

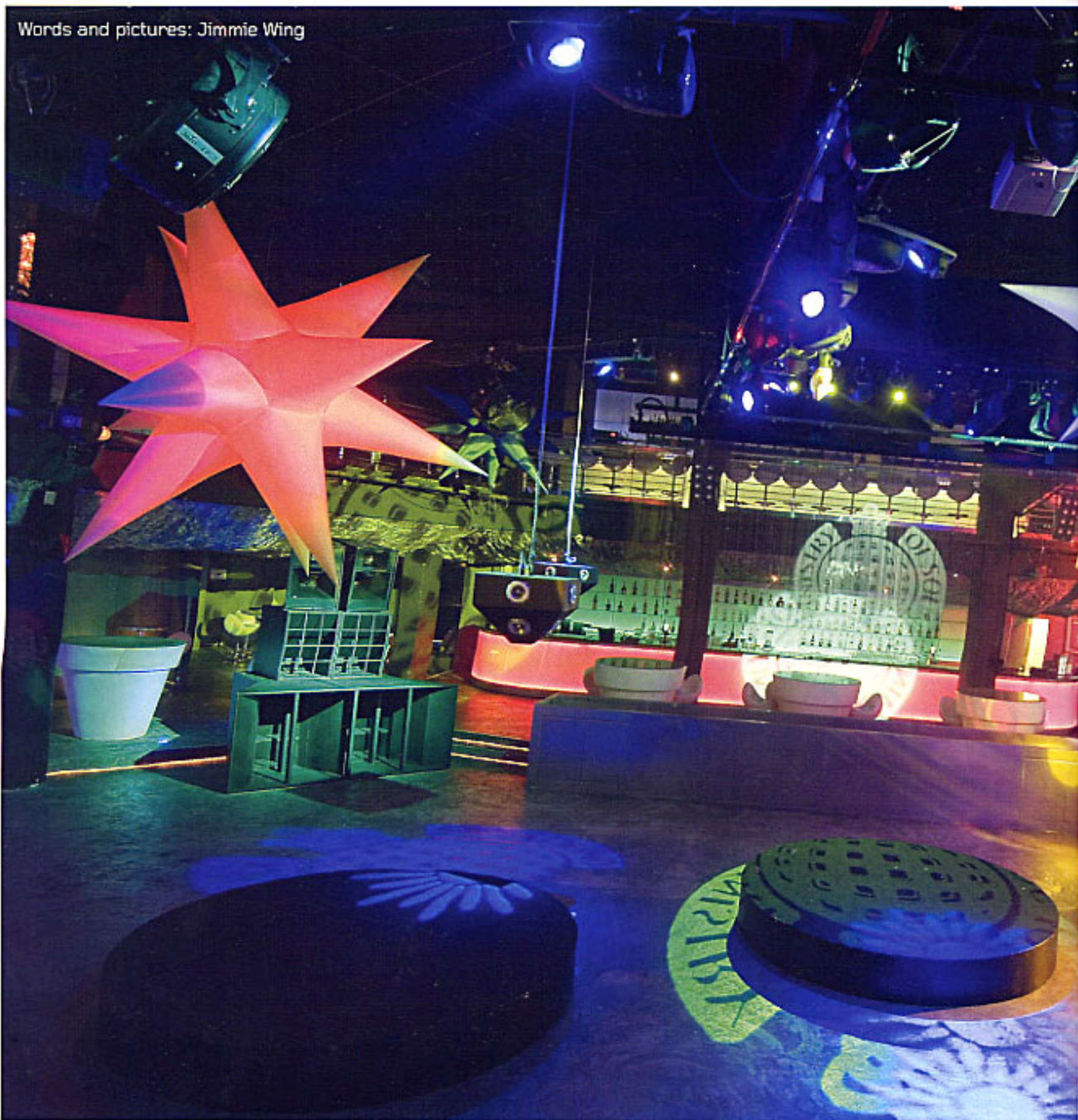
SINGAPORE

Ministry of Sound's latest venture into the Asian club market was revealed in December last year when the doors to the clubbing brand's Singapore venue opened to a reported 7,000 crowd. Touted as the largest MoS club venue in the world (the club complex features seven genre specific rooms, caters for 3,160 customers and covers some 40,000 square feet), Ministry of Sound Singapore follows in the footsteps of sister venues in Taipei, Taiwan (which opened back in 2004) and MoS's first Asian sojourn in Bangkok. The club is located in Singapore's newly transformed Clarke Quay area and brings with it all the swagger of a major multi national clubbing brand. It will, however, not be without stiff competition. To be commercially successful MoS will have to contend with a recently upgraded Zouk, a club renowned all over Asia for the past 15 years and something of an institution in Singapore (see the Jan/Feb issue of **mondo*dr** for the full story on Zouk).

The venue itself comprises seven distinct rooms that have been individually created in order to offer clientele both a differing environment and ambience as well as every form of dance music

available, be it progressive house, hip hop, disco, R'n'B or electro. 'Arena' comprises the club's main room and is located on the ground floor. 'Tunnel', just off the main room, is available for private parties or small gatherings, '54', as the name might suggest, purveys a disco and retro soundtrack whilst 'Pure' is an all white area replete with gentle LED colour changers located on the second level. Also on the second level is 'The Tattinger Sky Lounge' - an invitation only VIP area where the carpets are replaced every few weeks because the VIPs are apparently too important to bother with ashtrays. 'Smoove' offers hip hop and R'n'B with funky / comfy authentic airline seating and no belt required. Additionally, there are a further three VIP suites to cater for private groups and customised music parties whilst in the entrance lobby a two storey high fibre-optic chandelier, reminiscent of MoS's Taipei counterpart, dominates proceedings. In a special feature, **mondo*dr** talks first to Austen Derek - legendary sound system designer and one of the minds behind MoS Singapore's impressive system, and then to Pete Bowden - MoS Project Manager who gives us the lowdown on creating the club.

Words and pictures: Jimmie Wing





SOUND BY NAME, SOUND BY NATURE - AUSTEN DEREK ON THE MoS SOUND SYSTEM

The very name Ministry of Sound means that there is a long established reputation to live up to here in Singapore - a reputation for quality audio. This was resoundingly achieved with the dynamic collaboration of legendary sound designers Steve Dash and Austen Derek. Here, Derek, explains the intricate technical know how that went into the creation of MoS's impressive, bespoke sound system. "The design and installation of the MoS Singapore's system was a collaboration between Aurateq Systems and Integral Sound. For years, mutual clients, employees and friends had expressed an interest in our two companies collaborating on a system. When approached by Justin Berkman to design and build the system for Ministry of Sound Singapore, I said, "I have one better; what if we collaborated with Steve and George of Integral Sound?" Well here it is. Two of the world's leaders in club audio have joined forces to build this stellar system."

"As well as designing Fitzcarraldo, Roxy 2 NYC, System Nightclub NYC, Sound Factory 2 NYC, Centro-Fly NYC, Discotheque NYC, Garage Nightclub Tampa, Liquid West Palm & Club Mission, Cali Colombia (to name a few) I was also involved with the design and build of the original Ministry of Sound system (in London) that soon became a benchmark. Steve and George's design and installation work on world class clubs, among them, Shelter NYC, Womb Tokyo, Crobar Miami and New York, Spirit NYC, Cocoon Frankfurt, Roxy 3 NYC and Sound Factory 1 NYC, also became benchmarks. MoS Singapore will set the standard once again. This will be the new standard by which systems will be weighed."

"We had an extremely talented and efficient crew. The team was Rachel Stires my business partner and soulmate, Peter Diles, Michael Bartolo, George Stavropoulos and Steve Dash of Integral Sound - all of whom have numerous world class systems under their belts."

"The design was a straight forward 'back to basics' concept with some new and some time-proven equipment. The speaker stacks were a similar design to the original system in London. A completely horn loaded design. Although the Singapore room would not accommodate six speaker stack placements, we were able to fit four stacks in opposing corners. Brad Berlin (Berlin Acoustics) came in during the construction phase of the project. He completed an acoustic analysis of the entire space and provided us with valuable information needed for our installation. We chose the Martin Audio W8C elements, two per location, because of their 55° dispersion and their percussive impact. With the 55° dispersion of these boxes we were able to create a 85° dispersion from each stack (you take the 55° from the first box and the 30° from the splay and add them together to achieve your total dispersion). We were then able to really focus the sound where we wanted it. We also built some custom wedges that focused the boxes downward onto the dance area. I have had great success with these units throughout the years. I use these boxes for concert production and DJ events that I do outside of my design and installation work. They have never let me down; they are one of the most predictable speakers. The Martin Audio Hybrid folded horn/reflex loaded bass system was chosen for the main bass section of the system. These units have the ability to produce the extremely fat, tight and punchy sound expected of a world class sound system."

"The sub bass system is the world famous 'Berthas'. They became popular with Richard Long in his designs for numerous nightclub systems worldwide. Long's speaker enclosure was a modified version of the 'W' bin. Long elaborated on the design by changing the filter board and the throat. He also added a two foot wide by eight foot long mouth that was an extension of the W bin. By doing this, ►



► he extended the frequencies of the speaker enclosure. This unit was known as the "Levan" extension; named after the late, great Larry Levan of the Paradise Garage and the band Peach Boys. The Levan and Bertha was again modified by Steve Dash and George Stavropoulos. I was a bit sceptical of any changes to the Bertha but after hearing the box I was very satisfied. It showed they had done the proper research and development - improving upon a design that has been a standard in the industry."

"The Aurateq NT8 tweeter array is a design created by Rachel Stires which first debuted at the new Sound Factory on 46th Street, NYC. These units have become part of all our installations. They have eight VHF drivers in each unit. By using eight drivers, they create a ceiling of very high frequency over and onto the dancefloor. When an appropriate break occurs in the music program these units are

brought in to accentuate the song. The DJ booth monitoring system had to be ridiculous. We used the Martin Audio Blackline H3H. This is the horizontal version of the famous H3 and the Blackline S218. The H3H was used for full range and the S218 was used for sub. The DJ monitors needed to be able to over power the main system. The DJ booth is situated so that it protrudes into the dancefloor and is completely open. This presented a problem as there were certain speaker locations that had some time delay added to correct their placement. This scenario would throw the DJ off if he didn't have a "ridiculous" monitoring system - not to mention that most of those guys love it loud anyway."

"The SDX electronics are all from Integral Sound. They are all built by hand by Steve Dash in the United States. Their electronics are built from years of experience of working with the best in the ►





TECHNICAL INFORMATION

MOS - LIGHTING

R&B: 4 x Martin Professional Mania SCX-600 Scanner, 9 x Martin CX-4 Colour Changer, 2 x Martin Wizard Extreme, 2 x Martin MAC-250 Wash, 4 x 400W UV Canon, 48 x Pan 36 Pinpoint, 1 x Jem ZR24/7 Hazer, 1 x Jem ZR12 DMX Smoke Machine, 2 x Jem Pro-Haze Fluid (TH Mix), 9.5 Litres, 2 x Jem Pro-Smoke Super (ZR Mix), 9.5 Litres, 1 x Martin Light Jockey - PCI Version, 512 Channels, 1 x Rack Mountable IBM Compatible Pentium 4 Computer System, 1 x LG L1730S 17" Touch Screen, 10 x Martin G-Clamps, 54 x 8 x Martin Mania SCX-600 Scanner, 8 x Martin Mania DC3 Oil Effect, 2 x Martin MC-Switch 6 Channels (for connecting with DC3), 1 x Martin Atomic 3000 DMX, 4 x Martin Wizard Extreme, 1 x Jem ZR24/7 Hazer, 1 x Jem ZR12 DMX Smoke Machine, 2 x Jem Pro-Haze Fluid (TH Mix), 9.5 Litres, 2 x Jem Pro-Smoke Super (ZR Mix), 9.5 Litres, 1 x Martin Light Jockey - PCI Version, 512 Channels, 1 x Rack Mountable IBM Compatible Pentium 4 Computer System, 1 x LG L1730S 17" Touch Screen, PURE: 2 x Martin Wizard Extreme, 8 x Martin SCX-500 Scanner, 4 x Martin Mania DC-1, Aqua Effect, 7 x Martin Alien 05 Colour Changing Downlight, 7 x Martin Electronic Transformer 12V 35-105VA for Alien 05, 2 x Martin Alien 05 Driver Unit for Alien 05, 1 x Martin MC-Switch Channels, 1 x Jem ZR12 DMX Smoke Machine, 2 x Jem Pro-Smoke Super (ZR Mix), 9.5 Litres, 1 x Martin Light Jockey - PCI Version, 512 Channels, 1 x Rack Mountable IBM Compatible Pentium 4 Computer System, 1 x LG L1730S 17" Touch Screen, Main Arena (Central Lighting Rig): 8 x Martin MX-10 Extreme Scanner, 16 x Martin CX-10 Extreme Colour Changer, 4 x Martin MAC-550 Profile, 4 x Martin MAC-600, 4 x Martin Atomic 3000 DMX, 4 x Martin Atomic Colors - Colour Scroller for Atomic, 4 x Martin MPU-02, PSU for Atomic Colors, 6 x Martin MAC-250 Wash, 4 x Jem AF-2 DMX Fan, 4 x Beacon "Ministry of Sound" Glass Gobo, Peripheral Lighting: 8 x Martin MX-10 Extreme Scanner, 4 x Martin Atomic 3000 DMX, Water Screen & Catcher Lighting: 30 x Martin Mania DC-1, Fire: 6 x Martin 6 Channels x 2 Amps DMX Switch Pack, Smoke Effects: 1 x Jem Hydra Smoke Generator, Main Base Station, 8 x Jem Hydra Smoke Generator, Remote DMX Smoke Head, 2 x Jem Gladiator X-Stream Heavy Fog Machine, Main Area Controls & Accessories: 2 x Martin Light Jockey - PCI Version, 2048 Channels, 2 x Rack Mounted IBM Compatible Pentium 4 Computer System, 2 x LG-1730S 17" Touch Screen, 6 x Martin 4 Channels Opto-Isolated DMX Splitter, 80 x Martin G-Clamps, Outdoor Lighting: 2 x Martin MAC-700 Profile, 4 x Martin CX-10 Extreme, 1 x Martin Mania PR-1, 3 x Beacon "Ministry of Sound" Glass Gobo

MOS - SOUND

4 x Custom SDX Bertha Subs (including 8 foot folded horn, in a "W" bin configuration with a 8 foot long mouth extension); 8 x Custom Martin Audio AS118 Hybrid TM folded horn/reflex loaded bass system, 18" main bass elements; 8 x Custom Martin Audio Low mid / Hi mid / Hi Full band Elements (these units are a straight horn configuration with a 55° dispersion and are a modified version of the W8C); 4 x Custom Auratec RLA NT Tweeter Arrays; 2 x Martin Audio Blackline H3H full band horizontal configuration loud speakers as D.J. monitors; 2 x Martin Audio Blackline S218 Sub Bass elements Dual 18" drivers. For added D.J. booth low end; 2 x Crown I-Tech 8000 Amplifiers for Sub Bass, 2 x Crown I-Tech 8000 Amplifiers for Main Bass, 2 x Crown I-Tech 6000 Amplifiers for Low Mid, 2 x Crown I-Tech 4000 Amplifiers for Hi Mid, 2 x Crown I-Tech 4000 Amplifiers for Hi, 2 x Crown I-Tech 4000 Amplifiers for VHF; 1 x Crown I-Tech 6000 Amplifier for booth Subs; 1 x Crown I-Tech 4000 Amplifier for Booth Lows, 1 x Crown I-Tech 4000 Amplifier for Booth Mid/Hi, 2 x BSS FDS 366 Drive Speaker Management Processors for main system full range, 1 x BSS FDS 334 Mini Drive Speaker Management Processor for main system sub bass, 1 x BSS FDS 336 Mini Drive Speaker Management Processor for D.J. booth system, 1 x BSS DPR 402 Limiter for over all protection from gain-crazy D.J.s, 1 x Kark Teknik DN 9340 Digital EQ for main system, 1 x Kark Teknik DN 9344 Digital EQ for Sub bass system and D.J. booth system, 1 x SDX X3000 Custom 3 way DJ Control crossover, 1 x SDX Q5000 Custom 5 way DJ Control EQ, 1 x SDX M3700 Custom Music Mixer, 1 x Pioneer DJM 1000 Music Mixer, 2 x Rane Sarata PC Interface, 5 x Technics SL1210 MK5 Turntables, 2 x Pioneer CDJ 1000, 2 x Pioneer DVJ 1000, 2 x Pioneer EFX 1000, 1 x Custom SDX Switcher

► nightclub industry. All the input the DJs gave into the design and construction of the SDX pieces shows. They are functionally and sonically excellent. The SDX 3700 mixer is, by far, the best sounding piece - it was completely designed from the ground up. There is an EQ on every channel. It has the ability to route different programs to individual effects and bring them back in on a separate channel without a loop or feedback. You can listen to the programs sent to the headphones in the DJ monitors, insert different devices in the mixer and an 18 Volt proper external power supply. It also has a VCA cross fader option. The SDX Q5000 is a five way stereo EQ that can be used for a multitude of applications. This is a hand made piece by Steve. We use it as a program EQ for DJs to tailor the music program. Much of the music today isn't pressed or mastered properly - there are so many home studios now that the music program is getting the short end of the stick. The music coming out of these studios is ►





► for the most part really good but the final production and sound quality needs a lot of work. That's where the SDX Q5000 comes into play. The SDX 3000 is a 3 way stereo crossover with three knobs (Sub / Full / Tweeter). This unit is hand made by Steve. It gives the DJ the ability to play with the crowd. Let's say you have a break coming up, you can begin to pull back on the Sub and Tweeter until they are completely out (turned off), then pull back a little on the Full. At the appropriate time, the DJ can either slam the SUB and Tweeter back in or bring them back gradually and balance out the Full. There is also the option that the DJ can pull the Full all the way out so there is just Sub and Tweeter or any combination of the scenario. This piece has been in the night club scene for years. I used an original RLA piece that I made for the London club years back. The switcher is a valuable piece. It switches the master outputs, the booth outputs and switches the inputs from one mixer to another. It also switches the system to a blank bank that allows the system to be muted in the event of a fire so the evacuation commands can be heard and understood. The Crown amplifiers have incredible power. The program they are reproducing is done without effort. The Crowns are jam packed with great features and the onboard DSP is a real plus. You can see where the industry is headed. There's such a range in the amps with the gain control that can really match the system up. I am a fan of a lot of power and these amps can produce it. This system has the ability to reach well over 140dB. It just sings along."

Impressive indeed but what of the logistics involved in getting an enormous project like this up and running in the first place? MoS Project Manager Peter Bowden is a veteran of three MoS venues in Asia. Here, in an exclusive interview with **mondo*dr**, he reveals how the Singapore venue came about and what we can expect from MoS in the future...

mondo*dr: When and how did the MoS Singapore project begin? Who contacted whom and how was the location found?

PB: "In October 2004 Clement Lee had visited MoS Taipei, he loved the club and through an associate of his, Darryl Young, I flew to Singapore. Having tramped the streets there looking for sites (and partners) over the last four years I wasn't too confident. These guys were different. Clement had vision and flair and wasn't scared to take on this very difficult market. Darryl knew the town, we went from site to site, club to club, until we came to Clark Quay. Formerly Clark Quay had been a secondary tourist location for bars and restaurants but owners Capital Land along with the Singapore Tourist Board were ploughing in millions of dollars to raise its infrastructure and profile. The original building I looked at was ok but it was the shopping centre (a former cannery) that interested me. As soon as I saw it I knew it was the right venue. Darryl and Clement agreed, we shook hands, 48 hours after landing we had a site and a new partner."

mondo*dr: Who did you use for the design of the club?

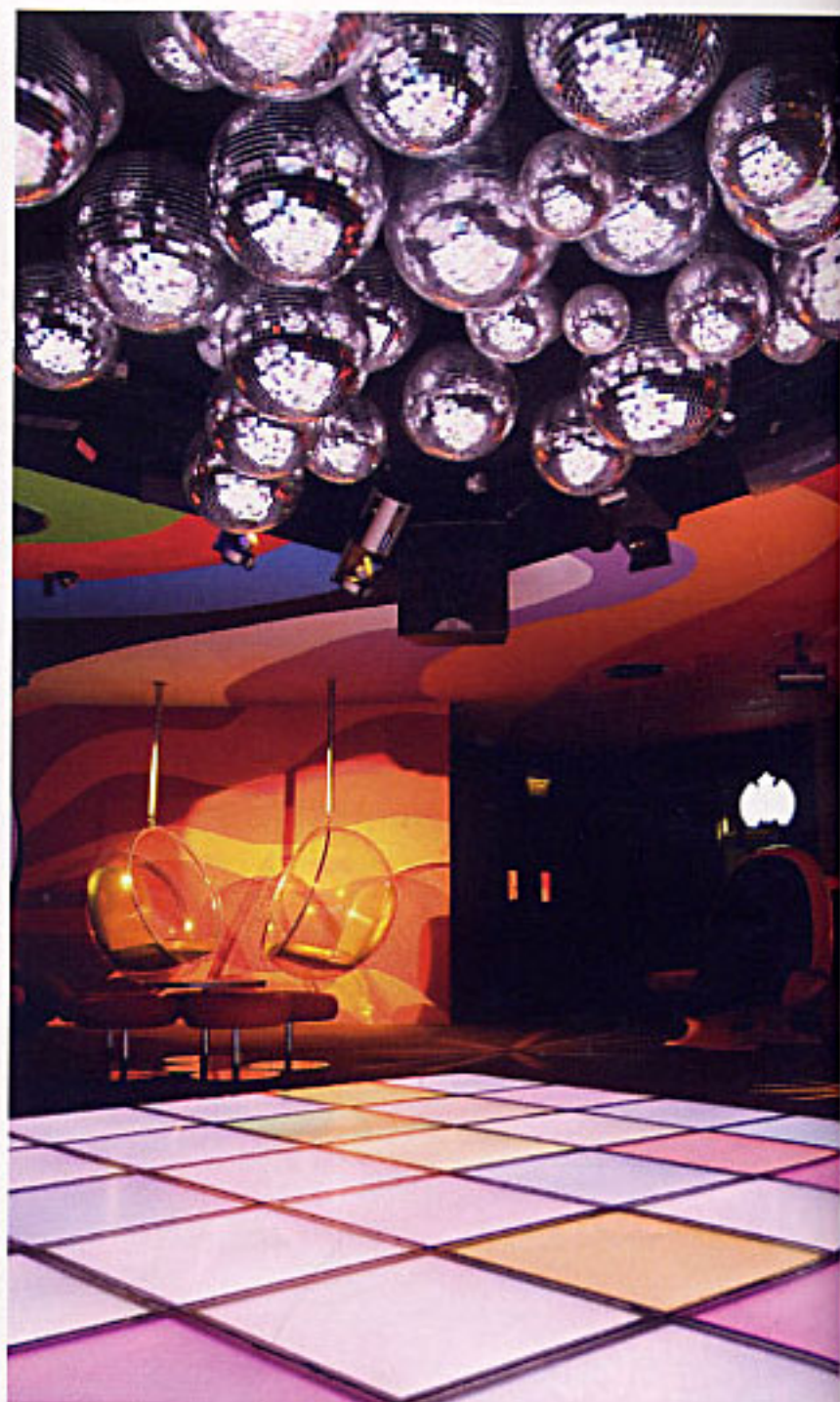
PB: "This was to be a tough challenge, Zouk in Singapore had set ►



► a marker not just in Asia, but across the world. If Ministry was to compete in Singapore then it must be an incredible audio, visual and sensual experience. Clement Lee loved the challenge and contacted specialist effects companies across the world. For interior design we used Neil Morten from GMP who has worked with us on other projects in the past. Soren and Steve from Martin Professional came in to provide lighting design. This was Soren's home turf and Martin Pro didn't disappoint with another superb design and installation. We wanted the best sound in the world so we contacted Austin Derek who, along with Steve Dash, has designed and built a fantastic system for us. The special effects would come from the States, I wanted snow, mist, foam and fire, I wanted the customer to feel Ministry of Sound.

mondo*dr: How was the whole place designed and conceptualised (room by room)?

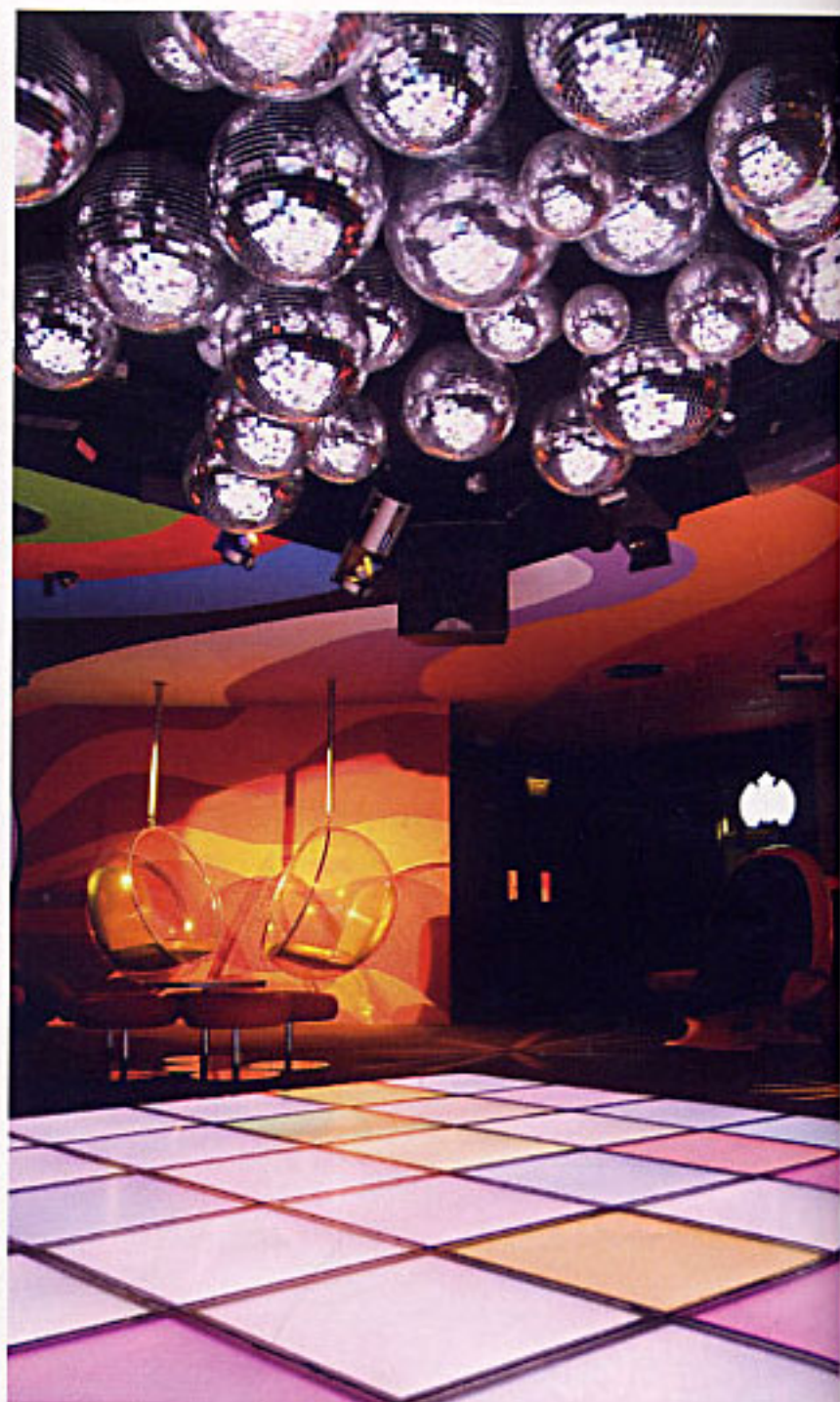
PB: "Back home in England my former bosses at Luminar were having great success with their Oceana multi room venue - the figures spoke for themselves. But although I liked the two music scenes, the other rooms, although different, were essentially bars. I saw an opportunity to create five music scenes and make the ultimate club rather than a UK hybrid. The main room had to be an arena for the world's best DJs and artists to play. The R'n'B (Smoove) room was to be the Bronx complete with basket ball court and graffiti. Steel walls and concrete floor created a ghetto, a perfect environment to get down. The Retro room '54' was difficult - I wanted 70's Studio 54 / John Travolta but when we spoke to the market they heard 70's and 80's music but saw Austin Powers. I wanted an LED dancefloor. Amazingly, after scouring Asia, we called AVR in the UK. Their panel had proven itself time after time and on top of that the Ledion colour changers were the best in the world. Who would have believed it? A British manufacturing company exporting LED's to the far east! The brief for 'Pure' was a chilled, funky house room and Morton didn't disappoint. Although the operators (me) groan at ►



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► white floors and furniture (whilst imagining the maintenance cost), the customers loved the colour changing ambience and the room has fast established itself with the Champagne loving over 25 crowd. The Tunnel was the last theme - we needed a fringe room where the boundaries of new music could be enjoyed and the Ministry pioneers could evolve tomorrow's sounds. Besides the main rooms we have the trade marked Tattinger Sky Bar, where VIP's can see and be seen. With original furniture throughout the room, Clement went the extra mile to create the ultimate VIP area. In true Asian style we have three private (VIP) rooms including the 'Starkest' board room."

mondo*dr: "Who thought up and created the water curtain?"

PB: "The water curtain came about because I wanted to make the main arena smaller when we first opened our doors, before gradually opening screens to reveal the dancefloor. Clement, as usual, wanted to go big, he wanted the largest waterscreen in the world but time and practicality finally settled on the 20 ft water wall with projection from two 7500 lumen projectors."

mondo*dr: In addition to the water curtain, what other unique facets are there?

PB: "We have fire on the balcony bar, snow machines, a fog hurricane effect, low fog and the ultimate CO2 smoke machine which fills the club in two seconds and brings the temperature down ten degrees in an instant."

mondo*dr: What were the most challenging and rewarding aspects of the entire project?

PB: "Opening in Asia is always challenging but seeing the queues outside and the 'House Full' sign up night after night is incredible. After all it's about making money and if the club's full and the tills are ringing we've done our job."

mondo*dr: This is your third MoS project in Asia. How would you compare working in Thailand, Taiwan and Singapore?

PB: "Asia has been a learning curve for me. Thailand is beautiful with the nicest people in the world but the timing was wrong and a month before we opened the government decided to move from a 24 hour city to closing at 1 am - never good for a nightclub. In



Taiwan we built a beautiful club five miles from the city in a new area. The venue is fantastic but the business is dependent on bringing in talent, with a big DJ like Tiesto, MoS Taipei's main room has to be the ultimate venue for performer and clubber alike. In Singapore everything came together. Great partners, fantastic location, mature clubbers, support from the tourist board, and the best club in the world."

mondo*dr: Where next? There's been talk of an MoS in Las Vegas. Any details?

PB: "We have already opened in Hurgada in Egypt (on the 1st January 2006) and have big plans for 2006/2007. We have a new style bar 'mini bar' opening in England in March and since the recent joining of Hed Kandi to the MoS stable, expect a new Kandi bar concept and maybe some purpose built clubs as well. As for Ministry, Asia continues to be a target although Europe, India and the Middle East have all shown interest. As for Las Vegas, watch this space. I'll be getting my fingerprints scanned again in March as I fly in to the land of the free to hopefully sign the deal. As with all things Stateside this promises to be the biggest and best yet as Ministry opens on the strip in late 2007." www.ministryofsound.com.sg

RUSSIAN

Ministry of Sound's – это самый современный клуб на клубной арене Азии, который появился в декабре прошлого года, когда он открыл свои двери в Сингапуре. MoS, рекламируемый как самый большой клуб в мире (комплекс включает семь комнат специфических жанров, рассчитан на обслуживание 3160 посетителей и занимает площадь 40 000 кв. футов), идет по стопам своих предшественников в Тайпее и Бангкоке. Клуб расположен на перестроенной Clarke набережной и обладает щегольством, присущим большинству многонациональных клубов. Однако, здесь не обойдется без жестокой конкуренции. Для коммерческого успеха MoS'y придется соперничать с непереманным атрибутом Сингапура, недавно обновленным Zouk. Однако, у MoS'a имеется дополнительный шанс для успеха: имеется оригинальная клубная звуковая система из Лондона, к тому же в команду включены легендарные аудио дизайнеры – Стив Дэш и Остин Дерек. Оснащенный сделанной на заказ аудио системой, основанной на продукции Martin Audio, и пакетом световых эффектов, разработанным Martin Professional, MoS действительно еще кажется лучшим клубом.

CHINESE

Ministry of Sound 在新加坡的俱乐部于去年12月正式开门营业, 此举宣告了其进军亚洲俱乐部市场的最新投资行动。被传言为世界最大的 MoS 夜总会场所 (这一综合建筑的特点为建造了七种不同风格的专门房间, 可接待3160人, 占地达4万平方英尺), 新加坡 MoS 继台北和曼谷会所之后落成。该俱乐部位于新加坡新改造的 Clarke Quay 地区, 集中了所有主流的时尚元素, 打造成集多国风情于一体的俱乐部品牌。但是, 它也并非身处激烈的竞争之外。要在商业上获得成功, MoS 必须参与新加坡行业协会的竞争, 最近的新宠为 Zouk。然而, 原伦敦夜总会的声效系统团队和传奇的音响设计师 Steve Dash 和 Austen Derek 的加盟给 MoS 带来最佳的成功机会。配备了基于 Martin Audio 产品定制的音响系统和 Martin Professional 设计的全套光效, 新加坡 MoS 看起来仍然是目前最佳的夜总会。

JAPANESE

昨年12月、シンガポールでの新しいクラブのオープニングにより、Ministry of Soundによる初めてのアジアクラブ業界への進出が明らかになった。MoS 世界最大と言われる(ジャンル別の7つの部屋で構成される、3,160人を収容できる40,000平方フィートのコンプレックス) MoS Singapore は、台北やバンコクでの前例の足跡を継ぐものである。クラブはシンガポールの新開発地区である Clarke Quay エリアにあり、メジャーな多国籍クラブブランドが誇るすべてのものを集結している。ただし、ここには激しい競争もある。商業的に成功するには、シンガポールのクラブ、最近アップグレードした Zouk と競わなければならない。MoS は、ロンドンのクラブサウンドシステムを手がけたオリジナルのチームと、伝説的なオーディオデザイナーである Steve Dash 氏と Austen Derek 氏を投入し、対戦への万全を期している。Martin Audio による製品を基盤とするカスタムのサウンドシステムと Martin Professional のデザインによる効果照明のパッケージを備えた MoS Singapore は、これまでにない最高レベルに達したようだ。