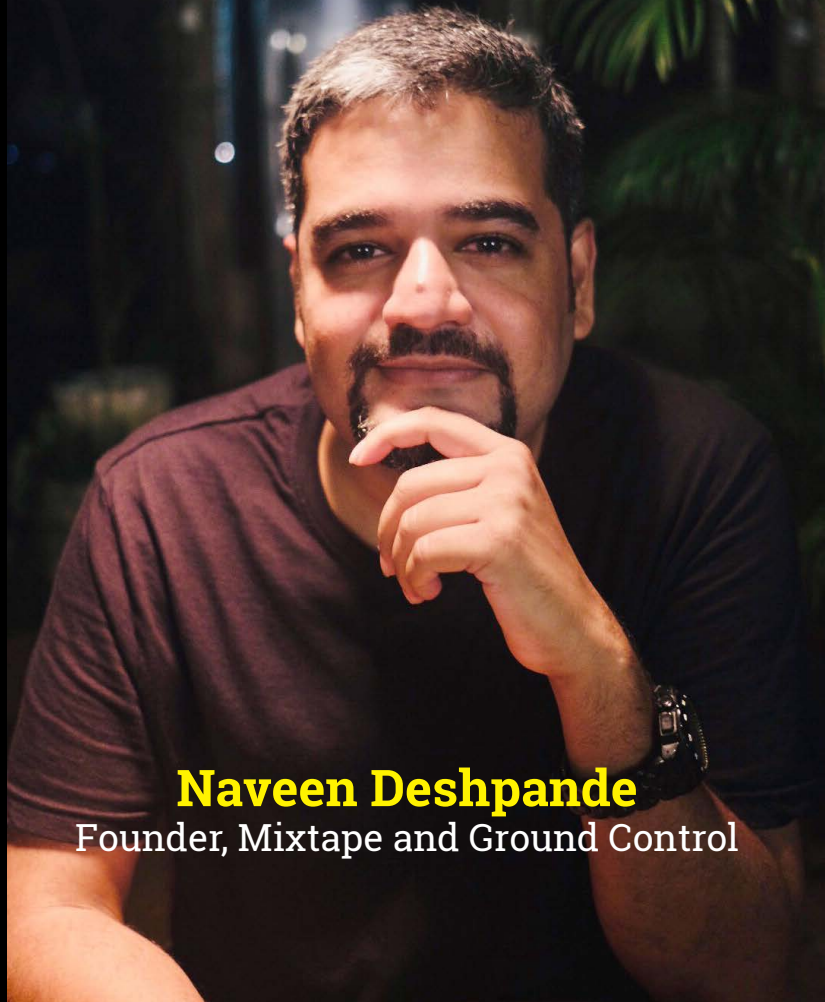


For me, the Dubai Expo 2020 was truly an eye-opener. The level of detail and planning they put into every aspect of the lighting for the festival was incredibly inspiring.



Naveen Deshpande

Founder, Mixtape and Ground Control



NEWS: GLP Welcomes Mark Ravenhill to the Board of Directors



INTERVIEW: Pankil Ahuja, Claypaky



LIVE: EDC Thailand – Kinetic Wonders

HIGH END SYSTEMS

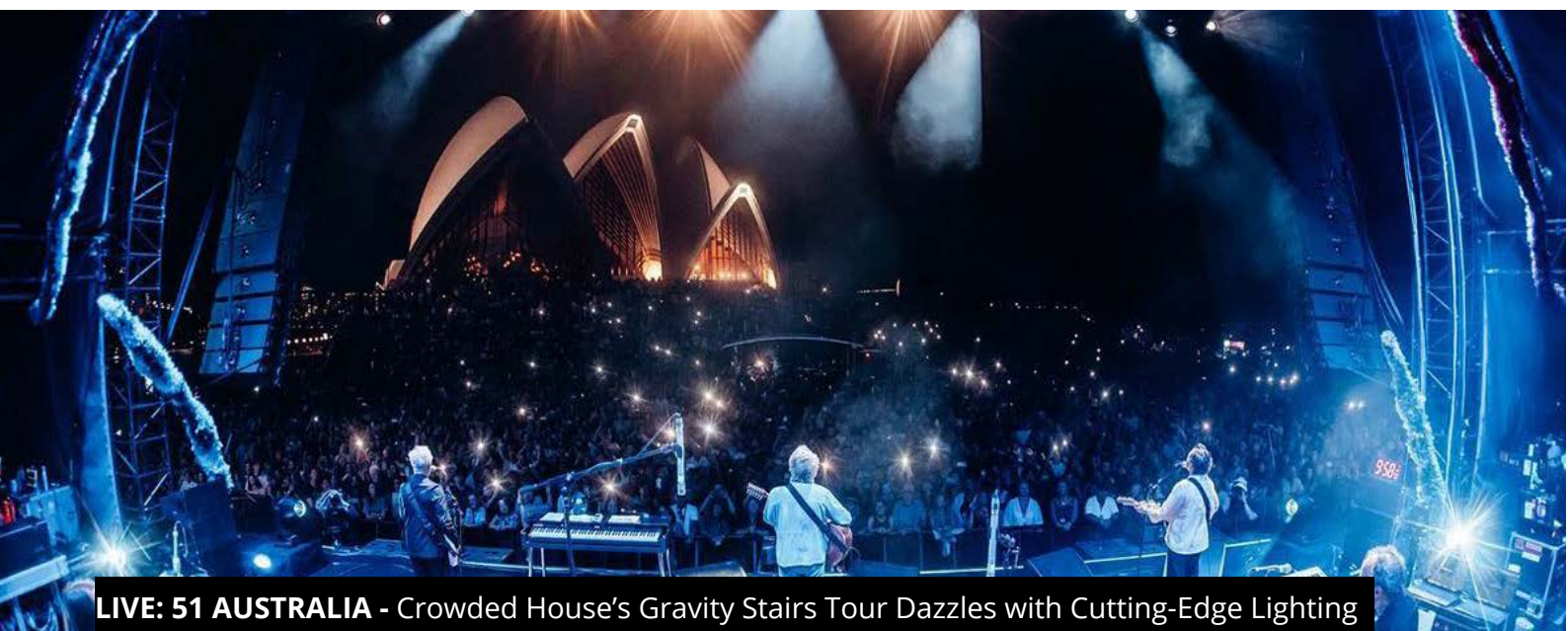
SolaPix Fan 8



Color Outside the Line

SolaPix Fan 8 brings new dimension to any stage with a fanned design highlighted by eye-catching optics. This linear pixel wash fits right into concert tours, house of worship productions, corporate events, and more with RGBW color mixing, a powerful zoom range, and infinite pan capabilities.

C O N T E N T S



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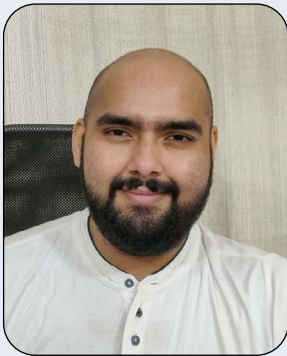
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The Asia-Pacific live events industry is experiencing a dynamic shift, with technology playing an even more critical role in shaping audience experiences. As major festivals and high-profile productions push creative and technical boundaries; the demand for cutting-edge audio, lighting, and visual solutions is believed to have skyrocketed in the APAC region – recording an uptick of

over 24% since November 2024. Alongside, sustainability is also gaining traction, with manufacturers rolling out energy-efficient fixtures and rental houses embracing long-term investment strategies.

In this issue, we spotlight such industry shifts with in-depth features and exclusive interviews. From the mesmerising spectacle of EDC Thailand to insightful discussions with industry leaders like Pankil Ahuja of Claypaky, we dive into the innovations and expertise shaping today’s live event landscape. In this issue’s Personality feature, we spotlight Naveen Deshpande, the visionary behind Mixtape and Ground Control, and a trailblazer in India’s live events industry; as he shares his journey, insights on production innovation, and how his companies are redefining the art of touring and festival experiences. Our Ennovation section highlights the latest breakthroughs, while our Live coverage brings you behind the scenes of spectacular productions like the Crowded House Gravity Stairs Tour in Australia, India’s premier ‘India Cocktail Week 2024’ spirits and cocktail festival, and the mesmerising Changbai Love Song Performance which took place in China.

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GLOBAL

GLP Welcomes Mark Ravenhill to the Board of Directors, Expanding Executive Leadership



Mark Ravenhill was announced as the newest member of GLP Group's board of directors.

GLP (German Light Products) renowned for its innovative and high-quality intelligent lighting solutions, has announced the appointment of **Mark Ravenhill** to the **board of directors of the GLP Group**. This strategic move strengthens the company's executive leadership while reinforcing its commitment to meeting the evolving needs of the global professional lighting industry.

Mark Ravenhill, based in Nashville, USA, will play a pivotal role in enhancing GLP's relationships within the global design community and aligning

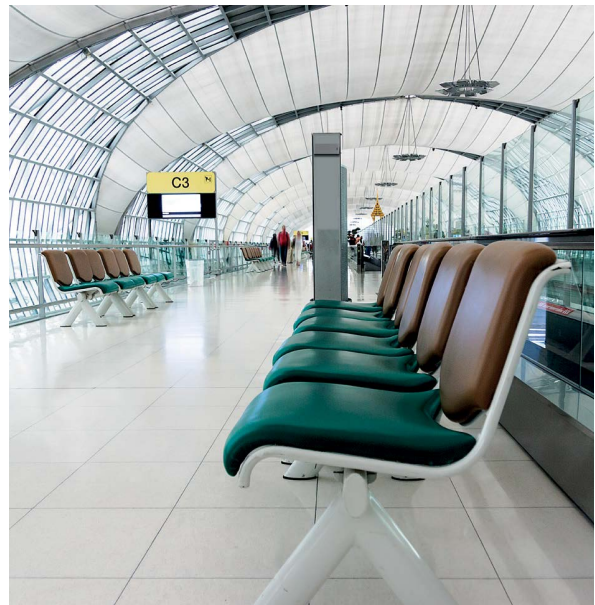
the company's product innovations with future market requirements. Additionally, Ravenhill will spearhead sales and marketing efforts for GLP's US subsidiary, driving the company's growth in the region.

Expressing his enthusiasm for the new appointment, **GLP Managing Director Udo Künzler** said, "I am excited to have Mark join our executive leadership. We know him well, of course, and he brings a great level of knowledge and experience with him."

Ravenhill, sharing his excitement about the role, stated, "I am looking forward to re-joining the company in this expanded role. GLP has a strong reputation for product innovation and creative solutions, which I look forward to being a continuing part of. These are exciting times, with many opportunities ahead."

Mark Ravenhill can be reached at m.ravenhill@germanlightproducts.com for inquiries related to his new role.

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INDIA

Sound.Com and Lumasonic Upgrade with Adamson Once Again



Team LUMASONIC GOA with their new ADAMSON system.

Mumbai based **Sound.com** – one of India's most largest and most noted premium live audio solutions provider, and **Lumasonic** a premier full-service audio and lighting rental company based in Panjim, Goa; have both further cemented their position as leaders in the region by significantly expanding their respective inventories of **Adamson** loudspeaker systems.

Known for their pioneering investment in Goa's first Adamson S10 mid-format line array system in 2019, Lumasonic has continued to evolve with the industry's demands. In 2023, the company bolstered its S10 lineup, reflecting their commitment to providing high-quality solutions for professional sound reinforcement.

To address the growing demand for large-scale events and high-profile weddings in Goa, Lumasonic has now added a cutting-edge Adamson large-format system to their inventory. This new acquisition comprises 12 Adamson E15 large-format line array speakers and six Adamson E219 dual 19" subwoofers, all powered by Lab Gruppen PLM 20K44 amplifiers, ensuring robust and consistent performance across diverse applications.

Craig Fernandes, Director of Lumasonic, shared his thoughts on the investment: "The entertainment market in Goa has been growing every year, with more A-level artists performing at weddings and corporate events. To cater to larger venues, we needed a high SPL system with



Warren Dsouza of Sound.com with Karan Nagpal of Stagemix Technologies and the newly acquired Adamson gear.

consistent coverage, and the E15 was a perfect solution. We've had a great relationship with Adamson distributor Stagemix and were very comfortable working with them in growing our inventory."

Echoing these sentiments, **Karan Nagpal of Stagemix** Adamson's authorised distributor in India, added: "One of the things that makes the E15 so popular is its unparalleled sound quality and high SPL levels. The system is a staple on the largest tours in India and abroad and continues to be a top choice for rental companies. It has been a great experience working with Lumasonic and seeing their business grow over the years."

On the other hand, backed by a history of delivering top-notch sound for globally-renowned Indian and international artists and productions, Sound.com continues to set benchmarks for excellence in the industry. From the electrifying Diljit Dosanjh India Tour to the soulful performances of Arijit Singh, Sound.com

has solidified its reputation as the go-to audio provider for top-tier events.

And in a significant move to keep pace with the rapidly growing tour sound market in India, the company, led by the dynamic Warren D'Souza, has expanded its already impressive Adamson loudspeaker inventory with the addition of 18 more units of the ADAMSON E219 dual 19" subwoofers powered by Lab.gruppen PLM20K44 amplifiers, further enhancing its ability to deliver world-class audio solutions for large-scale live events.

Warren D'Souza, Founder and driving force behind Sound.com, shared his thoughts on the new addition stating, "India's live event industry is experiencing unprecedented growth, and Sound.com is committed to staying ahead of the curve. The Adamson E219 subwoofers paired with Lab.gruppen amplifiers allow us to deliver the depth, clarity, and power needed for today's demanding productions."

Karan Nagpal from Stagemix, also remarked "One of the things that makes the E219 so popular is its sound quality and high SPL levels. The subwoofer is used on the largest of tours in India and abroad and continues to be a popular choice with rental companies. Its been a great experience working with Sound.com and seeing their business grow over the years."

GLOBAL

Eastern Acoustic Works Opens Cutting-Edge Headquarters to Redefine Customer Experience and Innovation



EAW's New HQ in Franklin MA.

Eastern Acoustic Works (EAW) a renowned innovator in professional loudspeaker systems and technologies, has announced the opening of its new headquarters in Franklin, Massachusetts. This state-of-the-art facility represents a pivotal moment in EAW's history, solidifying its dedication to providing precision-engineered solutions for the live sound and installation markets. Located just 45 minutes from Boston and 30 minutes from Providence, the new 56,000-square-foot standalone building unifies all EAW operations, driving greater efficiency and enhancing its ability to serve customers worldwide.

The facility boasts a thoughtfully designed layout, including 32,000 square feet for production and warehousing, 6,000 square feet of advanced engineering labs, a 3,000-square-foot indoor training and demonstration space, and 12,000 square feet of office space. Additionally, expansive outdoor demo spaces have been introduced, adding a new dimension to EAW's operations. "Streamlined logistics and improved

production capabilities translate directly into exceeding customer expectations for quality and response times," said **EAW's President, TJ Smith**, reflecting on the advanced systems and infrastructure now in place.

A major highlight of the new headquarters is its enhanced engineering lab, which builds on EAW's tradition of rigorous product development and testing. The high-ceiling PIT lab allows for precise measurements of lower frequencies, ensuring greater resolution across all frequencies. **Geoff McKinnon, Senior Director of Engineering at EAW**, shared his insights on this advancement, stating, "The high ceiling in our acoustics lab, known historically as the 'PIT lab,' allows us to measure lower frequencies and provide greater resolution at all frequencies. On-site product development and testing strengthens our ability to deliver superior sounding solutions."

The facility also features a cutting-edge indoor training and demo space, designed to host classroom-style customer education sessions



The awe-inspiring Demo towers at EAW's New HQ.

and product demonstrations. This space is complemented by a video production studio for virtual training, providing flexible options for engaging with customers. Adding to these capabilities are two extensive outdoor demo areas, including a 175-foot throw area and a 300-foot throw area, equipped with 40-foot scaffold towers and rigging to showcase systems ranging from large club or theater setups to stadium-length arrays. These real-world testing environments allow EAW to validate and exhibit its loudspeaker systems for prospective customers in its own backyard.

The integration of all departments within the new headquarters fosters enhanced collaboration and communication, further boosting EAW's efficiency in addressing customer needs. "The best part of the new headquarters is that the proximity of all departments fosters closer interaction and communication," noted Smith. "For example, having customer support, the service center and engineering in close contact every day enables us to enhance our efficiency as we work to serve our customers." He also highlighted the benefits of relocating from the previous Whitinsville facility, explaining, "While our overall square footage remains the same, the new space is far better

organized and tailored to modern needs. This facility not only supports our growth but also allows us to welcome customers with confidence. The Franklin area, with its abundance of hotels and restaurants, creates a more accommodating environment for visitors."

Situated within 15 minutes of iconic New England venues such as Gillette Stadium and the Xfinity Center, the new headquarters strengthens EAW's ties to the live sound industry and bolsters its efforts to reclaim its production audio heritage. "Being within 15 minutes of two premier live music venues enables us to attract top talent and strengthen our connections to the live sound industry as we reclaim our production audio heritage," added Smith.

Located at 19 National Drive, Franklin, MA, EAW's new headquarters is now open to customers by appointment, offering an inviting and technologically advanced space for collaboration, training, and innovation. This milestone not only highlights EAW's commitment to excellence but also sets the stage for the company's continued growth and leadership in the professional audio industry.

INDIA

Showtech Enhances Martin Audio Inventory with WPL



Team Showtech with their newly acquired Martin Audio WPL System.

New Delhi-based **Showtech Events'** audio research desire to be at the forefront of live event experiences in the region prompted them to make a significant investment in **Martin Audio's** advanced sound systems last year, as the company acquired a brand new WPL line array system.

Known for their innovative approach to event production, Showtech Events has consistently delivered exceptional services for a wide range of events, including live shows, weddings, corporate gatherings, and cultural festivals. And to elevate their audio capabilities, Showtech Events earlier acquired 16 units of the Wavefront Precision Longbow (WPL) line array modules, 12 units of the SXH subwoofers, and iK42 amplifiers.

Now with the view to cater to larger scale events with more complex audio demands, the company has enhanced its existing WPL system with the

addition of 8 more units of the Wavefront Precision Longbow (WPL) line array modules, along with 6 more units of the SXH subwoofers, and 4 more units of the iK42 amplifiers. This system upgrade, according to the company, promises to equip the team with enhanced capabilities to deliver powerful and clear sound, tailored to suit events of all sizes, from grand concerts to intimate corporate meetings.

"At Showtech, we believe in delivering nothing less than excellence" said **Tarvinder Singh, founder of Showtech Events.** "Our partnership with Martin Audio through VMT has been a game-changer in elevating the quality of our sound solutions. With this latest addition to our inventory, we're better positioned to meet the demands of clients as we continue to deliver immersive and unforgettable audio experiences for every event"

Jeff Mandot of **VMT Distribution** – the official distribution partners of Martin Audio in India – shared his thoughts on Showtech's upgrade, stating, "Showtech has consistently demonstrated a dedication to excellence that inspires confidence and trust. Their decision to invest further in Martin Audio's cutting-edge systems reflects their unwavering commitment to delivering world-class sound solutions. And we at VMT are thrilled to continue being a part of their success story!"

UAE

ELC Lighting Appoints Sonic Evolution as Exclusive UAE Distributor for ELC and Green-GO



Arnold Coelho (L) and Rajesh Khade (R) of Sonic Evolution with Silvio Cibien (C) of ELC Lighting.

Netherlands-based manufacturer **ELC Lighting** has announced the appointment of **Sonic Evolution FZC** as the exclusive distributor for its ELC and **Green-GO** brands in the United Arab Emirates (UAE). Based in Sharjah, Sonic Evolution will now supply ELC Lighting's award-winning DMX-over-IP lighting control products and the Green-GO family of digital wireless intercom solutions to customers throughout the region.

Established in 2023, Sonic Evolution FZC is a distributor of specialist technologies tailored for the professional production industry. The company was founded by India-born **Dr. Rajesh Khade**, a medical doctor with a passion for drumming and live sound engineering, alongside his partner **Arnold Coelho**, an audio and mechanical engineer. Despite being a relatively young company, Sonic Evolution's distribution portfolio already includes cutting-edge brands such as Rational Acoustics, MEL Lab, Sonnect, StageStrike, and Unika, and the addition of ELC and Green-GO further strengthens its offerings.

Sonic Evolution is deeply committed to supporting its market by providing product training, demonstrations, and hands-on workshops designed to empower users and help them maximise the potential of ELC and Green-GO solutions. "The UAE region presents a growing demand for efficient, innovative communication and control solutions," says Dr. Khade. "ELC and Green-GO's products address these needs directly and offer significant potential in industries such as live events, broadcast, and theatre, where reliable communication and control systems are critical."

Dr. Khade further notes, "As a young company, partnering with trusted brands like ELC and Green-GO strengthens our portfolio and allows us to offer state-of-the-art solutions that align with our clients' needs. Their proven technology complements our existing offerings, creating a well-rounded product line for diverse customer requirements."

ELC Lighting's representative, Silvio Cibien, shared his enthusiasm about the partnership, stating, "We are delighted to welcome Rajesh, Arnold, and Sonic Evolution to our global family. We know he and his team will have the drive to establish a special connection between our solutions and his customers across the UAE." Green-GO has also reaffirmed its support for the Middle East market, with Luca Gianni continuing in his role as support and application specialist for the region.

ABU DHABI

Venuetech LLC and Meyer Sound Host Comprehensive Audio Training in Abu Dhabi



The special Meyer Sound training session in Abu Dhabi organized by Venuetech LLC.

Dubai-based audio-visual solutions provider **Venuetech LLC** a prominent name in the Middle East's professional AV landscape, recently collaborated with **Meyer Sound** to deliver an intensive training session on system design optimisation and low-frequency control. Held in January 2025, the event brought together audio professionals from across the region at "The Black Box" in The Arts Center at the New York University Abu Dhabi.

The session, led by renowned audio educator **Merlijn van Veen**, marked a significant milestone in professional audio training for the region. Attendees were treated to cutting-edge insights, intriguing demonstrations, and opportunities to engage directly with industry experts. The training catered to a diverse audience, including independent sound engineers, engineers from rental companies, audio professionals from performance venues, and Meyer Sound users, reflecting the broad applicability of the topics covered.

Sources indicate that the curriculum focused on core principles of audio and sound design while

also incorporating interactive gamified knowledge assessments; among several other key tech-intensive topics. This innovative approach not only ensured better understanding but also engaged participants in dynamic discussions. The session provided a deep dive into advanced sound technologies and demonstrated their real-world applications, positioning attendees to deliver superior audio experiences in their respective domains.

Meyer Sound's renowned system design expertise took centre stage during the training, as the brand showcased its commitment to empowering users with the knowledge to maximise the potential of its systems.

The event also underscored the importance of collaborative learning. Bringing together a diverse mix of participants fostered networking opportunities and cross-industry exchanges, ultimately contributing to the region's growing reputation as a hub for professional AV innovation. The training highlighted the growing need for skilled audio professionals in the Middle East and Africa (MEA) region as the demand for world-class audio-visual solutions continues to rise. By hosting such educational initiatives, Venuetech LLC and Meyer Sound are helping bridge the knowledge gap while promoting the adoption of innovative sound technologies. Andrea Granata, Meyer Sound's Sales Manager for the Middle East and Africa (MEA) region, was present to address queries and share insights on the brand's technologies and regional initiatives. Granata's involvement underlined Meyer Sound's dedication to supporting the local audio community and reinforcing its presence in the MEA market.

GLOBAL

Robe Group Appoints Michel Arntz as Global Sales Director



Michel Arntz, ROBE Group's new Global Sales Director.

Michel Arntz has been appointed as **Global Sales Director for the Robe Group** a role involving oversight of all sales related activities for the Czech-based moving light and LED manufacturer and its associated businesses and brands, including **Avolites Anolis LSC Systems** and **Artistic Licence**

Michel has been working for Robe for the last 2 years as a key account manager for Europe, dealing with high-profile distributors and subsidiaries and integrating with Robe's business MO and lively, people-focused management style.

"It is an extremely exciting time for Robe," says Michel, referring to a string of acquisitions over the last 18 months which position Robe to offer clients entire lighting and visual control solutions, from the luminaires, consoles and media servers to power distribution and complete systems integration. "I look forward to managing the growth of the Robe Group and shaping the

development based on the excellent synergy between all the brands, exploring the many and diverse potential crossover opportunities that this brings," enthused Michel.

He noted that the Robe Group covers multiple entertainment and architectural lighting and visual applications, plus a number of other evolving areas across the professional lighting spectrum. Michel will be travelling internationally, connecting with companies, distributors, clients and end users, building new relationships and strengthening existing ones.

In addition to a fund of lighting industry sales experience, he is known as a great communicator, a pragmatist and a diplomat. "I am looking forward to working with and being a part of Robe's outstanding team worldwide" stated Michel, "As a fully independent and family-run company, Robe can make smart decisions very quickly and be innovative and proactive – all huge benefits to optimising our business."

Ingo Dombrowski, who stepped into the sales director role two years ago, will still be collaborating with Robe, concentrating on the thriving maritime sector, together with Tony Perez. Michel's transition has already been implemented seamlessly over the last 12 months.

Robe s.r.o.'s CEO Josef Valchar commented, "Michel has great integrity and the ideal qualifications and attributes to oversee our distribution network and energise new Robe and Robe Group-wide business. We appreciate his enormous passion for the industry, many ideas and deep understanding of our core philosophies and values, so it's a perfect fit!"

AUSTRALIA

Queensland's Premier Venue BCEC Deploys Brisbane Sound Group-installed Versatile L-Acoustics Solution Across Six Multifunctional Spaces



The Brisbane Convention & Exhibition Centre (BCEC) multipurpose venue recently.



An array of L-Acoustics K2 and Kara II in the Great Hall of the Brisbane Convention & Exhibition Centre.

The Brisbane Convention & Exhibition Centre (BCEC) is Queensland's premier multipurpose venue, hosting everything from international conferences and touring concerts to local cultural events within the 171,000-square-metre complex. The venue required a versatile audio solution capable of serving its diverse event portfolio. With over 40 multifunctional spaces hosting thousands of events annually, from the 4,000-capacity Great Hall to intimate conference rooms, BCEC needed a system that could deliver consistently superior sound across various ever-changing configurations.

After extensive market research in early 2023, BCEC partnered with **Brisbane Sound Group (BSG)** an L-Acoustics Systems Integration Network Agent, to design and implement a new audio solution to replace the ageing system. The venue's previous experience with **L-Acoustics**

touring systems, combined with the brand's reputation for pristine sound quality, made K2 the clear choice for their upgrade.

"A permanent K Series installation eliminated the need for constant load-in of external equipment," notes **Josiah Kerridge, Installation & Projects Manager at Brisbane Sound**, a longstanding audio partner to the Centre. "The K2 system's versatility perfectly complements BCEC's comprehensive rigging infrastructure, allowing for quick reconfigurations across their largest spaces."

The K2 system which Brisbane Sound purchased via local L-Acoustics Certified Provider Distributor JANDS, was strategically designed to serve BCEC's six largest spaces, with particular focus on the 4,000-capacity Great Hall and exhibition halls that can combine to accommodate up to 10,000 attendees. The venue's innovative design features



Brisbane Convention & Exhibition Centre's new L-Acoustics professional sound system.

retractable tiered seating that allows spaces to be reconfigured, though this flexibility creates acoustic challenges from sound reflections when balconies are retracted to create larger spaces.

L-Acoustics Application Engineer Damien Juhasz developed specialized configurations using Soundvision 3D modeling software, ensuring optimal performance across all setup scenarios. Referencing these detailed venue drawings with the K Series speakers freshly unboxed, Juhasz conducted a three-day training program with BCEC's technical staff, empowering the in-house team to manage the pre-configured modes and confidently deploy custom configurations for unique event layouts, simplifying the team's day-to-day operations. "We knew the technical team at the Centre was especially excited to begin working on a brand new 'best-in-class' PA system, and that is exactly what they got," says Kerridge. "A modern, brilliant sounding system that can be rigged or redeployed week in, week out, delivering excellent SPL and coverage for all sorts of event briefs."

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SINGAPORE

Stage 4 Becomes the First in Singapore to Invest in Ayrton Rivale Profiles



The newly acquired Ayrton Rivalles deployed by Team Stage4.

Singapore-based rental company **Stage 4** has added **Ayrton's** innovative Rivale Profiles to its inventory, marking the company as the first in Singapore to invest in these cutting-edge lighting fixtures. This strategic move reflects Stage 4's commitment to delivering premium solutions for lifestyle and conference events while elevating its offerings for outdoor productions.

Explaining their choice, Stage 4 stated, "We selected Rivale Profile to cater to the diverse range of events we manage. After 15 years of using other brands, we needed to upgrade our inventory. Ayrton came highly recommended by industry professionals and programmers in Singapore, and we had seen the fixtures in action in local venues."

Rumour has it that Stage 4 initially had concerns about the heat generated by the fixtures but

were quickly reassured. "The excellent heat management system of Rivale Profiles turned this into a key selling point for us," they added.

The Rivale Profile's advanced features were a major draw for Stage 4. "The shuttering capabilities, stunning beams, continuous pan and tilt, and the all-weather IP65 rating make these fixtures ideal for outdoor events. The Rivalles are also stylish, rugged, and rider-friendly, making them perfect for creating memorable experiences at iconic venues."

Stage 4 is already gearing up to use the Rivale Profiles at several outdoor events in Singapore, promising clients a spectacular visual experience. "Our lighting designers and technicians are excited to have the Rivalles in our arsenal and can't wait to work with them on upcoming shows," they said.

A crucial factor in Stage 4's decision was the outstanding after-sales support provided by Ayrton's exclusive distributor in Singapore, **Total Solution Marketing (TSM)**

"We've had a great partnership with TSM for many years," said Stage 4. "Their after-sales support is unmatched—they're always available to answer questions, deliver equipment, and handle repairs, all while respecting our deadlines. It's a pleasure to work with such a reliable partner."

Tevin Heng, Executive Director of Total Solution Marketing, echoed this sentiment. "Stage 4 AV is a growing production company

that values robust, high-quality equipment. The Ayrton Rivale's compact size, lightweight design, and impressive output make it a perfect choice for their needs. We're thrilled to support them with this investment and look forward to seeing the Rivale Profiles in action."

Vijay Thaygarajoo, Ayrton's Regional Sales Manager APAC, expressed his excitement over the partnership. "We're grateful to Stage 4 for their trust in Ayrton Rivale Profiles. It's wonderful to see how the fixtures have exceeded their expectations and become a key addition to their lighting inventory. We look forward to supporting them in creating spectacular productions."

MIDDLE EAST

APEX - 7Hertz Partner to Serve GCC Market



Reps from APEX and 7Hertz celebrate their new partnership.

Belgian amplifier manufacturer **APEX** has entered into a strategic distribution partnership with **7Hertz**, a prominent distributor in the professional audio industry, to cover the GCC countries, including Bahrain, Kuwait, Oman, Qatar, Saudi Arabia, and the United Arab Emirates, as well as Lebanon. This collaboration marks a significant milestone for both companies as they aim to deliver advanced audio solutions to integrators across the region.

Val Gilbert, Sales Manager at APEX, expressed his enthusiasm for the partnership. "7Hertz is highly respected throughout the region for its proactive approach, technical expertise, comprehensive customer training, and support. I am excited to work with the 7Hertz team to show integrators in the GCC and Lebanon how our CloudPower amplifiers can enhance their projects and reduce their install time."

Chadi El Masri, CEO and founder of 7Hertz, echoed this sentiment, expressing confidence in the value APEX brings to their portfolio of premium audio brands. "APEX is an excellent addition to our lineup of leading audio brands. CloudPower's onboard DSP is easy to set up using the IntelliCloud software, and the ability to manage amplifiers remotely is something many integrators are looking for. We are confident APEX will quickly become a popular choice in the region," said El Masri.

AUSTRALIA

2024 Replete with Strategic Audio and Lighting Investments for Elite Event Technology



EET's new lineup of the XSL system from d&b Audiotechnik.



EET's new fleet of the Pixel Line IP fixtures from ACME Lighting.

Canberra-based **Elite Event Technology (EET)** has capped off 2024 with a series of significant investments, further strengthening its position as one of Australia's premier providers of world-class audio and lighting solutions. Known for its commitment to innovation and excellence, EET's latest additions to its inventory highlight its forward-thinking approach to serving diverse event requirements.

EET's partnership with **d&b audiotechnik** continued to flourish, as the company added the XSL line array modules to its already extensive SL Series inventory. As one of the earliest adopters of the GSL system globally—and one of the few in Australia—EET welcomed the XSL system with great enthusiasm, recognising its versatility and impressive performance capabilities.

The company first took delivery of 16 units of the XSL line array modules along with the SL-G Sub subwoofers in September-October 2024, followed

by an additional 12 units in November 2024; with the acquisition underscoring EET's dedication to staying at the forefront of audio technology and ensuring that clients benefit from cutting-edge systems capable of delivering exceptional sound quality.

The procurement of the XSL system was facilitated by **National Audio Systems (NAS)** the official partners for d&b audiotechnik in the region; with EET expressing gratitude to NAS for their invaluable support throughout the purchase process and ensuring a smooth and timely delivery of the new equipment.

In addition to enhancing its audio capabilities, EET made substantial upgrades to its lighting inventory as well.

In November 2024, the company bolstered its existing stock of **ACME Lighting** Pixel Line IP fixtures by adding 24 more units to its existing



EET's new grandMA3 lite controller from MA Lighting.

collection; with the company recognizing the versatile fixture are renowned for their robust build and exceptional performance which makes them ideal for a wide range of applications.

Earlier, in September 2024, EET took delivery of 32 units of the IP65-rated **ROBE** iSpider fixtures, further solidifying its extensive inventory of ROBE Spider fixtures, which now totals nearly 100. According to EET, the iSpider's weather-resistant design and advanced functionality make it a valuable addition for outdoor events and demanding environments. The company had also, in the earlier part of 2024, expanded on its existing inventory of BMFL wash beams from ROBE, while adding several units of the MegaPointe moving lights as well.

And to complement its growing inventory of high-performance fixtures, EET also invested in advanced control solutions. The company acquired the grandMA3 Lite lighting controller from **MA Lighting** a versatile and powerful system that provides precise control and



By acquiring 32 additional units of the ROBE iSpider, EET's inventory of Spider fixtures has now almost touched 100 units.

flexibility. The controller was supplied by **Show Technology Australia & New Zealand** the official partners for MA Lighting in the region.

EET's strategic investments in lighting equipment extended across the year; as early in 2024, the company took delivery of 32 units of the **Martin Professional** MAC One fixtures. Known for their reliability and creative potential, these fixtures have already proven invaluable for delivering dynamic lighting designs for EET; with the purchase and delivery once again facilitated by Show Technology Australia & New Zealand, reinforcing the trusted relationship the two companies share.

EET asserts that by prioritising quality, innovation, and adaptability, the company is well-equipped to meet the demands of clients across a wide range of events – from intimate gatherings to large-scale productions – with their 2024 acquisitions not only expanding EET's technical capabilities but also reaffirming its position as a leader in the professional audio-visual sector.

AUSTRALIA

Zinc's New Distributed Sound System Hits All the Right Notes



Austage Events spearheaded a complete transformation of Zinc's audiovisual capabilities; with state-of-the-art AV gear facilitated by National Audio Systems (NAS).

Zinc, nestled in Melbourne's iconic Federation Square, has long been celebrated as one of the city's most sought-after event spaces. Since opening its doors in 2002, the venue has been admired for its exceptional catering, contemporary design, and stunning views of the Yarra River. However, after two decades of service, Zinc's audiovisual setup had become outdated, prompting a significant overhaul led by **Austage Events** the venue's AV management partner, to bring it up to the standards demanded by today's modern events.

The aging AV system faced numerous challenges, with sound quality being a critical issue. Zinc's acoustics were particularly unforgiving, as the sound often lost clarity once over 500 guests filled the space. Additionally, the existing infrastructure proved cumbersome, requiring frequent use of scissor lifts to adjust lighting and speakers between events, leading to higher

operational costs. It became evident that Zinc needed a state-of-the-art AV system that could not only deliver impeccable sound and efficiency but also integrate seamlessly into the venue's sleek aesthetic while tackling its acoustic challenges.

Austage Events spearheaded a complete transformation of Zinc's audiovisual capabilities; with state-of-the-art AV gear facilitated by **National Audio Systems (NAS)** one of Australia's most reputed AV solution providers.

Central to this upgrade was the implementation of a distributed sound system featuring **dBTechnologies** VIO X206 full-range loudspeakers and IS5T fill speakers. This sophisticated design achieved even sound coverage throughout the venue while preserving its clean visual lines. To complement the setup, four dBTechnologies Sub 915s were deployed



Sound-absorbing panels, drapes, and sound-dampening paint have been applied to the ceiling baffles to resolve the noise issues that previously hindered the space's audio clarity.

to ensure dynamic, full-range sound, catering equally to spoken-word events and high-energy performances. With a Dante network in place, the subs could be strategically positioned anywhere within the venue, including the foyer, where DJs might entertain arriving guests.

The integration of a Q-SYS system from **QSC** added another layer of functionality, enabling effortless backend processing and rapid space reconfiguration with just the touch of a button. This smart automation streamlined operations, significantly reducing the need for manual adjustments and labour-intensive setups. To further enhance the acoustic environment, sound-absorbing panels, drapes, and sound-dampening paint were applied to the ceiling baffles, effectively resolving the noise issues that previously hindered the space's audio clarity.

The impact of the AV revamp at Zinc has been transformative. The venue now offers pristine audio quality and uniform coverage without the need for bulky PA stacks or additional equipment. Operationally, the automated systems have drastically reduced labour costs and turnaround times, allowing for swift transitions between corporate conferences and vibrant social gatherings. These enhancements have not only



Zinc's new sophisticated AV system design with dbTechnologies achieves even sound coverage throughout the venue while preserving its clean visual lines.

elevated Zinc's functionality but also enhanced its overall guest experience.

The response to Zinc's AV transformation has been overwhelmingly positive, garnering praise from regular clients and event attendees alike. "We're not only saving time and money, but we're also receiving compliments from guests with no AV background," said **Nick Ellul, General Manager of Austage Events**. "The venue is delighted, and that's the ultimate endorsement." With its cutting-edge AV system and renewed focus on efficiency and quality, Zinc is now better equipped than ever to continue its legacy as a premier event destination.

INDIA

Lawo and Comcon Announce IP Technology Day in India



The Lawo mc2 36 will be explored in detail at the session.

Lawo a global provider of media production technology, will host “IP Technology Day” in collaboration with its Indian partner, **Comcon**. The event will take place on February 18, 2025 in Delhi and February 20, 2025 in Mumbai; and is designed to introduce attendees to Lawo’s IP technology solutions for Radio, Audio Production across various applications, Media Infrastructure and Control applications.

Lawo is a global technology partner with a long history of delivering innovative solutions for live media production workflows. By unifying workflow management, control, physical I/O, processing, and user interfaces, Lawo offers optimized solutions for television broadcasts, on-air radio, performing arts, houses of worship, and professional AV.

The event will feature live demonstrations of Lawo’s mc²36 all-in-one live production console, providing insights into its capabilities and applications in media production workflows. Other sessions will cover Lawo’s video and audio solutions provided by HOME Apps using a virtual

demo setup. Case studies will also be presented to highlight practical implementations of Lawo’s IP technology.

Boasting a strong presence across India with a network of on-roll engineers and sales partners, Comcon is a leading supplier of the latest technology solutions for pro audio video, electronics test & measurement, and ICT. With four decades of experience, Comcon specializes in designing, supplying, commissioning, and supporting solutions for industries such as broadcast, AV rentals, automotive, media production, telecommunications, and more; while bringing together modern technologies like AV over IP, Fibre Optic transport, SAS, etc into one seamless solution for their customers.

The IP Technology Day is designed to provide professionals in broadcasting, audio production, and related fields with an opportunity to learn more about Lawo’s technological offerings and their potential to enhance operational efficiency and media production quality. For registrations & further information you may contact:

sales@comcon.co.in



AS AUDIO

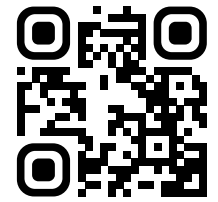


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MEET THE TRAINER

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.

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Claypaky: Innovation, Sustainability, and Customer-Centric Vision Driving Growth



Pankil Ahuja, Claypaky Area Manager for Asia-Pacific and Indian subcontinent has been with Claypaky for over 5 years, and is thrilled to take the next step in his journey with the company as the **Sales Manager for South East Asia**. This promotion is a significant milestone in his career, and he is excited to take on new responsibilities and contribute even more to Claypaky's growth and success in the region. Pankil looks forward to working closely with the Claypaky team and partners to continue building on the strong foundation that has been established over the years. ETA took the opportunity to chat with Pankil and get his thoughts about the business and the region.

How does Claypaky's strategy for the Asia-Pacific market differ from its approach in other global regions? Are there any unique challenges or opportunities you are focusing on in this region?

We face the same challenges present in other parts of the world, with the addition of fierce competition from regional brands, which in some cases may also benefit from lower logistic costs and import duties. This creates a very complex scenario, where the necessity to be as close to the market and customers as possible becomes imperative. We need to make sure to highlight all the benefits in the unique solutions that we provide, to put emphasis on innovation, performance, and quality. Sending the right message is important. The opportunities are

there and we understand that we must keep a strong presence in the region with periodical visits and promotional activities.

Please share any recent developments or strategic partnerships within key regional markets across Asia-Pacific that are helping Claypaky strengthen its presence in this growing market?

The most recent and significant change in Asia-Pacific is our new setup in China mainland and Hong Kong. Since middle of 2023, ARRI China and ARRI Hong Kong have taken over sales and after-sales service in those territories giving us maximum exposure and presence at local exhibitions. With this new partnership we have already been present at LED China in Shenzhen,

BIRTV in Beijing and GETShow in Guangzhou, showing all our latest additions. On top of this we have strengthened our relationship with local customers, consultants, and venues. This refreshed approach already brought to us some very good results and we will continue to address these markets in the most professional way possible.

From your perspective, what are the major trends shaping the future of entertainment lighting, and how is Claypaky positioning itself to stay ahead of the curve?

Right now, our industry is facing all kinds of challenges. We've got a mix of technologies out there, like LEDs, lasers, and discharge lamps. LEDs are definitely the crowd favorite these days because they're durable, high-quality, and reliable. But let's not forget that Claypaky was a game changer when we brought RGB lasers to the scene with our Xtylos. That was a big deal in Entertainment Lighting!

And here's something to think about: in the last decade, our industry has gotten way more competitive, with almost twice as many players jumping into the market, especially from the Asian region. This means everyone's hustling to develop better products, keep costs in check, and expand their reach. At Claypaky, we're tackling this head-on. We're all in on innovation, designing and making lighting products that offer new features while being practical and user-friendly. Plus, we're focusing on digital solutions which really helps customers not just pick the right lighting fixture but also figure out how to use it best and access related services.

How does Claypaky collaborate with key stakeholders like lighting designers and rental companies to ensure that your products meet their evolving needs?

Customer feedback has always been very important for us when it comes to developing new products. Take our new Sinfonya and Rhapsodya lines, for example. They were created based on what our theater customers asked for, leading to cool features like the TONEDOWN function™ for super quiet operation at just 27 dB, "Absolute Position" for slick pan and tilt control, and ACCUTUNE, a fancy new colour management system.

And let's not forget about the Skylos! It's basically a game changer in the laser-based moving head category. Think of it as a searchlight packed with features that make it perfect for touring and various installations.

Could you give us a peak about the process of product innovation at Claypaky?

At Claypaky, we're all about innovation, and that means putting a good chunk of our budget into new products every year. Our innovation process kicks off with a deep dive into different technologies—like light sources, optics, electronics, and digital tech—to find the best fits for the fixtures we're working on.

But it's not just about the tech; we want to spark creativity while also solving real-world problems. That's why we make it a point to collaborate closely with our customers, including lighting designers and rental companies. Their feedback is super valuable and helps shape our products and marketing strategies.

And let's not forget: for us, innovation also means working smarter. We focus on streamlining our production processes and cutting costs, especially by leveraging digital technologies.

Beyond product design, how is Claypaky ensuring sustainability within its overall business operations, and how do you plan to continue improving in this area?

We're really proud of our commitment to sustainability! Two years ago, we earned the ISO 14064-1:2018 certification through our "CP Green" project, which makes us the first company in the entertainment lighting industry to get certified for our carbon inventory management systems.

Claypaky has already started implementing many GHG mitigation activities established by the carbon management plan such as: Reducing the consumption of methane; Purchase of 100% of its electricity from certified renewable sources; Conversion of its internal combustion engine car fleet to fully electric vehicles; Installing a new and more energy-efficient laser cutting machine; Exchange of all interior lighting for energy-efficient LED lighting; Improving product design and components to make them more energy efficient; Implementation of a more precise and reliable data collection and management system to better monitor and improve environmental performance; creating a more accurate analysis of the supply chain; Performing training that targets GHG managers who will track data continuously over the years

Have you encountered any unique product / solution requirements that are specific to the Asia Pacific region? If yes, then how does Claypaky plan to deal with such specific requirements? Is there any current product line or planned product lines that look to address such a situation?

Something probably quite unique to the region is that in some countries, rental companies and venues have a considerable number of

female staff. Naturally, when deciding their next purchase, the size/weight factor becomes very important. Claypaky has managed to develop a very good range of small and mid-size, yet powerful, lighting fixtures to meet these needs, such as the Mini-B and Arolla MP series which have proven very successful. Although not exclusive to the Asia Pacific region, the need for outdoor protection in products (IP66) is also becoming more relevant. We already have a good offering but there is much more to come in the next months, so please stay tuned!

What can we expect from Claypaky in the near future - in terms of technological innovation, business strategy and enhanced value propositions for the end customer?

These days, innovation and new product development are moving at lightning speed, so we're constantly updating our roadmap. But we can definitely spot some trends. Weatherproof fixtures are becoming the go-to choice for a lot of applications, working great both indoors and outdoors. Plus, LED and laser sources are both going to keep evolving and actually complement each other instead of competing. We're especially focusing on multispectral LED engine sources and both white and RGB laser sources, which will definitely be key players on our roadmap in the years to come.

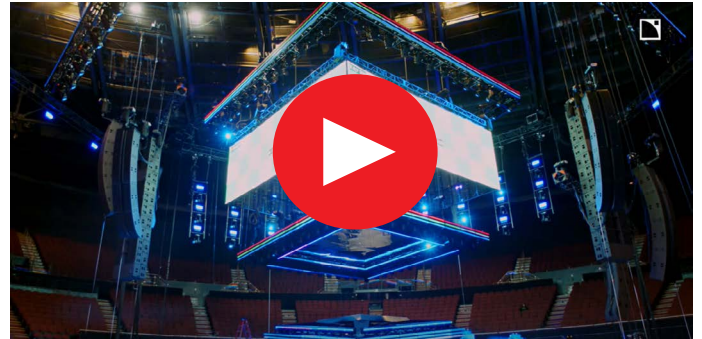
Customers are really valuing specific features these days, like how quiet fixtures are, how fast they move, and how precisely they project light. At the same time, we're rolling out service tools and embracing digitization to make our fixtures easier to use.

Absen's A Series Underscores Commitment to Innovation & Sustainability



Absen's new generation of A Series LED displays exemplifies the company's commitment to sustainability and innovation; with various environmentally friendly concepts integrated into A Series' design and production. The collaboration with TUV SUD China for carbon footprint verification showcases sustainable development and compliance with international standards.

L-Acoustics Loud & Clear at John Summit Experience in LA



Exploring the comprehensive L-Acoustics L2 deployment combined with KS28 subwoofers, that was masterfully designed and commissioned for the John Summit shows in Los Angeles. Various stakeholders, including John Summit himself, discuss its innovative design, sound quality, and efficiency in delivering an immersive audio experience.

Zach Scott's Experience with MQ500 Console During LDI 2024



Renowned lighting programmer Zach Scott shares insights of the lighting setup he managed using the Chamsys MagicQ MQ500. He emphasizes the importance of utilizing a diverse array of fixtures and the need for a versatile console to handle the complexity of multi-element fixtures.

Acme Ares IP Assures Exceptional Performance in Challenging Environments



The Acme Ares IP stands out as a powerful and versatile lighting fixture, built to meet the rigorous demands of outdoor and dynamic environments. Its robust features and innovative technology make it an ideal tool for lighting professionals seeking to push the boundaries of creativity and design.

Ayrton Unveils Mamba - A Revolution in Laser-Sourced Lighting Technology



Ayrton has introduced Mamba, the latest addition to its innovative product lineup. Following the worldwide success of Cobra, which sold thousands of units globally, Mamba takes the stage as a groundbreaking, versatile lighting concept designed to redefine creative possibilities in professional lighting.

Equipped with a laser source twice as powerful as its predecessor, Mamba delivers an awe-inspiring array of psychedelic effects that push the boundaries of imagination. As the first laser-sourced IP65 fixture in Ayrton's acclaimed 6 Series, Mamba's cutting-edge graphic capabilities feature 18 dedicated motors for effects creation, complemented by a staggering selection of 92 fixed and rotating metal gobos spread across two wheels, purpose-built for sculpting light in "beam" mode.

Expanding its creative potential, Mamba includes an endlessly rotating ovoid animation wheel and a sophisticated dual-prism system. The initial level features two palettes with four individually rotating, indexable prisms, which can combine and integrate seamlessly with a secondary set of four combinable prisms positioned at the fixture's front. This unique arrangement produces

intricate, volumetric lighting effects, all further enhanced by the inclusion of two Frost filters for added versatility.

Mamba also introduces an advanced colour system that raises the bar for lighting design. At its core is a revolutionary high-definition gradient CMY mixing system, paired with a multi-position colour wheel featuring 15 complementary filters, two multicolour filters, two CTP correctors, a progressive CTO, and three dynamic multicolour animation sections—RGB, CMY, and RGB+CMY—arranged across two concentric circles for unparalleled creative expression.

To deliver unmatched optical performance, Mamba is equipped with a proprietary 13-lens system and a large 250mm front lens, providing a remarkable 21x zoom range. This enables precise operation across a beam span from 0.7° to 15°, while its exceptional native contrast sets new standards in beam definition. Additionally, Mamba's extreme focusing range allows for customisable beam shapes, optimising output across varying distances.

The fixture's continuous pan and tilt rotation capabilities multiply the possibilities for dynamic and complex effects, establishing Mamba as a universal solution for any lighting challenge.

Engineered for versatility, the IP65-rated Mamba delivers flawless performance in both indoor and outdoor environments, including saline settings. Its robust construction features a sun protection system and an integrated heating mechanism capable of operating in temperatures as low as -20°C (-4°F). Despite its powerful capabilities, Mamba remains incredibly lightweight at just 41 kg, ensuring effortless portability and installation.

DPA Launches New Microlock Compact Microphone Connector



DPA Microphones unveiled MicroLock, its new compact microphone connector, which builds on the strengths of the renowned MicroDot connector currently deployed with the brand's microphones. The perfect solution for audio professionals seeking versatility and convenience in their equipment, MicroLock has a newly developed locking mechanism and compact design compatible with a variety of wireless systems. A dependable microphone connector with limitless flexibility, reassuring reliability and robust durability.

"Innovation and advancements in materials and miniaturization, coupled with valuable market feedback, have enabled us to develop MicroLock," says Helga Volha Somava, Product Management Director, DPA Microphones. "This new connector embodies DPA's commitment to superior performance, providing an uncompromising solution for those who demand the best from their audio technology. Additionally, the brand's flexible, broad adapter portfolio represents a secure investment, making it easier to switch to a new wireless system without having to replace microphones."

MicroLock features a newly designed locking mechanism, which affords users a quick, easy and secure connection and an extra layer of protection against accidental disconnection during use. Added to its flexibility and enhanced reliability is a significantly longer lifespan due to the upgraded materials and redesigned construction. The connector has a more robust, solid metal body, while the improved electrical design offers enhanced stability and reliability of the signal. AV rental companies will appreciate the immediate advantages of MicroLock, as it allows them to rent out the same microphone fleet across the various wireless systems they have in stock.

DPA will introduce the MicroLock connector first with its omnidirectional miniature microphones and passive adapters, followed by the cardioid variants. The company will also update its active connectors, cables and associated options. MicroLock is fully backwards compatible with existing MicroDot solutions.

Vari-Lite Launches ZerOS 8.0 Software Update for FLX S Series, Doubling Fixture Capacity and Enhancing RigSwitch+ Integration



Vari-Lite, a **Signify** entertainment lighting brand, has unveiled the highly anticipated **ZerOS 8.0 software update** for its FLX S Series consoles, as well as for the legacy FLX Console and ZerOS Server. This update doubles the fixture capacity of the FLX S Series, eliminates the need for paid universe upgrades, and strengthens the integration between FLX S consoles and Vari-Lite's innovative RigSwitch+ power platform.

"As lighting design evolves, our users expect their FLX S consoles to handle increasingly complex setups, with more fixtures and advanced features like those in the new VL600 Acclaim+ Series," says **Bobby Harrell, Vari-Lite Console Specialist and Business Development Manager at Signify**. "We've completely reengineered ZerOS to optimise the hardware of the FLX S consoles, allowing them to handle significantly larger show files with ease. And the best part? This upgrade is available for free to our tens of thousands of FLX S users."

According to the company, the FLX S24 and FLX S48 now support 96 and 192 fixtures respectively, each across 2,048 DMX channels (equivalent to four full DMX universes). Also, the update doubles the number of playbacks, groups, and palettes across all FLX S consoles. Plus, the FLX Console and ZerOS Server have been upgraded to 4,096 channels (equivalent to eight full DMX universes).

The ZerOS 8.0 update introduces advanced relay features, ensuring seamless compatibility with Vari-Lite's RigSwitch+ power platform. Users can assign relay circuits to every fixture without affecting fixture count, with the option for manual or automated control. ZerOS can now automatically activate circuits when fixtures are in use and deactivate them when not required, delivering an efficient and intelligent power management solution.

“We’re thrilled with the global response to RigSwitch+ and its adoption across diverse installations,” adds Harrell. “With ZerOS 8.0, we’ve ensured these venues can fully leverage RigSwitch+ without compromising their console’s fixture capacity, offering an unparalleled balance of power and flexibility.”

“ZerOS 8.0 makes the FLX S Series, RigSwitch+, and Acclaim Series work together more seamlessly than ever,” concludes **Martin Palmer**,

Vari-Lite Marketing and Product Management Leader at Signify. “This integration offers exceptional value and performance, making it an ideal choice for a wide range of applications, from touring productions to permanent installations.” Alongside ZerOS 8.0, Vari-Lite has also released ZerOS 7.14.4, a targeted update for legacy ZerOS consoles, focusing on performance and stability improvements to ensure continued reliability for existing users.

Lavoce Introduces Robust New Coaxial Transducers and Compression Drivers



Lavoce Italiana has introduced several new products designed to meet the demanding needs of high-powered permanent outdoor speaker applications. The company’s latest offering is the CPF082.00K, an 8-inch common HF/LF magnet coaxial transducer that builds on the foundation of the CSF082.00K. This new transducer includes advanced features to ensure durability and high performance in outdoor environments, such as a corrosion-resistant ABS basket, a waterproof

acoustically transparent dust cap, and waterproof treatment on the front side of the cone and surround. The motor structure is designed with components from Lavoce’s compression drivers, utilising a low distortion “dual gap” motor that incorporates proprietary advanced linear modelling techniques.

The CPF082.00K offers a programme power handling of 400W for the low-frequency section, with a sensitivity of 95.5dB, while the high-frequency section is rated for 70W with a sensitivity of 103.5dB. The LF woofer features a 2-inch edgewound copper voice coil on a glass fibre former, while the HF section uses a 1.4-inch copper-clad aluminium voice coil on a Kapton former. The transducer operates across a frequency range of 90Hz to 20kHz and is enhanced with two demodulating rings, which help to reduce harmonic and intermodulation distortion.

Expanding its portfolio, Lavoce has also introduced the CAF Series of common HF/LF magnet coaxials. Complementing the



existing CAN and CSF Series, the CAF series features aluminium baskets and ferrite HF/LF magnet motor structures. The CAF123.00T and CAF153.00T, which are 12- and 15-inch models, offer a frequency range of 45Hz to 20kHz. These models feature 700W and 800W programme power handling, respectively, for the LF section, with 160W programme power handling for the HF. The HF section includes a titanium diaphragm with a polyimide surround, providing stability at low frequencies and aiding the design of passive crossovers. The CAF123.00TH model offers an additional ABS horn for enhanced linear bandwidth dispersion and real 60° x 40° directivity, making it suitable for more specific point source system designs.

Additionally, Lavoce has expanded its range of HF compression drivers with three new models. The DF10.103M employs an annular polyester diaphragm and a ferrite motor structure, providing a 50W programme power rating and a 109dB sensitivity. The DN10.20 is a 140W programme power-rated neodymium compression driver with a 1-inch exit, offering a sensitivity of 108dB and an optimised diaphragm assembly for improved performance. The DF14.250T features a 1.4-inch exit compression driver with a ferrite motor structure, a titanium diaphragm, and a 160W programme power rating, achieving a sensitivity of 108dB.

All of Lavoce's large-format devices, including these new drivers, incorporate the patented Integral Input Surface (IIS) phase plug topology to enhance consistency and performance across the range. These new products reinforce Lavoce Italiana's commitment to providing robust, high-performance solutions for demanding audio applications.

Yamaha Announces Third-gen R Series Racks



Reputed professional audio solutions manufacturer **Yamaha** has unveiled the third generation of its R Series I/O racks, which are compatible with the Rivage PM series, DM7 series, as well as the CL and QL series digital mixing consoles. The R Series has been a key component of Yamaha's audio systems since the release of the first-generation Rio3224-D and Rio1608-D racks in 2012, which debuted alongside the CL series digital mixing consoles. The latest models in the R Series build upon this legacy with significant enhancements in sound quality, functionality, and energy efficiency, all while preserving the renowned performance characteristics that have defined the series.

Designed with a focus on capturing stage sound with maximum precision, the R Series I/O racks ensure that the mixing engineer at the console can refine the sound with ease. The third-generation racks offer lower noise levels and an expanded dynamic range, providing greater clarity and depth in live sound environments. These improvements contribute to an even more reliable and effective system, making them a valuable asset for professional audio applications.

AV Stumpfl Unveils All-New Pixera Zero



AV Stumpfl has expanded its Pixera ecosystem with the introduction of the **Pixera Zero**, a compact and powerful media server designed to meet the demands of digital signage and multi-display applications. The Pixera zero is available in three models and offers up to four 4K video outputs, all within a small form factor of 210mm x 265mm x 89.3mm.

At its core, the Pixera zero is powered by an Intel Xeon processor featuring six cores, 12 threads, and a turbo boost of up to 5GHz, alongside 32GB of RAM. This robust hardware configuration ensures seamless playback of uncompressed 4K content, with the NVMe storage technology delivering a constant read rate of up to 5GB/s. This high-speed data transfer capability enhances reliability and performance, making it ideal for both fixed installations and live event environments.

The Pixera zero supports video resolutions of up to 4096x2160 pixels at 60Hz across its licensed video outputs. Weighing just 3.72kg, the server's power-efficient design, with a peak power consumption of only 300W, ensures minimal energy usage while maintaining optimal performance for sustainable deployments. The PXZ-0, PXZ-2, and PXZ-4 models each come with a server software licence, offering users everything they need for high-quality media playback in a variety of professional settings.

JBL Expands PRX900 Series with Powerful New Additions



JBL Professional has expanded its PRX900 powered portable PA series with the introduction of the PRX925 and PRX935 loudspeakers, bringing the total number of models in the series to seven. Designed to meet the diverse needs of larger spaces and performance environments, the PRX925 is a 2-way, dual 15-inch enclosure built to provide additional low-end support. Meanwhile, the PRX935, a 3-way, single 15-inch system, focuses on delivering exceptional mid-frequency range performance and vocal clarity, even at high volume levels.

Both models are equipped with advanced acoustics, DSP, and Bluetooth Low Energy (BLE) control, offering full system management via the JBL Pro Connect App. This allows users to control audio parameters for up to 10 JBL app-enabled speakers. For more immediate adjustments, an onboard colour LCD provides access to a 12-band parametric EQ, while DriveRack technology

enhances performance with features such as Automatic Feedback Suppression (AFS), system limiter, and 180ms of speaker delay in 100µs intervals to ensure precise time alignment.

The PRX925 and PRX935, along with other PRX900 models, are housed in durable 18mm birch cabinets with optimised bracing, reinforcing their rugged build. All models come with a 7-year warranty for added peace of mind. The loudspeakers are powered by 1,000W RMS Class-D power amplifiers, driving JBL's 915H 15-inch ferrite magnet woofers alongside 2408H-1 and H-2 1.5-inch compression drivers for a detailed high-frequency response. Connectivity options include dual XLR balanced combo jacks, a 3.5mm aux input, dual XLR-M loop-throughs, and an XLR-M mix output. With two integrated side handles, a 36mm pole socket, and eight M10 suspension points, the PRX900 series offers a versatile set of features suited to a range of professional applications.

Mackie Aims to Redefine Portability with New ProFX10 GO



Mackie has expanded its ProFX line with the introduction of the ProFX10 GO, a new battery-powered analogue mixer designed for musicians and performers who require portability and reliability in remote locations. Featuring up to eight hours of battery life with a rechargeable and swappable battery, the ProFX10 GO offers the flexibility needed for on-the-go performances and live setups.

This 10-channel mixer is equipped with Mackie's renowned Onyx preamps and built-in GigFX+ digital effects, providing a wide array of EQ, compression, and digital effects. It also supports Bluetooth connectivity and a USB-C interface, making it easy to connect to a range of devices, from microphones and instruments to phones and tablets, as well as outputs to Mackie's GO loudspeakers.

The ProFX10 GO houses a 2x4 USB-C audio interface, operating at 24-bit/192kHz for high-quality audio recording. It offers three USB recording modes: Standard (including FX), Loopback (with computer audio), and Interface (for dry channels 1-2). Additionally, it includes a separate USB 3-4 return on channel 7/8 for software instruments and overdubbing, while Waveform OEM recording software is included to further enhance its functionality.

Designed with the essential tools for analogue mixing, the ProFX10 GO features four Onyx mic preamps with up to 60dB of gain on channels 1-4, Hi-Z switches on channels 1 and 2 for direct instrument connection, 100Hz low-cut filters, 3-band EQ on all channels, and one-knob compression on channels 1 and 2. The mixer also offers 48V phantom power on all channels and up to 60dB of gain, ensuring excellent sound quality and performance for a variety of live applications.

The built-in GigFX+ digital effects engine includes over 24 editable reverbs, delays, and choruses, giving users the ability to further shape their sound. The ProFX10 GO also features a dedicated Bluetooth channel, enabling wireless audio streaming from phones or tablets, making it ideal for playing DJ sets, backing tracks, or streaming live performances.

With its rugged steel chassis and high-resolution recording capabilities via USB-C at up to 192kHz, the ProFX10 GO is built for durability and high-performance, whether in the studio or at live events.

Next-Gen Titan and Titan-R Servers from Waves to Set New Standard for Low-Latency, High-Performance Live Mixing



Waves Audio has unveiled the latest versions of its SoundGrid plugin servers, the Titan and Titan-R, now shipping with next-generation X14 DSP power. These upgraded models deliver enhanced processing capabilities for live mixing environments, ensuring seamless real-time plugin performance with significant improvements over their predecessors.

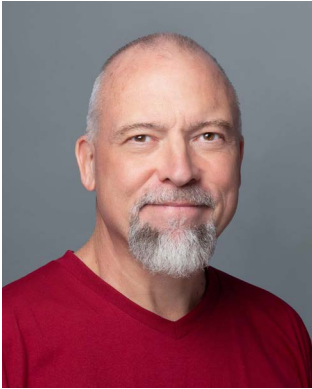
Powered by Intel's Gen 14 CPU, the Titan and Titan-R servers provide more than 1.5 times the processing power of the previous Gen 10 versions, enabling efficient plugin usage with low-latency performance. This substantial increase in processing capacity ensures that live engineers can run a vast range of Waves plugins for enhanced mixing flexibility, even in demanding live shows.

Both servers offer full compatibility with Waves'

SuperRack, SoundGrid, eMotion LV1 Software Mixer, and eMotion LV1 Classic, allowing users to run live sound setups with hundreds of Waves plugins and achieve optimal results at sample rates up to 96kHz. This makes them an essential tool for delivering high-quality, low-latency audio processing, especially in complex live mixing scenarios.

Designed with durability in mind, the Titan server boasts a rugged, industrial build, featuring LED indicators for network and temperature monitoring and strategically positioned RAM to ensure reliability during extended live events. For mission-critical applications, the Titan-R offers added security with dual power supplies, providing redundancy for uninterrupted performance and dependable operation, even under the most demanding conditions.

Immersive for the Live Sound Industry



I believe the “Immersive” topic will be the word of the year in pro audio for at least another year. So let me ride the same wave for a while and, at the same time, try to give this some myth-busting, too. We know immersive audio works in small, controlled environments,

such as small control rooms and binaural decoding with head tracking. At the same time, we have also learned that this is not easy to scale. This is primarily because of how audio waves propagate (wave propagation theory) and the inversed square law challenge. So what do people who want to sell the industry and all of us on this concept do to convince us of the added value? I want to attempt to shed a little light here, and of course, as always, discussion and dispute are welcome on this, too.

In Live Sound, we started out with mono Systems, and any of the larger-scale sound reinforcement systems in the early days in our industry have been mono setups. After stereo became popular and the psychoacoustic consequences of Stereo with Phantom Source images were so attractive, this was also tried and promoted for live sound. Over a few years, most engineers discovered that true stereo is only available for 5% or less of the audience. As a result, stereo panning was heavily reduced to avoid upsetting 95% of the audience (TANSTAAFL, is that you again?). It was understood that no matter how attractive stereo is, it is simply not scalable to this large scale level, and what works in your living room or on headphones does not necessarily work in a stadium. Now, why is that? Suppose you did not have any live performance on stage, where you might see the artist and instrumentalist somewhere specific on the stage; you might even

get away with more stereo panning. But if I see something at a particular location on stage and cannot hear it coming from this specific location, there is a disconnect. Our brain will detect this as uncanny; as a result, the experience is not as good as we wish.

As a sound engineer doing live sound reinforcement for classical performances and opera, you will have understood early on that the stereo imaging is the biggest challenge here, and a stereo sound system setup does not work here since the acoustical focus to any individual instrument cannot be located adequately with a stereo sound reinforcement setup. Someone who has done extensive research on this was Michael Gerzon, and some of you might know Michael Gerzon as the inventor of the Ambisonic standard. Gerzon had understood that stereo sound system setups are not adequate for this requirement. He developed an algorithm that allowed the stereo spectrum to be spread more evenly to more sources across the left and right image, the horizontal plane. This algorithm provides up to five channels of sources across the stereo image (left, centre left, centre, centre right and right channel). Your input signal to this algorithm will be a stereo signal. The algorithm will spread this out appropriately across the up to five channels. Real-world tests have proven this works exponentially better than just a left and right stereo setup of loudspeakers.

One of the two big challenges is weight and location limitations, especially in the times of wide-spread line array use. The second big challenge was the availability of an appropriate hardware or software plug-in to do the calculations. This is no longer an issue since plug-ins with this capacity are available today. However, challenge number one about the weight and size of the individual system for such a setup remains. Line Arrays are not an adequate

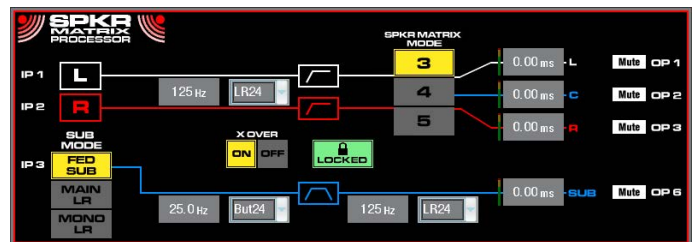
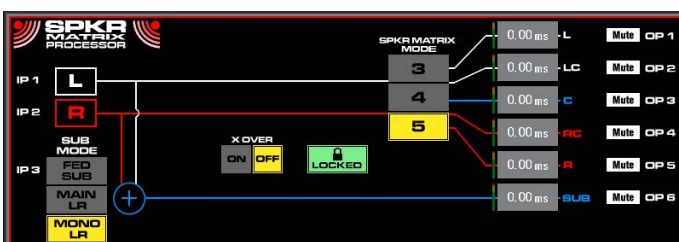
tool to address this in this case. High-power, narrow-dispersion point source systems are what you will need since the typically available vertical clearance is narrow, and it is doubtful you will get more than 1.5m of space there to put your sound system. Luckily, those high-power and narrow dispersion pattern systems have been available for quite a while, and so there is a solution available for this challenge.

Now, I want to be very clear. This enhanced stereo reproduction system is NOT an immersive sound system at all, but it is a direct derivate of the whole Ambisonic calculus. It also addresses the inherent problem of pure stereo sound system reproduction. So again, the Ambisonic algorithm and calculus provide a fantastic and workable solution for an otherwise impossible-to-address problem. I have used this exact approach over a few years on large-scale open-air classical concerts with the best possible outcome, and the result is stunning since the stereo image is much more realistic. The first time I started using this technique was some 12 years ago. At that time, one mixing console manufacturer had a plug-in for the "Gerzon Matrix" available on board to do the job, which worked very well. One generation of digital consoles later, this plug-in has disappeared. From all I can tell from doing research on the web for when this is expected to come back, there is no commitment to bring this back, even if the algorithm is available and doing so would require minimum effort. To me, this means there is not enough incentive to bring this back, and not enough sound designers and engineers have used this incredible tool; hence, the manufacturer did not think this was an

essential plug-in to provide to users. Having actually used this, I dare say that a solution for Immersive was available way before immersive became the fashion of the day, but out of a thousand sound engineers out there, less than ten, meaning less than 1%, even knew that this was available. When I started teaching about digital consoles, whenever I got to this topic, I looked into a bunch of empty faces as the concept of this speaker matrix made very little sense to most participants. Going twelve years forward, this is in everybody's mouth, but the plug-in is no longer available. There is clearly a disconnect, and despite everyone wishing to talk about this and offer their opinion, the actual use in a real-world application is statistically nonexistent.

Besides the lack of endorsement in the real world, I still find this a fascinating topic. Still, I do not foresee this to be widely applied and for many engineers and designers to employ this technique in the future. The interested user and engineer will find plenty of resources to learn from. My door is always open for such an interesting discussion. I am as excited about this as I was a dozen years ago. Still, I am not swayed by all the marketing efforts these days from people who claim to have found or invented the holy grail in pro audio when this solution was available for decades already. Since you know I am an ambassador for constant learning, I wish you all a happy research.

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



Sample page of the "Gerzon Matrix" Speaker Matrix Plug in Allen & Heath iLive 1.95 Editor Software. Pix courtesy of A&H.



Painting Mesmerising Soundscapes With Light: Naveen Deshpande

sought-after lighting designers in the country. From programming small shows to spearheading large-scale productions for iconic festivals and renowned artists, Naveen's journey is a testament to his versatility and vision.

Naveen Deshpande is a trend-setter within India's live event production and lighting design industry. Known for redefining the visual language of live performances; Naveen has seamlessly bridged the gap between artistry and technical excellence. As the founder of Mixtape – a premier artist management agency – and, Ground Control – a cutting-edge lighting and visual solutions company – Naveen's journey reflects a relentless passion for creativity and a commitment to pushing boundaries.

Having started his career as a drummer in a death metal band, Naveen's transition into the world of lighting design was fuelled by his deep connection with music and a fascination with the interplay of sound and visuals. His ability to translate musical narratives into immersive visual experiences has made him one of the most

In this exclusive conversation, Naveen takes us through his journey, creative processes, and the evolving role of technology and sustainability in the industry. His candid insights and valuable advice offer a glimpse into the mind of a visionary who continues to shape the future of live event lighting design.

Please tell us about your journey into the world of lighting design?

My career has always centred around artist management, and through my company Mixtape, I've had the opportunity to manage numerous talented artists. In the early days, my involvement was pretty hands-on, often jumping behind the lighting console to hit a few buttons while the artist performed. However, my experience as a drummer in a band sparked a deeper fascination with how lighting could synchronise with music, transforming what was initially a technical task into a creative endeavour.



In 2011, while in the UK, I reached out to Avolites HQ to learn about their revolutionary Pearl and Titan technology. Avolites kindly allowed me to dive into the world of programming, and it wasn't long before I was fully immersed in lighting design. What began as a hobby gradually became something much more significant.

By 2015, I made the decision to take the plunge and founded Ground Control, a lighting and AV design company. There on, the journey took off, and the rest, as they say, is history.

Your work spans a variety of artists and genres. How do you approach creating a lighting design that not only complements the performer but also enhances the audience's experience?

I've been fortunate to grow up with a wide range of music all around me — from heavy metal and rock 'n' roll to electronic music. The exposure to such a diverse musical spectrum makes it easy for me to move between genres, not just as a listener, but also when it comes to lighting design

and programming. I enjoy engaging in in-depth conversations with artists to understand how their set is structured, where certain tracks fall within the 'U' shape of the setlist, and how I can visually complement that same musical curve as it unfolds sonically. To me, it's the pivotal moments in a set that truly captivate and leave a lasting impression on the audience.

What are some of the core technologies, tools, or lighting equipment that you rely on most frequently?

I've been an MA2 user for quite some time, and it has significantly streamlined my workflow. Recently, I made the transition to the MA3 platform, and I'm finding it even more convenient, faster, and efficient—especially with the variety of shows we handle. The Recipe Tool has been a game-changer for me. It's not only allowed me to introduce more dynamic programming but also saved a lot of time by automating repetitive tasks. Additionally, the built-in 3D visualisation has been a joy to work with, providing real-time previews and removing the need for external software.



I also work closely with Claypaky gear and have exclusively specified it over the past year. The accuracy of values between the pre-visualisation and real-world performance of Claypaky fixtures has been remarkable. This precision has been invaluable in helping us prepare for large-scale shows, especially given the tight setup and execution timelines we often face in India.

The new line of Claypaky fixtures, featuring innovative functions like Absolute Position, is a fantastic addition for touring lighting designers like myself. It ensures consistent beam positioning and helps achieve uniformity in complex designs, even on long tours. These advancements have truly elevated my programming and execution capabilities.

Please walk us through your creative and technical workflow for designing a lighting setup.

We adopt tailored approaches for touring artists and festivals/events to address their unique needs effectively.

For touring artists, the process starts with detailed conversations to understand the set flow, artistic vision, and design requirements based on album tours, headline shows, or specific themes. These discussions form the foundation for our designs, which we test and refine through pre-visualisation to ensure they meet the desired creative and technical standards.

For festivals, our focus shifts to studying the curation of each stage, analysing headliner

riders, and gathering collective feedback. This allows us to develop a versatile and practical plot that works seamlessly for all performers while maintaining the festival's creative direction. In both scenarios, my creative process begins with hand-drawn sketches, which help me explore ideas before transitioning to Vectorworks, our primary drafting tool. While creating layouts, we account for every detail—power consumption, fixture weight, and the overall aesthetic fit with the stage. Ground Control is recognised for its ability to deliver exceptional designs by balancing creativity with constraints like budgets, timelines, and inventory specifications.

Once the core design is finalised, we move into 3D visualisation, where we rigorously test the rig using software such as Capture, Depence, and MA 3D. This ensures all technical data is accurate, adheres to industry standards, and is production-ready. This step also enables us to provide seamless information to production and rigging teams, ensuring all elements come together harmoniously. This meticulous yet flexible approach helps us deliver innovative and reliable designs for every project.

Having worked on shows both in India and overseas, what have been the key differences in how events are planned, executed, and received? How have these experiences shaped your expertise?

For me, the Dubai Expo 2020 was truly an eye-opener. The level of detail and planning they put into every aspect of the lighting for the festival was incredibly inspiring. Since then, we've adopted similar approaches in the projects we manage at Ground Control. Whether it's major events like Lollapalooza, Bandland, or experiential experiences like the Redbull Dance Your Style World Finals, the lessons from Expo 2020 have had a significant impact on our work.

In India, data sharing and pre-production have been areas that were often overlooked, but I'm starting to see positive change in this regard. Slowly but surely, these practices are gaining traction and making a real difference in the way we execute shows.

With technology constantly evolving, how do you stay updated with new advancements in lighting design? Have there been any recent upgrades to your workflow or knowledge that have significantly impacted your work?

For me, the best way to stay in tune with the global lighting scene is by actually visiting events. Since 2010, I've made it a point to travel each year to experience international music festivals first hand. It's an opportunity to observe global industry trends, understand the lighting standards across different markets, and see how touring artists and lighting designers are shaping their shows. Every trip leaves me inspired, and I dive deep into the elements that really stood out to me.

Adopting the grandMA3 software has been a huge step forward for me. While I'm still learning and discovering new features, I can already tell

that the opportunities it opens up are a game changer. It's exciting to think about how it will shape the future of lighting design.

You've worked with some of the most reputed artists globally. Tell us about any particularly challenging or rewarding project; and what made it stand out?

I recently had the opportunity to create my first full-length timecoded show for one of India's biggest exports—'Bloodywood'. Seeing it come to life on stage, after months of building and refining the show in our studio with pre-visualisation, was an incredibly fulfilling experience.

What advice would you give to aspiring lighting designers who want to break into this industry and work on projects of such scale and complexity?

Effective pre-planning is crucial. Always go on-site as prepared as possible. The internet is a powerful tool—take full advantage of it to enhance your knowledge and sharpen your skills.

How do you see the role of technology, sustainability, and creativity evolving in live event lighting design over the next few years?

From a geographical perspective, I've noticed that India is just starting to adopt solar-powered generators for audio, video, and lighting, which is a major step towards hosting more sustainable events. As sustainability practitioners, we consciously strive to reduce our on-site time, thereby minimising power consumption at the events we manage. With the tech scene expanding rapidly and the lighting industry becoming more professional and serious each day, I see limitless opportunities and exciting possibilities ahead.

THAILAND

Kinetic Wonders

The Inaugural Edition of EDC Thailand (2025) Culminates in a Visual Masterpiece Thanks to INFiLED & D8

by Elton Noronha



The kineticFIELD stage at EDC Thailand 2025.

From the moment I touched down in Phuket for the inaugural edition of Electric Daisy Carnival (EDC) Thailand 2025, the air was alive with palpable excitement. This was no ordinary event; this was the debut of one of the world's most iconic music festivals in Southeast Asia. Held at the breathtaking Boat Avenue Lakefront grounds, EDC Thailand promised three days of unparalleled spectacle, sound, and community—and it delivered in spades. What struck me most, however, was the jaw-dropping splendour of the kineticFIELD stage, a technological masterpiece brought to life by the synergy of **Digital Aid (M) Sdn Bhd (D8 Group)** and **INFiLED**

EDC is celebrated globally for its transformative festival experiences, and the Thailand edition was no exception. Crowned the #2 Best Music Festival in the world, EDC has spent nearly three decades perfecting the art of creating unforgettable moments. The kineticFIELD stage—widely regarded as the beating heart of any EDC event—was nothing short of a marvel, and standing before it, I felt the sheer scale of ambition, ingenuity, and passion that had gone into its creation.

The Visionaries Behind the Spectacle

The credit for this awe-inspiring achievement goes to the D8 Group, a comprehensive production and technical services powerhouse renowned for crafting bespoke live event experiences across Southeast Asia.

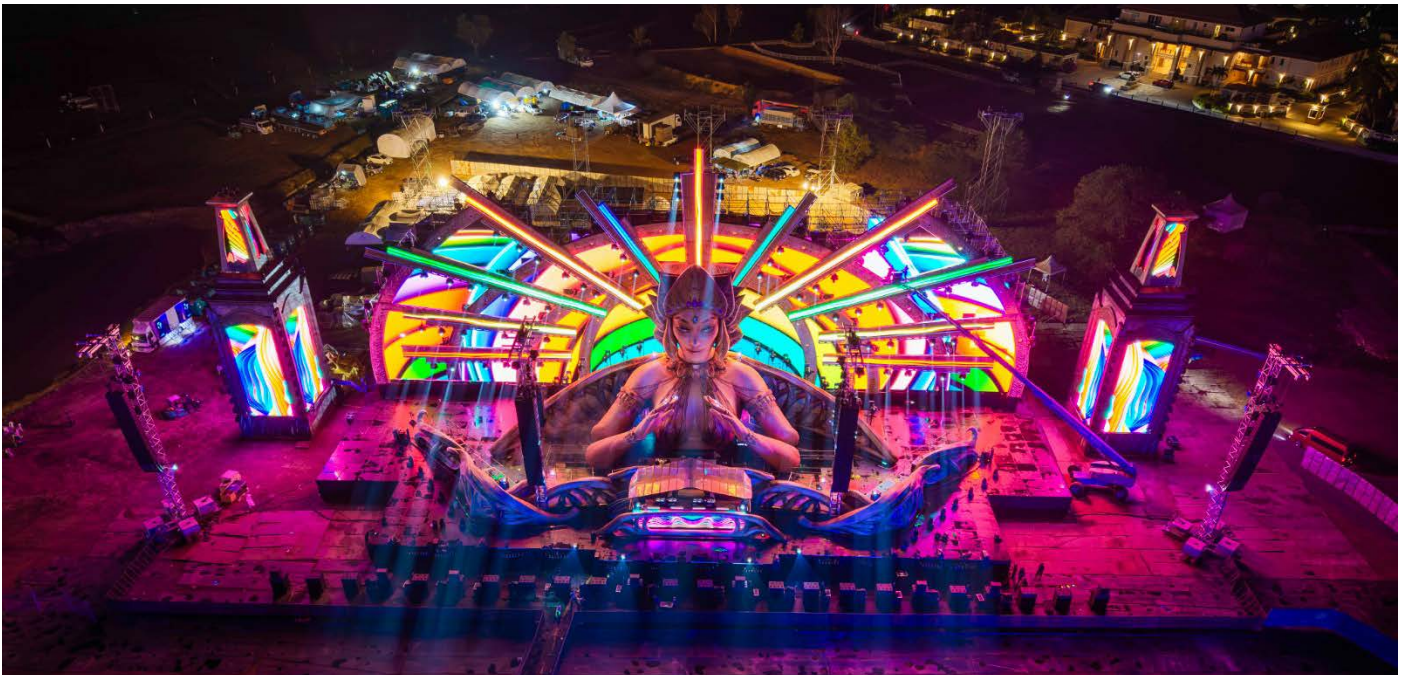
Entrusted with creating world-class soundscapes for every performance stage at EDC Thailand 2025, Team D8 truly outdid themselves at the iconic and imposing kineticFIELD stage. Here, they didn't just engineer an immersive audio experience—they masterfully orchestrated a harmonious fusion of breathtaking lighting, awe-inspiring stage architecture, and undeniably hypnotic LED screens – all of which came together beautifully to deliver a flawless sensory masterpiece that left audiences spellbound.

Speaking with **Henry Hari Ram, Founder and CEO of D8 Group**, I could sense his pride in their accomplishment of bringing together the larger-than-life kineticFIELD mainstage. "The principals at EDC entrusted us with a clear vision: to ensure that the kineticFIELD stage redefined visual and experiential standards for festivals world-wide. It wasn't just about meeting expectations; it was about surpassing them," he shared.

Henry's team worked closely with Insomniac's production designers to ensure every element—from the automated "EDM Goddess" structure (with the moving hands and all!) to the dazzling LED displays—came together seamlessly. The emphasis on visuals was paramount, and for that, D8 turned to their trusted partner, INFILED.



The INFILED and D8 super team behind the kineticFIELD stage. Back row: 2nd from left, Pantakarn Pannasuriyaporn, CEO of D8 Projects Co. Ltd, Thailand; Henry Hari Ram, Founder CEO, D8 Group; Naradej Marknarerman, COO of D8 Projects Co. Ltd. Front row: 2nd from left, Catherine Zhang, INFILED's Regional Director for APAC; Susan Hoe, INFILED's Regional Director for Malaysia, Singapore, and Thailand.



The Technological Heart: INFiLED's AM mk2 LED Displays

INFiLED's contribution to the kineticFIELD stage was monumental. The **AMmk2 transparent LED screens** deployed across an enormous surface area of over 900 square metres, were the cornerstone of the stage's breathtaking visual impact.

"Our AMmk2 series exemplifies the technological innovation and reliability that make INFiLED the preferred choice for world-class productions. The kineticFIELD stage at EDC Thailand was a perfect canvas for our expertise, and team D8 were the perfect partners to deploy our industry-leading display technologies!" exclaimed **Catherine Zhang, INFiLED's Regional Director for APAC.**

Henry explains that the AMmk2 screens, with their 70% transparency ratio, were not just a design choice; they were a technical solution that addressed critical challenges. He informs that the AMmk2's lightweight, modular build, coupled with its inherent fast angle locks for curvature adjustments between -15° and 10° , afforded team D8 with versatile and reliable installation that could easily match the intricate curves

and angles of the stage's colossal "Goddess" structure. More importantly, opting for the AMmk2s substantially lowered the wind load on the LED structure, thereby reducing the need for additional counterweights and minimising the overall footprint of the scaffold. This resulted in a sleeker, more efficient LED display setup that not only delivered a world-class awe-inspiring visual experience, but also maintained both stability and safety.

Susan Hoe, INFiLED's Regional Director for Malaysia, Singapore, and Thailand,

compliments team D8's technical prowess for prudently choosing the AMmk2 transparent LEDs as she notes, "Using the AMmk2 series was a masterstroke because the sheer scale and magnitude of the kineticFIELD stage demanded an exceptionally large screen with a rather far viewing distance. The first row of the audience was approximately 8 meters away; which meant that the AMmk2 – with its pixel pitch of P8mm – could be leveraged to its full potential to offer a screen resolution of 7344P x 2088P, which is close to an 8K screen, thereby delivering a near-perfect visual experience!"



Having witnessed the stage in action, I could only marvel at the clarity, brightness, and depth of the visuals – which when paired with world-class lighting, sound, and pyrotechnics – created an immersive atmosphere that had the audience (myself included!) unabashedly enthralled. It was a sensory overload in the best possible way.

Overcoming Challenges with Innovation and Craftsmanship

One cannot discuss the success of EDC Thailand without acknowledging the challenges faced by the production team.

First up, the logistical demands of a festival of this magnitude were immense, as Pantakarn Pannasuriyaporn, CEO of D8 Projects Co. Ltd – the D8 Group’s local arm in Thailand, highlighted the challenges: “Phuket’s Boat Avenue grounds had never hosted an event on this scale before. From levelling the remarkably uneven terrain to ensuring seamless transportation of equipment, every detail required meticulous planning. A big



shout out to our wonderful team of experts who displayed unbelievable dedication and precision in managing every minute aspect of our technical setup with incredible detail.”

The uneven terrain of the venue and the tight setup schedule could have been daunting

obstacles. However, the combined expertise of D8 and INFiLED turned these into opportunities for innovation. The logistic-friendly AM mk2's rapid installation capabilities, combined with on-site support from INFiLED's technical team, ensured a smooth execution; as Pantakarn informs "Our inventory of INFiLED's AM mk2 series displays, with their lightweight designs and transport-friendly add-ons like the dolly-cart, were a real game-changer as it saved us invaluable time and effort across all fronts"

"We were working against the clock," admitted **Shalini Sugapathy, COO of D8 Group**, "But having a reliable partner like INFiLED made all the difference. Their team was with us every step of the way, ensuring that everything went off without a hitch."

Conceptualising EDC Thailand Experience

Beyond the technology and logistics, the soul of EDC Thailand lay in its experience. **Naradej Marknarerman, COO of D8 Projects Co. Ltd**, spoke passionately about the journey: "EDC's ethos of unity and creativity resonated deeply with us. We wanted the kineticFIELD stage to embody this spirit—a place where art, music, and technology converged to create transformative moments. The response from the audience has been overwhelming, affirming our belief in pushing boundaries."

Walking through the festival grounds, I saw this vision come alive. The kineticFIELD stage wasn't just a backdrop for performances; it was an integral part of the experience, a living, breathing entity that interacted with the music and the crowd. It was, quite simply, unforgettable.

A Shared Commitment to Excellence

As the festival came to a close, I had the chance to reflect on the monumental effort that had gone into its creation. The kineticFIELD stage was more than just a technological feat; it was a

symbol of what can be achieved when passion, innovation, and collaboration come together. The partnership between INFiLED and D8 Group is a testament to the power of collaboration. And this relationship, as Susan and Catherine noted, has been built on trust and shared excellence.

"D8 Group has consistently placed their faith in INFiLED's team and products. The success of NEON Countdown reinforced our capabilities, and EDC Thailand was a natural progression for this long-standing collaboration. Events like EDC Thailand remind us why we do what we do. At INFiLED, we are driven by the desire to push the boundaries of what's possible, to create moments that linger in memory. Working with D8 Group has been a privilege. We've shared an incredible working relationship with them for several years now, and we're grateful to partners like D8 who share the same ethos and commitment excellence as we do. We're so proud of all the success that team D8 have achieved with the EDC Thailand 2025, and we look forward to many more collaborations in the future" they concluded.

The Lasting Impact of EDC Thailand 2025

EDC Thailand's debut has set a new benchmark for live event production in Southeast Asia. For the countless festival-goers who danced under the lights of the kineticFIELD stage, it was a weekend of pure magic. For me, it was a profound reminder of the power of technology and creativity to unite and inspire.

As I boarded my flight back, I couldn't help but feel grateful for the opportunity to witness this extraordinary event firsthand. EDC Thailand 2025 was more than a festival; it was a celebration of what's possible when vision meets execution. And at the heart of it all were the remarkable teams at D8 Group and INFiLED, whose dedication and ingenuity turned a dream into reality.

AUSTRALIA

Crowded House's Gravity Stairs Tour Dazzles with Cutting-Edge Lighting

Lighting designer Matt Arthur brings music to life with vibrant designs and groundbreaking technologies from Macula, Ayrton, Martin Professional and MA Lighting



Crowded House, arguably New Zealand's most iconic musical export, spent much of 2024 captivating global audiences with their Gravity Stairs tour. The tour culminated with an unforgettable series of performances across Australia and New Zealand, where **Phaseshift Productions** supported by **Show Technology Australia** provided top-notch gear and crew for the Australian East Coast shows.

Lighting designer Matt Arthur was at the helm of the visual experience, opting for a rig that featured Martin and Ayrton fixtures, controlled by an MA system. A standout feature of the tour was the innovative **Macula Followspot System** which Phaseshift introduced for the remote followspot setup Matt required.

A Seamless Introduction to the Macula Followspot System

Despite not having encountered the Macula system before arriving in Australia, Matt quickly adapted to its intuitive functionality. "The screens on the controllers looked good, and all I had to do was patch the fixtures in the console," he shared. "It performed flawlessly! There were no issues from my end, and it seemed very simple and reliable for the operators and crew."

The Macula system gave Matt unparalleled control over the followspots, eliminating the need for extensive communication with operators during live cues. This allowed him to focus on executing precise lighting transitions, adjusting levels, and controlling fade times. "Having a solid system, especially for the main performer's key light for the cameras, was a big win," Matt added, highlighting the system's reliability during the tour.

Crafting Theatrical Worlds with Scenic Layers and Dynamic Lighting

With a vision to create a theatrical, scene-based show, Matt worked closely with the band and tour manager Rick Purcell to establish the visual direction. The show's scenic elements, designed by long-time collaborator Noel Crombie, included a striking backdrop, mid-hung drapes, and six floor-standing scenic pieces affectionately nicknamed "feather dusters."

"The backdrop gave the show its unique focal point, and it was a pleasure building the lighting design around it," Matt noted. The addition of a cyc upstage of the main drape and various layers of lighting helped create immersive environments for the songs. "From making it feel like the band was underwater during *Fall at Your Feet* to simulating a blazing sun for *Distant Sun*, the visuals elevated the music's emotional resonance," he explained.

A Rig Built for Flexibility and Depth

Matt's lighting design combined 37 units of the **Ayrton** Perseo fixtures, with 25 in the air and 12 on the floor; in addition to **Martin** MAC Aura XBs, and MAC Ones. Each element played a specific role: the Perseo units offered wide zooms and stunning gobo projections, while the MAC Aura XBs illuminated scenic pieces with vibrant colours.

The flown Perseo were placed on the three overhead trusses between the wash lights. The front and rear trusses were straight, whereas the mid truss had a "U-shape" appearance due to a 1.5m straight piece in the centre with 6m lengths at 10 degrees running off each side. This shape helped to give a forced perspective to the mid-hung drape pieces and followed the front line of the angled band risers. On the other hand, there were 12 Perseo on the front truss; six were general workhorse spots for cyc/backdrop gobo projection looks and general beams and gobos. Three were specific keylights locked off on the three band members on the risers, and the remaining three were linked to the Macula system for followspot duties on the guys downstage.

The mid-truss had seven fixtures, and the rear truss had six. This layout ensured Matt had at least two backlights behind each band member to achieve varying angles when picking out each performer. These also supplied gobo projections on the drape and general backlight and aerial effects. The floor layout consisted of three Perseo per side to cross-light the band with gobos and effects and side-light the backdrop. A further six units upstage between the backdrop, and cyc added a lot of depth and helped make the backdrop appear to float at times. The flown rig followed a practical configuration of spot-wash-spot fixtures across three trusses, while the floor layout provided cross-lighting, backdrop effects, and added depth. The cyc lighting, in



particular, created the illusion of floating scenery, impressing audiences and critics alike.

Matt confirms that the Ayrton Perseo Profile S delivered a flat field of light, great colour rendering, and reliable performance, while the MAC Aura XB fixtures proved their worth as cost-effective workhorses, bright enough to hold their own alongside modern spots.

Eight MAC Ones were placed on the mid-truss, with seven on the upstage truss, all in between the spots for the primary truss washes. They mainly provided backlight on the performers with occasional beam and movement effects to keep it interesting. In addition to eight for the mid-drape pieces, eight more MAC Ones were evenly distributed between seven JDC1s on the floor upstage, where their main job was to uplight the backdrop and shoot light forward on occasion.

MA3 Hardware, MA2 Software: The Perfect Pairing for the Tour

The tour used **MA Lighting** grandMA3 hardware running MA2 software, reflecting Matt's preference for reliability and familiarity. "I

programmed the base show with Chris Yeomans at my house on WYSIWYG before heading out. Since then, I've tweaked and added a lot on the road," he explained.

Matt kept the presets simple, knowing the tour's festival-heavy schedule required adaptability. Each song had its own macro, triggered manually to accommodate the band's dynamic performance style and frequent between-song banter.

Lighting the Music, Enhancing the Magic

The Gravity Stairs tour showcased the perfect marriage of music and visuals, with Matt's theatrical lighting design creating vibrant worlds for Crowded House's timeless songs. The innovative use of the Macula Followspot System and high-performance lighting fixtures ensured the tour ended on a high note.

Reflecting on the experience, Matt said, "Lighting up the band with their fabulous songs, combined with the scenic elements, was a real treat. It's been an unforgettable journey, and I've learned so much along the way."

INDIA

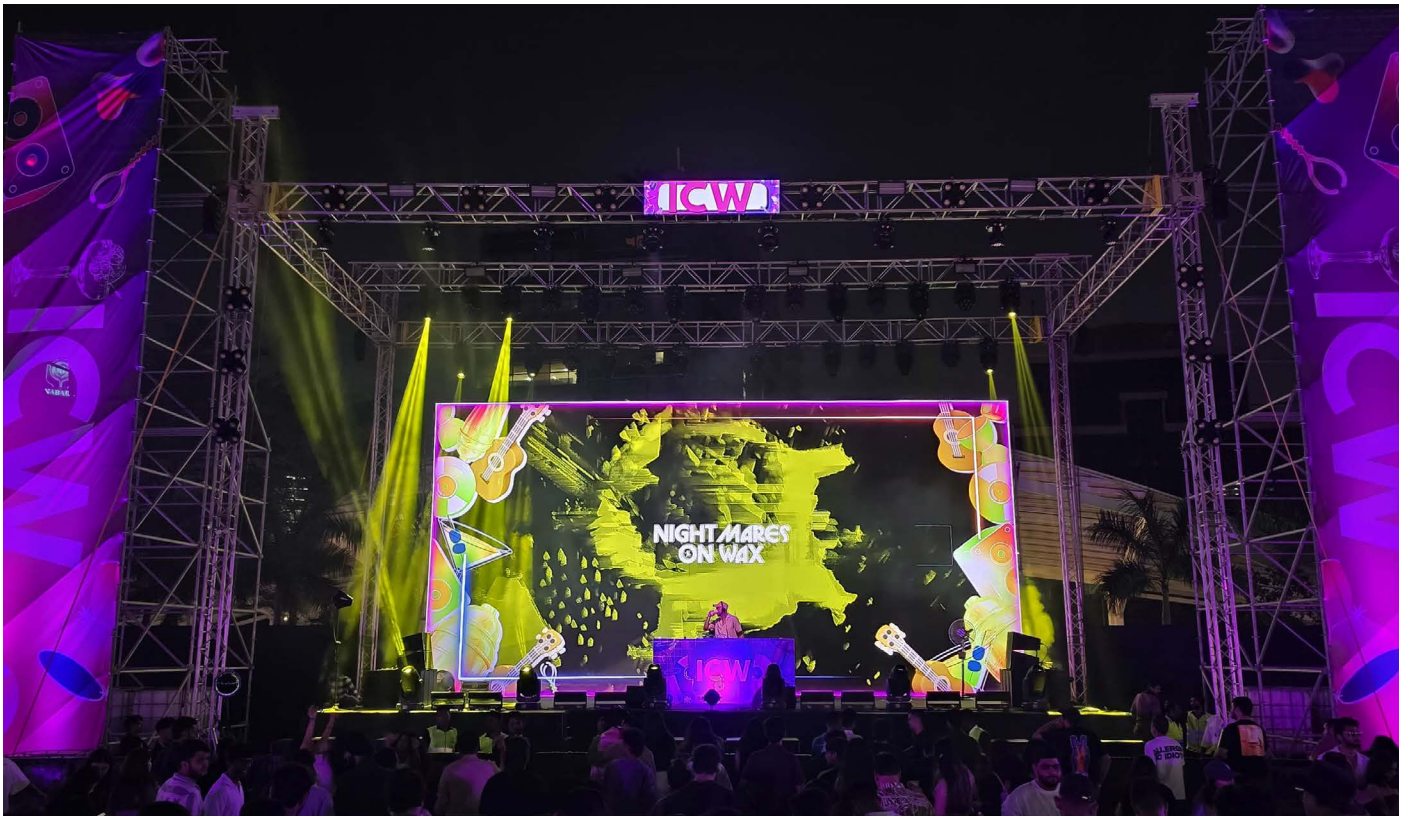
India Cocktail Week 2024 Sounds Perfect Thanks To PP Sound Light Productions

PP Sound Light Productions delivers unmatched sound clarity with cutting-edge technologies from Meyer Sound, DiGiCo, d&b Audiotechnik, and more



"India Cocktail Week is a celebration of sensory experiences, and sound plays a crucial role in amplifying the audience's connection to the event. Our goal was to deliver an immersive and consistent audio experience across the expansive festival grounds, ensuring every attendee enjoyed impeccable sound quality, regardless of their location!" exclaims **Prasad Parkar, Founder - director of PP Sound Light Productions**, who carefully planned and meticulously commissioned the intricate and immersive soundscape that blew the audience away at the India Cocktail Week festival 2024 in Mumbai.

India Cocktail Week (ICW) returned for its 5th edition on 30th November and 1st December 2024 at Mumbai's iconic Jio World Garden; and this year, it was nothing short of monumental. Renowned as one of India's premier lifestyle and music festivals, the 2024 ICW delivered on its promise of an immersive celebration of India's dynamic cocktail culture, combining unparalleled entertainment, industry innovation, and a diverse line-up of experiences.



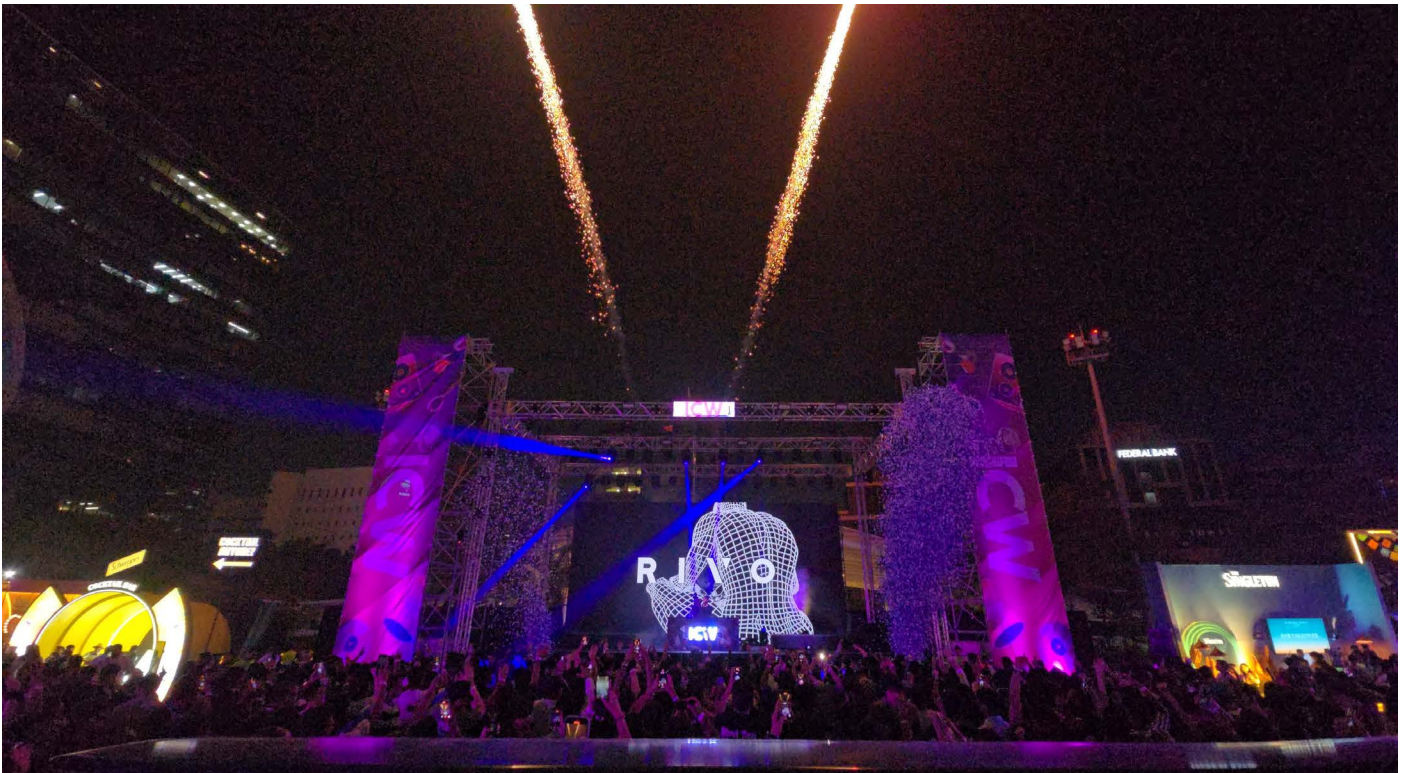
A vibrant community platform, ICW has long established itself as more than just a festival. It is a melting pot where spirits industry professionals, brand representatives, tastemakers, beverage influencers, and music lovers converge to share, learn, and celebrate. This year's festival provided attendees the unique opportunity to explore offerings from over 30 top-tier spirits brands, engage in mixology masterclasses, and experience eclectic bar pop-ups featuring star bartenders from the World's Top 50 Bars.

As the sun set over the bustling metropolis of Mumbai, the festival grounds transformed into a sonic and sensory wonderland. Live performances from artists such as Rivo, Anyasa, Nightmares On Wax, When Chai Met Toast, Kampai, and Teho (live set) brought an electrifying energy to the event, keeping the audience enthralled.

To match the festival's immersive vision, PP Sound Light Productions – one of India's

leading live event technical solutions providers – was tasked with creating a sonic spectacle that would elevate the festival experience. Entrusted with this monumental responsibility, team PP meticulously planned and executed a technological marvel that seamlessly complemented the artistic and cultural vibrancy of ICW 2024.

The soundscape for ICW 2024 was centred around the deployment of **Meyer Sound's PANTHER** line array system. A total of 16 units of the PANTHER modules were deployed as the main PA in a stereo configuration, with 8 modules per side. Known for their extraordinary clarity, coverage, and throw, the PANTHER loudspeakers ensured that every corner of the venue was enveloped in pristine sound. To complement the line arrays, 16 units of Meyer Sound 2100-LFC high-performance subwoofers were ground stacked to deliver deep, chest-thumping low frequencies that energised the audience and elevated the live performances. Additional



PANTHER modules were deployed as front-fill reinforcement, further enhancing the consistency of sound coverage across the venue.

“The PANTHER system’s incredible power, unmatched throw, expansive coverage, and impeccable voicing enabled us to deliver a breathtakingly immersive audio experience. It maintained perfect linearity and delivered tremendously impactful power output without compromising on tonal accuracy or precision in frequency response. Whether at the front of the stage or in the farthest corners of the grounds, the sonic clarity was nothing short of extraordinary,” shared Parkar. He further credited Meyer Sound’s Galileo system for its exceptional management capabilities, allowing team PP to fine-tune every detail of the audio performance with remarkable precision.

In addition to the main PA, team PP provided a world-class monitoring solution for the performing artists. The stage monitoring system featured **d&b Audiotechnik’s** V-series modules

paired with B22 subwoofers, delivering robust and accurate sound reproduction for the performers. Each side of the artist console was equipped with two V-series modules and one B22 subwoofer, ensuring that the artists could perform with complete confidence and clarity. The artists were further supported by cutting-edge wireless microphone systems, including **SHURE’s** Axient Digital and **Sennheiser’s** 6000 Digital series, as well as in-ear monitoring solutions from Sennheiser’s IEM 2000 series. These systems ensured seamless and interference-free audio transmission, enhancing the overall production quality and allowing the performers to connect effortlessly with their audience. Additionally, the industry-favourite **DiGiCo** Quantum 338 digital mixing console, provided by team PP and deployed at the FOH position, enabled sound engineers—both in-house and guest—to perfectly tailor the quality of sound experienced by the audience as well as the artists.



Parkar highlighted the significance of these choices: “The combination of Meyer Sound PA rig, d&b stage monitoring, and industry-leading solutions from DiGiCo, SHURE, and Sennheiser, allowed us to meet the technical requirements of a diverse line-up of artists. The reliability and performance of these systems were crucial in delivering a flawless experience. This console enabled our sound engineers—both in-house and guest—to meticulously tailor the sound quality for the audience and the artists, ensuring an impeccable auditory experience.”

The technological excellence extended beyond the audio domain, as team PP also contributed to the festival’s visual splendour with a carefully curated lighting design that accentuated the festival’s dynamic energy. However, the sound system remained the true hero of the festival’s technical execution, transforming the Jio World Garden into an immersive auditory haven.

CHINA

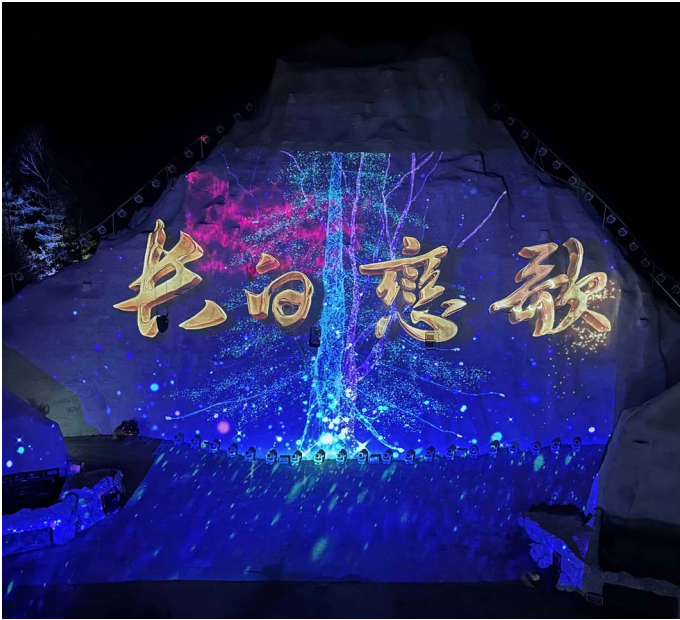
Christie Lights Up “Changbai Love Song Performance” with Stunning Laser Projections

Cutting-edge projection technology transforms the natural beauty and folklore of Changbai Mountain into a breathtaking visual spectacle.



Christie has brought its world-class projection expertise to the heart of Jilin Province, China, enhancing the cultural showcase “Changbai Love Song Performance” with vivid, immersive visuals. Held at the Daxitai River Scenic Area in Antu County, this captivating production merges the natural beauty of Changbai Mountain with local folklore, celebrating the region’s rich history while leaving audiences in awe. The show’s visual splendour is powered by 24 units of the **Christie DWU19-HS 1DLP** laser projectors, installed by **Beijing Zhongqing Display Technology** Christie’s trusted partner in China.

The team at Beijing Zhongqing took on the ambitious task of planning and constructing the entire project, and the results are nothing short of extraordinary. The Christie HS Series projectors delivered stunning brightness, colour accuracy, and clarity, transforming the mountain into a dynamic storytelling canvas. “The Christie DWU19-HS projectors have been instrumental in bringing the performance to life,” shared **Huaqing Zhou, Project Manager at Beijing Zhongqing**. “Their ability to deliver outstanding brightness and sharp image detail, even in challenging outdoor conditions, helped us achieve the desired visual effects. The clarity and colour accuracy elevated the performance



to a whole new level, making it an unforgettable experience for the audience.”

The performance featured large-scale projections on a variety of surfaces, from the rugged mountain faces to water curtains and the ground itself. With projection areas reaching up to 80 metres long and 25 metres high, precision and flexibility were key, and the Christie DWU19-HS projectors delivered on all fronts. However, the project’s real challenge came in the form of the harsh Changbai Mountain environment. Known for its extreme weather, including fluctuating temperatures, high humidity, and strong winds, the conditions could have easily jeopardised the visual experience. To counter this, Beijing Zhongqing created custom enclosures to protect the projectors, ensuring uninterrupted performance.

“The weather and terrain were incredibly challenging, but the Christie projectors showed remarkable resilience,” said **Yangshun Jia, Co-project Manager at Beijing Zhongqing**. “From the irregular terrain to the unpredictable climate, the DWU19-HS projectors performed flawlessly, ensuring the visual elements were seamlessly integrated with the performance. Their reliability

and performance exceeded our expectations, and the end result was a stunning, immersive experience.”

The show’s narrative, inspired by the legend of the “Pine and Birch Lovers,” a symbol of eternal love, beautifully complements the majestic backdrop of Changbai Mountain. This harmonious blend of nature, technology, and cultural storytelling not only celebrates the heritage of the region but also draws in audiences from far and wide, boosting tourism and supporting local economic growth.

April Qin, Senior Sales Director for China, Enterprise, Christie, expressed pride in the project’s success. “We’re proud to have contributed to such a remarkable project that brings together advanced technology and rich cultural heritage. The DWU19-HS projectors have once again demonstrated their versatility and reliability in delivering excellent performance, even under the most challenging conditions. It’s been an honour to be part of this effort that not only supports tourism but also preserves and showcases the cultural richness of Changbai Mountain.”

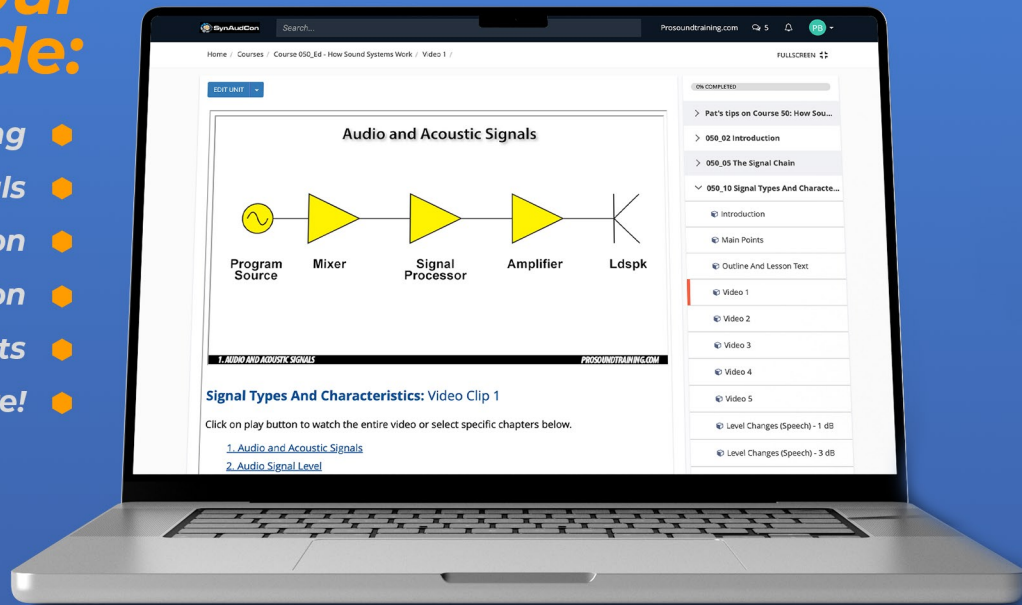
At the heart of this performance lies Christie’s DWU19-HS laser projector. Known for its 19,150 lumens of brightness and WUXGA resolution, it ensures stunning visuals in any setting. Its BoldColor+ technology enhances colour depth and realism, while Christie Twist technology simplifies projection alignment. Weighing less than 41.6kg (92lbs), the DWU19-HS is lightweight yet powerful, making it perfect for large-scale outdoor events like this one. Whether battling unpredictable weather or pushing the boundaries of creative storytelling, the DWU19-HS continues to deliver exceptional results, transforming visions into reality.

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