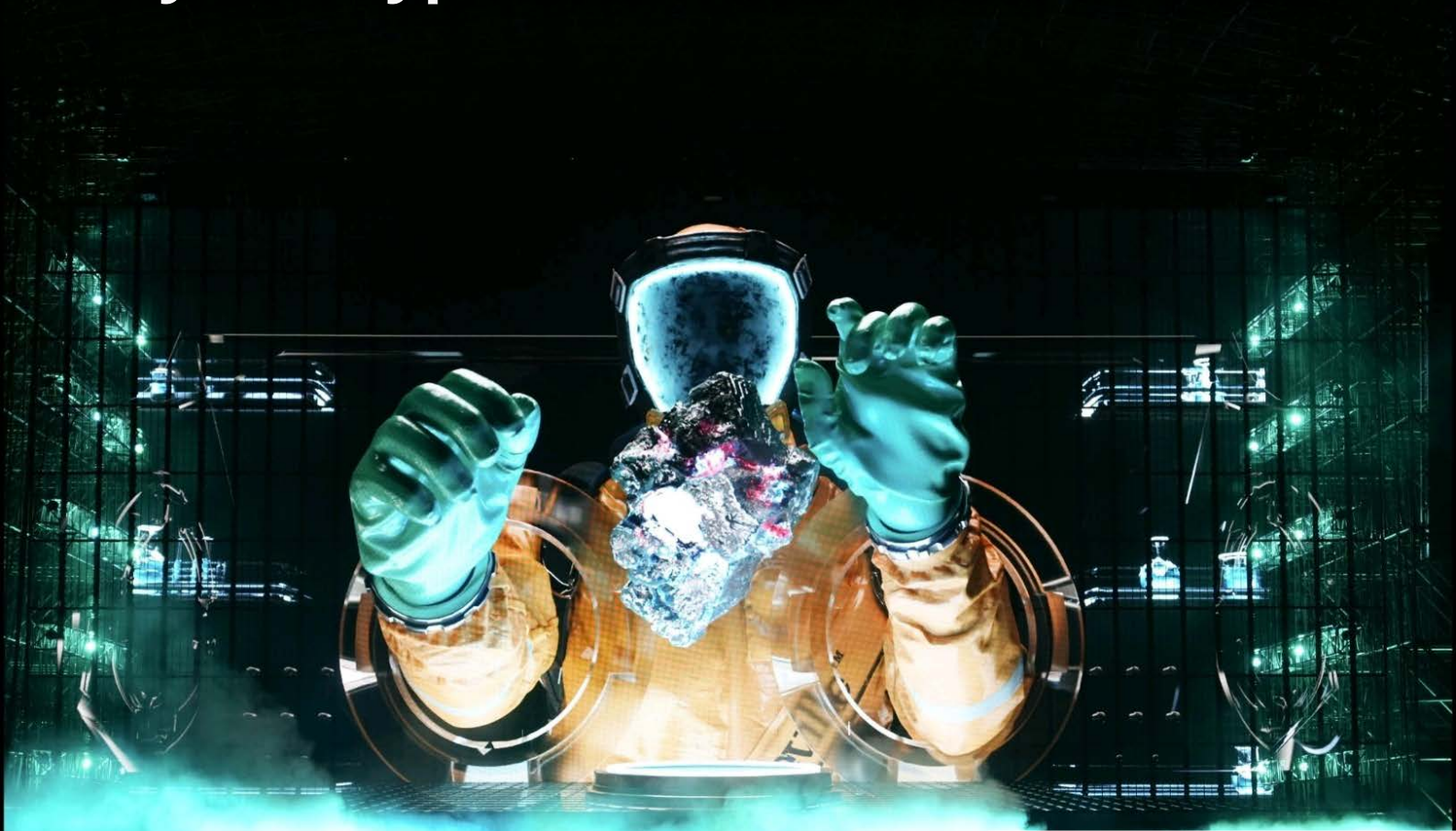


# ETA ENTERTAINMENT TECHNOLOGY ASIA

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## Artes Events LLC Augments Eric Prydz's Hypnotic HOLO Show in Dubai



**DECEMBER 2024**

ERIC PRYDZ - EXPO City, Dubai

### NEWS:

Chengdu Intangible Cultural Heritage Expo Park Set for Dynamic Revival

### FEATURE:

2024 In Focus - From Stages to Real-World Impact

### ENNOVATION:

ETC Advances High End Systems Fanless Legacy with Halcyon Silent

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HIGH END SYSTEMS

# SolaPix Fan 8



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# C O N T E N T S



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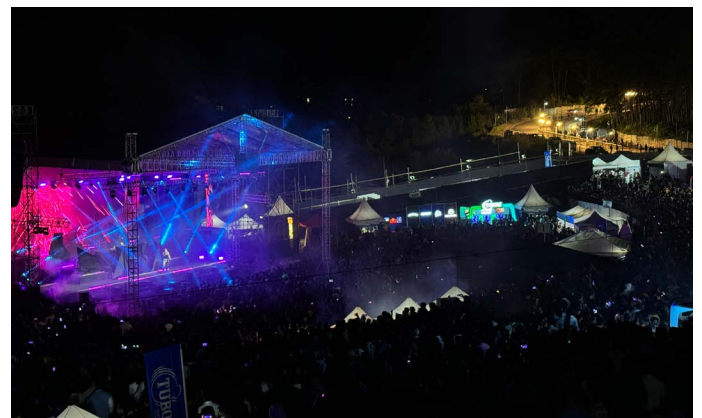
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We are delighted to announce that Elton Noronha, who has been contributing as a Features Editor for both our magazines since 2021, is stepping into a new role as the **Editor of Entertainment Technology Asia** magazine, effective this month. Based in Mumbai, India, Elton has captivated our readers over the years with his insightful articles, shedding light on cutting-edge solutions, emerging trends, and opportunities in the industry.

Elton's deep passion for the production industry has always been evident, and we are confident that his enthusiasm and expertise will bring fresh perspectives to the magazine. Please join us in warmly welcoming Elton as he embarks on this exciting new chapter.

In this issue, Elton explores the defining trends of 2024, diving into the transformative technologies and business strategies that have reshaped the live event landscape, featured in our Feature column. Meanwhile, our LIVE column highlights how Artes Events LLC elevated Eric Prydz's hypnotic HOLO show in Dubai. This spectacular event, staged at Expo City Arena during GITEX Global 2024, showcased a masterful blend of technical brilliance and exceptional visual storytelling.

As the year draws to a close and many of us prepare to unwind, the ETA team wishes you all a joyful and restful December.

Thomas Richard Prakasam  
Publisher / Editorial Director  
[thomas@spinworkz.com](mailto:thomas@spinworkz.com)



Elton Noronha  
Editor  
[elton.s.noronha@hotmail.com](mailto:elton.s.noronha@hotmail.com)



Ram Bhavanashi  
Editor, India And Middle East  
[ram@spinworkz.com](mailto:ram@spinworkz.com)



Julie Tan  
Admin & Circulation  
[admin@spinworkz.com](mailto:admin@spinworkz.com)



Hazel Gundaya  
Design / Layout

**OUR COLLABORATORS**

Rosalind Tan  
Website Management Wizard

PV Anthony  
Server and IT Security Guru

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## Double Award Win for TDC at Australian Event Awards



From left: Kate Hamilton, Chris Fitzgerald, Fran Smith, Alex Rendell, Drew Ferors, Hannah Anderson-Reid and Trevor Watt from TDC at the official Australian Event Awards ceremony.

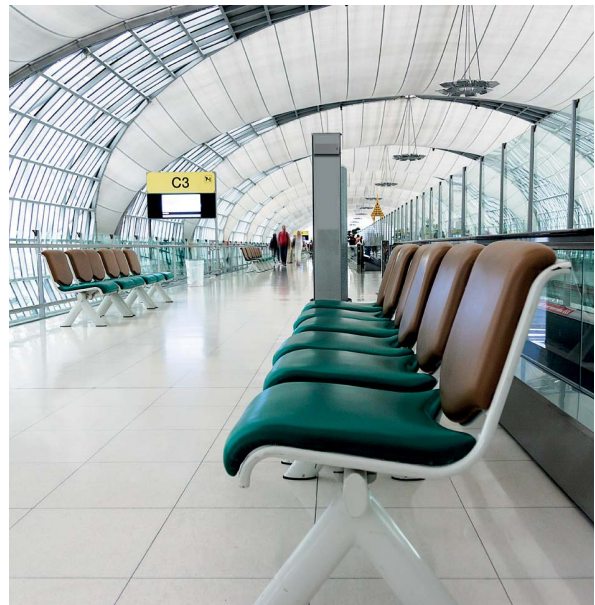
**AUSTRALIA:** TDC – Technical Direction Company has been awarded Production Company of the Year and Event Supplier of the Year at the 2024 Australian Event Awards and Symposium.

These prestigious awards demonstrate TDC's excellence in innovation, creativity, and commitment to delivering world-class event productions. "We are deeply honoured to receive these awards," said Michael Hassett, Managing Director at TDC. "This recognition by the industry and judging panel reflects the passion, creativity, and dedication of our team, who continuously push the boundaries of what is possible in the event space. Every project we deliver is a collaboration with talented individuals—our clients, partners, and incredible crew—who make the impossible possible."

### TDC's innovative projects of 2024

This year, TDC has led ambitious and high-profile projects like Dream Circus at Luna Park, which won the award for Best Achievement in Design with Artists in Motion utilising advanced projection mapping and custom-built visual effects to transform the event into a magical, immersive experience. Vivid Sydney 2024 received recognition, winning Best Cultural, Arts and Music Event, for its breathtaking projection and light installations across iconic landmarks. The BBC Earth Experience utilized cutting-edge projection and interactive displays to bring nature to life. TDC further showcased its expertise at the FIFA World Cup's opening and closing ceremonies. TDC also provided an LED Volume studio environment and production for Australia's first virtual production feature film, Mercy Road. TV shows, included The Voice,

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### Embracing technology & trends

TDC's success is driven by its focus on emerging technologies and TDC is continuously seeking out innovations that enhance both live and virtual event experiences.

"Our pursuit of innovation keeps us ahead of industry trends, and we are committed to exploring new ways to create impactful experiences for our clients across many industry sectors," said Hassett.

During the awards ceremony, the judging panel praised TDC for pushing boundaries and fostering strong industry relationships. "From sporting events to television and live performances, your dedication to excellence across all facets of event production is remarkable. Your flawless execution, team celebration, and commitment to continued education set you apart as a powerhouse in the industry."

### A tribute to the TDC team and clients

TDC's leadership extended heartfelt gratitude to their team and clients for their collaboration: "To all our clients who trust us with their visions, and to our amazing team at TDC—your

skill, professionalism, and constant pursuit of excellence are what make this company what it is today. This award is as much yours as it is TDC's," said Hassett. "The late nights, tight deadlines, and complex productions we've navigated together have been nothing short of remarkable, and we are incredibly proud of everything we've achieved as a team. Thank you!"

Winning Production Company of the Year and Event Supplier of the Year solidifies TDC's position as a leader in event production and technology. As the company looks to the future, it remains committed to pushing the boundaries of creativity and technology, creating unforgettable experiences for audiences in Australia and around the globe.

"It's a reminder that what we do has a lasting impact. We are so proud to be part of this vibrant, creative industry, and we're even more excited about what the future holds," added Hassett.

### Looking ahead

In 2025, TDC will launch 'Livin The Dream, TDC Life Insights' on LinkedIn, sharing expertise in their innovative approaches to event and entertainment production. To sign up, click [here](#).

**TDC**





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## LSC Control Systems Boosts Operations with New GM Greg Lowe



**AUSTRALIA:** LSC Control Systems has made a significant new addition to its Melbourne HQ operations team with the appointment of a new General Manager, Greg Lowe. With 30 years of experience in high-tech manufacturing, much of it within the global automotive supply chain, Greg has previously held positions as General Manager, Managing Director and Non-Executive Director, at both domestic and multinational businesses. He has a Master of Business Administration degree (MBA) and is a Graduate of the Australian Institute of Company Directors (GAICD).

Having lived and worked in North-East Asia for much of his career, Greg has seen firsthand the economic value that comes from local innovation

and a strong, efficient manufacturing base. In this senior management role at LSC, he is responsible for overseeing LSC's daily operations, with particular attention to its expanding production line.

"I'm delighted to join the team at LSC Control Systems," said Greg. "It's a company with a 40-year legacy of innovation and an enviable reputation in its market, not just at home in Australia, but internationally. Its expansion has been achieved by products of its own design and manufacture, and that's a testament to founder Gary Pritchard's enduring vision for superior lighting and power control products. What's more, the recent acquisition by Robe Lighting presents a huge opportunity for further growth. There are exciting times ahead, and I look forward to contributing to that future."

Gary Pritchard commented, "We are in a period of rapid growth in markets worldwide, so it's vital to maintain and maximise the efficiency of our entire operation. I am very pleased to welcome Greg to the company: his experience will be of great benefit to us all going forward."

### LSC Control Systems

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# Singer 2024 Returns with DiGiCo Enabling Unenhanced Performances to Shine Through



**CHINA:** Singer 2024 is the final season of the hit Chinese singing show, formally known as I am a Singer. Returning after a four-year hiatus, the series adopted a live broadcast format for the final season to promote clean, un-processed performances from the contestants. Throughout the competition, all vocal performances were given live and free from any post-production editing or live vocal adjustments, such as auto-tune. A DiGiCo Quantum 852 was chosen as the main stage console, with two SD7s deployed for broadcast and stage monitoring. Thanks to the clarity of DiGiCo's characteristic clean sound, the natural quality of the singers' voices could be heard, without enhancement, enabling the audience to truly appreciate each performance.

Unlike traditional talent shows, where unknown singers compete for a prize, gaining experience and exposure, this show pits already established, popular singers against each other. Invited vocalists from across the USA and Canada battled with Chinese talent for the grand prize. Singers included Chinese favourites, Na Ying, Rainie Yang, Wang Sulong, Hai Lai Amu and

Second Hand Rose, plus Faouzia Ouihya from Canada and Chanté Moore from the USA with special guest performances from singers such as Adam Lambert. The result was a 12-episode, cultural exchange with a global perspective that challenged the audience's perception of what a 'good' performance is. Hong Xiao, Producer of Singer 2024, explains why this innovative style was chosen.

"The singers come to the show representing different genres of music, which reflects the multiple aesthetics of the public nowadays," he said. "Everyone has their own preferences, so we invited singers from different fields. It takes strength to perform under these conditions and we searched hard for singers who could rise to that challenge."

The choice to broadcast with no sound editing and no chance of a second take triggered public discussions online. The producers hoped that this debate had the power to build a bridge between Chinese music and the rest of the world, allowing each to learn from the other and reinvigorate the Chinese popular music scene.

In addition to the clarity of the DiGiCo Quantum 852, the reliability, provided by the dual engines and power supplies, is another key factor in the ability to deliver such a bold format. The Quantum 852's advanced processing and reliability is supported by the user interface. Allowing engineers to easily navigate the console are three, user programmable, high-resolution 21.3" touchscreens. Engineers can choose what information to display, and 52 physical faders ensure everything they need is exactly where they want it.



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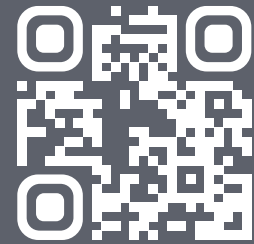
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trainer**

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

The DiGiCo SD7 also packed a punch in this application. Drawing on the digital processing power of FPGA technology, the SD7 offered engineers unbeatable in/out capabilities with an innovative workflow. Exactly what was needed in a high-stakes situation like broadcasting live to millions of viewers listening intently to every note.

For stage monitoring, the engineers relied upon the feature-rich functions of the SD7, including the option to expand further, with a DiGiCo SoundGrid adding to the already sizable channel count.

The show has received high praise from audiences and invited debate across internet forums. 2024 has amassed over 230 million views and has fully cemented Singer 2024's position as China's most popular music variety show.

**DiGiCo**

## Jakarta Music Lounge Blazes with L-Acoustics A and X Series Professional Sound System



**INDONESIA:** Located in the upscale Elysee Mall complex within Jakarta's Sudirman Central Business District (SCBD), Blaze Jakarta is setting new standards in the region for live music entertainment. The sophisticated music lounge, which opened its doors with a capacity of 250 guests, has positioned itself as the

capital city's premier destination for discerning music enthusiasts, powered by a professional **L-Acoustics A Series** sound system.

"The goal was clear from the start – to establish Blaze as the benchmark for exceptional live music standards in the capital city," explained Hendra



Halim, Project Manager and Systems Engineer at L-Acoustics Certified Partner for Indonesia, **PT Gracia Auvindo**

### **Premium venue design meets diverse programming**

The venue's sophisticated design caters to its highly targeted SCBD clientele with two distinct spaces: a wide, first-floor area accommodating up to 250 seated guests, complemented by an exclusive second-floor VIP section offering personalized service in private areas for groups of up to ten. "Blaze's commitment to variety extends beyond their physical space to their musical offerings," noted Hendra. "By curating different genres each night and incorporating DJ performances in between live band sets, they look to keep patrons longing to return for its unique entertainment and dining."

After experiencing L-Acoustics audio solutions at an industry exhibition, the Blaze management team knew they had found the perfect match for their premium lifestyle brand. However, the installation presented specific challenges, including limited rigging points.

### **A professional sound system to address installation challenges**

"The ability to visualize the sound distribution throughout the space with L-Acoustics Soundvision 3D modelling software gave us a preview of the results of the system's performance before installation," Hendra explained. Working closely with L-Acoustics APAC Application Engineers, the Gracia Auvindo team determined that the compact dimensions and weight of L-Acoustics A10 boxes would provide the optimal solution, delivering ideal SPL and coverage throughout, while meeting the venue's physical constraints.

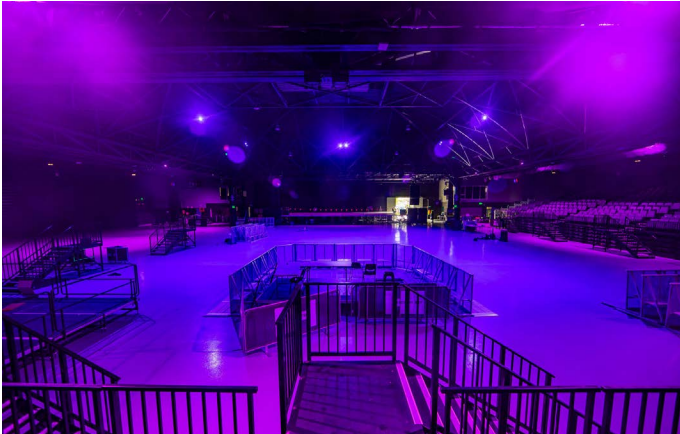
### **L-Acoustics A Series delivers tour-grade sound**

The final installation features a main L/R system of two L-Acoustics A10i Focus and one A10i Wide per side, complemented by six L-Acoustics KS21i subwoofers placed under the stage. Four L-Acoustics 5XT boxes provide front-fill from the stage lip, while L-Acoustics X12 speakers deliver out-fill on either side of the L/R hangs. Four 5XT boxes are distributed under the balcony, with another two ensuring coverage by the lounge bar. The first-floor system is driven by four LA4X amplified controllers. The VIP areas each feature two L-Acoustics 5XT boxes and one SB15m subwoofer, powered by a single LA4X amplified controller.

"In a sprawling city as vibrant and diverse as Jakarta, providing a premium entertainment experience that sets new standards for music venues is crucial to success," concluded Hendra. "The L-Acoustics A Series, with its signature sound and tour-level, premium quality, will help Blaze Lounge achieve that goal."

### **L-Acoustics**

## Anolis for Hordern Pavilion



©Louise Stickland.

**AUSTRALIA:** The Hordern Pavilion, often referred to as “The Hordern”, is one of Sydney’s most iconic and historically significant landmark venues. Originally opened in 1924, it now regularly hosts live performances, dance parties, sports tournaments, trade shows, conferences, and a variety of other events.

Recently, the venue unveiled a new house lighting scheme featuring 46 Anolis Ambiance RGBW XPs, specified and installed by **SimpleMotion Lighting (SML)** lighting, a specialist in venue infrastructure lighting.

With a portfolio that includes high-profile venues such as the Sydney Opera House and numerous other theatres, concert halls, and recital spaces, SML was approached by The Hordern’s operators, Playbill Venues, to reimagine the lighting of the venue. The aim was to replace the outdated halogen lighting system with a more modern, energy-efficient solution that would accommodate the diverse events that take place at the venue.

SML worked in partnership with **Jands** Anolis’ Australian distributor, with additional support from Eddie Galak, Business Development Manager of Architectural Lighting. The project



Left-Right: Jason Oxenham (Technical Manager of The Hordern), Jono Boer General Manager of SimpleMotion Lighting (SML), and Scott Hart, Electrical Supervisor of SimpleMotion Lighting.

was led by Jono Boer of SML, alongside Scott Hart.

Together, they designed and implemented a lighting scheme centred around the Anolis Ambiance fixtures. The Ambiance RGBW XP fixtures were selected for their high output, fitted with 60-degree lenses to ensure excellent light distribution, smooth dimming, and even coverage across the space. Additionally, they were chosen for the richness and quality of their colours, which allow the venue to be bathed in vibrant hues when desired, beyond simple white lighting.

SML had to stay within a defined budget and consider the venue’s flexible seating configurations. The Hordern Pavilion can accommodate various setups, including all-standing formats for concerts and dance events. The venue has a rich history, having hosted performances by legendary artists such as Frank Sinatra, Coldplay, Florence + the Machine, Justin Timberlake, Nirvana, Lorde, Queen, and The Jackson Five. Additionally, many of Australia’s most popular bands have performed there during their rise to fame.



The lighting design includes 20 Ambiane fixtures rigged in the domed roof, four fixtures on each side of the room above the exits (for a total of 16), and an additional six fixtures covering the arches above the exits. Some of the lights are positioned where the previous lighting was located, while others are in new locations to align with the drape lines used to partition sections of the hall.

Custom plates and mounting brackets were fabricated to secure the fixtures to the ceiling and walls, with power supplies mounted on ceiling beam clamps. This task was completed with the help of rigging company Pollards. The Anolis fixtures are controlled via DMX and a Paradigm architectural controller, which also enables zone control. Touchscreen remotes allow for easy access and operation. While the primary use of the lighting system is for smooth and even white washes, the venue can be instantly transformed with full-colour lighting, adding atmosphere and a new dimension to events.

Jason Oxenham, from The Hordern team, commented that the new lighting scheme offers the ability to create a tailored atmosphere for high-profile events such as the ARIA Awards. Additionally, the new system reduces energy consumption, contributing to the sustainability and lower carbon footprint of events held at the venue.

Though SML had not previously worked with Anolis, they had used other products from Robe (Anolis' parent company) on several occasions and found them to be "very reliable, easy to install, and program," according to Scott Hart. This positive experience made them open to using Anolis for The Hordern project.

Following the success of this installation, Anolis products have since been specified and installed at several other SML client venues.

**Anolis**

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# New Claypaky Hybrid Moving Head Comes with Global Appeal



**GLOBAL:** Sharpy X Frame is one of the most versatile, compact hybrid fixtures available today, ideal for bright spotlighting, dynamic aerial effects, and precise framing. It features a powerful 550-watt arc lamp for extreme brightness and vivid, uniform colours, including an unmatched deep red. This fixture is housed in a lightweight, compact design, to meet the evolving needs of modern lighting professionals, delivering exceptional performance in a versatile and portable package, with a big punch.

Giovanni Zucchinali, Claypaky Project Support, said, "Hybrid floodlights were, and still are, a kind of fixture where LED light sources have not yet matched the performance of arc lamps. When we decided to develop this model, we chose to enhance an arc lamp-powered fixture with all the most advanced technologies our industry could offer in terms of optical features, effects, colour production and beam shaping."

Sharpy X Frame is a fixture with endless possibilities, and it gives you the flexibility to achieve perfect lighting for any scenario. Alberico D'amato, Claypaky's Commercial Director, explained, "The Sharpy X Frame combines the features of a spotlight with a powerful, uniform beam, a beam moving light with an ultra-focused penetrating beam, a versatile, precise beam shaper and, when needed, a wash light. It is a hybrid fixture that performs each of these functions without compromise. Its extensive effects, colour production system, lightweight design, compact size and excellent value for money quickly made it one of the most innovative, sought-after lights by professionals in our industry.

The **Sharpy X Frame** began making headlines as early as May 2022, shortly after its market debut, when 120 units were deployed by lighting designer Mario Catapano as key lighting in the



Eurovision Song Contest in Turin, Italy, as part of a larger rig with over 400 Claypaky fixtures. The show went down so well that, the following year, lighting designer Tim Routledge used as many as 194 Claypaky Sharpy-X-Frames at the Liverpool Arena. He explained, "The X-Frames were used in the main architectural look of the show – the huge scenic arms that extended out into the audience as a 'hug' to the world."

In December of that year, Sharpy X Frames were widely used by lighting designer Durham Marengi during the FIFA World Cup Qatar 2022 Opening Ceremony. Marengi remarked that the "Sharpy X Frame is the most versatile, compact hybrid fixture on the market addressing the needs for a bright spot, aerial effects unit, framing fixture and everything in between in an affordable, compact package."

Due to the light's versatility and success, Claypaky decided to expand the range with the Sharpy X Frame FD, designed specifically for broadcasting. This version features gobos equipped with a lighter, camera-friendly magenta filter and a light frost filter for soft-edge effects, together with a framing system, making it a favourite among television lighting designers.

Since then, the Sharpy X Frame has been chosen across all market sectors and in numerous countries. Noteworthy uses include the

Bollywood film industry for the production of several music videos, the performance of Kiss at Hellfest in France (one of the world's most important metal music festivals), popular rapper SDM's show at the Olympia Hall in Paris, the Cathedral Music Festival in Romania, the Star Academy Show in France, Post Malone's show in Mumbai, and the theatrical production "Raffa in The Sky" at the Teatro Donizetti in Bergamo. Raffa in the Sky's show lighting designer Alessandro Anderoli commented that "Sharpy X Frames were used as backlighting on the backing singers' podiums, and placed upfront to create a spotlight effect. I placed five of them to backlight the backing singers because we needed a different light for when the podiums appeared since they were on a different physical and directorial level. Discharge lights served this purpose exceptionally well. The potential to shape them led to that part of the stage being illuminated in its own unique way."

In 2024, Sharpy X Frames were notably used at Ed Sheeran's concert in India and for the performance of popular local artist Ishal Mishra, as well as on the world tour of four-time Grammy Award winner Gary Clark Jr., the Extra Ordinary Celebration in Singapore, the Australian singer-songwriter Missy Higgins' tour, and various national editions of the Eurovision Song Contest, most conspicuously in Luxembourg, where 205 Claypaky hybrid models were installed.

In keeping with its renowned reputation, the Sharpy X Frame has become the favourite hybrid moving head of many a lighting designer, rental company and international production, cementing its ongoing global success. What is more, Claypaky assures us that further developments are on the horizon — stay tuned!

## Claypaky

## Intense Lighting Brings World's Oldest Poem to Life with PROLIGHTS EclProfile CT+



**AUSTRALIA:** Intense Lighting has expanded its inventory with PROLIGHTS EclProfile CT+ fixtures. This upgrade allowed the company to support the world premiere of *Gilgamesh*, a production by the Sydney Chamber Opera in collaboration with Opera Australia.

Ian Garrad, Director of **Intense Lighting**, stated: "The PROLIGHTS EclProfile CT+ fixtures have proven essential to our work. Not only do they offer superior brightness, but the integrated homogenizer ensures flawless colour mixing, simplifying on-site operations. Their compatibility with our existing accessories was another key factor in the success of the installation."

The EclProfile CT+ model was selected for its exceptional optical performance, featuring optimized light output and advanced colour management through its six-colour LED source with a high CRI. These features enabled versatile

lighting that was particularly well-suited to the production's requirements, where colour accuracy and beam consistency were critical.

Lighting designer Amelia Lever-Davidson used the PROLIGHTS EclProfile CT+ for *Gilgamesh*, highlighting their role in creating a complex lighting design on a white 18x20-meter stage. "The consistency and uniformity of the light beam were crucial for maintaining the visual integrity of the scene, especially given the tight focus times," said Amelia. "The PROLIGHTS EclProfile CT+ proved essential in delivering powerful and even lighting over significant distances, up to 25 meters."

The ability of these fixtures to operate with extremely low noise levels made them ideal for the operatic setting, where silence is essential. Additionally, their flexible colour management allowed the lighting to adapt seamlessly to a wide range of dynamic scenes, from mysterious forests to ancient temples, without compromising visual quality.

"Choosing the PROLIGHTS EclProfile CT+ was pivotal to the success of the lighting in *Gilgamesh*," added Garrad. "They delivered the luminous power needed to cover large spaces, along with extraordinary colour quality and smooth gradient control."

**PROLIGHTS**

## Analog Way Aquilon RS4 Drives LED Screens for G.E.M.'s "I Am Gloria" World Tour



**GLOBAL:** Analog Way's Aquilon RS4 live presentation system and RC400T event controller are driving the massive pixel space of the onstage LED screen and switching the main and backup playback servers for the "I Am Gloria World Tour," the fourth headlining tour by Chinese-Hong Kong recording artist Gloria Tang, professionally known as G.E.M.

The tour, which started in December 2023, is still ongoing worldwide. Born in Shanghai and raised in Hong Kong, G.E.M. debuted in 2008 with her self-titled Cantonese extended play "G.E.M.". The current world tour is the first to be produced by her production team.

Analog Way's Aquilon RS4 was selected for its capability to display multiple types of content across numerous 4K layers. With its high-capacity 4K inputs and outputs, a single Aquilon RS4 easily manages the extensive 4K I/Os and expansive

pixel area, eliminating the need for multiple machines. "The powerful Aquilon RS4 has replaced two to three similar products we previously used, making the setup much faster and far easier to travel with," commented Calvin Au, Technical Director. "We look forward to working with Analog Way in other countries outside of China".

For the first few shows, Analog Way provided an on-site engineer to support the team and ensure the operator and VJ gained a thorough understanding of the system. Afterwards, the operator and VJ managed all the shows independently. After dates in 18 cities and more than 50 shows, the Aquilon RS4 has proven to be rock-solid, stable, and high-performing. Even during a stop in Changzhou, where temperatures soared to 48°C, the **Aquilon RS4** continued to operate flawlessly.

**Analog Way**

# Groupe Novelty Charts International Course with New Name and Identity

**GLOBAL:** Formerly known as Groupe Novelty-Magnum-Dushow, the European leading provider of technical solutions for the event and rental staging market, and owner of the continent's largest inventory of AVL equipment, has been rebranded as Groupe Novelty.

The move, which includes a new logo and fresh corporate identity, positions the rapidly expanding Groupe for further growth and underlines its unique position as a 360° provider of technical services in France and on a global scale.

A strategic move designed to support its international expansion, the streamlining of the Groupe Novelty brand creates a cohesive identity for the multi-faceted organisation and underscores its reputation as a trusted partner for end-to-end AV technical support, from inception to delivery.

"Our new name, Groupe Novelty, unifies our diverse stable of specialist businesses and sets the stage for further international expansion," said Jacques de La Guillonnière, founder and president of Groupe Novelty. "With over 40 years of experience and hundreds of thousands of events under our belt, all of our companies already enjoy an extremely strong reputation in France and abroad; with this rebrand, we want to share our unique strengths as a business with an even wider audience."

Groupe Novelty's core brands are Novelty, which specialises in AV solutions for events of all kinds, including fashion shows, expos, brand launches, and corporate and cultural events; Magnum, France's leading technical service provider for large-scale indoor and outdoor events; and Dushow, a live entertainment expert specialising



*Deputy CEO  
Christophe Piette*



*President & Founder  
Jacques de La Guillonnière*

in technical solutions for live events, television productions and fixed installations.

Other companies within the 13-strong Groupe include Alabama (video & LED specialist, VR studio), BBS Backline, Best Audio & Lighting (distribution), C17 SFX, De Préférence (sound engineering), NOMAD (second-hand equipment resale), On Stage (staging), Seven (rigging solutions), Teamagine (R&D) and POTAR (live specialist).

Collectively, Groupe Novelty's companies are involved in more than 15,000 events annually and employ 3,500 contract workers each month. The Groupe has 20 offices boasting warehouses in France along with another 12 internationally, including seven elsewhere in Europe (Barcelona, Brussels, Lisbon, London, Madrid, Milan, Monaco) and five in the MENA region (Dammam, Doha, Dubai, Marrakesh, Riyadh, Dammam), and an annual turnover of over €370 million, of which it invests close to 10% in new equipment every year.

Jacques de La Guillonière explained how the international reach and individual specialisms provided by Group Novelty's companies benefit its clients: "With 15 companies under one roof, Groupe Novelty is able to manage every aspect of an event or fixed install project in a way that very few businesses can. This gives us a unique insight into what it takes for an event to be a success, and our clients know they can trust us to be with them at every stage [of] the journey."

Looking to the future, Jacques de La Guillonière enthused about the possibilities presented by the Groupe's new identity: "The name 'Groupe

Novelty' embodies both our global ambitions and our values as a business: Excellence, innovation and our signature 'French touch'.

"Our existing clients are increasingly relying on us to support them abroad. With the recent appointment of Christophe Piette as deputy CEO, we are best equipped to support this international growth and help to strengthen our industry commitment on the global stage. We look forward to share our savoir faire with the world even further," he concluded.

**Groupe Novelty**

## tvONE Appoints Technical Product Manager for Hippotizer Media Servers



**GLOBAL:** tvONE has appointed Nick Spencer as Technical Product Manager for **Green Hippo's Hippotizer Media Servers**.

With a decade of experience as a Lighting

and Media Server programmer for live and corporate events, concert tours, exhibits, and custom experiences, Nick Spencer brings a wealth of knowledge from the Entertainment and Pro AV industries working with Hippotizer Media Servers in various applications. In his new role as Technical Product Manager, Nick will continue at the forefront of industry trends and technology, managing and cultivating the ongoing development of Hippotizer Media Servers.

"We are thrilled to appoint Nick as our new Technical Product Manager. With a deep understanding of both the technical and design aspects of Hippotizer, Nick has consistently

demonstrated exceptional leadership in the development, build, and management of our product line. We are confident that Nick's unique blend of technical expertise and product vision will deliver strong solutions for our team and our customers," said David Reynaga, Chief Technology Officer, tvONE.

Earlier this year, ACT Entertainment, the leading North American distributor and manufacturer for the Live Entertainment industry, became the exclusive distributor of Green Hippo products in North America.

"Hippotizer users are involved in some of the most exciting projects on the planet right now, and we are excited to bring new innovation to the Hippotizer Media Server product line with the appointment of Nick Spencer as Technical Product Manager," said Ben Saltzman, CEO, ACT Entertainment.

**tvONE**

# Chengdu Intangible Cultural Heritage Expo Park Set for Dynamic Revival



**CHINA:** On October 30, 2024, **B-Ray Media Co., Ltd.** based in Chengdu, China, and Singapore's Greenwillow Creative Ventures signed an MOU at B-Ray Media's Chengdu headquarters, signalling a powerful collaboration to transform the Chengdu Intangible Cultural Heritage Expo Park. This partnership aims to establish the park as a premier destination for large-scale concerts, festivals, international exhibitions, summits, and more.

Combining their strengths and expertise, both organizations plan to bring the park to life with diverse, high-impact cultural and entertainment experiences. B-Ray Media will leverage its extensive experience in media, exhibitions, advertising, marketing, and influential media networks to raise the park's profile. Greenwillow Creative Ventures will bring international cultural and creative resources, introducing globally recognized projects to enrich the park's offerings and enhance its appeal.

**Zhang Tao, General Manager of B-Ray Media**, shared, "Our collaboration is focused on maximizing the potential of the Chengdu Intangible Cultural Heritage Expo Park. Through digital innovation and the integration of top cultural and creative resources, we aim to upgrade the park's cultural experience and create a dynamic ecosystem where business, culture, and technology meet. By blending tradition with modernity and sparking creativity with market forces, we aspire to make this park Chengdu's leading cultural landmark and a magnet for new trends, contributing to Chengdu's digital and economic growth."

**Theodore Chuang, Director of Greenwillow Creative Ventures**, added, "Our vision is to position the Chengdu Intangible Cultural Heritage Expo Park as a global platform for culture, cuisine, film, media, sports, e-sports, and international music. We aim to foster an inclusive, vibrant environment that attracts global visitors and engages diverse communities."



October 30 also saw a series of MOUs signed by companies from China, Taiwan, Hong Kong, and Singapore, all committed to bringing world-class events, exhibitions, and special projects to the park.

### Upcoming Highlights

#### Asia's Largest Live House

Leon Wang, Managing Director, ACME, announced plans for Asia's largest Live House, designed to host concerts and high-profile events with a 6,000-person capacity, cutting-edge sound, lighting, and visual (SLV) technology to deliver unforgettable experiences.

#### Outdoor Mega Event Lawn and Festival Plaza

Equipped for large-scale concerts and festivals, the Outdoor Mega Event Lawn features tiered seating to accommodate up to 35,000 audience, top-notch SLV capabilities, and advanced security systems to ensure a safe and enjoyable experience. The Festival Plaza, a concrete-floored space with utilities, is ideal for car shows, F&B festivals, and sports gatherings. **Richard Cheung, CEO of Event IMPACT Ltd**, emphasised the flexibility of these spaces and his company's intention to organise events in the space. **Johnny Ong, COO of UnUsUaL Group**, highlights that he is exploring with Constellar the possibility of bringing Singapore's Beer Festival to Chengdu, among other projects.

#### XR World and Technical Academy

**Paul, Managing Director, Comte Vision**, stated that XR World at the Expo Park will become Asia's largest XR centre, covering 18,000 sqm, providing immersive AR and VR experiences and supporting up to 10 simultaneous events. The venue will also serve as a technical training academy to support the growth of the SLV industry.

#### International Ticketing Hub

**Kevin Lee of Elite Star** highlights that this will be the first ticketing centre in Asia to purchase

tickets to international events and shows worldwide. The venue will also consist of a mega offline facility to cater to special ticket launches and the ability to handle large crowds.

#### Esports Hub and Hotel

This multi-purpose Esports Hub will host tournaments for a range of esports games, supported by advanced telecast-ready facilities for 2,000 attendees. The Esports hotel is designed for business travellers, leisure tourists, and esports enthusiasts who can enjoy gaming suites. The hotel will be complemented with an Esports Arena, MICE, and retail amenities.

#### Convention Centre

The Convention Centre is an ideal venue for international and local MICE Events. **Richard Zhang of Infinity Project Management Ltd**, the company providing consultancy services to Greenwillow Creative Ventures, highlights that the convention centre can accommodate up to 2,000 guests and is supported by break-out rooms featuring the latest SLV and rigging equipment to ensure a seamless experience for clients and guests.

#### International Food Street

**Thomas Chiang, Managing Director of Dining Haus**, announced "The Food Empire," a vibrant food street offering 30% local and 70% international cuisine, complete with bars, entertainment, and an Event Plaza for product launches and cultural showcases.

#### Consortium Office and Co-working Space

The park's co-working space will provide a dedicated hub for international companies to facilitate project investments, featuring meeting rooms, lounges, and community spaces.

#### Content Takes Centre Stage

The park will host year-round events to attract both local and international audiences. **Ian Chin, Executive Director of Tremendous**

**Entertainment**, plans to bring international IP shows to engage children and family audiences for extended periods, from 30 to 180 days.

The “Superstar Quarter Mile Race” is also in the pipeline, a monthly charity event featuring superstars racing supercars along a 1.5km stretch within the park.

The revitalized Chengdu Intangible Cultural Heritage Expo Park promises a vibrant future as a cultural, creative, and entertainment powerhouse, driving innovation and enhancing Chengdu’s global appeal.

For those who would like more details or are interested in being part of this project, do connect with Theodore Chuang, **Greenwillow Creative Ventures Pte Ltd** at [theodorechuang@greenwillow.com.sg](mailto:theodorechuang@greenwillow.com.sg)

## Michael Phipps Announced as New President and COO at Christie



**GLOBAL:** Ushio Inc., a global pioneer in light sources and optical technologies for industrial processing, visual imaging, and life sciences—and parent company of the renowned Christie brand—has announced the appointment of Michael Phipps as President and Chief Operating Officer of Christie Digital Systems, Inc. and its subsidiaries.

Effective immediately, Phipps steps into his new role, succeeding Hideaki Onishi, who has led the

company since 2022 and will now return to Ushio Japan. A seasoned professional with over 16 years at Christie, including serving as Chief Financial Officer since 2019, Phipps brings a wealth of experience and strategic insight to the leadership helm.

“At Christie, our customers are at the centre of everything we do. Understanding their challenges and achieving shared success is my top priority,” said Phipps. “I’m eager to work closely with them to deliver the exceptional innovations and experiences that define Christie.”

Takabumi Asahi, CEO of Ushio Inc., expressed strong confidence in Phipps’ leadership: “Mike’s extensive experience and comprehensive knowledge of our operations make him uniquely qualified to guide Christie forward. His vision and expertise will drive our strategic goals and ensure we continue providing industry-leading solutions that exceed our customers’ expectations.”

Phipps holds a BA in Finance from Michigan State University and is a Certified Public Accountant in California.

**Christie**

## PROLIGHTS Illuminates WWE Experience in Riyadh



**MIDDLE EAST:** PROLIGHTS products illuminated the world's first WWE Experience, located in the heart of Boulevard City during Riyadh Season. This unique attraction offers visitors an immersive WWE experience, featuring interactive exhibits and the WWE Superdome, where fans can create their own characters and step into the ring.

A complex lighting setup was essential for this installation, covering exhibition spaces, interactive zones like the arena, and the Graveyard Undertaker game. The lighting needed to be both effective and stylistically consistent.

**PRO LAB** the distributor of PROLIGHTS in the GCC and MENA regions, supplied over 830 PROLIGHTS fixtures, including EclProfile CT+, EclProfile FS, Mosaico FX100, EclDisplay DATFC, EclPendant FC, Astra Profile600IP, Ruby, Studio CobFC, and EclMiniFresnel. Additionally, custom

gobos were provided to enhance the WWE-themed setup.

The design and installation were expertly handled by **PULSE Middle East** whose team stated: "PROLIGHTS fixtures delivered outstanding performance and energy efficiency, meeting the stylistic and functional requirements of the WWE Experience. We needed lighting that was highly efficient, both in terms of performance and energy use, and versatile enough to adapt to different environments. The result was an immersive and engaging design for all participants."

### PROLIGHTS

# Brompton Technology Advances Key Members in Strategic Move



**GLOBAL:** Brompton Technology has announced an exciting career progression for two of its valued team members, reinforcing the company's commitment to developing internal talent and strengthening its leadership position in LED video processing worldwide.

After over a decade with Brompton, including five successful years as Business Development Manager for the APAC region, Luke Hurford will return to the UK to take on the global role of Sales Channel Manager. In this new position, Hurford will draw on his considerable experience and relationship-building skills to support and expand Brompton's connections with its customers and foster strategic collaboration opportunities. "Working in APAC has been an incredible experience, and I'm excited to bring this perspective into a global role that will enhance our partnerships and further expand Brompton's presence worldwide," he said.

Sebastian Kanabar, who has already made a significant impact as a Technical Sales Consultant focused on broadcast and film, will now take over as Head of Sales for APAC. In his new role, Kanabar will be instrumental in deepening

customer and distributor relationships while championing Brompton's product offerings across the region. He will also lead technical sales efforts, collaborating closely with customer-facing teams to support the broader sales strategy.

Kanabar is particularly excited to leverage Brompton's state-of-the-art LED video processing solutions to enhance the visual experiences of APAC's most innovative companies. From large-scale live performances to complex virtual productions, he understands the growing demand for seamless, immersive visuals across the region.

His vision for the role goes beyond expanding Brompton's presence, as Kanabar is committed to helping clients unlock new creative possibilities and bringing their boldest ideas to life. "I'm honoured to step into this role and eager to work closely with our partners across the region," said Kanabar. "APAC holds tremendous potential, and I look forward to continuing to drive the company's growth here."

"We're delighted to see Luke and Sebastian step into these roles, which underlines our ethos of nurturing talent from within," concluded Lotta Schiefer, Director of Sales at Brompton. "Luke's deep understanding of the APAC market, coupled with his new focus on supporting our manufacturing sales partners, will be invaluable as we strengthen our global sales channels. Meanwhile, Sebastian is perfectly positioned to take on the Head of Sales role in APAC, which will enable us to continue unlocking opportunities in a region brimming with possibility. We're excited about the future these strategic moves will bring."

**Brompton Technology**

# HH Audio's Game-Changing Launch Rocks the Industry



**AUSTRALIA:** Following the recent appointment of **Audio Source** as HH Audio's distributor in Australia, the partners staged a two-day official launch event at Vision Studios, a rehearsal and recording facility in Perth. The full range of HH Audio products was demonstrated to a range of audio specialists including system integrators, rental companies, retailers, installers, and contractors. Ian Wright, HH Audio Global Sales Director for HH Electronics offers an upbeat view:

"The event was a great success in what is acoustically a fantastic space. The team demonstrated the range to groups of visitors over the two days, rather than staging one big presentation, something which worked extremely well. I think we had fourteen groups in total who were able to see all our products patched in and individually demoed or used in whatever combinations customers wanted.

"Each demonstration started with electronics and install, including our MZ Series of zone amplifiers running TNi-C ceiling speakers. This was followed by W and M Series amps running TNi-W Pro units, before moving on to our active products,

culminating in an impressive demo of the TNA line array which attracted great enthusiasm - visitors were hugely impressed by the power and quality of the audio coming from such a compact and competitively priced system."

Other HH Audio favourites which attracted a lot of positive attention at the event included the TRM 1201 stage monitor and the Tensor SOLO and MINI portable PA speakers. According to Wright, the reaction to the launch couldn't have been better:

"The response from everyone who attended was extremely positive. It was clear that visitors were blown away [by] the quality of the sound and could immediately see the opportunities offered by such competitive pricing. This dynamic approach taken by Audio Source to engaging with their customers is certain to pay dividends in the Australian market."

**HH Audio**

# Meyer Sound Welcomes John Owens as Business Development Manager, Constellation



**GLOBAL:** Meyer Sound has appointed John Owens as Business Development Manager for the Constellation Acoustic System, which lets venues transform acoustics with a finger tap. Owens will focus

on driving Constellation's expansion in diverse markets, identifying new relationships and opportunities, leading new projects, and forging strategic partnerships worldwide.

Owens, a respected authority with nearly four decades of experience in AV system design, sound design, and theatre consulting, brings a wealth of knowledge to this role. His career began in technical theatre and sound design; with projects spanning the West End, Broadway, and beyond, his credits include Associate Sound Designer for *Charlie and the Chocolate Factory* in London, global productions of *Billy Elliott* and *War Horse*, and multiple shows at The National Theatre, London.

As Managing Director of Theater Consulting Americas, and Partner at global theatre consultancy Charcoalblue, Owens led major projects for iconic venues including the Perelman Performing Arts Center at the World Trade Center, Steppenwolf Theater in Chicago, and the Hudson Theater on Broadway.

His time there allowed him to expand his expertise into every element of theatre consulting and design, from acoustics to seating layouts.

This broad experience aligns perfectly with Constellation's mission to enhance the audience experience through tailored acoustics.

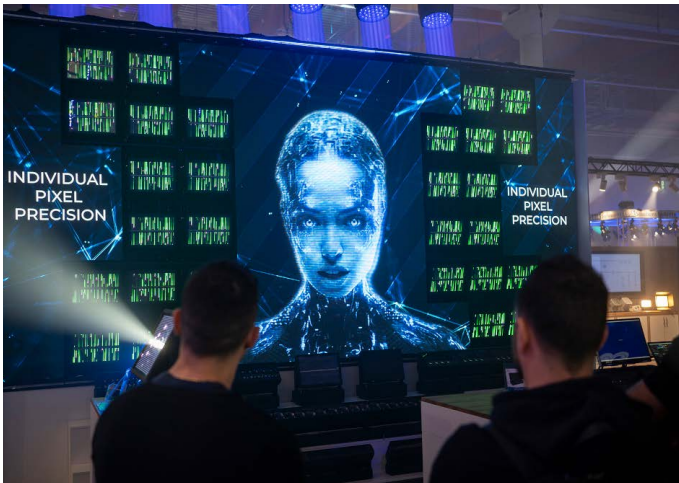
"John has this incredible grasp on what it takes to make a space sound extraordinary," said John McMahon, Meyer Sound's Senior Vice President. "He has the deep knowledge, the insight, and the passion to drive Constellation's growth, especially as the system evolves to meet new demands for immersive, adaptable audio experiences."

As part of his vision, Owens is focused on championing Constellation not just as an acoustics solution, but as a part of a holistic approach to sound. "Constellation provides a unique opportunity to create democratic, accessible spaces where everyone can enjoy an intimate, high-quality audio experience," said Owens. "I'm excited to bring this product to the forefront of both traditional markets like music and theatre and expand its reach in the corporate and education worlds, especially as we integrate it with Meyer Sound's broader offerings like the Spacemap Go spatial sound design and mixing tool, creating a seamless, immersive audio environment."

Owens' move to Meyer Sound reflects his commitment to elevating technology to serve artistry. "Technology should be a tool that supports art, not overshadow it," he explained. "Constellation enables simplicity, in the support of art, empowering creators to focus on the experience rather than the tools. That's what makes it so special."

**Meyer Sound**

# Prolight + Sound 2025 Celebrates 30 Years with Grand Anniversary Show



©Robin Kirchner.

**GLOBAL:** 30 years full of passion for event technology – that's a reason to celebrate! Prolight + Sound, the international trade fair highlight for event and entertainment technology at the heart of Europe, is looking to the future on its milestone anniversary. From 8 to 11 April 2025, the trade fair will be inviting manufacturers, decision-makers, technicians and creatives from all areas of the sector to the grand anniversary show. With cutting-edge topics that move the industry, new and expanded events, and a tailor-made educational programme, the focus is on fresh impulses and knowledge transfer.

The longstanding connections with numerous exhibitors and the open discussions in the lead-up to the upcoming show are reflected in the commitment of the firms. For the 2025 edition, a multitude of renown companies have already declared their participation, including Adam Hall, Adamson, ADJ, ALFA-SYSTEM, Area Four, ARTTHEA, ASM, Astera, Aura Audio, AV Stumpfl, Ayrton Lighting, BÜTEC, Cast, Chainmaster, Chauvet, Clay Paky, ComputerWorks, Das Audio, Elation, Electronic Theatre Controls, Eurotruss,

FACE Bvba, GLP, Harmonic Design, Highlite, IguS, International, InEar, inoage, JB-Lighting, Kling & Freitag, KV2, L-Acoustics, Lawo, Lightpower, LMP, MA Lighting, Major, Milan, Mipro, MOVEKET, Music & Lights, Music & Sales, Novastar, Pixelhue, Portman, Riedel, ROBE, Robert Juliat, Roxx, SBS, Serapid, SICA, Sixty82, SRV, Steinigke, TAIT, TMB, Tronios, VisionTwo, Waagner-Biro and Zactrack. Several well-known brands, including ACME, AED Rent, BSL, Chr. Mayr GmbH & Co. KG, Dataton, Focon, Magic Sky, TW Audio and Wharfedale Audio, have already declared their return as exhibitors.

Mira Wölfel, Director Prolight + Sound, emphasised: "For us, the 30th anniversary of Prolight + Sound is above all an occasion to look to the future with great motivation. With the upcoming event, we want to offer exhibitors, visitors and partners a particularly inspiring setting with a stronger technical focus and optimised networking opportunities. I would like to express my sincere thanks to our new advisory board, which is providing us with significant support in the further development of the show."

## The top themes of Prolight + Sound 2025

Based on numerous discussions with exhibitors, the upcoming Prolight + Sound will offer three top themes that will be reflected in the specialist programme and product solutions. Under the title 'ProGreen: Impulses for a more sustainable event industry', the latest trends and developments that promote the environmentally friendly orientation and design of the event sector will be highlighted.

The main topic 'FutureScapes: Worlds of Experience between Immersion and AI' is dedicated to the fascinating possibilities offered by the application of immersive technologies

and artificial intelligence for the creation of entertainment experiences. The top theme 'MultiTech: Flexible and smart' focuses on innovative, versatile technologies and concepts and their influence on the event industry.

### **Theatre and stage technology in a new light**

For many years, theatre and stage technology has been one of the most prominent and fastest-growing pillars of Prolight + Sound. The new concept combines all aspects of theatre in one central location. The aim is to offer the theatre community maximum visibility and valuable synergies. In addition to the exhibition area in Hall 12.0, a dedicated zone for the theatre sector is being created there. Alongside a networking spot and a café with a daily happy hour, the new Theatre Stage will be located there. Among other things, the new 'Theatre Talk' will take place here on several days. The format offers exhibitors from other sectors the opportunity to present their company and products to a targeted theatre audience.

The newly designed 'Theatre College' programme is also based on this stage. It is being developed in cooperation with the German Entertainment Technology Association (VPLT). The 'Guided Tour Theatre & Light', curated by experts and moderated by industry professionals, will lead interested parties to particularly exciting technical product innovations and new developments free of charge.

### **Brilliant sound and fresh formats**

In 2025, the ProAudio area in Hall 11.0 will also be characterised by new formats. The new 'MixLab', with its two areas ('Live Mixing Consoles & FOH Technology' and 'Studio Consoles, Mixing & Mastering'), is aimed at both live technology enthusiasts and studio professionals. In addition to workshops and knowledge transfer, the focus here is on networking between manufacturers, engineers and trade visitors.

The new 'MusicOneX' area represents a further development of the Performance + Production Hub and is being created in collaboration with the Sample Music Festival (SMF). It combines music, conferences and exhibitions in an interactive, interdisciplinary special area with a practice-oriented open innovation approach. The focus is on combining creativity and technology as well as networking between industries, communities and companies. The format offers hands-on technology, workshops, live events, Q&A sessions with experts, showcases and content creation on an area of over 3,000 m<sup>2</sup>. In the open-air 'Live Sound Arena', visitors can once again experience the sound of powerful PA systems under real-life conditions. At the 'Silent Stage', the company 'InEar' will be presenting its innovative, integrated sound technology solutions.

The ProAudio College, organised in cooperation with the Association of German Sound Engineers (VDT), offers high-level international workshops and seminars for audio professionals and interested newcomers to the live and studio sectors.

### **From sustainable to smart: innovative lighting technology**

In 2025, trade visitors to Prolight + Sound can once again expect the event industry's largest international range of lighting products (Hall 12.1). A large number of well-known manufacturers – including all the key players in the sector – will be presenting their product innovations and new developments in Frankfurt. One of the main focuses will be on sustainable and energy-efficient solutions and the integration of artificial intelligence into modern lighting technology.

The 'LightLab', created in collaboration with the Hamburg University of Applied Sciences (HAW), is entering its second round at the anniversary show. Experts there offer specialized knowledge



and demonstrations on current topics in the sector.

The 'Women in Lighting Lounge' serves as a central meeting spot for female professionals and interested newcomers, as a venue for interviews with inspiring personalities and as a source of information on career scenarios.

### **Extended moving image range**

The moving image area, realised in cooperation with the German Federal Association of Television Cameramen (BVFk), will become an even more attractive hotspot for image and video technology in 2025. An expanded studio area, an impressive video wall and specialist workshops will open up new perspectives for participants. On three days of the trade fair, live shows with renowned guests will cover exciting topics related to technology, security and the future of the moving image. With interactive offerings such as the 'Camera Future Congress' and a tour of a modern on-site broadcast van, the area will become a centre for practice-oriented learning and networking.

For the future of the industry: green impulses and the promotion of young talent

With the top theme, 'ProGreen', Prolight + Sound 2025 aims to take account of the growing awareness of ecological responsibility in the industry. The topics of sustainability, energy efficiency and green events will be given even more attention in the anniversary year, including in a series of high-profile keynotes on the Main Stage (Hall 11.0). With its 'Green Sessions', the European Association of Event Centres (EVVC) will be setting new impetus for a greener event industry. The 'Guided Tour Sustainability/ Green Events' offers participants an overview of particularly sustainable product innovations and new developments on free, professionally moderated tours of the fair.

Prolight + Sound also puts emphasis on promoting young talent and recruiting. Once

again, the Future Hub (Hall 11.0) will be at the centre of this activity. At the campus of the area, renowned educational institutions will provide information about training and further education opportunities in the event sector. At the Career Centre, visitors can get in touch with companies that have vacancies directly on-site.

New brands present themselves in the start-up area, while the Networking Lounge invites visitors to relax and connect. On Future Talents Day (Friday, 11 April 2025), young professionals will have the opportunity to find out about career diversity in the event industry and to network.

In close cooperation with the VPLT, the 'Prolight + Sound Conference' offers concentrated expertise on all days of the fair – from the industry, for the industry.

### **A focus on education and industry growth**

The professional fringe programme will be further expanded and specialised in the anniversary year. The curated range of lectures will be even more strongly geared towards subject-specific topics with a technical focus. As part of the Prolight + Sound Colleges (ProAudio College, Camera College, Theatre College), the event offers high-calibre, bilingual seminars and workshops on a variety of current industry topics. For the first time, professionals and newcomers from the event and entertainment industry will also be giving lectures on their own specialist topics.

With the 'Messe Frankfurt Business Club' and the 'Hosted Buyer Programme', Prolight + Sound 2025 also offers attractive VIP visitor programmes aimed at planners and decision-makers from the theatre and stage, amusement park and rental company sectors. 30 years of passion for event technology

### **30 years of passion for event technology**

As part of the 30th anniversary of Prolight +

Sound, the Opus Award is being reorganized and will in the future be presented as the 'Opus – International Stage Award'. The anniversary is also the focus of the Community Nights, three networking evenings at exclusive Frankfurt locations, to which all participants of the trade fair are cordially invited. The highlight will be

the big '30 Years of PLS' birthday party on the Wednesday of the trade fair (9 April) at Depot 1899.

As an international trade fair brand, Prolight + Sound is present with events in **Germany, China and Dubai**.

Further details and updates on **Prolight + Sound 2025**.

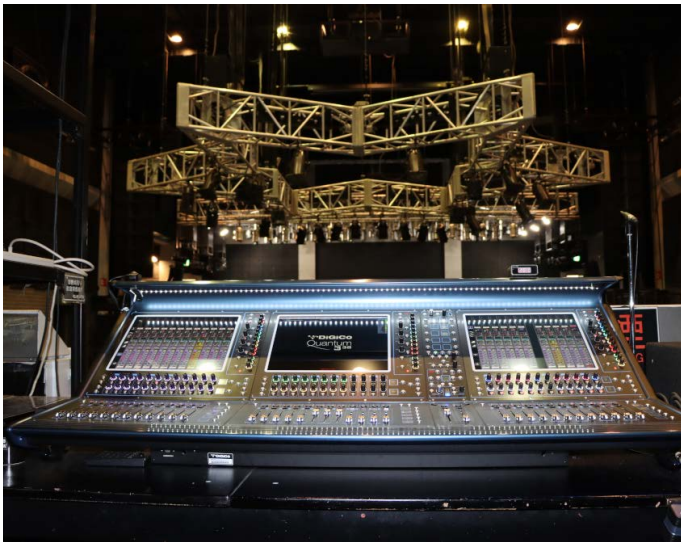
## Club CITTA Upgrades Sound System with DiGiCo Quantum 338 Following Expert Endorsements



**JAPAN:** Club CITTA is a much-loved venue in Kawasaki, Japan. Opened in 1988, the club has seen historic performances from Nirvana, Oasis, Radiohead and many more, it is a popular stop for many Japanese and international touring bands. The input from touring engineers was enough to convince Toru Yamamuro, General Manager of Stage Production at Club CITTA, that their planned console upgrade should be to a DiGiCo Quantum 338.

"We introduced our SD8 back in 2012, updating the SD with a 32-bit card in 2019, so when the time came to upgrade our system, we asked various people about the Quantum and the feedback was very good," Yamamuro said. "We also received enquiries from overseas artists who wanted to use the Quantum 338, so we had a strong desire to install it ourselves, and we were able to make it happen."

**Quantum 338** operability is improved from the SD8 with the addition of Mustard Processing and



the Spice Rack. The mix surface boasts three, 17-inch, 1000-nit, high-brightness, touch screens, with both the meter bridge and soft quick-select buttons displayed on each screen, with physical controls to the right of each screen, for quick, intuitive operation of features like EQ and dynamics. In addition, 70 individual TFT channel displays join the chassis with 38 100mm touch-sensitive faders laid out in three blocks of 12 fader banks plus two dedicated user-assignable faders, each with high resolution metering.

"With the addition of Mustard Processing and Spice Rack, plus the increase in EQ parameters, there are many more points at which you can process the sound, so it's fun," he said. "I like the Mustard Processing, especially the vintage VCA Compressor, which feels like a dbx, it has a similar effect to the 1176, and the response of the console is fast! With the Quantum 338, I can easily apply EQ and compression while I'm mixing."

The installation was completed in June 2024 and, thanks to their familiarity with the SD8, Yamamuro and his team are already completely at ease with the console.

"I even heard that an older operator, who likes analogue equipment, said that the Quantum 338 was easy to operate!" Yamamuro smiled. "About 80% of the operators are touring or freelance,

and they're all raving about it! They're particularly impressed with the sound, saying that it's a very honest sound. I've used it myself, and I have the impression that it is completely neutral. I think the separation and resolution of the sound is amazing."

Club CITTA has a reputation for full-power rock bands that make the most of the sound system, so the audio team wanted a mixing console that could keep up with the wildest bands that play there.

"Sometimes, when bands play with tracks, the sound of tracks could get buried, so we would have to think about how to process them while operating the system. With the Quantum 338, however, just by turning up the fader, the sound comes through clearly," Yamamuro added.

"Our management company invites overseas guests, and the promoter told me that the Italian operator had said many times that the sound was really good, even just after rehearsals."

Dante networking is also very important to Yamamuro and his team, and adding the DMI-DANTE64 @96 card has changed their signal path for the better. This card provides 64 input and 64 output channels at 48KHz or 96KHz and is provided with Primary and Secondary Gigabit Ethercon ports for connection to the Dante network, simplifying their workflow, as Yamamuro concludes:

"We have a Dante card installed. In the SD8 days, we sometimes recorded live performances using MAD1 and then recorded them again using Dante on the monitor desk. But now that the Quantum 338 has a Dante card installed, we can record live performances using just this. It's a straightforward system and I'm looking forward to using it more."

**DiGiCo**

## NEXO Sound Adapts to Change at Toyama City Arts and Culture Hall



*Akira Sone, Head of the Stage Technical Department, Sound, Aubade Hall (far left) Daisuke Ikeda, Stage Technical Department, Sound, Aubade Hall (centre) Ryuichiro Ieki, Stage Technical Department, Sound, Aubade Hall (second from left), Yuya Kawagishi, First Class Stage Mechanism Adjustment Technician, Ishigane Sound Co., Ltd. (second from right), Haruhi Tsuji, Engineer, Ishigane Sound Co., Ltd. (far right).*

**JAPAN:** With an acoustic design created primarily with opera performances in mind, the 2,196-seat Toyama City Arts and Culture Hall (Aubade Hall) opened in 1996 in Japan's Toyama City. Now a new medium-sized, multi-purpose hall has been completed at the same site with a maximum of 652 seats which, along with the stage, can be moved to enable a wide range of configurations from conventional raked theatre seating to a flat floor for exhibitions.

Loudspeakers from NEXO's GEO M, P+ and ID Series were selected for a uniquely flexible sound system in the new medium-sized hall.

"Actually, we have been using NEXO speakers in the large hall for a long time. Therefore, we are familiar with the sound of NEXO and thought that the sound of NEXO would suit the medium hall as well" reported Akira Sone, Head of the Stage Technical Department, Sound, at Aubade Hall.

**GEO M10 Series** line arrays are used for the proscenium speakers and movable side speakers.

"The GEO M10 has a good balance of size and power, making it suitable for use in a medium-sized hall," Sone continued. "We compared it with several other models, and the GEO M10 was the



perfect match. We particularly focused on its ease of handling and size, and its great advantages include sufficient volume and ease of installation and movement.

"We introduced NEXO's P12, P10 and P8 as portable utility speakers. When there is no space on the stage for side speakers, we can pull the sound image downward by placing a P12 on a stand on the stage in addition to the proscenium speaker.

"We wanted to be consistent, but we had used the NEXO ID24 for the wall and auxiliary speakers, and the NEXO P8 for the ceiling speakers in the past, and we were satisfied with the sound quality, so we chose NEXO speakers overall. Another reason is that the main hall is also NEXO, so there is a backup element to it."

The Yamaha Sound Systems team was in charge of the stage sound equipment installation and also adjusted the speakers in a system that also includes Yamaha CL5 and CL3 digital consoles and NEXO NXAMPMk2 Powered TD Controllers.

"On this occasion, we deliberately asked them to leave us some room to adjust it," said Sone in conclusion. "The shape of the stage and the audience seats change in the middle hall, so we were conscious of being flexible and free to adapt to those changes. I think that if the work being performed changes, the 'best thing' that people expect will also change. This is due to how we are involved in the work and our relationship with the outside operator.

"As a hall, I think our job is to discuss questions like, 'What kind of sound do you want? How do you want it to sound?' and then provide 'the best thing'."

**NEXO**

## 3DB Expands Stage Lighting Inventory with Major Chauvet Professional Investment



The 3DB team expressed their excitement over the upgrade, stating, "These powerful fixtures bring precision and impact to every event, elevating the stage for unforgettable experiences." This significant addition to 3DB's inventory positions the company as one of the largest stockholders of Chauvet lighting fixtures in the Middle East, highlighting their commitment to providing top-notch technical services for a diverse range of live events.

**DUBAI:** One of Dubai's most esteemed live event technical service providers, 3DB, has announced a remarkable upgrade to its stage lighting inventory, acquiring an impressive selection of cutting-edge products from globally renowned brand, Chauvet Professional. This latest investment has been facilitated by NMK Electronics Trading LLC, one of Dubai's most trusted names in professional AV and live event technologies.

In this ambitious expansion, 3DB has added over 180 state-of-the-art fixtures from Chauvet Professional to its inventory. The newly acquired lighting equipment includes the versatile Maverick Storm 2 Profile, the powerful Maverick Storm 2 Beam Wash, the dynamic Outcast Rogue 1 Beam Wash, and the stunning Colour Strike M. These fixtures are celebrated for their high performance, reliability, and exceptional light output, making them a prime choice for enhancing the visual impact of events across the region.

With this substantial investment, 3DB reinforces its reputation as a leading provider of high-quality event production services, ensuring that every performance they handle is illuminated with exceptional clarity and creativity. The newly acquired Chauvet Professional fixtures will not only enhance 3DB's capability to create stunning visual effects but also enable them to cater to the most demanding and sophisticated lighting requirements of their clients, solidifying their status as a go-to technical service provider in the region.

This move reflects a growing trend among leading event production companies in the Middle East to invest heavily in cutting-edge lighting technology, as they strive to meet the ever-evolving demands of the region's vibrant entertainment and events sector.

**3DB**

**NMK Electronics Trading**

# Audio Plaanet are Proud Owners of South India's First Meyer Sound PANTHER System



**INDIA:** In a significant move that underscores the rapid evolution of South India's live event industry, Bengaluru-based Audio Plaanet has become the first in the region to acquire Meyer Sound's groundbreaking PANTHER Line Array System. This acquisition marks a major milestone, with Audio Plaanet adding 24 units of the PANTHER line array modules along with 12 units of the high-performance 2100-LFC subwoofers, complete with all necessary accessories.

S. Girish, Founder Director of Audio Plaanet, elaborated on the decision to go with the PANTHER system, highlighting how it aligns with their objective of elevating the quality

of their audio solutions for major live events. "Our business has grown steadily over the past few years, and with that growth has come the expectation to deliver consistently superior sound for a variety of live events, from concerts to corporate gatherings. We realised it was time to push our audio capabilities to the next level, and the PANTHER system emerged as the clear choice," said Girish.

Girish shared that the PANTHER system's technical prowess was a key factor in their decision, as he explained "PANTHER is unique in how it blends power, precision, and practicality.

It offers a peak output of over 150 dB while maintaining a lightweight and compact form factor, which is crucial for us in terms of logistics. The system's dual analog/Milan™ AVB network input module provides flexible signal distribution options, ensuring seamless integration into our existing infrastructure while accommodating future requirements. Moreover, each PANTHER module is built with an IP55 weather protection rating, allowing us to operate confidently in a range of outdoor environments without the need for additional covers. Plus, the incorporation of new 12-inch low-frequency cone drivers and 3-inch compression drivers delivers enhanced sonic accuracy while maintaining a lightweight structure. Its Class D amplification results in significantly lower power consumption compared to previous models, allowing us to reduce our environmental impact without compromising on sound quality."

The addition of the Meyer Sound 2100-LFC subwoofers further strengthens Audio Plaanet's ability to deliver punchy, clean low-end sound for a diverse range of events. "The 2100-LFC is a game-changer for us. Its single 21-inch low-frequency driver, powered by 8,000 watts of Class D amplification, offers a performance that rivals dual-18-inch subs. This is a big advantage for events that demand powerful and controlled bass, while the compact and lightweight design makes it easy to handle and set up, even in challenging spaces," Girish noted.

In addition to upgrading their loudspeaker inventory, Audio Plaanet made a calculated decision to invest in Yamaha's prestigious RIVAGE PM5 digital mixing console, complete with outboard expansion racks to offer enhanced i/o capabilities. Girish explained that their choice was driven by the need for a mixing system that combines power, flexibility, and ease of use. "The

RIVAGE PM5 stood out to us for its innovative design and impressive feature set," he said. "It maintains the core capabilities of the RIVAGE series but in a streamlined, lightweight format that suits the fast-paced demands of our events. The PM5's intuitive interface, with its three large touchscreens, allows our engineers to make precise adjustments quickly and efficiently, making it ideal for high-pressure live sound environments."

Girish also highlighted the PM5's versatility and network integration capabilities as a major advantage, as he mentioned "What I appreciate most about the RIVAGE PM5 is its adaptability to a wide range of scenarios. With the ability to freely combine up to five consoles and the choice between DSP-RX-EX and DSP-RX engines, it offers unmatched flexibility. The console's collaboration with Rupert Neve Design, featuring the Dan Dugan automatic mixer, allows us to achieve crystal-clear audio reproduction while maintaining the creative control that our team values."

The RIVAGE PM5's combination of performance and portability played a crucial role in Audio Plaanet's decision-making process. "Despite its compact footprint, the PM5 does not sacrifice any functionality. It can handle up to 288 inputs with the DSP-RX-EX engine, making it a powerhouse in terms of mixing capacity while still being light and easy to transport!" Girish exclaimed.

### Audio Plaanet



## Chopra's Sound Sets a New Standard with India's First TT+ Audio GTX System



**INDA:** "We've been fortunate to see continuous growth in our business, and we're investing back into it. Our clients are constantly looking for that 'wow' factor, and by staying ahead of the curve with new technology, we can guarantee an unforgettable experience. This is one of the key reasons why we invested into the L Acoustics K3 system a while earlier" comments Puneet Chopra, Founder Director of Chopra's Sound – a tenured and respected name in Rajasthan's live event technical scene.

In recent times, the company has built a reputation for being trendsetters of sorts, as they boast the distinction of being the first ones in India to acquire L-Acoustics' acclaimed K3 system. And in a move that looks to build on this accolade, the ace rental services company has just made another groundbreaking acquisition in the form of India's first TT+ Audio GTX line array system.

Renowned for its high-profile weddings and private functions, Chopra's Sound has added to its arsenal a fleet of 12 units of the GTX12 three-way line array modules and 8 units of the GTS 29

flyable subwoofers — thereby solidifying its place at the top of the game.

Puneet explains that he saw the GTX system as a perfect match for the company's growing portfolio, as he elaborates, "Our clients expect nothing less than the best, and the GTX12's power, precision and clarity lets us deliver just that. The unique loudspeaker design along with the advanced 4PATH waveguide delivers a 90° x 10° phase-coherent coverage with little to no distortion at all, thereby guaranteeing crystal-clear sound even in challenging spaces. Plus, its rugged, lightweight and relatively compact frame affords unparalleled ease in terms of logistics and rigging, which ultimately translates into greater efficiency while our team is out on-field. All these factors prove to be invaluable assets, especially when you're working a busy event season."

Complementing the GTX12 modules are 8 units of the compact yet immensely powerful GTS 29 flyable subwoofers that pack a solid punch thanks to their advanced motor structure and 19-inch cone, which balances the quick response of 18-inch subs with the depth of 21-inch designs. Puneet praises the performance of the GTS 29 as he comments, "The GTS 29 subwoofers are the perfect companion to the GTX12 modules. They give us the flexibility to cover any venue, from grand ballrooms to sprawling outdoor setups, with powerful and precise low frequencies that don't miss a beat."

In addition to the GTX system, Chopra's Sound has expanded their inventory with top-tier audio and lighting technology. The company acquired a DiGiCo Quantum 338 digital mixing console, two SD10 digital consoles, and outboard expansion

racks, offering unparalleled I/O flexibility. On the lighting front, Chopra's Sound invested in the grandMA3 full-size and compact grandMA3 XT controllers—both regarded as industry benchmarks.

"The decision to go with DiGiCo and MA Lighting was a no-brainer, and these strategic investments were made with the view to stay ahead of the competition and to continue to meet the rising demand for top-notch audio solutions at elite events. The Quantum 338 and SD10 consoles give us the flexibility and sound quality we need, while the grandMA3 controllers allow us to deliver stunning lighting experiences that match the calibre of our audio." noted Puneet.

Complementing the unique features and technical advantages of the Quantum 338 and the SD10 respective, he mentions that the Quantum 338's Mustard processing channel strip and the Nodal Processing capabilities are what impressed him the most, whereas the SD10's Stealth Core 2 engine turned out to be the key USP for him. He elaborates, "With the Quantum 338, the Mustard processing adds a whole new layer of warmth and detail to each channel, giving us the freedom to shape sound with incredible precision.

Meanwhile, the Nodal Processing feature allows us to apply effects directly on monitor mixes without affecting the front-of-house mix, which is a game-changer for delivering personalized sound for our artists. On the other hand, the SD10's Stealth Core 2 engine and its large number of Fader banks are incredibly powerful. The Stealth Core 2 engine boosts processing power, enabling us to handle larger, more complex shows with ease. Meanwhile, the multiple fader banks allow our engineers to access and manage channels quickly, even in high-pressure

environments. It's all about efficiency and reliability, and both – the Quantum 338 as well as the SD10 – deliver on both fronts."

Speaking about the grandMA3 controllers, Puneet notes that the multi-touch touchscreen interface and unlimited fixture control are what made the grandMA3 full-size truly stand out, while the XT's compact design and impressive processing power left him definitively impressed. He explained, "With the grandMA3 full-size, the ability to manipulate multiple parameters with just a touch, combined with the capacity to control an unlimited number of fixtures, gives our team the flexibility to handle even the most complex lighting setups effortlessly. It's perfect for the large-scale, high-profile events we specialize in, offering us the power to create truly immersive lighting experiences. Meanwhile with the XT – despite its smaller size, it still provides the same high-level performance as the full-size model, with the added benefit of being more portable for events where space and transport are critical. The enhanced processing power allows for seamless integration with larger lighting systems, making it an ideal companion for smaller, yet equally demanding events. It's the perfect balance of power and portability.

### Chopra's Sound

## Impressions from the 2024 Jazzopen in Stuttgart



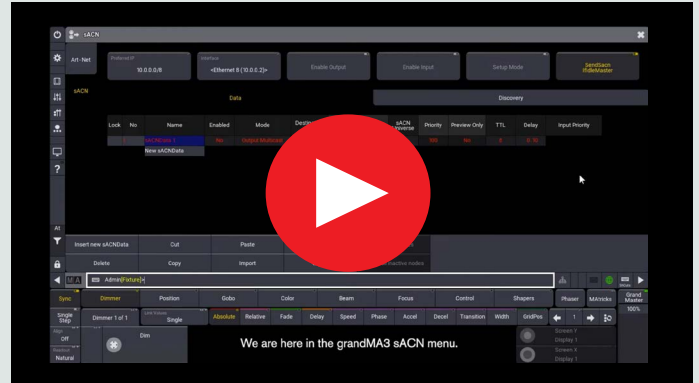
Jerry Appelt and his team lit up the Jazz Open in Stuttgart, transforming a castle courtyard into a stunning visual experience. Using GLP's X5 Max, FX 12, and JDC 2 lights, they created an electrifying atmosphere, collaborating with top international artists like Jamie CIM for unforgettable performances.

## Adamson Intelligence Education Video Series (Part 1)



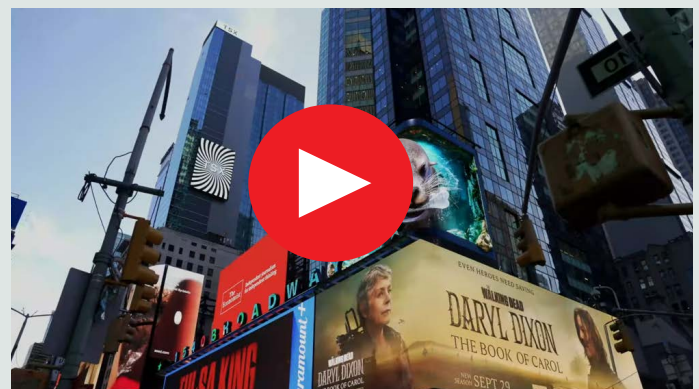
Adamson's Array Intelligence software offers a seamless way to connect and manage Adamson loudspeakers. This guide covers everything from setting up your network and syncing devices to handling firmware updates, helping you create a smooth, efficient audio system for any setup.

## zactrack Academy - 18 DMX Merge



Confused about merging DMX data with ZacTrack? This video breaks down how to integrate SACN and ArtNet protocols into your lighting setup, with clear steps on configuring consoles, nodes, and the ZacTrack server. Whether you're using a node or console, watch this to simplify the process and help you avoid common pitfalls.

## LG Endangered Species Series - Sea Lion



LG's 3D anamorphic campaign in Times Square now features a stunning sea lion, bringing attention to the threats facing aquatic species due to plastic pollution. Watch how LG continues its mission to raise awareness for vulnerable and endangered species, spotlighting the need for their protection.

# Do You Really Know What You Are Doing?



Hopefully, this one will create some strong opinions. I want to pick up on something more on the creative side of our industry and then return next month to something more technical. So here is how it all started for this month's column. As

many of you know, I have lived in the Philippines for seven years now, and one of the biggest challenges for me is still Karaoke since, as a native German, we do not really sing. If you ask any German about our national song treasures, we all get back to three or four folk songs, that we are all extremely ashamed of even trying to sing any of those few. We have historically been known to be really good at marching, among other things, but the lack of internationally acclaimed German musical artists, apart from the handful that we all know, shows and proves the point.

Being ambitious and still wanting to integrate myself into this new home of mine, I am always trying to improve my Karaoke skills. You might wonder, where is he going with all this? Hang on, please. I will get there eventually. While checking out several classical Rock & Roll songs from "My Time", I stumbled upon the original songs and their horrible "videos" from the seventies and eighties. Then, most songs have updated and live versions from within the last six to ten years. I understand that some artists want to relive their fame and fortune from 30 years ago, and this also makes sense to me.

Once I started to see this for one song, I wanted to know more, so I did some more research and started feeling quite sad. Here is why. If there is any classical song that we all know, and if you are the singer of this song, you are still able to sing the song properly. Otherwise, you do not do yourself, the audience, or your career any favour. There have been rather ugly experiences with famous grunge bands in the past, where the original singer was no longer up to the task of singing the song to the point where audiences got upset and irritated by the lack of quality. As a sound engineer, you are more desperate to put all your skills to good work in such a case to do damage control because if the input signal is poor, then there is only so much you and "Autotune" can do, but whatever you "can" do will be desperately needed.

Since the deterioration of singers' voices is a natural occurrence, there is only so much that can be done unless the singer keeps in practice for the entirety of their career, and there are some fantastic positive examples of this. This is not what got me upset, though. What upset me was how many of those famous and extremely well-known songs have been slaughtered by whoever was in charge of mixing them for some online videos and live performances. Whenever I had to work with an artist who had their content available on some medium (see, how I am carefully not dating myself here, in not mentioning Vinyl, CDs, MP3 and others?), I would spend quite some time analyzing how the mix was done and how this would all come together. Then, understanding what each instrument needed and how the mix would come together helped make this work out fast since time is always of the essence in our world.

Then I start wondering how some 35 years later, when everything is available in abundance and where gear is not the issue at all, I have to listen to some of this inferior craftsmanship still nowadays. It did not help that everything was available on every channel, and more gear did not make the mixes inherently better. So what is it? We have so much knowledge available for anyone at a click away, but that also was not the solution. So then, what is it? Talent? I don't think that talent should either be overrated or underrated because if you put your mind to something, you will make progress after you spend a substantial amount of time on anything. Trust me, I have tried this numerous times, and it works. However, there is no shortcut, and webinars and YouTube clips are not how to acquire critical knowledge.

A lot of our magic work happens when experience with gear and knowledge of the content and the songs come together. Then, you will know how to make it come closer to how you want it to sound. Sadly, in many instances, the people in charge do not seem to care to improve their sub-average results. I hope some of you will reach out and convince me that I was just unlucky and that there is not an abundance of ignorance or people just pretending they know what they are doing. I have to admit that a lot of content out there does not pass my bar, no matter how low I put it, because if there is no bar, then there is no quality either, and mediocrity is not what we should strive for at any given time in our careers.

I had a similar experience when participating in a panel discussion about systems engineering in Australia. There were so many intelligent people, asking so many smart questions and making big and complicated statements, that at some point, I had to ask the question: If everyone is so good and talented at their job, how is it that I have

to still listen to so many shitty sounding sound systems out there? Please forgive my graphic language here. I have no better way of describing this adequately.

I get very emotional when something comes together in the nicest possible way, and the experience is typically very physical. Once you have experienced this, it becomes pretty addictive, and it helps you keep going ahead and pushing your bar higher and higher. There is so much fantastic content out there, and I feel sad if anyone is slaughtering it until nothing is left. If I had to do something like this and had no idea what to do with the materials, I would admit this and say no. I cannot see how anyone would go home happy and content after they killed and ruined a performance of a classical piece, no matter if Mozart or Michael Jackson.

During many of the past trainings that I have done across the APAC region, I have shared with participants that there is no wrong mix since anyone's mix is always subjective and their personal opinion, but I have to admit that I was wrong. Maybe I should start a masterclass on this someday. From personal recent experience, I can tell that there is a lot of need for this.

Join the conversation and share your thoughts with Alex. Alex can be reached at [alex@asaudio.de](mailto:alex@asaudio.de)

# Powersoft Unveils Dedicated Amplifier Platform for Visitor Attractions



Powersoft's DC Rider is a DC-powered amplifier platform designed specifically for the demands of visitor attractions. Purpose-built to handle the challenging conditions of theme park rides and other high-vibration environments, DC Rider gives designers the ability to incorporate onboard nearfield audio into rollercoasters, dark rides and other amusements – elevating the visitor experience and freeing creatives from the constraints posed by traditional point-source audio solutions.

Available in both eight and sixteen-channel versions, DC Rider combines an ultra-compact design and lightweight (1.5kg) with the advanced functionalities found in other Powersoft amplifier platforms, including built-in DSP, AES67 compatibility, and advanced power sharing capabilities that allow it to drive subwoofers, loudspeakers and even haptic transducers (such as Powersoft's Mover).

DC Rider is engineered to automotive standards for vibration resistance and operates seamlessly in extreme conditions, including high-vibration and outdoor environments. Its integrated DSP provides full audio signal control, including channel EQ, filtering and delay management, eliminating the need for external processors, while its AES67 audio-over-IP networking capabilities ensure seamless connectivity across complex installations and set-ups.

The new amplifier platform also offers advanced daisy-chaining support – ensuring uninterrupted uptime for mission-critical applications even if one device should fail – while streamlined APIs enable easy third-party control and monitoring.

## **Powersoft/DC Rider**

# Adamson Welcomes VGs to the Vergence Group



Adamson is excited to announce a new addition to its Vergence Group: VGs, a new benchmark in low-frequency performance for the most demanding scenarios.

Adamson's new VGs, the second product released as part of the Vergence Group, is a powered subwoofer built upon the foundation of the trusted low-end impact and versatility of Adamson's E-Series E119 subwoofer, combined with a custom-designed and in-house manufactured, single-channel 6kW Class-D Amplifier with on-board DSP.

Loaded with a single lightweight, long-excursion, 19" SD19 Kevlar Neodymium driver utilizing Adamson's Advanced Cone Architecture and Symmetrical Drive Technology, the VGs is capable of reproducing frequencies from 29 Hz – 100 Hz. With an on-board amplifier and still weighing only 72.5kg (160lb) while being able to deliver a peak output of 139dB, this subwoofer sits in a class of its own.

The VGs includes analogue audio connectivity as well as redundant and daisy-chainable Milan AVB plus comprehensive DSP assigned and modified seamlessly via Adamson's ArrayIntelligence software. Critically tuned presets allow the VGs to be deployed in a multitude of often-used cardioid arrangements including Front-Back, Front-Back-Front, and End Fire.

A turnkey upgrade kit will be available for any existing E119 users to quickly and easily convert their inventory.

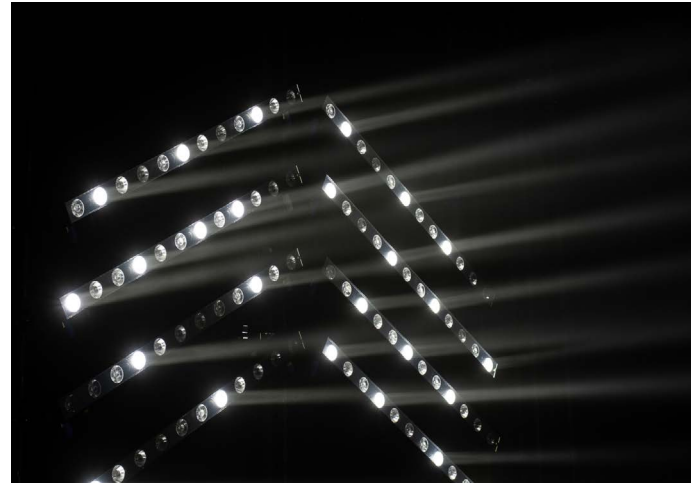
"The advances we've made in our amplified platform have allowed us to fulfil our product roadmap goals. Products like the VGs give greater power and control to our customer base, while also allowing existing partners the ability to extend the ROI of their current inventory," stated Brian Fraser - Head of Product and Technology

Using the ArrayIntelligence software allows for a seamless combination of VGs with VGt as well as Adamson's CS-Series, while the Adamson Bridge provides integration with all legacy ground amplified systems. Powerful features ensure effortless control, enhanced monitoring capabilities, and streamlined deployments in both mobile and installation environments.

For more than 40 years, Adamson has been a leader in delivering cutting-edge loudspeaker technology for the touring and installation audio markets, and that tradition continues with the introduction of the VGs. Orders for the VGs and the upgrade kit can be taken today, with these new products shipping in the first quarter of 2025.

**Adamson/VGs**

## ADJ Raises the Bar with New Ultra Beam Bar 12CW Cool White LED Pixel Batten



Designed for the creation of piercing aerial effects, ADJ's new Ultra Beam Bar 12CW is a compact linear entertainment lighting fixture that features 12 cool white LEDs. Each LED generates a narrow beam of bright white light and when all 12 are lit simultaneously the fixture creates a 'curtain of light' effect. The LEDs can also be controlled independently, allowing animated chase patterns running across one or more fixtures to be programmed. The Ultra Beam Bar 12CW features 12 x 20-Watt 6200K (cool white) LEDs which each output a distinct beam of light with a concise 5° beam angle. Smooth dimming control allows each LED pixel to be controlled separately, either via DMX or utilizing the fixture's 13 built-in chase programs. A 'pixel flip' mode is also included, which inverts chase patterns to run in the same direction regardless of the orientation of the unit.

A flexible fixture, the Ultra Beam Bar 12CW can be hung, vertically or horizontally, or placed directly on a stage or riser. To facilitate the latter, the unit is fitted with rubber feet, allowing it to shoot its beams vertically upwards. It also features magnetic end caps, which allow two or more units to be placed side-by-side and precisely aligned.

The fixture's pixel pitch is 85.5mm, which remains consistent when two fixtures are aligned using the magnetic system, allowing for a continuous run of pixels to be created using any number of units. The fixture is also supplied with a pair of variable-angle mounting brackets, which attach to the end caps with thumb screws and can stand directly on the floor, mount to a wall or ceiling, or attach to clamps for truss mounting.

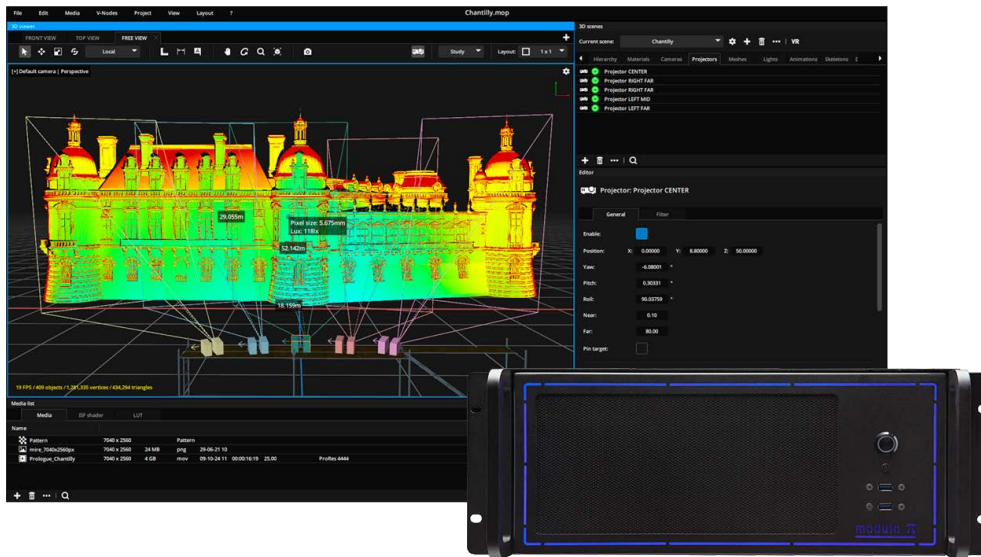
Locking power and 5-pin DMX input sockets are located at one side of the fixture, while the corresponding output sockets are positioned at the other side, allowing for neat and concise cable runs. The power output socket allows up to 32 fixtures to be linked to a single outlet @ 230V (17 @ 120V). The unit also features a dedicated lens slot, which can be used to install a 40-degree frost filter (sold separately) to diffuse the output and create a homogenized wash output in place of the defined individual beams.

The Ultra Beam Bar 12CW is available now from ADJ USA and it is due to begin shipping from ADJ Europe next month (November 2024).

**ADJ/Ultra Beam Bar 12CW**



# Modulo Pi Launches Modulo Kinetic Version 6



Modulo Pi's launch of the Modulo Kinetic V6 unveils the latest and most advanced version of its real-time media server platform. New features and major improvements have been introduced, with a focus on upgrading the 3D workflow and unlocking new interactive capabilities.

The new version brings major enhancements to the 3D workflow. The interface's user-friendliness and usability are significantly improved to offer a smoother experience.

Modulo Kinetic's embedded 3D engine has been upgraded, delivering substantial performance boosts for real-time productions. Photorealistic rendering has also seen great enhancements, thanks to extensive work on lighting and textures.

In addition, a variety of features enrich the media server's 3D projection study tools, including dynamic projector information, new rendering modes, display of stacked projectors, and more. Preparing client documentation is made even easier thanks to a new editor that allows you to organize 3D scene snapshots, and export books as PDFs.

Modulo Kinetic V6 also comes with new functionalities designed for interactive

experiences. The media server adds the support of more devices, like the Canon EOS camera, and TWAIN protocol for scanners. Moreover, Modulo Kinetic's nodal compositing tool offers additional advanced nodes like 3D physics engines, QR code image extractors, dynamic media updates, and many more. These capabilities open up a whole new world of possibilities for interactive projects. Among other things, Modulo Kinetic now allows real-time capture and extraction of a photograph or image scanned, to dynamically update the rendered media in a show.

For highly specific needs, users are empowered to go further using JavaScript with their preferred integrated development environment. The code editor offers syntax highlighting making the coding process more intuitive and efficient. Finally, Modulo Kinetic V6 comes with a bunch of other features or improvements designed to facilitate day-to-day operations. Among them, a new EDID generator available in the Kinetic Designer interface will help users easily deal with any type of resolution, especially non-standard resolutions for LED displays.

## Modulo Pi/Modulo Kinetic V6

# ADJ UV Par 100IP IP65-Rated Black Light Fixture Features Massive Ultraviolet Coverage



Designed to deliver a far-reaching swathe of potent ultraviolet light wherever it is required, the new UV Par 100IP from ADJ is a versatile and rugged LED-powered UV luminaire. With tough construction, flexible mounting yoke, and 'all weather' IP65 rating, it is ideal for rental and production companies looking for a flexible and professional solution that delivers the classic 'black light' look.

The UV Par 100IP features a powerful 100-watt C.O.B (Chip On Board) LED source, which has an average operational life span of 30,000 hours. It outputs ultraviolet light in the 390-399nm range, which generates a visible purple light as well as fluorescence effects that cause white and UV-active décor and materials to glow vividly. The fixture has a wide beam angle of 120°, allowing a single unit to cover a wide area of a stage or crowd space. It also offers 0-100% dimming, variable speed strobing and an adjustable refresh rate, enabling the effect to be adapted to a wide range of applications.

Designed to withstand the rigours of the road, the fixture has a strong metal casing that is rated to the IP65 standard. This means that the unit can be deployed safely and reliably for

temporary outdoor applications in any weather conditions. Its sturdy variable angle scissor yoke locks securely into place using a pair of plastic bar handles and can serve either as a floor stand or hanging bracket. The yoke is fitted with Omega bracket receivers (bracket sold separately) and the unit features a dedicated safety cable loop.

Despite its heavy-duty construction and impressive output, the fixture is relatively compact, measuring 14.4" (367mm) in length. At 14.11lbs. (6.4kgs), it is also lightweight and therefore convenient to lift, rig, store and transport. IP65-rated locking power input and output sockets are located on the rear panel, allowing multiple fixtures to be connected to a single power outlet, alongside 5-pin DMX input and output sockets. A menu interface accessed through an OLED display allows for easy setup, either for standalone operation or DMX control. Additionally, the UV Par 100IP is equipped with the Aria X2 wireless management system.

The UV Par 100IP is available at the end of October 2024 from ADJ USA and is due to begin shipping from ADJ Europe in December 2024.

**ADJ/UV Par 100IP**

## Elation Reimagines Blinder Potential with SÖL II and SÖL IV



Blinders have long needed a creative overhaul, and Elation has delivered two groundbreaking additions to the SÖL BLINDER series: the SÖL II and SÖL IV. Equipped with the same RGBLAW LED engine and accepting the same front lens accessories as the popular SÖL I BLINDER, these new models have exponentially expanded the common blinder's creative potential.

### Unmatched Power and Flexibility

Featuring RGB+Lime+Amber+White LED engines with 93+ CRI and an IP65 rating, both fixtures deliver stunning brightness and precise colour accuracy. The SÖL II's two 350W LED engines radiate a combined 30,750 lumens of output, while the SÖL IV takes it up a notch with four 350W engines delivering 59,830 lumens. Whether

used as standalone units or integrated into larger lighting designs, both fixtures provide an exceptional canvas for creativity, making them ideal for any lighting setup.

### SÖL II: Double the Impact, Infinite Configurations <https://www.elationlighting.eu/sol-ii-blinder>

The SÖL II BLINDER doubles the creative punch with two fixtures in one modular unit, offering even greater flexibility for creative configurations and designs. Maintaining all the innovative features of the SÖL I BLINDER, its housing allows seamless connection on all sides, making it easier than ever to build expansive lighting arrays, custom shapes, and versatile effects panels that genuinely stand out.

**SÕL IV: Expansive Designs, Maximum Impact**  
<https://www.elationlighting.com/s-l-iv-blinder>

The SÕL IV BLINDER, with its grid of four fixtures, pushes the creative boundaries even further. Like the SÕL I and SÕL II, the SÕL IV offers the same cutting-edge technology and powerful LED engine but with even more significant creative potential through its multi-fixture design. It can be interconnected in endless configurations with additional SÕL IV units, as well as the SÕL I and SÕL II models, giving designers the freedom to craft expansive arrays, intricate shapes, and dynamic effects that adapt to any stage or event setup.

**Precision and Versatility**

Both models come equipped with fully variable 16-bit colour temperature adjustment (1800K - 8500K) for ultimate precision, along with

dim-to-warm and redshift emulation for that classic incandescent glow. With CMY emulation and a virtual gel library, accessing vibrant LED colours and pre-mixed shades is a breeze, while advanced dimming curves and strobe effects further enhance creative control.

**Boundless Creative Options**

Optional lens accessories, including a Bowers mount adapter, allow for even more aesthetic options and creative impact. Add to that a variety of mounting options and designers are empowered with the flexibility to craft unique visual experiences tailored to each performance. The fixtures' modern aesthetic and IP65 rating ensure they integrate seamlessly into any indoor or outdoor environment.

**Elation**

**NEUTRIK Expands 'Stage-Ready' Stagebox Series with AES72 4-Channel CAT Device**

NEUTRIK has extended its range of 'gig-ready' robust stage boxes with the addition of the NA-4I4O-AES72 4-channel, AES72-4E model; complementing the new NA2 I-O DLINE range devices, with which it shares the signature ruggedized, miniature form factor.

AES72-4E defines a standard and wiring scheme for the assigning and transmitting of 4-channels of analogue or AES3 digital audio signals, DMX control signals, or various other COMS signals, via a single RJ45 connected quad twisted pair CAT cable, providing for lower complexity connectivity networks with greatly reduced cable, connector, installation and termination costs and requirements. A solution that substitutes



the need for much more costly and high-maintenance multicore cabling solutions in many types of applications.

The NEUTRIK NA-4I4O-AES72 exploits this capability within a rubber-encased 4-channel design, specifically for use on-stage and in the field in challenging production environments, live events, touring and fixed and location media production applications.

With four self-locking balanced combo XLR / jack inputs and four balanced male XLR outputs, a single NA-4I40-AES72 can assign and transmit balanced mic or line level analogue or AES3 digital-pair audio signals, DMX lighting control data, or various other COMMS signals via a CAT5 / 6 STP type cable.

Input configurations can comprise a full complement of, or any combination of, microphone input channels, line-level instrument and audio output channels, or up to eight channels of digital audio (with each AES3 input being a digital channel pair); as well as DMX lighting control or other COMMS signals.

Each input features a ground lift and polarity inversion switches – preventing ground loops and correcting possible polarity flips within the signal path, and the NA-4I40-AES72 will pass phantom power when used with shielded (STP) type CAT cables.

With input signals present at the corresponding XLR outputs, the NA-4I40-AES72 also provides for the splitting of these signals for monitoring. Self-locking etherCON ports on both rear and front fascia respectively provide for transmission of the AES72-4E assigned input signals and the feedthrough of other AES72-4E signals to loop these to other devices, such as mixing consoles or recording media.

In common with the DLINE range devices, for fixed installation applications the protective casing is removable with optional mounting brackets, enabling 19U rack mounting, fixing to the underside of tables and consoles or within floor boxes, or truss mounting.

Low visibility, due to the diminutive form factor and dark colour scheme, extends to the non-reflective black coating of the XLR and etherCON input latches, making its use unobtrusive 'on-set' in visual production environments or in discrete installations.

With a robust design, high I/O specification and the versatility (analogue and digital) of AES72 signal transmission, together with the low cost and complexity of AES72 infrastructure, potential applications for the NA-4I40-AES72 range from small venue microphone and instrument I/O snakes, to DJ setups, on-stage FOH and monitor mix signal connectivity within larger scale live stage audio networks, studio 'live room' patch and mixer / recording media connectivity, as well as DMX lighting control and mobile event and fixed installation COMMS applications.

### **NEUTRIK/NA-4I40-AES72**

# ETC Advances High End Systems Fanless Legacy with Halcyon Silent



ETC has launched the next generation of fanless solutions with the High End Systems Halcyon Silent. Hundreds of venues worldwide trust ETC's fanless automated lighting technology for the most noise-sensitive applications. This fanless luminaire pairs silent operation with the best-in-class feature set from the Halcyon family.

Like its fanless predecessors, Halcyon Silent has undergone third-party testing with world-renowned acoustics specialists Müller-BBM to confirm just how quiet it is. At full intensity with background noise removed, **Halcyon Silent sound levels were measured at 13 dBa**. Sound pressure levels less than 20 dBa are considered inaudible.

Halcyon Silent has been engineered with a new patented colour-mixing system, featuring six

colour sets. This mix of dichroics yields brighter, more consistent pastels as well as deeper saturation. The color can be controlled with a simple combined mode, or with a fully individual flag control mode.

Users can expect the same exceptional features seen in the Halcyon family, including hand-selected gobos on two rotating gobo wheels, along with full curtain framing and the Trifusion system. A continuously rotating animation wheel gives designers complete control of the angular positions of animations. Whisper Home technology also ensures Halcyon Silent goes through the homing process quickly and quietly.

## ETC/High End Systems Halcyon Silent

# CODA Audio Launches HOPS10-Pro in Touring and Installation Versions



CODA Audio has announced the completion of its premium and highly versatile HOPS-Pro range, with the launch of the new HOPS10-Pro. The HOPS10-Pro has been designed in two versions – **HOPS10T-Pro** for touring and **HOPS10i-Pro** for installation.

The HOPS10-Pro is a high output three-way point source loudspeaker with an advanced triaxial design, featuring dual 10" neodymium ultra-low distortion cone drivers, and LF drivers to provide power and accuracy across low frequencies, and a 1.4" coaxial neodymium mid/high driver in a compact enclosure. This alignment of the acoustic centres ensures a perfectly coherent and uniform wavefront.

Complementing CODA Audio's existing HOPS7-Pro and HOPS12-Pro models, the HOPS10-Pro

completes the range to ensure that users have maximum flexibility in addressing the widest variety of applications.

HOPS-Pro Series products all utilise the groundbreaking technologies found in CODA Audio's line array products, helping to further the synergy of CODA Audio's offer. HOPS10-Pro deploys the same advanced low-frequency drivers found in the CiRAY line array, ensuring pristine sound reproduction even at high sound pressure levels. HOPS10-Pro also features CODA's latest DAC (Dynamic Airflow Cooling) technology, dramatically improving heat dissipation, reducing power compression, and increasing maximum achievable SPL to an impressive 144 dB.

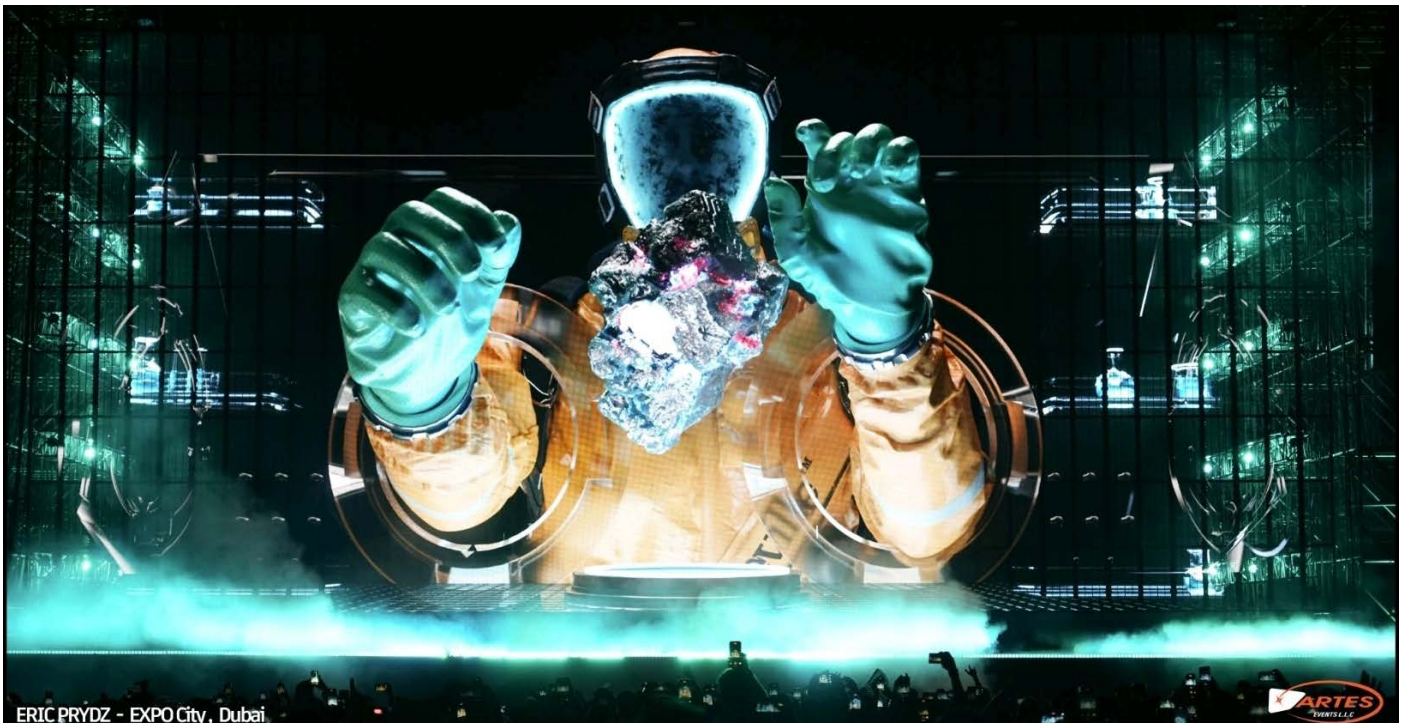
As well as the exceptional power obtainable from such a compact design (280mm x 674mm x 380mm, weighing less than 22kg) the HOPS10T-Pro (touring version) benefits from precise control thanks to its Quick Release Grille and Instafit Rotateable Waveguide, with an 80° x 50° dispersion pattern. No tools are required to achieve swift and simple changes to directivity. Both touring and installation versions of the rugged, low maintenance, IP54/55-rated HOPS10-Pro come with their own flexible mounting options for easy rigging and setup, whilst the unit's innovative design adds further versatility by enabling its use as an extremely compact high output stage monitor.

## **CODA Audio/HOPS Series**

# 2024 In Focus: From Stages to Real-World Impact

Bold Investments in Cutting-Edge Technologies, Strategic Alliances, and a Future Forward Vision for Live Events

by Elton Noronha



*Eric Prydz' ground-breaking HOLO show enthralled Dubai with state-of-the-art holographic visuals and mesmerising soundscapes.*

As we prepare to bid adieu to 2024, it's time to reflect on the dynamic landscape of the live event industry. This year has been marked by remarkable advancements in technology, bold strategic investments by rental companies, and innovative partnerships – all of which have reshaped the way we experience live events in some way or the other.

The following report delves into the trends that have defined 2024 and explores the transformative technologies and business strategies that have left an indelible mark on the live event landscape.

## APAC on the Rise

APAC witnessed not just a surge in the volume of live events, but a marked elevation in their quality and scale. Key regions like the Middle East, India, China, Thailand, Malaysia, South Korea, Indonesia, and Australia have become focal points for large-scale events that prioritize immersive experiences through unparalleled production values and cutting-edge technology. Festivals, concerts, corporate events, and sporting spectacles have grown in both frequency and sophistication, with organisers leveraging state-



of-the-art AV equipment to meet rising audience expectations.

The region's investment in world-class venues and the development of local expertise have further fuelled this upward trend. For example, in countries like India, Thailand and China, where the market has traditionally been price-sensitive, there's a noticeable shift in demand leaning towards premium AV solutions, indicating a preference for quality over cost. These regions in particular have noted an increase of approximately 17.5% of large-scale events, and approximately 24% of small to medium scale events, with reliable industry sources affirming an increase of approximately 27% in event budgets allocated to technical reinforcement (sound, lighting, video, and rigging technologies). The scale of events in general too appears to have gotten larger, owing to the demand for more nuanced and immersive audience experiences across event applications – be it music festivals and concerts, or corporate gatherings and private parties.

As a result, APAC has solidified its reputation as a hub for high-caliber live events, with local markets growing increasingly confident in their ability to execute productions that rival those in Europe and North America.

## Performances Galore

In 2024, Asia, the Middle East, and Australia saw an extraordinary influx of world-class international artists touring the region, marking a significant milestone for live music events. Ed Sheeran's "+ – ÷ x" tour took the region by storm; while soul-stirring performances from chart-topping artists like Enrique Iglesias, Sam Smith, Jason Derulo, Hans Zimmer, Coldplay, and many others enthralled sold-out audiences across the region. Alongside, artists like Eric Prydz's wowed fans with his breathtaking live shows (HOLO), where his groundbreaking visual effects and immersive soundscapes took centre-stage.



*Ed Sheeran's Mathematics Tour graced Mumbai with a first of its kind visually enchanting 360 degree stage design, complete with an equally immersive soundscape from Meyer Sound.*



*Saudi Games 2024 came alive with brilliant lighting designs powered by a slew of high-performance fixtures from ClayPaky.*

Music festival culture also experienced a significant surge, with festivals like **Saudi Games 2024** and **Riyadh Season 24** attracting widespread attention and visitors from across the globe. Meanwhile, in India, iconic events like **Sunburn**, **NH7 Weekender**, **Bangalore Open Air** (metal music), and several more, captivated fans with diverse lineups that ranged from electronic dance music to indie rock, and unique cultural celebrations. In Thailand, festivals like **Full Moon Party** continued to attract music lovers from around the world with their eclectic

lineups, while in Malaysia, events like **Good Vibes Festival** showcased both regional and international talent, and South Korea's **Ultra Music Festival** marked another stellar year of breath-taking performances in the electronic music scene. Down under in Australia – renowned festivals such as **Splendour In The Grass**, **Laneway Festival** and **Falls Festival Of The Arts**, offered an eclectic mix of indie, pop, and rock performances, drawing large crowds and expanding their global influence.

The unprecedented success of these music extravaganzas acts as a clear indicator of the increasing importance of the region in the global entertainment landscape, where world-class productions are setting new benchmarks for both audience engagement and technical excellence.

## Thoughtful Investments Powering Immersive Experiences

The significant increase in high-profile events across the region in 2024, coupled with the rising demand for world-class performances, spurred substantial investments in cutting-edge technologies to deliver immersive audience experiences. Production companies, eager to meet the expectations of both artists and audiences, invested heavily in state-of-the-art sound, lighting, and visual technologies – with this surge in technological investment not only enhancing the quality of live event productions but also underscoring the region's increasing role as a global hub for entertainment and innovation.

Grounded in realistic market trends observed within APAC's rapidly developing live event and entertainment industries, aggregated reports from industry sources indicate ~27% increase in adoption of live event technologies in 2024, encompassing live sound, stage lighting, projection mapping, and LED displays & videowall technologies. Live sound and lighting technologies typically witnessed growth rates

between 18–25%, whereas projection mapping and LED displays exhibited stronger growth closer to 27–32%

The significant adoption of premium technologies and systems across the APAC region, particularly in India and the Middle East where investments in live event tech soared by over 36% in 2024; points towards a positive shift that favours performance value over any other investment metric.

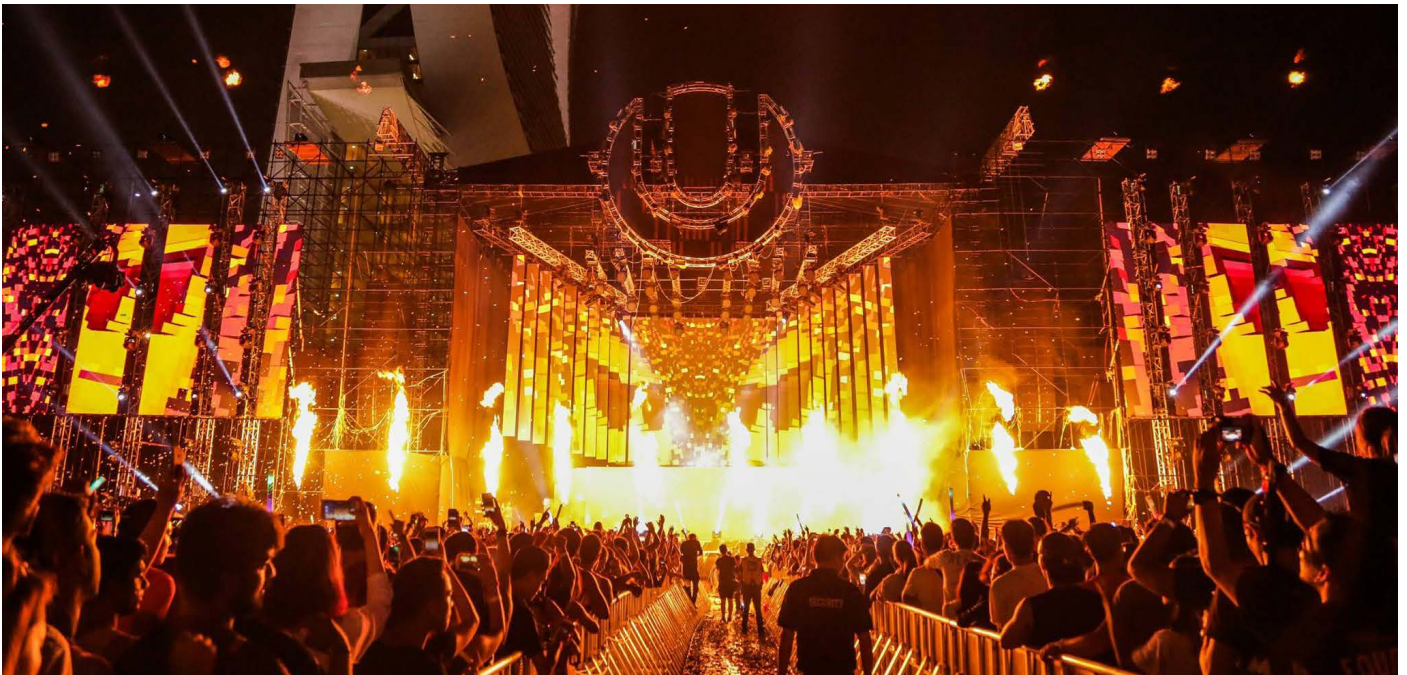
### Sound

As live events in the Asia-Pacific region soared to new heights, so did the demand for sophisticated live sound technologies, prompting significant investments from event organisers and rental companies.

World-class artists and their personal engineers have been noted to demand state-of-the-art mixing consoles like **DiGiCo's Quantum series**, **Allen & Heath's dLive series**, **Yamaha's RIVAGE PM series**, and **AVID's VENUE S6L series** – all of which are revered for their incredible processing power, enhanced flexibility, interoperability, scalability, high-end effects + features, and ability to handle complex event requirements.

Similarly, high-end line array systems like **Meyer Sound's PANTHER**, **d&b Audiotechnik's SL Series** and **L-Acoustics' K standard** (including K1, K2) have become the go-to solutions for delivering crystal-clear sound across massive event spaces – with users attributing positive purchase outcomes based on key metrics such as size-to-performance ratio, high-output, tonality, dispersion, throw / linearity, logistical ease, and brand support, among others.

In addition to these high-end systems, rental companies also strategically invested in high-performance portable sound solutions to meet the demands of a variety of event types. **d&b Audiotechnik's Y-series**, **RCF's HDL series**, **JBL's**



South Korea's Ultra Music Festival 2024 enjoyed another successful year of high-octane performances powered by avant-garde live event technologies.

**VTX A6 and A8, Electro-Voice's EKX and Evolve series, QSC's K.2 series,** were among the most popular choices for compact, yet powerful sound systems capable of providing flexibility and high-quality sound for smaller scale niche events.

Moreover, with the growing reliance on wireless technologies for seamless operations, companies made substantial investments in state-of-the-art wireless solutions like **SHURE's Axient Digital, Sennheiser's 6000 series, and Reidel's Bolero,** among others to ensure robust and reliable wireless and RF infrastructure for live events, thereby enhancing the operational efficiency and quality of communication and further elevating the audience and artist experience.

### **Lighting**

Investment in advanced lighting technologies also shared the spotlight as event organisers and rental companies sought to enhance the visual spectacle of live performances. Leading the charge were globally acclaimed technologies like the **grandMA3** lighting control systems from **MA**

**Lighting,** which became a top choice for large-scale events and concerts due to their powerful and intuitive capabilities, offering unmatched flexibility and integration with other technologies. **Obsidian Control Systems** also gained traction with their user-friendly, yet highly capable solutions, allowing lighting designers to push creative boundaries.

Alongside these control systems, cutting-edge lighting fixtures from brands like Clay Paky, Martin Professional, Ayrton, Robe, Elation, Chauvet Professional, and more, were instrumental in bringing dynamic visual experiences to life. The **Clay Paky Xtylos,** with its revolutionary laser light source, and the versatile **Mythos** fixtures were widely adopted, while **Martin's MAC** series, including the MAC Viper and MAC Quantum, continued to be favoured for their exceptional colour rendering and precise beam control. Also, considerable investments in technologies like **Aytron's Huracan, Domino, and Rivale series;** alongside **Chauvet Professional's Maverick series,** and

**Elation Professional's Proteus and Fuze range** of fixtures also made a significant impact on the APAC market at large. Meanwhile, **ROBE's Spiider, Pointe**, and **BMFL** fixtures were in high demand for their outstanding optical performance, fast-moving capabilities, and vibrant colour rendering. In tow, brands like LightSky helping to elevate the production quality of concerts and festivals across the region.

### Displays

High-performance LED displays emerged as a critical component in live event production, as organisers sought to create stunning visual experiences that captivated audiences. A key player in this space was the **UHQ series from Unilumin** were widely adopted for its exceptional image clarity and high brightness; while **Absen's Polaris V2** and **Neptune series** were widely embraced for their versatility and high-definition capabilities – as these high-performance displays reinforced major festivals, concerts, and live events requiring top-tier display solutions.

In the same stride, **Liantronics VL series**, which brought together lightweight design, seamless integration, robust durability, and stunning visual quality made it a preferred investment option for both indoor and outdoor events in 2024. In addition to these brands, manufacturers like **inFILED, Atenti**, and more also enjoyed a similar uptick in adoption across the APAC region. In the same stride, video processors that form the heart of high-performance LED display and videowall systems, like **Novastar's VX series, Delta, ATEN, RGB Spectrum** and more, were also acquired in increased quantities in an effort to enhance viewing experiences.

### Projection

Projection mapping, in particular, witnessed tremendous growth this year, as the artform evolved to create more interactive and immersive

experiences. And investment in projection technology saw a significant surge as event organisers and production companies sought to deliver more immersive and dynamic visual experiences.

Industry leading technologies like **Dataton's WatchOut 7, PIXERA** (PIXERA & PIXERA 2.0), **disguise' VX4, Green Hippo's Tierra+ MK2** and **Boreal+MK2**, were preferred investment choices in 2024, with users noting advanced features like multi-user collaboration, enhanced user interface, enhanced audio and video engines, avant-garde synchronization engines, better flexibility in terms of system configuration and output management, customized control, and more as key purchase influences. Similarly, content mapping softwares like **HeavyM, MadMapper, Resolume Arena, TouchDesigner, Isadora**, and more – were a top choice among artists and technicians alike to create complex, dynamic, and interactive experiences with ease.

And with the current industry trend being a preference for laser projectors with high-lumen output, preferably above 35k lumens, products like **Christie Griffyn 4K50-RGB, Digital Projection's Titan 47000 WUXGA and 41000 4K-UHD, Barco's UDX series (UDX-U45LC, UDX-U40, UDX-4K40 FLEX, UDX-W40 FLEX), and Panasonic's PT-RQ6LBE** were widely adopted to raise the bar for brightness and clarity, ensuring that events stay visually stunning from start to finish.

### **Synergy: Where 1+1=3**

Collaboration between leading professional AV brands became a strategic approach to delivering enhanced, seamless experiences for live events. One notable example was the partnership between **L-Acoustics and d&b audiotechnik**, which resulted in the launch of a new platform for **Milan AVB (Audio Video Bridging) networking** that enabled users to integrate

both companies' acclaimed audio systems more effectively, ensuring smoother interoperability and optimized performance across large-scale events. At the same time, **d&b Soundscape** – which was developed as a toolkit to create natural, harmonious, enveloping, and emotionally engaging listening experiences for rooms of all sizes, from small live music venues to large-scale halls, was showcased at Japan's 2023 Inter BEE tradeshow, integrating equally cutting-edge video processing from **Brompton Technology** to deliver an ultra-realistic immersive experience for show visitors.

Meanwhile in Australia and New Zealand, **LSC Lighting Systems** and **Avolites** have partnered strategically to merge their expertise in power distribution and lighting control, elevating their product offerings and ensuring robust solutions for the regional market.

On the other hand, **Meyer Sound** acquired **Audio Rhapsody**, led by acclaimed sound designer Jonathan Deans, to bolster its current solutions portfolio and its cutting-edge **NADIA** digital audio platform. Meanwhile, **Focusrite** has expanded into immersive audio by acquiring **Innovate Audio**, enabling the integration of **panLab** solutions with TiMax for comprehensive spatial audio systems.

These strategic alliances between top-tier AV brands and acquisitions demonstrate how pooling expertise across different technology sectors can drive innovation, delivering greater flexibility, performance, and creativity in the live event space.

At the same time, many leading professional AV brands made significant strides in enhancing their regional presence across key APAC markets by appointing dedicated representatives, expanding dealership networks, and even establishing their own regional offices.



*Prime Connections International (PCI) Holding Co., Ltd., became HOLOPLOT's official distributor for China, Hong Kong, and Macau, while AnterPro will represent HOLOPLOT's proprietary Matrix Array systems in Vietnam.*

**HOLOPLOT** partnered with **Prime Connections International (PCI) Holding Co., Ltd.**, becoming its official distributor for China, Hong Kong, and Macau, while also appointing **AnterPro** to represent its proprietary Matrix Array systems in Vietnam. On the other hand, **Adam Hall Group** joined hands with **Ningbo Komi Intelligent Technology Co. Ltd.** for exclusive distribution of its Gravity brand in China, marking a significant step in capturing the rapidly growing Chinese market.



*PIXERA partnered with Solidwater to expand its reach within the Philippines market.*

**Riedel Communications** partnered with **Hibino Intersound Corporation** to distribute intercom and media network solutions to the effervescent

Japanese Pro AV landscape; while **Barco** chose **DEMUK** as its distribution partner in Thailand to meet regional demands for projection and image processing systems. **DirectOut** appointed **Sonos Libra** as its official distributor for Thailand and Vietnam; and **SolidWater** took up the mantle for distributing **PIXERA** in the Philippines. At the same time, **Clear-Com** and **Goldenduck** joined forces to enhance after-sales services, focusing on delivering efficient and reliable customer support in Thailand.

Similarly, **TT+ Audio** from RCF made notable strides in Southeast Asia and the Indian subcontinent; while, **L-Acoustics** partnered with GEODIS to open a Regional Distribution Centre in Singapore to improve supply chain efficiency across Asia – a move that was complemented by the restructuring and expansion of its EMEA sales and customer support team.

With the Middle East becoming an increasingly lucrative market for live events, **d&b audiotechnik** chose to partner with **Southby Productions** in the GCC and **Provision AVL** in Saudi Arabia to tap into these growing markets; while **SIXTY82** appointed **J&C Joel** as its Middle Eastern distributor to enhance accessibility to its trussing and staging solutions. Similarly, **Digital Projection** partnered with **Procom Middle East** to streamline the marketing, sales, and technical support for its projection solutions across the GCC, whereas the **Laserworld Group** announced a distribution partnership with **PRO LAB Trading** in the Middle East, ensuring diverse laser systems for various market needs.

The Indian market too was abuzz, as **EAW** re-entered the scene through its new distributor **Pink Noise Professionals**, while **Comcon Technologies** was appointed the official distributor for Optocore and **BroaMan** in India, aiming to promote fibre-optic solutions for efficient communication and data transfer. In tow, **GIS** partnered with **Giant Truss** to expand



*EAW's new distribution partner in India i.e. Pink Noise Professionals facilitated Durgesh Sound's purchase of India's first EAW Anya System.*

the brand's reach into the Indian market with their unique high-performance electric chain hoists, while also prioritising safety education and training

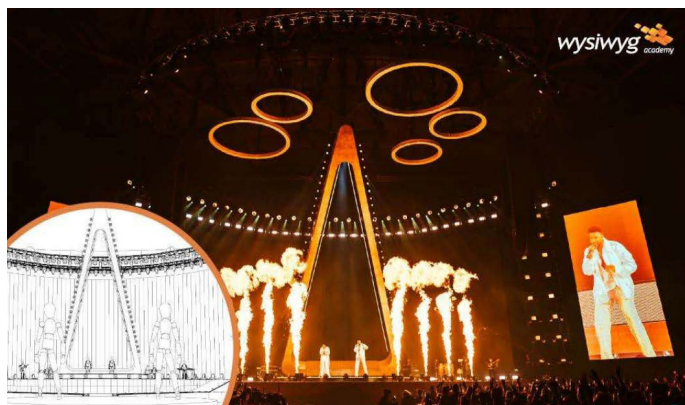
## **Knowledge = The New Industry Powerhouse**

Noteworthy in 2024 was the fact that brands across the AV board placed a strong emphasis on enhancing knowledge and technical expertise of users across the APAC region by offering a variety of learning and training opportunities. Many companies expanded their online learning platforms, providing users with on-demand access to detailed tutorials, webinars, and product demos to help them better understand their technologies – with several brands ramping up efforts by offering training modules that covered everything from basic product operation to advanced system operation + management techniques. Additionally, many brands worked closely with regional distribution partners to spearhead in-person training sessions, workshops, and product showcases throughout key APAC regions. These face-to-face sessions were invaluable for professionals who preferred hands-on experience to fully grasp the capabilities of complex AV technologies.

For example, in the Middle East, **NMK Electronics Trading** spearheaded numerous training

sessions for audio professionals that focused on advanced solutions from brands like **Allen & Heath**, **Shure**, and **L-Acoustics** (particularly **L-ISA** and **MixHalo**).

Meanwhile in India, **Hi-Tech Audio & Image** not only hosted a masterclass on MA Lighting systems led by celebrated lighting designer Jeremy Van Delft after Ed Sheeran’s concert; but also conducted several training sessions on **grandMA3 controllers** and **DiGiCo consoles** across various cities. Similarly, **Sun Infonet** organised a series of training events in India, focusing on cutting-edge technologies from **Meyer Sound**, **Shure**, and **Allen & Heath**; while **Ansata** conducted a series of trainings to keep users abreast on advanced techniques for **AVID VENUE** mixing consoles and **d&b Audiotechnik** loudspeaker systems.



*WYSIWYG Academy made all its lighting design training materials free, supporting skill development globally.*

On a broader scale, the **CAST Group** made a significant impact by offering all its **WYSIWYG Academy** lighting design training materials for free; with this initiative supporting a global audience of lighting professionals by helping them master complex design workflows.

**ETC Asia** has also been a champion of education in the lighting and rigging domain, targeting both students and professionals through comprehensive training programs.

Complementing these in-person efforts, the brand launched a new season of its podcast, "**On Headset**," which provides valuable insights into theatrical lighting design. Featuring interviews with renowned designers and programmers, the podcast serves as a platform to share best practices and industry experiences.

In parallel, industry associations across various regions in the APAC have also been playing a significant role in supporting the betterment of the sector by promoting safety and education. These associations often partner with brands and regional distributors to organize safety-focused workshops and seminars, reinforcing the importance of ongoing education for event professionals. By working together with these associations, AV brands help create an industry that not only produces world-class events but also ensures that safety remains a top priority, protecting both the professionals behind the scenes and the audiences attending these spectacular events.



*EESA successfully organized the second edition of the rigging certification masterclass that was conducted by renowned international rigging and safety authority figure Harold Waldack.*

Training programs that focus on best practices for equipment installation, rigging, and electrical safety help prevent accidents that could otherwise arise from inadequate knowledge or



The Asia Events and Equipment Federation will serve as a collective voice for professionals in the events, audiovisual, lighting, staging, and equipment industries.

improper handling of technology. And a shining example of this is the “Safety First” initiative taken up by **Event Equipment Services Association (EESA)** in India, who have prioritized championing safety in live events in their manifesto. The year 2024 witnessed EESA successfully organizing the second edition of the rigging certification masterclass that was conducted by renowned international rigging and safety authority figure Harold Waldack.

The emphasis on safety and professional training has further inspired international collaboration within the AVL and events industry; with one significant development in 2024 being the formation of the **Asia Events and Equipment Federation (AEEF)**. This pioneering initiative unites stakeholders from ASEAN countries to elevate operational standards, encourage cross-border collaboration, and establish a cohesive framework for the event and AVL sectors by bringing together regional expertise and fostering mutual learning.

## Rounding Off the Year

December 2024 is set to be an eventful month in the APAC region, with major live events and

festivals scheduled across India, the Middle East, and Southeast Asia. In India, high-profile events such as the *Sunburn Music Festival* in Goa will showcase cutting-edge sound and lighting technologies, attracting large audiences and high-end audio-visual solutions. Meanwhile, in the Middle East, the *Formula 1 Abu Dhabi Grand Prix* will draw global attention with its high-energy performances and elaborate production setups. Similarly, the *MDLBEAST Soundstorm 24* promises to be nothing short of a truly immersive entertainment extravaganza that will draw large crowds to Riyadh.

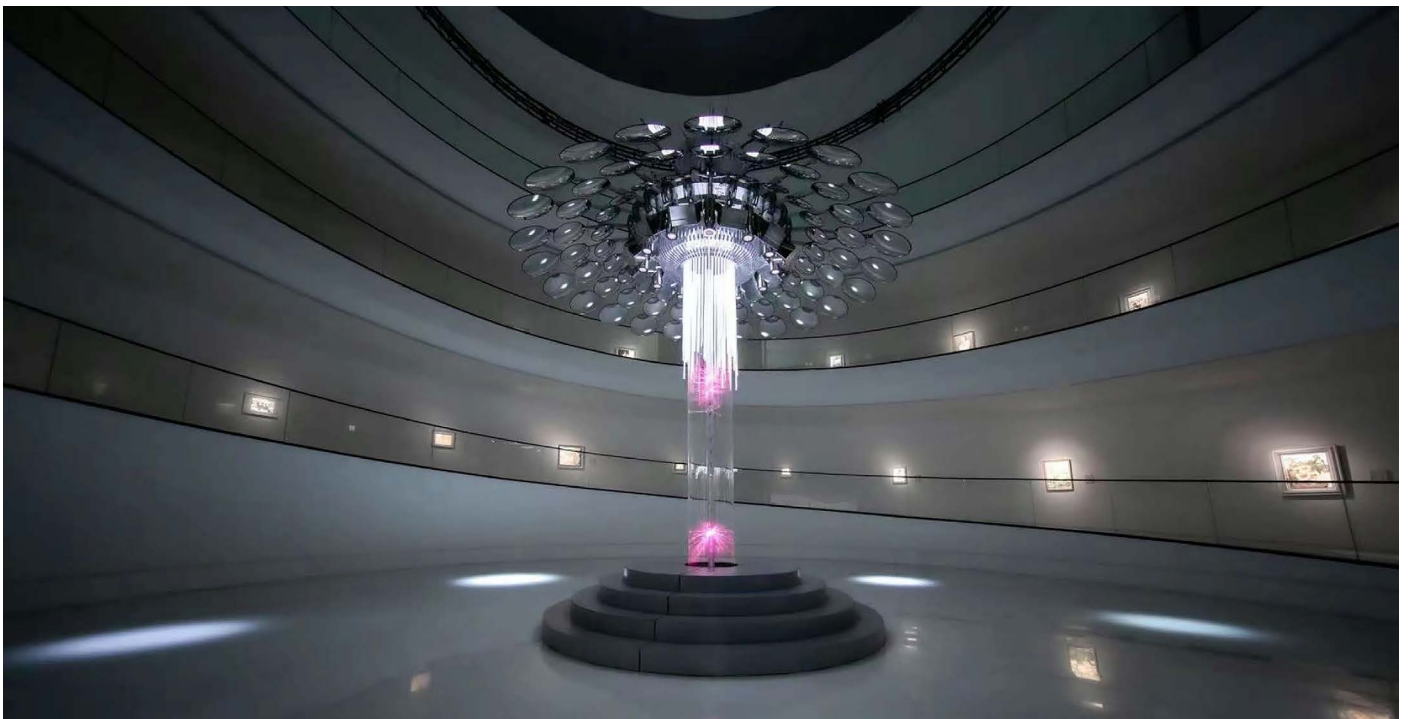
In Southeast Asia, the region will host a range of high-profile events. In Malaysia, the *Malaysia International Branding Showcase* and various food-related events will require extensive technical setups to enhance visitor experience with immersive sound, light, and projection systems. Thailand is gearing up for high-energy festivals like *808 Festival*, *Wonderfruit 2024*, *Pattaya International Jazz Festival 2024*, and more; while regions like South Korea, and Australia will also feature major events like concerts, trade shows, and festivals, creating a bustling environment for professional AV solution providers.



## CHINA

# Christie GS Series Laser Projectors Captivate Visitors at “Dreamscape” Exhibition

*Christie projectors captivated visitors with bright and colourful visuals depicting electric arc currents in the Shanghai Powerlong Museum, a non-profit private institution dedicated to fostering cultural exchange and communication*



Titled Dreamscape: An Interactive Tech-Art Exhibition, the 11-week event transported visitors into a multiverse of wonders and fantasies through a unique situational interactive experience. Taking two years to complete, the exhibition featured two main areas and seven themed spaces that seamlessly blended cutting-edge technology with original art and visual design. In Hall 1, visitors encountered a groundbreaking interactive installation named Shocking Thunder. Standing over 10 meters (33 feet) in height, this awe-inspiring installation

combined compelling visual and sound effects, with a stunning display of real electric currents released from a stainless-steel mirror.

At the heart of this mesmerizing experience were seven Christie DWU1075-GS laser projectors, installed by Christie's trusted partner, **Shanghai Qingying Digital Technology**. These projectors created dynamic floor projections that reacted to visitor movements, displaying intricate electric arc patterns on the ground when visitors stepped on designated spots equipped with motion-sensing devices.



“The deployment of **Christie GS Series** laser projectors at the ‘Shocking Thunder’ exhibition area had been pivotal in delivering an immersive and interactive experience for visitors,” says Yueyi Wu, general manager, Shanghai Qingying Digital Technology. “These projectors’ superior brightness, advanced colour reproduction, and reliable 24/7 operation enabled us to create striking visuals that mesmerized and engaged audiences. We’re proud to leverage Christie’s cutting-edge technology to push the boundaries of what’s possible in interactive exhibitions.”

April Qin, Senior Sales Director for China, Enterprise, Christie, added, “We’re delighted that our GS Series laser projectors played a key role in creating an unforgettable experience for visitors at the ‘Dreamscape’ exhibition. The ‘Shocking Thunder’ installation showcased how our advanced projection technology can bring art and technology together, delighting visitors and setting new standards for immersive exhibitions.”

With its impressive 10,875 lumens and WUXGA resolution, the DWU1075-GS offers life-like visuals with advanced colour reproduction. The projector’s laser illumination, combined

with Christie BoldColor Technology, creates the colour balance needed to accurately reproduce colourful images, without sacrificing brightness. Additionally, Christie RealBlack™ technology produces the deepest possible blacks by completely turning off the laser light when displaying black scenes, enhancing the overall visual experience.

Designed for reliability and versatility, GS Series laser projectors feature a small footprint, lightweight, quiet operation, and a full suite of lenses. They are ideal for boardrooms, education, and places of worship. Their 24/7 operation durability ensures they can handle the demands of high-usage environments, such as museums and theme parks.

Dreamscape: An Interactive Tech-Art Exhibition ran through October 20 at the **Shanghai Powerlong Museum** in Qibao, a township in the Minhang District of Shanghai. It offered visitors a unique opportunity to experience the fusion of art and technology in a multiverse of wonders.

**Christie**

## CHINA

# L-Acoustics L-ISA Immersive Sound Technology Creates a Sonic Sanctuary at CAN

*The CAN Post-Rock Festival was enhanced by immersive L-ISA sound technology to create a transcendent sonic journey that left both attendees and engineers in awe*



The inaugural CAN post-rock music festival transformed the mountainous surroundings of Zhujiajian Island into a transcendent sonic experience. Over three days, 19 experimental post-rock bands from 11 countries converged amidst the breathtaking vistas of Daqingshan National Park in China's Zhejiang province, with the dramatic coastline of the Zhoushan archipelago providing an ethereal backdrop. The festival attracted an international line-up of bands, including The Seven Mile Journey, a Danish band who hadn't graced Chinese stages since 2016, Whale Fall and This Will Destroy You

from the United States, Australia's We Lost the Sea, and World's End Girlfriend from Japan.

Post-rock is a genre that eschews traditional song structures in favour of atmospheric, textural soundscapes. To fully immerse festival attendees in this unique sonic world, the organizers enlisted the help of L-Acoustics Certified Provider **Rightway Audio Consultants (RAC)** to design and deploy an L-ISA Immersive Hyperreal Sound system. "Our main goal in choosing L-ISA was to enhance the festival performances by displaying the genre's sense of emotion and atmosphere through a live immersive audio experience,"



said Huang Yadong, Chief Producer of the CAN Festival.

A post-rock fan for over a decade, festival creator and founder, Can was impressed with L-ISA technology at festivals he attended in Europe and China. "It has been my dream to produce a post-rock festival in China," he said. "This year, when that dream came true, I was compelled to offer the same L-ISA experience that had left a lasting impression on me," he explained.

Sound System Designer of Can Festival and RAC's Director of **L-ISA Immersive Sound**, Li Feng, worked closely with the festival team and visiting band engineers to create a 5.1 L-ISA configuration. This included a Scene System of five hangs of twelve L-Acoustics K2 speakers, with an Extension system of two further hangs

of 12 Kara speakers. Front-fill was accomplished with 16 Kara boxes atop 32 KS28 subwoofers, ground-stacked in groups of eight. Nine Kara boxes placed around the audience area created a surround system.

Despite challenging weather conditions during setup, the L-Acoustics **K Series** IP55 rating ensured the system remained reliable throughout the three-day event. Visiting engineers were able to seamlessly integrate their pre-mixed spatial audio files into the L-ISA workflow, creating an unforgettable listening experience for thousands of attendees.

"Instruments with wider frequency range like the violin, or even electronic soundscapes, benefitted from object positioning. We could manipulate the mix not just on the frontal system but from the



*The RAC team, from left to right: Li Feng, Director of L-ISA Immersive Sound & Sound System Designer of Can Festival; Wang Jianghua, Systems Engineer; Yu Tao, Senior System Engineer; Hao Fange, Project Engineer*



*From left to right: Huang Yadong, Chief Producer of the CAN Festival; Wang Tiejun, Chief Sound Designer CAN Festival; Li Feng, Director of L-ISA Immersive Sound, RAC & Sound System Designer of Can Festival*



rear surround as well," said Wang Tiejun, Chief Sound Designer of the festival. "If you closed your eyes, it felt like you were right on the stage."

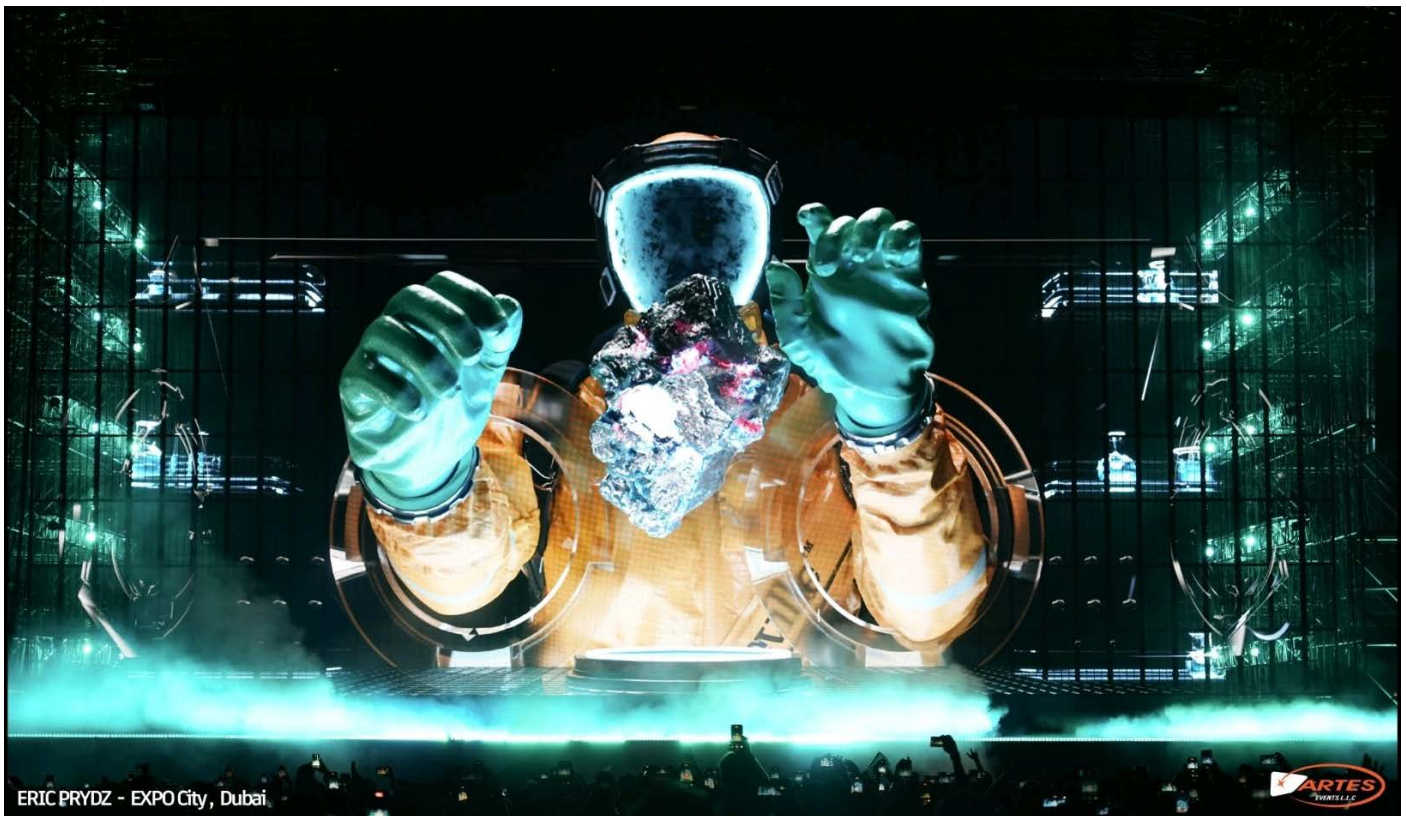
RAC's first-time presentation of a post-rock festival in L-ISA proved to be an unforgettable experience for outdoor festival attendees, who made their appreciation known on local social media platforms. "CAN Festival turned out to be a charming listening experience for festival-goers and an equally pleasant mixing experience for touring engineers, who easily adopted L-ISA technology's streamlined and efficient processes. Some engineers happily remarked that 'There's no way back!' from the live immersive audio experience," concluded Li Feng of Rightway Audio Consultants.

### **L-Acoustics**

## DUBAI

# Artes Events LLC Augments Eric Prydz's Hypnotic HOLO Show in Dubai

*A spectacular collaboration of technical brilliance and superior visual storytelling unfolds at Expo City Arena for GITEX Global 2024*



“The process for the HOLO event began just two months before the show, on August 9, 2024. It started with a site visit, followed by the development of proposed plans, quotations, a kit list based on the rider requirements, and revisions to finalize the solution. The project involved a highly competitive tender process, and we had to respond quickly and accurately to secure the contract. That being said, supplying the technical solution for Eric Prydz's HOLO show

was a beast in and of itself, particularly given the massive structure. The deployment of technology for this show was on an entirely new level!” exclaims **Ernest Godfrey, managing director of Artes Events LLC** – one of Dubai's most distinguished comprehensive live event technical solution providers – who played a pivotal role in the successful culmination of Eric Prydz' globally acclaimed HOLO concert in Dubai that took place in October 2024.



A grand spectacle in its own right – the HOLO experience necessitates intricate technical planning and execution. And to meet these demands, Prydz and his team entrusted the production to the highly experienced team at **Artes Events LLC**, who boast a legacy of delivering sophisticated live event solutions. Artes, since its inception in 1999, has been trusted with delivering hundreds of large-scale live shows for global icons like Carlos Santana, John Legend, and Ricky Martin; as well as major events such as the Dubai Jazz Festival and numerous prominent Russian festivals and concerts.

For the HOLO event in particular, Artes spearheaded the decisive elements of the technical production, overseeing the complex interplay between audio, lighting, video, lasers, and special effects.

## A Hyper-immersive Music Experience Comes to Life in Dubai

Eric Prydz, the Swedish DJ and producer, is an artist synonymous with pushing the boundaries of electronic music. Over the past two decades, he has earned his place at the top of the electronic dance music scene, creating unforgettable moments with hits like "Call on Me" and the anthem "Opus." Renowned for his meticulous attention to detail and innovative live performances, Prydz has always taken pride in creating immersive audio-visual experiences that set the standard for live electronic music, mainly relying on a fusion of electronic music and cutting-edge visual technology that captivates the audience and leaves them mesmerised.

The HOLO show, a brainchild of Prydz, is not just a concert—it's a journey into a 'hyper-immersive' world for the audience; where music and 3D holographic projections come together in perfect harmony. Designed to elevate the live performance experience to a new level, the HOLO concept has garnered a reputation as one of the most technologically advanced productions in the



electronic music industry. The show's reputation precedes it, with past performances at major festivals and prestigious venues leaving fans and critics alike in awe. Bringing this spectacle to Dubai, the innovation hub of the Middle East, was a major milestone—not only for Prydz but also for the region's music and entertainment landscape.

Held on 18 October 2024 as the closing show for GITECH GLOBAL, the world's leading tech and start-up event, the HOLO concert took place at the Expo City Arena, a venue synonymous with Dubai's commitment to futuristic innovation. In collaboration with Sónar, the iconic music and creativity festival, the Dubai edition of HOLO promised and delivered a show like no other, marking the first time Prydz's mesmerising creation was experienced in the Middle East. This concert, enjoyed by over 18,000 fans, stood out not just for the music but for its remarkable production quality—a perfect blend of sound, light, and visual technology.

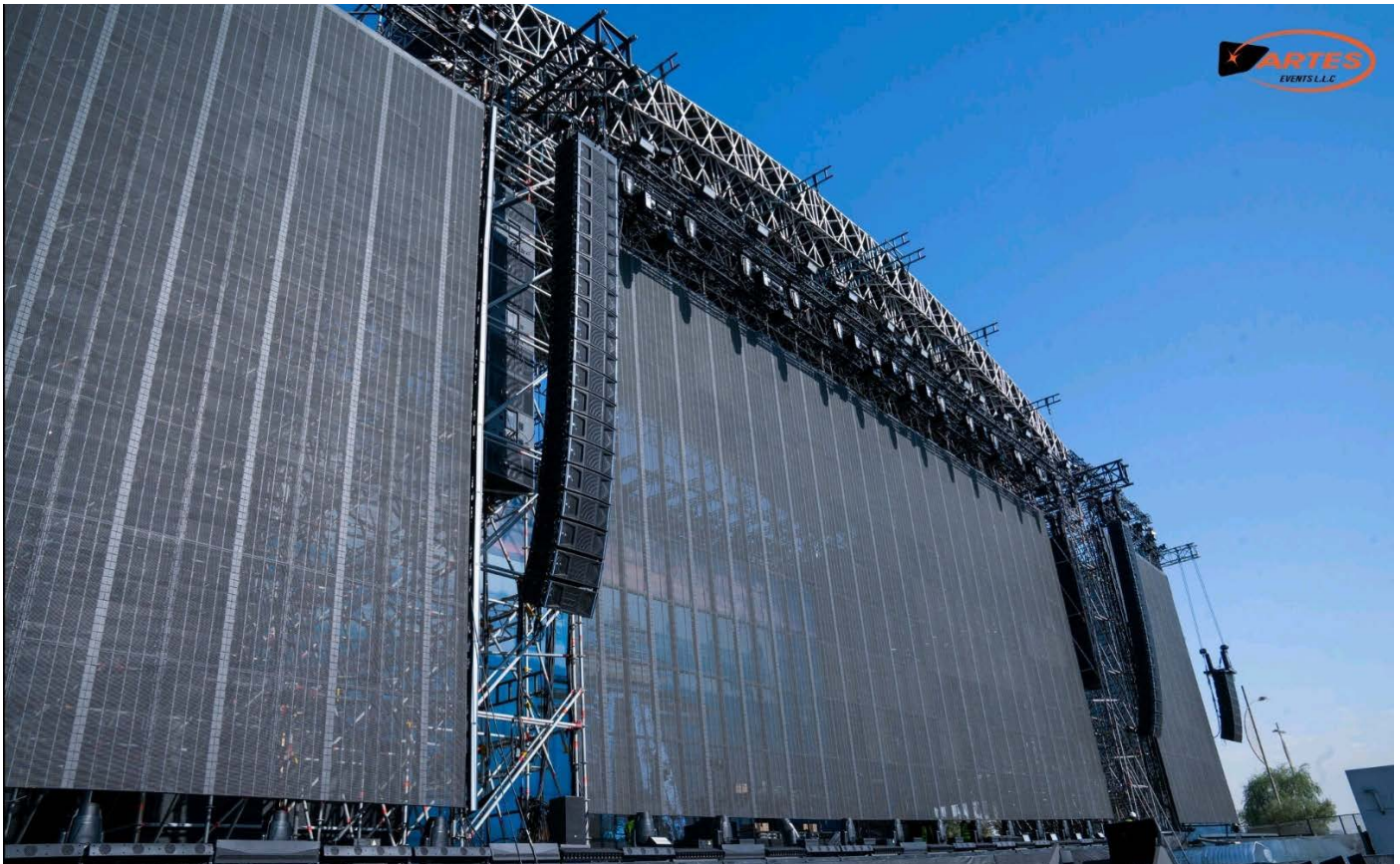
And needless to say, the team of technical experts at Artes worked tirelessly to ensure that every element worked together flawlessly to deliver the truly immersive experience that HOLO is known for.

### **Crafting A Superlative Audio Experience**

Audio plays a crucial role in Eric Prydz's performances, where every sonic detail must be heard with clarity and precision. To meet these high expectations, Artes deployed a state-of-the-art Meyer Sound audio system – the core of which was the newly acquired PANTHER line arrays – one of the most advanced speaker systems on the market, known for its combination of power and finesse.

A total of 36 units of PANTHER-L line array loudspeakers combined with 4 units of PANTHER-W line array loudspeakers adorned the stage as the primary PA system, arranged





in stereo line array hangs that provided a wide and even sound coverage throughout the venue. Complementing these were 9 units of the 2100-LFC subs flown on each side of the stage in a cardioid configuration and 20 units of 700-HP subwoofers ground-stacked in a central arc – which together worked flawlessly in delivering deep and powerful low-frequency fidelity that resonated through the crowd.

Front-fill reinforcement was handled by 6 units of the ULTRA X-40 wide-coverage loudspeakers, ensuring that those closest to the stage received the same crystal-clear sound as those at the back. Additionally, out-fill areas were served by 16 units of MILO high-output, four-way loudspeakers, and delay coverage was handled by 16 units of MICA line array loudspeakers, ensuring that every corner of the venue was enveloped in Prydz's meticulously crafted soundscapes. At the Front of House, two DiGiCo Quantum 338 consoles worked in tandem—one as a primary console and the other as a backup—offering an unparalleled

mix control interface with Rupert Neve Portico II Master Buss processors adding sonic warmth and clarity.

System management and tuning were facilitated by 6 units of Meyer Sound Galileo GALAXY 816 network processors, with a dedicated Galileo Callisto 616 for managing DJ booth monitors. The incorporation of the Milan AVB network protocol was pivotal, showcasing the latest in digital audio transport technology, which allowed for seamless communication between all audio elements and ensured a flawless audio experience.

### **An Unmatched Visual Feast: Immersive 3D Holograms + Spectacular Light Displays**

While the sound provided the foundation of the show, the visual extravaganza is what truly created the awe-inspiring atmosphere.

In the case of HOLO, this meant transforming the stage into a living, breathing 3D holographic environment. And the centrepiece of this visual extravaganza was a massive 24m x 11m main screen created using Esdlumen 4.8mm LED panels, with an additional transparent screen—24m x 11m in size—suspended in front, made from INFiLED Titan X8. This layering of screens allowed Prydz's team to create the stunning 3D holographic visuals that HOLO is famous for, projecting breathtaking illusions that seemed to float above the crowd.

Flanking the central stage were additional IMAG (Image Magnification) screens, constructed with Titan X8 LED panels, each measuring 10m x 11m. These screens ensured that every spectator, no matter how far from the stage, could witness the magic of the 3D visuals up close, a hallmark of HOLO shows. The LED screens acted as canvases for Prydz's team to paint with dazzling animations that synchronised perfectly with the music, creating a synesthetic experience where sight and sound became one.

Lighting and lasers played an equally important role in crafting the concert's otherworldly feel. The rig featured 46 units of Robe MegaPointes, 50 units of Claypaky Tambora Batten Squares, 52 units of GLP JDC1s, and 44 units of ACME Pixel Line IPs. The show also utilised 30 units of P10s, 6 units of P5s, and 40 units of RGBW LED Par fixtures to create a layered lighting experience that ebbed and flowed with the beats of the music. Each lighting fixture was meticulously programmed to enhance the 3D effect of the holographic projections, shifting the audience's perception of depth and space.

Audience engagement was further amplified by atmospheric and special effects. The audience towers were lined with 90 Martin VDO Scepter 10s and 80 Claypaky Stormy CCs, adding sparkle and motion, while 14 RGB lasers, positioned

on Wahlberg Winches, punctuated the visuals with sharp, vivid beams that danced across the venue. To create the right atmosphere, a selection of Antari hazers—HZ-1000, HZ-500, and HZ-350—along with 8 Look Solutions Viper 2.6 fog generators, were used to fill the space with a delicate mist, enhancing the visibility of the lasers and adding to the ethereal ambiance.

## Challenges, Execution, and the Triumph of Teamwork

Pulling off a concert of this scale, with such technical sophistication, is no small feat, and the successful execution was a result of meticulous planning and flawless teamwork. Artes Events LLC, alongside other solution providers such as ASE (handling the staging and roof structure) and ES-ME (tasked with rigging), worked in perfect harmony to ensure that every element was in place despite a tight setup window. Communication between the different teams was a crucial factor, ensuring that the concert's complex infrastructure came together seamlessly, meeting the high expectations of Prydz's production team and the festival organisers.

With production perfection as the ultimate goal, it was crucial for the Heads of Departments (HODs) to step up, as Ernest explains, "Teamwork was essential to our success. We took a collaborative approach by dividing the project into individual disciplines. Each HOD was responsible for finding solutions that not only worked within their own area but also supported the project as a whole. Everyone was motivated and empowered to do what was necessary to push the project through to completion. The ARTES Events, AES Engineering team, and ES-ME maintained excellent communication throughout the process, ensuring everything came together safely and efficiently. Despite the tight timeline, all parties worked seamlessly to meet the client's deadlines. The successful completion of the project on time and

without delay was incredibly satisfying, especially with such a short window for setup before other suppliers arrived."

The HOLO show in Dubai not only showcased the capabilities of the technical teams involved but also underscored Eric Prydz's commitment to delivering a flawless experience. Every detail, from the position of the loudspeakers to the precision of the light beams, was scrutinised to ensure that the audience was fully immersed in the world of HOLO. The success of the event was a testament to the skill and dedication of everyone involved, from the engineers handling the sound and light design to the technicians executing the setup on site.

## A New Benchmark for Electronic Music Performances

Eric Prydz's 3D HOLO concert in Dubai was more than just another electronic music show—it was a statement. It was a demonstration of how far technology has come in enabling artists to present their visions in ways previously unimaginable. The show at Expo City Arena was a landmark event, raising the bar for live electronic performances not just in the Middle East but globally. The marriage of Prydz's signature progressive sound with stunning visual technology has set a new standard for what audiences can expect from a concert experience.

"Looking back on the project, while we're thrilled with the successful delivery of the event, our focus has always been on the bigger picture. Of course, we wanted to make this event the best it could be for both the client and the audience, but I'm also thinking about the future. I believe each project plays a key role in shaping the direction of the company, helping us grow and evolve. It's about showcasing our capabilities, setting a standard for what we can achieve, and building a foundation for the opportunities to come" comments Ernest.

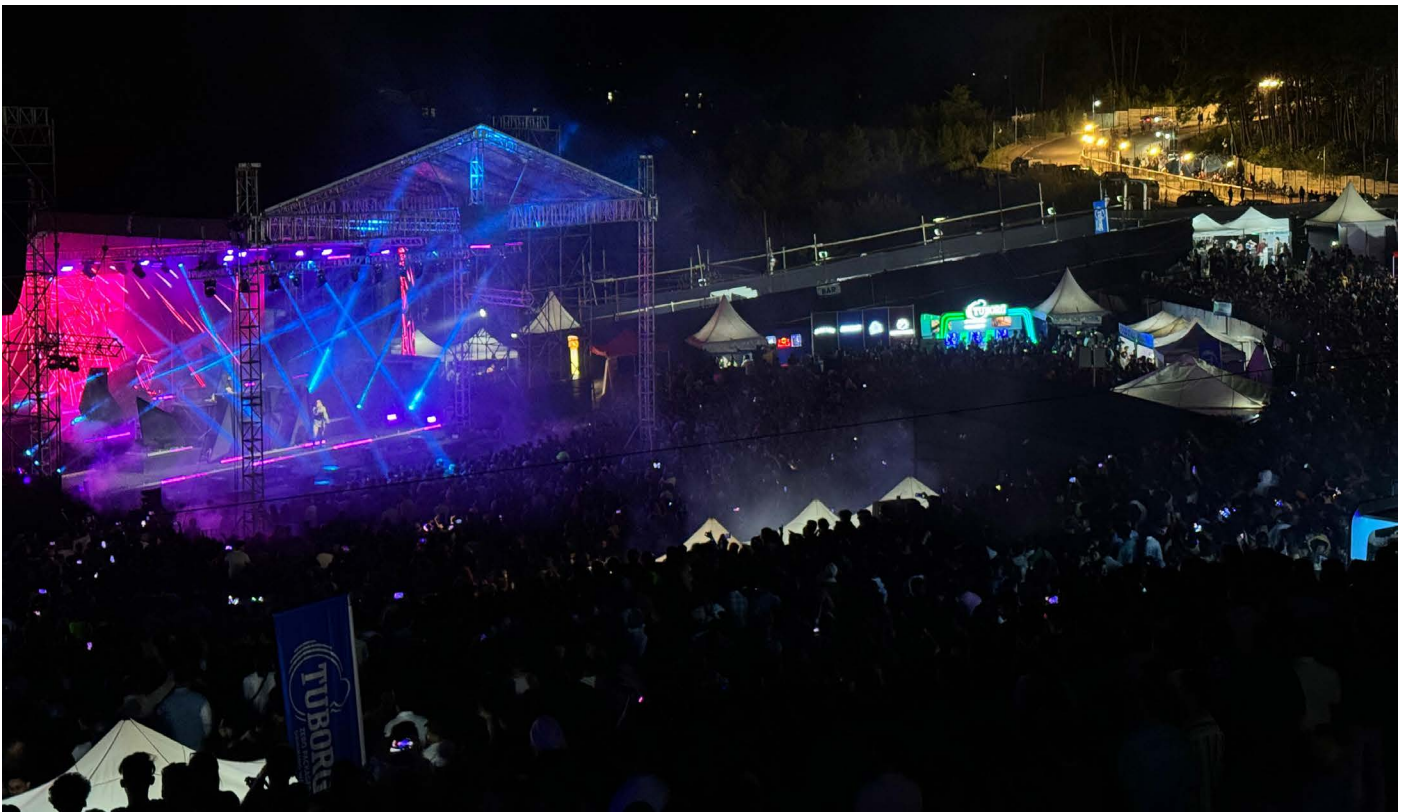
As Eric Prydz continues to explore new frontiers in music and technology, one thing is clear—the HOLO concept has established itself as the pinnacle of what is possible when creativity, technology, and meticulous planning converge. With Dubai now added to the list of cities that have witnessed this extraordinary show, fans worldwide can only anticipate what comes next from this visionary artist. The 3D HOLO concert in Dubai will undoubtedly be remembered as a landmark achievement in the history of live electronic music, a showcase of the power of technology to elevate and transform the concert experience, leaving audiences and critics alike eager for the next chapter in Eric Prydz's ongoing journey of innovation.

**Artes Events LLC**

## INDIA

# KG Movie Bolsters Alan Walker's Mesmerizing Shillong Concert

*From d&b Audiotechnik sound to spectacular lighting, KG Movie coalesced an unforgettable concert experience for Walker fans in Shillong*



"Alan Walker's concert in Shillong was not only a testament to the power of music but also a showcase of production excellence. The concert's electric energy and meticulous attention to detail were no accident, as each decision in the planning and execution stages contributed to an experience that went beyond a typical live performance. Every aspect of the event was designed to create an unforgettable experience – and words cannot describe how proud we are to have played an integral part of this fabulous concert experience. We'd like to extend our sincerest thanks to the fantastic team of Envision,

Spacebound and BookMyShow – who trusted us with the responsibility of bringing their ambitious vision to life!" exclaims **Manoj Singh, director and CEO of KG Movie**, as he describes his company's experience of coalescing 'technical magic' for Alan Walker's breath-taking debut concert in the picturesque city of Shillong.

## An Enchanting Collaboration

Norwegian DJ and record producer Alan Walker dazzled the Sunburn Arena stage at the Shillong International Centre for Performing Arts &



Culture in Mawkasiang, as he enthralled a crowd of over 10,000 attendees. A collaborative effort between Envision, Spacebound, and BookMyShow, this concert marked a significant moment in the Indian leg of Walker's WalkerWorld global tour, powered by Sunburn Arena, with Shillong being one of ten stops across India. For Walker's fans in the region, it was a night filled with energy, excitement, and innovation that would remain unforgettable. Walker delighted fans with some of his most famous hits, including "Faded," "Alone," and "Darkside," keeping the crowd captivated from start to finish. Alongside, Walker and the Shillong Chamber Choir performed his latest track, "Children of the Sun" as they harmonized and left the audience in awe.

## Production Excellence

A crucial component of the "awesome" concert's experience was its emphasis on top-tier production quality. And tasked with creating an immersive experience that would elevate the concert to new levels, was KG Movie – one of

eastern India's most respected comprehensive technical solutions providers. The team of experts at KG Movie meticulously planned and executed a grand, visually striking stage setup, complete with the world-class audio-visual technologies that assured an extraordinary experience for every last audience member.

## A World-Class Audio Experience

Exemplifying 'audio excellence', KG Movie decided to deploy a comprehensive loudspeaker rig from globally reputed brand d&b Audiotechnik, which saw a massive inventory of the acclaimed KSL line array system deployed as the main PA solution. A powerful lineup of 24 units of the d&b Audiotechnik KSL line array speakers were deployed as the stereo FOH hangs that adorned the stage, as they provided pristine sound coverage across the large audience area, immersing attendees in clear, resonant audio. And perfectly complementing the KSL line array system, 20 units of the thunderously powerful SL-GSub subwoofers were strategically placed at the front of the stage, delivering powerful low-



end frequencies that resonated throughout the venue as it added an impactful bass dimension to the concert's audio profile. And to ensure optimal sound for the audience located at the flanks of the stage, team KG Movie supplemented the main KSL system with the d&b Audiotechnik V Series line array modules which was strategically deployed as the outfill reinforcement.

"Deploying the KSL as the main house system and the V series as the fill reinforcement allowed us to emphatically ensure that even those audience members seated at the venue's extreme sides received the same clarity and consistency in sound as those in the central audience area. By leveraging the voicing consistency of the KSL and V Series systems, our team successfully achieved balanced audio coverage across all sections of the arena" informs Joyjeet Pandey – the designated system engineer for the event.

In tow, team KG Movie extended the high-quality audio experience to the artists on stage as well, as the V Series modules paired with compact yet powerful B6 subwoofers were deployed as the main monitoring solution to offer Walker a clear and immersive sound environment.

And to assure precise control over every sonic detail of the concert experience, team KG Movie provided the sound engineering team with DiGiCo's critically acclaimed SD10 digital mixing console at the FOH position, complete with external expansion racks. This setup ensured that the audio quality was finely tuned and perfectly tailored to the dynamic needs of Walker's performance.

## Visuals That Mesmerized

Keeping step with the stellar audio experience, the visual design also contributed to the concert's immersive atmosphere. KG Movie employed an extensive array of Absen's high-performance 3.9mm outdoor LED video walls, covering over 2000 square feet across the stage. The clarity and vibrancy of these LED displays provided fans with an exceptional view of Walker's performance, amplifying every aspect of the show in stunning detail. This screen setup created a dynamic visual backdrop that complemented the music, allowing fans to connect even more deeply with the performance.



The lighting design was equally impressive, featuring cutting-edge technology from India's prominent lighting brand, LBT. The lighting setup included 36 units of HULK BSW units, 24 units of Moving PYXIS Atomic Hybrid Strobes, 24 units of LED moving heads, 24 units of Orbiter LED washes, 70 units of Striker and ZoomBlade LED battens, and multiple units of Striker and Super Striker LED PARs. Together, these high-performance and world-class lighting elements produced intricate, perfectly synchronized lighting effects that danced along with the music, adding an intense visual layer to Walker's performance. And to achieve seamless control over the lighting arrangements, KG Movie relied on the grandMA 3 full-size lighting console from MA Lighting, one of the industry's most advanced and reliable control systems for entertainment lighting. As an added measure of security, a grandMA 2 full-size console served as a backup to ensure uninterrupted control.

## A Night to Remember

Many believe that the Alan Walker concert in Shillong set a new standard for live events in the region – proving that with the right team, technology, and creative vision, it's possible to bring international-caliber experiences to audiences in diverse regions.

Reflecting on the event, **Karan Singh, CEO of Sunburn**, described the concert as "truly unforgettable," and with good reason. The collaboration between the local and international artists, the high-caliber production from KG Movie, and the overall atmosphere transformed the night into a magical experience that will remain in the memories of attendees for years to come

### KG Movie

## SAUDI ARABIA

# Claypaky Skylos Light the Riyadh Sky

*The Claypaky fixtures created powerful beams in the Riyadh sky and impressed audiences with their performance, adding depth to the Saudi Games 2024 while withstanding extreme heat*



©Your Wolf Agency

When Lighting and Stage Designer **Steve Wary** was charged with creating the look for the opening ceremony of the Saudi Games 2024, he chose 50 **Claypaky Skylos** fixtures to help the event get off to a dynamic start. Held October 3-17, the Saudi Games were the third edition of the largest national sporting event staged annually in the Kingdom. More than 9,000 male and female athletes competed in 52 sports.

The opening ceremony occurred not in a traditional stadium but in the existing Boulevard

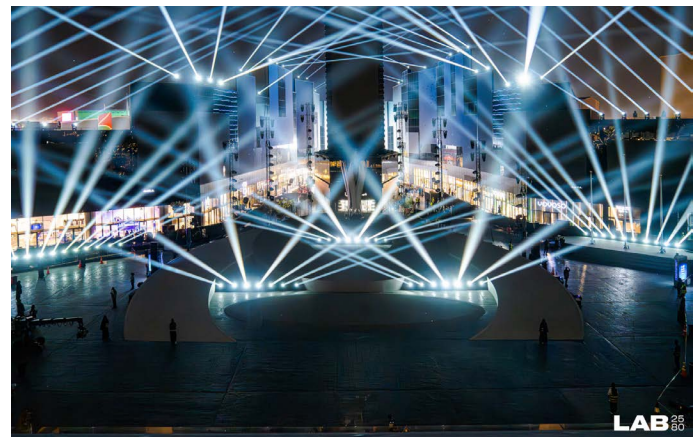
City area of Riyadh, where all the infrastructure needed to be built, created and organized. The location presented a great opportunity to use the LED screens already present on the buildings, which served as the backdrop for a centrally positioned stage big enough to host the impressive parade of athletes captured for broadcast by two drones. The games' symbolic flame needed to be a key feature of the design, and Wary had to create a lighting device that could add depth and substance to the production without obstructing the LED screens.



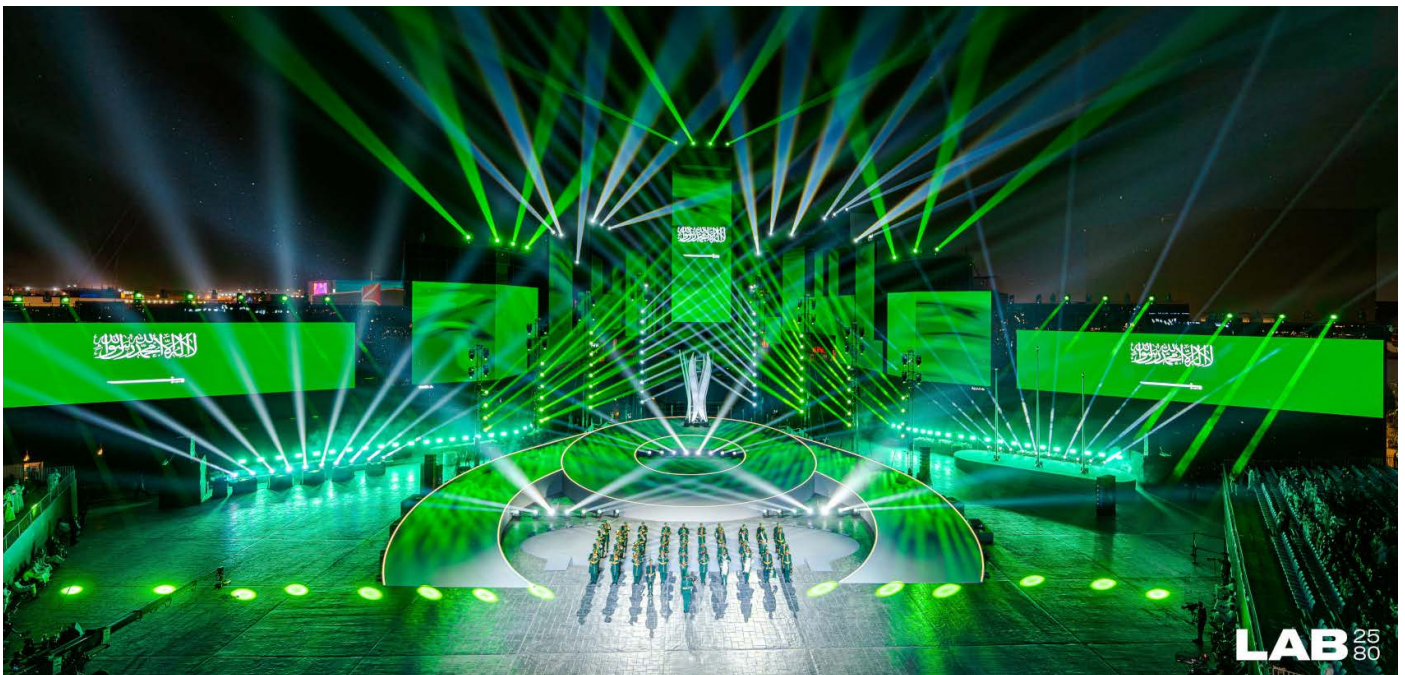


To achieve all this, he designed a stage consisting of two overlapping rings, 36 x 18 meters in diameter, with a slope of 7°. At the top centre of the stage, he integrated the flame's cauldron along with a flat area for speeches and the ceremonial portion of the event. Wary distributed the lighting across four levels at stage height, including laser beams on the floor, eight rounded towers for beams and back spots and three more towers behind the stands for FOH spotlights and 24 **Claypaky B-EYE K20** washes. He mounted 50 Skylos on the rooftops in the background of the show.

"The Skylos created beams of light in the Riyadh sky, which is very favourable for this purpose since there's haze all year round that creates a nice mist," noted Wary. "The B-EYE K20 washes on the main FOH tower helped create an even area to emphasize the FOH up close. They proved their worth since we needed a powerful light output and a good beam angle to assist the FOH projectors in areas we couldn't reach."



The Saudi Games marked the first time that Wary used Skylos, which he called, "the ideal choice for this kind of large-scale show – the perfect product. They are made for outdoor use, and I knew they would withstand the high temperatures of this country during full sun. I must admit that, despite the lens treatment and their ability to endure extreme temperatures, we still planned a head-down position in the console to protect the lenses during the day."



To create large beams in the sky he mounted the Skylos atop rooftops, giving texture to the Riyadh sky. "The power of Skylos quickly got everyone on the same wavelength, and there were exclamations of 'wow!' everywhere as I turned them on and people looked up," he reported. "Besides the powerful and clean beam, Skylos offered other major advantages. First, there were excellent colour choices on the colour wheel, making it clear that each colour was chosen to lose the least possible power in light output, particularly the amber colours that are generally hard to bring out in a large beam – on Skylos these colours were impressive.

"Another pleasant surprise came from the prism. It was also designed to lose minimal light output once it entered the beam, allowing me to magically texture the sky with the prisms and add another dimension to a simple beam. Finally, an additional pleasant surprise came at one point in the show when I needed to create a counter-catch on a small auxiliary stage for a ceremony. When I opened the Skylos zoom and used the frost, it worked really well! Who would have thought we could use the laser beams for the counter or even for the FOH for broadcast!"



Wary found Skylos to be "very reliable machines. We didn't have a single failure once the kit was up and running, and Claypaky support was very responsive and efficient when they helped us solve an early issue."

LAB2580 handled the show production with the lighting provided by **LabLive/SLS Production**. **Jean-Yves Orcel** was the Lighting Director. The Lighting Operators were Steve Wary and **Jerome Claude**.

**Claypaky**

## SINGAPORE

# zactrack mini Elevates Lighting and Sound in Onefai Mak's Production of Detective Theatre 13.67

*With real-time tracking of actors, dynamic lighting, and spatial audio, the production captivated audiences with its innovative, multidimensional atmosphere*



Photo Credit: Courtesy of Esplanade - Theatres on the Bay © AlvieAlive

Hong Kong-based lighting designer and technical producer Onefai Mak specified a **zactrack mini system** to control both audio and lighting sources for a production of Detective Theatre 13.67 staged by theatre company Zuni Icosahedron at the Esplanade Theatre in Singapore.

Onefai has collaborated with Zuni for many years and is frequently asked to light their shows. For

this production, he designed lighting and was also the technical advisor. They used Esplanade's in-house sound and lighting systems with a zactrack mini system that was supplied by C'est Bon Projects Corporation Limited.

Authorized by writer Chan Hokei and the Crown Culture Group, Mathias Woo adapted the novel 13.67 into a new Detective Theatre production featuring a legendary Hong Kong detective



operating between 1967 and 2013. Each case taps into Hong Kong society via identifiable characters and events, like tycoons, idols, kidnapping incidents, and bomb maniacs! The lively and intricate play reflects Hong Kong's shifting cultures presented via pop songs and the immersive projection of comic graphics, mixing a busy soundscape with singing, narration, comedy, and an assortment of storytelling techniques.

Onefai recommended that zactrack was used to assist with providing directional audio – based on the location of actors onstage – and also for spotting them with very minimal but essential and intense elements of light that did not interfere with the projections that gave this production its dramatic and unique aesthetic.

Three zactrack trackers were positioned on three actors and mapped via 6 zactrack anchors, three located along the front of stage, two on the stage's left and right sides and one at the back. The lights – 6 Martin MAC 700 performance moving lights – rigged on the front truss were



programmed on a grandMA3 lighting console, with various lighting cues also including positional info from the zactrack server so they could move and track actors onstage.

The same actors together with a prop gun were tracked for audio via a d&b DS100 Signal Engine, which mapped the movement and immersive effects – time delay and level control – to every speaker in the house system. d&b's S100 Soundscape was applied to create a layer of sonic



atmosphere helping transport the audience into another world where actors sometimes switched to being storytellers. This was where they specifically wanted the voices to move with the actor via the soundscape to enhance the general audience experience.

Once the actors' voices were set up and working as required, Onefai and the team worked on more sonic elements, like where to locate props in the gunfight scene. "The outcome is really cool, it allowed the entire scene to become more three-dimensional compared to listening to a traditional stereo system," he noted.

Detective Theatre 13.67 was the first time Onefai had used zackrack on a full-production show, a decision he made after some testing and a lot of research into the best tracking system to get the results everyone wanted. "The zackrack mini is super easy to set up being wireless-based and works for both audio and lighting," he commented, adding that he relished the ability

to finesse and add detail to the gunfight scene by having access to tracking both elements. He was also impressed with the way this newest tech can be integrated seamlessly with existing and more classic tech to get excellent results for audiences.

The zackrack mini was supported in Singapore by Glen Wong from **Total Solution Marketing Pte Limited** zackrack's Singapore distributor, and Alan Loh, zackrack's regional sales manager for South East Asia, who were "extremely helpful and great to work with," concluded Onefai, who will definitely be specifying zackrack again!

### **zackrack**

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