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**The Alpha Link 100 & 80 are manufactured in the United Kingdom by XTA Electronics Ltd at The Design House, Vale Business Park, Worcester Road, Stourport on Severn, Worcestershire DY13 9BZ.*



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MESSAGE FROM ANIL CHOPRA, FOUNDING DIRECTOR, PALM EXPO



PALM's Tryst with Destiny

I am greatly satisfied with PALM Expo 2024. The participation reflects the bursting at the seams of pro audio and lighting demand and consumption of an economy that is just finding its voice. PALM has made a tryst with destiny in pro audio and lighting production. The scale of consumption and affordability is hitting the upper circuit. PALM has arrived at an inflection point where its destiny of will be to instigate huge investments into product design innovation and production of pro audio and pro lighting.

The sentiment of PALM in being a distributor's paradise will evolve. At the core will be design engineers who imagine and innovate the next level of pro audio and lighting products. This is poetic justice as we all enter into a world of AI, AR, VR, XR and holograms and there is a merging of audio and video, sound and visual as never before.



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40

The stage is set for an exquisite acoustic marvel to sweep the audience off their feet, as Ed Sheeran's '+' Concert in Mumbai, India is brought to life by Phoenix Networks and Meyer Sound



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THE INVENTORY TO DISPLAY ALTO PROFESSIONAL TS4 SERIES AT PALM EXPO 2024

The Inventory, one of the leading distributors of pro audio brands in India, is set to display **Alto Professional's TrueSonic 4 (TS4) Series** at **PALM Expo 2024**, India's largest expo on pro audio and lighting.

The TrueSonic series has evolved over the years, with the TS4 marking the culmination of continuous refinement and innovation. In a landscape marked by rapid technological advancements, the TS4 project prioritized key features such as Digital Signal Processing (DSP), mobile app control, and bluetooth connectivity. These enhancements not only elevate the user experience but also contribute to unprecedented clarity and performance—a hallmark of the TrueSonic series.

Class-Leading Audio Power:

At the heart of the TS4 series are one of the world's class-leading speakers boasting up to 2500 watts, coupled with next-gen drivers for unmatched audio quality. Whether in a small venue

or a large auditorium, the TS4 delivers great power and clarity, ensuring every note and nuance is heard with precision.

Cutting-Edge DSP Controls:

Advanced Digital Signal Processing (DSP) controls in TS4's three preset "Speaker Use" modes let the user optimize the speaker for any application, so they get great sound every time at the touch of a button. For even more control over sound, users

can configure a Custom EQ within the Alto App and remote adjust the settings from any listening point in the venue. Users can even save the favourite Custom EQ setting direct to the TS4 for easy recall whenever they need it.

Seamless Bluetooth Functionality:

With advanced Bluetooth functionality, the TS4 series offers seamless connectivity to a variety of devices,

allowing for hassle-free streaming and playback. Whether the user is playing background music during a break or streaming a live performance from your smartphone, the TS4 ensures a smooth and uninterrupted audio experience.

Versatile Design:

With its versatile design, the TS4 can be pole-mounted, used as a wedge monitor, or flown for overhead applications, thanks to integral M10 suspension points.

This flexibility ensures that the TS4 seamlessly integrates into any setup, whether it's a small club gig or a large-scale concert production.

The introduction of the Alto Professional TS4 iOS app further enhances user convenience, allowing seamless access to the speaker's features and customization options. Bluetooth functionality extends beyond mere connectivity, enabling True Wireless Stereo (TWS) linking for a true stereo experience.

The app complements the physical controls of the TS4, offering added flexibility without compromising usability—a testament to Alto's commitment to user-centric design. A four-year development cycle has enabled Alto to reimagine every aspect of the speaker, from amplifier upgrades to cabinet redesigns. The result is a speaker that not only sounds better but also boasts improved stability and versatility. In describing the TS4's sonic characteristics, emphasis is placed on clarity and impact, underlining the speaker's ability to cater to diverse use cases. With preset sound modes and customizable EQ options, the TS4 empowers users to tailor their sound to suit their specific needs, whether they're DJs, bands, or singer-songwriters.



With Digital Signal Processing, Mobile App Control, and Bluetooth Connectivity, the TrueSonic 4 (TS4) Series is ideal for small gigs as well as large concert productions

EAW ANNOUNCES NEW UX4416 DSP AMPLIFIERS

Eastern Acoustic Works (EAW) debuted **UX4416 Amplifiers** along with a companion update to its Resolution software. UX4416 represents a new generation of EAW four-channel DSP amplifiers, offering high-power class D amplification, innovative processing and analog/digital audio management. Pairing seamlessly with the brand's KF & SB Series products, these new amps ensure stability and continuity for KF passive line source systems deployed at stadiums, arenas, houses of worship, amphitheatres, outdoor festivals, and more.

"Through the creation of our own line of amplifiers, we are unifying all EAW system packages," says **TJ Smith**, president of EAW. "Our ongoing strategy makes cross rental more predictable and reliable by deploying products that are optimized by EAW

engineering."

This next generation of amplifiers provides clean, robust power to all EAW passive loudspeaker systems. Now operating at 96KHz, the amps improve system interoperability and offer reduced latency compared to previous UX & XA products, which can be vital for live performance applications. In addition, 4 x 4000W Class D amplification and 40-bit floating point DSP ensure powerful, high headroom audio capabilities for systems of any scale.

UX4416 amplifier presets unify the performance of all supported EAW professional speakers and arrayed systems with four processed channels of audio amplification, complete with a dedicated Greybox preset library. A front panel addressable 4.3-inch display offers an easy touch screen or tactile encoder

access to the EAW library and editing. EAW factory presets utilize EAW's Beamwidth Matched Crossover, Focusing and DynO technologies. The result being a highly refined system impulse response and enhanced power delivery to a chosen speaker system. Resolution software provides a path to remote management and amplifier grouping of an entire EAW speaker ecosystem.

UX4416 amplifiers are engineered to last for years while providing high-quality performance for a wide variety of uses. Prioritizing versatility, UX4416 offers both analog and dig-



The UX4416 DSP Amplifiers from Eastern Acoustic Works (EAW) represents the brand's four-channel DSP amplifiers equipped with high-power class D amplifiers, innovative processing and analog/digital audio management

ital audio inputs, with configurable General-Purpose Input/Output (GPIO) and Dante connections available for digital network input options.

The Resolution 2.11 update is a companion release that provides support for UX4416. It also contains improvements to the software's GUI and Array Assistant, a more efficient RSX/NTX firmware upgrade procedure, and updated KF210 Voicing. An updated version of AC6 Firmware is also available.



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NX AUDIO SET TO SHOWCASE NEWLY LAUNCHED PRODUCTS AT PALM EXPO 2024

Nx Audio Raises the Bar with New Power Amplifiers

Nx Audio, one of India's favourite power amplifier brand, will showcase new models of its signature **MT** and **RX Series** right in time for **PALM Expo 2024**.

Known as "The DON", the **MT2801**, "The DON to The Brute (**MT1801**) and The Legendary Beast" (**MT1601**), The **MT2801** provides more power than ever before, at an output of 4250W +

examples of this. The Series comes with bass boost, increasing the relative level of the bass frequencies and quality of the audio by response in the frequency range that is supported by the speaker.

The **MT Class-D** and **Class-TD** use extensive protection circuitry and advanced technology to ensure excellent RF/EMI rejection and a superb

other Nx Amplifiers, the **RX04** also uses premium capacitors with high heat resistance, optimum frequency and low resistance for low frequency which is bass heavy and powerful,

warm and full mids, and clear highs. The **RX3004** offers 800W RMS x 4 Ch @ 4 Ohms and the **RX4004** offers 1100W RMS x 4 Ch @ 4 Ohms.



The **MT2801** features an output of **4250W + 4250W RMS @ 4 Ohms** while the **MT2601** features an output of **4000W + 4000W RMS @ 4 Ohms**

4250W RMS @ 4 Ohms. Based on a **TD Class** design, it offers all the advantages of analog tone coupled with an efficient power supply. The **MT2801** has superb power density and rock-solid operation due to a high-speed analog power supply coupled with a high-quality voltage regulated copper toroidal transformer. This is due the core reducing the internal resistance of the power supply, giving the **MT2801** its improved power density. It is built in low-pass **LFP** and two-way **XOVER** provides the user with various flexible and practical functions, allowing for multi-purpose usage of one machine.

Also called "big brother to the **Class D MT2201**", the **MT2601** delivers a superb 4000W + 4000W RMS @ 4 Ohms to the extremely power-hungry **Dual 21" 6"VC Subwoofers**. **Class D Amplifiers** represent the zenith of amplifier efficiency, with efficiency rates in excess of 90% and the **MT2601** and **MT2201** are great

LF filter and with its large **Toroidal Transformer** based power supplies and very high **Damping Factor** (**MT2801** has >1500 and **MT2601** has >1200), continuing the **MT Legacy** of tightest bass response and woofer control in the industry. **Class-D** and **Class-TD** amplifiers uses less heat sinking and are usually lighter than other amplifiers, though the **MT2801** and **MT2601** use the same rugged chassis as its siblings.

The **RX Series**, popularly known as "The Tough Cookie" for its amazing audio performance and road-driven durability, are suited for a wide range of sound reinforcement applications. The new **RX04 Series** builds on this with a mature **Class H** circuit design and are true workhorses, working stably in extremely demanding situations. **RX04 Series** amplifiers use high-quality pure **Copper Transformer** with **silicon steel-sheet** core to prevent electromagnetic loss and ensure controlled temperature rise. As with



The **RX Series** comes with a **Class H** circuit design and use high quality copper transformer with silicon steel-sheet core

Nx Audio Launches the 4-channel Version of the Popular UHF200

The **UHF400** comes with a high-sensitivity **cardioid capsule** that gives vocals an incredibly professional sound, while noise absorption components within the mic barrel eliminate switch shock and handling noise. The very high-quality **lapel capsule** gives crisp sound and extremely clean

reproduction. The transmitter also provides a convenient **Power/Mute** button and runs on two **AA batteries** with up to eight hours of battery life. Built to withstand the rigors of heavy touring or consistent use at bars, clubs, and houses of worship, the **UHF400** features a robust **metal body** **UHF receiver** with a range of 250 feet in open spaces.



The **UHF400** features a high-sensitivity **cardioid capsule** and a robust **metal body UHF receiver** with a 250-foot range in open spaces

Harmony Series Expands to Include Even More Feature-Packed Models

Nx Audio launched the new **Harmony Series Analogue Live Mixers** to provide sound engineers with the best signal for transparent sound, with a level of sonic purity and sound quality that is unmatched in their

tone management.

The **Harmony series** has dual digital multi-effect processors, offering a comprehensive suite of 31+16 editable digital effects perfect for enhancing the mix whether adding



The **Harmony Series Analogue Live Mixers** from Nx Audio

class. Using **studio-grade discrete PRE** preamps for delivering fat, natural sounding bass and smooth, soaring highs, with very low distortion, **Harmony** offers reliable 3-band with swept mid equalisation for nuanced

depth to a speaking engagement or breathing new colour and atmosphere into a live band performance. In particular, the high-quality **reverb** and **delay** expand the spatial quality of the sound with remarkable realism and naturalness.

The new **Harmony20** provides 20 **XLR Mic/Line** inputs, and the upcoming **Harmony 4** bus offers even more options and features, making these professional grade, all-purpose analogue mixers an excellent choice for live shows.

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The Stage Is Set For A Dazzling, Resounding, & Grand Opening Ceremony

Reynold's Sound & Lighting Equips Tata IPL Opening Ceremony with Acoustic, Luminescent Glory



The most-awaited sports event in India kicked off in April. The **Tata IPL 2024** drew crowds in millions to the Opening Ceremony at Chennai's MA Chidambaram Stadium, not just to admire their favourite cricketers in action, but also to experience immersion in its truest sense. **Reynold's Sound & Lighting Services'** team, who was behind the acoustic and lighting setup at Tata IPL 2024 Opening Ceremony, shares how they executed the project in the finest manner possible. **PALM Expo Magazine** reports.

The **Tata IPL Opening Ceremony** took place at Chennai's MA Chidambaram Stadium on 22nd March, 2024. To say that the Indian Premier League is a much-awaited, extravagantly celebrated sports event in India would be an understatement. So, it comes as no surprise that the Tata IPL 2024's Opening Ceremony would be equally grandiose in nature. **Reynold's Sound**



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& Lighting Services stepped up to the task of executing the Opening Ceremony's acoustic and visual ambience to perfection. PALM Expo Magazine, in a conversation with Reynold's Sound & Lighting Services' team, explores how India's biggest cricket league delivered an unforgettable opening ceremony.



Reynold's Sound & Lightig Services' team equipped the venue with audio equipment from d&b audiotechnik, Meyer Sound, Sennheiser, Shure, and DiGiCo

The Venue:

The venue for Tata IPL's Opening Ceremony is a cricket stadium with the Field of Play (FoP occupying a diameter of 76 meter). The seating for fans circumvented the FoP with the highest seat almost 40' (feet) from ground level.

Reynold's Sound & Lighting Services' Team elaborates on the client's - **ITW Playworkx Media & Entertainment** who managed the entire event management at Tata IPL Opening Ceremony - brief for audio and lighting deployment with respect to the venue, which demanded pristine audio for every seat and a lighting display that best suits the grandeur and scale of one of the world's premiere sporting events.

The team at Reynold's Sound & Light performed two recces weeks before the setup commenced. The team observed that the sheer enormity of the venue and catering to every seat in the stadium was the first challenge. Planning the deployment of cabling for the audio and lighting systems was the next challenge. We also had to rig lighting fixtures all around the venue without hindering sightlines and affecting the movement of fans to and from their seats. This also was the case for audio coverage for the stands behind the performance stage, for which the team used custom-designed stands for the point source speakers. These were placed on the galleries and firing up towards to highest seat.

The stage had to be compact and yet grand enough to accommodate artists of a high caliber like **AR Rahman, Sonu Nigam, Mohit Chauhan, Neeti Mohan, Akshay Kumar, Tiger Shroff, and DJ Axwell**, because it couldn't extend too much into the Field of Play (FoP). The team further decided that the stage will be multi-level with a ramp extending into the FoP.

The lights for Tata IPL's opening ceremony were designed by the Reynold's Team, led by Karthik, while **Rajesh Meiyathan** was the Mix Engineer and Amitesh was the Broadcast Engineer for the Tata IPL opening ceremony.

“

Reynold's team revealed that the subwoofer array and the controlled directivity of the d&b audiotechnik and Meyer Sound inventory deployed at the event ensured the fans got a great auditory experience. The deployment of the subwoofer array was such that low-frequency energy was steered away from the FoP and towards the galleries, ensuring the players weren't disturbed and the fans had a blast.

The Inventory:

For deploying audio at the Tata IPL opening ceremony, Reynold's Sound & Lighting Services' team used the following inventory:

- (a) **d&b Audiotechnik KSL** - Stadium Sound covering the galleries / audience seating. Deployed in stacks of 4-5 tops each
- (b) **d&b Audiotechnik XSL** - VIPs, Player dugouts, Madras Cricket Club
- (c) **d&b Audiotechnik SL-Subs**
- (d) **Meyer Sound 700 HP** - Both sets of subwoofers were designed to beam-steer sub frequencies into the stands and away from the pitch. It was a combination of using the cardioid SL-Subs coupled with an End-fired array of 700-HP
- (e) **Meyer Sound MSL4** - FoP fills, Sidefills, Backstage Gallery fills
- (f) **Meyer Sound MJF 212A** - Stage foldback
- (g) **Meyer Sound UPM-1P and UP-Junior** (For near-field monitoring) – Broadcast
- (i) **Sennheiser SR 2050 IEMs** for artists' monitoring
- (j) **Shure PSM900** for MC cue, stage management and tech

System alignment and control was achieved using an array of tools, likely the software and hardware that enabled wireless data and control to and from state-of-the-art DSP processors with numerous outputs and multiformat conversion possibilities.

All stage inputs and outputs were mixed using Digico SD5 and SD10 on Optocore.

For lighting, Reynold's Sound and Lighting Services installed a broad spectrum of around 2000 fixtures ranging from RGBW LED PARs, LED Battens, Moving Head Beams, Moving Head BSW, Moving Head Wash, Strobes RGBW, Moving Head LED Profiles (800w), Diamond Back Moving Battens, 2.5kW Follow Spot, Smoke & Haze Machines.

For system control and network, multiple instances of the following was used for control and signal distribution:

- a) **MA3 Full Size Console**
- b) **MA2 NPU**
- c) **MA3 Nodes**
- d) **MA Splitters**
- e) **Elation Artnet**
- f) **Cisco Switch**
- g) **NETGEAR ProAV SWITCH**
- h) **Fibre Optic Cables**

For lasers, the team used a mix of 60w and 40w RGB solid state lasers.

The Venue's Layout

Reynold's team revealed that the subwoofer array and the controlled directivity of the d&b audiotechnik and Meyer Sound inventory deployed at

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The lighting for the performance stage was designed to have a combination of a floor package and only essential fixtures mounted on T-trusses

the event ensured the fans got a great auditory experience. The deployment of the subwoofer array was such that low-frequency energy was steered away from the FoP and towards the galleries, ensuring the players weren't disturbed and the fans had a blast.

Further, intelligent fixtures and powerful lasers were deployed strategically around the stadium to ensure the lighting display was nothing short of spectacular. To add to the visual experience, those who witnessed the televised broadcast were treated to a display of Augmented Reality, which added additional fixtures and virtual reality elements that elevated the opening ceremony experience to a whole new level.

For audio, PA positions and angles were determined using a combination of AutoCAD, SketchUp, d&b Array Calc and Meyer Sound MAPP XT.

Signal distribution to amplifiers and processors was achieved using the DANTE AoIP protocol. The team's custom-made HMA fiber breakouts (coined: DANTE Patch) allowed it to distribute signals over large distances that standard CAT6 cables would not be able to achieve. This also allowed for redundancy via a ring network topology.

Besides the performance stage, which had its own dedicated lighting inventory, the team had fixtures deployed in concentric rings as follows:

- Around the FoP i.e. along the circumference of the boundary on ground level
- Around the circumference of the first gallery which was at a height of about 30' from ground level
- Around the circumference and above the top row of seats, which was at a height of 50' from ground level

The lighting rig employed ArtNet via fiber for signal distribution. Cleverly positioned network switches equipped with 1G SFP modules, ArtNet Nodes and DMX splitters made signal distribution and commissioning the rig a breeze.

Heat, humidity, external noise, and the added challenge of ensuring that the system will sing over 30 thousand fans tooled with whistles, air horns, and

vocal cords that will not contain the excitement of a live IPL match had to be taken into consideration while deploying the sound and lighting at the site/venue.

To address these factors, setup schedules and work hours were carefully planned by the team. In addition, the team had four hours of curfew every evening during the team's practice sessions. No one was allowed to work on the FoP during this time, which really set the team back with meeting timelines. To combat this, they worked later into the night, besides it being cooler, the team was not constantly ducking for safety from flying projectiles in the form of cricket balls being smacked around the ground.

The brief given to the team was that the trusses, lighting, LED, the ramp and the entire performance stage had to be made invisible before the game. For this we had just 30 minutes. Meticulous planning was essential and it was imperative that all tech teams – audio, video, lighting, trussing and production teams worked as one cohesive unit.

The lighting for the performance stage was designed to have a combination of a floor package and only essential fixtures mounted on T-trusses. This enabled the team to tear down this rig very quickly. The production team did a great job of dismantling the stage ramp and draping the entire stage with black masking which was dropped from above at the height of the first gallery.

Final Feedback:

"We are extremely pleased with the exceptional work Reynolds did in providing the audio, lighting, and lasers for the grand opening ceremony of IPL 2024. The attention to detail and their ability to transform our vision into a stunning reality made the event truly spectacular. We look forward to collaborating with them on future projects and appreciate their dedication to excellence. Thank you, Reynolds, for helping make this a memorable event!", shared **Manish Puri**, Director of ITW Playworx Media & Entertainment Pvt. Ltd, praising Reynold's Sound & Lighting Services' successful completion of the audio and lighting deployment.

For the Reynold's Sound & Lighting Services too, working on Tata IPL's opening ceremony was a great collective experience. The team gained a lot from this experience and concluded that they look forward to adding greater value at many such collaborations in the near future. With strategic investments in technology and teamwork, the team is confident of helping bridge the gap between art, science, technology and entertainment in the industry.

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Voice Craft Studios' recording rooms are equipped with best-in-class studio gear from Solid State Logic, Genelec, Sennheiser, Rupert Neve, Behringer, Manley Labs, and more

Voice Craft Studios Opens Doors In Mumbai

Vittal S. Gurram, Owner, Voice Craft Studios, reveal the mission and vision behind the creation in a conversation with PALM Expo Magazine

*Voice Craft Studios opened its doors on 21st February 2024. But what makes the Studios significant in the Indian recording landscape? PALM Expo Magazine Team, in a conversation with **Vittal S. Gurram**, Owner, Voice Craft Studios, explores.*

Voice Craft Studios are one of the finest Studios we have in Mumbai. Located in a commercial establishment in Santacruz, Mumbai, the Studios are home to an extensive range of television commercials' dubbing in different languages.

Vittal's journey in the advertising landscape spans an impressive almost two decades, marked by establishing his own audio production venture, Vocal India. With a comprehensive suite of services that include adaptation, translation, transcription, dubbing and more in all 16 Indian languages, Vittal's enterprise has been crucial in shaping the auditory landscape of television commercials, radio spots, corporate AVs, animatics and numerous other media formats.

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Having collaborated with a spectrum of esteemed agencies—from traditional stalwarts like Lowe Lintas, McCann, and Ogilvy to contemporary disruptors such as Schbang—Vittal's expertise has left an indelible mark on the industry. Moreover, his client portfolio reads like a who's who of corporate giants such as Unilever, Marico, Godrej, Tata, and various governmental initiatives, alongside a plethora of local brands.

Now, as an additional venture to his business, Vittal shares the idea and vision behind the creation of Voice Craft Studios, "Initially, when we would get an advertisement, we would hire external studios to bring our projects to fruition. But, it would be cumbersome to get bookings for various projects at our convenience. Additionally, the volume of work would be so high sometimes that we had some studios just working on our projects on a constant basis. This is when **Daman Sood** entered the picture and the idea for creating a new space for the studios."

Daman Sood is a veteran sound engineer, with his career spanning 52 years, and designer of recording studios in and around India since the last 27 years. He has designed 120 studios till date - in cities such as Mumbai, Kolkata, Tripura, Pune, Chandigarh, Delhi – and in Nepal as well. Sood was also instrumental in designing renowned singer Hariharan's first studio in 1993. The inventory for many of these Studios are supplied and installed by **The Sound Team**. Gurram's statement reflects the experience that Daman Sood and his team brought to the table while designing Voice Craft Studios, "Daman Sood is a stalwart in building studios. We sourced the studio equipment from **Shiv Sood** from The Sound Team."

The Studios' Configuration:

Daman Sood and Voice Craft's team started building the Studios around June or July in 2023. We wanted to finish the construction in four months, but things took time, and they inaugurated the Studios in February this year.

The Studios comprise of three control rooms. Gurram explains, "The first room is the bigger one, while others are comparatively smaller. Only the preamps change from room to room, but the equipment remains the same throughout all three rooms."

Sharing more on how the Studios were originally planned, Gurram continues, "We first thought of building two rooms, but we made space for a third one. We are glad we did, because our workflow required the third room. Daman [Sood] was opposed to the idea, but our team here convinced him that we need to change with the changing trends and times and, so, we must have a smaller room within the Studios to accommodate the workflow. Today, we have three sound engineers working at the Studios to fulfil the demands of the workflow – Dipesh Pandit, Rahul Kamath, and Pratik Makwana."

The Challenges:

Recalling the structural challenges faced by Voice Craft's Team as well as Daman Sood



Vittal S. Gurram, Owner, Voice Craft Studios, strike a pose with the Studios' Sound Engineers, Dipesh Pandit, Rahul Kamath, and Pratik Makwana

while putting up the Studios, Gurram notes, "A minimum height of 16ft is required for building commercial studios, which is next to impossible to find in a city like Mumbai. But technology these days is phenomenal. We entrusted Daman Sood to handle this challenge."

Daman Sood remarked on the challenges he faced while building the Studios, "The biggest challenge was to ensure that the voice from within the recording room should not slip outside and the noise from outside should not permeate inside the recording studios. To tackle this challenge, we built a room-within-a-room with floating floors. We also used imported materials to build the walls so that sound doesn't travel outwards and external acoustics do not seep within, especially with air conditioning systems installed in every room. Another challenge was to ensure that the Studios had to have the fire safety and security measures in place so that in case of fire, people present in the Studios can quickly make an exit and stay safe. As with every other Studios, Voice Craft Studios also had its own set of challenges, but that did not deter us, and we went on as planned, completing the construction on time."

Is Voice Craft Studios Dolby-Atmos compliant? Gurram reveals, "At this moment, our rooms are Dolby-Atmos ready. So, in the future, if our clients demand a Dolby-Atmos setup, we are prepared for that as well."

What's Next For Voice Craft Studios?

What does the future hold for Voice Craft Studios? Gurram informs, "We are working on our online presence – expanding our visibility through our Studios' official website as well as social media channels. The aim is to become a one-stop destination for production houses that look for state-of-the-art dubbing and language localization services for TV commercials and advertisements, and with young minds working hand-in-hand with us for digital marketing activities, we are sure we will taste digital success as well."

Inventory List:

For Studio A

- Mixer - SSL Big Six Super Analogue Console
- A/D & D/A - Lynx Aurora 8 Channel A/D & D/A TB3
- Mic Preamp - Rupert Neve Channel Shelford Pre Amp x 2
- Speakers - Genelec 1237A
- Computer Monitor - 32 inch BenQ Screen
- DAW - Pro Tools Ultimate 2023.12.1
- Computer - Mac Studio Apple M2 Max 64 GB memory
- OS - Sonoma 14.0
- Headphone Amp - Behringer HA8000
- Headphones - Sennheiser HD280 Pro, AKG K 72
- Microphone - Manley Labs Reference Cardioid, AKG 414 Pair, Shure SM58, Shure SM57
- Near-Field Studio Monitors -Genelec 8330A

For Studio B

- Mixer - SSL Big Six Super Analogue Console
- A/D & D/A - Lynx Aurora 8 Channel A/D & D/A USB
- Mic Preamp - Rupert Neve Newton Channel Pre Amp x 2
- Speakers - Genelec 8350A
- Computer Monitor - 32-inch BenQ Screen
- DAW - Pro Tools Ultimate 2023.12.1
- Computer - Mac Studio Apple M2 Max 64 GB memory
- OS - Sonoma 14.0
- Headphone Amp - Behringer HA8000
- Headphones - AKG K 72
- Microphone - Manley Labs Reference Cardioid

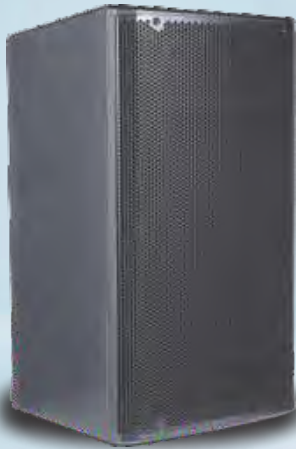
For Studio C

- Mixer - SSL Six Super Analogue Console
- A/D & D/A - Lynx Aurora 8 Channel A/D & D/A USB
- Mic Preamp - Rupert Neve Designs Newton Channel Pre Amp
- Speakers - Genelec 8330A
- Computer Monitor - 27-inch BenQ Screen
- DAW - Pro Tools Ultimate 2023.12.1
- Computer - Mac Studio Apple M2 Max 64 GB memory
- OS - Sonoma 14.0
- Headphone Amp - Behringer HA6000
- Headphones - AKG K 72
- Microphone - Neumann TLM 102

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RØDE INTRODUCES THREE NEW PRODUCTS FOR BROADCASTERS & CONTENT CREATORS

RØDE announced three brand-new products – the **Interview PRO**, a broadcast-quality wireless handheld microphone for use with RØDE wireless systems, and two premium smartphone filmmaking accessories, the **Phone Cage** and **Magnetic Mount**, which offer solutions for today's generation of mobile content creators.

"We are extremely excited to reveal

Wireless GO II, which kickstarted a revolution in smartphone content creation.

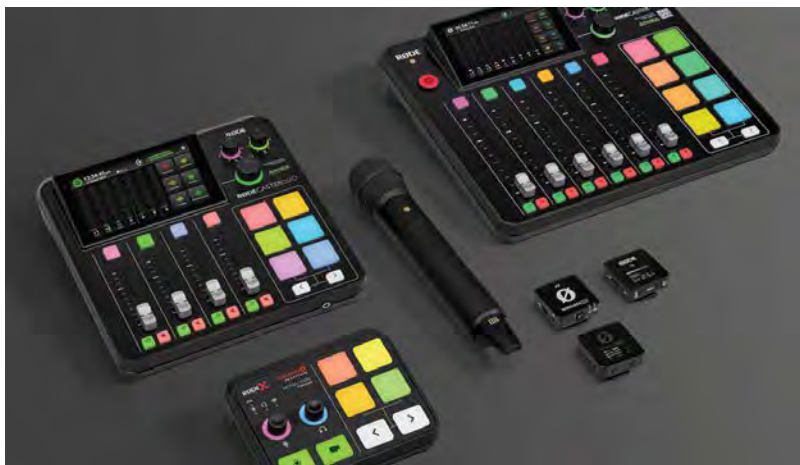
"Today, we offer a wide range of audio solutions for mobile creators, and we are thrilled to introduce two new offerings to this ecosystem with the Phone Cage and Magnetic Mount. When combined with one of our microphones, these accessories give creators all the tools they need

Series IV wireless system. This includes the **Wireless PRO**, **Wireless ME** and **Wireless GO II** compact wireless systems for recording pristine audio into a camera, smartphone, or even a computer.

It can also be paired directly to the **RØDECaster Pro II**, **RØDECaster Duo** and **Streamer X** just like an XLR microphone, making it ideal for podcasting, small presentations,

The brand's GainAssist technology – which utilises intelligent algorithms to automatically control the mic's audio levels on the fly – ensures that the signal being sent to the receiver is perfectly balanced and minimises the risk of clipping.

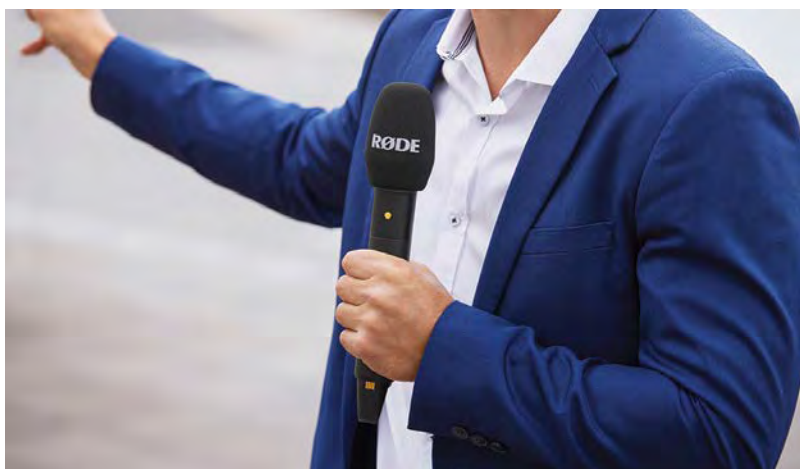
It also features 32-bit float on-board recording, allowing you to record directly on-board with no chance of the audio clipping. 32GB of



The Interview PRO can wirelessly pair to any RØDE Series IV wireless receiver, including the Wireless PRO and consoles such as the RØDECaster Pro II



The Phone Cage is designed to function as an ergonomic grip, for use in both landscape and portrait shooting orientations



The Interview PRO's omnidirectional polar pattern makes it very forgiving when it comes to mic placement – perfect for interviews, presentations and other voice applications

these three new products today," says RØDE CEO **Damien Wilson**. "RØDE has been helping creators capture incredible content with their phones since the early days of smartphone technology. We pioneered the plug-and-play smartphone mic category with innovations like the **VideoMic Me** and **iXY**, and more recently, with the **VideoMic NTG** and **VideoMic GO II**.

"Last year we released RØDE Capture, the first video app designed specifically for today's creators. And we invented the world's first wireless microphone that was universally compatible with mobile devices, the

to capture incredible content on their phone.

"We are also thrilled to introduce the Interview PRO to our wireless range. Not only is this the ultimate solution for street interviews and run-and-gun presentations, but its compatibility with all of our Series IV wireless products makes it ideal for many different content creation applications, from professional broadcast to podcasting."

Interview PRO

The Interview PRO is a broadcast-quality handheld condenser microphone for use with any RØDE

or streaming applications where users need the freedom of a wireless microphone.

Utilising state-of-the-art Series IV 2.4GHz digital transmission with 128-bit encryption, it delivers incredibly stable wireless audio with a range of up to 200m (line of sight) and is optimised for close range operation.

Featuring a professional-grade condenser capsule, the Interview PRO delivers rich, detailed voice reproduction, and its omnidirectional polar pattern makes it very forgiving when it comes to mic placement, making it perfect for interviews, presentations and other voice applications.

internal memory offers over 40 hours of record time, with a dedicated button for stopping and starting the recording. Not only does this mean you will always have a clean backup of your audio, but it also allows the Interview PRO to be used as a stand-alone field recorder, with no need to connect to a receiver, making it incredibly versatile.

Phone Cage

The Phone Cage is a premium magnetic smartphone mounting system designed to help users

(Continued on page 26)

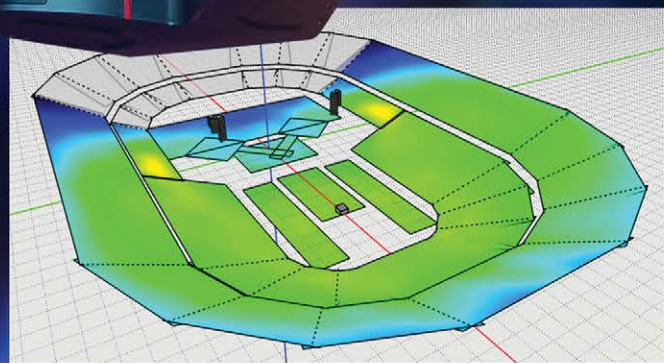
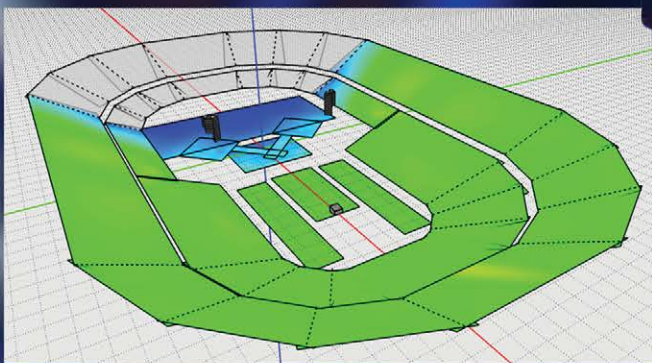
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were happy with the FOH mix, and I had a great time mixing the show on this system."

Ron Reaves

FOH Engineer, American Country Awards



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PROMUSICALS CONTINUES TO PROMOTE PRO AUDIO BRANDS IN INDIA

Looks Forward To A Healthy Market Share Within The Industry

Promusicals, the exclusive distribution partner of more than 40 international pro audio and music brands in India, continue to maintain a stronghold on its legacy by incessantly promoting various pro audio and music brands in India, ensuring that they remain the preferred choice for studio owners, audio systems integrators, and consultants around the country.

Lauten Audio LS-508 (Tom Microphone):

The newest launch from Lauten Audio, a renowned pro audio brand, is the **Lauten Audio LS-508 (Tom**



Microphone). Tom Mic is the world's first large diaphragm condenser microphone custom-crafted for use on toms. Equipped with Lauten Audio's newly designed Supercardioid capsule and award-winning dual-bias circuitry, Tom Mic captures pure, high-definition rack and floor tom sonics with maximum impact and tone while minimizing cymbal bleed. In addition to its tom-tailored frequency response, Tom Mic also features onboard analog sound-shaping, which allows you to musically rebalance the attack and body of any tom on any drum kit at the flip of a

switch.

Tom Mic's tom-tailored frequency response captures each rack and floor tom with drummer- perspective speed, power, and tone, making EQ an afterthought rather than a must-have. Lauten Audio's bleed-blocking head design and dual bias circuitry work together to provide Tom Mic with up to 28dB of off-axis rejection. This means crisp, clear tom sounds with far less cymbal bleed than a traditional dynamic or condenser microphone.

Whether stand or rim-mounted, Tom Mic's newly designed Supercardioid capsule is hand-tuned and vibration-resistant to ensure a powerful balance of transient, body, and

tone while minimizing inharmonic overtones from neighboring drums and tuning inconsistencies.

Each Tom Mic has a solid brass headframe and mildew-resistant dust filter to protect against stick hits, dust, and debris, whether in the studio or on stage. Because of its unique design, Tom Mic is ideal for a wide array of placement positions while minimizing off-axis sounds. From the slap and isolation of proximity to the lifelike sonics of separation, each placement position offers a wealth of new sonic possibilities. It's even great on resonant heads as well.

EFNOTE PRO:

One of the foremost brands that



Ace music director Harris Jayaraj's Studio H in Chennai gets a sonic elevation with EFNOTE PRO

Promusicals is currently pushing into the Indian market is **EFNOTE. EFNOTE PRO** supports 7 shells and 8 cymbals. All pads are individually wired, so players can adapt to any musical environment. All sound settings can be quickly saved and loaded, for multiple players and set-lists at any time. In addition, with 12-ch of multitrack USB Audio and 16-ch USB MIDI running simultaneously, a drummer, producer or mixer have quick access to editing, in order to meet artist's budget requirements. EFNOTE PRO is also designed to digitize the drum riser and then elevates the stage. By simply connecting up to 12 balanced XLR outputs to the stage snake or sound-board, users will be sending and receiving the highest quality drum sounds on the market with total consistency and perfect isolation. There is no need to isolate the drummer from the choir, acoustic instruments, the audience or congregation. EFNOTE PRO has eliminated mic bleed and feedback problems on-stage, creating the ideal FOH mixing environment with clarity, balance, and control.

Award-winning music director **Harris Jayaraj** is the first user of the EFNOTE PRO in the country. He uses this electronic kit extensively in his studio (Studio H) for recordings and for all of his live shows as well.

SPL VOLTAIRE, DMC, and IRON Mastering Compressor:

Another brand that Promusicals focuses on is **SPL**. SPL's mastering series of hardware is designed for the most demanding tasks in sound processing, routing, converting, recording and monitoring. All devices work with the brand's 120V technology.

VOLTAIR (120V) offers more headroom, higher dynamic range, less noise, less distortion, no hearing fatigue and the clearest sound by running four times the normal operating voltage inside its operating amplifiers.

The **DMC** is the heart of the mastering studio. The converters, the players, the DAW, the recorders and the speakers are connected to it. The audio quality of the console is

(Continued on page 26)



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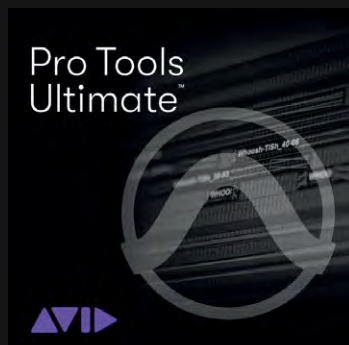
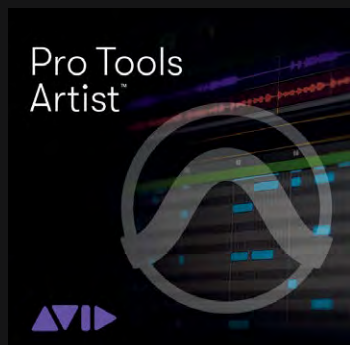
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PROMUSICALS CONTINUES TO PROMOTE PRO AUDIO... (Continued from page 24)

therefore crucial. Like all devices of the mastering series.

The **IRON Mastering Compressor** combines the sonic benefits of legendary vintage tube compressors with the advantages of the SPL 120V

technology in one device. The result is a pleasant, melodic-sounding, musical compression inspired by vintage compressors of the radio era, yet very flexible and perfectly adapted to the needs of modern mastering studios



The IRON Mastering Compressor combines the sonic benefits of vintage tube compressors with the advantages of the SPL 120V in one device.

and productions. IRON adds power, size and depth to any signal – without being obtrusive.

The equalizer has two times five fully parametric filter bands, each of which can be switched between constant Q and proportional Q. There's sheer unlimited headroom and a very special kind of EQ sound, thanks to 120V technology.

FOCAL Alpha Evo Series:

The **Alpha Evo** range ensures excellent sonic coherence regardless

maintain an identical sound signature over a wide sweetspot. Thanks to its diverse features, this monitoring loudspeaker is versatile, satisfying the need for high sound performance as well as precision across the entire frequency spectrum.

Alpha 50 Evo, Alpha 65 Evo, and the **Alpha 80 Evo** boasts a host of features, including TRS, XLR and RCA inputs, a disengageable automatic standby mode, wall and ceiling mounting inserts.



of the location. For renewed performance, Focal has chosen the inverted dome tweeter, which ensures wide sound dispersion, and the Slatefiber membrane, acclaimed for its neutrality.

Alpha Twin Evo features excellent dynamics, neutral tonal balance and wide dispersion, enabling it to

Its two amplifiers offer high current capacity, for total control of signal dynamics. This also enables high sound levels to be achieved, without distortion. Its bass-reflex design, rounded contours and robust side panels make Alpha Evo a modern piece of equipment for perfect acoustical integration in any workplace.

RØDE INTRODUCES THREE NEW PRODUCTS FOR BROADCASTERS... (Continued from page 22)

elevate their mobile content with professional audio, lighting and mounting solutions. Offering 33 mounting threads and five cold shoe slots, the Phone Cage is incredibly versatile and allows users to build their ultimate mobile videography rig, tailored to their exact needs.

At the heart of the Phone Cage is a powerful magnetic mounting disc for attaching any MagSafe iPhone or MagSafe-compatible smartphone case or accessory. This is incredibly secure and allows users to instantly transform their smartphone into a

professional filmmaking rig, with the option to add microphones and other accessories effortlessly. Integrated cable management slots make it easy to stay neat and tidy, with a slot in each corner for use in any configuration.

By itself, the Phone Cage can be used as an ergonomic grip for handheld filming, but its wide array of attachment points also make it easy to attach additional handles or grips, or mount onto tripods or desk mounts, taking stability to the next level either on the move or in the studio.

Constructed from high-grade

aluminium, the Phone Cage is both rugged and lightweight, making it easy to carry around and durable enough to withstand the rigors of run-and-gun filmmaking.

Magnetic Mount

The Magnetic Mount is another versatile magnetic mounting system for attaching microphones, lights and other accessories to any MagSafe iPhone or MagSafe-compatible smartphone case or accessory.

It features the same ultra-strong magnet as the Phone Cage for attaching to a phone with complete

security, even with vigorous use, and instead of the cage, it comes with three removable arms: short and long cold shoe arms for shooting in landscape or portrait mode, plus a long arm with 1/4-inch thread for mounting onto a tripod, handle or desktop arm for use in a wide range of video or content creation applications.

The Magnetic Mount's portable, modular design makes it a breeze to transport and set up on the fly, and it is super lightweight and compact, making it the perfect addition to users' everyday carry.



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URX-60

DUET

UHF



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HARMONY12....12 XLR MIC / LINE

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PALM EXPO MAGAZINE SELECTS TOP 15 INDIAN LIVE EVENT MANAGEMENT COMPANIES

*The Curation Lists Companies At The Edge of
Elevating Live Event Experiences In India*



*Live event management is a vast, vast field. From event planning to management and from execution to marketing, event management companies in India continue to amp up their game by breaking the traditional mold of management – delivering experiential experience creation and immersive events. As such, it becomes vital to recognize not only the established, reputed companies evolving in the field, but also new players entering and dominating the field in the last few years. The semi-annual listing by **PALM Expo Magazine**, curated post event market research, presents the top 15 live event management companies who are at the forefront of cutting-edge technology, solutions, and innovations enveloping the field, capitalizing and utilizing the same to deliver groundbreaking experiences in the field of live entertainment.*



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1. BookMyShow Live:

BookMyShow Live is well-known for organizing world-class music festivals, live events, and staging world-class artistes on the Indian stage. BookMyShow Live is the live entertainment division of BookMyShow, India's leading



entertainment destination, and has been making compelling strides in India's live entertainment ecosystem across live music, comedy, performance, sports, theatricals, and more. A pioneer in end-to-end management of live events and performances, including music concerts, stage events, and more, BookMyShow Live has till date managed and executed

key live events in the likes of Lollapalooza India, Ed Sheeran concert in Mumbai, Justin Bieber concert, Grub Fest, and more, dominating the live events market in India.

<https://in.bookmyshow.com/explore/home/mumbai>

2. DNA Entertainment Networks:

DNA Entertainment Networks' story begins in 1986, when Dr. T. Venkat Vardhan acquired the rights to air MTV's Top 20 Music Videos in India, which inspired him to pave way for international artists to stage their shows in India, elevating the live music scene in India to bigger, better heights. This is when



DNA Entertainment Networks was formed, a company that continues to leave its impression on the live events industry in the country even today. DNA Entertainment Networks also ventured into enhancing the 'Sportainment' industry in India, expanding their expertise to manage top-tier sports events

such as the IPL, Pro Kabaddi, ISL, and more. Most recently, DNA Entertainment Networks lent their services to manage the Anant Ambani – Radhika Merchant's Pre-Wedding Event in Jamnagar, which is touted to be the largest pre-wedding event in the country.

<https://dnanetworks.com/>

3. Percept Live:

Founded in 1984, Percept Limited, the umbrella under which Percept Live exists, is an Entertainment, Media and Communications company, which is one of the leading live events management companies in India and globally, with a team of over 200 people and 28 offices in India and the Middle East.



Percept companies construct tailor-made content, assets and solutions that deliver in both local and international live markets and serve millions of consumers around the world. Most

recently, Percept Limited has been involved in the creation and management of several live concerts, events, and IPs, including Sunburn Holi Tour 2024, Bollyboom India, Guru Randhawa and Farhan Akhtar concerts, and more.

<https://www.perceptindia.in/index.aspx>

4. Wizcraft Entertainment Agency:

Wizcraft Entertainment Agency Pvt. Ltd. is a global experiential marketing company. Founded over three decades ago with headquarters in Mumbai,

Wizcraft has a PAN-India presence with offices in Delhi, Bangalore, Hyderabad and Chennai, along with international liaison



offices and a global partner network. Wizcraft's portfolio covers a spectrum of industries and geographies, with 600+ global brands relying on the agency to deliver unforgettable events. From historic concerts like Michael Jackson's India tour in 1996 to the BMW Experience Tour, Wizcraft continues to set and raise industry benchmarks with exclusive end-to-end live event management. More recent notable live events planned and executed by Wizcraft include IFFI 2023, the G-20 Future of Work Summit, Google OneHyd Unite Bash, and more.

<https://wizcraft.co/>

5. E-Factor Experiences:

E-Factor came into existence in 2001, and led by Managing Director Samit Garg, the company gradually charted its journey to become one of the most outstanding, super-specialized service providers for a wide range of industries – from live entertainment to multimedia and virtual events, and more. E-Fac-



tor is a company known for its larger than life, awe-inspiring setups and formats and completely personalized service to clients with a 34-member team and a fully developed and functional in-house production facility. E-Factor Experiences' corporate offices are in New Delhi & Jaipur and the footprint extends to the Middle East, Southeast and Europe, taking

the company's portfolio of work on a global scale. Since its inception till date, E-Factor Experiences has played a vital role in organizing and executing the Ekamra Utsav 2024, Navy Day 2023, Ayodhya Deepotsav 2023, and Centre Stage Delhi, just to name a few.

<https://www.efactorex.com/>

6. Cineyug:

Founded by Mohamed Morani, Karim Morani, Aly Morani, Mazhar Nadia-dwala, and Bunty Soorma, Cineyug is well known as one of India's premiere event and entertainment



management companies, with prestigious award shows such as Mirchi Top 20, Umang, Star Screen Awards – just to name a few – to their merit. In 2015, Cineyug

partnered with The Walt Disney Company, to enhance live entertainment and bring pioneering international musicals to India.

<http://www.cineyug.com/#>

7. Trailblaze Productions:

Trailblaze Productions specializes in producing innovative, sophisticated, and cutting-edge events. Founded by industry veterans Vinay Agarwal and Priyank Mahajan with over three decades of collective experience in the entertainment and event management industry, the team at Trailblaze Productions oversees event production and execution, strategy and planning, creative design and technical consultation. Some of the most recent events managed by Trailblaze Productions include Arijit Singh Live Concert, Absolut Creative Commune, Conscious Culture Festival, Far Out Festival, Lollapalooza India Aftershow, et al.



<https://www.trailblaze.productions/>



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8. ACTC Events:

Founded by Hemanth Raja, ACTC Events is one of the leading event management companies for a wide range of events – be it corporate events, live concerts, launch events, thematic events, media and PR events – the list goes on. Upcoming events by ACTC Events include IPL Fandom Carnival Fan Parks, while the company's IP includes Rooftop Carnival, Alaska Fest, Lit Up – The New Year Saga, and Ambrosia Food Festival.



<https://actcevents.com/>

9. Hyperlink Brand Solutions:

Founded by V.G. Jairam and V.G. Jaishankar, Hyperlink Brand Solutions is India's most awarded experiential and culture marketing agency, organizing, executing, and marketing immersive experiences to drive the resurgence of live entertainment economy in India post-Covid-19, with out-of-the-box design, creative and strategic thinking, use of state-of-the-art global event and stage technology, high standards of safety, immersive visual content, bespoke artist curations, and flawless experiences execution for large format music festivals and events with a team of more than 150 people spanning cities such as Mumbai, New Delhi, and Bangalore. Hyperlink Brand Solutions' recent portfolio includes event production and management for big live events such as Mahindra Blues, Hindu Literature Festival, Effie Awards, and more.



<https://www.hyperlink.co.in/>

10. Team Rustic:

With founder duo Maya Janardhan and Vinod Janardhan, Team Rustic broke grounds in 2000. One of the most sought-after event agencies in India, Team Rustic has executed 227 events in over 10 countries for over 63,500 delegates till date. The company recently executed live events such as Hindavi Swarajya Mahotsav 2024, Social Nation and Windmill Festival, just to name a few. Team Rustic also forged a strategic partnership with Eva Live to redefine the IP and event landscape in India.

<https://www.teamrustic.com/>

11. Renaissance Events:

Being one of India's most sought-after event management and stage production companies, Renaissance Events started two decades ago, with an extensive portfolio of work that spans from events to entertainment and engagement to media. Helmed by Event Director, Raghini Muralidharan and Production Designer/Art Director, Umesh J. Kumar, the company boasts a prolific clientele, which includes the likes of Khelo India Youth Games, Wipro, LG, Hexaware, AstraZeneca, Infosys, and more. Renaissance Events is a well-known name when it comes to event planning and execution. Recently, Renaissance Events delivered event management for Khelo India Youth Games, singer Jonita Gandhi's Live Concert, choreographer Shiamak Davar's dance event – the list goes on.

<https://www.revents.in/>

12. Viacom18:

In February this year, Viacom18 Media Private Limited ventured into the live events segment in India to capture the rampant growth within the industry. "We've seen large consumer interest (for live events) especially post-covid and people are willing to get out of their homes and spend on quality experiences," Gaurav Mashruwala, business head, Viacom18 Live (Integrated Network

Solutions) said in an interview. Notable live events organized by Viacom18 include VH1 Supersonic, Supersonic Club Brands, Supersonic Arcade, et al.

<https://www.viacom18.com/>



13. Marrquee Events:

Marrquee Events is an award-winning event management and experiential marketing agency in India, delivering services across a wide range of events such as concerts and live shows, sports, venues, weddings, domestic and international exhibitions, conferences, product launches, and more. Marrquee Events have, in the past, produced and managed some of the largest concerts with Sunidhi Chauhan, Vishal-Shekhar, Indian Ocean, Sonu Nigam, Shankar Mahadevan, Kailash Kher, just to list a few.



<https://www.marrquee.com/>

14. Tantraa Events:

Founded in 2009, Tantraa brings 100+ years of collective experience to the field of event planning and management. Till date, Tantraa Events have delivered over 6000 unforgettable experiences and left its impression around the country with its comprehensive work. At Tantraa Events, a team of 100+ professionals work together to ensure every aspect of an event unfolds precisely as planned, delivering accurate results. Tantraa Events also has several live music IPs to its name – Zoom Holi Fest, Indian Navy Musical Night, MTV Unplugged Tour, MTV Bollyland Concert MTV INDIES & PEPSI Big Indie Party, and Lokmat Surjyotsna. Apart from this, Tantraa Events have also recently planned and managed a spectrum of corporate events such as Myntra Creators Fest, Volvo C40 Mega Launch, Grazia Millennial Award, News 18's Amrit Ratna Awards, and a lot more.



<https://www.tantraa.net/>

15. ITW Playworx Media and Entertainment:

Driven by insights, data, and innovation, ITW Playworx, specializes in entertainment, media, and communication. Co-founded by Bhairav Shanth, ITW Playworx are committed to delivering exceptional customer experiences, building an environment that enables businesses to effortlessly plan and carry out campaigns in the most affordable yet effective way possible with specializations in Brand Activations, event campaigns, and much more. Recent mega projects from ITW Playworx Media and Entertainment includes Tata IPL 2024's Opening Ceremony, Padma Awards 2022, Virat & OLA's Campaign, and more.



<https://itwplayworx.com/>

*With the constant presence and evolution of live event management companies in today's world, the list of event management companies providing experiential and immersive experiences will keep flourishing and therefore, we encourage all live event management companies who have successfully managed live event projects in India to share their details for us to be able to celebrate their work for our semi-annual recurring live event management companies' list. Anyone who wishes to connect with the editorial team for consideration in this recurring **PALM Expo Magazine's** thoughtfully curated semi-annual list, can reach out to: **Ritika Pandey** | ritikapandey@hyve.group*

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PALM Conference Program 2024 Set To Accelerate Knowledge Transfer, Crystallize Networking Opportunities, and Drive Insight-Laden Conversations

PALM Expo 2024, slated to take place from **May 30 – June 1, 2024** at the BEC, Mumbai, is not just a typical B2B tradeshow for the Indian pro audio and lighting industry. With its eye on breaking the mold of standard exhibitions year after year, PALM Expo organizes a highlight feature since the last 22 years of its existence – the **PALM Conference Program**. This year too, the Expo is back with its highlight feature, and it promises to be bigger and better than ever before.

With PALM Conference Program 2024, PALM Expo 2024 has established a monumental platform for key industry professionals to share their insights and expertise with an audience that is keen to be abreast of the latest trends and technologies in the pro audio and lighting industry. The conference sessions

at the PALM Conference Program this year will shed light on a multitude of interesting topics surrounding the B2B business with regards to audio and lighting. Marquee speakers such as **Christian Hertel, Mujeeb Dadarkar, Dr. Pramod Chandorkar, Sreejesh Nair, Vijay Benegal, and Viraaf Pocha** will take to the platform at the Program to talk about various subjects, ranging from the evolution of sound through the decades, systems engineering for big stadium events, manufacturing lighting in India, the way ahead for audio education in India, high-end lighting for special venues, the fundamentals of mastering – the list goes on.

Read on for the full **PALM Conference Program 2024 Schedule:**

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PALM Conference Schedule

DAY 1 – 30 MAY 2024

Theme: Live Sound

Evolution of Sound Through the Decades

Time: 12:00 PM - 12:45 PM

Synopsis: A presentation looking at how live sound has evolved over the years, the revolutionary changes introduced by L-Acoustics, with a final look at what the future looks like in a live sound environment.

Speaker: **Peter Owen**, International Sales Manager, L-Acoustics, Africa and Indian Sub-Continent

The Tech-Enhanced Stage

Time: 1:00 PM - 2:30 PM

Synopsis: This session will discuss:

- Tech innovations on the horizon and how upcoming technology innovations can revolutionize music festivals and concerts in the future.
- Importance of prediction softwares in sound system design
- How big-ticket artistes influence technicals (sound and lighting) and stage design?
- How technology has been used to engage audiences in an immersive experience, creating interactive environments that extend the experience beyond the music?

Moderator: **Emran Khan**, Founder & Director of RESET LIVE

Panellists: **Shipra Venkatesh**, Technical Producer, BookMyShow Live Production Manager, AR Rahman Live; **Dhananjay Naidu**, Stage Designer & VJ; **Becket Tundatil**, Lighting Designer, Fireflies; **Sachit Subramanian**, Co-Founder & Managing Partner, Circle Pro Audio; **Charlie Albin**, Systems Engineer, Meyer Sound; **Mankaran Singh**, Technical Director & Co-owner, Men At Work

Systems Engineering for Big Stadium Events

Time: 2:45 PM - 3:30 PM

Synopsis: This session will explore systems design and engineering for large shows in stadia. It will delve into the challenges and differences between systems design for Rock shows and other events and how these can be combined? What are the challenges in Stadia from a logistical as well as from an acoustical point of view?

Speaker: **Gert Sanner**, Senior Consultant Education & Application Support, d&b audiotechnik GmbH & Co. KG

FOH Mixing for Live Concerts

Time: 3:45 PM - 4:30 PM

Synopsis: In this comprehensive talk on FOH mixing, Dr. Pramod will provide a detailed exploration of both Indian and international practices, offering a nuanced comparison of their strengths and challenges. Attendees can expect to gain valuable insights into the expectations and responsibilities of an FOH engineer, along with a practical checklist for achieving optimal sound quality. The talk will cover essential aspects such as effective communication, time management, and teamwork, highlighting their significance in delivering a successful live performance. Dr. Pramod will also delve into the technical aspects of sound check, show files, and decision-making, emphasizing the importance of presence of mind and adaptability during live shows. Furthermore, the talk will address the post-show analysis, feedback, and continuous learning, providing FOH engineers with actionable strategies to enhance their skills and deliver exceptional sound experiences for diverse live events.

Speaker: **Dr. Pramod Chandorkar**, Director, Soundideaz Academy and Program Director, Universal AI University

Panel Discussion On Manufacturing Lighting in India - A New Horizon

Time: 4:45 PM - 6:15 PM

Synopsis: The advent of LED has provided immense opportunity for lighting manufacture. The absence of heat has almost eliminated the technology and material hurdle. However, large value and quantity manufacturing is necessary. India provides adequate consumption market to amortise tooling and special design and branding. This session will discuss how India can deliver. Entertainment lighting depends on trussing for rigging lighting to international standards. This session will discuss the trussing and rigging factor in lighting product design.

Moderator: **Viraf Pocha**, Director, Landmark Productions (P) Ltd

Panellists: **Ranjan Shetty**, Deputy General Manager, Leksa Lighting Technologies Pvt. Ltd., **Ajeet Khare**, Managing Director, Canara Lighting Industries Pvt. Ltd., **Arvind Singh**, Founder, Giant Truss; **Koy Neminathan**, Business Development Director, Elation Professional



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Theme: Studio Recording

The Awesome Sound Engineer

Time: 12:30 - 1:30 PM

Synopsis: Be there to know the secrets. Student or Pro, you don't want to miss this one!

Speaker: Sreejesh Nair, Avid Dolby Certified Audio Application Specialist

Audio Education In India - The Way Ahead

Time: 1:45 - 2:45 PM

Synopsis: Moderated by Dr. Pramod Chandorkar, a distinguished Audio Engineer and passionate educator, the panel comprises industry luminaries. Mujeeb Dadarkar, renowned Engineer and Mentor, shares insights garnered from nurturing industry talents.

Sreejesh Nair, beloved in the global audio community, brings expertise as an Avid Product Specialist renowned for his engaging knowledge-sharing. Shraddha Sankulkar, a psychologist and soft skills trainer for media professionals, offers invaluable perspectives on holistic education. Tarun Anand, Chancellor of Universal AI University and advocate for sustainability and experiential learning, enriches the dialogue with his pioneering educational vision.

Together, they converge to delineate the future of audio education, bridging industry needs with innovative pedagogy and holistic development. In this dynamic panel discussion, industry experts converge to address the critical facets of audio education's evolution.

Emphasizing the urgent need for structured education, panellist's dissect the discrepancies between traditional education and industry requirements, spotlighting the importance of practical experience, soft skills, and business acumen. They advocate for trained faculties, experiential learning, and industry engagement while stressing the significance of state recognition and sustainability. Delving into the balance between knowledge acquisition and information assimilation, the discussion anticipates future technologies and explores strategies to ensure industry acceptance of graduates.

Through this dialogue, the panel endeavours to chart a forward-thinking trajectory for audio education, aligning it with industry demands and learner aspirations to cultivate a skilled and adaptable workforce ready to navigate the complexities of the audio landscape.

Moderator: Dr. Pramod Chandorkar, Director, Soundideaz Academy and Program Director Universal AI University

Panellists: Mujeeb Dadarkar, Co-founder, OdBle Consultants;
Sreejesh Nair, Avid Dolby Certified Audio Application Specialist;
Shraddha Sankulkar, Psychologist & Founder-Director, Mind Matterz;
Tarun Anand, Chancellor, Universal AI University

Mastering With Heart

Time: 3:00 - 3:45 PM

Synopsis: Donal Whelan and Gethin John delve into the philosophical foundations of their work as mastering engineers. While technical expertise is undoubtedly crucial for any sound engineer, making better decisions hinges on understanding and appreciating the magic and mystery of music. Topics

will include the emotional connection between a musician and listener, storytelling and song complexion in Indian and Western music, using the technical brain to facilitate emotional experiences, heart vs. head decision-making, heart-centered practices, and AI tools in mastering. Donal and Gethin will also discuss recent upgrades to their studio, including rewiring all analog interconnects with high-end cable and experimenting with external power supplies for outboard gear.

Speakers: Donal Whelan, Senior Engineer, Hafod Mastering; **Gethin John**, Chief Engineer, Hafod Mastering

Control Room Acoustics

Time: 4:00 - 4:45 PM

Synopsis: The session will elucidate on the importance of acoustics in studios. The session will cover:

- Acoustics: An Imperfect Science
- Need for Acoustical Consultant
- Need for Experienced Contractors
- Isolation vs Internal Acoustics
- Isolation: Soundproofing Vs Waterproofing; Airborne Vs Structure-borne
- Location: Walls, Floor & Ceiling; HVAC; Doors & Windows
- Internal Acoustics: Shape & Size; Echo Vs Flutter Vs Reverb; Standing Waves
- Room Resonance: Broadband Vs Tuned Absorbers; Diffusion/Diffraction
- Design Software
- Analysis Software
- Speaker Calibration/Room Tuning

Speakers: Mujeeb Dadarkar, Co-founder, OdBle Consultants; **Vijay Benegal**, Co-founder, OdBle Consultants

Advanced Recording Techniques & Immersive Music Production (PALM AES Session)

Time: 5:00 - 6:00 PM

Synopsis: Immersive audio is a listening experience that goes beyond the limited left-to-right span of traditional stereo. It is spatial, vectorised & directional audio. From cinema & videogames to streaming & large-format live venues, immersive audio has fully covered the consumer-consumption matrix of platforms. The surging demand of immersive audio for Virtual Reality (VR) and Augmented Reality (AR) in many applications has ensured that new & innovative audio workflows have now made their way to all content platforms.

In this session, leading experts with varied experience of content platforms, recording, sound mixing, mastering and music production will share their knowledge on this cutting-edge of audio tech and the next-gen sound workflows as well as the recording, mixing, and mastering tools and techniques involved in them.

Moderator: Stan Alvares, Hon. Secretary, AES India

Speakers: Vijay Dayal, Chief Sound Engineer at YRF-Yash Raj Films; **Chaitanya Chinchlikar**, Vice President & Business Head, Chief Technology Officer & Head of Emerging Media, Whistling Woods International; **P A Deepak**, Grammy Award-Winning Mix-Engineer; **Ishaan Jagyasi**, Spatial Audio Specialist & Music Producer

DAY 3 – 1 JUNE 2024

**SHOW FEATURE:
PALM EXPO CONFERENCE**

Theme: Live Events and Stage Lighting

Panel Discussion On High End Lighting For Special Venues

Time: 12:30 PM - 1:45 PM

Synopsis: The defining factor in every new high-end special venue launched today is undoubtedly the first quality of sound and also the excellence in lighting. The challenge of lighting design including acoustics, atmosphere, aesthetics, impact and quality, demands not only design capabilities but complete knowledge of the lighting product or technology itself and the application. This session will discuss the technology behind these lights and lighting technology and how best these factors in lighting design and technology can be satisfied in India in new high-end venues; What are the kinds of lights special venues are looking and asking for or demanding; Use of lighting product depends on the holistic design of the venue, the session will also discuss the holistic design.

Moderator: Viraf Pocha, Director, Landmark Productions (P) Ltd

Panellists: **Rasesh Parekh**, Properitor, Integrated Entertainment Solutions; **Bunty Raj Mallarapu**, Technical Support, MA Lighting International Asia Pacific Region; **Christian Hertel**, Managing Director, Business Development of MADRIX; **Charles R Bardey**, Lead Technical Production, Nita Mukesh Ambani Cultural Centre (NMACC)

Preparing India for World-Class Talent for Entertainment Events, Powered by EEMA

Time: 2:00 PM - 3:15 PM

Synopsis: TBA

Speakers: TBA

Title: Fundamentals of Mastering (Student Seminar)

(Open to students of Soundideaz Academy, Mumbai Music Institute and The Audio Guys Institute)

Time: 13:30 PM - 5:30 PM

Synopsis: Mastering engineers, Donal Whelan and Gethin John give a comprehensive introduction to the art and science of mastering music. Topics covered will include the philosophy of mastering, listening and decision-making, mastering room setup, self mastering v/s pro mastering, digital v/s analogue processing, signal paths and the process of mastering a song. This presentation will be tailored for, and exclusive to, students of Soundideaz Academy, Mumbai Music Institute and The Audio Guys Institute.

Speakers: **Donal Whelan**, Senior Engineer, Hafod Mastering; **Gethin John**, Chief Engineer, Hafod Mastering

This information is accurate at the time of going to press.

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The stage is set for an exquisite acoustic marvel to sweep the audience off their feet, as Ed Sheeran's + -= ÷ x Concert in Mumbai, India is brought to life by Phoenix Networks and Meyer Sound (for which Sun Infonet is the official distribution partner in India)

*What is the secret recipe to deliver an unforgettable live concert experience to a country of more than 1.42 billion people? **Animesh Mishra**, Founder and Director, **Phoenix Networks** reveals how he raised the bar for live entertainment in India while planning and commissioning the audio architecture for **Ed Sheeran's + -= ÷ x Concert** in Mumbai, India*

Spanning four legs across the globe, including Europe, Oceania, North America, and Asia, with a staggering total of 116 concerts worldwide; English singer-songwriter **Ed Sheeran** recently graced India with his presence, marking the final stop of the Asian leg of his highly acclaimed fourth concert tour, The + -= ÷ x Tour, i.e. "**The Mathematics Tour**". Following his triumphant Divide Tour in 2017, Sheeran returned to enthrall his Indian fanbase once again, this time at the iconic Mahalaxmi Race Course in Mumbai on March 16th. The monumental event was brought to fruition by **BookMyShow Live**, the live entertainment arm of BookMyShow, in collaboration with AEG Presents. The event proved to be an unprecedented success, boasting a record-breaking attendance of over 55,000 enthusiastic fans, making it the largest live concert by a solo international performer in recent Indian history. Sheeran's + -= ÷ x Tour served as a culmination of his illustrious discography,

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featuring an eclectic mix of genres ranging from rock and hip-hop to country and pop. The setlist comprised an array of his chart-topping hits, including "Tides", "Blow", "I'm a Mess", "Give Me Love", "Eyes Closed", "Photograph", "Shape of You", and "Bad Habits", among others. From the moment Sheeran graced the stage, he effortlessly commanded the attention of the audience, captivating them with his charismatic presence and prompting them to sing along to every word of his songs. Despite a scheduled performance duration of approximately 1 hour and 55 minutes, Sheeran's unwavering connection with his audience prompted him to extend his set to over 2 hours and 15 minutes, fuelled by the overwhelming love and adoration he received.

All things in tow; it is important to note that the concert was not only a feast for the senses for Ed's fans; but also an audio-visual spectacle that any world-class performer would be simply amazed by – as state-of-the-art production design, coupled with breathtaking stage detail and impeccably executed technical reinforcement, all came together in a seamless confluence to definitively raise the bar for live entertainment in the country.

"Trust me, bringing together the enchanting aural adventure for the $+-=\div\times$ concert had me and the team exploring the various complexities of mathematics and physics like never before!" chuckles **Animesh Mishra**, Founder Director of Phoenix Networks, as he shares his experience of spearheading the planning and commissioning of the superlative audio architecture for Ed Sheeran's supremely successful concert that took Mumbai and the Indian live entertainment scene by storm in March 2024.

Creating A Mesmerizing Acoustic Experience:

Ingeniously crafted in a stadium-style setup, a first-of-its-kind mammoth 360-degree circular stage that rotated on its axis ensured an unparalleled view of Sheeran from every corner of the venue, while a giant circular 'HALO screen' positioned at the top-center of the stage further enhanced the visual

concert in Mumbai demanded a world-class level of attention to detail, precision, and expertise to ensure a flawless execution that would elevate the concert experience to unprecedented heights. And taking charge of bringing this ambitious vision to life was the team of experts at Phoenix Networks, led by their visionary Founder and Director, Animesh Mishra – as team Phoenix took the reins of planning, designing, and deploying the awe-inspiring Meyer Sound system at the Mahalaxmi Race Course.

"For us at Phoenix Networks, it was both a challenge and a thrill. Right from the start, we knew that crafting an immersive audio experience would take a mix of creativity and technical know-how; and throughout the planning process, we did encounter numerous challenges. But the truth is that each challenge was an opportunity for innovation; and each obstacle we faced only made us more determined to exceed expectations and give the audience something truly unforgettable!" exclaims Animesh as he recaps the experience of shouldering the massive responsibility.

Working in close collaboration with Ed Sheeran's technical team that included the tour's Technical Director and Audio Production Head, Phoenix Networks with Animesh at the helm, meticulously planned the deployment of the colossal **Meyer Sound** system inventory with the objective of creating a 360-degree stereo sonic effect that seamlessly complemented the bespoke and breath-taking stage design. The audio plan, according to team Phoenix, not only accounted for the artist's demands, but also took into consideration key factors such as the spread of the audience section, and variables such as the atmospheric conditions including heat, humidity and wind-speed among others – all of which would have a notable impact on the concert's eventual sonic environment.

Starting off with the main rig which formed the center-piece of the audio setup, the audio team decided that a total of 128 units of the **PANTHER line array** modules would be needed for the job. The strategic deployment of the



The concert stage has a unique layout, with a 360-degree configuration that rotated on its axis to deliver an uninterrupted view of Ed Sheeran from every nook and corner of the venue along with a giant 'HALO screen'

experience. On the other hand, the audio amplification was taken to new heights with a monumental deployment of the globally acclaimed PANTHER & LEOPARD line array systems from Meyer Sound, strategically installed on an ultra-modern gigantic trussing arrangement to deliver a truly sublime sonic experience to the entire audience. Easily the largest deployment of a Meyer Sound system ever witnessed in India; this monumental feat was made possible through the intervention of Sun Infonet – the official distribution partner of Meyer Sound in India – who facilitated a strategic collaboration between the country's most noted live event rental solutions providers – each of whom are esteemed owners of comprehensive loudspeaker systems from Meyer Sound.

The intricacies of coalescing a monumental audio production that could do justice to the visually grandiose allure and appeal conceived for the $+-=\div\times$



PANTHER line array modules was done in an arrangement that featured 2 array hangs of 16 units each suspended on each of the stage pillars, which totalling to a whopping 32 units across 2 sets being suspended off of each pillar. Positioned at a height of 17 meters above the ground and inclined at a precise angle of 6 degrees downwards, the main rig ensured optimal sound coverage and impact for audience members, even those situated at the farthest distances from the stage. And to further optimize the coverage pattern and ensure truly consistent and uniform sound dispersion, an additional array configuration was deployed, which comprised a total of 12 units of the 80-degree long-throw PANTHER line array modules at the top of the array and 4 units of the 110-degree wide-throw PANTHER line array modules at the bottom; with this strategic move being instituted in order to efficiently encompass both long and wide spans of the venue. Each of the modules within the array hang

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A total of 128 units of the PANTHER line array modules, 10 units of 1100-LFC subwoofers, were deployed for the concert, 12 units of the Meyer Sound Galileo GALAXY 816, and 5 units of the Galileo GALAXY were deployed at the concert venue for seamless, clear audio delivery

were meticulously tilted outward at an angle of 15 degrees to minimize sonic hotspots within the audience area located near the stage and ensure linearity across the overall audience area.

In addition to the main rig, a total of 22 units of **LEOPARD line array** modules were strategically positioned around the circular stage to serve as front fill reinforcement, while a further 16 units of LEOPARD line array modules were deployed as in-fill reinforcement in stacks of 2 units each at each pillar, where in each pillar was flanked by 2 stacks of the LEOPARD modules positioned at a height of 1.6 meters from the ground to deliver an absolutely sublime sonic experience for audience members located closest to the stage.

Opting for the formidable PANTHER line array system as the primary PA, supplemented by the LEOPARD line array system for additional reinforcement as fills, enabled the audio production team to guarantee a uniform sonic experience for every audience member, regardless of their proximity to the stage or their location within the venue's expanse. This was made possible by leveraging the shared voicing characteristics of the PANTHER and LEOPARD line array modules, each contributing its own distinct strengths in coverage and throw. As a result, the audio production team could meticulously tailor the sound dispersion and impact to suit the venue's layout and audience distribution effectively.

A comprehensive sonic experience is never truly complete without impeccable low-frequency fidelity; and the audio team on this occasion guaranteed thunderously impactful bass resonance throughout the vast audience landscape, as they chose to deploy a uniquely designed gradient of 4 suspended arrays of subwoofers, with each array comprising 10 units of the **1100-LFC subwoofers**, positioned at a height of 16.5 meters from the ground. Furthermore, the subwoofer hangs were complemented by an additional six ground-stacked and gradient subwoofer clusters that surrounded the magnificent 360-degree revolving stage, with each cluster comprising 3 units of the 1100-LFC subwoofers. While the ground-stacked subwoofer clusters offered a chest-thumping experience to the near-field audience, the suspended subwoofer arrays allowed the team to leverage the impressive throw of the 1100-LFCs to offer a similar high-quality low-fidelity experience for the far-field audience members as well.

With complexities being inherent in large-scale productions such as this particular concert; effective signal routing becomes paramount to achieving clarity, balance, and coherence in the overall sound output, mainly because a robust signal distribution management architecture not only enhances reliability and resilience while mitigating the risk of signal loss or degradation, but also safeguards the integrity of the audio system throughout the production. And armed with a thorough knowledge and understanding of this; the audio

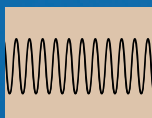


team collectively chose to deploy a total of 12 units of the **Meyer Sound Galileo GALAXY 816**, all of which were strategically positioned to offer unparalleled flexibility in terms of signal routing options; with 2 units of the Galileo GALAXY allocated to each of the audio towers, while 3 units were stationed at the FOH console area. The signal routing was primarily managed through **Luminex' GigaCore 26i switchers** which helped ensure truly seamless signal distribution

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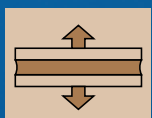
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“The moment of truth for us was when the rehearsals finally came around – and that’s when we saw our hard work pay off! The feedback we received during rehearsals was overwhelmingly positive, as the flawless audio quality surpassed even our wildest dreams. It was just a testament to the kind of effort that went into bringing such a world-class experience together; and it was so gratifying to see just how successful our efforts were. From there on out, nobody had any doubts about the concert culminating in a massive success!” Animesh affirms proudly.

While the audio production in and of itself was no less than a piece of technical wizardry; it cannot be denied that a myriad of challenges loomed on the horizon as the date of the event approached, with each demanding meticulous attention and innovative solutions.

Monumental Challenges:

Foremost among these challenges was the formidable task of sourcing the requisite quantity of Meyer Sound loudspeakers specified by Ed Sheeran’s team. The onus to do so fell on Sun Infonet, the official distributors of Meyer Sound in India, as they were tasked with orchestrating a smooth collaboration primarily between Phoenix Networks, **Total Multimedia India**, and **Friends Of Shiva** – all of whom are proud members of the Meyer Sound’s growing family of users in India. This collaborative effort brought to life by Sun Infonet was instrumental in ensuring the seamless execution of the audio production for the event, with Phoenix Networks not only playing a pivotal role in spearheading the audio planning and commissioning, but also accounting for the largest stake of Meyer Sound inventory contributed for the event. Phoenix Networks isn’t just renowned for its pioneering adoption of the PANTHER sys-

“

A comprehensive sonic experience is never truly complete without impeccable low-frequency fidelity; and the audio team on this occasion guaranteed thunderously impactful bass resonance throughout the vast audience landscape as they chose to deploy a uniquely designed gradient of 4 suspended arrays of subwoofers, with each array comprising 10 units of the 1100-LFC subwoofers, positioned at a height of 16.5 meters from the ground.

tem in India since its official launch in 2022, but also for holding the distinction stocking the largest inventory of PANTHER as well as LEOPARD systems in the entire country.

Technical ingenuity emerged as another formidable challenge in the planning and execution of the imposing audio system for the event; as devising such a meticulously detailed audio architecture and executing it with unparalleled precision demanded a unique blend of creative vision and technical expertise that has seldom been witnessed in India. And this is exactly where Animesh and team Phoenix Networks proved their mettle and unparalleled value; as they drew upon an invaluable wealth of experience and expertise in orchestrating breathtaking mega productions in some of the most challenging live event scenarios.

“Rigging the system on a cantilever at significant heights and steep angles presented a unique set of hurdles. A comprehensive analysis using MAP3D software revealed an intricate set of requirements; primary of which was the fact that the system had to be rigged at a height of 17 meters with the rig point positioned at 22.7 meters, and a further need for the rigs to be angled downwards at 6 degrees, and outwards at 15 degrees. Plus, the fourth pillar that was to hold the PANTHER array on the cantilever had to be erected 4.22



L-R: Dan Mosley; Animesh Mishra, Founder & Director, Phoenix Networks; and Chris Marsh, FOH Engineer for Ed Sheeran strike a pose for a photo at the concert venue in Mumbai, India

meters outwards, with the second suspension point at exactly 3.25 meters and the pullback at 1.3 meters. Bear in mind that these precise measurements, right down to the T, were pivotal to achieving optimal coverage and dispersion, and eventually ensuring a consistent, pristine and immersive sonic experience throughout the venue,” recounts Animesh as he details the nuances of the audio architecture for the concert and highlights how innovative measures were required to overcome the plethora of challenges.

“Additionally, ensuring the stability of the rigs amidst the rigors of the outdoor environment was equally essential, as increased wind pressure posed a significant risk of displacement”, Animesh further explains, revealing that he had to leverage his innate understanding of physics to suspend the loudspeaker rigs using hoists from three points. According to Animesh, this was the most practical solution to ensuring that the rigs would stay secured in place, as this strategic approach not only mitigated the risk of movement but also enhanced the stability of the hangs to an unprecedented degree.

By the end of the concert, it was clear that team Phoenix’s unwavering commitment to excellence and innovative problem-solving ensured the seamless realization of the event’s audio production while emphatically leaving an indelible mark on all who experienced it. And a clearly ecstatic Animesh concluded, “At Phoenix Networks, we’re driven by a passion for excellence and a commitment to realizing our vision. This concert exemplifies the transformative power of dedication and hard work. It’s a testament to what can be achieved when creativity and technical expertise come together. We’re immensely proud to have been a part of this project and to have played such a crucial role in creating such a magical experience for the audience. And looking ahead, we remain committed to pushing boundaries and exceeding expectations in all our endeavors, as we enthusiastically continue exploring new opportunities to push the limits of what’s possible in live event production. With each project, we aim to raise the bar higher and inspire others to strive for greatness.”

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From L-R: Pramod Chandorkar, Founder, SoundIdeaZ Academy; Sonu Nigam, Singer and Artist; Tarundeep Singh Anand, Chancellor, Universal AI University and Tirthankar Das, Director, SoundIdeaZ Academy

SoundIdeaZ Expands Horizons: Partners With Universal AI University To Offer Sound Engineering Degree

*"My life is Sound. I cannot tolerate any half-heartedness in it," Dr. **Pramod Chandorkar**, esteemed Sound Engineer, proudly claims. In his effort to propel formal education in the field of Sound Engineering, Pramod, who also founded **SoundIdeaZ Academy**, has taken the next step and introduced a degree course for sound engineers with Universal AI University. In a conversation with **PALM Expo Magazine** team, Pramod fleshes out his passion for sound and how it drove him to elevate education for sound engineering.*

Pramod Chandorkar is a connoisseur of sound. With his experience, Pramod, who is also the Founder of SoundIdeaZ Academy in Mumbai, has been a proponent of formal education in the field. Which is why, he has ventured into a territory where few dare to enter – establishing a full-fledged degree course in Sound Engineering, in partnership with Universal AI University in Karjat, Maharashtra. In the interview, Pramod elaborates on the nuances of the course.

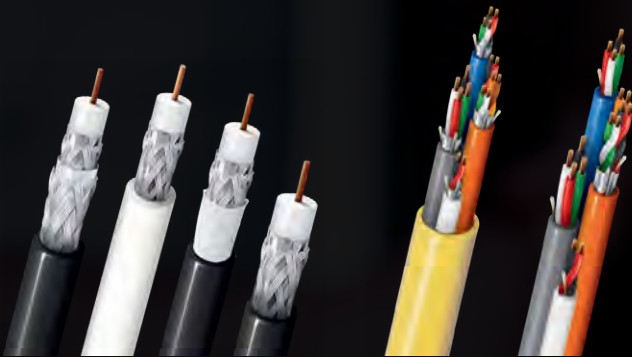
What was the idea behind starting SoundIdeaZ Academy?

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SoundIdeaz was started in 2010. It is almost 14 years old. The main motive behind starting this academy was that when I wanted to learn, there were hardly any options to do so. The only option for me was the Film Institute. It was quite the procedure to get into the Film Institute. So, when I wanted to learn, I learned it on the job, which is why, I felt that a thorough formal education should be made accessible to sound engineering aspirants. When I started working, I got a lot of inquiries by students who wanted to learn like me, from me. This made me realize that there is a lot of interest from students wishing to pursue this career. But the outlets for the same were few and far in between. At that point, I trained around 10-12 students one-on-one in the span of the first three to four years. When I saw them succeed professionally, I wondered, if I can train 10 students, why not more?

This is when it all started. Since then, for the last 15 years, the course gets updated every year based on the feedback we receive.

I wasn't the first one to start this course. Other institutes also offered similar training. They have been doing a good job as well. But I noticed several gaps in the education system which were not covered.

Can you elaborate the gaps that you noticed in the education pertaining to Sound Engineering in India?

The first major gap that I noticed, was related to communication and personality. When you work in an artistic field, your personality plays a major role. There is a lot of verbal and non-verbal communication going on in our field. At SoundIdeaz Academy, I have a psychologist on board who designed all the modules related to media. She performed extensive research to design specific modules, which would be required by all media professionals. When we implemented the modules, we received positive feedback from students and their parents. That was quite a moral boost for us.

Sound Engineering is also a very infrastructure-heavy course. You require adequate studio space, and it's not an easy task to have the infrastructure

“

We are offering a B. Tech, which is a four-year degree. In the last two years of the course, the students will choose their own specialization and work on that. We have four specializations: Music Technology, Music Production, Audiography, and Live Sound. In the first two years, the students will be introduced to aspects of all the four specializations. In the fourth semester, they have to choose their elective. We are confident that with this, we will churn out job-ready professionals who can step into the industry and start working from the get-go.

and to understand as well as learn the business aspects that come with the profession. So, it took us all these years to arrive at a point where we felt confident about taking the next step.

Another major gap that I witnessed was the lack of industry connect. A lot of graduates and hiring companies agree that the quality of the talent is not job ready, because there is a gap between the curriculum or the training which is being provided and the need of the hour in the industry. So, how good is that training? Job readiness is a major gap that I wanted to fill by establishing an industry connect, where industry experts are also involved in all the aspects of the course – right from designing the curriculum, giving suggestions, or delivering excellent trainings.

When we started a module for personality development in 2010, I was travelling around the world as a result of my profession. During my visits, I looked for educational institutes in the respective countries. I visited a lot of schools in Los Angeles and New York. They had beautiful facilities and infrastructure, and they created good intelligentsia from within the walls of the university. But even they were surprised with our personality development module. In a one-on-one discussion with a couple of senior deans, I was asked a lot of questions about the personality development module. The deans later informed me that while they are still pondering over whether to implement the module in their course, I had actually gone one step ahead and done it.

The third gap that I noticed was the lack of well-trained faculty in the sound engineering industry. Since sound engineering is a nascent area, it is very difficult for the faculty to teach it. Several professionals in the industry go out of their way to teach, but having amazing subject matter knowledge serves only half of the purpose, they also need to be trained regarding the art of teaching. This needs to be fulfilled by faculty development programme. We have been working very closely on this.

It took 14 years for me to address these gaps. I wanted to be completely prepared. I wanted to be sure before I stepped up to the degree programme.



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A glimpse at the state-of-the-art premises within Universal AI University



What was the genesis of SoundIdeaz Academy's degree course in Sound Engineering?

We have partnered with Universal AI University in Karjat, which is the first AI University in the country, and the third AI University in the world for a degree course in Sound Engineering. It all started when I sent an email to **Tarundeep Singh Anand**, who is the University's Chancellor. He reverted within three days and invited me for a chat. As soon as I entered his office, I realized that I was not meeting a business tycoon, but a passionate educationist. We shared the same core thought process. It was a one-hour meeting, and by the end of it, the deal was locked. For starters, we are building an exact replica of SoundIdeaz Academy within the campus of the Universal AI University – it's just much, much bigger than the facility that we have here.

The Universal AI University has a huge campus, built with passion and best-in-class international infrastructure. The surroundings are also quite beautiful, with hilly terrains and lush greens, making it a perfect place for creativity to bloom. The University is already working on experiential learning and sustainability. Tarundeep Singh Anand has identified that AI is the future, but AI is only as good as the input. AI, in my opinion, has two full forms – one is **Artificial Intelligence**, which is triggered by **Actual Intelligence**.

Can you shed some light on the course structure?

Never before in our country did we have these specializations in a degree course which we have today. So, we are offering a B. Tech, which is a four-year degree. In the last two years of the course, the students will choose their own specialization and work on that. We have four specializations: **Music Technology, Music Production, Audiography, and Live Sound**. In the first two years, the students will be introduced to aspects of all the four specializations. In the fourth semester, they have to choose their elective. We are confident that with this, we will churn out job-ready professionals who can step into the industry and start working from the get-go.

We have a 12-member advisory board who are best-in-class professionals from the sound engineering industry. The advisory board includes the likes of **Padmashree Sonu Nigam, Padmashree Suresh Wadkar, Ricky Kej**, who is a three times Grammy Awards winner from India, **Pandit Bikram Ghosh**, who is a tabla exponent from Kolkata and a renowned music composer. We also have **DJ Phukan**, who is a very senior music production exponent from our music

industry, **Mujeeb Dadarkar**, who is a very senior sound engineer, **Manish Mavani**, who is a big name in live sound reinforcement, and **Avinash Oak**, who is a legend in the Indian audio industry, and more. Every module of the degree course is vetted by these esteemed professionals. We are also creating an assessment technique and an assessment sheet for the advisory board, which will be used year-after-year to monitor the development of the students, basis which, the board will issue suggestions. We are also working on a unique concept where industry professionals will interact with the students on a periodic basis. These professionals will then grade each student for their work. So, if they find good students – and I am sure they will, by the end of second year – there are high chances that students might get pre-internship offers even before the end of the programme.

So, in the end, the final course curriculum is much better than the curriculum I had in mind, since it includes some AI aspects too. Since this is a business school, the students will not be trained only in audio, but also in business aspects, personality development, artificial intelligence tools, social work, and eco-friendliness, which helps the students become holistically developed individuals.

Another major USP of the course is that we have two pathways available for this degree – via B.Tech and via BA. Since, PCM is mandatory to take up a B.Tech course, but it isn't necessary to have PCM as far as the sound engineering profession is concerned, we decided to allow students to access this degree via BA route. Both the routes follow the same process and hold the same value, barring the name of the degree. We have based our curriculum on the NEP 2020.

What do you aim to achieve with a degree course in Sound Engineering at SoundIdeaz Academy?

We have received a lot of positive responses from international faculties, who are very keen to come and train because they are impressed with the degree course's structure and the modules within. My intention is to contribute towards elevating the dignity of an audio engineer. It can happen only with education. My long term goal is that Universal AI University should be a one-stop destination for Sound Engineering students from around the globe. After all, India is an education hub that offers quality, cost effective education. The ultimate aim is to provide the best possible training to the students at the industry level standards with collaboration from the industry who will eventually absorb these students.

What's next for SoundIdeaz Academy?

We don't want to keep ourselves limited to offering only audio engineering and music production courses. We plan to venture into other artistic/creative courses as well, such as cinematography, direction, and writing. We are such a big country with so much of talent and we are the biggest consumers as well as the biggest manufacturers of entertainment. So, the lack of formal education here doesn't bode well with me. At SoundIdeaz Academy, we plan to fill that gap.

After conversations with industry stalwarts like Dr. Pramod Chandorkar, it seems evident that Sound Engineering education in India has reached the next level, and students looking for professional training will receive the same through the partnership between SoundIdeaz Academy and Universal AI University.

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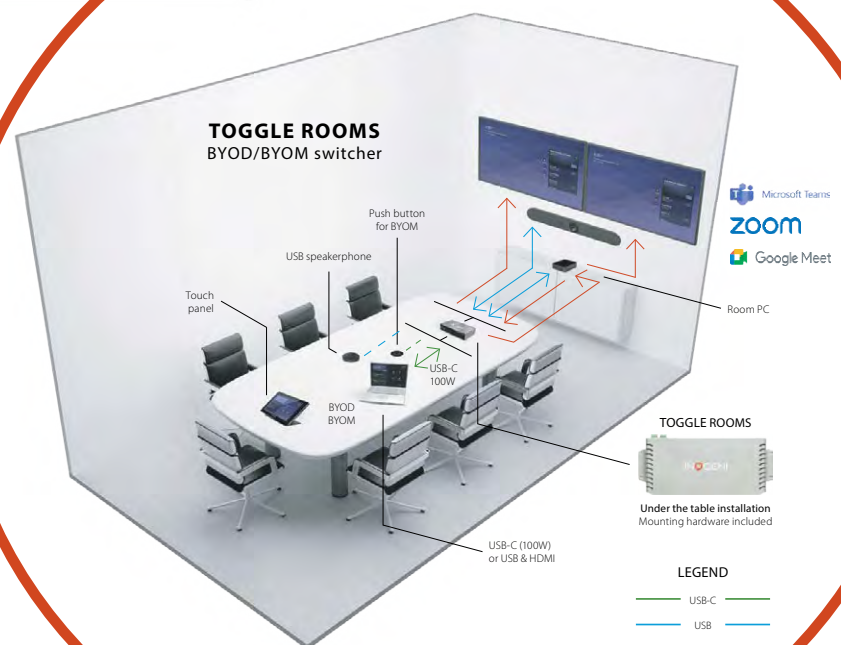


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The awards ceremony, slated to take place on 31st May, 2024 at the BEC, Mumbai, aims to shed light on the exceptional trajectory charted by individuals, brands, and companies in the fields of pro audio, lighting, and AV. With

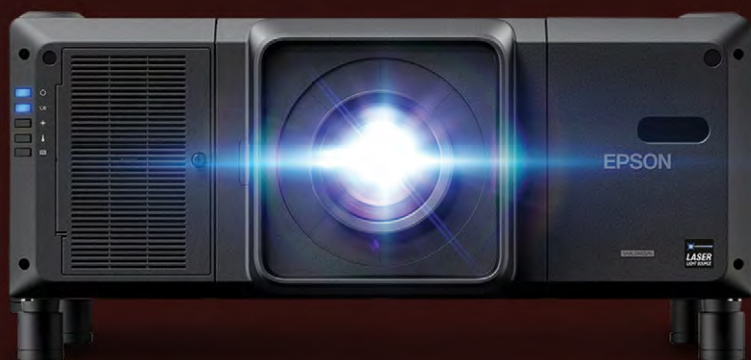
30 award categories – 24 categories dedicated to the pro audio and lighting industry and 6 categories dedicated to the pro AV industry, the PALM Sound, Light & AV-ICN Excellence Awards are set to recognize the cream-of-the-crop pro audio, lighting and audiovisual professionals, rental companies, live event organizers, systems integrators, AV consultants, manufacturers, distributors, products, technologies, and solutions, as well as visionaries, whose consistent efforts, dedication, determination, and hard work have produced unforgettable results for the industry in the last year.

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PALM SOUND & LIGHT AWARDS 2024 CATEGORIES

CATEGORIES	AWARD DESCRIPTION
OUTSTANDING AUDIO FOH ENGINEER OF THE YEAR	AWARDED FOR DELIVERING OUTSTANDING FRONT OF HOUSE (FOH) MIXES WHILE WORKING WITH VARIOUS ARTISTS FOR EVENTS
OUTSTANDING AUDIO MONITOR MIX ENGINEER OF THE YEAR	AWARDED FOR CONSISTENTLY DELIVERING OUTSTANDING MONITOR MIXES WHILE WORKING WITH VARIOUS ARTISTS FOR EVENTS
OUTSTANDING AUDIO SYSTEMS ENGINEER OF THE YEAR	AWARDED FOR DELIVERING OUTSTANDING PERFORMANCE IN THE FIELD OF PROFESSIONAL SOUND SYSTEM DESIGN, CALIBRATION & ALIGNMENT FOR LIVE ENTERTAINMENT EVENTS
OUTSTANDING LIGHTING DESIGNER OF THE YEAR	AWARDED FOR CONSISTENTLY DELIVERING WORLD CLASS ALLURING LIGHTING DESIGNS FOR LIVE ENTERTAINMENT EVENTS
SOUND RENTAL COMPANY OF THE YEAR	AWARDED FOR MAINTAINING THE HIGHEST STANDARDS OF QUALITY, SERVICE, AND DELIVERY IN THE FIELD OF PROFESSIONAL AUDIO RENTALS FOR LIVE EVENTS
OUTSTANDING SOUND RENTAL COMPANY (REGIONAL)	AWARDED FOR MAINTAINING HIGH STANDARDS OF QUALITY, SERVICE AND DELIVERY IN THE FIELD OF PROFESSIONAL AUDIO RENTALS FOR LIVE EVENTS
LIGHTING RENTAL COMPANY OF THE YEAR	AWARDED FOR OFFERING SUPERLATIVE SERVICE DELIVERY IN THE FIELD OF PROFESSIONAL LIGHTING RENTALS FOR LIVE EVENTS
VIDEO DISPLAY RENTAL COMPANY OF THE YEAR	AWARDED FOR ONE OF THE LARGEST INVENTORIES OF VIDEO PROJECTION AND LASER RENTAL FOR LIVE EVENTS
INNOVATIVE PROJECTION MAPPING OF THE YEAR	AWARDED FOR DELIVERING ENTHRALLING, ENTERTAINING AND THRILLING PROJECTION MAPPING SPECIAL EFFECTS FOR STAGE EVENTS AND SPECIAL VENUES
OUTSTANDING VISUAL CONTENT ON STAGE	AWARDED FOR EXPLOITING MAXIMUM IMPACT ON STAGE AT LIVE EVENTS WITH AWE INSPIRING CONTENT
OUTSTANDING EVENT PROMOTER OF THE YEAR	AWARDED FOR ORGANISING WORLD-CLASS MUSIC FESTIVALS, LIVE EVENTS, STAGING WORLD CLASS ARTISTES ON THE INDIAN STAGE AND ORCHESTRATING VARIOUS CORPORATE, SPECIAL AND SPORTS EVENTS
BEST EVENT EXPLOITING EXPERIENTIAL PRO AVL	AWARDED FOR CRAFTING AN IMMERSIVE EVENT EXPERIENCE BY STRATEGICALLY EMPLOYING ADVANCED LIGHTING, SOUND AND DISPLAY TECHNOLOGY THEREBY TRANSFORMING ORDINARY EVENT INTO EXTRAORDINARY SPECTACLE
OUTSTANDING PRODUCTION OF LIVE EVENTS	AWARDED FOR UNFLINCHINGLY MAINTAINING HIGH STANDARDS IN DELIVERING WORLDCLASS MEGA PRODUCTIONS OF LIVE EVENTS
AUDIO RENTAL FOR MAJOR VENUE AND EVENT	MARK OF RECOGNITION GIVEN IN HONOUR OF DELIVERING SOUND RENTAL SERVICES TO THE BIGGEST AND MOST IMPORTANT EVENT OF THE COUNTRY, AFTER INDEPENDENCE AT RAM MANDIR INAUGURATION
EXCELLENCE IN SOUND DESIGN & INTEGRATION	AWARDED FOR UPLIFTING THE PARADIGM OF ELECTROACOUSTIC ENGINEERING IN AUDIO INSTALLATION IN INDIA
HIGH-END LIGHTING DESIGN SOLUTIONS AWARD	AWARDED FOR EXCELLENCE IN LIGHTING DESIGN AND INSTALLATION IN LARGE HIGH-END VENUES INCORPORATING COMPLEX LIGHTING & CONTROL SOLUTIONS
INDIGENOUS MANUFACTURING OF AMPLIFIERS	AWARDED FOR INDIGENOUS DESIGN AND MANUFACTURE OF AMPLIFIER COMPONENTS MEETING INTERNATIONAL STANDARDS AND ADEQUATELY FULFILLING THE DEMANDS OF DOMESTIC AMPLIFIER MARKET.
LIGHTING TECHNOLOGY AWARD	OUTSTANDING INNOVATION IN PROFESSIONAL LIGHTING SOLUTION
AUDIO TECHNOLOGY AWARD	OUTSTANDING INNOVATION IN PROFESSIONAL AUDIO SOLUTION
INNOVATION IN CABLE TECHNOLOGY	AWARDED FOR BEING CONSISTENT IN INNOVATION OF NEW PRODUCT AND TECHNOLOGY
ACHIEVEMENT IN TRUSSING DESIGN & PRODUCTION	AWARDED FOR BEING ONE OF THE LARGEST MANUFACTURERS OF TRUSSING IN INDIA AND FOR INNOVATION IN DESIGN AND SOLUTION-BASED TRUSS DELIVERY FOR WORLD'S LARGEST OUTDOOR PROJECTED SCREEN AT RAM KI PAIDI PROJECT
MAJOR AUDIO BRAND DISTRIBUTION NETWORK	AWARDED FOR ESTABLISHING AN EXCELLENT COUNTRYWIDE DEALERSHIP AND DISTRIBUTION NETWORK.
BEST DISTRIBUTOR AWARD	AWARDED FOR REPRESENTING AND PROMOTING TOP GLOBAL BRANDS IN PRO AUDIO AND LIGHTING
VISIONARY INDUSTRY LEADER OF THE PRO AV INDUSTRY	AWARDED FOR VISIONARY LEADERSHIP IN CONSISTENTLY EXPLOITING INNOVATION AND DELIVERING EXCELLENCE IN NEW PRO AV PRODUCT TECHNOLOGY

AV-ICN EXCELLENCE AWARDS 2024 CATEGORIES

CATEGORIES	AWARD DESCRIPTION
INNOVATIVE INDOOR DISPLAY SOLUTIONS	AWARDED TO QV INDOOR SERIES FOR OUTSTANDING DISPLAY IN COLOUR DYNAMICS
BEST PROJECTION MAPPING PROJECTOR	AWARDED FOR OUTSTANDING INNOVATION IN THE SUPER COMPACT EB-PU2213B LARGE VENUE MAPPING PROJECTOR
BEST NETWORK COMMUNICATION INNOVATION AWARD	AWARDED FOR INNOVATION AND TECHNOLOGY IN THE DOMAIN OF AV NETWORK COMMUNICATIONS THAT FACILITATE SEAMLESS TRANSFER OF COMPLEX DATA OF AVOIP
BEST PROJECT SYSTEMS INTEGRATOR	AWARDED FOR INNOVATION IN SYSTEMS DESIGN, EQUIPMENT CHOICE AND EFFICIENT PROJECT IMPLEMENTATION AND MANAGEMENT WITH TIMELY DELIVERY AND SERVICE SUPPORT FOR A MAJOR PROJECT
OUTSTANDING INTERIOR LUMINESCENT ILLUMINATIONS	AWARDED FOR LIGHTING DESIGN, AV, ELV, AND MEPF SYSTEM DESIGNS AT RAM MANDIR
AV ARCHITECT OF THE YEAR	AWARDED FOR HIGHEST STANDARDS IN ADAPTING BEST INNOVATION AND VISION IN AV ARCHITECTURE

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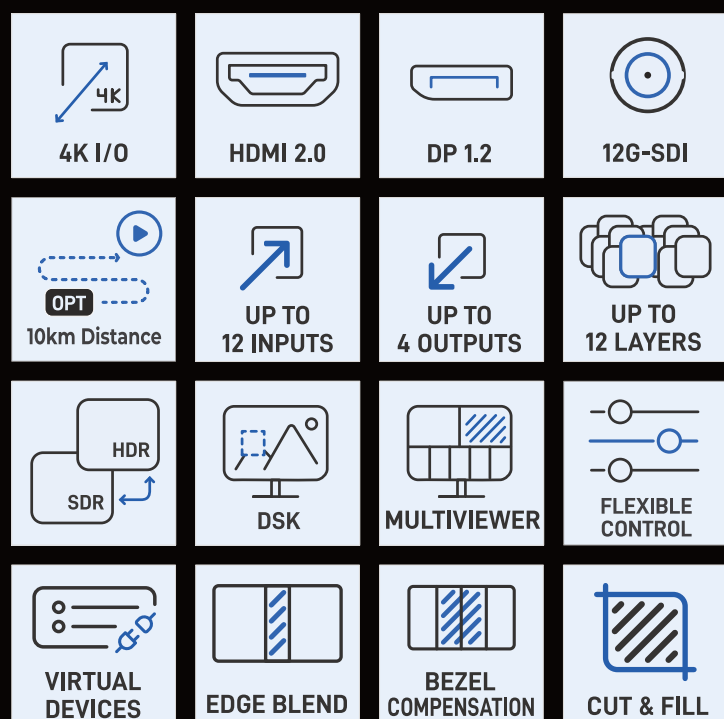
P10/P20

Presentation Switchers

The P series (P20 and P10) are PIXELHUE's all-new 4K presentation switchers fully featured in a compact form factor. Featuring high-quality 4K processing, the P20 and P10 are designed with a wide variety of 4K connectors, including HDMI 2.0, DP 1.2 and 12G-SDI.

The P20 and P10 can work in switcher mode or PGM only mode. In switcher mode, a single P20 supports up to two 4K×2K@60Hz outputs and a single P10 supports one 4K×2K@60Hz output. In PGM only mode, the output resolution per P20 is up to 8K×4K@60Hz and P10 is up to 8K×2K@60Hz.

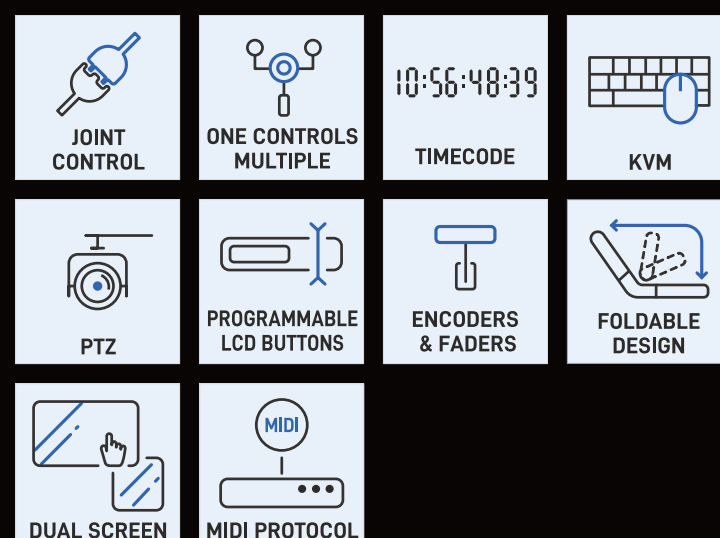
Additionally, the P20 and P10 come with dedicated AUX outputs connecting to auxiliary devices and a dedicated Multiviewer output is provided for live view of all the inputs and outputs from one display. High-performance image deinterlacing is also supported.



U5

Compact Event Controller

Equipped with the leading-edge core architecture and SSD(NVMe), the U5 event controller enables the most fluent and fast operations ever. With the design concept of increasing operational efficiency and satisfying the various changing needs that may arise from event scenarios, the U5 event controller comes with all the crucial functionalities that you may need. The newly-upgraded built-in software PixelFlow with always user-friendly GUI helps you manage devices, screens, layers, sources, presets more stably and easily. The magnificent interactive design maximizes user convenience and shortens your learning curve. Convenient control over multiple presentation switchers and media servers greatly simplifies your on-site deployment and brings more convenience and ease to your events. In addition, timecode generating and accepting support, timecode format conversion ability and MIDI support add extra value to all spectacles.



PUNKUNNAM HANUMAN TEMPLE IN THRISSUR REVERBERATES WITH BETA THREE AUDIO

In a harmonious fusion of tradition and technology, the revered **Punkunnam Hanuman Temple** in Thrissur embraced the modern era with a cutting-edge **Beta3 Pro Audio** solution. Punkunnam Hanuman Temple, located in Thrissur, Kerala, is a significant spiritual hub attracting devotees from far and wide. The temple, dedicated to Lord Hanuman, hosts daily rituals, cultural events, and festivals throughout the year. The management recognized the importance of modernizing the temple's infrastructure to accommodate the growing number of visitors and provide an immersive audio experience during religious activities.

The Solution

The Temple leaders hired Beta Three's audio integrator who designed and installed cutting edge Beta3 pro audio solutions to deliver an outstanding audio experience for those who pray and meditate at Punkunnam Hanuma Temple.

The system at the Temple includes **PL308F Waterproof Line Array** for outdoor premises and **N10F - 10" Two-Way Full Range**

Waterproof Speakers for surrounding audio enhancement. The PL308F Series is the ideal speaker for houses of worship where the sound quality of background music is essential to the worship experience. With precision and care, the installation of these state-of-the-art speakers has elevated the spiritual ambiance, enriching every prayer and hymn with immersive sound. Through monsoons and scorching sun, these speakers stand resilient, ensuring uninterrupted spiritual experiences for devotees who gather in reverence. **DT Series Class D Amplification** and digital processing come from the **Σ C2600U**. With each hymn and prayer amplified to perfection, the temple echoes with the timeless melodies of devotion, welcoming worshippers to immerse themselves in divine bliss.

Impact

The installation of waterproof speakers transformed the devotional experience for visitors, providing clear, immersive audio during prayers, chants, and religious ceremonies. The speakers proved resilient against Kerala's humid climate and occasional rainfall, maintaining consistent performance without any damage or degradation in audio quality. Devotees and temple au-



The Punkunnam Hanuman Temple in Thrissur reverberates with Beta Three Audio's PL308F Waterproof Line Array, N10F – 10" Two-Way Full Range Waterproof Speakers, and the ΣC2600U for digital processing

thorities alike expressed satisfaction with the improved audio quality, noting the enhanced spiritual ambi-

ance created by the immersive sound experience.

EIGHT IN BENGALURU AMPS UP THE AMBIENCE WITH BRITISH ACOUSTICS

Eight, an Asian restaurant located in Bengaluru, Karnataka, exudes a vibrant ambiance that intertwines modern aesthetics with cultural authenticity. This bustling culinary hub caters to diverse palates seeking an immersive dining experience. With an emphasis on creating a welcoming atmosphere, Eight embodies a fusion of culinary mastery and contemporary design, aiming to captivate patrons from the moment they step through its doors.

The venue's commitment to excellence extends beyond its cuisine, as it strives to cultivate an immersive dining environment that resonates

with its clientele.

The Installation:

In Bengaluru's dynamic culinary landscape, Eight restaurant has undertaken a pioneering endeavor

to redefine dining by seamlessly integrating immersive auditory sensations with its Asian cuisine. The installation team meticulously curated a selection of cutting-edge audio

components to create a symphony of senses that harmonizes with its culinary offerings.

At the heart of this audio ensemble are meticulously chosen speakers renowned for their clarity and depth of sound. The **PW 615** enriches Eight's dining ambiance alongside the **Alpha Source 412-64**.

Despite encountering architectural constraints and acoustic nuances inherent in the restaurant's design, the team tackled challenges head-on. Twin subwoofers, the **Alpha Sub 428 S** and **Alpha Sub 418 S**, were strate-



Eight in Bengaluru, Karnataka, is equipped with the PW 615, Alpha Source 412-64, Alpha Sub 428 S, Alpha Sub 418 S, LiveMix 8.2FX, and 2XL and 2XXL

(Continued on page 60)



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SONIC SANCTUM STUDIOS BECOMES A HAVEN FOR MUSICAL CREATION, POWERED BY NEUMANN

State-of-the-art equipment from Neumann empowers artists and unleashes creativity

Fueled by a deep-seated passion for music and an unyielding pursuit of excellence, **Sonic Sanctum Studios** was established in March 2023 by renowned violinist and composer, **V. Sanjeev**. More than just a recording studio, Sonic Sanctum is Sanjeev's vision of an artist's retreat where industry

The studio is named 'Sonic Sanctum' to reflect the studio's philosophy and dedication to the craft of music making. "Music is such a big part of everyone's lives and the process of making it is so integral to the outcome. At Sonic Sanctum Studios, our mission is to empower artists, producers, and sound engineers to unleash their creativity. By employing

featuring a pair of **KH 420** midfield studio monitors as the left and right speakers and a **KH 750 DSP** as the subwoofer. The studio houses a large collection of Neumann microphones, such as the **TLM 103**, **TLM 67**, **KM 184**, **M 147**, as well as a good range of Sennheiser microphones, including the **AMBEO VR Microphone**. Depending on the production needs,

lifelike textures of vocals and instruments with remarkable precision, and the highs managed to retain their crispness without inducing listener fatigue. The stereo imaging and depth are also really remarkable, which has significantly simplified the process of instrument positioning through enhanced spatial cues," Sanjeev explains.

"Most importantly, the KH 420 maintain good balance and detail at different volumes, which minimizes ear fatigue during long studio sessions. I have to say, the KH 420s are a huge step-up, and have really made a difference in my mixing and mastering process," he adds.

A Symphony of Collaboration

Sanjeev shared his opinion about the seeming lack of awareness and understanding of sound quality, particularly within the Carnatic music scene in Chennai. But having an appreciation for the importance of community within such a niche industry, Sanjeev hopes that as Sonic Sanctum continues to grow, he can also build a strong community and foster a spirit of collaboration to help push the boundaries of music exploration. "My hope is that one day the music production in India can meet international standards. And my vision is for Sonic Sanctum to be part of the key drivers in bridging this gap by offering exceptional recording, mixing, and mastering services," shared Sanjeev.



© sonic sanctum studios, chennai

The 2.1 setup of Sonic Sanctum Studios is equipped with KH 420 midfield studio monitors, KH 750 DSP, TLM 103, TLM 67, KM 184, M 147 microphones from Neumann and AMBEO VR Microphone from Sennheiser

professionals across various fields, such as music production, film, and commercials, gather to unleash their creativity and create music. His quest for acoustic perfection permeates every facet of the studio's operations, that is powered by world-class equipment and recording tools, including but not limited to an impressive collection of Neumann studio microphones and studio monitors.

state-of-the-art technology, providing personalized mentoring and maintaining our uncompromising commitment to quality, we aim to cultivate a vibrant community of music creators, and together create unique sonic experiences that set new benchmarks in the industry," shares Sanjeev.

Technology Meets Artistry

Stepping into Sonic Sanctum Studios is like entering a sonic wonderland. The studio boasts a 2.1 setup

and whether it is purely vocals or instrumentals, different microphones are deployed based on the specific requirements of the project to ensure optimal sound capture.

Sanjeev shares his personal experience with the KH 420s, which are some of the latest additions to his set-up. "After integrating KH 420s into my setup, I could immediately feel the difference in terms of the exceptional audio clarity. The lows had a distinct tightness, the mids enunciated the

EIGHT IN BENGALURU AMPS UP THE AMBIENCE...

(Continued from page 58)

gically deployed to address architectural limitations and deliver deep, resonant bass, creating an immersive dining environment.

Furthermore, the **LiveMix 8.2FX**

provides intuitive control over audio signals, seamlessly integrating background music to enhance the overall dining experience. Augmenting these speakers are the meticulously

engineered amplification solutions from British Acoustics, including the **2XL** and **2XXL** amplifiers designed for installation applications.

Diners embark on a transcendent

multisensory journey, where the delicate flavours of Asian cuisine intertwine with a rich tapestry of sound, leaving an indelible impression on discerning palates and ears alike.

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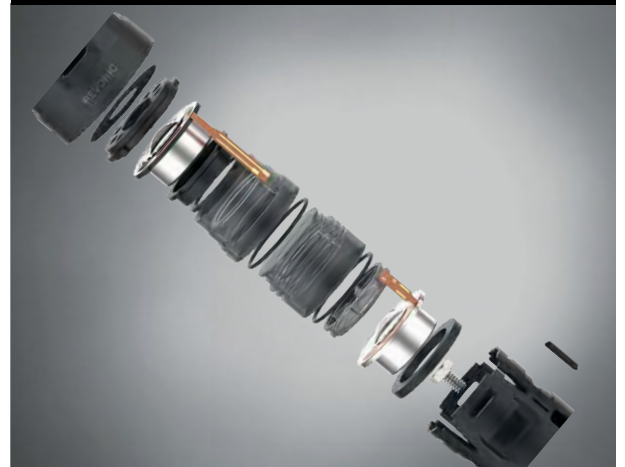
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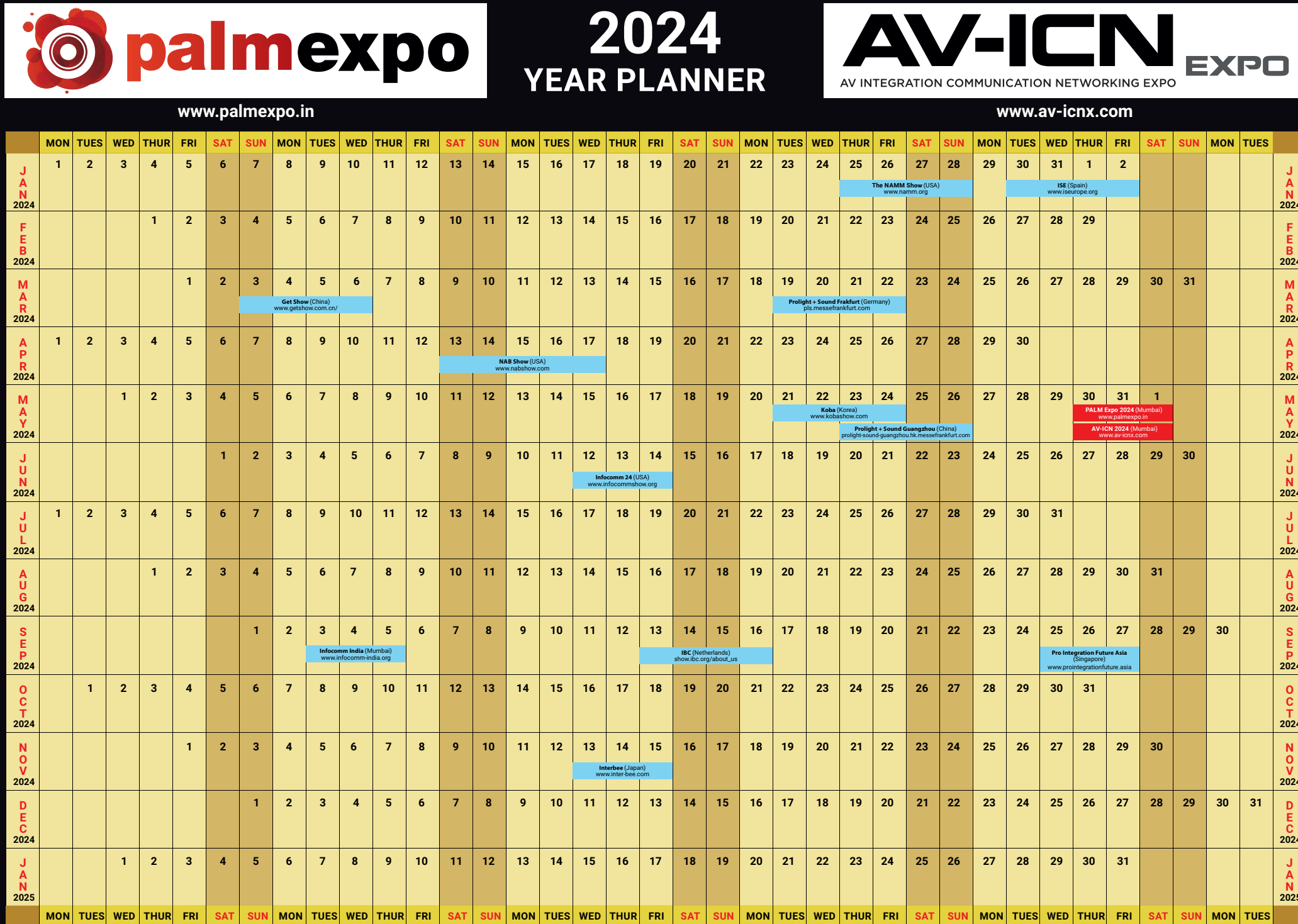
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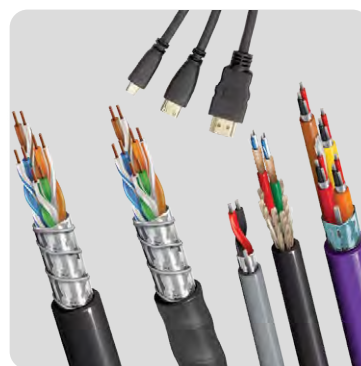
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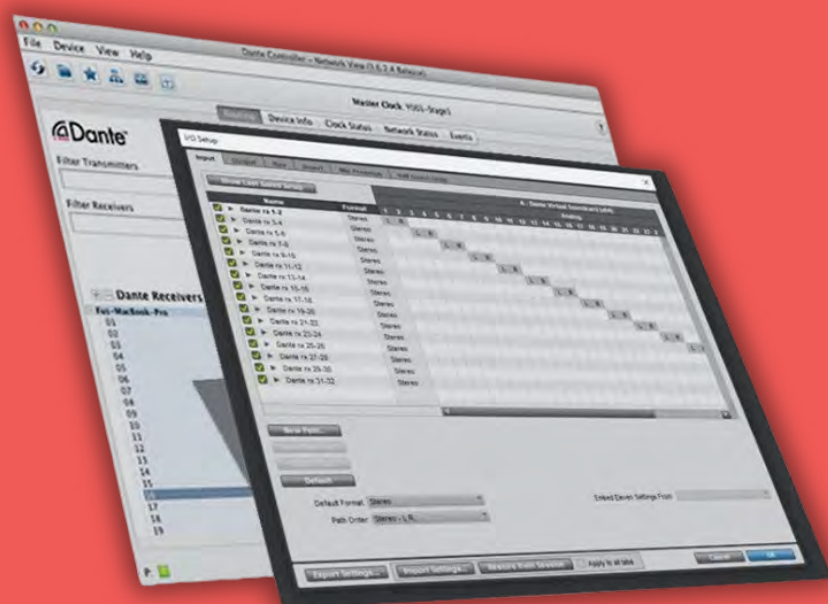
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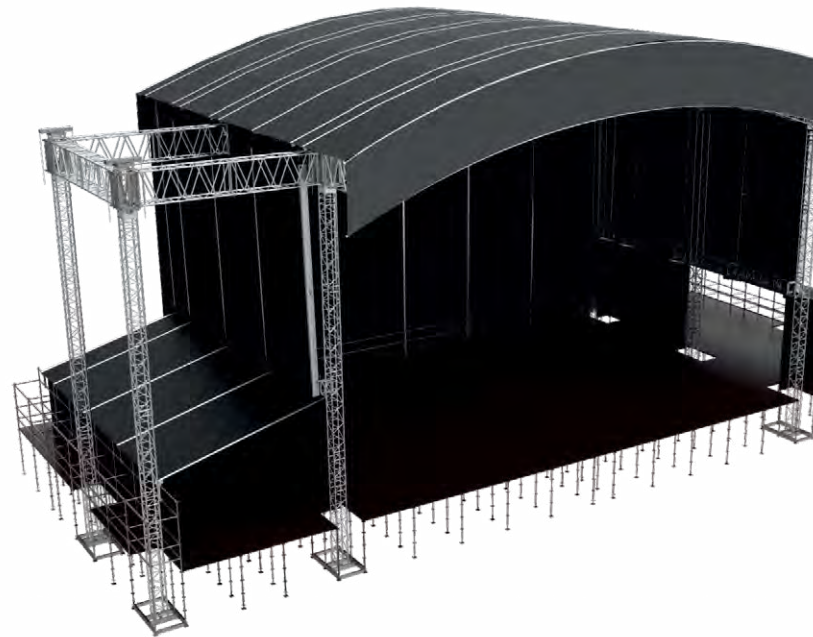
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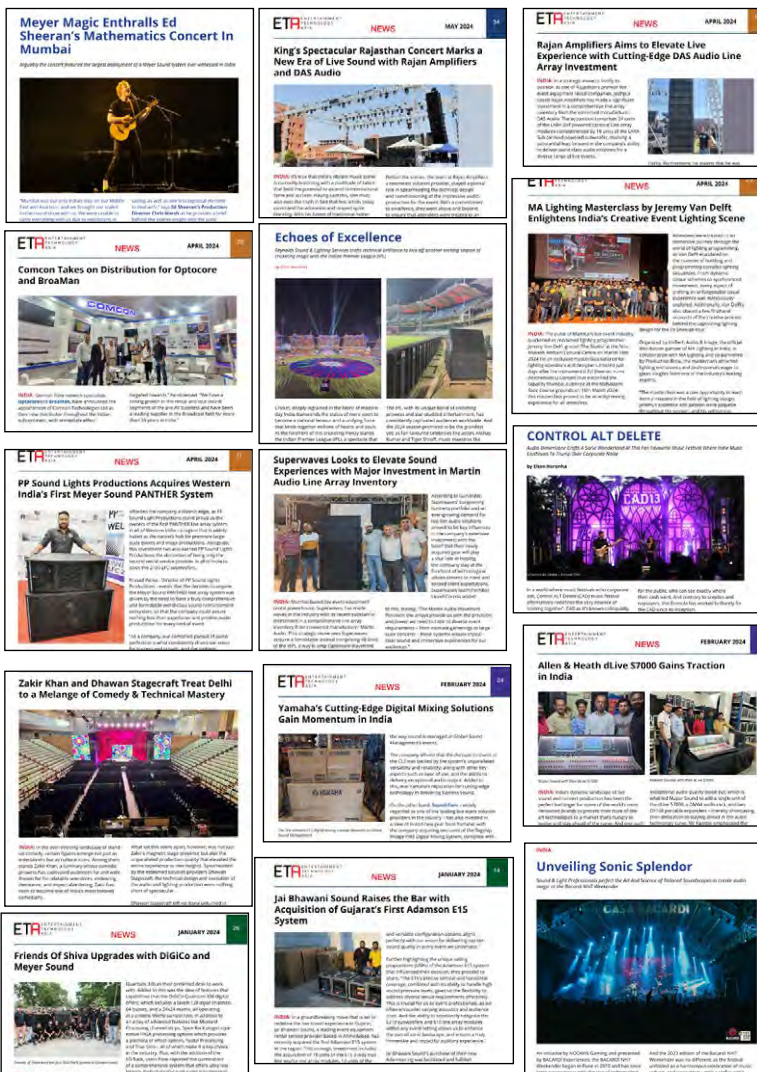
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Lollapalooza Was Here

Lollapalooza's Mumbai edition, held in January 2024, attracted massive crowds, thanks to an exciting artist lineup, superior sound deployment, dazzling lights, and vivid LED displays

Viraf Pocha, Director, Landmark Productions, visited Lollapalooza's Mumbai edition back in January. Stunned at how seamless the sound, lighting, and AV deployment was, Viraf fondly reviewed the festival, which was published in *PALM Expo Magazine's January-February 2024 Issue*. A longer, detailed version of the review, in Viraf's own words, follows.

January 2024

Lollapalooza is definitely the most prestigious festival that's staged in India. It attracts the biggest headliner names, and as an extension, the most attention as well.

The bigger the names, the bigger the expectations.

To date, when a headline act comes to India, most of the artists bring their entire technical set up with them. A fair amount of their equipment that is then supplemented in India.

India too seems to be bursting with festivals, attracting a huge range of artists.

Our event technology industry needs to take a bow that at least in areas such as the audio PA, stage lighting, pyros and LED, we can offer some of the world's top brands.

What is even more creditable is that we have the technicians that can install the equipment as efficiently as most venues around the world. We also have content creators and sound engineers that can make optimum use of the equipment



Viraf Pocha, Director, Landmark Productions

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Star Dimensions' Ashish Mehta and Jay Mathuria, along with lighting designers Naveen Deshpande and Becket Tundatil, worked to make the lights dazzle while Josh and Joshua from Wolves delivering bright, crystal-clear LED visuals

and create a show that wows our audiences.

We have to thank Lollapalooza for this. The event's uncompromising demand for quality encourages local vendors to confidently invest in top-end equipment and know that it will be deployed, noticed, and so depended upon.

Apart from creating an awareness of what a top quality international show looks and sounds like for an audience – it exposes all the local Indian acts to experience and perform with the finest technology supporting them.

They cannot hide behind loose performances and then excusing it away with shoddy local equipment.

One huge step in that direction was the import of India's first Steel Truss. A truss is a truss, right? But this offers so many options. It is integrated with the stage, so there is no need for ballasts. It is many times heavier than an aluminum truss – so much more equipment can be suspended on it. It allows for a master truss to be suspended, so the number of rigging points increases exponentially – and more importantly, they are far more accessible. Set up times can be compressed, both speakers and screens can be cantilevered, so the truss can be extended at will, allowing for more creative use of the space.

Manish Mavani, who heads one of the leading trussing companies in India, along with his flourishing audio department, was most excited at the options this truss opens up. He can now fly his PA even more creatively and ensure a better throw and spread over the audience.

Both Manish Mavani and **Warren Dsouza** were glad for one solid thing this time around. Their systems are now well entrenched in both their companies. They went in last year as experienced war horses and they took all the fine-tuning that Lollapalooza required in their stride. This season, they knew what to expect and were fully prepared.

Warren Dsouza, who provided Audio PA for a number of the stages (Manish Mavani set up audio on the remaining stages) was happy that this time around there were many more bands on stage. Musicians with instruments playing live rather than only using tapes.

This new feature of Lollapalooza roster of artists meant that his instrument division had their hands full. Every drummer, every guitarist and every musician got the brands that sponsor them – so all the sponsorship boys were happy. The musicians got the instruments they were familiar with and all their settings could easily be uploaded from preset programs.

Warren Dsouza was very proud that his team got to spend a lot more time in the workshop to label and pact instruments per band, per stage. That made setups easy and gave them more time on sound check for actually setting levels and tuning the system, which leads into the next feature that Warren Dsouza seems to have worked hard on - capturing each band's sound.

While we have adequate PA to cover the largest festivals, one of the drawbacks was that the PA was set and configured for ONE sound. That does disservice to some bands whose music may not be best served.

Warren Dsouza took it upon himself to work with the band's sound engineers and tailor the sound of each band to be complementary with their music. Some bands want a booming sub bass. Some need more clarity and a lively top end.

As a subset of Warren Dsouza's team carefully labelling all the instruments and assembling the stage gear quickly – both engineers, Monitor and FOH - had the time to fine tune the PA in the short time that was available.

That also meant that the sound crews were not overworked on site, which means that fatigue did not play any role. From the first band to the last – everybody got the attention and time that they needed.

With this line up of stars, all of them had access to fabulous sound – Every single artist had to bring on their 'A Game', in Warren Dsouza's words, that can only benefit both the festival and enhance the fans' experience.

Another area I heard a lot of compliments about, was the very quick turn-around at the Food & Beverage outlets. There were no long queues that had to be navigated. The fun was not interrupted just because someone wanted a drink. No one had to think a few times if they wanted a snack.

It was all smooth and seamless. Yes, there were long walks and traffic snarls. But that's the feature of our city and its limited venues.

Onto Lighting & Video Installation:

Lollapalooza may not be heavy on pyros, which is understandable, given the huge range of artists and everything else on offer. What they had was used efficiently and well.

Both lighting and video pretty much followed last season's templates. **Ashish Mehta** and **Jay Mathuria** from **Star Dimensions** are the backbone of the lighting inventory and the LED walls, efficiently used and offering dimension when required. One of the features of festivals is that all the stages must be built big enough to accommodate the largest acts – consisting of the greatest number of musicians. So, the bands with smaller number of musicians look thin. As said earlier – this is a boon for backstage teams. They can store all the bands instruments, wardrobe, etc, very comfortably.

But it throws up a challenge to the lighting and video teams to fill the place up. **Naveen Deshpande** and **Beckett Tundatil** were brave enough to step up and offer visiting lighting designers exactly what their riders demanded and step in when a band's personal LD was not available.

Josh & Joshua of **Wolves** went the extra mile to ensure that the visuals were always fresh on the massive LED Screens to fill up these vast spaces.

Everybody I spoke with talks about the very relaxed atmosphere backstage, given the flurry of activity that was required to have so many artists step up and enthrall the 'Mumbaiakars' plus a large number of appreciative fans that flocked into the city.

Great camaraderie - both backstage and on stage. Great vibes in the public service areas and the fans were treated to a wonderful experience.

The Inventory:

Naveen Deshpande's Inventory:

Walker Stage's Inventory

48 nos Elation FLX
30 nos Martin MAC Quantum Wash
32 nos Martin MAC Aura XB
32 nos Showtech Active Sunstrips
20 nos Martin Atomic 3000 (Xenon)
28 nos Elation cue pix Molefays
6 nos Smoke Factory Haze
2 nos GrandMA3 (full size)
4 nos Martin MAC Ultra Performance
(as follow spots)

Perry Stage's Inventory

60 nos Avinya 6 moving heads
24 nos Avinya Wash
68 nos Generic RGBW cans
20 nos Avinya Strobes
24 nos Avinya 2-way Molefays
16 nos Avinya 4-way Molefays
4 nos Smoke Factory Haze
2.5k x 2 nos Follow Spots
2 nos GrandMA3 (full size)

Beckett Tundatil's Inventory:

Lollapalooza Main Stage

49 nos ELAR 108 Par RGBW
42 nos MAC Quantum Wash
40 nos Platinum FLX

36 nos Magic Bar 10
22 nos Sharpy x Frame
16 nos Atomic 3000 LED

Lollapalooza Alternate Stage

56 nos Platinum SBX 17R
44 nos LED Par RGBW
41 nos Molefay
24 nos Mover x Strobe
24 nos MAC Quantum Wash

Warren Dsouza's Inventory:

Loudspeaker System

Mains LR per side – 18 nos E15
Side Hang LR per side – 10 nos E12+S10
Subwoofers – 30 nos E219 + 12 E119
Front Fills – 12 nos S10
Delay VIP – 10 nos E15+S10

Monitors

Wedges – 16 nos M15
Drum Sub – 2 nos S118

Processing & System Drive

2nos Lake LM44

Amplification

LabGruppen PLM20K44 – 48nos



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REAL AUDIO SYSTEM

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PALM Expo Magazine reinvents the space to review and recognise pioneering music talent of India once again with our column 'An Equal Music'. As a staple feature, which established a name for itself up until few years ago, is once again sharing well-researched reviews, shedding spotlight on the most impressive artists who are diversifying the music genre for the Indian audiences every day.

We are back with this column to talk about and explore the music industry of India, but this time it's more than exploring the charts. Keeping the ever-evolving Indian music genres in mind, we will explore the richness of Indian hip-hop or our so called 'desi hip-hop' that has turned the tables for recoding label '**Kalamkaar**' and independent rap artists like **Prabh Deep**, who add on to the label's work with their most impressive talents.

Kalamkaar, a music label that focuses on nurturing emerging talent from the music industry, established its ground with joint founders **Ankit Khanna** and **Raftaar**, with its undivided focus on the up-and-coming rappers of India. It's evident that **Kalamkaar** is advancing the hip-hop industry with a pinch of its own music flavours even with its inception in the recent years only.

Hip-hop rose as an independent genre in the early 2000s as one of the mainstream cultural forces in the music industry and has driven many independent

artists to infuse their raps in the 'cool' genre since then. In fact, songs like '**Never Back Down**' by **Raftaar** to '**Tunnel Vision**' by **Deep Kalsi** and other artists, recorded under **Kalamkaar** label, have struck the chords with the desi hip-hop music lovers, and are changing the perceptions of integrating rap in the local genre.

Creating an impact within the music industry, **Kalamkaar** has set the standards high. Inviting undeniably the best artists from all walks of life, the music label has reinvented the



hip-hop space. Furthermore, with the vision to expand one of the most talented industries, the recording label also recently introduced '**Kalamkaar Indie**', a sub label for indie lovers to dive deep into multiple music genres

with budding artists from India.

Amongst the seasoned artists brought together by **Kalamkaar**, **Prabh Deep**, one of the most recognised faces in the Delhi hip-hop genre, recently tuned his rap with **Raftaar** in the album – **PRAA – EP**. While the duo set out to make a single in the hip-hop genre, they ended up creating an album of four stupendous songs, amongst which **TRAP PRAA** touched the hearts with hypnotising melodies and lyrics.

Prabh Deep's albums have always created a sensation since his time in the hip-hop industry. Recognised and boosted by **Azadi Records** previously, **Prabh Deep** released many phenomenal albums that rocked the hip-hop game. With his most recognised release of the '**Class-Sikh**' album in 2017, a 12-track album, **Prabh Deep** marked the hip-hop grounds, especially winning the Delhi hearts. In fact, the roll-out of this album showcased his manifestation of royalty, power, and longevity that he portrays in many of his songs significantly.

His second album '**Tabia**', a 15-track album, also achieved recognition from his Delhi-pals with its focus on a variety of socio-political and economic circumstances of Delhi and became a significant hit across the nation too.

With a revived energy, inviting innovation into his albums and a year-long break, the rapper came back this year, exploring the musical fiesta in '**KING Returns**'. The Punjabi pop album of 6-songs is a follow-up after his

breakout '**KING-EP**' in 2019 and has touched millions of listeners once again.

Winning many awards down the line like '**Musician of the Year**' in 2021 by **GQ Men of the Year Awards** and getting nominated for the '**Best Hip-Hop Artist**' by **Radio City Freedom Awards** this year, **Prabh Deep** is killing it in the game, following the mellow richness of hip-hop amongst the Indian audience.

Giving a break to our monotonous lives, music impacts our minds and hearts in the most wonderful ways. Therefore, it's noteworthy to say that finding the soulful voices in the music industry is quintessential. **IRAA (Indian Recording Arts Academy) Awards**, therefore, recognises the exceptional talent of artists not only in music recording but sound engineers and sound producers as well. The eagerly awaited annual event recognises every music genre in India, celebrating more than 79 categories in the music industry.

Hoping to see more rising stars break all vocal barriers in the Indian music industry, **IRAA Awards** will soon start accepting nominations for 2024 this year. Keep an eye out for **PALM Expo Magazine** to stay updated!

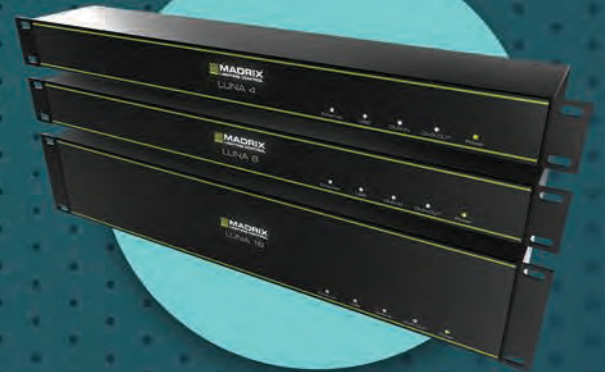
All recorded labels are requested to share new releases with the PALM Expo team if they wish to get featured in the 'Unequal Music' column as the team explores the voice and talent of budding artists in this recurring feature. To share recent albums/independent music for this column, contact:

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SHURE ACHIEVES SUSTAINABLE PACKAGING GOALS IN 2023

The Brand Is On Track for Renewable Packaging for New Products by 2025

Two years ago, **Shure** announced aggressive goals to increase recyclable and/or renewable packaging for new products. Shure has achieved its goal to convert to 75 percent by 2023 and is on track to grow to 90 percent by 2025 and 100 percent by 2030 for new packaging. The goal for existing product packaging in 2025 is 75 percent recyclable and/or renewable.

As part of its continuous environmental improvement efforts, Shure is a member of the **Sustainable Packaging Coalition**.

With more than 1,500 different packaging pieces for a variety of different products, converting to sustainable packaging is a significant undertaking, especially for high-performance electronic equipment which is shipped to various locations globally to reach customers all

over the world.

Key sustainable packaging initiatives include:

- Replacing thermoform trays with more sustainable, recyclable alternatives such as molded pulp.
- Reducing overall plastic materials in packaging.
- Reducing the amount of literature that accompanies the products.
- Right-sizing packaging for greater efficiency and reduced carbon footprint from shipping and storage.



Shure manufacturing plants feature robust recycling programs for cardboard boxes and wooden pallets, keeping literally “tons” of cardboard waste and nearly 5,000 wooden pallets out of landfills. Shure works with suppliers who take action on sustainability, including suppliers who use solar power and recycled

water in their operations.

In addition to packaging, Shure products themselves are designed with sustainability in mind.

By 2027, more than 100 million AA batteries will have been saved from landfills because of Shure rechargeable batteries. The number is based on data calculations from customers worldwide in music production, theater, touring, education, business, government, houses of worship, and more.

Shure was the first company to offer intelligent lithium-ion batteries for wireless microphones when it was launched nearly a decade ago and it has instantly transformed sound production into a much more environmental friendly operation.

More concert halls, arenas, theaters, meeting rooms, houses of worship, schools and others are rapidly adopting the rechargeable technology.

In the past five years, Shure estimates that it has eliminated nearly 30 million AA batteries from ending up in landfills.

The company has also engineered its products to help with overall power consumption, using less energy in ‘down’ modes and allowing remote monitoring of power use with Wireless Workbench Software.

Shure products are also engineered to last – from a durability and adaptive technology standpoint – avoiding costly replacements and unnecessary disposal of e-waste, even as technology evolves.

“Green isn’t just in our logo, it’s an important part of who we are,” said **Chris Schyvinck**, President and CEO at Shure. “We are committed to being environmentally responsible with our people, our products, our facilities, and our communities.”

A cross-functional Shure team regularly reviews international regulations, directives, and standards to ensure environmental compliance with regulations like RoHS, REACH, and WEEE. The nature of these regulations promotes sustainable electronics and electronics manufacturing.

AUDIOTONIX SECURES INVESTMENT FOR FUTURE EXPANSION IN PROFESSIONAL AUDIO

Audiotonix, one of the global market leaders in professional audio mixing consoles, production software, and ancillary solutions, announced it has reached an agreement for a next stage investment from **PAI Partners**, a pre-eminent private equity firm.

The new investment follows a successful partnership with global investment house Ardian that has seen Audiotonix further enhance its significant presence in live events, professional audio creation, commercial installation, TV and film production, and broadcast markets. Ardian will maintain a minority

stake in Audiotonix via re-investment as part of this transaction.

“I would like to thank Ardian for the confidence and their solid support of Audiotonix, and all our brands since their investment in March 2020,” states **James Gordon**, Audiotonix CEO. “Ardian invested alongside us just as the global Covid lockdowns began, and from our first meeting

they were aligned in making sure all our brands emerged in a stronger position than before, but with the same teams and brand values fully supported. They allowed us to continue our large investment into R&D and supported our desire to add the right brands to our portfolio.”

On this new investment, Gordon is clear on the choice of partner. “We have spent the last 12 months selecting the right team to partner alongside us in our next chapter, and I am happy to say the PAI team were a perfect cultural fit from our very first meeting. They come to us with a global reach

and passion for music and technology that is a natural fit for our pro audio brands today and tomorrow.”

Colm O’Sullivan and **Neil McLroy**, Partners, PAI, said, “We are delighted to partner with James Gordon and the exceptional Audiotonix management team, alongside Ardian, in this next chapter of growth. Audiotonix is well placed to benefit from positive structural tailwinds in the experience economy and diverse professional audio environments – whether in live entertainment, installed professional audio, music, or sports. We look forward to working with the team as the group continues to deliver market-leading and professional products, defining audio experiences worldwide.”



Audiotonix secures landmark investment from PAI Partners to expand in professional audio



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UPSTAGED

A Melodious Monsoon Beckons

Upcoming Music Festivals and Concerts to Watch Out For In India

Music makes the world go round. It's a timeless, universal language. Which is why, it is no surprise that even today, a concert or a music festival continues to draw in crowds in hundreds and thousands, sometimes, even in millions. The stage, where the concert or the festival takes place, is no longer a static space. It seems to move to the rhythm of sound too. As

noise into melody.

Mumbai:

The financial capital of the country is abuzz for the next 60 days with a slew of music festivals and concerts slated to sweep ardent music lovers off their feet. The season kicks off with singer **Abhijit Bhattacharya Live in Concert** on 7th June 2024. This is followed by duo **Javed Ali and Harshdeep Kaur**, who are set to steal hearts with Sajda on 8th

Haldipur will enrich their love for music with soul-stirring renditions on 9th August 2024.

Delhi:

Delhi is known for its night life. The city is filled with events for people from all walks of life. As such, music is not an exception. **Beansville by Beanbag -India's Biggest Coffee and Music Festival**, scheduled to take place on 8th June 2024, will make music aficionados feel like they have entered

the above-mentioned date. On 8th June 2024, music fanatics are in for a treat, as two music festivals - **Jingle Land – Bangalore's Biggest Music Festival** and **Razzmatazz Music Festival** will get their feet tapping to the high-octane, adrenaline rushing beats that evening. If this doesn't feel enough, the craving for music is set to satiate the next week, as on 14th June 2024, **Masala Coffee – Biggest Live**

Concert will rock the streets of Delhi in a way never before imagined. The following day, on 15th June 2024, **Mugabu Raga Rang** and **Mame Khan Live** will create unforgettable memories for lovers of classical tunes. Last, but not the least, **Sanam India Tour** on 22nd June 2024 will deliver the final musical punch in the city.

Pune:

Pune comes alive with its own set of

music festivals and concerts. The **POONA BAZAR Flea Food Music Fest**, scheduled to take place on 8th June 2024 is an experience in itself for people who love music and food. **The Weeknd Fam Tour – Tribute Party to the Weeknd**, happening on the same day as the POONA BAZAR Flea Food Music Fest, will be a memory to cherish for those who can't get enough of The Weeknd and his music.



the stage becomes vividly dynamic in sync with the performance, the concert/festival comes to life. In this edition of the 'Upstaged' column, the editors of the **PALM Expo Magazine** sheds light on the upcoming music concerts/festivals in multiple cities across India. In the next two months, the stage is set for music lovers to groove to the beats that metamorphize

June 2024. Music maestro **Adnan Sami** will be live in concert on 30th June 2024. **Furtados**, one of the premier names in the field of pro musical instruments, brings **Timeless – Always and Forever**, curated and produced by **Niloufer Rohira** and **Darren Das**, on 7th July 2024. Connoisseurs of classical music are in for a delight, as **Confluence Classics: Ustad Zakir Hussain, Taufiq Qureshi, Rakesh Chaurasia, Vijay Prakash, Sangeet**

a wonderland. On 29th June 2024, **Qawwali Nights by Nizam Bandhus** is a dream-come-true for those who wish to witness the 'funkaars' and their 'funkaari' at its finest.

Bengaluru:

For those who enjoy the magic of a melody from the 90s and 2000s, Bengaluru is the place to be on 1st June, as **Sing for KK – The Mega Tribute Concert** will take place in the multi-cultural city on

by Viraf Pocha



What is a Habit?
An action you do as a routine. Without thinking. Some are addictive, some are cathartic.

They become so much a part of you that if for any reason, you are kept away from this activity, you get withdrawal symptoms. An uneasiness. A sense of incompleteness.

Gurus say it takes 21 days to form or break a habit. Perhaps.

Not me. My relationships to my habits are strange. They can lie dormant for days. I don't miss them if I am occupied in something else. The day I find the time to get back to them, I'm re-addicted as if I never went away.

For the purpose of this piece, I'm going to stay away from destructive habits of all natures. This is a technical magazine, so we have little interest in your intoxicants or social patterns.

I recognise that they may form a vital feature of your life and so, they will definitely affect your professional life. But today, let's leave that aside and focus on your habits that make you into the professional you are in our wonderful world of event technology.

Let's focus on positive habits. If you just starting out – I would encourage you to force yourself to perform these activities just because they need to be done.

In time, you will see the benefits for yourself and I'm certain you will incorporate some into your routine if you are to be successful.

If this sounds preachy, please be assured that is not my intention. Rest assured that I have not come up with these 'habits' in isolation. Rather, they have been gathered by observing respected professionals at various stages of their professional lives. Here goes.

First, let me make an important distinction. There are mental activity habits. There are physical activity habits. One usually precedes the other. But if it is not followed in a structured way, there is a huge risk you will lose time, and in worst case scenario, lose focus.

The first habit that is essential for any kind of success is to always look

ahead.

True, everybody says 'Live in the now'. I agree. But what governs your 'now'?

Your future. Where do you want to be? 5 years from now, 5 months from now, and 5 weeks from now. If you are clear – you will know what to do today!

Of course, the future is not predictable. Remember Covid? But it is guaranteed to arrive - Unless.

If so – what does it matter? Not being callous.

This is a mental activity. To crystallise the activity, it may be useful to write it down. Paper and pen, please. Somehow, digital notes just do not have the same weight as handwritten notes.

Make this a habit. To discipline your thinking. Formalise your approach to each project. A thought. You're given a project. You are going to execute it. It will take thought and effort. Now, what

cup of ice cream. In time, this attitude wears thin. It takes courage, but try sharing your ice cream with everybody. Sure, there will be some who grab and run.

Rationalise that with the thought that the particular ice cream was not meant for you. There will be enough people who will stick around and share. Revel in that company.

Break down each project into tasks. Keep nothing for yourself. That way, you will be free to supervise everybody and ready to step in when there is a gap. There are good chances that you are better qualified to do every job yourself, better than any of your associates. Use this as an opportunity to nurture them along. Invite them to be better than you. Takes courage. But that's how great teams are built.

When you make this a habit, you will do this as reflex, without thinking. That

As I'm sure you have noticed, these are sometimes tough to inflict onto yourself. You confront too many of your own demons. That's why, I urge you to make them into habits. To get over the barriers and break resistances.

That way you become comfortable with accepting your mistakes and this helps you with the exercise we started out with. Always keep your eyes focused on your future and your hands in the present.

If any of this makes sense and you are looking for a way to start, I would urge you to read this great book **Atomic Habits by James Clear**. He lays out exactly how to start a positive cycle (habit) and break out of negative cycles. Because in the end, what is a habit – a learning based on mindless repetition.

Wouldn't it be better if you consciously chose your habits? I'm assuming they will be good ones. To replace the routine that gets in the way of reaching FULL POTENTIAL.

The moment you embrace nurturing habits, you will find a change of your environment. You will be attracted to positive people with whom you can share good habits.

This is the basis of good leadership. We all know that we rarely follow spoken advice. But when the people around you, juniors and children do not do as they are told, they follow what they see.

Careful here, because they see what the end result is. Even if it is over time. Then they make the connection between the effort and the reward.

In the end, it boils down to a work ethic. Consistent discipline and smart work. As the old saying goes, 'The harder I work, the luckier I get'.

Make it a habit.

The moment you embrace nurturing habits, you will find a change of your environment. You will be attracted to positive people with whom you can share good habits.

if you kept in mind this simple idea – What do I have to do on this project that will guarantee that I will be invited onto the next project?

This will probably trigger some mental effort. What it is guaranteed to do is make you more aware of your surroundings and the people in the environment.

Over time, you will understand what attracts them to you. And you will incorporate that into your way of working.

Until it becomes a habit. A habit that will continuously generate the next project. Over time, you will learn to expand this onto the next few projects, wilfully. For this, you will need to hire people. This antenna will help you hire the right people, guide them to think like you, learn from them, and watch a relationship grow from underling to associate to partner.

Another habit I acquired and found most useful was how to break down the work. In India, I find that people are insecure. They hold their cards very close to their chest. In the short run, this may work, as you get to eat out of every

is how you build winning habits.

I could of course go on, but then I would be preaching.

This piece is to encourage you to form YOUR winning habit, that make you win.

If you do your thinking right, the rest follows.

I see a lot of young stars shine brightly and then fade away. The common reason I can see is that they are too full of themselves and are very easy to impress themselves. This leads to bragging, and as you can imagine, being insufferable.

If you fall into this habit, you will find that you become opiated on everybody else's jobs and think you can do everybody's job. The idea of 'Usme kya hai?' 'Woh toh kuch nahi hai!' 'Mera kaam mast hai!'

Terrible habit. One that creeps upon you and so you are unconscious of it. Those habits are the worst. The ones you are not even aware of. The only way to counter these habits – is to always self-monitor. Probably the most important habit.

mssworld

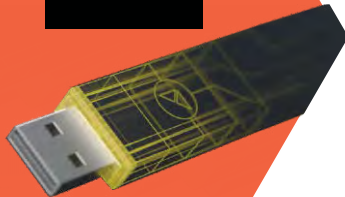
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ADJ LAUNCHES HYDRO SERIES - IP65-RATED MOVING HEADS

ADJ launched the **HYDRO Series - IP65-rated moving heads** for spectacular lighting in any weather.

Serving interchangeably as a beam, spot or wash luminaire, the **Hydro Hybrid** is the latest addition

through precision optics, to deliver an output of up to 14,416 Lumens.

The flagship of the series is the **Hydro Profile**, a lighting powerhouse, which combines a potent 660-Watt cool white LED light engine, pre-

of 26,000 Lumens. A dedicated beam fixture, the **Hydro Beam X12** is a nimble luminaire that has an intense, razor-sharp output. The fixture delivers a huge output of up to 522,000 lux (measured at a 10m

right up into the night sky.

The **Hydro Wash X19** is powerful and versatile zooming wash fixture. It incorporates 19 x Osram 40-watt RGBW 4-in-1 LEDs, making for an impressive total of 760-Watts. The LEDs offer smooth color mixing, allowing for the creation of a wide variety of different hues, and are arranged in three concentric circles.

For applications that call for compact fixtures, the **Hydro Spot 1** is a small, LED-powered spot. Harnessing the power of a potent 200-watt cool white LED light engine, the luminaire delivers punchy output with even coverage.

Equally compact, the **Hydro Wash X7** is a wash fixture which harnesses the power of seven 40W Osram 4-in-1 (RGBW) LEDs.

The **Hydro Beam X1** is a small moving head that packs a mighty punch. This dedicated beam luminaire is powered by an Osram Sirius HRI 100W discharge lamp that offers an impressively long operating life of 6,000 hours.



ADJ's HYDRO Series - IP65-rated moving heads, comprises of a spectrum of fixtures, equipped with a wide range of unique features

to the series, which harnesses the full potential of a potent **Osram SIRIUS HRI 420W** discharge lamp, focused

cision-engineered optics, and an expansive feature set to deliver crisp projections with a massive output

distance) and is capable of firing its beam across a vast distance, creating impressive aerial effects shooting

ELATION UNVEILS PIONEERING COLOURTUNE TECHNOLOGY

Elation introduced **ColourTune Technology**, a lighting fixture software that allows unprecedented control over output and colour accuracy across Elation's range of full-spectrum LED lighting fixtures. With ColourTune, users can customize lighting output to meet their needs, whether emphasizing brightness or colour fidelity. It offers a comprehensive suite of features, ensuring adaptability and colour precision for the highest quality lighting designs.

Bob Mentele, Associate Product Manager at Elation, was instrumental in ColourTune's development. He remarked, "Our team has dedicated over a year to research, development, and testing to bring ColourTune Technology to life. This advanced software represents a significant advancement in lighting control and precision. It will greatly benefit the designer who seeks to maximize the

potential of our full-spectrum LED products, including fixtures already in the market."

Critical features of ColourTune include:

Colour Tuning: Choose between the highest output, the highest fidelity, or a balanced blend of both to achieve optimal lighting performance tailored to any application. CCT and colour settings adjust accordingly. When opting for the Highest Output, the fixture prioritizes output intensity while maximizing colour fidelity. Conversely, selecting the Highest Fidelity prioritizes light quality while maximizing intensity. Balanced achieves the ideal blend of output and colour fidelity.

Output Balance: With the new uniform setting, users can maintain consistent intensity across multiple fixtures of the same model and ensure closely matched CCT and colours for differing models sharing Elation's full-spectrum engine. The result is a more homogenous system.

A Bright setting allows a fixture to output its brightest levels but sacrifices uniformity of colour tone and CCT tolerances between fixtures.

16-bit CCT Control: Gain precise control over colour temperature with 16-bit CCT control, allowing for minute adjustments of as little as 1-degree Kelvin for more accurate reproduction of desired lighting hues. Instantly recallable, such an acceptable level of CCT control provides unparalleled accuracy and is a vital tool for the high-precision needs of TV and film production. Furthermore, seamless colour temperature crossfades that do not visibly step are possible along the 2400K to 8500K range.

White Point Adjustment: Set a desired CCT value and then mix colour from that white set point to achieve the perfect tone, with the flexibility to combine colours manually or select from a virtual swatch book. Adjust colour saturation levels via the CCT channel and even match base point colour temperature across incandescent and LED fixtures for more

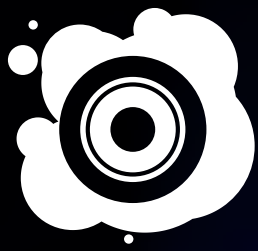
harmonious colours.

Dim to Warm: Emulate tungsten lamps' warm, natural glow by seamlessly fading colour temperature as the fixture is dimmed. With 16-bit control, smooth colour temperature fades that do not visibly step are possible anywhere from 8500K to 2400K.

Virtual Swatch Book Fade: Effortlessly fade between two virtual swatch book colour selections for smooth transitions and dynamic lighting effects, with options to adjust pre-built swatch colour points for greater colour customization.

ColourTune, which can be activated or disabled as needed, enhances quality and saves time when color uniformity across multiple fixtures is necessary. ColourTune is available now on select Elation fixtures, including the Fuze Teatro, KL PAR FC, KL PAR FC IP, and SÖL I Blinder, and will be implemented into all new full-spectrum fixtures moving forward. Updates for current Fuze and KL fixtures are in progress, ensuring that existing customers can benefit from this groundbreaking technology.

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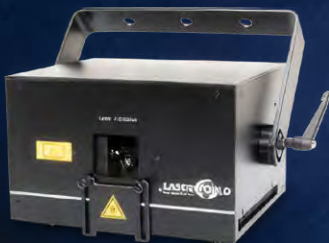


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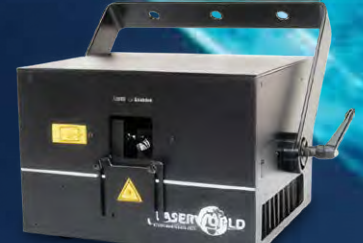
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ams OSRAM's Best-Selling SIRIUS HRI Lamp and Neolux Lamp Offer Long-Term Reliability

ams OSRAM is one of the global leaders in innovative lighting and sensor technologies. As such, the brand is reputed when it comes to offering premium lighting solutions to consumers from various segments. With reference to event, venue, or stage lighting, ams OSRAM's moving head lights –

*SIRIUS HRI lamps and Neolux lamps offer reliability and versatility in the long run. In this article, **Jenni Beldzik**, Head of Business Field Projection & SIRIUS and **Antonio Marino**, Global Sales Management Projection & SIRIUS, share how SIRIUS HRI Lamps and Neolux Lamps deliver an ideal solution for lighting designers, the artists, and the audience.*



Jenni Beldzik, Head of Business Field Projection & SIRIUS, ams OSRAM



Antonio Marino, Global Sales Management Projection & SIRIUS, ams OSRAM

Lighting plays a pivotal role in events and venues by enhancing the overall atmosphere, setting the mood, and drawing attention to key elements. It can transform a space, create visual interest, and evoke specific emotions, making it a crucial component of any successful event or venue.

Moving head lights characterized by their ability to pan and tilt, providing a wide range of motion and flexibility in directing light beams uses different types of light sources. Although the world goes on with new trends and new technologies – when you have to organize a show where beam or hybrid luminaires are required – the SIRIUS HRI lamp is still the most effective light source, in terms of quality obtained and price paid, making it the most used and efficient lighting technology, for several years to come.

SIRIUS HRI has a comprehensive product portfolio under three different categories with unique characteristics compatible with various entertainment lighting fixtures for different applications.

SIRIUS HRI PRO are the premium lamps, SIRIUS HRI CORE are standard lamps offering the best combination of performance and durability and SIRIUS HRI VALUE are standard lamps offering the best value for the price.

SIRIUS HRI lamps are compact, lightweight, and provide very stable light output and high luminance with an optimized burner for every operating position. SIRIUS HRI lamps are designed as a complete system that includes an optimized Electronic Control Gear (ECG). Combining stable performance, efficiency, and luminance, these lamps can be used in many applications of entertainment lighting.

As one of the best-selling ams OSRAM lamps, SIRIUS HRI lamps are impact-

ed by those counterfeit lamps at very low prices. Some of them are very easy to identify, but others are not. That's why we offer an online authentication tool called **TRUST SIRIUS HRI** that allows customers to verify the authenticity of their lamps. The online verification tool helps to distinguish original SIRIUS HRI lamps from counterfeits.

NEOLUX STAGE:

NEOLUX is a very old OSRAM brand for more than 90 years offering good value for money products. To address the needs of our customers, NEOLUX applies German technology standards at all stages of the supply chain. NEOLUX takes safety seriously. Engineered by R&D teams in Germany, the lighting

products are tested throughout the production process and certified to a number of German and international standards such as RoHs, REACH and ISO.

NEOLUX lamps are compatible with most of the famous Moving Head fixture manufacturers in Asia in the power of 230W, 280W, 330W, 350W & 380W.

An advantage of using genuine lamp from ams OSRAM authorized source is that lamps will be covered under warranty policy as defined by the company. But this won't be the case with counterfeit lamps.

Moreover selling, using, or promoting counterfeit lamps always comes with legal repercussions.

ams OSRAM has a professional team working with lighting fixture manufacturers worldwide to design specific products suited to the requirements of their partners. ams Osram delivers advanced lighting solutions commonly used in the entertainment industry to bring a gleam to the eyes of artists, lighting designers, and – most importantly – the audience.



ENVELOPING A MUSICAL RHAPSODY IN THE EMBRACE OF LIGHT

How Ground Control's Lighting Designer Naveen Deshpande infused experiential lighting for Anoushka Shankar's India Tour



Photo Credit: Maan Boruah

*Designing a lighting setup for an acclaimed Grammy nominee musical maestro's tour is no easy feat. But celebrated Lighting Designer, **Naveen Deshpande** knows how to nail the task to perfection. In a conversation with **PALM Expo Magazine's** team, Naveen dives deep into the nuanced process of designing the lights for The Anoushka Shankar Tour's India leg.*

Anoushka Shankar is a multi-hyphenate in the truest sense. An accomplished sitarist, a well-known film composer, the first Indian musician to perform live at the Grammy Awards with nine nominations to her name, Anoushka Shankar is also reputed for her global music tours, where she enthralles the audience with her fusion musical pieces. Her most recent tour, setup to support her latest EP releases, "**Chapter I: Forever, For Now**" and "**Chapter II: How Dark It Is Before Dawn**", which she has been promoting since last year, had a successful India leg at the beginning of the year. Ace lighting designer, **Naveen Deshpande** from **Ground Control** illuminated the Tour's India run, spread across multiple cities, including Delhi, Mumbai, Pune, Hyderabad, and Bangalore, marrying experiential lighting techniques with tried-and-tested lighting equipment. In a conversation with **PALM Expo Magazine's** team, Naveen Deshpande opens up about deploying transient lighting, the reason behind choosing a particular lighting inventory, and how he departed from conventional lighting setups for this Tour.

The Brief:

Talking about the brief given by the client for the Anoushka Shankar Tour,

Naveen shared, "The clear brief was emphasizing the importance of maintaining a dynamic atmosphere without excessive movement from the fixtures. The original design by Stuart Bailes outlined this requirement, and I was given some flexibility to improvise based on the set list tailored for the India leg of the tour. Anoushka Shankar herself had specific preferences, requesting that there be no complete blackouts during the show. Instead, she preferred dim lighting to be maintained during transitions, tunings, and specific solos. Thus, simplicity, minimalism, and thoughtfulness were the guiding principles for managing the lighting rig throughout the tour."

A recce of the venue can give a lighting designer a fair idea about the structural and technical nuances while installing the lights. But Naveen already had a good understanding of some of the venues, since he had previously worked as a lighting designer at these certain venues. According to Naveen, "Having previously worked in some of the venues on the tour, I already had a good understanding of their limitations. Additionally, the production agency responsible for the tour provided me with a detailed recce report. This report contained crucial information such as the existing fly bars at each venue, load-bearing capacity, power capacity, and other necessary details. This information was invaluable in helping me plan the lighting setup more effectively."

The Challenges:

Naveen surprisingly mentioned that he didn't face any significant technical or logistic challenge throughout the process. He explains, "The inventory suppliers we collaborated with were highly efficient, ensuring smooth execution of every setup. Their professionalism and attention to detail played a significant role in overcoming any potential obstacles that may have arisen. Overall, the seamless coordination and support from our suppliers contributed to a successful and hassle-free lighting design process for the tour."



Photo Credit: Gorkey Patwal

“

"The primary goal was to ensure that the lighting design complemented the performance, guiding the audience through a journey of emotions and musical themes. Dimmer-based fixtures such as Fresnels, Par 16s, and Par CP62s were selected for their ability to create subtle silhouettes and low backlighting, establishing a captivating visual narrative that evolved with the music."

Naveen also affirms, "We rehearsed the lighting choreography with the artist before every show during soundcheck. This allowed us to fine-tune the lighting cues and ensure they were synchronized perfectly with the performance. Rehearsing during soundcheck provided an opportunity for the artist and me to collaborate closely and make any necessary adjustments to achieve the desired visual impact. Overall, this rehearsal process helped ensure a seamless and polished lighting performance throughout the tour."

The Lighting Setup:

Elaborating on the lighting setup for the Tour, Naveen reveals how he bypassed the conventional process, "For this tour, I departed from the conventional lighting setup by incorporating vintage dimmer-based fixtures like **Fresnels, Par 16s, and Par CP62s**. This choice aimed to preserve a warm tone while introducing subtle hues through washes and spots, enhancing the visual experience for both the artist and the audience."

Naveen continues, "During the show, the lights primarily featured transient effects rather than moving cues. The emphasis was on maintaining a static lighting setup to support the performance, with occasional subtle dimmer effects incorporated for certain upbeat tracks. This approach ensured a cohesive visual experience that complemented the music without distracting from the artists on stage."

With regards to the lighting inventory used and the configurations created with the inventory for the tour, the Floor Package was positioned in a semicircular arrangement behind the band. The package featured:

- 20 X ARRI Junior 650W Fresnels with barn doors.
- 12 x ARRI Junior on C stands, which were strategically placed at variable heights ranging from 1.5m to 3.5m. These lights offered flexibility in illuminating different areas of the stage and these fixtures provided versatile lighting with adjustable focus, contributing to a classic yet dynamic ambiance.
- 8 x ARRI Junior on floor stands. These lights were placed on the floor using stands, which filled in gaps within the semicircle, ensuring uniform illumination across the stage.
- 8 X Washes, which were used to further complement the lighting setup and maintain consistency in brightness.

The Fly Package comprised a linear rig with 3 X LX's (2 overhead and 1 FOH), featuring:

- 12 X Moving Head Spots, which offered precise lighting control and added depth and dimension to the stage.
- 12 X Washes, which were used to bathe the stage in soft, atmospheric lighting, creating mood and ambiance.
- 14 X CP 62s with Lee Gel Paper 202 fixtures, which provided additional colour options, allowing for creative expression and visual variety.

The Par 16s on floor stands were positioned strategically as key lights. These fixtures provided essential front fill for each musician, ensuring optimal visibility and enhancing their presence on stage.

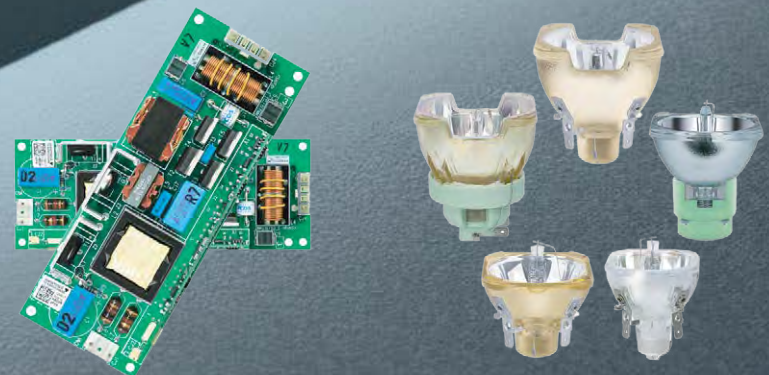
Naveen further adds that there was equipment variation, which means that



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Photo Credit: Rithwik AR

while the make and model of lighting equipment varied from city to city, the selection predominantly comprised top-line brands such as **Claypaky**, **Acme**, and **Martin**, ensuring consistent quality and performance across the tour. For Mumbai, the inventory included **Claypaky Sinfonya** and **Mini B Washes** while the rest of the gear was from **ARRI**. For Delhi, the inventory comprised of **Martin MH7 Spots** and **MAC Aura XB Washes**, while the rest of the gear was from **ARRI** and **ETC Lighting**. For Pune, the inventory included **Acme Xperior Hybrid** and **Martin MAC Aura XB**, while the rest of the gear was from **ARRI** and **ETC Lighting**. For Hyderabad, the inventory featured **Lightsky Aurora Moving Heads** and **Lightsky TX 1920 HC**, while the rest of the gear was from **ARRI** and **ETC Lighting**. For Bangalore, the inventory comprised of **Lightsky Lunar BSW** and **MAC Aura XB Wash**, while the rest of the gear was from **ARRI** and **ETC Lighting**. The entire tour was meticulously pre-visualized and operated using a **grandMA3 desk**, enabling seamless execution and precise control over the

lighting effects.

Naveen comments, "Overall, this innovative blend of vintage and modern lighting elements, coupled with meticulous planning and execution, aimed to elevate Anoushka Shankar's performance while creating an immersive and unforgettable experience for the audience."

Delving behind the reason of choosing the above-mentioned inventory, Naveen elucidates, "The inventory selection for the tour was driven by the desire to create a visual narrative that seamlessly flowed across transitions, generating anticipation and enhancing the overall experience."

Naveen adds, "The primary goal was to ensure that the lighting design complemented the performance, guiding the audience through a journey of emotions and musical themes. Dimmer-based fixtures such as **Fresnels**, **Par 16s**, and **Par CP62s** were selected for their ability to create subtle silhouettes and low backlighting, establishing a captivating visual narrative that evolved with the music. By incorporating dimmer-based fixtures, the design aimed to build anticipation and intrigue the audience during transitions. These fixtures allowed for precise control over light intensity, enabling the creation of dramatic silhouettes and subtle lighting effects that heightened the audience's anticipation for what was to come next. The moving head spots served as effective static lights, highlighting key moments and performers on stage with precision. Washes, on the other hand, added depth and dimension to the stage, infusing the performance with the

required hues and atmospheric effects that complemented the music."

The Experience:

Recalling his experience as a lighting designer for the Anoushka Shankar Tour's India leg, Naveen concludes on a happy note, "Designing the lights for Anoushka Shankar's tour was a fantastic experience for me. This was the second time Ground Control had the opportunity to execute her tour, and I must say, each year brings new levels of excitement and satisfaction. Collaborating with Anoushka Shankar and her team to create the perfect lighting atmosphere for her performances was incredibly rewarding. Seeing the culmination of our efforts come to life on stage and witnessing the audience's response made it all worth it. Overall, it was a memorable and fulfilling experience, and I look forward to more opportunities to contribute to such incredible musical journeys in the future."

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UK GOVERNMENT SHARES INITIAL FINDINGS FROM INVESTIGATION INTO ALPHATHETA'S SERATO ACQUISITION

The UK Government has shared the initial findings of its investigation into the ongoing proposed acquisition of **Serato** by **Pioneer DJ's** parent company, **AlphaTheta**.


After "phase one" investigation, the Competitions and Markets Authority (CMA) found that the deal, "if allowed, would create a supplier almost double the size of its nearest rival, consolidating the market and potentially impacting the price, quality, and innovation of DJ software."

It continued: "The CMA is concerned that the remaining (largely much smaller) suppliers would not provide strong enough competition to constrain AlphaTheta and Serato once combined."

The CMA is a non-ministerial, independent government department that oversees potential mergers, sector regulation, and other aspects of business that might affect competition. Back in July 2023, AlphaTheta and Serato agreed to an acquisition, subject to an investigation and approval by various regulatory bodies, including the New Zealand Commerce Commission and the UK CMA.

The news isn't necessarily a death knell to the acquisition — competition authorities usually allow companies some retort, or to provide a list of solutions to their concerns. According to the CMA, both Pioneer DJ and Serato have five days to respond before they "move on to Phase 2" of the investigation.

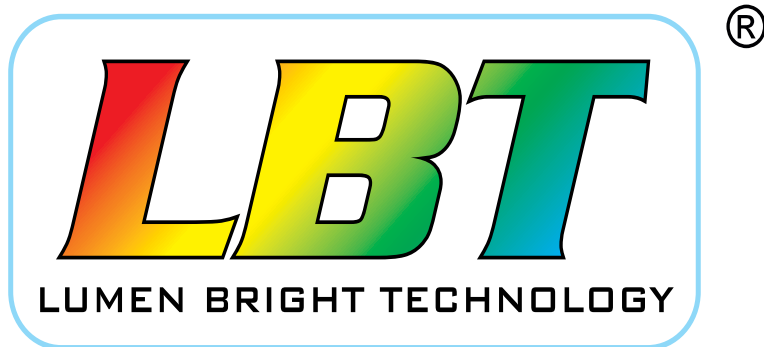
Speaking about the potential acquisition, Joel Bamford, Executive Director for Mergers at the CMA, said, "We're also concerned it could negatively impact the hardware markets by allowing the combined business to leverage Serato's leading software to harm its hardware competitors, ultimately affecting DJs and consumers."



The UK Competition and Markets Authority (CMA) has said the merger could "reduce innovation, choice, and access to DJ equipment and software"

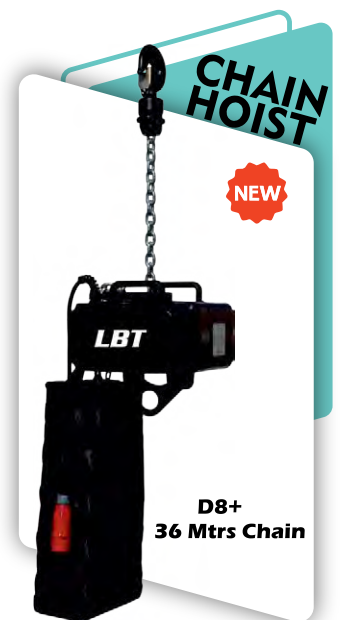
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136 dB
Peak

Dispersion
60° x 60°

Frequency Range (-10 dB)
42 Hz - 20 kHz

Weight
26 kg

AURA Source 300



available in India at
vmt.in

