to continue working on the console while another user programs or updates palettes via the remote.

This is particularly useful when the front-of-house view is obscured or a significant distance away from the lighting rig or stage.

With this new release of the Titan remote app, a local emulator can be used to test or demonstrate the remote when no real console is connected. This app will not be version specific and will be compatible with V16, V17 and V18. As new Titan versions are released, compatibility will be added to the remote app as updates rather than a separate app.

Using this latest App version, users can now connect to a console and carry out the following functions: select and control fixtures, change or modify fixture attributes e.g. pan/tilt, update and create palettes, apply palettes, record and play cues, command style fixture selection and intensity control, quick Sketch Legends and view DMX address patch.

Paul de Villiers of Devill Productions Ltd has been using the upgrade remote app for several months and commented: "This is a hugely useful app! Since learning all the new features, I have found it really handy, not just for my TV and film studio jobs, but also all the outdoor projects I have been working on. Especially when in tricky locations where it is challenging to get a console up high or on sloping surfaces – the remote app was a total lifesaver in these situations!"

For more information on this app release, read the release notes in FAQ 10035 here (<https://www.avolites.com/support/titan-troubleshooting/>) to connect successfully to your console.



Photos by Steve Bright – show lighting designer Paul de Villiers using the new Avolites Titan Remote App at the Temple Stage during the 2024 Glastonbury Festival.

FAQs:

• What is it?

A major update to the existing Titan Remote App, which will greatly improve the lighting designer's ability to program shows without being behind a console. In essence, the Remote App gives condensed functionality of the lighting console, to create position palettes, and looks, make groups, and select fixtures.

• Why do I need it?

You can use the Remote App to create the building blocks for your show. Additionally, you get a highly accurate position of fixtures on stage by moving around on stage with a tablet. Then program the show around the key building blocks.

An obscured view from the front-of-house position means you cannot accurately position fixtures on the stage for key blocks e.g. Drums or Keyboard positions.

Touring shows, where the rig is continuously changing, make moving large consoles around to the front of the stage each day impractical. Be in two places at once with your console at the front-of-house and you connected to it from the stage. It gives the flexibility of programming looks on the fly, without having to keep going back and forth from the stage to the console.

• What does the new remote app allow you to do when connected to your Avolites console?

- Select and control fixtures
- Change or modify fixture attributes such as Pan or Tilt
- Update and create Palettes
- Apply Palettes
- Record and Play Cues
- Command style fixture selection and intensity control
- Quick Sketch Legends
- View DMX Address Patch

• What features are different for this version of the Titan Remote App?

- Added functionality – set legend on handles, new scribble editor, different screen views e.g. quad layouts to have all the workspaces open at once. All you need is on one screen with touch scrolling.
- Now more tablet-friendly with optimised layouts and optimisation for a tablet screen.
- Light and dark mode.
- Discovering the console manually using the console IP Address
- Record and Store groups
- Record playbacks
- Pattern selection – Choose fixtures by holding down 'All' button
- Using pan to manipulate fixtures – pinch and zoom gesture control

Avolites/Titan App Demo

Shure Introduces Its First Digital Wireless In Ear Monitoring System - Axient Digital PSM

Shure's Axient Digital PSM Digital Wireless In Ear Monitoring System



Shure has released **Axient Digital PSM**, its first digital wireless in ear monitoring solution that exceeds the needs of today's top-tier touring acts and large-scale productions.

Axient Digital PSM has been meticulously designed and developed to meet the rigorous demands of touring professionals and rental houses, ensuring high-performance RF and spectral efficiency that caters to the rapidly evolving wireless landscape. This new digital in ear monitoring system is Shure's first Wireless Multichannel Audio System (WMAS) enabled product line, empowering audio professionals to adapt to a wide variety of environments. With its forward-looking design, Axient Digital PSM represents a long-term investment for tours, venues, and other applications, elevating flexibility and scalability to unprecedented levels.

"For nearly a century, Shure has pioneered innovative solutions that help solve our customers' problems while moving the industry forward. Now, Axient Digital PSM offers a revolutionary digital radio with WMAS capabilities, remote management for engineers, and a pristine audio experience for performers," said Nick Wood, Senior Director, Global Marketing and Product Management, at Shure. "To unlock new

possibilities and applications, Shure is dedicated to advocating for spectrum efficiency and WMAS regulations worldwide. Axient Digital PSM takes advantage of this opportunity, giving users more resources to optimize performance and make the best possible use of spectrum, now and in the future."

Key Features and Benefits

Superior RF Performance and Audio Quality

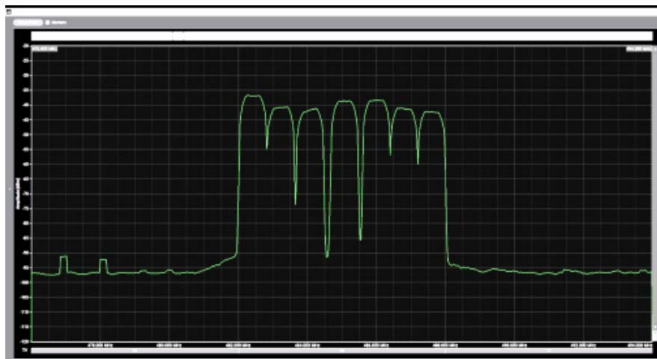
Axient Digital PSM enables engineers to say 'yes' to more complex and creative productions because they'll have access to more on-air channels of in ear monitoring. With a next-generation digital radio and sophisticated headphone amplifier design, performers will enjoy the highest audio quality with no compromises to signal reliability and less than 2.9ms latency for the most immersive audio experience.

Powered by Shure WMAS, Axient Digital PSM features a multi-channel wideband mode that significantly increases spectral efficiency. With multi-channel wideband mode, users can free up radios for improved RF performance or channel count scalability.

Developed by Shure, Spatial Diversity employs two transmit diversity antennas, each sending

an identical signal on the same frequency, providing RF engineers with a new, easier option for supporting separate zones and optimizing coverage for stadiums, indoor venues, and broadcast studios. When Spatial Diversity transmitters engage with True Digital Diversity bodypack receivers, Axient Digital PSM combines four discrete signal paths per channel to deliver advanced protection against multipath interference and RF noise.

Axient Digital PSM transmitters support both analog and digital input formats, including AES3, Dante, and AES67, which enables monitor engineers to easily connect to modern consoles. Standard AES256 encryption is available for secure transmission.



Axient Digital PSM 4-ch Wideband supporting up to 28 channels per 6 MHz

Flexibility and Scalability

Axient Digital PSM features two single rack space transmitter options: **ADTQ Quad Transmitter** and **ADTD Dual Transmitter**. Both offer four flexible and powerful transmission modes.

- **Multi-channel Wideband (available regionally according to WMAS regulations)**, supporting up to 28 channels per 6 MHz in the US and 40 channels per 8 MHz in Europe. This exceeds FCC's requirement for WMAS to have a mode of operation in which it can operate with at least three audio channels per MHz.

- **Narrowband** provides access to more RF output power per channel and maintains spectral efficiency at 17 channels per 6 MHz.

- **Analog FM** allows for high-quality audio with ultra-low latency.

- **Axient Digital Standard (Point-to-Point Mode)** will let users send long-distance audio to any Axient Digital microphone receiver. It will be available through a post-launch firmware update.

With Axient Digital PSM, engineers and rental houses can address their needs today while being prepared for the future.

Command and Control

Axient Digital PSM is supported by Shure's **Wireless Workbench** and ShowLink® ecosystem. For the first time, monitor engineers can enjoy comprehensive remote management of every bodypack receiver on stage, with visibility to key parameters and the ability to make adjustments if necessary.

- With **ShowLink**, real-time control enables continuous monitoring of all bodypack receivers, including channel quality, battery life, volume position, headphone connect status, and more. Remote management helps audio professionals know when it's time to swap batteries, when to intervene if channel quality is compromised, resolve volume control issues for the artist, and troubleshoot faster.

- With **Wireless Workbench** and the **AD600 Spectrum Manager**, engineers can address technical issues, monitor RF spectrum, and maintain backup frequencies, ensuring smooth performances from start to finish.

Axient Digital PSM wireless in ear monitor system will be available early 2025. For more information visit: www.shure.com/adpsm

The Everlasting Subwoofer Topic



While working on the in-person training curriculums, I have seen several postings and content on Subwoofer designs. I have read a lot of the available online posts, and I have listened to some audio content and podcasts

about this topic. And even when listening to podcasts with “professionals” hosting, I find that most people get lost in the complexity and math of the actual problem, and then they typically retreat to some more basic approach, which they do understand, regarding subwoofers. Luckily, I did have a chance to play around with almost all the available ideas in the real world. I have come to my own conclusions and preferences, and recently, I have seen that some of the more well-known industry educators have picked up on pushing back against nonsense ideas, particularly in this small area of subwoofer frequencies. All this made me think it is worth another column here, so please indulge me in this.

You have often heard me say that some of my colleagues even try to make a living by talking about subwoofers to anyone willing to listen and possibly pay for it. I have spent some, and after the initial disappointment that I was not walking away with the holy grail of knowledge I had hoped and wished for, I found myself rather content in the understanding that such complex problems do simply not offer a simple and “one size fits all” approach and recipe. So, in the interest of having the readers here as disappointed as I am, I want to share just the raw challenges you will have to deal with when designing and deploying subwoofer arrays. This

is in no order of importance, but just to raise awareness about the various challenges at hand:

A. What is the frequency response of your main P.A. system without the subwoofers? Is it full range, or where do you roll off the main system? This frequency response will majorly impact choosing the correct crossover frequency and the best possible subwoofer design. Do you need low-frequency extenders or infra subwoofers? We see subwoofer designs on offer that offer anything under 63 Hz and some that go up to 125 Hz. Which one do you need and want?

B. What kind of subwoofers are you deploying? Front loaded, Bandpass, Ported, Bass reflex, Horn-loaded, Manifold, Isobaric, Active Compliance Management? And, of course, what kind of driver assortment does your subwoofer of choice bring to the job? 15”, 18”, 19”, 21”, or 24” drivers and are they long excursion drivers, with what kind of motor structure? 2” voice coil, 2.5” voice coil, 3” voice coil or even larger and single or dual voice coil drivers and in what setup? Single, Dual, Quad drivers per cabinet? Ferrite or Neodymium Magnets?

C. Will you have flown low-frequency cabinets or flown subwoofers? Is your main P.A. a truly full-range capable system? Is your max SPL requirement close to the nominal level of your P.A. system, or do you have headroom built into your design? Moving air requires surface, and this surface comes with fairly large volumes on the cabinet side. Fairly large cabinets typically come with a lot of weight as well.

D. What is the sensitivity and max power handling of your subwoofer drivers? If you can verify the sensitivity of your subwoofers at a 1-watt 1-meter distance, then this is a good indicator of the subwoofer’s efficiency. This, together with

the maximum power handling of the drivers, will indicate how loud your single subwoofer cabinet can go. This brings you back to seeking verifiable and reliable product data. If any single subwoofer is double as loud as a competitor system, this can save you a lot of truck space. However, do you trust the datasheet?

E. Are size and weight considerations important to your application? Do you need to tour with this system, and is truck space scarce or plentiful? You can ultimately make everything fit nicely into a truck-loadable size, but there will be compromises since low frequencies require volume and space. I can see how you all have started sharing your hate for TANSTAAFL* right now.

F. What kind of Subwoofer array design do you intend to deploy? Stacked, Horn Loaded, Cardioid, End Fire (first, second, third or fourth order?), Gradient array? Inverted or subcardioid? Do you intend to use a mix of any of the available ideas? Will your space constraints during deployment allow you to deploy the desired solution wherever you take this system on tour?

G. What is your main intention when deploying a subwoofer array design? Maximum bass performance in the audience? Maximum cancellation in the rear to avoid triggering the space on stage and behind? Even out the bass performance throughout the audience? Maximum equal SPL levels and SPL distribution or maximum phase accuracy? You know, you cannot have it all.

H. You cannot forget about the question if this system will need to deliver max SPL over a long period during rave or techno events. This will lead to questions about what type of magnet you want on your woofer drivers. Peak power requirement might mean something different depending on the content of the material that you intend to play on the system.

While listening to some podcasts while preparing this month's column, I heard someone say, "If any given subwoofer cabinet does not have truck pack format, then I won't even touch the subwoofer." This made me think that such a professional would be off my team quicker than he might wish for. Just because someone is very opinionated does not mean that their opinions have a higher value or priority than yours. It is also not the loudest voice that has to tell and share the most critical secrets.

So do not despair if you do not get it right all the time, and do not give up for sure. This stuff is highly complex and complicated, and most people who have learned and understood any of the dozen options out there seem to deploy this until the end of days, even when entirely not applicable or even beneficial to the job and show at hand. And then there are those in our industry who just seem to enjoy making things overly complicated in the vain hope that this will keep them in their jobs since they are the only ones with the faintest idea and the ability to even set this up. When I see designs that use stacks of cardioid subwoofers arranged in a gradient array line, I can see how this will be set up, but I fail to see how this will make things sound better.

After all that I have learned about subwoofers in the past 37 years, I have come to simplify my approach again since too much subwoofer genius will not necessarily make it sound better to my ears. That does not mean that I have no clue what I am doing, but I am making a conscious decision not to use approaches which I don't think are beneficial to my work and the sound I am trying to accomplish. There is a big difference between doing something consciously or arriving at some result randomly. With this in mind, I wish you "good luck" with your next subwoofer deployment.

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

Sound On The Move

How brands like Electro-Voice are redefining live sound technology with innovative portable solutions

Whether it's a small corporate gathering, a grand-scale concert, or an impromptu street performance, the need for high-quality sound that is easily transportable and rapidly deployable has never been more crucial. And the rapid evolution of technology, coupled with increasing customer expectations for flawless audio experiences, has significantly shifted the market positioning of commercial portable sound systems, particularly in the Asian region, where the live event industry is thriving.

According to market insights, the portable sound system sector in Asia has seen remarkable growth over the past few years. From 2020 to 2024, the industry has witnessed a robust annual growth rate of over 8%, driven by a rise in outdoor events, the revival of smaller-scale cultural and music festivals post-pandemic, and the surge in demand for adaptable audio solutions that can assure 'world-class' performance in diverse environments. The sales figures during this period reflect a steady upward trend, with projections suggesting that the Asian market's contribution to the global revenue figures for this segment could be as high as 45% in 2024 - 2025. This promising growth trajectory not only highlights the sector's resilience but also underlines the increasing reliance on portable sound solutions as the backbone of modern event experiences.

At the forefront of this transformation are leading product lines that have redefined the capabilities of portable sound systems. Brands have continuously innovated to offer features like enhanced battery life, weather-resistant enclosures, integrated digital mixing, and wireless

connectivity options, all aimed at elevating user convenience without compromising on audio quality. Alongside, the surge in number of smaller to mid-scale live events across Asia has reignited competition among key players in the pro-audio industry, pushing brands to focus not only on technological advancements but also on user-centric design.

Today's market for portable sound systems is as much about reliability and durability as it is about delivering a seamless user experience. The emphasis on lightweight builds, ergonomic designs, and intuitive control interfaces ensures that even non-technical users can achieve professional-grade sound with minimal effort. And portable speakers like Electro-Voice's EVERSE and ZLX series are perfect examples, combining state-of-the-art technology with robust design to meet the diverse needs of both casual users and seasoned audio professionals.



In our endeavor to have a more detailed perspective on this thriving segment, we connect with **Marta Stanke, Regional Marketing Manager at Bosch Security and Safety Systems**. Representing Electro-Voice



EVERSE 12.

– a pioneering brand in the portable sound systems domain – Marta shares insights into the brand's performance in 2024, their approach to overcoming current market challenges, and the innovative strategies that are shaping the future of portable sound in the live event landscape. Let's explore Marta's take on the evolving market dynamics and what sets Electro-Voice apart in this competitive space.

ETA: How has the commercial portable sound systems market performed for your brand in 2024?

MARTA: This year in Asia Pacific we saw continued post-pandemic recovery, with more events and project investments. We enjoyed the trust of our faithful customers for another year, and we captured new audiences with the launch of the ZLX G2 series (a refreshed version of our bestselling entry level line) and EVERSE 12, a larger version of our market-leading battery powered portable speaker EVERSE 8. While economies around the world are still experiencing a great level of uncertainty, we are glad to see that end users still turn to trusted,

high-quality brands like Electro-Voice when in search of great-sounding and reliable audio equipment.

ETA: What are the current challenges in serving the market's needs; and where are the opportunities for growth in this segment?

MARTA: Rapid growth of e-commerce places every imaginable audio solution from global and local brands just a few clicks away from our customers. This means that brands need to come up with new ways to capture buyers' attention – while in-person demonstrations and brick and mortar stores continue to play a significant role in the pro-audio customer journey, online experiences and new touchpoints are an amazing opportunity for growth. That's one of the reasons why EV announced a long-term partnership with musician and YouTuber Corey Wong – his dynamic and accessible style translates the magic of professional audio to viewers on the other side of the screen with ease. This collaboration also gives us the opportunity to connect with younger audiences at the beginning of their professional audio journey.



ZLX G2 8".

ETA: What are three distinctive features that users look for when purchasing portable sound systems?

MARTA: Our customers are after exceptional sound quality, component reliability and durability, and timeless design. Firstly, a portable speaker needs to sound great and perform well in a variety of applications, whether it's voice amplification during a school function or an open-air wedding DJ set. Secondly, the technology needs to withstand heavy use, under a wide range of conditions – that's why our products are meticulously engineered and thoroughly tested. And finally, portable speakers must be designed with ergonomics in mind – quick setup and teardown and easy transport between locations are a must.

ETA: Please give us an insight into some of your brand's latest solutions and its features

MARTA: Electro-Voice has brought brand-new or updated portable products to market every year for the past decade and this year was no different. At NAMM Show in January, we launched EVERSE 12, thus expanding the weatherized battery powered offering in our portable speaker portfolio. But we didn't stop there – just a month later, we launched the next generation of our bestselling ZLX series. Along with increased maximum SPL and extended frequency response, ZLX G2 adds a new 8" form factor to the lineup. Powered G2 models also feature onboard digital mixing and effects powered by Dynacord, advanced connectivity with Bluetooth® wireless stereo streaming, and QuickSmart Mobile app control.

Electro-Voice

AUSTRALIA

Gordo Transforms Angus & Julia Stone's Tour with Astera NYX Bulbs

Daniel "Gordo" Gordon's efficient lighting setup ensures consistent visual identity across venues while enhancing audience experiences and capturing stunning photos



©Jarrad Seng

Australian lighting designer Daniel Gordon – known industry-wide as Gordo – wanted to create a unique lighting ambience that was transportable and transposable anywhere around the globe for the ongoing “Living Room Sessions” world tour by indie folk rockers Angus & Julia Stone. He turned to 48 of Astera’s powerful and handy NYX Bulb products to help produce this smart, eye-catching, and highly individual aesthetic which was packed neatly into a Pele case.

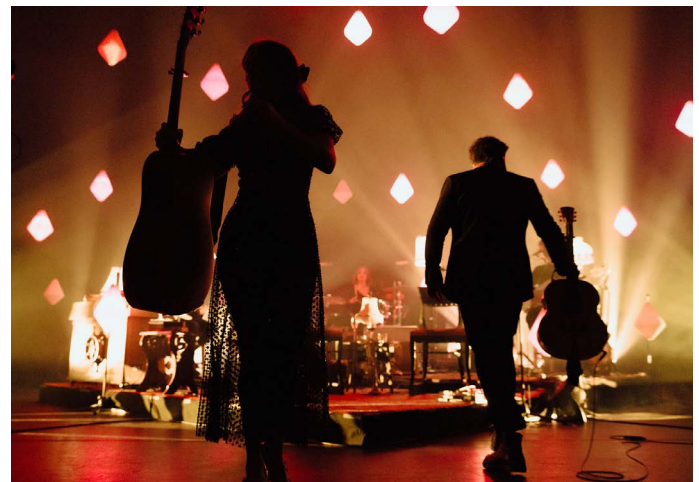
The NYX Bulbs were purchased by the band for the tour and future use. They pack into a bespoke moulded tray for transit which is fitted into a Pele type 1607 case, weighing around 20kg when full, which is “great for freight” as well as being super-sustainable. The NYX Bulb lighting concept is built around a theatre show set-up. Onstage, 30 x **NYX Bulbs** are (typically) hung on four LX bars over the stage and covered by diamond-shaped paper lanterns. Gordo has four cable looms that are run out for their quick connection, each terminating



in a single plug. The rest of the NYX Bulbs are positioned on the deck attached to various hanging stands, also covered by the same paper shades, so these are dotted all over the stage at different heights, and look highly effective.

The paper shades pack down flat, so it is literally a “lighting rig in a box” – exceptionally easy to tour, run out, connect and have patched into the control console in around 30 minutes. This speedy set-up was essential as Gordo is tech’ing the lights on his own, integrating with the local top rigs each day in the different venues as supplied by the local promoter.

Gordo had really wanted this scenic lighting to help audiences imagine that cosy, intimate loungey vibe onstage for the shows, which have been a massive success. “The audience members should all ideally feel like they are the only person in the room,” he commented. A major reason for choosing NYX Bulbs was their smooth colour-changing properties which are controlled from Godro’s Hog 4 console which is also on the tour with them, together with the high CRI. Several of the NYX Bulbs are near the artists, so



they can assist in nicely illuminating the faces of the brother and sister duo, something that’s particularly pertinent for audience photos that then get posted on SoMe channels.

This also reflects an additional pressure on LDs. In addition to ensuring everything looks great live and for any IMAG video on the tour, it also needs to work for cell phone images, and the flicker-free feature of the NYX Bulb was essential for when the show was recorded or streamed. Gordo is super-fussy about how anything he is lighting looks on camera, and is very aware of



how lighting affects the shot. The fixtures' auto-switching power supply also mean they can be used in the US with no problems.

Gordo thought of having the lampshades as he wanted a WOW moment at the start of the show as the curtain lifts after the band start in front of the stage curtain. He wanted something high-impact that accentuated the depth and spatiality of the full space and the twinkling lanterns "always get a great reaction," he noted. Using NYX Bulbs also enabled him to add layers of effects to the pictures with soft colour and liquid intensity chases introducing subtleties and kinetic movement, and the fixtures are used throughout the show in numerous different ways with variable colours, CTs and pixel chases used to evoke numerous moods. Gordo is delighted with the "highly effective and versatile results."

He first encountered Astera products during the Covid period whilst lighting some reality TV shows, where they were constantly present, and he also got to know of Astera's Australian

distributor, **ULA Group** around the same period. Initially, Titan Tubes were the products he was using the most – they are a staple of so many TV productions. Beforehand he was slightly concerned that the NYX bulbs would not be bright enough for what he had in mind, but when it came to the reality, he had to reduce them to around 40% output and "they were still bright and effective as ever!"

He has worked with Angus & Julia Stone for about 6 years, and "The Living Room Sessions" is the first major international tour they have undertaken, kicking off in Australia, and then hitting the road extensively across Europe. The London venue was the Royal Albert Hall and in Paris, they also played high-profile venues, both the Grand Rex and L'Olympia. The beauty of the NYX Bulb rig was that no matter where they were playing and what was in the house rig, they had this strong and coherent visual identity and continuity that Gordo had worked closely with the artists – especially Julia – in developing.

Astera

HONG KONG

HKCC Grand Theatre is Future-Proofed with 360° L-ISA Immersive Audio Experience

The 1,743-capacity Grand Theatre upgrade reinforces the venue's status as a premier performing arts destination and attracts a wider range of productions and audiences

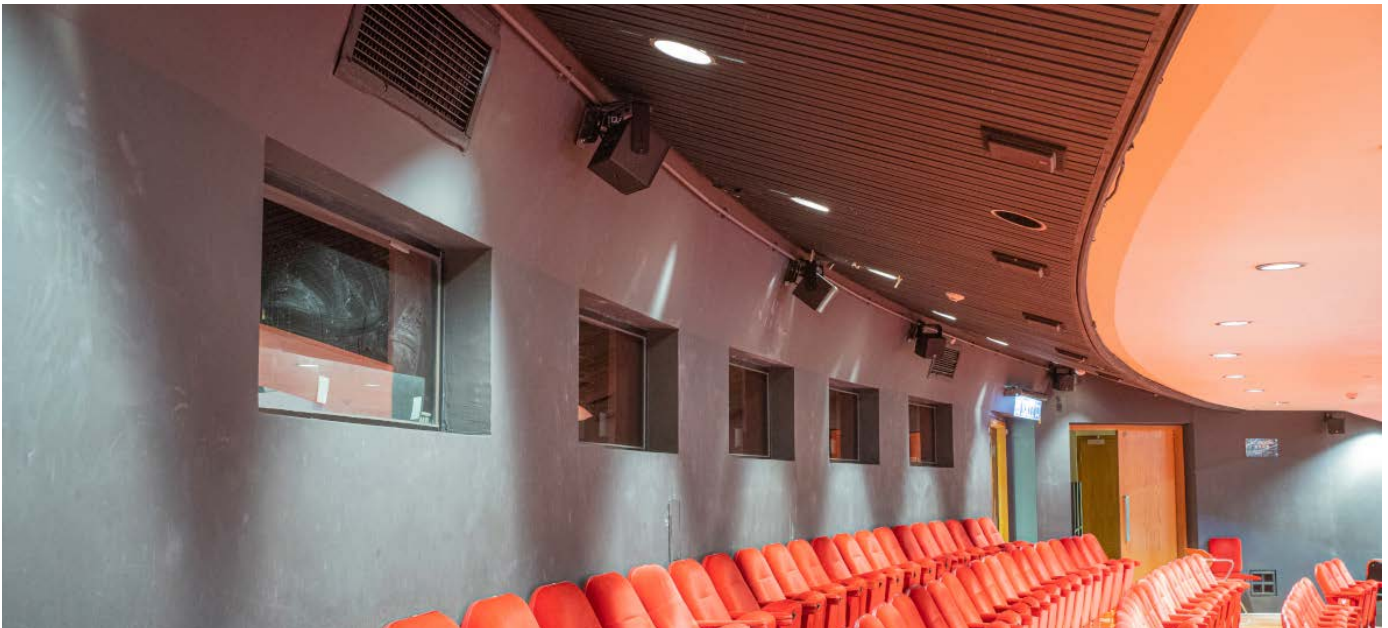


The iconic Hong Kong Cultural Centre (HKCC) has unveiled a state-of-the-art **L-Acoustics L-ISA** immersive audio system in its Grand Theatre, marking a significant leap forward in its audio capabilities. Opened in 1989, the HKCC has been a cornerstone of Hong Kong's cultural landscape, hosting a diverse array of performances from soul-stirring concerts and operas to mesmerizing dance performances and film screenings in its 1,743-capacity, three-tiered Grand Theatre.

Facing the challenge of maintaining its status as a world-class venue and attracting top-tier productions, the HKCC needed a sound system

that could deliver unparalleled audio quality while addressing the unique acoustic characteristics of the historic space. The solution came in the form of L-Acoustics L-ISA immersive sound technology, promising to revolutionize the audience experience and future-proof the venue for years to come.

Over the past three decades, HKCC has staged the Hong Kong Film Awards Ceremony and musical classics like *The Phantom of the Opera* and *Les Misérables*. "The Grand Theatre requires the most up-to-date facility inventory to present a range of world-class productions and the



best in Chinese performance arts,” explained Charles Chan, Business Development Manager of the Hong Kong office for **Rightway Audio Consultants (RAC)** “With L-Acoustics immersive sound technology, the Centre will be future-proof.”

Using L-Acoustics Soundvision 3D modelling software, the RAC team meticulously simulated sound coverage and SPL to create an ideal L-ISA immersive sound configuration. This approach not only ensured excellent coverage but also maximized the potential of each speaker in the L-ISA configuration, delivering unrivalled immersive sound.

RAC installed an L-ISA Wide configuration which begins with a Scene System of five hangs of eight L-Acoustics Kara Ili each, with two hangs of 10 Kara Ili per side for extension. Low-end definition is provided by two centre-flown hangs of three KS28. Eight 5XT embedded across the stage lip, deliver spatial front-fill. Three arrays of Kiva II are used for delay. The surround system for the ground floor is provided by X8 while the balcony uses 5XT. Onstage, performers receive monitoring from X12 enclosures. The entire system is driven by LA12X, LA4X and LA2Xi



amplified controllers and an L-ISA Processor II operating over a Milan-AVB network. With this significant audio upgrade, the Hong Kong Cultural Centre’s Grand Theatre is poised to offer an unparalleled immersive sound experience, attracting more diverse performances and audiences. As Chan of RAC concluded, “I believe it will attract more people who love sound to attend all the world-class shows the Centre offers.”

This installation not only enhances the Grand Theatre’s technical capabilities but also reinforces the Hong Kong Cultural Centre’s position as a premier destination for performing arts in Asia, ensuring that it remains at the forefront of audio technology in the region.

L-Acoustics

INDONESIA

IVE Shines in Jakarta with a JBL Sonic Boom from Artmix

The JBL audio systems deployed deliver a dynamic and immersive listening experience

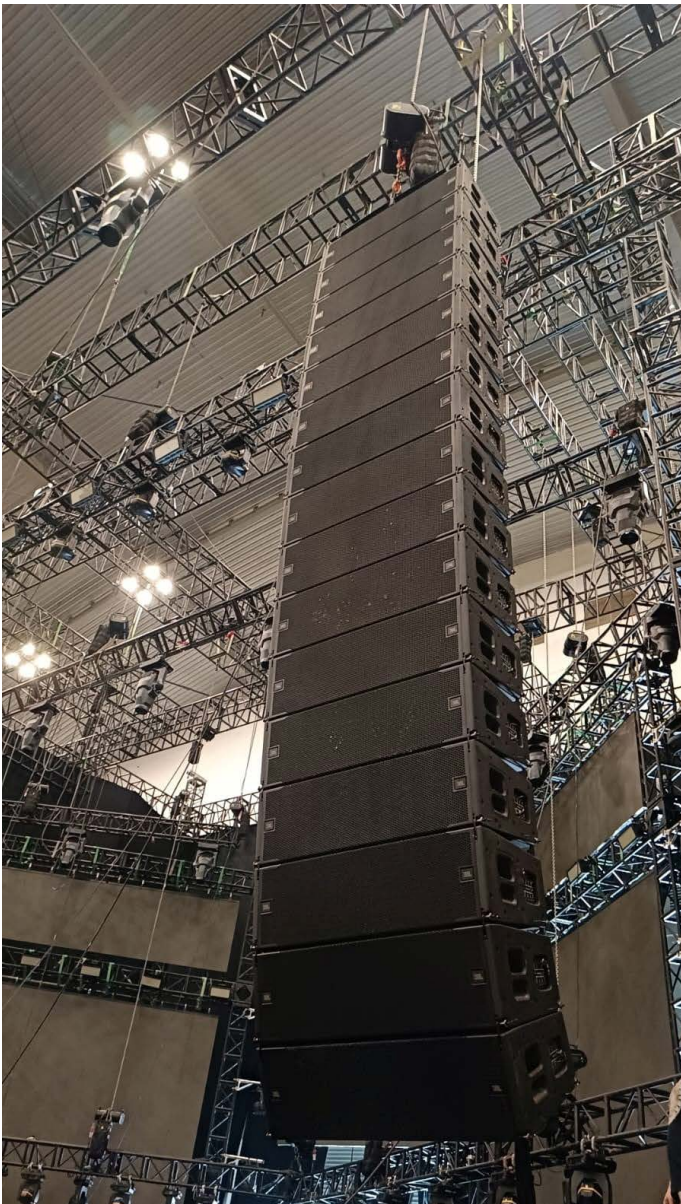


An electrifying evening unfolded for fans of K-Pop sensation IVE as the girl group brought their highly anticipated first world tour, “Show What I Have,” to Indonesia. Performing at the Indonesia Convention Exhibition (ICE) BSD City in Jakarta, the group captivated the audience with their hit songs, backed by a powerful JBL Professional VTX line array sound system. The sound reinforcement for the event was meticulously designed and deployed by Artmix, one of Asia’s renowned live event technology solutions providers, using Crown Audio i-Tech amplifiers.

Artmix took a comprehensive approach to the sound design, conducting an in-depth analysis of the venue’s acoustics, stage setup, and audience layout. This attention to detail resulted in the deployment of a main front-of-house (FOH)

system consisting of 32 units of VTX A12 dual 12-inch line array loudspeakers and 24 units of flown VTX G28 full-size, high-output, cardioid-arrayable subwoofers.

Commenting on the JBL VTX A12 and VTX G28 as the FOH system for the event, a representative from Artmix praised the VTX A12 for its innovative design and technical capabilities, as they noted “The JBL VTX A12 is truly a game-changer in tour sound solutions. Its next-generation transducer technology, combined with the high-frequency waveguide design, delivers unmatched performance and sensitivity, which is crucial for premium live events like IVE’s world tour. Additionally, the rigging mechanism and streamlined suspension system also made the deployment process remarkably efficient, saving valuable time during setup. And thanks to its



compact design, reduced weight, and other key physical design enhancements, the VTX A12 proves to be the most versatile and reliable solution for touring applications like the IVE concert in Indonesia. On the other hand, the VTX G28 subwoofers, which are known for their ability to deliver maximum acoustic output with exceptional fidelity, stayed true to their promise of being the ideal choice for high-impact sound reinforcement, as they filled the venue with deep resonant and soul-touching bass!"

To ensure a uniform sound experience throughout the venue, 8 units of VTX A8 dual 8-inch line array loudspeakers were strategically deployed as the front fill reinforcement solution, as they provided consistent audio quality to the audience located closest to the stage. The VTX A8, which combines the flagship VTX A Series technology like JBL's latest high-frequency transducer and waveguide technology, into a compact package – is capable of delivering consistent 110-degree horizontal coverage. Plus, its compatibility with other VTX models, like the A12, makes the A8 a versatile component for auxiliary support in larger sound system configurations. This meant that the team at Artmix could ensure that even the audience members closest to the stage experience the same high-quality sound as those farther back.

And finally, Artmix also employed 4 units of VTX A12 dual 12-inch line array loudspeakers as out fills to cover the audience positioned on the outer flanks of the performance area. This strategic setup allowed for a seamless distribution of sound, ensuring that every listener, regardless of their location in the venue, received an immersive audio experience.

As K-Pop continues to captivate global audiences, the technology behind these live performances plays a crucial role in amplifying the energy and impact of the music. And the successful deployment of JBL's VTX line array system by Artmix at IVE's Jakarta concert underscores the capabilities of these advanced audio solutions in delivering a dynamic and immersive listening experience.

Artmix

MIDDLE EAST

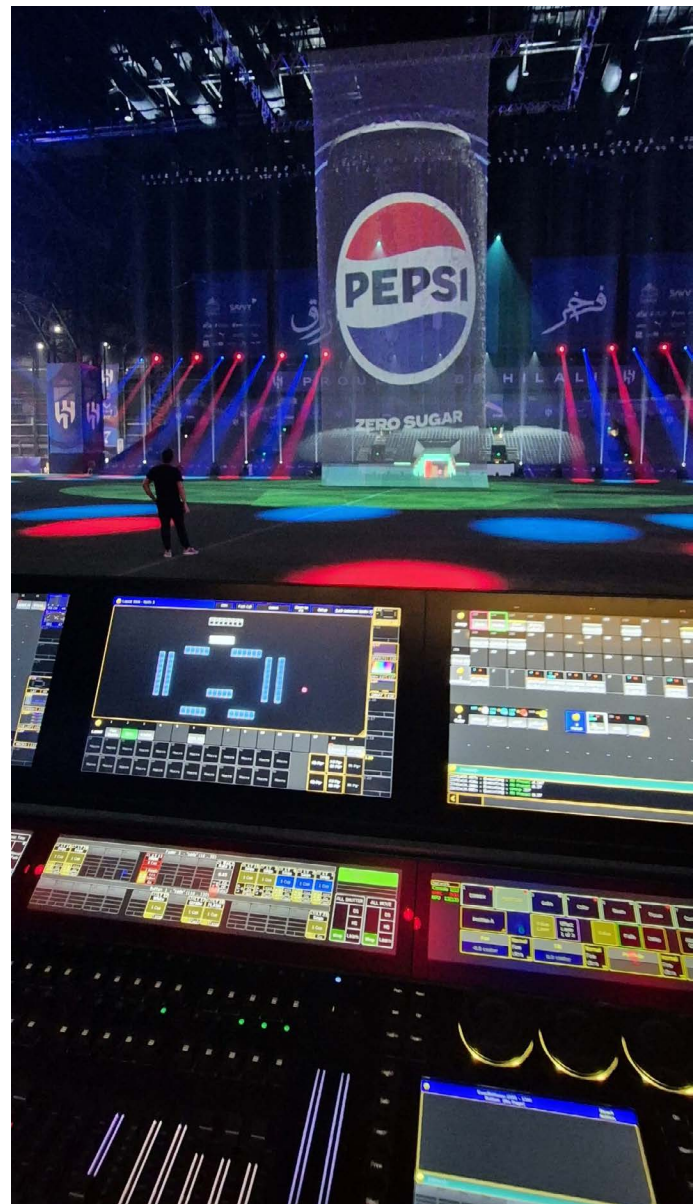
PRG Middle East Lights Up Riyadh and Abu Dhabi with a Dazzling Display of Technical Excellence

PRG Middle East consistently proved its ability to deliver world-class entertainment lighting solutions that amplify the essence of live events

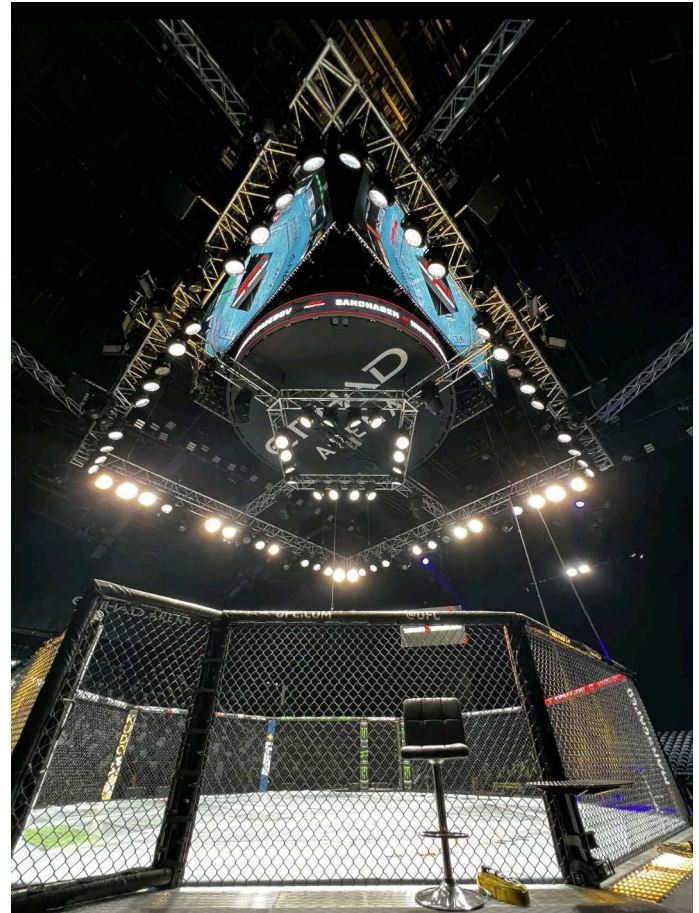
Production Resource Group a.k.a. **PRG Middle East**, a titan in the world of live event technical solutions, recently elevated three high-profile events in the Middle East to new heights with its extraordinary entertainment lighting designs. From sporting celebrations to global conferences, PRG's lighting mastery has illuminated the region with stunning visuals and cutting-edge technology, reaffirming their reputation as the leading technical solutions provider in the industry.

On 24th May, the Kingdom Arena in Riyadh witnessed a landmark event, as Pepsi presented the "**Party With Pepsi**" show, marking a historic moment as the first brand to take centre stage at the closing ceremony of a major football event in Saudi Arabia. Partnering with the Roshn Saudi League, Pepsi's groundbreaking show was more than just a musical celebration; it was a cultural statement that intertwined the thrill of football with the energy of live music.

Bringing this spectacle to life with vibrant energy and meticulous precision was PRG Middle East. Their team of experts designed and deployed an intricate lighting architecture that perfectly echoed the event's electrifying spirit. The setup was controlled using the industry-standard grandMA 2 console, ensuring flawless synchronisation and dynamic lighting effects; with



Party with Pepsi event.



UFC Fight Night.

PRG's design featuring 68 units of Ayrton Domino, 12 units of PRG Icon Edge, 28 units of GLP X5 Bar, 56 units of Ayrton Argo 6FX, and 64 units of Clay Paky Mythos – all of which came together seamlessly to create a breathtaking display that harmonised seamlessly with the theme of the event. The lighting design was instrumental in crafting an immersive experience, where the excitement of football and the universal language of music came together in perfect unity.

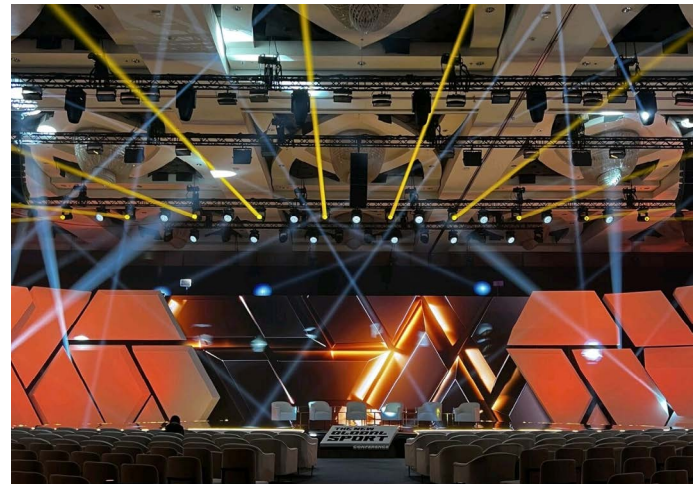
On August 3rd, the Etihad Arena in Abu Dhabi became the battleground for the **UFC Fight Night**, organised by UFC and Abu Dhabi's Department of Culture and Tourism (DCT). This high-adrenaline event, featuring some of the world's most elite mixed martial artists, was a spectacle of energy, precision, and intense competition. Enhancing the electric atmosphere

of this action-packed night was PRG Middle East's lighting expertise.

For this event, PRG Middle East engineered a colossal yet intricately detailed lighting setup that highlighted the intensity of each bout. Their design included 96 units of Ayrton Argo 6FX, 6 units of Ayrton Domino Followspot, 31 units of Ayrton Domino S, 8 units of Ayrton Domino Wash, 16 units of ChromaQ Colorforce II, 14 units of Clay Paky Mythos, 78 units of CLF Ares, 32 units of DM Par RGBW, and 44 units of GLP Fusion Xbar. This meticulous arrangement not only enhanced the live viewing experience but also amplified the drama of the fights, adding layers of excitement and spectacle to each clash in the ring. PRG's innovative approach to lighting transformed the arena into a dynamic environment where the energy of the sport was matched by the visual impact of their lighting design.



New Global Sport Conference 2024.



Impression X4-L, 22 units of Fusion Stick FS16Z, and 70 units of SGM P-5. This meticulously crafted lighting arrangement created an atmosphere that was both refined and engaging, accentuating key moments such as significant announcements and panel discussions. PRG's design played a crucial role in highlighting the innovative ideas and strategic collaborations that emerged during the event, ensuring that the lighting not only supported the event's high-profile status but also enhanced its focus on the future of esports and sports entertainment.

And finally, the most recent showcase of PRG Middle East's lighting prowess was at the New Global Sport Conference 2024 (NGSC), held at the Four Seasons Hotel in Riyadh. This event aimed to place Saudi Arabia at the forefront of the global conversation on gaming and esports. Under the theme 'The Future of Fandom,' the conference gathered over 1,200 attendees, including industry leaders, sports and entertainment professionals, and gaming enthusiasts, for two days of thought-provoking dialogue and collaboration.

To set the right tone for this influential event, PRG Middle East delivered a lighting design that balanced sophistication with impactful visuals. Their setup featured 16 units of Ayrton Huracan Profile, 40 units of Ayrton Cobra, 20 units of Ayrton Argo 6FX, 22 units of Icon Edge, 20 units of

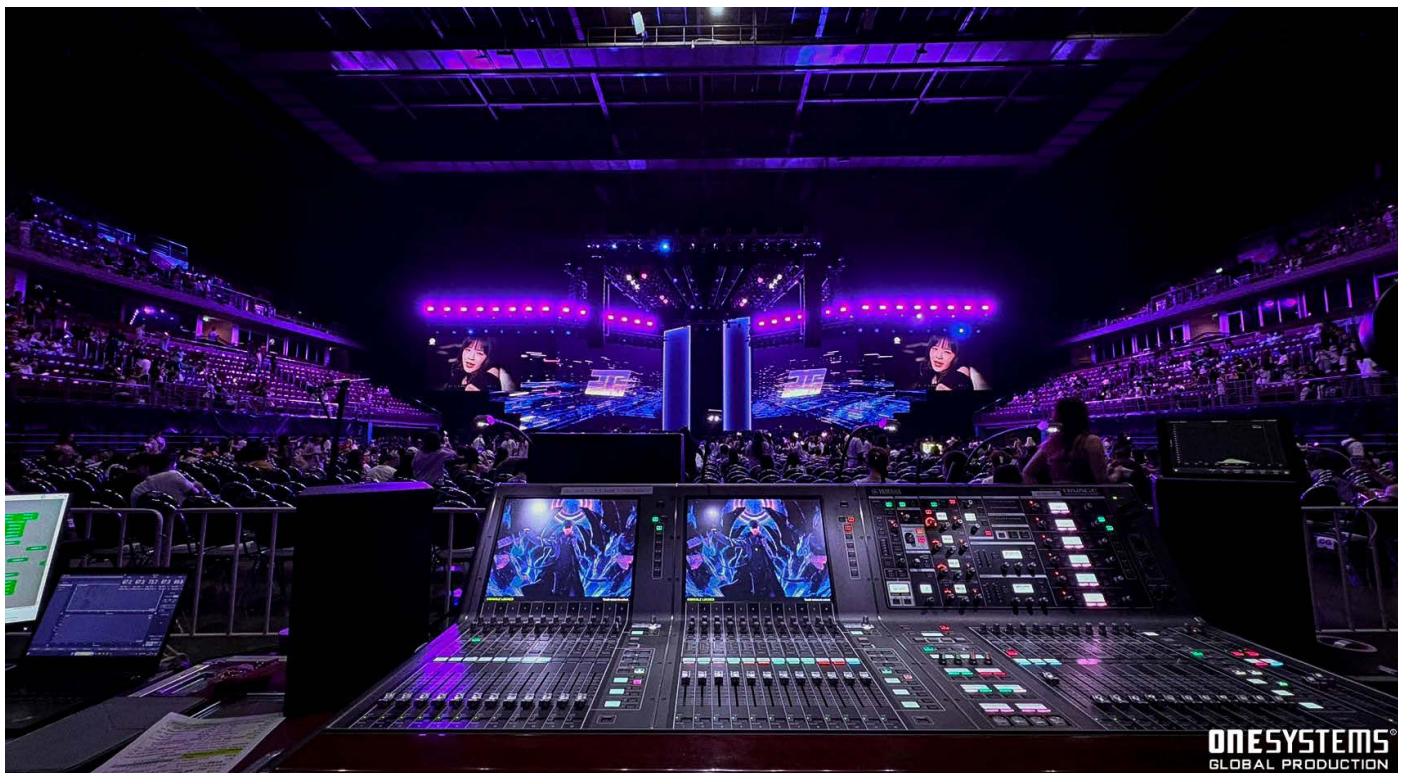
Across these three remarkable events, PRG Middle East consistently proved its ability to deliver world-class entertainment lighting solutions that amplify the essence of live events. Their innovative designs, strategic use of state-of-the-art lighting equipment, and flawless execution have left a lasting impression on audiences in Riyadh and Abu Dhabi. And while the company's commitment to pushing the boundaries of lighting technology continues to set the benchmark for live event production in the region with each project; PRG Middle East continues to redefine what's possible in the world of live event lighting, establishing a legacy of excellence that resonates across the global entertainment industry.

PRG Middle East

THAILAND

JJ Lin & One Systems Global Production Mesmerise Thailand's IMPACT Arena with a Superlative Soundscape for JJ20 World Tour

One Systems deploys L-Acoustics systems to deliver an unparalleled sensory experience



Known for his captivating vocals and versatile artistry, Mandopop sensation JJ Lin has earned his place as one of Asia's most celebrated musical icons. With a career spanning over two decades, JJ Lin has continuously captivated audiences worldwide with his heartfelt ballads, dynamic stage presence, and remarkable musical range. The JJ20 World Tour, which marked a significant milestone in his career, showcased not just his journey as an artist but also his evolution

as a performer. The Thailand leg of the tour, held at the prestigious IMPACT Arena, Muang Thong Thani in late October 2024, was nothing short of a spectacular celebration of his artistic achievements, amplified by a mesmerising fusion of sound and light.

The concert in Thailand was a defining moment for JJ Lin, bringing his magnetic energy to a live audience on an international platform once again,



following the global hiatus on live performances during the pandemic years. This performance marked not just a reunion with his Thai fans but also highlighted the growth of his musical and production prowess. With each song resonating through the arena, JJ Lin's seamless blend of emotion and technique underscored his position as a true master of his craft.

However, what made this concert stand out was not just the artist's performance but the sheer scale and quality of its production. With a vision to deliver an unparalleled sensory experience, the concert's organisers turned to the expertise of **One Systems Global Production**, known for their innovative approach to technical design and audio commissioning in live event environments. The task for One Systems was formidable: to create an immersive soundscape that would not only amplify JJ Lin's vocal excellence but also align perfectly with the elaborate visual and lighting elements that accompanied the show.

To meet the ambitious demands of the JJ20 World Tour's Thailand show, One Systems crafted a comprehensive sound design that ensured every note and beat was delivered with precision to every corner of the IMPACT Arena. After conducting a detailed assessment of the venue's acoustics and understanding the unique requirements of JJ Lin's performance, One Systems chose an all L-Acoustics loudspeaker rig, a decision that set the stage for a flawless audio experience.

The core of the audio setup was built around the L-Acoustics K2 line array system, deployed as the main PA solution. Renowned for its unmatched clarity and powerful throw, the K2 system enabled a seamless delivery of sound that reached every audience member, regardless of their position in the arena. To complement the main PA, One Systems strategically positioned the KARA line array system as the front fill reinforcement solution. The KARA's compact form factor, combined with its robust

performance, made it ideal for filling in the sonic gaps, ensuring that even the front-row audience enjoyed the same level of sound clarity as those further back. More importantly though, the consistency in the voicing characteristics across the K2 and KARA line arrays allowed One Systems the capacity to tailor the sound coverage meticulously – balancing intensity and clarity to deliver a uniform listening experience across the venue. This deployment strategy meant that the entire audience could enjoy JJ Lin’s vocals, instrumentals, and beats with equal impact, no matter where they were seated.

To elevate the concert’s sonic experience further, One Systems integrated an extensive inventory of the mighty KS28 subwoofers into the main PA setup. These subwoofers were placed in strategic locations to cover the entire audience area with deep, resonant bass that added a palpable depth to JJ Lin’s music. Celebrated for their low-frequency extension and tight response, the KS28 subs allowed the bass lines to be felt as much as heard, creating a pulse that matched the rhythm of the crowd’s excitement.

That being said, the sound quality was equally paramount for the artists performing on stage; which is why team One Systems provided JJ Lin and his accompanying musicians with high-performance monitoring solutions to ensure they could hear every nuance of their performance with clarity. The 115XT HiQ monitors were chosen for floor monitoring, delivering powerful and precise onstage sound, while the KARA loudspeakers, paired with SB18 subwoofers, served as the stage-fill solution. This combination ensured that JJ Lin and his band were in complete control of their sound throughout the performance, enabling them to deliver an impeccable musical experience.

Driving the entire audio system were the LA8 and LA12X power amplifiers that are known worldwide for their reliability and power efficiency. These amplifiers provided the muscle required to maintain the intensity of the sound without compromising on clarity, even at high decibel levels.

Alongside, the technical team at One Systems also employed the AVID VENUE S6L digital mixing console at the front of house, coupled with external expansion racks to manage the complex audio requirements of the concert. This state-of-the-art mixing system provided unparalleled control over every aspect of the sound, from EQ and dynamics to real-time monitoring, ensuring that the audience experienced a perfectly balanced audio mix.

The JJ20 World Tour’s success in Thailand is a testament to One Systems Global Production’s expertise and dedication to pushing the boundaries of live event technology. Their meticulous approach to designing and executing the audio setup for JJ Lin’s performance ensured that the concert was not just heard but felt, enveloping the audience in a sonic embrace that matched the energy and artistry of the artist on stage.

One Systems

DUBAI

Clair Global UAE & Sound Image Set the Stage for Enrique Iglesias' Spectacular Debut Concert in Dubai

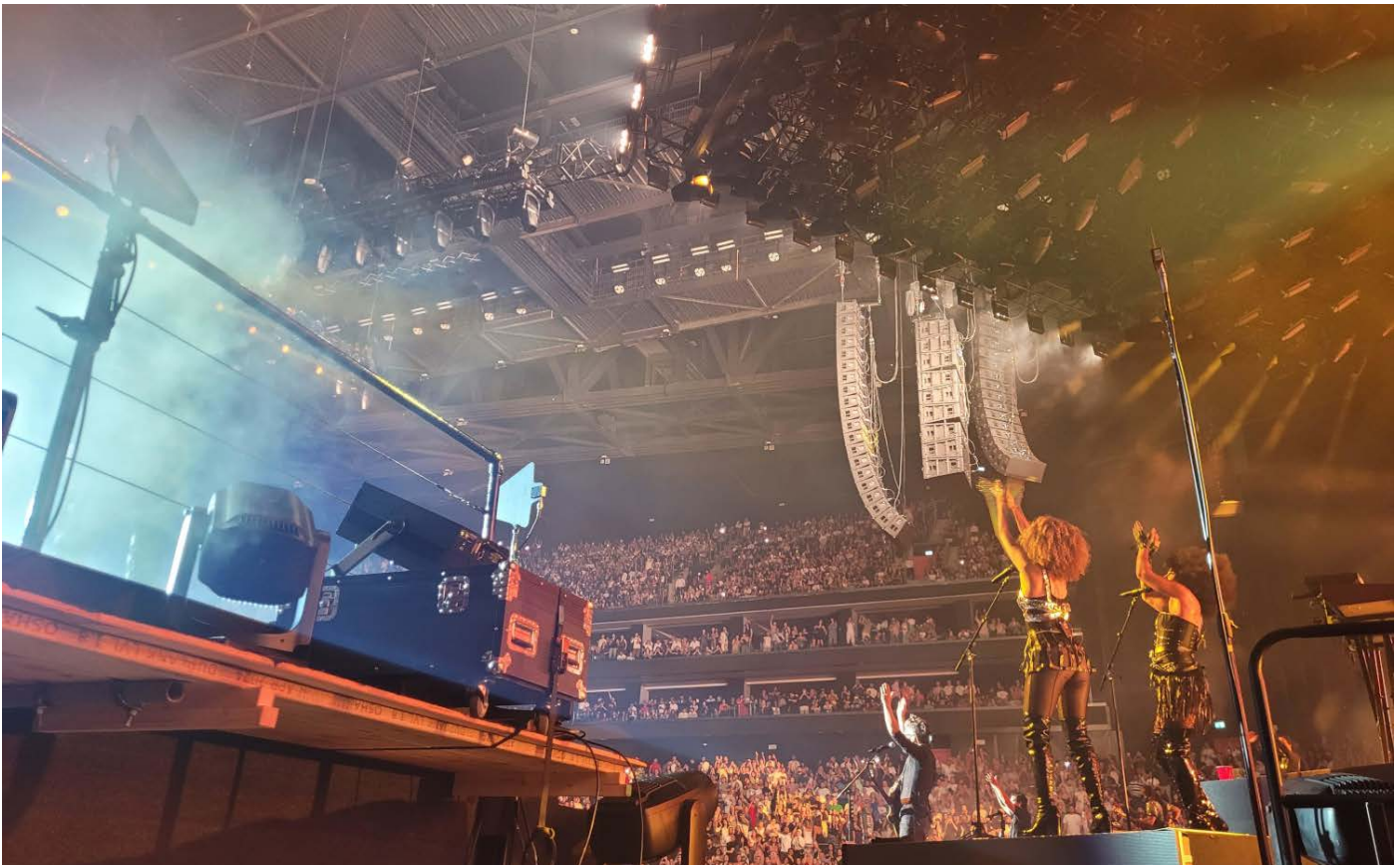
The iconic Coca-Cola Arena transforms into a sonic paradise, as world-class audio solutions meet Latin pop royalty



Global music icon Enrique Iglesias made a spectacular debut in Dubai this September, performing to a sold-out crowd at the renowned Coca-Cola Arena. The high-energy concert, a significant addition to the Middle East's growing reputation for hosting world-class events, saw Clair Global UAE at the forefront, delivering exceptional technical solutions that ensured every detail of the sound experience was flawless.

The collaboration between **Clair Global UAE** and **Sound Image**, Enrique's long-time touring partner, made sure the event met the highest global standards.

For an artist like Iglesias, whose career spans over two decades with more than 180 million records sold, delivering a flawless world-class live sound experience is essential. Sound Image, a Clair



Global brand and long-time partner for Iglesias' international tours, has been instrumental in providing cutting-edge audio solutions for the star. However, for this one-off concert in Dubai, the responsibility of delivering the technical setup fell to Clair Global UAE, who together with Sound Image, rose to the occasion by meeting all the artist's exacting requirements while also aligning with broader environmental goals.

Al Woods, COO of Clair Global UAE, explained the advantages of working within the Clair Global network, stating, "It's always much easier to advance a one-off concert when the artist uses a Clair Global company to provide equipment and crew. In essence, having the intracompany contacts enables us to streamline the advance and preparation of the equipment."

He further emphasized that despite being one of the smaller Clair Global setups worldwide, the standards in the Middle East are no less rigorous.

"The standard of equipment and crewing we have here in the Middle East is on par with every other Clair Global office. We may have a smaller set-up, but we follow company packaging standards and have a team who turn out every job impeccably as we would a tour. Our in-house engineers are also highly skilled and understand how to advance and look after incoming artists and their every need."

Clair Global UAE's local team played a crucial role in this seamless execution. Dubai is part of Clair's global network, which is renowned for having highly trained personnel and cutting-edge equipment available across major event hubs worldwide. "Dubai is no exception to this rule, we are well-stocked to cover incoming requests and, on this occasion, supplied practically everything needed for the control package. While the artist brought a couple of pelican cases, a rack, and three audio personnel, the rest was provided locally," Woods said.



He added that Clair's ability to supply equipment locally allows artists to reduce the carbon footprint of their performances. "The ability to do so in-country enables artists to perform one-off shows by drastically reducing the commercial aspect of delivery. Clair is also mindful of the carbon footprint caused by flying tons of equipment for one-off events. This is a prime example of our corporate and social responsibility to try to reduce emissions where we can."

At the heart of Enrique Iglesias' audio setup was Front of House (FOH) Engineer Brad Divens, who has consistently favoured JBL PA systems supplied by Sound Image. Coincidentally, the Coca-Cola Arena's in-house system also uses JBL A12 line arrays, providing a perfect match for the concert. Woods commented on this fortuitous alignment, saying, "Brad's preferred system is the JBL A12. This worked out very well as Coca-Cola was promoting the event directly and we were consciously using as much of their in-house system as possible to deliver the audio solutions required."

The collaboration between Clair Global UAE and the Coca-Cola Arena was also strengthened by the expertise of Malcolm Giles, Director of Technical Production for ASM Global Middle East. Giles, a former touring audio engineer, played a pivotal role in ensuring that the in-house system met the demanding technical requirements of the concert. "Partnering with Malcolm to lean on his venue expertise was a big plus," Woods explained. "Malcolm is an ex-touring audio engineer and understands exactly what high-calibre artists expect. He made the whole process of utilizing the Coca-Cola Arena house system seamless."

To meet the specific demands of the show, Clair Global UAE provided a Yamaha PM10 Rivage console at FOH, complemented by outboard effects and processing that the tour brought with them. The entire setup was integrated flawlessly with the local system, ensuring that the audio production was of the highest standard. On stage, Monitor Engineer Eddie 'El Brujo' Caipo relied on an Avid S6L 32D console with a Waves Titan package, provided by Clair Global UAE, to ensure Enrique and his band could hear every detail clearly during the performance.



The Coca-Cola Arena also supplied PSM1000 TX in-ear monitors (IEMs), the complete JBL PA system, drives and system engineers; ensuring that every part of the sound delivery was handled with precision. Luke Brookes, Senior Audio Technician at the venue, led the team responsible for system engineering and management throughout the concert. The close cooperation between Clair Global UAE and the Coca-Cola Arena's technical team was crucial in delivering the exceptional audio experience that fans enjoyed on the night.

Josh Swart, Sound Image Account Executive for Enrique Iglesias, highlighted the seamless collaboration and professionalism of the Clair Global UAE team. "Both engineers were extremely impressed with not only the way the gear is maintained but how well it was prepped. They both commented that the console package in Dubai felt like it had come straight out of one of our US shops!" Swart's comments reaffirm Clair Global UAE's commitment to maintaining the same high standards of equipment and preparation found in any of their global locations.

The Clair Global UAE team for the event included Audio Project Manager Dana Beaudin, FOH Audio Technician George Forsyth, Monitor and RF Audio Technician Clinton Hattingh, and Stage Tech Kate Lee. Together, they worked alongside the Coca-Cola Arena's technical crew to ensure that the concert ran smoothly from start to finish.

In closing; Enrique Iglesias' debut performance in Dubai was a resounding success, not only for the thousands of fans who attended but also as a testament to the skill and expertise of Clair Global UAE. The seamless integration of cutting-edge technology, local expertise, and international collaboration allowed the concert to shine as a landmark event for the region. With its reputation for delivering world-class live event technical solutions, Clair Global UAE once again proved why they are a leader in the Middle East's growing live entertainment market.

CLAIR GLOBAL

SOUND IMAGE

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