

TECHNICAL PRECISION AT SCALE: J DAVIS PROSOUND & LIGHTING AND GRAFLEX INC. SUPPORT MAJOR LIVE ACTS ACROSS INDIA



J Davis' carefully executed roof trussing, audio & lights, were at par with international touring standards for Bryan Adams' tour

*India's live entertainment landscape has surged with large-format concerts showcasing exacting technical execution. Behind the scenes of some prominent ones is, **J Davis Prosound & Lighting**. Jointly powered with **Graflex Inc** these high-profile events, supplied complete audio, lighting, rigging, and trussing solutions. In recent months, J Davis has delivered at **Bryan Adams'**, electronic music artist **&ME's** (**Keinemusik**), and singer-songwriter **Prateek Kuhad's** performances. Let's have a look at how they accomplished these.*

Each event was marked by substantial deployments of systems such as **L-Acoustics**, **d&b audiotechnik**, and **GrandMA3**, setting international benchmarks for touring production in India.

Bryan Adams Live in Hyderabad

The Canadian rock icon **Bryan Adams** drew over 20,000 fans in Hyderabad, in a performance that was both sonically expansive and visually seamless. For the fourth time in India, Adams' tour was supported by **J Davis Prosound & Lighting**, underscoring a long-standing production relationship.

"This marks the fourth Bryan Adams India tour supported by J Davis Pro Sound & Lighting," said **Vincent Samuel**, Production Guarantor at **Greenstone Entertainment**. "Their consistent delivery of excellence makes them our ideal partner for such high-profile shows."

The primary PA comprised fifteen **L-Acoustics K2 elements** flown per side, with six K2s per side for outfills and nine more per side used as delays. Eight **Kara II** units were deployed for front fill, while twenty-four **SB28 subwoofers** were ground-stacked for low-end coverage. A further sixteen **K28 subs** were flown to extend LF presence evenly. Stage sidefills included four Kara boxes with two SB28s. The system was powered by **LA12X** and **LA8 amplifiers**, controlled via **L-Acoustics LA Network Manager**. Bryan Adams' touring engineer mixed on an **Avid S6L** at front-of-house. All IEM and monitor rack gear travelled with the artist.

“It’s been an absolute honour to power Bryan Adams’ Hyderabad concert, our fourth show with the legend and our second in this vibrant city. We gave our best in delivering top-notch technical production services, and we’re truly glad this one will go down as one of the best in our books.”

The opening act was managed with a **DiGiCo Quantum 338 FOH console** and **SD Rack**. Monitoring consisted of ten stereo mixes on **Sennheiser Digital 2000 IEMs**, supported by **Martin LE1200** floor monitors. Microphones included a blend of **Audix, Shure, Sennheiser**, and **DPA**, alongside **Shure Axient Series** wireless systems.

Lighting was equally robust, featuring fifty **Lightsky Aurora BSWs**, forty **Pearl Wash** units, twenty-eight **Photon Strike M LED strobes**, twenty-four LED 4-Lite blinders, four follow spots, four **Antari haze machines**, two **DJ Power** smoke machines, and six **DJ Power DMX** fans, all controlled via a **GrandMA3** full size console.

The trussing featured a six-pillar roof measuring 24 metres wide by 18 metres deep, with a 10-metre trim height. Mid-trusses and sub-hang supports were incorporated for even fixture distribution. **Anil Kumar**, Managing Partner at **Graflex Inc.**, led the rigging operations. “Executing a legend’s show for the fourth time is an honour. Our focus is simple: flawless trussing and rigging so the audience gets pure rock and roll energy,” he remarked.

The technical team was headed by **Bharat Patil** and **Avijit Das** on audio systems, with **Nikunj** as Audio Tech, Johnny on lights, and **Anil Kumar** on rigging.

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“Every element, from **Roof Trussing**, Audio & Lights, were well executed and at par with international touring standards. There were no changes made by the touring team so this is what any production head would look forward to,” noted Vincent Samuel.

“Everything’s great here, I can’t really ask for too much more. I always love coming back to India,” shared **Ewan McRobb**, Lighting Director for Bryan Adams.

&ME (Keinemusik) Live in Bangalore

Electronic music collective **Keinemusik’s** member **&ME** performed in

J Davis deployed **L-Acoustics**, **DiGiCo** and **d&b audiotechnik** at **&ME’s** concert delivered an impressive experience



Bangalore to a full-capacity crowd in a show defined by surgical precision in sound design. The sound system, supplied by J Davis Prosound & Lighting, was tailored for low-frequency control and consistent dispersion.

The FOH system consisted of twelve **L-Acoustics K2** units flown per side, with eight Kara II units delivering front fills. Delay towers were outfitted with six **V-DOSC** cabinets per side. Twenty-four SB28 subs were ground-stacked to deliver ample bass impact.

On-stage monitoring for the artist included six **Kara** speakers and two SB28 subs, supplemented by twelve **d&b audiotechnik V-Series** boxes and six B22 subs for additional side coverage. The d&b system was powered by D40 and D80 amplifiers.

FOH operations were carried out on a **DiGiCo Quantum 338** console. Amplification and tuning across the L-Acoustics systems were managed using **LA12X** and **LA8** units via **LA Network Manager**. Key crew members included **Bharat Patil** (Audio Director & System Designer), **Avijit Das** (FOH Engineer), and **Nikunj** (System Tech).

Prateek Kuhad’s “Silhouettes” Tour – Bangalore

On 9th November 2024, **Prateek Kuhad** took to the stage in Bangalore as part of his “**Silhouettes**” tour, delivering a performance marked by acoustic



Prateek Kuhad’s **Silhouettes Tour** was replete with lighting inventory from **Lightsky Aurora** and many others, thrilling audiences

delicacy and refined production. The technical backbone of the show was again provided by J Davis Prosound & Lighting, with rigging and trussing handled by **Graflex Inc.**

The audio system included 24 L-Acoustics K2 speakers for the main hang, with 6 Kara II downfills and eight Kara II front fills. The low-end was reinforced with 24 SB28 subs, and 12 V-DOSC speakers were deployed on delay towers.

An **Avid S6L-32D** console with an E6L-192 engine handled FOH mixing. **KRK Rokit 5** monitors served for nearfield reference. On-stage monitoring employed ten stereo mixes on **Sennheiser Digital 2000 IEMs**, supported by **Martin LE1200** wedges. The mic lineup included **Audix, Shure, Sennheiser**, and **DPA** models.

The lighting inventory included 24 **Lightsky Aurora BSWs**, 24 **Pearl Wash** units, 16 **Mini Lunar Beams**, 36 LED moving zoom bars, 40 LED 4-Lite blinders, 12 LED 2-Lite blinders, three **Antari** haze machines, and three DMX-controlled fans. A **GrandMA3** full size console served as the control desk.

Trussing comprised a six-pillar system measuring 60 by 60 feet, with a trim height of 30 feet. Mid-trusses and sub-hangs were integrated to facilitate lighting distribution and cable management.

“Working with J Davis is always fun. The guys are very good at their work—especially Johnny; I’ve teamed up with him many times,” said **Rahul Joglekar**, Lighting Director.

Delivering Scale with Consistency

J Davis Prosound & Lighting and **Graflex Inc.** have demonstrated the capability to scale and adapt across genres. Their execution reflects a commitment to detail, collaboration, and technical discipline, hallmarks of world-class live production.