

Taking centre stage to accept the award, Vincent Samuel of Greenstone Entertainment celebrates not just a milestone, but a larger mission: elevating India to the pinnacle of global live entertainment

*Winning the **Outstanding Technical Production of Live Events Award** at the **PALM Sound & Light Awards 2026** is a fitting recognition for a professional whose work has largely taken place behind the scenes. As Co-Founder of **Greenstone Entertainment**, **Vincent Samuel** has spent more than three decades shaping India's live entertainment ecosystem, helping deliver more than 850 concerts, festivals and large-scale productions while championing safety, infrastructure development and international production standards. **PALM Expo Magazine** sat down with the Vincent to understand what it takes to deliver productions of this scale and complexity.*

OUTSTANDING TECHNICAL PRODUCTION OF LIVE EVENTS – VINCENT SAMUEL, GREENSTONE ENTERTAINMENT

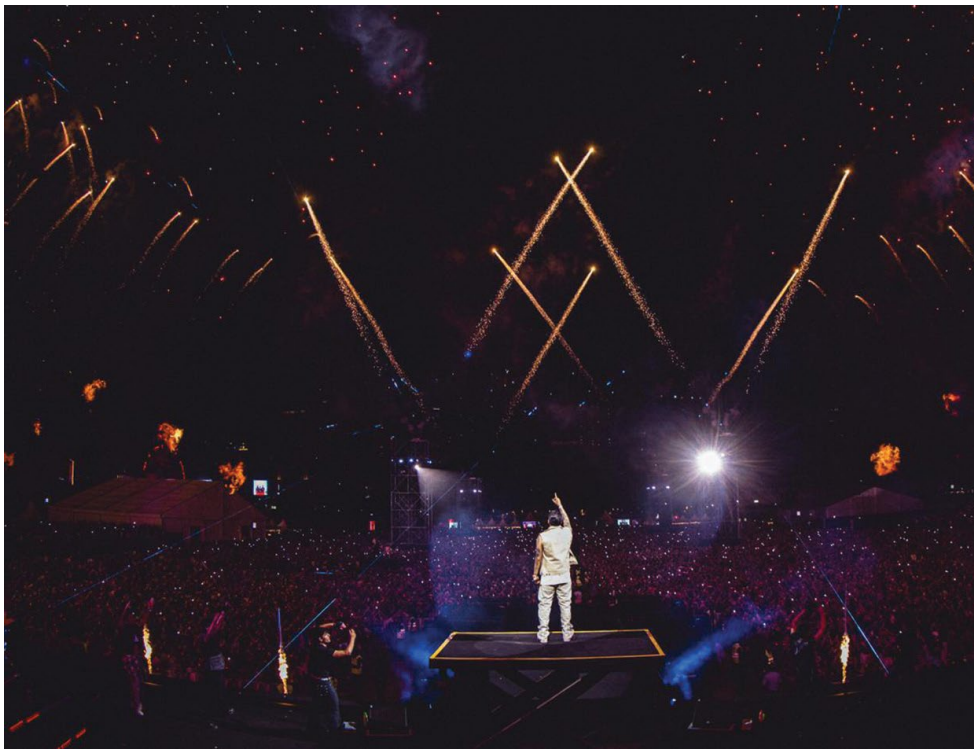
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PALM SOUND & LIGHT AWARDS

Growing Alongside India's Live Entertainment Boom

The story begins in the mid-1990s, when **Vincent** joined **DNA Entertainment Networks**, one of the pioneers of India's live entertainment sector. Alongside his future business partner, **Mayur Pathre**, he entered the industry at the precise moment India's concert scene was beginning its rapid ascent.

Between 1996 and 2010, Vincent honed his production expertise working on some 400 to 450 live concerts, while also working sporting events, government projects and large corporate productions.

"DNA Networks gave me a tremendous opportunity to be part of the live events ecosystem at a time when the concert industry in India was just beginning to boom. It was there that we developed a deep understanding of what was possible and what could be built as the foundation of the industry," he reflects.



Karan Aujla's large-format concert production highlighted Greenstone Entertainment's commitment to world-class technical production, venue management and safety-led event execution

Those were the years that saw rock concerts, electronic dance music and international touring acts arrive on Indian shores, followed by the swift expansion of sporting entertainment. As the country changed, so did the expectations of audiences, promoters and artists alike.

He elucidates: "We worked in an environment where every day brought a new challenge. India was growing rapidly, and we were growing alongside it. It was an exciting period, but it also demanded constant learning, innovation and adaptation."

In 2012, Vincent and Mayur co-founded **Greenstone Entertainment**, channelling decades of production experience into a company built around technical production, venue management and safety-led execution.

Success, Earned Show by Show

Many careers hinge on a single defining moment. Vincent sees his own trajectory differently, not as a bolt from the blue, but as a slow, deliberate accretion of knowledge, hard-won across hundreds of productions.

As he puts it: "The capability of delivering world-class events is only developed after you keep producing events. Today, after 30 years, I would probably be sitting at around 850 to 870 live concerts, festivals and similar

Reflecting on the honour, Vincent is characteristically understated: "I would like to thank PALM Expo for honouring us. This is the first award we have received, primarily because, as Greenstone Entertainment, we do not own any intellectual properties and we are not promoters. Promoters engage us to be the backbone of their production management. We are primarily known for delivering the best possible consumer experience while ensuring that health and safety remain at the forefront of everything we do. I am sure that is what PALM Expo has recognised in us."



AP Dhillon's stadium-scale production exemplified Greenstone Entertainment's expertise in delivering complex live event infrastructure, technical execution and audience experiences at the highest level

productions."

That journey has included some of the most consequential international tours ever to land in India — **Roger Waters**, **Yanni**, **Iron Maiden**, **Shakira**, **Beyoncé**, **Ricky Martin**, **Rolling Stones**, **U2** and **Bryan Adams** among them. Through it all, one discipline has remained sacrosanct: rigorous documentation.

He emphasises: "Every event you do, or every technical production you undertake, must always end with a post-event report. Having a process that allows you to reflect on the event, document it and ensure that it becomes a record you can revisit later is extremely important."

For Vincent, the ability to extract a lesson from every show, and carry it forward, has been the single most valuable tool of his career.

Building Venues Where None Existed

Among his many memories, one project stands head and shoulders above the rest: **YANNI at the Taj Mahal**.

Staged in 1997, the production saw Yanni perform across the Yamuna River with the Taj Mahal as backdrop, technically, one of the most demanding undertakings of his career, and by his own admission, a tour de force of improvised infrastructure. India, at the time, had sports venues, theatres and auditoriums in abundance, but virtually no purpose-built concert spaces — unlike the US, Europe, Australia or Dubai.

Every show, then, meant building a venue from bare ground. He mentions: "Every time we produced a show, we essentially had to build a venue. You had to think about the entire customer experience: parking areas, amenities, backstage facilities, sound, lighting and AV design, water stations, medical facilities, crowd movement, and how people would enter and exit the venue."

Over hundreds of repetitions, that improvisation became mastery, as he explains: "My three-decade journey has largely been about delivering outstanding venue productions and technical productions. We have built venues over and over again. We can confidently say that we are experts in creating permanent venues because we have effectively done it 800 or even 900 times through our event productions."

The Production Manager Who Changed Everything

Sometimes the sharpest lessons arrive from the most unlikely quarters.

Vincent recalls an incident involving the production manager of a major international artist, he declines to name them, but the memory hasn't faded. Touring crews of the era hauled instruments and stage equipment in heavy road cases, wheeled off trucks and across the ground to backstage. This particular manager refused to let a single case roll directly on bare earth.

His demand: an elevated platform across the entire production area, built overnight. Vincent recounts: "He demanded that we build, overnight, a six-inch-high platform across the entire production area so that the equipment cases could be wheeled smoothly from the trucks to the stage." It was, by any measure, an unprecedented ask.

Carpenters and labourers were mobilised through the small hours to deliver the structure before load-in. "It was a sleepless night and an extremely demanding and challenging situation," he recalls, though the lesson it taught proved indispensable.

He elucidates further: "It made me realise the importance of clearly defining venue conditions when negotiating contracts with artists. Every possible requirement, even one that may seem unlikely, should be discussed and communicated well in advance." Preparation, in other words, isn't merely good practice, it's the production professional's sharpest tool.

Safety is Paramount

Ask Vincent what truly separates the great production houses from the rest, and the answer arrives without hesitation: health and safety.

Not as a checklist. Not as a box-ticking exercise. No a conversation deferred to the eleventh hour. A first principle, embedded from day one.

He states plainly: "We took health and safety as a primary element right from the inception planning stage." While many productions bolt safety on after the concept is already locked, Vincent insists the conversation must begin far earlier.

He elaborates: "While we were at the drawing board designing how an IP should look, we were also asking ourselves: is it safe? What if this happens? What if that happens?" Those questions shadowed every stage of the audience journey, from pyrotechnics and large structures to roadside crowd flow.

He concludes: "That is why our standards were never compromised. It is

also why the customer experience is at its best when health and safety are considered from the very beginning."

It Takes a Village

For all the scale of what he's built, Vincent firmly rejects the notion that any single individual or company can conjure a world-class event alone. Collaboration, for him, is sine qua non.

He remarks: "Let me tell you very frankly, it is never a single person or a single company that can deliver world-class productions." He credits India's vendors, technicians, designers and rental companies for lifting the country's collective capability over three decades, mentioning: "If the vendors in our country had not given us their wholehearted support, we would not have been able to achieve what we did. They, too, were learning and growing alongside us."

He sums up the ethos: "You can be an event manager, a vendor, a solutions provider, part of the hospitality team, a backstage professional, a show caller, a designer, or a disaster management specialist. Every event is a collaborative effort."

From Production Manager to Global Production Specialist

As his remit widened, so did Vincent's footprint beyond India's borders. Among his proudest contributions: **Terraform Arena** in Bengaluru, India's first plug-and-play outdoor event venue, folding in accessibility, sustainability, weather resilience and rainwater harvesting, the distilled wisdom of three decades on the ground.

Even after being a Director of Production, Vincent kept travelling abroad to volunteer on productions, purely to stay abreast of emerging technologies and operational systems, knowledge he'd bring straight back home. That restless curiosity eventually opened doors internationally: for the past eight to nine years, he has served as Stage Manager and Production Manager for the **Circuit Grounds Stage** at **EDC Las Vegas**, working alongside **Insomniac**, one of the industry's foremost live entertainment companies.

He notes with quiet pride: "They recognised the world-class production standards we had achieved and appreciated the way we catered to the requirements of international artists and productions," validation not only of his own craft, but of India's growing stature on the global stage.

Making India Look Good

Perhaps the simplest thread running through three decades of work is also the most telling. He articulates: "From the time I started, at the age of 23, and even today, more than 30 years later, every single decision has been guided by the belief that India should look its best on the global stage." That conviction was forged abroad, where he found himself asking the same question at every major international production: *Why can't my country have this?*

Discipline, he mentions, was the mortar holding it all together. "Embedded in every stage of the process, from inception to planning, from planning to execution, and from execution to post-event review." The cost has been steep: roughly 20 to 22 of his 30 years spent on the road, between site visits, productions and meetings.

Yet the mission hasn't wavered, as he emphasises: "What drives me is the desire to do better each time, to make India look good, to be more disciplined with every project, and to take the lessons from each challenge and build on them again and again." He remains, just as devotedly, a mentor to the next generation coming up behind him.

Final Thoughts

Vincent Samuel's story is, in many ways, the story of modern Indian live entertainment coming of age. If there's a single lesson in it, it's that excellence is never an accident, it's the sum of collaboration, discipline and relentless learning, paid for one sleepless night, one post-event report, and one hard-won show at a time.

And, above all, a career-long belief that every event is a chance to make India look good.