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Yamaha Corporation and its Creator & Consumer Audio Division have Collaborated with OBS Project ("OBS"), the developers of widely used live streaming software. Through this sponsorship, Yamaha demonstrates its commitment to supporting content creators worldwide including those producing live music performances, podcasts, and game streams.

As part of this collaboration, Yamaha's AG01, AG03MK2, and AG06MK2 live streaming mixers have been officially certified for compatibility with OBS Studio. By combining over 50 years of expertise in professional audio and broadcasting with ongoing technical collaboration, Yamaha aims to contribute to the development of a more seamless and creator-friendly streaming environment.



AG01



AG03MK2



AG06MK2



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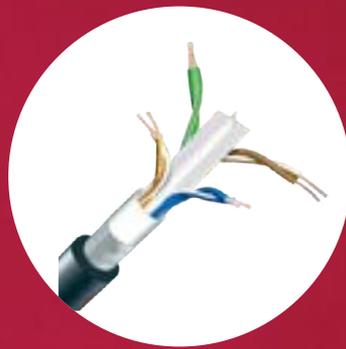
CFT-08C40

8 core 4 sq.mm.
Speaker Cable



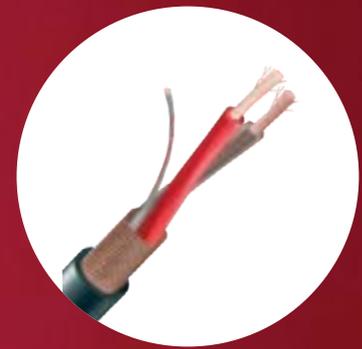
CFT-24C40

24 core 4 sqmm
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CAT6 STP
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CATEGORY

CIRCLEflex Touring

- Speaker Cables
- Microphone Cables
- Multipair Universal Format Cables
- Cat6A STP Ethernet Cable
- Co-Axial Cables

CIRCLEflex Install

- Parallel Speaker Cables
- Microphone Cables
- Multipair Universal Format Cables
- Ethernet Cables

CIRCLEflex Power

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- Three Phase Power Cables
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AUDIO DESIGN EXPANDS WITH EAW INVENTORY FROM PINK NOISE PROFESSIONALS

When we talk of enduring partnerships in the professional audio industry, one name shines prominently, **Audio Design**. They've been working with **Eastern Acoustics Works (EAW)** systems for over 25 years, and in 2025, **Pink Noise Professionals**, exclusive importer and distributor in India had the privilege of establishing a connection with Audio Design for the first time.

From the **KF850** to the **KF640**, **KF740**, **KF750**, and **KF760**, each model brought with it technological advancements that helped Audio Design deliver unforgettable soundscapes. These systems became the backbone of countless concerts, live events, and productions, where clarity, reliability, and power were non-negotiable. Over the years, EAW's dedication to engineering excellence perfectly aligned with Audio Design's

vision of delivering top-tier audio solutions, creating a synergy that has stood the test of time.

Audio Design's story continues with yet another chapter of innovation and trust as they recently added the innovative **EAW NTX210L**, **NT206L Line Array**, and **SBX218 Sub Systems** to their inventory facilitated by Pink Noise Professionals. With this move, Pink Noise Professionals continues to push boundaries and deliver systems that meet the highest standards of performance.

The **EAW NTX210L** and **NT206 Line Array systems** deliver exceptional clarity and precision. The **NTX210L** features a 2×10" design with 1600W amplification, advanced **DYNO DSP**, and 90°×12° coverage, while the **NT206** offers Adjustable Horizontal Directivity, a wide 65Hz–20kHz range, and compact, lightweight construction. Paired with the **SBX218 Subwoofer**, featuring dual 18" neodymium woofers and ultra-large ports for clean, deep bass, these systems provide high SPL and impactful low-end. Through Pink Noise Professionals,

Audio Design gains advanced audio solutions and support to elevate every production. The trust and collaboration between the two teams has played an essential role in this journey.

Vikram Yadav, Founder and Director of Pink Noise, says, "We are truly happy for this collaboration with Audio Design. Working with **Navneet Wadhwa**, **Sahaj Wadhwa**, and their dedicated team has always been an absolute pleasure. Their passion for sound and commitment for excellence inspire us deeply. We love to work more with them in the future, building on the trust and understanding developed over the years. For us, this collaboration is not just about supplying the systems, it is about growing together and creating experiences that make a lasting impact. We look forward to seeing Audio Design reach even greater heights with EAW systems in the years ahead."



Pink Noise Professionals extended their heartfelt gratitude to Navneet Wadhwa, Sahaj Wadhwa, and the entire Audio Design family, as their constant trust in EAW fuels partnership with EAW for over 25 years

A TO Z AUDIO RENTAL SERVICE INVESTS IN ADAMSON S10 LINE ARRAY SYSTEM

A TO Z Audio Rental Service, one of North India's leading professional audio rental companies, has made a significant investment in high-performance sound reinforcement with the addition of an **Adamson S10 line array system**. The new setup comprises **16 Adamson S10 compact two-way line array cabinets** paired with **6 Adamson E219 subwoofers**, all powered by **Lab.gruppen PLM20K44 amplifiers**. This acquisition underscores the company's commitment to delivering world-class audio experiences for concerts and large-scale events.

The Adamson S10 is a compact yet powerful line array cabinet featuring dual 10-inch Kevlar Neodymium drivers and a 1.4-inch exit compression driver mounted on Adamson's patented waveguide. With a frequency response of 60 Hz to 18 kHz and a maximum peak SPL of 141 dB, the S10 delivers exceptional clarity, controlled coverage,



A TO Z Audio Rental Service's new Adamson S10 line array system with E219 subs and Lab.gruppen PLM20K44 amplification, delivering high SPL, precise coverage, and deep low-frequency impact for large-scale events

and high output—ideal for live music and demanding productions.

Complementing the S10, the Adamson E219 subwoofer provides deep, impactful low-frequency performance. Each unit houses dual 19-inch Kevlar Neodymium drivers

in a rugged, tour-grade enclosure, extending response down to 25 Hz for powerful, musical bass.

Driving the system are Lab.gruppen PLM20K44 amplifiers, renowned for their reliability, 20,000 watts of peak power across four channels,

and onboard Lake processing. This ensures precise control, advanced DSP, and seamless integration for any scale of production.

Commenting on the investment, **Sunil Kumar**, Owner of A TO Z Audio Rental Service, stated: "We wanted a system that could meet the growing demand for high-quality sound at concerts and large events. The Adamson S10 and E219 combination gives us the clarity, power, and consistency we were looking for. Powered by Lab.gruppen PLM20K44, this setup ensures we deliver the best possible experience to our clients and audiences."

With this upgrade, A TO Z Audio Rental Service reinforces its position as a premium audio solutions provider, ready to meet the most demanding event requirements with cutting-edge technology and unmatched sound quality.

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FBT LAUNCHES MYRA IN INDIA WITH DELHI SHOWCASE

FBT officially launched its MYRA system in New Delhi last week, with their official Indian distributors, **Delhi Light and Music Centre**, marking a significant milestone for the brand in the Indian market. The event was attended by FBT's Application Engineer **Matteo Stella** and Export Manager **Roberto Matalo-**

ni, who conducted an in-depth technical training session for local professionals, offering detailed insights and on-site support. **Pooran Rawat**, Owner of **Delhi Light and Music Centre**, FBT's distributor in India, expressed his appreciation, stating: "Heartfelt thanks to FBT Italy for the wonderful support in making the Myra Grand Launch in Delhi a great success. Special grati-

tude to Roberto and Matteo Stella for travelling to Delhi and sharing their technical expertise, your presence truly made the difference. The feedback was excellent, and clients were very happy with the performance of the Myra system."

The powerful FBT MYRA system in full swing during its grand launch in New Delhi, delivering precision, clarity, and impactful sound

The demo stage setup in the garden of the Park Boulevard Hotel comprised 16 MYRA 214L line arrays, supplemented in the lower frequencies by eight MYRA 218S subwoofers in cardioid configuration. The system was powered by two MyRack pre-built amplifier racks designed for the MYRA system, while front fills were courtesy of two MUSE

210LA line array boxes.

The event highlighted FBT's commitment to delivering advanced audio solutions and strengthening its presence in India through technical engagement and strong distributor partnerships.



The FBT India team and partners celebrate the successful launch of the MYRA system in New Delhi, marking a new chapter in high-performance audio solutions



The powerful FBT MYRA system in full swing during its grand launch in New Delhi, delivering precision, clarity, and impactful sound

DRISHTI EVENTS ACQUIRES INDIA'S FIRST MARTIN AUDIO TORUS SET IN DELHI

Drishti Events is one of India's leading event planning and production companies. Specialising in corporate functions, brand activations, concerts, and large-scale celebrations, they are known for combining creativity with technical expertise. Their team brings precision, professionalism, and innovation to every project, ensuring events not only meet but exceed expectations.

With a strong focus on quality and client satisfaction, Drishti Events offers end-to-end solutions from concept and design to staging and technical production. Their ability to integrate advanced audio, lighting, and stage solutions makes them a preferred partner for high-profile events. Consistently raising the bar for event experiences, they have earned a reputation as a trusted name in the industry.

Drishti Events has taken its audio performance to the next

level with the addition of the **Martin Audio TORUS T1215 and T1230 loud-speaker system**, a solution designed to deliver precision, power, and flexibility in equal measures. Built for short-to-medium throw applications, the TORUS series offers crystal-clear audio, smooth tonal consistency, and coverage patterns that adapt effortlessly to different event formats. The T1215's focused 15° vertical disper-

sion ensures long-throw projection with pinpoint accuracy, while the T1230's broader 30° vertical angle fills wider audience spaces with balanced, high-quality sound. Together, they create a system that delivers a consistent listening experience for every attendee.

To match the clarity of the tops with equally commanding low frequencies, Drishti Events has

equipped the setup with **Martin Audio's Blackline X218 dual 18-inch passive subwoofers**, delivering deep, tight, and impactful bass that adds weight to every performance. Powering it all, **Linea Research 44M10 DSP amplifiers** provide advanced processing, precise system control, and the kind of reliability that ensures flawless operation even in demanding environments. "This investment

has been a defining step for our company. The clarity, consistency, and adaptability it brings allow us to take on a wider variety of events with complete confidence. It has enhanced our service quality, impressed our clients, and strengthened our reputation as a premium event solutions provider in Delhi," said **Rajeev Bhatt**, Director, Drishti Events.

"This move reflects Drishti Events' vision and leadership in the industry." - **Jeff Mandot**, Director, VMT.



In a landmark move, Drishti Events Acquires India's first Martin Audio TORUS Set through VMT



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HK AUDIO APPOINTS HI-TECH AUDIO VIDEO SYSTEMS AS EXCLUSIVE INDIAN DISTRIBUTOR

HK Audio has appointed **Hi-Tech Audio Video Systems Pvt** as its new exclusive distributor for India. With the agreement in place, the new distribution partner already has stock of HK Audio equipment to cater to the country's bustling live events and fixed installation markets.

Based in the city of Noida in northern India's Uttar Pradesh state, Hi-Tech Audio Video Systems Pvt has more than 25 years of experience in the professional AV market serving customers across the country. As a first stage in the new partnership, the distributor has already visited HK Audio's St Wendel HQ to receive COS-MO training and to visit the production facilities.

"We are extremely excited to partner with and represent an audio giant – HK Audio – offering a huge range of products from the economical Portable Sound range to Concert level products," says **Manik Gupta**, Managing Partner at Hi-Tech Audio Video Systems Pvt. "India is a very demanding market, and clients believe in value for money."



HK Audio takes a significant step forward in India's pro audio and installation sectors by partnering with Hi-Tech Audio Video Systems, leveraging their 25 years of industry expertise

The Hi-Tech Audio Video Systems Pvt team understand the common challenges faced in the Indian market, but they are confident that the extensive product portfolio and quality of HK Audio can help to overcome them. "Product stability and natural sound has been a big challenge with many reputed brands in India," explains Gupta. "With our 25 years of experience in the Pro Audio market, we are confident that rental companies, musicians and big artists will just love the sound of HK Audio. Be ready for German precision and Indian Performance!"

"We are delighted to partner with Hi-Tech Audio Video Systems Pvt as our new exclusive distributor for India," adds **David Leonhard**, HK Audio ISM Middle East and India. "We see India as a very important market with vibrant events and installation sectors. We are excited to see how our new partners will grow our market share and look forward to seeing users across the country benefit from HK Audio products."

POPE PROFESSIONALS LAUNCHES THE FUTURE OF SCALABLE LIVE SOUND

The **POPE Professional TT Series Line Array Systems** are built for audio professionals who demand power, flexibility, and superior sound quality, from intimate indoor venues to large-scale outdoor festivals. With precision-engineered transducers, Class-D amplification, and advanced DSP, the TT Series sets a new standard for clarity, control, and reliability in live sound.

Developed with DFM Audio, Germany, all TT Series models feature onboard FIR/IIR filters, analog I/O, AESOP digital I/O, and SoundNet networking. Optional SN-2 AES67 or SN-4 Dante modules enable seamless integration with IP-based infrastructures, making the TT Series future-ready for touring and fixed installations.

TT-28: Compact Power

A two-way powered system with dual 8" Neodymium woofers and dual 1" compression drivers

in a weather-resistant enclosure. Powered by the VT-3 amplifier, it delivers smooth response from 80 Hz to 20 kHz—ideal for small to mid-size venues.

TT-10 & TT-210: Streamlined Control

Featuring 10" woofers and 1.4" compression drivers, these models use DCH and WPD technologies for uniform dispersion and enhanced output. Internal heat-dispersion tubes and rigging hardware support flying up to 16 units.

TT-112: Long-Throw Accuracy

With a 12" woofer and 36 mm compression driver using Line Source Former Horn tech, the TT-112 delivers up to 126 dB SPL and 90° horizontal dispersion—perfect for large audience areas.

TT-12: High-Definition Three-Way

Combining a 12" woofer, four 6.5" midrange drivers in a V-array, and two HF drivers on vertical waveguides, the TT-12 reaches 135 dB SPL. Splay angles adjust from 0° to 10° in 1° steps for optimized coverage.

TT-212: Flagship Performance

The TT-212 features dual 12" woofers, four 6.5" midrange drivers, and dual HF drivers, delivering 138 dB SPL. Built for large venues, it combines rugged construction, efficient rigging, and digital networking. From compact venues to massive stages, the TT Series offers scalable, high-performance solutions with integrated DSP, advanced networking, and long-term reliability tailored to modern live sound needs.



From compact venues to massive stages, the TT Series offers scalable, high-performance solutions with integrated DSP, advanced networking, and long-term reliability tailored to modern live sound needs

MARTIN AUDIO WPL POWERS KANIKA KAPOOR LIVE

Odisha's NIT Rourkela College Fest lit up with a spectacular live performance by **Kanika Kapoor**, captivating an audience of thousands. Kanika's signature style a mix of vibrant pop hits, soulful melodies, and irresistible dance rhythms kept the energy levels soaring.

The backbone of this musical celebration was a powerful **Martin Audio** setup comprising the **WPL line array** and **SXH218 subwoofers** at FOH. Designed for touring and large-scale events, the WPL provided crystal-clear audio reproduction with even coverage across the expansive audience area, ensuring no detail was lost. The SXH218 subs added



Martin Audio WPL brought the house down with VMT at NIT Rourkela as Kanika Kapoor lit up the stage with her electrifying performance

a deep, resonant bass foundation, giving the music a physical presence that could be felt as much as heard. The system's performance not only

elevated the overall production value of the event but also reinforced Martin Audio's reputation for delivering professional-grade sound at the highest

level.

"The Martin Audio WPL and SXH218 delivered unmatched clarity and punch at the NIT Rourkela College Fest. The system's coverage and tonal balance kept the crowd fully engaged from start to finish. It's a setup we can rely on for large-scale, high-energy shows." **Abinash Dash**, Director, FSL Pro.

"At NIT Rourkela College Fest, Martin Audio once again showed its mastery in delivering impactful, crystal-clear sound. The WPL system created an immersive experience for thousands. It's events like these that reinforce the brand's global reputation."

Jeff Mandot, Director, VMT.

NX AUDIO LAUNCHES NEW FREQUENCY VARIABLE UHF WIRELESS MICS

The **Nx Audio UHF-58 Series Microphones** are an upgrade to the popular UHF-200 Series of wireless mics, adding variable frequency to the tried-and-true Nx Audio UHF-200 while maintaining its great sound quality and excellent operating range. Following on the legacy of flawless performance and superb range while being light on your pocket, the UHF-58 is equipped with a fully integrated solution using a single chip integrated microphone amplifier, DSP-based audio processor, digitally variable UHF frequency control and phase locked loop

frequency synthesiser. It features high-sensitivity

cardioid capsule in the handheld mic that gives the vocals a crisp professional sound while noise

absorption components within the mic barrel eliminate switch shock and handling noise. The high-quality lavalier condenser capsule gives crisp sound and extremely clean reproduction.

The **URX-40** is the single version of the Dual URX-60, an ideal choice for a cost-efficient, high-performance frequency variable UHF wireless mic. It has over 90 selectable frequencies, in which upto 24 channels can be used simultaneously, giving the user versatility along with the fantastic audio response from its premium dynamic cardioid capsule.



Nx Audio UHF-58



Nx Audio URX-40



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N-LABS JOINS ELITE GROUP OF DANTE-CERTIFIED MANUFACTURERS, STRENGTHENING INDIA'S PRO AUDIO CREDENTIALS

N-Labs announced its association with **Audinate** as a Dante-enabled manufacturer, becoming one of India's first professional audio companies to achieve this prestigious recognition from Audinate. This milestone reinforces N-Labs' commitment to delivering internationally compliant, cutting-edge audio solutions while maintaining its Made-in-India foundation.

Dante technology has become the de facto standard for modern professional audio applications, allowing digital audio transmission across standard IT networks. N-Labs' Dante-certified product portfolio

includes the DNA Series networked amplifiers and integrated installation solutions like the "i-series" and "QLA line array" — all engineered and manufactured in India to global standards. These products undergo rigorous testing to meet global specifications while delivering the durability and performance N-Labs is known for.

"This isn't about adding a badge — it's about earning trust through



technical validation," explains **Hemal Bhatt**, Director of N-Labs. "Our engineering team worked extensively to ensure our Dante implementation meets the same reliability as any

global manufacturer."

This certification enables Indian consultants and integrators to deploy world-class networked audio systems with confidence, backed by local expertise and service. As the professional audio

industry increasingly adopts IP-based workflows, N-Labs continues positioning India as a serious player in the global pro audio landscape.

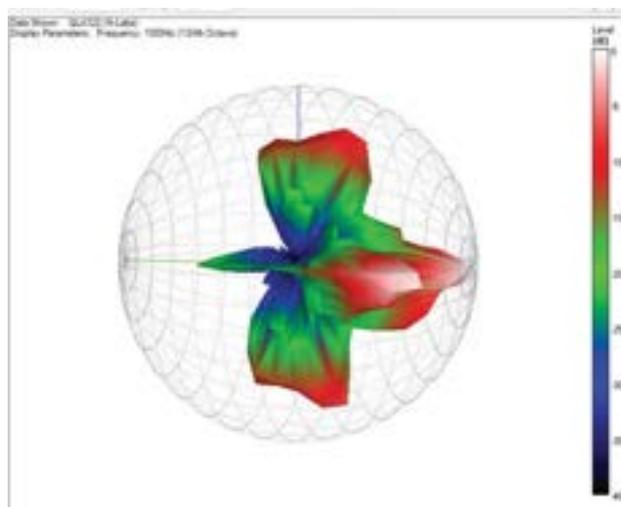
INDIAN MANUFACTURER N-LABS TO OFFER 100% AUTHENTIC GLL & EASE SOFTWARE INTEGRATION

N-Labs marked a historic milestone by becoming the first Indian company to offer 100% authentic **GLL (Generic Loudspeaker Library)** data and full support for AFMG's EASE (Enhanced Acoustic Simulator for Engineers) software. This achievement underscores N-Labs' continued commitment to delivering world-class audio solutions while setting new industry benchmarks for innovation, transparency, and technical excellence.

GLL files are standardized data containers that include a loudspeaker's polar response, frequency behaviour, and phase characteristics, enabling accurate acoustic simulations in EASE and related software. By

delivering fully verified and AFMG-approved GLL files, N-Labs now enables system integrators, consultants, and acoustic designers to model venues with precise loudspeaker behaviour—critical for achieving predictable and optimized system performance.

This pioneering move not only elevates N-Labs' product offerings but also represents a significant step toward global standard compliance in the Indian professional audio industry. Customers can now access validated simulation data for



all flagship N-Labs loudspeakers, ensuring seamless integration with EASE software for acoustic planning.

"Offering authentic GLL data isn't just about simulation, it's about engineering accountability," says

Hemal Bhatt, Director of N-Labs. "We've aligned our products with global best practices to give Indian and international consultants a reliable design workflow."

As N-Labs continues to expand across domestic and international markets, its systems—now fully compatible with AFMG's EASE ecosystem—are helping place India on the global map for acoustically accurate loudspeaker design.

This milestone further supports N-Labs' mission to combine Made in India innovation with international-grade precision and performance.



XP48

Unleash Precision **Sound by N-Labs**



CASE STUDY: DESIGN & ACOUSTICS

In a bold move to rethink the corporate workplace, Sony India's BKC office sets a new benchmark for workspaces designed for professionals in the creative domain, with integrated acoustic and AV design. Conceived and delivered in just seven months, the project brought together M Moser Associates for architecture, Munro Acoustics in their capacity as AV and acoustic consultants, and Innovative Systems & Solutions for final AV integration. The result is an office that functions as a living ecosystem rather than a static floor plan, supporting executive decision-making, day-to-day collaboration, and musical creativity under one roof.



Sony's studio blends speed with sonic precision: Avid Pro Tools with MTRX and Rupert Neve preamps drive the signal chain, Lewitt mics capture every nuance, and Genelec 8351s ensure critical clarity, while LD Systems and Genelec IP ceilings deliver foldback in a fully isolated live room

ELEVATING THE ORDINARY TO EXTRAORDINARY

Inside Sony BKC's Acoustic Ecosystem, Witness How Munro Acoustics Harmonises Executive Precision with Creative Freedom

From Brief to Blueprint

Sony's brief was nothing short of audacious: preserve the discipline of a modern enterprise, cabins, meeting rooms, executive suites, while carving out space for artistic expression. The program layers in a vibrant town hall, a versatile performance room, and a fully equipped recording studio. Each space is meticulously acoustically treated to ensure speech remains clear, performances stay contained, and work zones remain undisturbed.

The town hall, nestled amid open workstations, transforms into a dynamic hub for all-hands gatherings and live showcases. The multipurpose room invites spontaneous jam sessions, complete with turntables and instruments, while the recording studio takes in-house content creation to the next level with professional-grade signal flow and monitoring.

Recording Studio: Professional Tools, Corporate Velocity

An **Avid Pro Tools Ultimate** workflow with **MTRX** interface and **RND Sheldford** preamps feeds a signal chain built for broadcast-quality capture. In the control room, **Genelec 8351 SAM** monitors deliver imaging accuracy; the live room adds **LD Systems MAUI 44 G2** columns and **Genelec 4435A** ceilings for flexible foldback. A **Lewitt LCT 640 TS** handles critical vocals/instruments; iso-

lation between booth, control, and live areas keeps takes pristine. Everything is **Q SYS networked**, so content pathways align with the rest of the building.

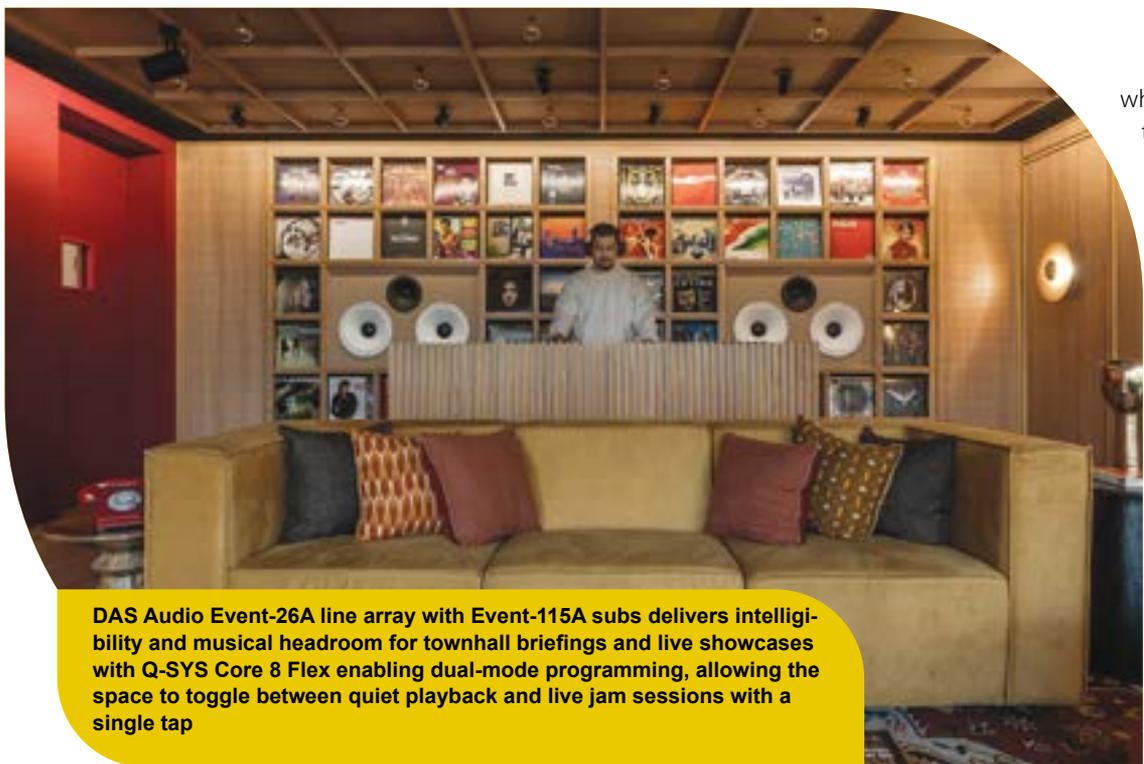
Engineering the Quiet

The dual demands of speech and music, often unfolding side by side, called for uncompromising isolation strategies. Every partition, door, and pane of glass was paired with tuned absorption and strategic diffusion, ensuring each room held its own sound without leakage. Even the HVAC system was engineered with precision, suppressing crosstalk and eliminating rattles; airflow and background noise targets were treated as performance specifications, not afterthoughts. As **Cyril Thomas**, Senior Acoustic Engineer, and the project's acoustic lead, puts it: "Every room was treated as a critical space, whether it was for a board meeting or a recording/jam session."

Architectural-Acoustic Synergy: Beauty that Measures Well

M Moser's design philosophy emphasizes aesthetic restraint, using materials such as wood veneer and controlled geometries to maintain visual calm.

Munro Acoustics fine-tuned each element for performance: perforated panels and precision-placed foam infills quietly tame reflections and resonances, ensuring rooms sound as intentional as they look.



where technology serves creativity without ever stealing the spotlight.

High-Stakes Conversation Made Better with Innovative Boardroom Designs

A **Poly G7500** platform anchors multi-platform 4K video conferencing, matched to a **Q-SYS NC-12x80 PTZ** for precise framing. A **Q-SYS Core Nano** handles control, routing, and presets. The **Sony FW-75BZ40H** display delivers executive-grade visuals, while **ClickShare** and a **Lightware Taurus switcher** make sharing content seamless. Overhead, **Genelec 4435A IP speakers** handle consistent, even coverage; a **Sennheiser TCC2 ceiling mic** keeps tables cable-free and the conversation clear.

Meeting Rooms and Cabins That Raise Everyday Collaboration to Extraordinary

Eight rooms use **Poly Studio X50** bars and **Sony 55-inch displays**, an approachable, all-in-one workflow for quick huddles or scheduled calls. **Genelec 4040A monitors** provide full, even sound at conversational SPLs. Eleven cabins mirror the setup; executive cabins add **Barco CX-20** for effortless BYOD and **Devialet Mania** stereo speakers for high-fidelity personal playback.

Playbacks to Live Showcases Simultaneously with Multipurpose Room & Townhalls

A compact but capable **DAS Audio Event-26A line array** with **Event-115A subs** ensures intelligibility for talks and headroom for music. Visuals scale with a **Sony VPL-XW5000ES 4K projector** and **Crystal Screen** motorized screen. **Shure SLXD wireless** keeps stages tidy; **Barco C 10** invites guest devices. **Q-SYS Core 8 Flex** enables dual-mode programming, a tap toggles between quiet playback (townhall briefings, background music) and live jamming (with pre-wired provision for future immersive audio).

Delivery at Pace

A compressed concept-to-completion timeline demanded rapid iteration. Munro Acoustics and M Moser worked in agile design–listen–refine cycles, while the integrator adopted a network-first approach to streamline commissioning. Clearly defined scopes and a shared vision kept architecture, acoustics, and AV aligned every step of the way.

Today, Sony's teams inhabit these spaces exactly as envisioned, from executive reviews to studio-grade recordings, proving that a single workplace can embody both precision and play.

The Sony BKC office shows what happens when experience design is treated as a single discipline. Architecture shapes the stage; acoustics shapes the sound; AV makes it programmable. Together, they create a workplace that's equally fluent in strategy meetings and studio sessions and can shift between the two with a single preset.

DAS Audio Event-26A line array with Event-115A subs delivers intelligibility and musical headroom for townhall briefings and live showcases with Q-SYS Core 8 Flex enabling dual-mode programming, allowing the space to toggle between quiet playback and live jam sessions with a single tap

In the boardroom, acoustic privacy and speech clarity were non-negotiable. The team aimed for a controlled reverberation, lively enough to avoid "dead room" fatigue but tight enough for crisp dialogue. Coffered ceilings aren't merely stylistic; they function as diffusive elements that keep media zones articulate and free of distracting slap-back.

"We refined every detail through countless iterations to ensure the design was as stunning to the eye as it was to the ear," says Thomas.

"The system is designed with simplicity and efficiency in mind. Anyone can walk in and get it running without a hitch," says **Utkarsh Naidu**, Techflow Consultant at Munro Acoustics.

Simple on the Surface, Powerful Under the Hood

At the system's core is a **Netgear M4250 AVLine AoIP network**, allowing audio, video, and control to travel over IP. This is what makes the office adaptable, switching between quiet playback, hybrid conferencing, and live performance without tearing down or re-patching.

At the heart of the ecosystem lies a symphony of technology designed to disappear into the background, until the moment it's needed. **Q-SYS cores** act as the silent conductors, orchestrating room modes, routing, and presets with effortless precision, while **USB-C** switching and wireless presentation make content sharing as intuitive as a single gesture. For conferencing, Poly endpoints paired with **Q-SYS cameras** deliver native compatibility with Zoom, Teams, and Google Meet, ensuring that every virtual interaction feels as natural as being in the room. Overhead, **Genelec IP ceiling loudspeakers** bathe meeting spaces in pristine audio, while high-SPL systems in performance zones unleash the energy of a live gig without bleeding into adjacent areas. And when it comes to capturing the human voice, **Sennheiser's ceiling tile microphones** rise to the occasion, sleek, unobtrusive, and adaptive, picking up every nuance so conversations remain clear, authentic, and cable-free. This is an experience engineered for elegance and ease,



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Nawal Aggarwal,
Managing Director, Beta3

At InfoComm India 2025, the PALM Expo Magazine Team caught up with **Nawal Aggarwal** Beta3's Managing Director to discuss the brand's evolving presence in the Indian market. In this focused exchange, Aggarwal shared insights into Beta3's product strategy, its growing footprint in live sound and installation sectors, and how the company is responding to the changing demands of audio professionals across the country.

Beta3 in Focus: Nawal Aggarwal on Shaping India's Audio Landscape

1. Which product or solution are you most excited about at the event, and what makes it stand out in the current market?

At this event, we are most excited about our **EX Series** compact line array. It stands out because it delivers powerful, clear sound in a compact format, making it ideal for auditoriums, houses of worship, and multi-purpose venues. In the current market, customers are looking for solutions that are high in performance yet space-efficient and easy to install—and the EX Series answers exactly that need.

2. How is Beta3 responding to evolving trends in India's pro audio industry, especially in sectors like live events, houses of worship, and education?

India's pro audio industry is changing fast, and Beta3 is adapting with solutions built for each sector. For live events, we bring our new **Wave-line line array**, offering powerful yet easy-to-deploy performance; for houses of worship, clear and user-friendly systems; and for education, reliable and cost-effective installations. Our aim is simple—innovative audio solutions that deliver quality, practicality, and long-term value.

3. What sets Beta3 apart from other pro audio brands operating in India today?

Our strong R&D foundation, versatile product range, and proven global expertise backed by reliable local support in India. We not only deliver world-class sound systems—from line arrays to portable solutions—but also customise them to suit diverse applications like live events, houses of worship, and education, ensuring both performance and after-sales service that professionals can truly rely on.

4. Could you share a recent milestone or project that highlights Beta3's growth and innovation?

A recent milestone is the launch of our Waveline powered line array, successfully showcased at large-scale events like the Annual Fest at

MIET Kanpur with a 7,000+ crowd and the **Jaipur Literature Festival**, reflecting Beta3's growth and innovation in delivering world-class sound.

5. What's next for Beta3, any upcoming product launches, market expansions, or strategic initiatives in India or globally?

Next for Beta3 is expanding our footprint in India with stronger partner networks, while globally we're set to launch new portable solutions and advanced line array systems. We are also coming up with new products tailored for education sector installations, pushing innovation and flexibility for diverse applications.

6. What is Beta3 showcasing at InfoComm India this year, and how do these offerings reflect your brand's direction in the pro audio space?

Beta3 is showcasing our new EX line array, and advanced installation solutions. These products highlight our focus on great sound quality, reliability, and easy use. Our focus has always been on creating solutions that empower audio professionals, system integrators, and end-users with tools that combine performance with practicality. These offerings represent the direction of our brand—a blend of cutting-edge engineering, user-friendly design, and adaptability to India's diverse market needs.

7. Beta3 is primarily known for its strength in pro-audio. Infocomm India, however, leans heavily toward the AV install market. What kind of synergy do you see for your brand in this space, and what was the thought process behind choosing to exhibit at this show?

The AV install market is growing rapidly in India, and we see strong synergy between live sound expertise and installation needs—both require clarity, reliability, and easy integration. By exhibiting here, our thought process was simple: to show the industry that Beta3 is not only about powerful live systems but also about smart, versatile solutions for modern AV environments.



SOUND & AUDIO RENTAL

In 2024, the live events sector crossed ₹10,100 crore in revenue and is projected to reach ₹16,700 crore by 2027, growing at an impressive 18.2% CAGR, the fastest among all entertainment segments (Source: EY). Emerging from the haze of imposed confinement, audiences have made it clear that they want more, and they're willing to pay for more. This renewed *carpe diem* outlook has led to a resurgence in passion for live experiences in ways that show no signs of stopping. From mega-concerts and cultural tours to hybrid and tech-infused productions, the industry is not only expanding in scale but also evolving in sophistication. The growing demand in Tier 2 and Tier 3 cities to hop on the bandwagon of spectacular live performances, reflects a decentralisation of live entertainment. And what makes all of this possible are the country's professional rental companies.

PALM Expo Magazine embodies the pulse of the pro audio industry, and we present an ever-evolving list of the **Top 50 Sound & Audio Rental Companies in India** considering

all aspects including rate of delivery, scope, efficiency, inventory, and philosophy. We have not restrained ourselves to the big names in the industry. We have not held ourselves back with big artists' names and mega-productions alone, though they certainly deserve a spot among the finest. Our aim is to recognise all rental companies doing exceptional work in their regions and providing crucial inventory support and services that enable the larger rental operations to deliver outstanding results.

India's live events industry thrives on scale, diversity, and impact, and at the heart of it all are the sound and live equipment rental companies that make it possible. From massive outdoor concerts and religious gatherings to corporate shows, weddings, and political rallies, these companies provide the critical infrastructure that powers every performance. This alphabetised curated listing highlights some of the most trusted names in the business. If you are an event planner this listing offers a snapshot of the companies behind India's most memorable sound experiences.



SOUND & AUDIO RENTAL

Accombliss

Accombliss specialises in end-to-end solutions for corporate events, weddings, and large-scale gatherings. With expertise spanning pre-event planning, turnkey production, and post-event support, Accombliss handles everything, from venue booking and logistics to stage design, entertainment, and security. Operating across 90+ cities with 700+ clients and over 2,000 successful events, their vision is to create memorable experiences while saving clients time and resources.



Ashoka AVL Solutions

Ashoka AVL Solutions, based in Kerala, is renowned for delivering high-performance audio systems, for events of all scales, from intimate gatherings to large-scale productions, with precision-tuned sound solutions. Their rental services feature expansive selection of equipment, expert technical support, and seamless integration, ensuring crystal-clear audio and immersive sonic experiences. Trusted by event managers and venues across sectors, Ashoka AVL Solutions combines reliability with innovation, redefining how sound transforms spaces.



Audio Design

Established in 1985 by Navneet Wadhwa, Audio Design provides integrated audio and lighting solutions for events, including product launches, conferences, and concerts. The company offers customised system design, acoustic analysis, and equipment advisory to meet client specifications and budgets. Its services include on-demand technical support and seamless event management through experienced professionals. With decades of expertise, Audio Design ensures optimal sound quality and acoustic performance, delivering solutions that align with the highest industry standards.



Audio Dimensionz

Founded in 2000 by Jay Mathuria and Herman Lobo, provides professional audio, lighting, and rigging solutions for conferences, exhibitions, product launches, and award shows, with their sister enterprise, Star Dimensionz. The company deploys international-standard equipment, regulated power systems, and detailed planning, including patch lists, rigging diagrams, and safety protocols. Event safety is prioritised through rigorous risk assessments, certified electricians, and strict compliance with industry standards. With in-house maintenance, a dedicated fleet, and experienced technical teams, Audio Dimensionz ensures reliable execution for diverse event requirements.



Audio Lab

Audio Lab is a professional sound rental service based in Mumbai, offering high-quality audio equipment for events of all scales. From speakers, amplifiers, microphones, and DJ boards to complete line array systems for large venues, the company provides tailored solutions backed by technical expertise. With a wide inventory of modern gear including digital consoles and Dante-enabled HF microphones, Audio Lab ensures reliable sound diffusion and performance. Their team supports clients with equipment selection, setup, and turnkey services for concerts, conferences, galas, and private functions.



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SOUND & AUDIO RENTAL

Audiowaves

Audiowaves Chandigarh is a rental company that also dabbles in artist and production management. They're focused on delivering professional stage sound solutions for concerts, weddings, and corporate events. Known for handling small to mid-scale productions, they operate with high-end gear including DiGiCo mixing consoles and L-Acoustics speaker systems. Their expertise lies in pro audio and lighting setups tailored to live performances, ensuring clarity and impact across diverse event formats.



Beats Light & Sound

Established in 1997 and based in Delhi NCR, by Sanjay Choudhary, Beats Light & Sound provides professional sound, lighting, trussing, and LED solutions for large-scale concerts, corporate events, and private functions. The company has delivered productions for leading artists, including Sonu Nigam, Arijit Singh, and Shankar-Ehsaan-Loy. Services include audio systems, consoles, microphones, intelligent lighting, rigging, and visual solutions. With a focus on technical precision, safety compliance, and seamless execution, BEATS combines advanced equipment with experienced teams to meet complex event requirements nationwide.



Cas Ant Events

Cas Ant Events has been creating unforgettable experiences since 1998, offering complete event planning and technical production services across India. With expertise in sound, lighting, and stage setups, the company caters to weddings, corporate events, and social celebrations with precision and creativity. Backed by 25+ years of experience, 1,000+ clients, and 2,000+ successful projects, Cas Ant Events combines innovation with reliability to deliver seamless execution. From venue booking and logistics to cutting-edge AVL solutions, their in-house team ensures every detail is perfect. They were also the first to start training with the new Sennheiser Spectera in Goa.



Chakor Sound

Based in Mumbai, Chakor Sound has been one of the leading audio solutions provider for over four decades. The company specialises in designing and delivering customised sound reinforcement systems for concerts, tours, and large-scale events across India and internationally. With in-house fabrication capabilities, Chakor Sound offers highly adaptable solutions tailored to client requirements. Its services combine cutting-edge professional audio equipment with technical expertise, ensuring precision, reliability, and seamless execution for every project.



Chopra Sound

Chopra Sound, founded by Puneet Chopra, is a trusted name in Jaipur's sound and lighting rentals market. As Rajasthan's sole authorised distributor for Yamaha, Sennheiser, Shure, and Bose, they offer top-tier audio gear and mixers, they also have a legacy of supporting icons like A.R. Rahman and events like IPL and BMW launches. They now also feature Martin Audio's WPL system. From acoustic design to full event production, Chopra Sound delivers excellence.



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MKC80



MKC120



SB210

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SOUND & AUDIO RENTAL

Dhawan Electricals

Dhawan Electricals, founded in 1952, is one of North India's leading sound rental and event technology companies. Known for landmark productions and early adoption of digital audio, the company offers high-end sound systems including EV, KV Audio, and d&b audiotechnik. Their services span intelligent lighting (SGM, Claypaky, Pointe), stage setups, rigging, and trussing. With a legacy of innovation and technical expertise, Dhawan Electricals delivers reliable, professional solutions for concerts, fashion shows, awards, and large-scale events.



Dhwani Entertainment

Dhwani Entertainment specialises in live sound and event production, offering professional audio rental services for concerts, conferences, and private events. Their inventory includes equipment from brands like Martin Audio, Sennheiser, JBL, and Pearl. In addition to sound systems, they provide staging, backline rental, and special effects lighting, supported by experienced technicians and onsite support.



Drishti Events

Drishti Events, led by Rajev Bhatt and based in Delhi, delivers high-impact experiences across weddings, corporate events, destination celebrations, and musical nights. Known for elevating MICE and branding portfolios, they've recently invested in Martin Audio's TORUS system to enhance their production capabilities.



DS Pro Sound and Lights

DS Pro Sounds and Lights is a professional sound and lighting rental company operating across India, specialising in conferences, corporate events, and live productions. Recognised as a verified partner by both Allen & Heath and NEXO, the company carries premium inventory including Allen & Heath digital consoles and is reputed to be the largest user of NEXO STM systems in India. Known for its technical precision and scalable solutions, DS Pro delivers high-impact audio experiences tailored to diverse event formats.



Durgesh Sound & Light Systems

Based in Indore, Madhya Pradesh, Durgesh Sound and Lighting Systems, specialises in live sound and event production for concerts, weddings, corporate events, and large-scale shows. Founded in 2010, they've delivered major events, including performances by Arijit Singh, Lata Mangeshkar. They have 30 years of combined experience across sound, lighting, trussing, and event safety. They're recognised as a leading provider in Central India, offering rental solutions for audiences ranging from 100 to 10,000+.



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SOUND & AUDIO RENTAL

Effects-tech S.L.T Pvt. Ltd.

Established over 18 years ago, Effects-tech S.L.T Pvt. Ltd. is one of the leading event production companies in India, specialising in turnkey solutions for corporate conferences, exhibitions, fashion shows, brand launches, live shows, and weddings. The company offers comprehensive services, including fabrication, sound and lighting design, trussing, and video solutions, supported by a skilled team and advanced infrastructure. With expertise in large-scale event execution, Effects Tech ensures precise planning, technical excellence, and seamless delivery for events of any scale.



Electrocraft

Led by Managing Director, Roger Drego, Electrocraft has been a pioneer in India's live sound industry for over four decades. Known for introducing innovative audio solutions, the company provides advanced sound reinforcement systems for large-scale concerts and events. Its extensive inventory includes premium brands such as L-Acoustics, Midas, Shure, and Yamaha, ensuring world-class performance. Electrocraft also offers professional trussing and rigging solutions using Prolyte Truss and Verlinde Motors, supported by an experienced technical team.



Focusvision

Focusvision is an audio production and touring sound company founded by Sachin Nasre. Specialising in immersive audio for live concerts, corporate AV, and stage productions, they offer professional sound rental services supported by high-end gear and technical expertise. Their inventory includes premium systems and consoles such as the Yamaha Rivage PM7, reflecting their commitment to delivering world-class audio experiences. Focusvision also provides trussing and lighting solutions, making them a reliable partner for full-scale event production.



Friends of Shiva

Established in 1994, Friends of Shiva, specialises in professional audio systems for concerts, corporate events, exhibitions, and private functions. Based in West Bengal, the company offers short- and long-term rentals of high-end equipment, including JBL Vertec line arrays, D.A.S Aero systems, Allen & Heath mixers, and BSS audio processors. With a strong inventory of LED walls and supporting gear, Friends of Shiva delivers integrated solutions for events of all scales. Its expertise and commitment to quality have made it a preferred partner for live sound reinforcement across West Bengal and the North-East.



Future Sound

Future Sound based in New Delhi focuses in sound reinforcement and lighting design for live events. Their offerings range from PA systems to large-scale concert rigs, using equipment from brands like Electro-Voice, JBL, Midas, Shure, and AKG. They also handle lighting setups, from disco effects to intelligent truss systems, and provide AV installations for venues such as churches, schools, and nightclubs. Their work spans concerts, conferences, theatre, and college fests, with a focus on tailored solutions and professional engineering support.



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SOUND & AUDIO RENTAL

G Productions

G Productions is a Chennai-based event and technical production company with a strong focus on professional sound rental services. Backed by over 15 years of experience, the team provides high-end audio solutions for weddings, concerts, corporate events, and luxury brand activations. Equipped with the latest sound technology and in-house technical staff, G Productions ensures reliable, high-quality sound reinforcement tailored to each event. Their commitment to client satisfaction, technical precision, and creative execution makes them a trusted partner for impactful and memorable audio experiences.



Global Sound Management

Global Sound Management, founded by Gaurav Malvai, is a team of event tech experts in sound, lighting, LED and trussing, catering to corporate events, weddings, concerts and shows. Recently investing in L-Acoustics KARA II, along with KS28 and SB18 subs, they deliver world-class audio for medium and even small-format events. Their inventory includes Giant Truss and they actively champion local manufacturers. With a legacy of working alongside artists like A.R. Rahman and Shankar-Ehsaan-Loy, they are trusted for creating immersive, high-impact experiences across India's most prestigious productions.



J Davis Pro Sound and Lighting

As a member of EESA, J Davis Pro Sound and Lighting, provides professional audio, video, lighting, and trussing solutions for live events across India. The company offers rentals, technical consultancy, and system integration for concerts, corporate events, weddings, sporting events, film shoots, and devotional gatherings. With a comprehensive inventory of high-quality equipment and a skilled technical team, J Davis ensures seamless execution for both physical and hybrid events. Its flexible rental options and expertise in large-scale productions make it a trusted partner for delivering reliable and efficient event solutions.



Jai Bhavani Sound

Jay Bhavani Sound (JBS), Gujarat's leading sound and light company, has been setting benchmarks in event production for over 50 years. Specialising in professional sound, lighting, trussing, and backline, JBS caters to weddings, corporate events, and large-scale concerts with precision and innovation. Their inventory features world-class brands like Adamson, JBL, Sennheiser, Shure, and Allen & Heath, ensuring top-tier audio performance. Complemented by advanced lighting rigs and robust truss systems, JBS delivers seamless, high-impact experiences for events of every scale. With unmatched expertise and cutting-edge technology, Jay Bhavani Sound transforms visions into unforgettable moments across Gujarat and beyond.



LED Solutions

LED Solutions, LLP, based in Delhi and led by Vikrant Jain, specialises in the rental of professional audio, visual, and lighting equipment for live events. The company supports a wide range of productions including product launches, dance and music performances, and stage shows. Their inventory includes sound systems, lighting rigs, trussing, and AV setups tailored for both indoor and outdoor venues. LED Solutions also engages in technical training initiatives, reflecting its active role in the professional audio community and its commitment to skill development.





SOUND & AUDIO RENTAL

MSIPL – SPECIALISED LIVE AUDIO SOLUTIONS SINCE 1997

Year of Establishment: 1997
 Headquarters: Udaipur, Rajasthan
 Warehouses: Udaipur, Delhi & Ahmedabad

For nearly three decades, MSIPL - Mega Sound India Pvt. Ltd. has been shaping live sound experiences across India. Founded in 1997 by Siddhartha Chauhan, the company has evolved from modest beginnings into one of the nation's leading names in professional audio production.

A proud milestone in MSIPL's journey is becoming India's First L-Acoustics K1-KX Standard Certified Company—a testament to its commitment to quality, innovation, and global standards. Backed by a world-class inventory and a team of skilled engineers and technicians, MSIPL ensures uncompromised clarity, safety, and service for every event.

MSIPL has been recognised for Raising the standard in Live Audio with PALM Sound & Lights Awards.

From a small setup in 1997 to a 25,000 sq. ft. headquarters in Udaipur and warehouses in Delhi and Ahmedabad MSIPL's journey reflects passion, precision, and perseverance—delivering unforgettable experiences, every time.

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- Lollapalooza India 2024 – Tech riders across two grand stages with L-Acoustics inventory.
- Sunburn Goa 2024 – Flawless coverage with the K1 rig for Asia's biggest EDM festival.
- Maroon 5 Debut Concert – Historic large-scale audio setup at Mahalaxmi Racecourse.
- AP Dhillon 360° Shows – India's first 360-degree live audio production in Delhi & Chandigarh.
- Government Mega Events – Including the G20 Summit.
- L-Acoustics - L-ISA Technology – MSIPL Brought for the first in India the Immersive Audio Experience with the Introduction of L-Acoustics L-ISA Technology.
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AD-L1	AD-T1 PLACE YOUR AD HERE 28.9 (w) X 10.0 (h) centimeters 11.4 (w) X 3.9 (h) inch	AD-T2 PLACE YOUR AD HERE 28.9 (w) X 10.0 (h) centimeters 11.4 (w) X 3.9 (h) inch	AD-R1 PLACE YOUR AD HERE 14 (w) X 10 (h) centimeters
AD-L2 14 (w) X 10 (h) centimeters 5.5 (w) X 3.9 (h) inch			AD-R2
AD-L3			AD-R3
AD-L4			AD-R4
AD-L5			AD-R5
AD-L6 PLACE YOUR AD HERE 14 (w) X 10 (h) centimeters 5.5 (w) X 3.9 (h) inch	AD-B1 PLACE YOUR AD HERE 28.9 (w) X 10.0 (h) centimeters 11.4 (w) X 3.9 (h) inch	AD-B2 PLACE YOUR AD HERE 28.9 (w) X 10.0 (h) centimeters 11.4 (w) X 3.9 (h) inch	AD-R6

The PALM AV-ICN Annual Calendar Project Planner is the ideal medium for companies seeking to create a high value brand promotion in the pro audio, video, and lighting industry. The Annual Planner, designed to be cost effective, enables positive brand reinforcement by engaging decision makers in an efficient, seamless manner, eventually providing an apt platform for the companies promote and push their products into the market.

Limited availability with 16 slots.
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Contact: Smita Rai
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SOUND & AUDIO RENTAL

Men At Work SMPL

Men At Work SMPL is a specialised event production company offering technical infrastructure for large-scale events across India. Based in Mumbai, they provide professional staging, trussing, tenting, scaffolding, hydraulic lifts, turntables, and kabuki drops. Known for their engineering precision and structural expertise, the company supports concerts, festivals, and televised productions with custom-built solutions designed for safety, scale, and visual impact. Men At Work is trusted for its ability to transform venues into dynamic performance environments.



Mowzz Entertainment

Mowzz offers premium sound rental solutions backed by 35 years of industry expertise. Their inventory features world-class systems such as L-Acoustics K2 and d&b audiotechnik, ensuring exceptional audio quality for events of all scales. With trusted brands like Celto Acoustique and HK Audio, Mowzz delivers reliable, professional sound reinforcement tailored to diverse applications.



MSS World

MSS World, operating through Modern Stage Services Pvt. Ltd. and Modern Stage Service (Projects), is one of India's leading sound rental and event technology companies. With decades of experience and one of the largest technical inventories in the country, MSS World delivers premium audio solutions for live events, installations, and immersive experiences. Their services include high-end sound systems, intelligent lighting, projection mapping, and custom rigging and trussing. Known for precision and innovation, MSS World transforms spaces with integrated audio-visual setups for concerts, conferences, museums, and light-and-sound shows.



Namdhari Events

Namdhari Events offers professional sound rental solutions for large-scale productions, conferences, and corporate events. With decades of experience, their inventory includes high-end audio systems and live mixing capabilities, ensuring clear, immersive sound across diverse venues. Their technical team delivers seamless integration and reliable performance tailored to each event's unique requirements.



NJSM

NJSM (NJ's Sound Machine) based in Mumbai, has over 16 years of experience in the events and entertainment industry. Known for delivering cost-effective, high-quality audio solutions, NJSM supports a wide range of events—from concerts and festivals to corporate launches and destination weddings. Their inventory features top-tier brands including d&b audiotechnik, L-Acoustics, JBL, and dB Technologies, along with full backline support. With a client-focused approach and a passion for excellence, NJSM ensures seamless sound experiences that connect audiences to content with clarity and impact.





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SOUND & AUDIO RENTAL

PP Sound Lights Productions

PP Sound Lights Productions is a Mumbai-based company offering professional sound rental and event production services. With a portfolio spanning concerts, corporate events, and festivals, they deliver high-quality audio solutions using premium systems like d&b audiotechnik and L-Acoustics. Known for their technical precision and creative execution, the team ensures seamless sound experiences tailored to each event's scale and style.



Phoenix Networks

Phoenix Networks is a full-service experiential event agency offering professional sound rental solutions for corporate and government events across North, Western, and Central India. Their technical team delivers high-impact audio experiences using advanced sound systems tailored to conferences, activations, and large-scale productions. With expertise in concept design and end-to-end execution, Phoenix ensures immersive soundscapes that elevate audience engagement and reinforce brand messaging.



Pro Sound India

Pro Sound India, based in Bangalore, is one of the leading provider of professional sound, lighting, trussing, and special effects for live events. Since 2006, the company has grown from point-source systems to world-class inventories like Nexo and L-Acoustics K Series, powering concerts for up to 15,000 people. Their services cover everything from corporate events and weddings to large-scale music festivals, supported by premium consoles such as DiGiCo Quantum 338 and Avid S6L. With advanced lighting rigs, Mi Bars, and robust truss systems, Pro Sound delivers complete AVL solutions with precision and creativity, making them the go-to destination for unforgettable live experiences.



Q LIGHTING

Q LIGHTING is among Eastern India's leading providers of professional sound, lighting, and staging solutions, based in Kolkata. With over 15 years of experience and more than 3,000 shows delivered, the company offers high-quality sound rental services for events of all scales. Their in-house inventory and expert team ensure seamless execution using advanced audio systems and precision engineering. Known for their commitment to excellence and immersive event experiences, Q LIGHTING remains a trusted name in the region's entertainment and production landscape.



Rane Acoustics

Rane Acoustics, the pro-audio division of the Rane Brothers Group, delivers high-performance sound rental solutions for concerts, cultural events, and public gatherings. Their inventory includes premium systems such as MM-Acoustics V10, JBL SRX, STX, and VRX915, along with Sennheiser microphones—used in recent productions like Chala Hawa Yeu Dya in Pune. Led by Umesh Rane, the rental division is known for precision execution, immersive sound design, and a commitment to quality that reflects the group's family-driven ethos.





SOUND & AUDIO RENTAL

SOUNDMINDZ – REDEFINING LIVE SOUND & LIGHTS

Projects Delivered: 5000+
Years of Experience: 25+
Flagship Projects: Super Sonic India, Rangilo Re Dandiya, IPL League, Army Events, Luxury Weddings, Corporate Galas, Sports Events



SOUNDMINDZ

SOUNDMINDZ has earned its reputation as one of India's premier live audio and lighting production companies. With a blend of cutting-edge technology and an unwavering commitment to excellence, the company consistently delivers immersive sound and lighting experiences that elevate events of every scale.

With over 25 years of industry experience, SOUNDMINDZ boasts a diverse portfolio that includes more than 1200 weddings, 1000 corporate events, 100+ sports productions, and 50+ large-scale concerts. This extensive track record has positioned the company as a trusted name across India's live event landscape.

SOUNDMINDZ's equipment arsenal features top-tier brands and technologies, including: **JBL VTX Systems A Series, DiGiCO Quantum & SD10 Consoles, PM7, CL5, Dlive 7000, Shure & Sennheiser Microphones, Advanced Signal Processing Tools, Intelligent Lighting: BSW Sharpies, LED Washes, Moving Pixel Battens, Digital Lighting Consoles: Avolites DM-7, Arena, Tiger Touch, Grand MA3 Full Size.**

This robust inventory enables flawless execution across a wide range of events, from intimate gatherings to massive festivals.

The SOUNDMINDZ team is young, talented, and united by a singular passion: delivering impactful sound and lighting that transforms ordinary events into extraordinary experiences. Whether it's a

desert festival in Rajasthan, a beachside celebration in Goa or Kovalam, or a concert in Kargil or Assam, the team thrives in diverse environments, consistently delivering world-class results.

Offering end-to-end solutions for designer weddings, corporate events, and live concerts, the company stands out for its professionalism, transparency, and timely delivery.

What truly sets SOUNDMINDZ apart is its ability to create unforgettable moments. The team undergoes regular training and workshops aligned with global standards, staying ahead of industry trends and ensuring every production is executed with precision, innovation, and artistry. With innovation, adaptability, and client trust at its core, SOUNDMINDZ continues to redefine the possibilities of live event production, bringing world-class audio engineering and lighting excellence to India and beyond.

Contact Details: SOUNDMINDZ - Proprietor - Jitendra More
 M: +91-9821345834 | E: soundmindz89@gmail.com
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EXCITING NEWS!

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SOUND & AUDIO RENTAL

Reynold's Sound and Lighting

Reynold's Sound and Lights, a member of AV Alliance, is among India's leading providers of sound, lighting, and trussing solutions. Established in 1908, the company has delivered some of the country's largest productions, including the recent Guns N' Roses India tour. Its live events division comprises specialised teams managing sound, lighting, audio-visual, and trussing requirements for diverse events. Supported by skilled technical crews and experienced engineers, Reynold's ensures precise coordination and seamless execution to meet complex event specifications.



Shiva Systems

Shiva Systems is a Mumbai-based provider of professional sound, lighting, and trussing solutions, offering pan-India service for live tours, concerts, and large-scale events. Their inventory includes industry-leading consoles and high-end gear tailored for touring setups and stage productions. Known for their technical precision and reliable execution, Shiva Systems supports artists and organisers with seamless audio experiences across diverse venues.



Showtech Events

Showtech, based in Delhi and led by Tarvinder Singh, is one of India's premier sound rental company specialising in high-quality audio solutions for live shows, weddings, college fests, and corporate events. Their inventory includes the latest compact digital mixer with MQ 2 stage rack and the powerful Martin Audio WPL system — trusted by sound engineers for delivering exceptional performance.



SNL Pro

SNL Pro is one of the leading technical solutions providers in India, offering professional services across sound, lighting, trussing, rigging, LED, SFX, and pyrotechnics. With over two decades of experience, they deliver end-to-end production support for live concerts, corporate events, sports ceremonies, and entertainment shoots. Their integrated approach ensures seamless execution, backed by cutting-edge equipment and a skilled workforce. As the only company in India offering complete technical solutions under one roof, SNL Pro is trusted for its precision, scale, and creative production capabilities.



Sound & Light Professionals

SNL Pro

Sound Effects

Sound Effects, based in Pune is a sound rental company with over 30 years of industry experience. Awarded Best Sound Rental Company at PALM Expo 2022, they offer professional audio solutions for concerts, festivals, corporate events, and artist tours. Their inventory includes top-tier brands such as Sennheiser, Shure, DiGiCo, JBL, Yamaha, Crown, Allen & Heath, Roland, Pearl, and Marshall, ensuring high-performance sound delivery. Led by Uday Shah, the company is known for precision, reliability, and a client-focused approach to technical production.





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SOUND & AUDIO RENTAL

SOUND.COM

SOUND.COM, founded by Warren D'Souza, is a premier sound rental and production company based in India, renowned for pioneering concert touring in the country. Specialising in tour sound, corporate audio, televised events, and global spectacles, the company offers cutting-edge equipment and engineering expertise for multi-city productions. Their services span from technical design to execution, supporting international artists and large-scale events with precision and consistency. SOUND.COM is recognised for its innovation, scale, and leadership in India's professional audio landscape.



SSL Media Tech

SSL Media Tech offers professional sound rental solutions for large-scale productions across television, theatre, sports, and live entertainment. With over 30 years of experience, the company provides high-performance audio systems and technical expertise tailored to complex event environments. Their inventory supports multi-format setups, ensuring clarity, consistency, and reliability in sound delivery. SSL's operational strength and pan-India presence make them a trusted partner for broadcast audio, reality shows, and immersive live experiences.



Stylus Sound & Lighting

Stylus Sound & Lighting, based in Bengaluru, offers professional sound rental solutions for events of all scales. With a robust inventory featuring brands like d&b audiotechnik, JBL, RCF, DiGiCo, Shure, Sennheiser, and AKG, they deliver high-quality audio reinforcement tailored to concerts, festivals, corporate events, and installations. Their services include FOH systems, stage monitoring, digital consoles, wireless communication, and backline support. Backed by engineering expertise and a commitment to innovation, Stylus ensures reliable, immersive sound experiences across diverse event formats.



SuperWaves

SuperWaves is a technical production company specialising in professional audio solutions and sound equipment hire. With over 20 years of experience, the company supports a wide range of live and installed sound applications, including concerts, festivals, corporate events, and nightclub installations. Their inventory includes leading brands such as Martin Audio, Funktion-One, Yamaha, DiGiCo, Powersoft, Sennheiser, Shure, and Electro-Voice.

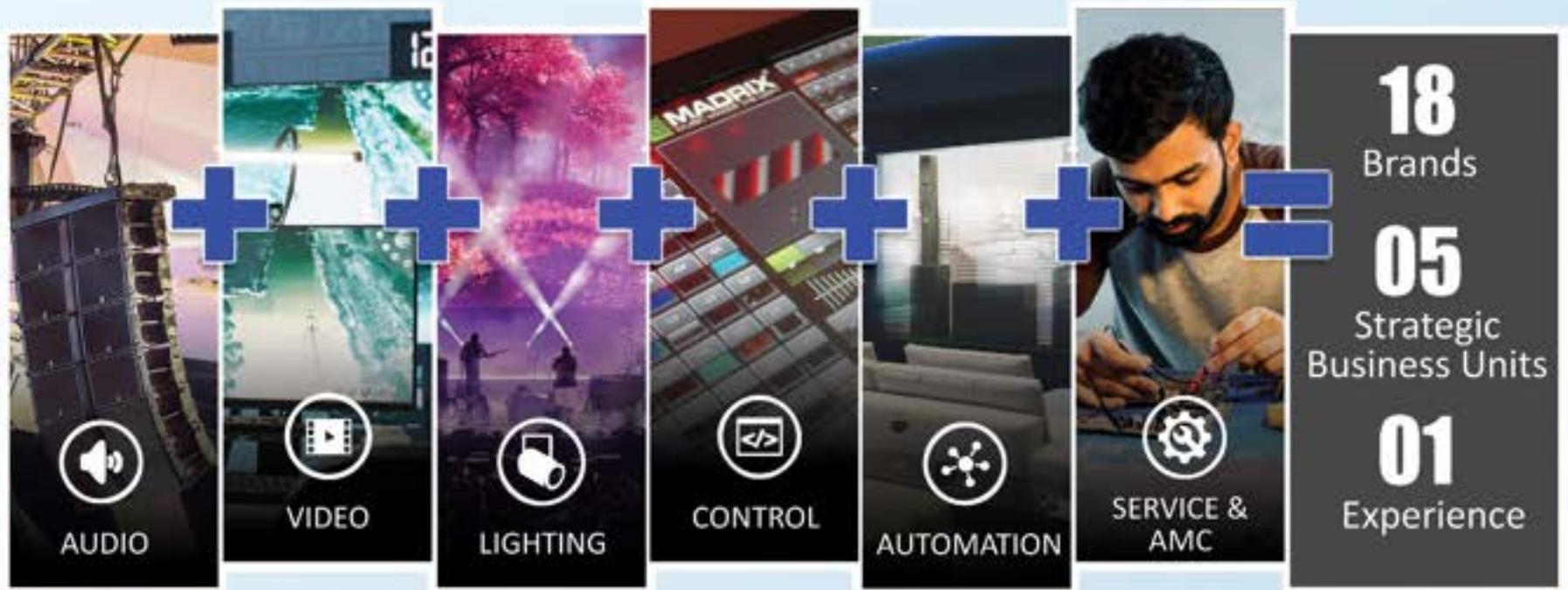


Systematic Inc

Systematic Inc is a Mumbai-based sound and lighting rental company specialising in live concert production and technical execution. Known for supporting high-profile acts like Salim-Sulaiman Live, the company offers touring-grade audio systems and professional lighting solutions, including Claypaky fixtures. Their inventory features industry-standard equipment and consoles, and they actively invest in technical training, such as the recent Sennheiser Spectera programme. With a focus on precision and performance, Systematic Inc delivers reliable sound reinforcement for concerts and large-format events across India.



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OUR BRAND PORTFOLIO





SOUND & AUDIO RENTAL

Tathastu Sound

Tathastu Sound is a professional sound rental company known for supporting concerts and large-format productions. The company recently expanded its inventory with the acquisition of the Yamaha Rivage PM7 digital mixing console—renowned for its high-resolution sound and advanced control capabilities. This addition reflects Tathastu's commitment to delivering premium audio experiences with cutting-edge technology and expert engineering.



Thukral Productions

Thukral Productions is a Delhi-based sound and lighting rental company with over six decades of experience in live event production. Specialising in concerts and luxury weddings, they offer comprehensive technical solutions including sound systems, lighting, LED walls, trussing, video mapping, and special effects. Their inventory features high-end equipment such as digital mixers, crossovers, and amplifiers, ensuring premium audio quality tailored to each event. Known for blending artistic vision with technical precision, Thukral delivers immersive experiences backed by professionalism and customisation.



Vinayak Video Vision

Mumbai-based Vinayak Video Vision has delivered professional AV-LED rental solutions across India for over 30 years. Its offerings include LED walls, TVs, content-playback systems, high-end laptops, scalars, switchers, and camera/live-streaming setups for concerts, conferences, exhibitions, and festivals—renowned for safety, reliability, innovation, and dedicated client support.



WE WELCOME SUBMISSIONS, PORTFOLIOS, AND PROJECT HIGHLIGHTS!

In this edition, we are proud to present a curated listing of 50 distinguished Sound Rental companies who have consistently demonstrated excellence in delivering high-impact audio solutions across the country. **If your company is not featured in this spotlight**, and you feel your recent work reflects the calibre and creativity we aim to showcase, we encourage you to reach out to our editorial team for future consideration.

As we prepare for the upcoming **Stage Sound Edition of PALM Expo Magazine**, our editorial focus is on showcasing **turnkey sound rental projects and exceptional live productions**, of all scales. This is a unique opportunity to position your brand and projects before the magazine's readership.

For those already listed, we encourage you to take this moment further by submitting your most compelling recent work. Do share this listing on your social media platforms for maximum reach as well. Let us amplify your achievements and share your story with the wider professional community.

Mega Sound's Maroon 5 Production Covered in November-December 2024 Edition



Contact: Shanaya Sequeira at shanaya.sequeira@informa.com

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THE ART OF ADAPTATION: MIXING BIFFY CLYRO LIVE

By Jon Burton

stage
sound & tech

For the last few months, I have split my time between preparing for a new year's teaching, my academic studies and my main passion, engineering. I have been very lucky in recent years to work with some great bands, and some over a very long period, building up strong relationships. I have recently been working for Scottish rock band, **Biffy Clyro**. I started mixing their shows in 2019 and have worked with them on and off for the last six years. I think it is worth stressing that I have always primarily been a freelance engineer. Although I have built up associations with many production companies over the years, I have maintained my independence, primarily working directly for bands. This has led to me working with a wide variety of artists over the years, but Biffy are one of my few out-and-out rock groups, and they are great to mix!

The recent run of shows has all been European Festivals, from the famous *Glastonbury*, *Rock am Ring* and *Rock im Park* festivals, with main stage audiences in excess of 70,000, to smaller, more intimate festivals of under 10,000 people. The shows have given me a chance to see lots of other bands and hear other engineers mix. This inevitably leads to some introspective self-analysis. How am I approaching a mix? Could it be better? What can I learn from others?

I am always wary of criticising any mix. You never know how hard a band are to mix until you are standing behind the console! Having said that, it is possible to make generalised comments; I can have an opinion about balance, about dynamics and about sound pressure levels. My opinions are, of course, my own, but they do come from the

standpoint of a long career.

So, what do I focus on in my own mix? What am I aiming to achieve? I can confidently say that this has evolved and matured over the years. I am now less concerned with pleasing myself; my main focus is the audience experience. That might sound quite glib, but as I've grown older, I've become more aware of the 'big picture'. I am more conscious of the role I play in the 'show', not just the sound, but the entire audience experience. This has been a healthier and more productive outlook to develop. I now spend more time considering how I can contribute rather than obsessing over the importance of my role. Perhaps this is just an acceptance that sound has never seemed as important as the lights, and now both are subordinate to video!

When I started with Biffy Clyro, I inherited a channel list, microphone choices, and workflow. Inevitably, these did not all align with my ways of working; however, I have learnt from experience not to dive in and make a change for the sake of it. I lived with the existing setup for several shows. If something annoyed me for two consecutive shows, only then did I consider what I could adapt or change. After about ten shows, I had a list of amendments to make, but again, these were to be implemented in a way that would cause minimal disruption to the artist.

I have to admit that I switched the FOH console to one I was more familiar with, so I started my show file from

scratch. However, show files, if possible, are best built by your own hand to suit your needs. As I write this, I am on my way to cover a few shows. I have the existing engineers' file, which I will review, but I will probably start anew. I've had bad experiences with hidden settings, plug-ins, and surprises that have compromised my show.

After working with Biffy for some time, I believed I had built enough confidence and a strong enough relationship with the band to implement significant changes. This was done before the start of a tour to give the band a chance to rehearse with the adjustments I made. Many of these changes involved 'pruning'; reducing some of the 'complications' that had crept into the setup. It is easy for things to be added, initially useful, but their purpose can become forgotten or redundant. This was particularly true of the channel list.

I have always adopted a minimalist approach to channels. With Biffy, this meant questioning why I needed so many microphones for cymbals when I have a singing drummer! Did I require the triggered drum sounds? Could I create a similar effect with the acoustic kit that is better suited to their current aesthetic?

However, the most significant and impactful change was with the guitarist-singer. It is always tempting for us sound engineers to try and control the stage sound, but I have always believed that we are 'balance engineers'; we balance the sound

from the stage and then distribute that mix to the audience. We are not a separate entity; we are an extension.

The guitar amps had previously been positioned offstage, with the cabinets in isolation boxes sealed from the outside world. Microphones fed the sound back to the guitarist via in-ear monitors and some additional wedge monitors. This meant several extra gain stages, and removing the guitarist from the more visceral experience of standing next to, hearing and feeling his Fender and Marshall amps. He wasn't enjoying the sound, but nor was I. The net result was that the speaker cabinets moved back on stage, behind the artist, no longer routed through multiple interfaces.

So, having made the changes, what had I achieved? A louder stage, more spill, and the need to constantly ride the guitar and vocal channels. But fewer overall channels, a better source sound for the guitar, and most importantly, a happier artist. Happy artist, better shows. Better shows, happier audience. I work harder than I did, but this is what I'm paid to do, and it's still been great fun!

As another festival season comes to a close, I find myself still striving to define the role of an engineer. Mixing sound is never just about the audio — it's about

adapting, supporting the artist's vision, and enhancing the audience's experience. Every show offers an opportunity to learn something new, whether from a fresh technical challenge, a fellow engineer's approach, or simply listening more attentively to what the crowd or artist responds to. Ultimately, that's what keeps this job exciting: each show is a chance to refine the art of balancing the mix.



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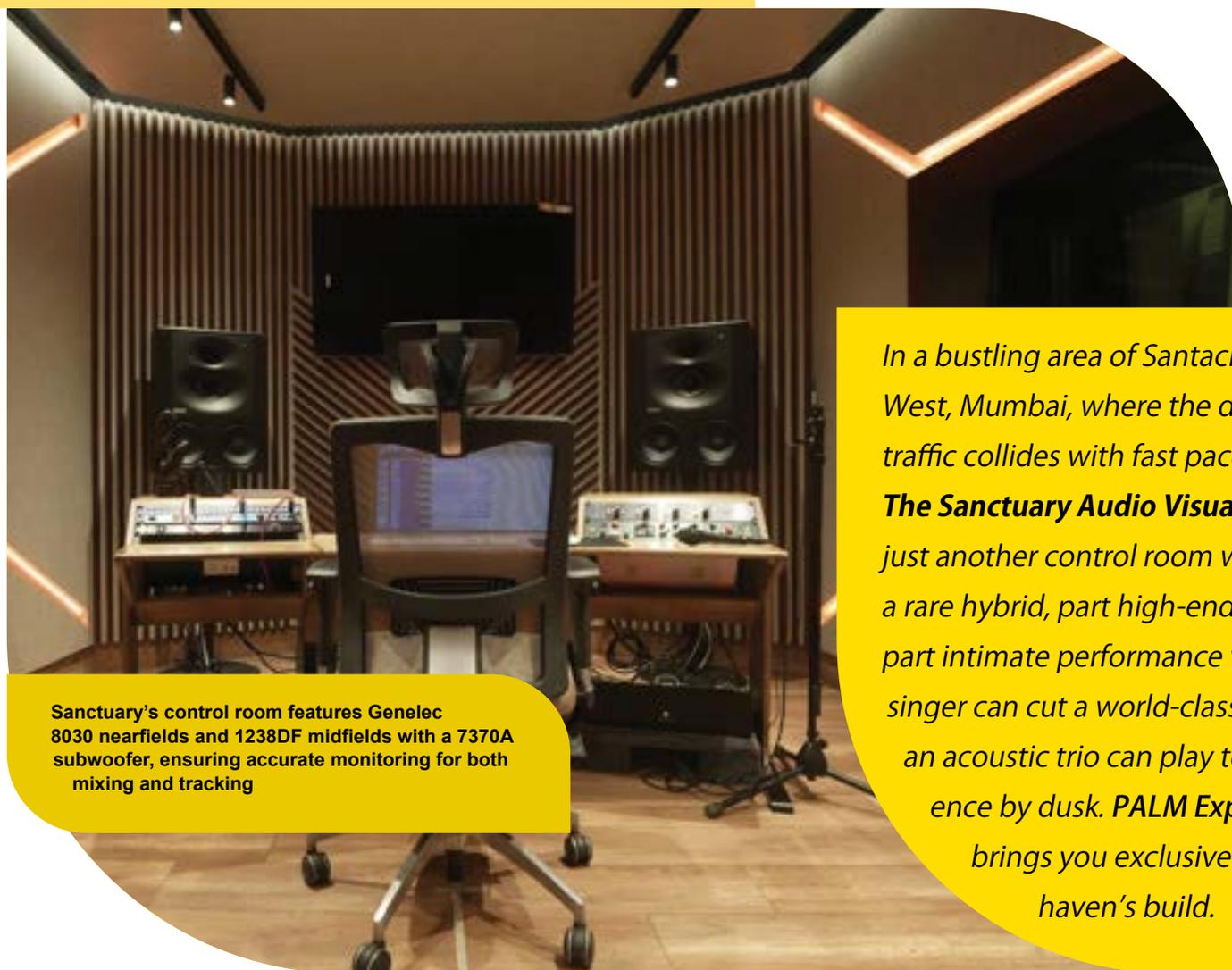


PROFESSIONAL MIXERS



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CASE STUDY: STUDIO DESIGN



Sanctuary's control room features Genelec 8030 nearfields and 1238DF midfields with a 7370A subwoofer, ensuring accurate monitoring for both mixing and tracking

*In a bustling area of Santacruz West, Mumbai, where the din of city traffic collides with fast paced lives, stands **The Sanctuary Audio Visual Studio**. It isn't just another control room with a live floor, but a rare hybrid, part high-end recording studio, part intimate performance venue, where a singer can cut a world-class vocal at noon and an acoustic trio can play to a close-knit audience by dusk. **PALM Expo Magazine** team brings you exclusive coverage of this haven's build.*

THE SANCTUARY: WHERE SOUND FINDS SOUL IN THE HEART OF MUMBAI

Conceived by iconic playback singer, **Shreya Ghoshal** and realised under the technical guidance of her father, **Bishwajit Ghoshal**, Sanctuary was built as a place where creativity, comfort, and sonic excellence converge.

"We followed one singular brief from Shreya, that this has to be a space where artistes need to feel at peace," says Technical Advisor **Chinmay Harshe**, who played a central role in the studio's setup. The phrase "at peace" becomes the founding philosophy for The Sanctuary: it informs the acoustic decisions, the gear palette, the modular workflow, even the ambience and hospitality. This is a studio designed to lower the shoulders as much as it elevates the sound.

Designing for Duality

The romance of a dual-purpose room often shatters on first contact with physics. Performance spaces thrive on a sense of openness and air; recording environments demand precision and control. Getting both in one footprint is a genuine challenge.

"The biggest challenge was creating a space that could seamlessly serve two very different functions," Harshe elaborates. "A studio that needed precise and controlled acoustics, and a performance space that needed space. The challenge was to ensure that both the areas could be used for two separate things if need be."

The solution at The Sanctuary is neither a compromise nor a collage. It's

a modular design philosophy that treats the studio as an ecosystem: signal flow, sightlines, lighting, monitoring, and acoustic isolation work together, so the room can pivot between modes while preserving its sonic integrity. The architecture posed few obstacles; the acoustic brief, however, demanded meticulous planning. The result is a space that can be tightened for critical tracking or loosened for live energy, and, crucially, can be partitioned operationally so recording and performance can occur independently when needed.

Acoustic Architecture: Silence as a Starting Point

Before any microphone hears music, it is bathed in the sound of the room, and the sound of the city beyond. In Mumbai, the humdrum of street life seeps in day and night. To make silence the default, Sanctuary starts with isolation at the structural level.

"We prioritised full acoustic isolation with a floating floor, double-wall construction, and air-tight doors to ensure zero bleed," Harshe explains. Walls are decoupled; floors are floated; doors seal like a studio should. The HVAC, that often-overlooked source of mechanical noise, was custom-designed. "Soundproofing was non-negotiable," he adds.

That foundation is what makes the hybrid vision work. Isolation protects the delicate details that define high-fidelity recording, transient subtlety, stereo imaging, low-level ambience, while allowing the live floor to become a performance zone without dragging the street into the sound or the sound



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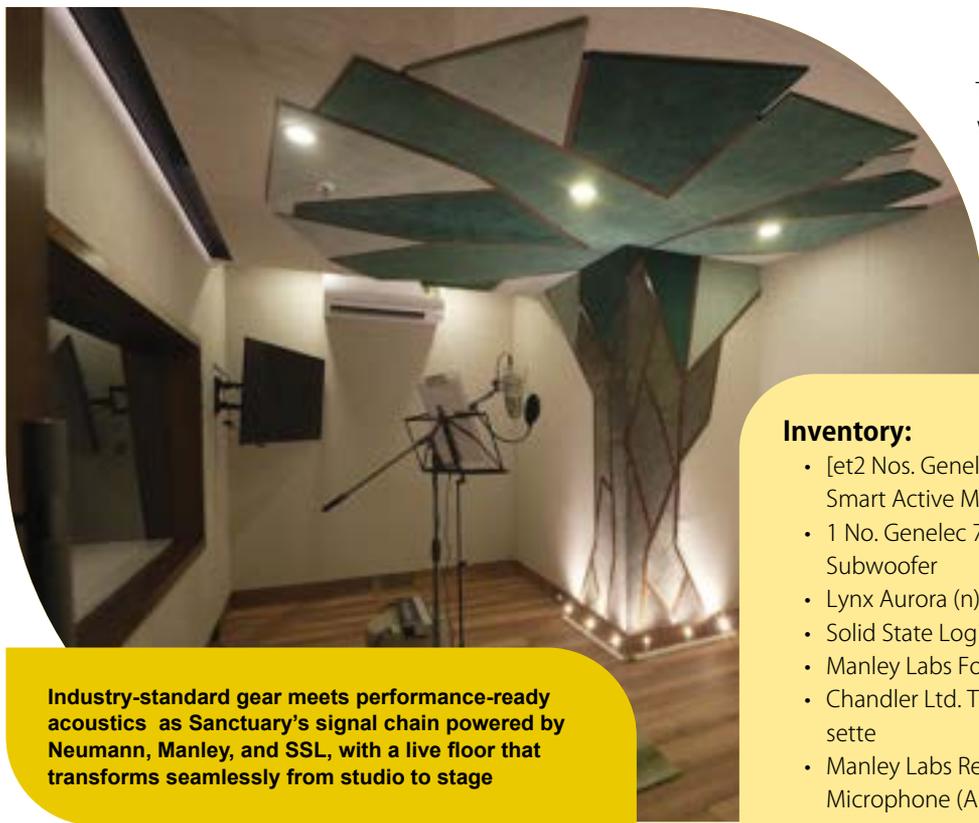
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Industry-standard gear meets performance-ready acoustics as Sanctuary's signal chain powered by Neumann, Manley, and SSL, with a live floor that transforms seamlessly from studio to stage

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- 1 No. Genelec 7370A Smart Active Subwoofer
- Lynx Aurora (n) Audio Interface
- Solid State Logic BiG Six Audio Mixer
- Manley Labs Force Mic Preamp
- Chandler Ltd. TG Microphone Cassette
- Manley Labs Reference Cardioid Microphone (Anniversary Edition)

That last phrase “rather than just a studio” matters. A room may measure well and still feel wrong. At The Sanctuary, the technical brief and the human brief never part ways. It’s functional, but it’s also a place you’re invited to inhabit.

World-Class Yet Welcoming

In an industry that can sometimes feel guarded, Sanctuary leans into approachability. “We wanted the studio to feel world-class without being intimidating,” Chinmay says. “For established artists, everything from microphone choice to vocal booth acoustics was tuned to international standards. At the same time, we created flexible packages, approachable engineers, and a welcoming atmosphere so that emerging musicians feel comfortable experimenting here.”

That dual welcome, seasoned pros finding the precision they expect, new voices discovering a safe room to learn, gives the studio its cultural weight. It’s not only a destination for production; it’s a catalyst for community. Musicians can test songs in an intimate performance setting, then capture that energy on the same floor without changing buildings

or headspace.

What can the room actually do? Much, and quickly. “Engineers can track a full band live, host an intimate gig, have jam sessions or record a single vocalist with equal ease,” Chinmay says. The workflows are supported by adaptable patching, lighting, and monitoring systems, so the same space can feel like a precision instrument or a living room.

The studio culture carries small, human touches too. “Thanks to Bishwajit Ghoshal’s enthusiasm, there is also a TT table to de-stress.” In a profession where ears and nerves fatigue before the gear does, that kind of relief valve is more than whimsy—it’s part of the craft.

Urban Isolation, Inner Calm

Mumbai’s density is both its electricity and its acoustic hazard. Sanctuary addresses the city not by shutting it out alone, but by building inward. Floating floors, decoupled walls, multi-layer insulation, and air-tight doors seal the envelope; silent-ducted HVAC sustains comfort without adding a noise signature. Inside, the ambience is tuned to regulate pace: warm lighting, clean sightlines, an absence of clutter.

This is how the “rare hybrid” works. It’s not a showpiece trick where a recording studio moonlights as a stage. It’s an integrated environment where performance and production are peers, where capture can be live, and live can be captured so creativity remains continuous across modes.

Why The Sanctuary Matters

Studios tend to reflect the values of the people who build them. Sanctuary’s values are legible: respect for craft, openness to community, and a refusal to choose between polish and play. By placing an intimate performance venue inside a meticulously engineered recording context, the studio shortens the distance between song and record, between idea and document. Artists hear themselves in a room that supports both outcome and experience.

In the end, Sanctuary is named for what it promises, not what it contains. Technology here is abundant and adept, but it is never the protagonist. The protagonist is the person who walks in with a melody, a beat, a lyric, and leaves with something captured and transformed, and who might, on another evening, play that same idea in front of a few dozen listeners and discover how it breathes.

“It’s not just a studio or just a performance venue, but a seamless blend of both,” Chinmay says. Seamless is the operative word. It suggests the absence of friction—between gear and imagination, between room mode and musical mode, between the demands of engineering and the needs of the soul. That frictionless state is rare. In Santacruz West, it has an address.

into the street.

The Technical Backbone: Clean Paths, Fast Pivots

Sanctuary’s technical layout reveals a modern control philosophy: keep the signal paths clean and keep the options open. A central patch bay feeds both the control room and the live floor, enabling engineers to flip the room quickly, overdubs in the morning, a full-band live take after lunch, an evening showcase without re-cabling the world.

Monitoring is resolutely professional. Nearfield duties fall to **Genelec 8030**, while midfields are handled by **Genelec 1238DF** with a **7370A subwoofer** anchoring the low end. It’s a pairing that allows critical decisions to translate: the 8030s offer a reliable close perspective; the 1238DF/7370A rig opens up the picture with headroom and depth for mixing and production choices.

On the conversion front, the studio leans on **Lynx Studio Aurora AD/DA**, a platform valued for sonic transparency and clocking stability. That clarity keeps the analog and digital sides of the room in conversation, no personality lost, no detail dulled.

Gear That Inspires Confidence

Sanctuary’s equipment list speaks to versatility with taste. “We combined industry-standard microphones like **Neumann, Manley, Audio Technica, AKG & Shure** with **Chandler, Manley, UAD & SSL preamps** going into the Lynx Studio Aurora AD/DA converters,” Harshe elucidates. The mic locker spans the colours engineers reach for every day, neutral condensers for fidelity, character tubes for presence, trusty dynamics for control, while the preamp bench provides both warmth and muscle.

“Analog warmth and digital precision were both essential,” he adds. “So, the space carries a mix of **SSL workflow** with **Pro Tools** as the core recording DAW.” That balance, analog front-end expression feeding a robust digital environment, keeps Sanctuary fluent across genres and workflows, from singer-songwriter intimacy to pop vocal production and band tracking.

An artist-friendly headphone distribution network rounds out the day-to-day experience. Musicians hear themselves the way they need to; engineers keep cue mixes flexible and uncluttered. The result is, faster takes, better performances, fewer retakes, happier sessions.

Collaboration at the Core

Sanctuary didn’t materialise from a single blueprint; it emerged from a conversation between sound, architecture, and the lived needs of artists. “**Shiv Sood** from **Sound Team** guided us to decide the best equipment as per our vision, while **Kapil Thirwani** of **Munro Acoustics** focused on building the studio to world-class standards and keeping the vibe intact of building a creative space rather than just a studio,” Harshe shares.

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In a year defined by strategic evolution, HARMAN has deepened its commitment to India, not merely as a market, but as a global centre for product development and

*technological leadership. The launch of the FLUX:: MiRA platform at PALM Expo 2025 marked a significant milestone, showcasing the brand's approach to innovative audio solutions. Building on this momentum, HARMAN has undertaken key initiatives that reflect its sharpened focus on core strengths and regional growth. Leading this transformation across the Asia Pacific is **Amar G. Subash**. In this exclusive interview with PALM Expo Magazine, as we visited them at InfoComm 2025, Subash offers insights into HARMAN's evolving footprint in India, the strategic role of professional audio, and the company's vision for shaping the future of sound across industries.*



Amar G. Subash, Vice President and General Manager of HARMAN Professional Solutions APAC and India

INDIA IN FOCUS: HARMAN'S EXPANDING FOOTPRINT AND AUDIO INNOVATION STRATEGY

Amar G Subash, Vice President and General Manager of HARMAN Professional Solutions APAC and India shares insights on growth, and the future of professional audio for the company

1. How strategically significant is the Indian market for HARMAN, and what role does it play in your global operations?

India is one of our strongest markets. We have a significant presence here, including our Experience Centre in Bangalore, which we launched last year. It showcases our complete range of audio, video, and lighting solutions, and is regularly updated to reflect our latest innovations. We're also upgrading our service infrastructure, which is a major investment for us.

Today, we have more than 50 team members across the country and an extensive reach into all major verticals. Our retail presence spans more than 1,000 dealers across India. Beyond retail, our distribution and integration network are extensive. From hospitality, houses of worship, education, large venues, government projects, and more, I'd say our coverage is comprehensive. India offers tremendous opportunities. It's a diverse market, and each region has different needs, but we've found our approach to be very effective.

2. Do you have an Asia-specific strategy? Where does India fit in compared to markets like Singapore?

India is a focus market for HARMAN, and we invest accordingly to support its growth. The APAC region is diverse, encompassing ANZ, Japan, Korea, and Southeast Asia, each with unique requirements. Some markets are retail-centric, others are installation-driven. Our strategy

balances audio, video and lighting while tailoring solutions for each market. Being part of a wider regional framework also allows us to share best practices. For instance, the success we have seen in education projects in Australia has helped inform our approach in India.

3. Are you seeing higher demand in any particular vertical in India?

Yes, several verticals are showing strong momentum. Hospitality remains a standout performer, stadiums/sports venues continue to grow, and the corporate sector is investing significantly in AV solutions. Education, from K-12 to higher education, is another key driver. Houses of worship also represent an important segment for us. Collectively, these sectors are fuelling consistent growth across the country.

4. With many companies prioritizing networked audio and AI integration this year, how is HARMAN aligning its product strategy with these emerging trends?

Everything we're doing now is network-based and built on open standards, primarily Dante. We believe in interoperability, so we avoid proprietary systems that make integration difficult. Our platforms, like **AMX MUSE**, are designed to be flexible and open, supporting standard programming languages. This makes it easier for integrators and developers to work within our ecosystem. Looking ahead, AI will play a grow-

(Continued on page 53)

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Ronald D'Souza, Founder and Managing Director, Leksa Lighting

*Few companies in India embody the 'Make in India' philosophy as comprehensively as **Leksa Lighting**. With a growing portfolio of landmark projects, from heritage monuments to modern infrastructure, the company has emerged as a key player in the country's architectural and event lighting landscape. In this exclusive interview with **PALM Expo Magazine** at **InfoComm 2025**, Leksa Lighting's Founder and Director **Ronald Silvan D'Souza** shares insights into their guiding philosophy, its structured approach to innovation, and the values that power its work ethic.*

illuminating India: Ronald D'Souza on Leksa Lighting's Approach to Innovation and Identity

1. What are the standout products or innovations you're showcasing at InfoComm this year, and what would you most like our readers to take away about them?

Leksa Lighting is a leader in manufacturing and executing high-end specialised lighting projects across India. With strong expertise and extensive knowledge, we design and produce advanced lighting fixtures, including a wide range of RGBW lights and control systems capable of generating millions of colors.

At the InfoComm exhibition, Leksa Lighting has unveiled its latest innovation, **SOFTGLO**, which is a versatile, multi-utility LED product designed to meet diverse customer needs of the entertainment industry. Its standout feature SOFTGLO is its unmatched colour tone and exceptional softness of illumination. Additionally, it offers a stackable design, allowing the intensity to be scaled as required for any site condition. The product also comes with an inbuilt display and advanced DMX features, including RDM functionality, making it a truly next-generation lighting fixture.

2. Leksa has a large manufacturing facility in India. How has this contributed to your Make in India mission and product development capabilities?

Leksa Lighting is a company that has not only embraced the spirit of "Make in India" but has also embodied it with great success. Our state-of-the-art manufacturing facility, spread across 1,20,000 sq. ft., is located amidst the greenery of Moodbidri, Mangalore, Karnataka.

The company has actively recruited technically qualified young graduates from the local region, providing them with meaningful employment and guiding them towards a structured and organised way of life. Unlike many other companies, Leksa Lighting operates from a village, thereby respecting local sentiments and setting an inspiring example for rural industrialisation. As a Founder, I have shared my multinational experience selflessly with fresh talent, helping nurture their skills and enabling them to grow in their careers. Today, Leksa Lighting proudly

manufactures over 500 varieties of lighting fixtures, all completely made in India. Remarkably, 85% of the components are specially designed, developed, and produced within the country.

I am confident that no other company in India can match this level of homegrown expertise when it comes to specialised lighting. With a dedicated R&D team, we are constantly engaged in developing and customising products to meet the unique needs of our customers.

Today, Leksa Lighting can proudly state that it possesses world-class capabilities in the field of lighting, fully equipped to meet expectations at par with any multinational company across the globe.

3. Is Leksa Lighting seeing a growing demand for make in India Products?

Of course, yes, our growth itself reflects the rising demand in the Indian market. Today, only a handful of companies in India can deliver complete lighting solutions in a truly systematic manner. As the world advances with continuous innovations and closely watches global progress, Leksa Lighting is also gearing up to meet these expectations and to implement them here in India in the field of high-end specialised lighting.

4. How does your team approach product design and innovation, especially in collaboration with architects and event designers?

It is always a give-and-take approach, just as bees are naturally drawn to honey, the right opportunities come when value is created. Leksa Lighting is quick to provide tailored solutions based on customer requirements. This is how we connect with high-end architects and consultants, showcasing our strengths and inviting them to our factory to experience firsthand what we do.

As a company, we welcome any challenge in the field of lighting because of the in-depth knowledge and expertise we possess. We have also implemented advanced Japanese systems within our operations, making Leksa Lighting a system-driven and professionally managed

organisation. This structured way of working enables us to collaborate seamlessly with architects, consultants and event designers. We believe in "creating good people first and they produce good products".

5. Could you share a recent project that highlights Leksa's technical and creative strengths?

Yes, recently we have successfully completed the lighting of **Vidhana Soudha** in Bangalore and **Suvarna Soudha** in Belgaum. They are the prestigious monuments which shine today with Leksa's "Lighting Excellence". A few months back, we have also illuminated the iconic **Murudeshwara Temple**, rising from the edge of the Arabian Sea, a living monument illuminated with devotion. At 249 feet South India's tallest temple, spiritual and structural giant now shining brighter than ever before. But this wasn't the only design challenge. Right on the sea coast, the temple faces the fury of salt filled heavy winds, extreme humidity and sudden rains. Each fixture is made with marine corrosion resistant materials and is built weatherproof to face the unpredictable moods of the ocean. But we overcame it by using specially treated fixtures resistant to salt, corrosion and rust. The installation challenge was well handled by our Team Leksa. In addition, we have completed prestigious projects such as the **Rashtrapati Bhavan Outdoor Theatre** and the 400-year-old **Govind Deo Temple** in Vrindavan. The illumination of the over 100-year-old **Kachiguda Railway Station** is another feather in our cap. To date, we have successfully executed more than 120 railway stations in India, including the **GRC Building** in Kolkata. We are also proud that all the 4 main **Dwaras** of the **Maha Kumbh Mela** and **Ayodya Dham** is permanently lit by Leksa Lighting. More recently, we completed the illumination of the **JK Tower of Raymonds** in Mumbai. In short, at any given time, we are working on many prestigious projects of national and cultural importance. These projects truly showcase our strength and capability in delivering end-to-end solutions for specialised high-end lighting from design to manufacturing to installation to successful handing over.

6. Do you work closely with lighting designers during project execution? How does that collaboration influence the outcome, especially in large-scale or creative installations?

Yes, that is why most customers prefer Leksa Lighting, for our flexibility and the teamwork we bring to executing and handing over projects in a systematic manner. Once we receive an order, we design the site according to the customer's requirements and plan every detail meticulously to ensure there is no gap between our understanding and the client's expectations. Leksa Lighting has an in-house team of qualified designers who simplify the design process, followed by project managers who conduct thorough site inspections before production begins. We place the highest importance on planning so that execution becomes smooth and projects are completed on time.

Before execution, we provide customers with detailed renderings and walkthroughs, ensuring they are completely clear on what the final outcome will be. Since all our products are manufactured in our own facility, we maintain total control over both the deliverables and the end results.

“**Leksa Lighting has embraced the spirit of "Make in India" with great success. Our state-of-the-art manufacturing facility, spread across 1,20,000 sq. ft., is located amidst the greenery of Moodbidri, Mangalore, Karnataka.**”

7. What industry trends are you noticing currently shaping the Indian lighting market especially in live events and architectural lighting?

Technology has been evolving at a rapid pace, and as a company, we are fully prepared to meet the new challenges ahead. In the live events and architectural lighting segments creativity plays a central role, there are no fixed rules. However, our vast experience enables us to effectively address the demands and challenges that come from architects and end customers alike.

At Leksa Lighting, we consistently stay one step ahead in terms of technology. As technology continues to advance, the market is also adapting and complementing these changes. Today, we see many outdoor facades being illuminated with single or multiple colors, showcasing dynamic themes where signaling and control systems play a critical role. In addition, laser lighting is also emerging as a prominent trend in the industry.

8. What's next for Leksa Lighting, any upcoming product launches, projects or anything that our readers should keep an eye out for?

Within a short span of time, Leksa Lighting has been recognised as a reliable and trusted brand in India. The company is now expanding into LED display manufacturing, truss manufacturing, and solar lighting solutions. In addition, upgrading and enhancing our existing lighting products is a continuous and consistent process at Leksa.

9. What role does R&D play in Leksa's innovation strategy, especially as you expand your portfolio across segments like studio lighting, stadiums, and smart systems?

As you know, we manufacture a wide range of LED lighting fixtures, contributing significantly to an eco-friendly environment. A key focus for us is the elimination of waste by ensuring maximum lumen output with minimal wattage, supported by advanced features and intelligent control systems.

Our R&D team is dedicated to developing multipurpose, high-performance, and cost-effective products. Each new product is designed with long-term reliability, superior quality and energy efficiency in mind, while maintaining competitive pricing to meet the demands of the Indian market.

10. How do you see Leksa contributing to the transformation of India's lighting landscape over the next five years?

Leksa Lighting envisions itself at the forefront of India's lighting transformation. Our focus will be on building a sustainable and eco-friendly lighting ecosystem by creating products that deliver maximum illumination with minimal energy consumption, enhanced by advanced controls and smart features. We are here to provide unmatched solutions with a very flexible frame of mind.

Through continuous R&D efforts, we will design multipurpose, reliable, and affordable products that cater to the evolving needs of both urban and rural India. In parallel, our expansion into LED displays, solar lighting, and truss manufacturing will broaden our scope and strengthen our contribution to the industry.

With an unwavering commitment to quality, long-term reliability, and competitive pricing, Leksa Lighting will not only help India achieve energy efficiency but also position the country as a global hub for specialised lighting innovation.



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Festive Times

by Viraf Pocha



Ganpati has gone by. Dussehra and Diwali as well. So many regional festivals in between. Each with their own traditions. Homes will be cleaned. Things will be polished and painted over. Outfits brought down, or new ones tailored. Kitchens will be filled with ingredients. Setting off a flurry of activity.

Fun for everyone. Work that will gladly be embraced and the whole family getting together to just give thanks and celebrate each other.

For me personally it is a time of wonder. Just a few years ago we had to go through crazy loops to bring in light and sound equipment to support and reinforce our live events.

Every piece of equipment carried a story of ingenuity of how it was sourced and then brought back to India. How we fitted all the diverse pieces, things sometimes did not fit and we had to resort to *jugaad* and sometimes raw thuggery or pathetic pleading to get everything to work together.

I remember **Alyque Padamsee** climbing onto stage after each performance of *Evita* and while engaging with the audience run his hand below the mike to show there was no cable. That the lack of microphone cables did not mean the performers were miming but that the mikes were transmitting wirelessly to the sound desk. There was that one show that the governor of Maharashtra showed up for with his police escort and our rudimentary transmitters actually picked up chatter from his police escort vans.

We could all have been arrested and thrown into jail. Fortunately, the Governor was on hand to vouch for our authenticity and the show went

on. Monday, we had to show up at the Police Commissioners office and made to sign all kinds of statements. Our microphones were confiscated. And someone was dispatched to London to bring in UHF mikes in time for the next shows. The Police Commissioner was invited. He claimed to have loved the show, but was put out because our radio systems were more sophisticated than his.

Today – every one of Mumbai's Ganpati *mandaps* boast of music systems far superior to what we had installed. Cordless mikes have become commonplace. We had three on *Evita*. Plus, a standby cabled mike for emergencies.

Stage Lighting – We had a set of 'Gol Gappa' Rheostat Dimmers. 4 operators x 2 hands. There was one cue that **Rags Khote** had to twirl with his foot as we were shorthanded.

Yes, we had audio visual too. Two Kodak Carousel Projectors with an operator crouched over them in the middle of the auditorium.

Look where we are today. TV screens and LED panels are used to guide people where to enter from. I'm too old to climb under speakers and lights these days – But hey today you have motors that can lift super heavy equipment just so high to enable techies to access controls in an 'ergonomic environment'. Look – they even wear gloves. Why did we not think of that while we were reg-

ularly electrocuting ourselves fairly regularly.

Today it's not uncommon to see systems thrice as large loaded on trucks and powered by Generators on trucks to roll down the city's roads.

By coincidence I was watching an interview that **David Gilmour** was giving about his experiences of his early recording days in **Abbey Road Studios**, London. Apparently in the early 1970's Abbey Road studios was at that time owned by EMI. Gilmour advised that Abbey Road studios replace their aging 4 Track spool recorders with 16 track recorders, by passing the 8-track generation. (coughing slightly) the bean counters won and they went 8 Track. But within a year began losing out work to studios offering 16 Track recording. So, they had to upgrade. All the 8 track machines were sent off to EMI's far flung studio network. That's how India got its first 8 Track machine apparently.

Just as studios started becoming in demand. Indian film industry realised the potency of well recorded songs carrying movies to box office success.

Of course there were hiccups. The great **RV Pundit** of CBS imported a state-of-the-art studio and installed it into the new World Trade Center, Cuffe Parade. Sadly, the studio did not do too well cause Indian ears were not ready to accept world class recording quality. They were too

used to the slightly tinny sound that sounded great on the aging theater **Altec Lansing** speakers and their cheap car cassette systems.

While Emi stayed faithful to Indian classical music – this opened the window for **Western Outdoor** to set up its iconic studio and cemented the great **Daman Sood** and **Avinash Oak** as the go to sound engineers of the day.

That story came full circle when **Feroz Khans** groundbreaking *Qurbani's* songs were recorded in Abbey

Road studios.

Since those days Indian film music and pop music have gleefully adopted Indian street rhythms (or more correctly farm rhythms) set to contemporary lyrics. Bhangra beats. Followed closely by Maharashtra's Lavni Beat are everywhere.

Blasting away from loud sound systems installed in every street corner. Our courts and cops try hard to reign in that exuberance. Depending on where you live and how powerful the mandap lobby is – results vary.

But nobody can question how infectious the beat is. People may complain about the volume, but everybody has their feet tapping away to the rhythm.

That is the challenge facing studio engineers today. How to balance the heart tugging lyrics that most Indian songs fall into, over all our languages with a hard punchy beat that surrounds the listener.

Step into any mandap. Your senses are assaulted on every level. Layers upon layers of brightly coloured flowers and fabrics all lined with glittering strings of mirror, gold and silver.

The lights bright and hot add to the energy and release that we Indians bring to our devotion.

It must be Loud, Bright and In your face. Possibly the most intense being the pandals built to celebrate *Ma Kali* in Kolkata.

On that festive note let me wish all my friends in the event world, an expression of joy, exuberance and energy to carry into the new season. Blessings all!





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THE CONCERT PRODUCTION: TRANSFORMING VISIONS INTO REALITY

*The Concert Production is a group of friends who ventured into the unknown, with a unifying core philosophy of creating an everlasting experience for audiences across the globe. They transform vision into reality, with expertise in creative design and show direction. From iconic stages to intimate venues, The Concert Production designs high-calibre shows for the country's leading artists like **Badshah, Salim-Sulaiman, Vishal Mishra, Sid Sriram, Jubin Nautiyal** among many more.*

Zeeshan Siddiqui, Co-Founder and Head of Business Development and Show Direction, brings over 9 years of expertise in production, set design, floor and console management, and technical product innovation, skills honed while working on some of the industry's biggest gigs. His vision ensures every project runs like clockwork, no matter the scale.



On the creative front, **Sohail Mansuri**, the other half of this design duo, is the Head of Designing and Lighting Director. Having toured over 20 countries, he brings 10 years of experience in crafting lighting and visual designs that define India's live entertainment landscape. Adept at executing anywhere and everywhere, his stage can be a shed, a club, theatres, concert halls, arenas, and anything in between!

TCP's projects are a response to the omni-present question, "What's next?" Their passion for curated live events makes them renowned for executing innovative, jaw-dropping sets that awe and inspire.

One of TCP's most notable collaborations is with the Bhoomi Project, a partnership that began in 2020. For six years, TCP has shaped Bhoomi's visual identity through stunning set designs and audio visuals,

driven by a powerhouse team led by **Aftab Khan, Prasad Satam, Maaz Mansuri, Rahul Nirmal**, and **Sam Rajput**, with **Sohail** and **Zeeshan**. This year's Bhoomi 2025 (Season 6) was nothing short of spectacular, featuring **Arijit Singh, Papon, Shaan, Shankar Mahadevan, Shreya Ghoshal, Sonu Nigam**, and more, brought to life by The Concert Production's set designs.

Bhoomi is a musical project/movement by **Salim-Sulaiman Merchant**, it fuses India's folk, classical, and devotional traditions with contemporary genres like pop, hip-hop, and EDM





TCP deployed soaring hydraulic reveals, 240m² LED visuals, and a fully automated lighting rig powered by Kinesys, GLP, Chauvet, and Claypaky, across six cities in the USA to pull off Badshah's Unfinished Tour



Now, the TCP Team is fresh off the success of the recent **Badshah's Unfinished Tour** in the States. Mansuri and Siddiqui were in charge of the creative direction and concept design, while production was flawlessly executed under the leadership of **Aabhas Kamble**. Spanning six cities, the *Unfinished Tour* featured an automated lighting rig. The rig was powered by **Kinesys** stage automation and **German Light Products (GLP)**, pop-up toaster lifts, and towering 6-metre hydraulic platforms for dramatic artist reveals. A colossal 240 square metres of LED mesh screen, driven by **Resolume** and **Notch FX**, delivered stunning visuals, while lighting design showcased Chauvet Colour **Strike M**, and **Claypaky X-Frame**

fixtures, all programmed on a **GrandMA3** console. Immersive camera effects elevated the experience further. Production design in **Vectorworks** and previsualisation in **Depence R4** ensured precision, making this one of the most technically ambitious Indian hip-hop tours ever staged internationally.

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INDIA IN FOCUS: HARMAN'S EXPANDING FOOTPRINT...

(Continued from page 46)

ing role in enabling analytics, smart device integration, and intelligent automation.

5. What are the key products HARMAN is showcasing at InfoComm 2025, and what innovations are being introduced this year?

On the audio side, we've refreshed our entire range of ceiling speakers, the **JBL Control 400 Series**. These feature next-generation technology, including improved waveguides, magnetic full-face grilles, and a paintable finish for custom aesthetics. They deliver enhanced coverage and flexibility, and the response so far has been fantastic.

We've also introduced the **Crown ComTech D Series amplifiers**, which feature power sharing, built-in DSP and Dante support, making them an ideal match for the new Control 400 Series.

On the lighting side, another big highlight is the new **Martin ELP Manet 8f LED Stage and Studio Fresnel Fixture**. It's designed for theatres and fixed installations, with a CRI of 98 and a six-colour LED engine for exceptional light quality.

We're also showcasing the **AMX Varia touch panels**, which work seamlessly with our **BSS Soundweb OMNI DSP** platform and **AMX MUSE** control platform. These panels are sleek, intuitive, and easy to configure.

Speaking of control, our **AMX MUSE** platform is a major step forward. It's an open, flexible control solution that supports standard programming languages like **Python**, **JavaScript**, and **Groovy**, and offers drag-and-drop programming through **MUSE Automator (Node-RED)**. It also integrates with voice assistants like **Alexa** for automation. Finally, we have a dedicated demo space for **FLUX:: Immersive**, which has generated a lot of interest.

“**India is a focus market for HARMAN, and we invest accordingly to support its growth. Our strategy balances audio, video and lighting while tailoring solutions for each market. Being part of a wider regional framework also allows us to share best practices.**”

End-users are increasingly focused on creating engaging, experiential spaces, and immersive audio plays a key part of that.

6. Any upcoming projects or events our readers should watch out for? I know you work with partners like SOUND.COM, who handled Ed Sheeran's concerts, for example.

While we can't disclose specifics before official announcements, we have exciting international acts coming up in the live sound segment, and we're also working on some very large projects in hospitality and government sectors. There's a lot happening across all segments and we have so many projects that it's hard to pick one! But you'll definitely see **JBL Professional** and **Martin Lighting** featured in some very large upcoming live events, and our technologies will continue to play a central role in hospitality projects nationwide. We were also honoured that several of our projects received recognition at the Integration Awards, under-

scoring the impact of our solutions.

7. In the demo area here at InfoComm, are there any specific products or technologies that stand out?

The **AMX MUSE** control platform is a clear highlight, offering integrators unmatched flexibility. On the hardware side, key highlights include the **JBL Control 400 Series** ceiling speakers, **Crown ComTech D Series amplifiers** and **Martin ELP Manet 8f Fresnel fixture**. The **AMX Varia touch panels** and **BSS Soundweb OMNI DSP platform** are also standouts, providing a unified ecosystem that demonstrates how our solutions work seamlessly together.

ROBE LIGHTING UNVEILS VERSATILE NEW FIXTURES

Robe Lighting has expanded its portfolio with the launch of several innovative products tailored for theatre, broadcast, touring, and outdoor applications. These include the **T3 Profile**, **iPAINTE LTM**, **PowerDolly**, **SVOPATT Classic**, and **FOOTSIE MC series**.

Designed for long-throw theatrical and broadcast use, the **T3 Profile** delivers over 31,250 lumens from a 1,400W MSL LED engine. It offers selectable CMY, RGB, or RGBAL emitter control, a wide CCT range (2,700K–8,000K), and virtual CRI control (80–95+). Features include DataSwatch colour library, factory-calibrated whites, tungsten emulation, and Robe's award-winning ProFrost system. UpLift handles enhance fixture mobility.

Weighing just 30kg, the



Robe's latest innovations are a showcase of advanced lighting solutions including high-output profiles, compact WashBeams, modular pixel fixtures, mobile power systems, and sleek IP-rated footlights engineered for precision, versatility, and performance

iPAINTE LTM offers a 170mm lens and a zoom range of 3°–52°, with ultra-tight beams down to 0.7° using patented xR7 technology. It's ideal for space-constrained rigs requiring high-performance WashBeam flexibility.

The **PowerDolly** is a rugged, IP65-rated mobile power unit designed for remote setups. With a 5,000Wh LiFePO4 battery, it delivers 2,000W for 2.5 hours or 300W for up to 16 hours. It supports up to 200kg of equipment and features IK07

impact protection, making it suitable for film sets, festivals, and marine environments.

The **SVOPATT Classic** reimagines Robe's original design with nine modules, each housing 6 x 40W RGBA multi-chips. It delivers 12,500 lumens and 132,500 lux at 5 metres, with a fixed 4° beam angle and quick-swap diffusers for tailored beam spreads.

The **FOOTSIE1** and **FOOTSIE2 MC** offer sleek, low-profile IP65-rated footlights with RGBW or RGBA multi-chips. Designed for clean stage aesthetics, they include integrated cable trays and modular corner pieces, ideal for theatres, festivals, and fashion shows.

ELATION EXPANDS AWARD-WINNING PARAGON SERIES WITH PARAGON LT

Elation has announced the launch of the **PARAGON LT**, a long-throw LED profile luminaire designed for large-scale productions and stadium shows. Expanding the award-winning PARAGON series, the LT model introduces advanced technologies, proprietary patents, and new industry standards. It maintains full output even with framing or animation engaged, features variable CRI control (CRI 70 to CRI 93), a new dimming system that boosts brightness by 4%, and a Turbo Mode for up to 20% more output. The fixture also includes a lighter yet stronger chassis, whisper-quiet CMY mixing, Elation's largest rotating gobo wheel, and re-engineered frost and zoom systems that reduce noise by up to 10 dB.

At its core is a 1300W variable CRI white LED engine delivering up to 52,000 lumens of high-quality output.

Its 200mm front lens and zoom range of 3.7° to 48° offer both sharp beams and wide wash coverage. Sharing the PARAGON family's DNA, the LT includes the **TruTone system** for seamless CRI adjustment, enabling designers to use it as both a high-output effect light and a high-CRI key light.

The PARAGON LT features a full FX suite: three gobo wheels (two rotating, one fixed), a full animation wheel, overlapping dual prisms, dual frosts, and a high-speed iris. Its indexable full-blackout framing system allows precise beam shaping, making it suitable for broadcast, theatrical, touring, and architectural lighting.

Colour capabilities include Elation's fastest and quietest CMY



PARAGON LT, Elation's latest long-throw LED profile luminaire, is built for stadium-scale impact and precision

mixing system, variable linear CTO, and optional **SpectraColor mixing** (CMY + RGB + CTO) for expanded colour range. The Ultra Dimming system offers precise low-level control and a 25000Hz refresh rate, ensuring smooth transitions and camera-friendly performance.

Designed for versatility, the fixture's profile lens can be swapped for Fresnel Wash or PC Beam lenses. It also features low-noise modes and a Theatre Mode for sound-sensitive environments. With an IP54 rating and HEPA filtration, the PARAGON LT is built for durability and outdoor use. It comes with a three-year operational warranty and a five-year LED array warranty, setting a new benchmark in long-throw LED profile luminaires.

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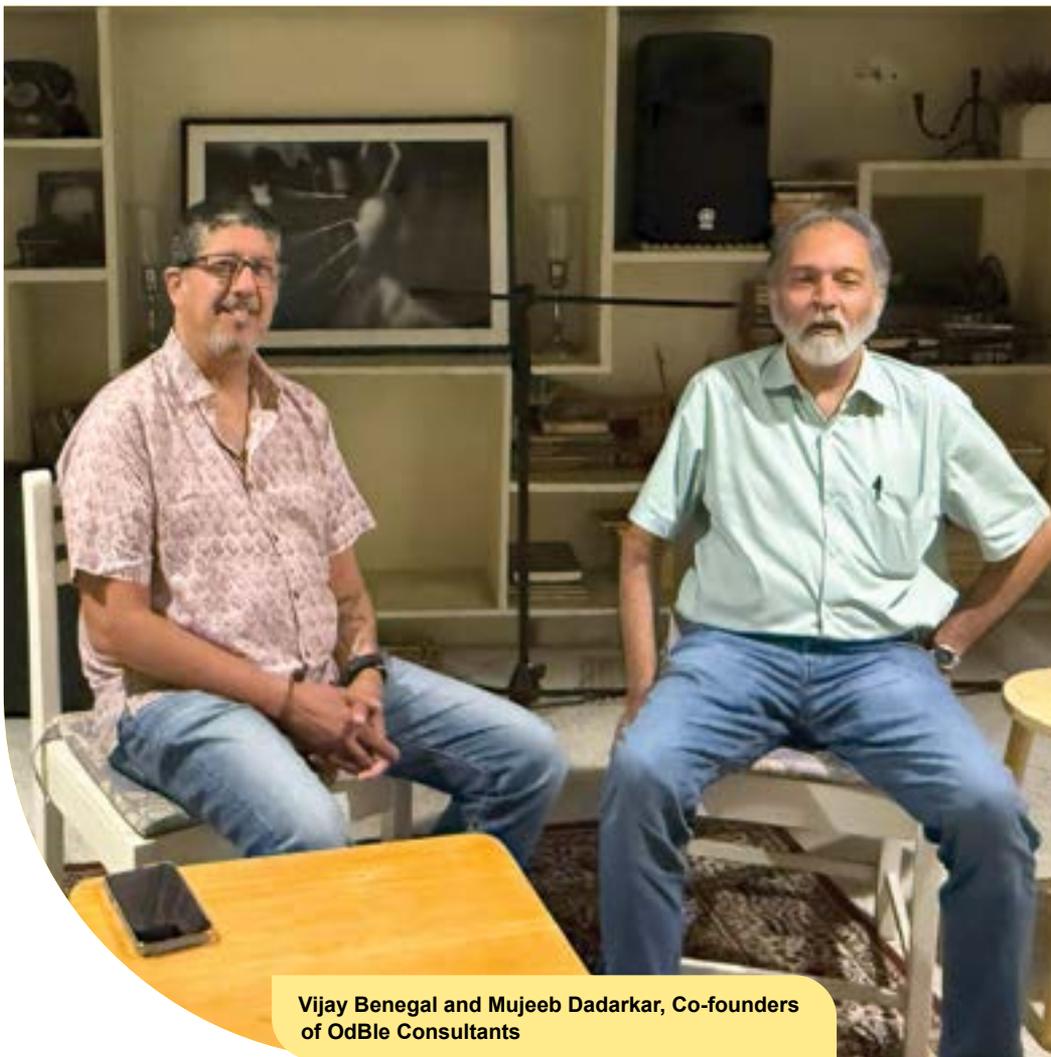


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Vijay Benegal and Mujeeb Dadarkar, Co-founders of OdBle Consultants

When the *PALM Magazine* team approached **Vijay Benegal** and **Mujeeb Dadarkar**, co-founders of **OdBle Consultants**, they were in the midst of working on the *Bandwagon Studios* project, still under wraps (be sure to keep an eye out for it in one of our forthcoming editions!). We managed to steal a bit of their time and pick their brains on the topic closest to their hearts: studio acoustics. What goes into designing a truly successful studio space that impresses professionals and artists alike? And what gets in the way of achieving that vision? Dive in to read their insights on studio acoustics and more!

The Art of Studio Acoustics: A Casual Conversation with Experts

1. Every studio project starts with one question, the building. Space is a challenge in Mumbai and other big metros. How much of a challenge is that for you in terms of acoustics?

Vijay Benegal: Space is always a challenge. We often work with residential properties where ceiling heights are limited. Modern buildings have reduced slab-to-slab clearances, from 10.5 feet earlier to 9 or 9.5 feet now. After acoustic treatment and false ceilings, you're left with barely 7.5 feet, which impacts acoustics.

Mujeeb Dadarkar: Residential societies often object to the disruption caused by equipment transport and setup during unconventional hours. High-rise buildings present additional complications, particularly with structural noise transmission. Since steel effectively conducts vibrations, sound transmission increases with building height, creating significant challenges for professional studio operations.

Drilling restrictions pose another major constraint. Contemporary building construction utilises post-tensioned steel cables within concrete slabs, and accidentally striking one of these cables can cause structural cracking. These cables are typically marked on the underside of slabs, meaning even simple installations like lighting fixtures or air conditioning units require careful planning and execution.

This is precisely why we strongly recommend consulting with a professional studio designer before finalizing any space selection. Critical factors such as pillar positioning, slab load capacity, and drilling permissions carry far more weight in the decision-making process than most people initially realize.

These technical considerations can make or break a studio project before construction even begins.

2. What aspect of the building is non-negotiable when you're designing studio acoustics?

Mujeeb Dadarkar: Location. If you're near a railway station or a busy road, there's lots of noise from that. Any amount of separation may not help. Same thing with a garage or underground parking lot. You don't want to take a long time and spend a huge amount of money on something that could have simply been avoided by not picking that location.

3. What aspect is non-negotiable in studio acoustics? And what do you consider the one most common acoustic issue you encounter?

Vijay Benegal: Non-negotiable is the amount of isolation we insist on. We set our own standards for how much noise isolation is acceptable. We have certain preset standards.

Mujeeb Dadarkar: We have our own yardstick for what we will agree to or what we want. I suppose that qualifies as non-negotiable. So yes, any contributor to noise is going to affect you in some way. On the other hand, the knife cuts both ways, you make a lot of noise in your studio, and your neighbours are affected. That's a problem too. It's the same thing. Because sound-proofing is not like water proofing, in Water proofing, you're only going to accept a 100%.

You expect 100% waterproofing because even a small leak is unaccept-

able—but soundproofing doesn't work that way. There's no such thing as total isolation. The more isolation you want, the more it costs, so you have to decide what's "enough" for your needs. That decision defines the design. We set our own standards for what's appropriate.

4. Can you give our readers a simplified explanation of the decibel principle in studios?

Vijay Benegal: The word decibel applies to a number of parameters. It's not a unit — it's a comparison. When you say "decibel," you need to specify what you're referring to. Are you talking about loudness? Sound pressure level, ambient noise?

Mujeeb Dadarkar: For monitoring, we aim for about 85 dB SPL at the listening position, with peaks up to 105 db. Larger rooms need more power to achieve this.

Vijay Benegal: And it matters where you measure, front, back, or centre changes the reading. What's equally important is ambient noise, how quiet the room is when nothing's happening.

Mujeeb Dadarkar: We measure that using NC (Noise Criteria) ratings. NC 30 might work for a control room, but not for a live room. Ideally, we target NC 25 or lower; orchestral studios aim for NC 20 or less. Lower NC means higher cost, but it's critical for clean recordings.

5. How do acoustic properties change between small and large spaces?

Mujeeb Dadarkar: So, you can't acoustically make a small room sound like a large one. But you can make a large room behave like a small one, to some extent.

Two things contribute to how a room sounds:

Geometry — the size and shape of the room affect which frequencies are naturally supported. That's fixed. It can be calculated, but it's a given. A room of a certain size and shape will have certain frequencies that are reinforced and others that are not.

Surface treatment — the walls can be absorptive, reflective, diffusive, or a combination. This affects reverberation, how sound reflects and decays in the room.

You can't change the harmonics that the room supports, that's a function of its dimensions. A cube-shaped room (say 10x10x10 ft) will sound terrible because all three dimensions support the same set of frequencies. Those frequencies become very strong and dominate the sound.

Vijay Benegal: You can't fix that electronically. You can only control it acoustically, and even that's limited. So, we avoid cube-shaped rooms. We prefer odd-shaped rooms with dimensions that aren't multiples of each other.

Reverberation is treatable, that's where acoustic panels, diffusers, and absorbers come in. We avoid parallel walls. Fan-shaped auditoriums are great because the dimensions change as you go, which helps break up standing waves. Unfortunately, commercial construction doesn't always allow for acoustically ideal shapes. Developers prefer regular, boxy layouts, not acoustically sound ones.

6. Some studios utilise floating rooms. How well does that work?

Mujeeb Dadarkar: A floating room means the walls, ceiling, and floor are isolated from the building's structure. Typically, a new slab is cast over the existing one on rubber isolators, with fresh walls and ceilings built on top, creating a room that "floats" without direct contact, minimizing structural noise. But it's heavy and expensive, and most buildings can't handle the load. Lighter options like floating wooden floors and sound-partition walls exist, though they take up space and don't perform as well—but they're often more practical

7. In an era where digital programming dominates music production, are there still studios that pursue traditional acoustic recording sessions, and what drives those choices despite the shift?

Vijay Benegal: Yes, there are still people doing acoustic recordings, albeit much lesser than before. Most of this kind of work now happens in the independent music space, not so much in film, because everyone's programming now. It's become a tool to save money.

Mujeeb Dadarkar: Some projects still go the traditional route, but it depends on the director, producer, and budget. It's happening—just selectively. When you talk about "room tone," it'll never match a large hall. Today,

people often build string sections with MIDI and add a few real instruments for realism. It's a hybrid approach, but it's not the same as a 40-piece section in a hall.

Vijay Benegal: You can't fit that in a small room. This space might work for a solo guitar or a quartet, but not a full section.

Mujeeb Dadarkar: The room simply doesn't have enough air. Space shapes sound—and interaction. That's the bigger loss. Musicians used to play together, argue, collaborate. That energy made music come alive. Now, parts are recorded separately, approved remotely, and stitched together.

Vijay Benegal: Same with bands. A five-piece group once recorded live in a studio. That performance was captured. Now, it's fragmented.

Mujeeb Dadarkar: It's not just space, it's time, budgets, and mindset. Some people record orchestras in Hungary or LA for that reason. It's like asking, "Why ride a bicycle when you can drive a BMW?" If you have the money, you'll take the BMW. The bicycle can't compete.

8. What design trends are shaping Indian studios today, in terms of aesthetics and functionality?

Mujeeb Dadarkar: Any interior design request can be accommodated in an acoustically critical space, if we know about it early. Everything has consequences. Architects and designers often prioritize aesthetics, make decisions first, and then call us to fix the problems. By then, time and money are wasted, and things must be torn down. The perception is that acousticians will say "no" to everything. That's not the case.

Vijay Benegal: For example, a client once wanted a specific wall fabric for aesthetic reasons. It looked fantastic but caused a serious acoustic issue. We didn't reject it outright; we tried multiple fixes. Eventually, we had to drop the idea because the problem couldn't be solved.

9. How are immersive formats like Dolby Atmos and spatial audio influencing studio design?

Vijay Benegal: Again, you need larger spaces for that kind of recording. You can't do immersive formats properly in cramped environments. The speaker layout, the reflections, the diffusion. So yes, immersive audio is influencing design, but it's also pushing the need for better planning and bigger rooms.

10. If you want to get a recording that feels three-dimensional, does that mean you necessarily have to record it that way?

Vijay Benegal: Yes, absolutely. True immersive recording needs special microphones that capture sound from all directions, front, back, top, bottom. But that also means you need space. A small room just won't give you depth beyond a regular stereo recording. Right now, most projects record the usual way and then mix for immersive formats using software. Personally, I believe if you want a great immersive experience, you should record it that way.

Mujeeb Dadarkar: Exactly. If you want your audience to feel like they're sitting in a hall listening to an orchestra, the best way is to record in a hall. Otherwise, you're simulating space after the fact, a halfway solution, not truly immersive.

Vijay Benegal: You need slightly bigger control rooms for immersive mixing. To hear it properly, all speakers must be in place, following Dolby and other format guidelines. They don't forbid smaller rooms, but they strongly advise against it. Many compromise, but ideally, you stick to the minimum recommended size—which usually means a bigger room than you have. Plus, with sound coming from behind and above, you need extra wiring and proper acoustic treatment for immersive playback.

Mujeeb Dadarkar: Honestly, I'd be happier if these formats enforced the rules instead of just recommending them. That would force people to build bigger rooms, which has other advantages too. Technology has empowered cheaper recording and mixing. Anyone with a computer and software can do it now. But the fundamental rules haven't changed. Just because you can do it doesn't mean you should. People have lost sight of that. The physics of sound is still the physics of sound. The consequence is that we're fitting equipment into tiny rooms and recording there, not realising that you could have the most expensive microphone in the world, and your voice or instrument will still sound terrible because the room is too small. Then we ask, "Why does everything sound so similar?" Why don't these productions sound good? That's the first problem.

(Continued on page 70)

*In the ever-evolving world of sound, where art meets technology, **AudioMagick** stands as a name synonymous with creativity, precision, and innovation. From its humble beginnings under a Bollywood legend to its global recognition today, AudioMagick continues to redefine the boundaries of sound design, dubbing, and localisation.*

*In this exclusive interview with **PALM Expo Magazine**, **Tarun Sharma** and **Rajashrie Sharma** take us through their inspiring journey, the evolution of their studios, and their vision for the future of audio storytelling.*

Rajashrie Sharma



THE SOUND BEHIND THE MAGIC: INSIDE AUDIOMAGICK'S SONIC JOURNEY

1. Can you tell us about AudioMagick's history and core team?

AudioMagick was the brainchild of the legendary Bollywood sound mixer **Shri B. N. Sharma**, an FTII alumnus credited with over **600 original movie mixes**. He laid the foundation of AudioMagick, which today stands as a name synonymous with excellence and innovation in sound.

Carrying forward this rich legacy is the second generation — **Tarun Sharma** and **Rajashrie Sharma** — who now lead the company into a new era of creativity and technology. **Tarun**, an IT engineer by qualification, combines his academic expertise with hands-on experience in sound design, overseeing the technical and operational aspects of AudioMagick. **Rajashrie**, who started as a child voice actor with over 1,000 projects to her credit, grew up in the heart of Mumbai's localisation industry. Today, she channels that experience, heading **Creatives and Marketing** at AudioMagick.

2. How do you cater to clients in multiple cities while ensuring consistency in client support?

AudioMagick operates fully owned and managed studios in Mumbai and Chennai, along with partner studios in Bengaluru, Hyderabad, Kochi, and Kolkata. With the growing demand for localisation, AudioMagick now provides dubbing and subtitling services in all Indian regional languages, as well as Hindi, English, and some international languages — all delivered with an authentic "smell of the soil" that preserves cultural essence in every project. AudioMagick is a full-fledged sound post-production studio — one of the few in India that has successfully bridged the worlds of Bollywood and the localisation industry with equal dedication, precision, and creative excellence. Its newly constructed facility stands as a thoughtfully designed space that

celebrates every craft within sound — from foley and dubbing to mixing and mastering — creating an ecosystem where technology, artistry, and innovation work in perfect harmony.

3. Can you describe AudioMagick's world-class facilities and Dolby-approved mixing theatre?

AudioMagick boasts of a state-of-the-art **Atmos** film mix stage, featuring an **Avid S6 console**, **Avid Matrix I/O**, and **JBL M2** cinema monitoring, engineered for theatrical mixing and cinematic deliverables, and also functions as a preview theatre, built to deliver an unparalleled sonic experience. The facility houses five **ADR studios**, a fully equipped foley stage, three advanced mix rooms, and a preview theatre featuring cutting-edge technology and industry-certified systems, ensuring precision, depth, and immersive quality in every project. With fully owned and operated studios in Mumbai and Chennai, and a strong network of partner studios across Bengaluru, Kolkata, Kochi, and Hyderabad, AudioMagick stands offers unmatched reach and consistency across India. At AudioMagick **The Sound People**, we believe in crafting cinematic soundscapes that transcend the ordinary, bringing emotion, clarity, and artistic integrity to every frame.

4. What are the most notable projects AudioMagick has worked on, and stand-out successes?

We cater to a diverse clientele across Bollywood, OTT platforms, theatrical dubbing, advertising, and music production. The studio recently celebrated a hat-trick of nominations at **The Hermes Awards (USA)** for localisation by the **Entertainment Globalisation Association**, for localisation projects such as **CAT**, **KOHRRA S1**, **RANA NAIDU S1** and **HAZBIN HOTEL** — a significant global

recognition.

AudioMagick's new **Foley studio** made a remarkable debut with the Bollywood film *Sunny Sanskari ki Tulsi Kumari*, collaborating with the acclaimed Karnail Singh and his team, who are now an integral part of the AudioMagick family. Projects mixed by Tarun Sharma at AudioMagick have continued to shine on the global stage, earning international recognition and critical acclaim. The Tamil film *Baram*, which won the **Gandhi UNESCO Medal**—stands as a testament to AudioMagick's artistic finesse, while *Singing Pond* was honoured as **Best Movie at the Chicago Film Festival**. Adding to these accolades, *Hou De Zara Sa Usher*, for which AudioMagick delivered complete sound, was nominated for the Oscars, marking yet another proud milestone in the studio's journey toward sonic excellence.

5. How do you maintain the high standards in Audio production and stay up-to-date with the field's latest advancements?

Audiomagick is built to world-class standards with carefully designed acoustics and organic materials. Our studios follow ANSI/ASA NC-25 standards with RT60 between 0.2 and 0.4. Every detail has been crafted for precision, positivity, and creative energy. We are **Disney Tier 1** approved and hold the coveted **TPN Gold**.

With state-of-the-art equipment and regular acoustic calibration, Tarun Sharma ensures that every recording — from the softest whisper to the loudest roar — is handled with unmatched professionalism and precision.

Audiomagick hosts a unique collection of microphones beyond the classics. We use **Neumann U87, U67, Schoeps CMC6, MKH 50, Sanken COS 11d, DPA 6061, and TLM 103**. Speciality microphones include contact microphones, hydrophone, calibration microphones, and Zoom H6 recorders. This rare collection enables us to capture sound with unmatched precision and creativity.

6. Any new technologies or software that you're currently implementing in your studio?

At AudioMagick, innovation drives excellence. **Creative Hub** is our in-house project management tool designed to simplify collaboration. **Promagick**, our proprietary mixing plugin, will accelerate QC and mixing by 60%, all while meeting strict security standards. With these innovations, we continue to redefine sound production for cinematic journeys.

7. Are there any upcoming projects or collaborations that you're excited about?

AudioMagick is expanding across India with new studios designed to meet the growing demand for localisation and post-production.

The Mumbai facility is a one-of-a-kind sound marvel, featuring everything from shotguns, lavaliers, condensers, hydro mics, preamps, to global Source Connect capabilities — all under one roof.

The newly established Chennai facility brings the best of



Team AudioMagick

South India to the forefront, blending innovation with creativity and authenticity — truly capturing “the smell of the soil.”

8. Can you share your experience working with clients like Netflix, Amazon, Warner Bros, and Disney+ Hotstar?

AudioMagick has proudly collaborated with leading clients such as **Netflix, Amazon, Warner Bros,** and **Disney+ Hotstar**, tailoring every project to their creative and technical standards.

Some of the most acclaimed localised titles on these platforms have come from AudioMagick, including *Kohrra (S1)*, *Rana Naidu (S1)*, *Chamkila*, *Qala*, *My Fault*, *Arabia Kadali*, *Encanto*, *Lilo & Stitch*, *The Fantastic Four*, *The Marvels*, *Star Wars*, and *Teen Titans Go*.

The team remains deeply grateful for these collaborations, which continue to shape global storytelling through sound.

9. How is AudioMagick overcoming the biggest challenges in film post-production and/or Content localisation?

In a competitive market, retaining clients and attracting new collaborations remains a key challenge. AudioMagick has risen

to the occasion by expanding its reach across India and offering end-to-end audio services, from Foley and background music to dubbing, subtitling, QC, and mixing. By embracing both traditional techniques and AI-driven advancements, AudioMagick continues to adapt, innovate, and excel, staying true to its belief in quality and trust.

Another challenge specific to localisation is finding and nurturing good talent. Audiomagick has its own flagship annual event - “*Awazon ka Mela*” - a series of day long workshops-which is a favourite among audience that wants to engage into or gain insights about localisation. There is also an in-depth learning model - “*Gurukul*”, which facilitates elaborate mentoring and runs round the year.

We believe in giving back to the industry that gave us so much!

10. What is the role AudioMagick plays in the film post-production studio industry?

As the industry evolves, AudioMagick remains a pioneer in localisation and sound innovation, integrating seamless operations, data security, and superior quality into every production.

In a future shaped by global storytelling and digital expansion, the need for reliable, creative, and high-quality studios will only grow.

AudioMagick continues to provide that special touch — where every project, whether an original or a localisation, receives the artistry, precision, and emotion it deserves.

From its origins in Bollywood's golden era to its cutting-edge facilities of today, AudioMagick continues to redefine what sound means to storytelling. With a legacy rooted in excellence, a vision focused on innovation, and a team driven by passion, the studio remains — quite literally — *the sound behind the magic*.

AudioMagick boasts of a state-of-the-art Atmos film mix stage, featuring an Avid S6 console, Avid Matrix I/O, and JBL M2 cinema monitoring, engineered for theatrical mixing and cinematic deliverables, and also functions as a preview theatre, built to deliver an unparalleled sonic experience.

THE FUTURE OF AUDIO EDUCATION: FROM MIXING TO MACHINE LEARNING

By Vinay Prabhakar

Artificial Intelligence (AI) technologies are advancing at an unprecedented pace, reshaping almost every professional domain. For educational institutions and educators, this acceleration presents both opportunities and challenges. AI has already begun to democratise learning, offering students a personalised educational experience that was not possible in earlier models of teaching. For those of us in audio production education, the pressing question becomes: what should we be preparing to teach over the next three to five years as AI continues to transform both music creation and education itself?

One of the most significant shifts on the horizon is the machine-learning-powered evolution of the Digital Audio Workstation (DAW). Within a few years, next-generation systems may render conventional DAWs partially obsolete, offering tools that unlock entirely new levels of creativity. What was once the specialised and highly skilled domain of record producers—working with analog consoles and outboard gear—has now become increasingly accessible through integrated AI tools and technologies within the application itself. AI has made creativity more democratic, allowing producers of all backgrounds to engage in artistic processes that were once technically complex and resource-heavy. This leaves educators with a critical dilemma: what, then, should we teach when students are already exposed to thriving AI-driven environments where an entire production workflow can be

automated?

In the Indian context, this transformation requires proactive adaptation. Audio education must not only keep pace with these technological shifts but also anticipate them, ensuring that graduates are prepared for careers in a landscape where AI is integral. By leveraging generative AI, educators can rethink lesson planning, assessment methods, and even classroom dynamics, creating more interactive and meaningful sessions. If institutions embrace AI strategically and integrate it into curricula across programmes, they can enhance the creative capacity of learners while aligning with the demands of the 21st-century music and entertainment industries.

This evolution also redefines the role of the educator. Traditionally trained in analog and digital spheres, today's audio production teacher must now engage with AI-driven platforms and tools. This shift raises questions about the relevance of the teacher and the institution when students increasingly have direct access to adaptive, AI-powered learning. Moreover, as AI evolves into multi-modal systems that extend beyond text and sound, pedagogical approaches must adapt to reflect these expanded possibilities. The response to AI technologies in audio production and education has so far been one of guarded optimism.

While generative models and large language systems are still in their early stages, their potential to scale up and influence every aspect of learning is undeniable. Instead of perceiving AI as a threat, we should harness its strengths—recognising that generative AI has the power to revolutionise education by making it more personalised, efficient, and engaging.

Focusing on three core areas—personalised learning, communication, and assessment—AI can transform the teaching of sound engineering. Adaptive platforms could tailor technical exercises to each student's level, provide real-time feedback on mixing or mastering projects, and simulate real-world scenarios such as live sound troubleshooting or immersive audio design. For India in particular, this democratisation of access is vital. With a large student population outside major urban centres, AI-driven platforms can bring world-class audio education to learners who previously had no access to professional studios or faculty expertise.

Beyond education, the professional audio landscape in India is evolving rapidly. The growth of OTT platforms, regional cinema, gaming, podcasts, and immersive audio formats such as Dolby Atmos is creating fresh opportunities. Employers in these sectors

will soon expect graduates to be fluent not only in conventional workflows but also in AI-augmented production environments. Thus, the responsibility of institutions is not simply to teach students how to use AI tools but to prepare them to think critically about when and why to use them, balancing efficiency with originality. Ethical concerns—such as questions of authorship, copyright, and creative ownership—will also need to become part of the curriculum.

Ultimately, the challenge is not whether AI will replace human educators—it almost certainly will not—but how educators and institutions can integrate these technologies to enhance student outcomes. As music producer **Thomas Foster** observes, "AI will not replace us but will open up new ways for us to be more creative and to create music that we can't even imagine today." This insight reminds us that the true value of AI in audio education lies in its ability to expand creative horizons, redefine learning environments, and empower the next generation of sound engineers and producers to innovate beyond traditional boundaries. For India, embracing this shift now will ensure that its graduates are not only participants in the global audio industry but leaders in shaping its future.



AI presents a complicated mix of challenges and opportunities in the field of audio education, which professionals will have to face, head on

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Subbing



Foley



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Bombay Live Studios



A2 Studios



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Studios**



Crastos Studios Control Room 2





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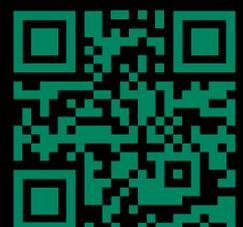
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FROM MIX TO MASTERPIECE, YAMAHA DELIVERS FOR KSHITIJ STUDIOS

Kshitij Studios, Delhi, has been a cornerstone of sonic excellence since its establishment in May 2000. Renowned for its award-winning contributions to music production, sound design, radio shows, and dubbing services, the studio has consistently pushed the boundaries of audio craftsmanship.

As the demands of immersive audio and modern production grew, **Akash Gupta** began exploring an upgrade. The goal was clear: a high-fidelity, Atmos-ready audio solution that could support a wide variety of use-cases, from voiceovers to full-scale music mixes, without compromise.

Enter **Pro Audio Services**, a well-established Studio system Integrator and trusted partner for Yamaha, Kishore discussed the challenges faced by Gupta and after multiple site visits and



Kshitij Studios' Atmos-ready upgrade features Yamaha HS Series monitors and TF5 with dual DM3 mixers, delivering precision and power

brainstorming sessions, Kishore devised a tailored solution with a lineup of Yamaha products, designed to offer premium sound accuracy, extended low-frequency performance, and seamless integration with the studio's creative workflow.

At the core of the new setup are **HS Series** monitors, widely respected for their uncoloured and precise sound reproduction, ideal for critical listening environments. The configuration includes 20 units of **HS5W** for

surround imaging, supported by 4 units of **HS8** and a single **HS8S subwoofer** to anchor the mix with tight, controlled bass. To deepen the low-end impact, a **DXS15XL** subwoofer was introduced, ensuring the studio could handle everything from subtle background scores to thunderous cinematic effects.

To manage and streamline the entire audio chain, Pro Audio Service Team also installed a **TF5 digital mixing console**, known for

its intuitive touch-screen interface and efficient workflow capabilities. This was complemented by two **DM3** digital mixers, offering flexibility across multiple studio zones and session types.

The result is a production environment that doesn't just sound good, it feels right. From the crisp detail in vocal takes to the cinematic depth of multichannel

mixes, the new system delivers an audio experience that inspires creators and satisfies the technical rigor of professional production.

According to the team at Kshitij Studios, "The Yamaha system has elevated our audio production standards. The clarity, control, and immersive capability of the setup are perfectly aligned with our creative vision."

SHURE LAUNCHES DCA901 DIGITAL ARRAY MICROPHONE

Shure has unveiled the **DCA901 Planar Array Microphone**, a groundbreaking solution designed to revolutionise audio capture for broadcast, sports, and live event production. Announced in Amsterdam, the **DCA901** is the first product in Shure's new **Arqos** portfolio, combining array microphone technology, onboard DSP, and software integration to deliver front-row sound with fewer microphones and cables.

The DCA901 features digitally steerable lobes and advanced signal processing, allowing engineers to isolate voices and action while minimising ambient noise. It supports up to eight isolated audio channels, with simultaneous 5.1 and stereo capture, making it ideal for both modern and legacy broadcast formats.

Replacing traditional shotgun and

parabolic microphones, the DCA901 simplifies setup with a single Dante or AES67 cable for audio, power, and control. Its low-profile, all-black design integrates seamlessly into



The DCA901 is Shure's first digital planar array microphone engineered to deliver immersive, steerable audio with streamlined, software-driven control

studios and stadiums, while remote control capabilities support REMI workflows and alternate feeds. The

microphone includes real-time DSP tools such as automixing, EQ, compression, and delay, ensuring consistent audio quality with minimal post-processing. It is designed for engineer-friendly deployment, reducing complexity and enhancing efficiency. Shure has partnered with EDGE Sound Research to integrate the DCA901 with its Virtual Sound Engine software. This pairing enables dynamic, object-based audio that follows the movement of players, referees, or the ball, offering unprecedented control and enhancing sports storytelling. The DCA901 marks a strategic milestone in Shure's expansion into digital broadcast and immersive audio. It sets a new standard for experiential sound capture, aligning with the company's vision of scalable, software-driven audio systems.



HOUSE OF QUALITY PRODUCTS



TECHNOLOGIES



SLA-212

GS PRO SLA 212 - Dual 12" Line Array Speaker System

RMS 1520W
PGM 3040W

Two-Way | Dual LF + Dual HF | High-Performance Touring Cabinet

RUSSIAN BREACH PLYWOOD

21" BASSRAJA 21

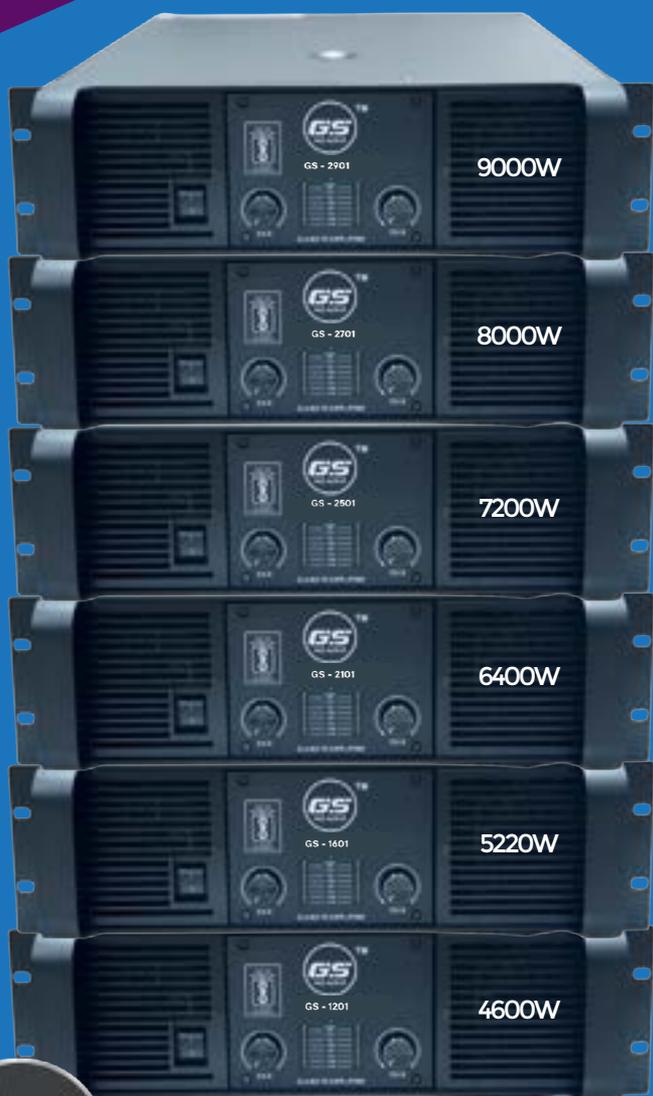
NEW
PRODUCT



LOUD
CLEAR
REAL

MK3

RMS **3500W**
PGM **7000W**



NEUMANN EXPANDS ITS KH LINE WITH FIVE NEW SUBWOOFERS

Neumann has expanded its **KH series** with five new **DSP-powered subwoofers** designed for stereo, surround, and immersive audio workflows. The new models include the **KH 805 II, KH 810 II, KH 870 II**, and their Audio-over-IP (AoIP) variants **KH 810 II AES67** and **KH 870 II AES67**.

The KH 805 II builds on the KH 750 DSP, offering approximately double the output and extending low-frequency reproduction down to 16 Hz. It features a long-throw 10" woofer with ELFF (Extremely Linear Force Factor) technology, delivering low distortion even at high SPLs. Ideal for mid-sized monitors like the KH 150 and KH 310, it supports stereo bass management and room alignment via Neumann's MA 1 system.

Designed for immersive setups up to 7.1.4, the KH 810 II offers flexible



Neumann KH Subwoofer Line-Up, Precision-engineered DSP subwoofers for stereo to immersive audio, featuring MA 1 alignment and AoIP-ready models

bass management for up to 11 monitors. It shares the same acoustic design as the KH 805 II and includes analog and digital connectivity, including Sub D25 connectors for multichannel input/output. The DSP engine enables seamless integration with both analog and DSP KH

monitors, with MA 1 support for full system alignment

The KH 870 II doubles the output of the KH 810 II, making it suitable for large rooms and demanding applications. It supports multichannel bass management and integrates with large-format monitors like the

KH 420. Like its siblings, it offers DSP control, MA 1 compatibility, and low-frequency extension to 16 Hz.

The KH 810 II AES67 and KH 870 II AES67 are designed for networked audio environments, supporting 12 AES67 input channels and full compliance with ST 2110, ST 2022-7 redundancy, RAVENNA, NMOS, and DANTE-generated streams. These models offer future-proof flexibility for broadcast and post-production studios. With these additions, Neumann now offers a full range of DSP subwoofers,

from the compact KH 750 DSP to the powerful KH 870 II, covering all studio sizes and formats. All models support MA 1 room alignment and deliver precise, distortion-free bass down to 16 Hz, ensuring reference-grade monitoring across music, film, and broadcast production.

COMCON TO SHOWCASE LAWO MC²56 MKIII IP AUDIO PRODUCTION CONSOLE AT BROADCAST INDIA 2025

At **Broadcast India 2025**, **Comcon** one of the country's leading Indian systems integrators and Lawo partner, showcased the **Lawo mc²56 MkIII Audio Production Console** in its full configuration for the first time in India, at booth number-**N03**.

Featuring an IP-native architecture, superior sound quality, and intuitive workflow, it supported SMPTE ST2110, AES67/RAVENNA, and MADI, ensuring seamless integration into IP-based environments. Broadcasters benefited from simplified infrastructure, centralised resource sharing, and the flexibility to adapt to remote and distributed workflows.

At its core was **Lawo's A__UHD Core**, a compact 1RU IP-native audio engine delivering 1,024 fully DSP-equipped

channels at 48 kHz and 96 kHz. It offered true network-based operation, full redundancy, and dynamic DSP scaling, making it ideal for complex productions such as large-scale sports and multi-studio entertainment.

The mc²56 MkIII also supports Dolby Atmos and 5.1.4 mixing, enabling immersive audio for live sports, concerts, and premium entertainment. Features such as LiveView channel thumbnails, multi-layer workflows, and free-control sections ensured fast, intuitive operation under pressure.

Sports productions will benefit from Lawo's KICK automated mixing solution, which uses real-time camera tracking to optimise microphone mixing, delivering consistent, immersive sound while reducing operator workload.

Visitors explored Lawo's HOME



The mc²56 MkIII will be presented as a state-of-the-art audio production console designed for premium broadcast applications

platform for IP infrastructure management, HOME Apps for on-demand processing, and VSM, one of the industry-leading IP broadcast control solutions.

Gaurav Aggarwal, Director, Comcon Technologies Ltd., expressed pride at this achievement, "We are proud to bring the Lawo mc²56 MkIII to Broadcast India for its first full-scale presentation in India. With its IP-native design, powerful A__UHD Core processing engine, immersive audio capabilities, and features like KICK for automated sports audio, this console provides everything needed for the

next generation of broadcast production."

Tan Boon Siang, Sales Director, S.E. Asia, India & APAC (Radio) at Lawo, added: "Comcon is an outstanding partner with a deep understanding of the Indian market. Their decision to feature the mc²56 MkIII at Broadcast India demonstrates the growing importance of IP-based solutions in this region. We are excited to show visitors how our technology ensures top-quality sound, efficient workflows, and complete future-readiness."

ABBEY ROAD INSTITUTE LAUNCHES MUMBAI CAMPUS AT BAY OWL STUDIOS

Abbey Road Institute, a global music production and sound engineering school, has officially announced the opening of its Mumbai campus. The new facility is housed within **Bay Owl Studios**, a multi-room commercial audio production space in the city, and is set to begin its first cohort in October 2025.

The move marks Abbey Road Institute's first foray into India,

Engineering, adapted from Abbey Road Institute London, combines daily theory and hands-on training across music production, audio engineering, mixing, mastering, live and film sound, music business and more. The establishment of the Mumbai campus followed over a year of planning and coordination between Bay Owl Studios and the Abbey Road Institute global team. The core academic team includes **Varun Parikh** (Institute Direc-

Students will receive a minimum of 80 hours of bookable studio time in Bay Owl's rooms, along with access to dedicated workstations and production suites. Opportunities for shadowing and assisting on commercial sessions will be available where appropriate, allowing students to gain insight into professional workflows and studio etiquette.

Building on the momentum from the launch, the Institute held an

Abbey Road Institute Mumbai also announced a series of more upcoming Open House sessions featuring prominent industry professionals. These include producer and artist **Karan Kanchan**, a joint session on studio craft with Vasundhara Vee and Shriya Rao, a conversation with veteran engineer **KJ Singh**, and a production breakdown with **Chandana Bala Kalyan**. Each session's designed to offer students insight into studio workflows, collaboration, and performance.

Industry response to the Institute's outreach has been overwhelmingly positive. According to Parikh, professionals have shown enthusiasm not just for the brand, but for the opportunity to mentor and shape the next generation of audio talent. "The Abbey Road name carries immediate recognition. Everyone knows what Abbey Road Studios stands for, and many believe this presence can lift the bar for training, practice, and professional standards across our ecosystem. The consensus is that this is a timely step for the industry," he elaborated.

The Institute also emphasises a portfolio-first mindset. By graduation, each student will leave with a body of work created in a commercial facility, rather than classroom exercises. Graduates are eligible to attend the annual global graduation ceremony in London, which includes an exclusive student-only recording workshop at Abbey Road Studios. In addition to the main diploma programme, Abbey Road Institute Mumbai is preparing to launch a calendar of short-term and masterclass programmes. These include an Advanced Diploma in Audio Post-Production for Film and TV, a Song Production Masterclass, Dolby Atmos Mixing for Music, Music Theory for Producers, and a Drums Production Masterclass. The overarching mission is to enable Indian talent to compete and thrive on the global stage.



ANUSHKA LEWIS
ACADEMIC FACILITATOR



VARUN PARIKH
PROGRAM DIRECTOR



PUNEET SAMTANI
HEAD LECTURER



ARI Mumbai's Open House with Richard Spaven

aligning with the country's rapidly expanding music and entertainment ecosystem. With growth across film, OTT platforms, streaming services, independent music, and podcasts, the demand for skilled audio professionals has surged. The Institute aims to address a longstanding gap in hands-on, industry-relevant audio education.

The Institute's "learn by doing" philosophy thrives in such environments, where education is integrated with daily studio practice. The one-year, cohort-based Advanced Diploma in Music Production and Sound

tor), **Puneet Samtani** (Head Lecturer), and **Anushka Lewis** (Academic Facilitator). Varun is an award winning Mix Engineer and is also the Founder of Bay Owl Studios; Puneet was the Chief Engineer at **Nirvana Studios** and has collaborated with industry legends such as **Ranjit Barot, A.R. Rahman** and **Ustad Zakir Hussain**; Anushka is a singer-songwriter, composer and one of India's few contemporary harpists. Both Samtani and Lewis bring prior experience in music education leadership roles. The faculty also includes visiting lecturers such as **Richard Francis, Mujeeb Dadarkar, Ashyar Balsara, Clement Rooney,** and **Raghav Meattle**.

Open House featuring UK drummer and producer **Richard Spaven** at Bay Owl Studios as well. The session offered students and attendees a rare opportunity to engage directly with Spaven. "We invited Richard because his work sits at the intersection of acoustic craft and contemporary production, a perfect fit for our 'learn by doing' approach," said Varun Parikh, Institute Director. The response to the event was notably strong, drawing a mix of aspiring producers, drummers, and working engineers. Attendees asked practical, career-focused questions, and the session has already led to follow-up campus visits and enrolments.

SOUND RECORDING MADE SIMPLE BY INDUSTRY VETERAN AVINASH OAK

Renowned sound engineer **Avinash Oak** has released his latest book, *“Sound Recording Technique”*, a comprehensive Hindi-language guide designed for individuals aspiring to enter the field of sound engineering. Following the success of the memoir, *‘Unspooling Memories’*, his latest book serves as an all-inclusive introduction to the principles and practices of sound recording, written in a clear and accessible style that simplifies complex technical concepts for beginners and enthusiasts. Drawing on his decades of professional experience and an educator in the field, Oak has created a resource that bridges the gap between theory and practical application in audio engineering.

The book’s USP is its practical approach rooted in real-world experience. Oak has worked on some of Bollywood’s most iconic films, including *Devdas*, *Mohabbatein*, *Sarfaroosh*, *Kuch Kuch Hota Hai*, and *Gupt*, bringing authentic industry insights into every chapter. The book not only

explains the fundamentals of sound but also shares techniques and best practices that professionals use in high-pressure studio environments.

A gold medallist in Sound Recording and Sound Engineering from the **Film and Television Institute of India** (1973), Oak worked for over three decades at **Western Outdoor**, retiring as Associate Director – Audio, and has engineered recordings across diverse formats including film songs, background scores, devotional music, ghazals, jingles, sound effects, and Foley tracks. He is a lifetime member of the **Audio Engineering Society (AES)**. He has been a visiting faculty in sound engineering for more than 30 years at leading institutions such as **Satyajit Ray Film & Television Institute**, **National Institute of Design**, Mumbai University, and **Symbiosis Institute of Design**. His contributions have been recognised with prestigious honours including the **IRAA Lifetime Achievement Award (2015)**, **Soundideaz Academy Award for Outstanding Contribution**

to **Audio Education (2017)**, and the **Mifta Music Marathi Award (2018)** for Outstanding Contribution to the Music Industry.

“Until now, all sound recording textbooks are available in English. Because the sound recording curriculum is complex, students often struggle to remember and understand the subject in a language they are not comfortable with. This led me to conceive a Hindi textbook –



Avinash Oak, Sound Engineer

साउंड रेकॉर्डिंग तकनीक that is Sound Recording Technique.

Now efforts are on for developing textbooks in Indian languages for medicine, nursing, and pharmacy.

Even, **Prime Minister Mr. Narendra Modi** aptly and logically explained that this move would ensure that those uncomfortable with English should not be left behind. As we are living in the Amrit Kaal, now is the time to go in for coming out with textbooks for technical education as well. This strengthened my wish to write the book ‘Sound Recording Technique’ in Hindi.

This text book is in ‘Hinglish’, that is all the terminologies in English are maintained as they are, but written in Devnagri, with extensive explanation in Hindi. It has 12 chapters from ‘Sound Basics’ to ‘Mastering’ and I have tried to explain sound recording techniques in an easy way with appropriate figures.

I hope to reach vast majority of students through this book.”

GENELEC UNVEILS 8380A: A COMPACT POWERHOUSE FOR MIDFIELD MONITORING

Genelec, one of the global leaders in professional audio monitoring solutions, has introduced the **8380A** three-way midfield **SAM Main Monitor**, taking its place in ‘The Main Ones’ family alongside its larger **8381A** sibling. Designed for precise imaging and neutral sound reproduction, the 8380A is the natural choice for high SPL applications in medium-sized control rooms, including professional recording, mixing and mastering studios, as well as premium home audio environments.

Featuring a highly linear 380 mm (15-inch) woofer and Genelec’s patented MDC (Minimum Diffraction Coaxial) midrange-tweeter, the 8380A delivers exceptional dynamics, high SPL capability, and ultra-low self-noise. Its time-aligned playback and precise directivity ensure stable imaging

and phase coherence, enabling fatigue-free listening and consistent clarity, even at close distances and



Genelec’s new 8380A SAM monitor combines high SPL performance with coaxial precision

high levels. The enclosure includes two forward-facing reflex ports for clean LF playback and supports traditional soffit mounting.

The 8380A also offers superb time domain performance, low latency, and excellent phase matching with other monitors in the 8300 Series, The Ones, and The Main Ones, allowing seamless integration across SAM systems.

Its RAM-L2 amplifier module features a fan-less, zero-noise design with 500 W and 250 W Class D amps for the woofer and midrange, and a 200 W Class AB amp for the tweeter. Specs include a 29 Hz–43 kHz frequency response, 122 dB max SPL, and 0 dB self-noise. It shares dimensions with the legacy 1038 and 1238 monitors, making it a perfect upgrade.

As part of the SAM family, the 8380A integrates with Genelec’s GLM software for system calibration and control. GLM optimizes room acous-

tics and mix translation across stereo, surround, and immersive formats. “For many years, our legacy 1038 and newer 1238 monitors have been warmly embraced by mid-sized music, film and post rooms looking for accurate, truthful high SPL reproduction,” comments Genelec Managing Director **Siamāk Naghian**. “With the recent introduction of the free-standing 8381A five-way main monitor, we could see the clear potential for a more compact three-way design that distills our latest coaxial technology into a traditional flush-mounting format. The 8380A fills that gap perfectly, and brings next-generation mid-field performance to discerning studio professionals and home audio enthusiasts everywhere.”

Read the full news on <https://www.palmtechnology.in/>

8331A

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Smart Active Monitoring (SAM) and GLM™ calibration technology



Minimum Diffraction Coaxial (MDCM) Driver Technology



SPL 104 dB



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IRAA 2026 Category Guide: Navigating Your Nomination Path

The **Indian Recording Arts Awards (IRAA)** recently concluded its nomination phase for the 2025 edition, receiving an overwhelming response from audio professionals across the country. With jury evaluations currently underway, the winners are expected to be announced in December. Looking ahead, nominations for IRAA 2026 will open in January, inviting submissions for tracks and audio released between January and December 2025. The awards ceremony once again supported by **GENELEC**, will be held in May, in conjunction with the prestigious **PALM Expo**.

Over the past 19 years, IRAA has conferred approximately 1,700 awards to 1,400 recipients, solidifying its position as India's foremost platform for recognizing excellence in audio production. These ceremonies have evolved into landmark events, celebrating not only technical mastery but also the creative spirit of sound engineering. They bring together the most influential gathering of recording engineers in the country—arguably among the most significant globally.

Beyond recognition, IRAA serves a deeper purpose: it facilitates the professional validation of sound engineers, elevating Indian audio talent to global prominence. The awards aim to spotlight sound engineers not merely as technical experts but as creative contributors who deserve equal recognition and royalty rights alongside lyricists and composers.

The final mix engineer plays a pivotal role in shaping the artistic identity

of a track. Their decisions—ranging from spatial placement and frequency balance to dynamic movement and sonic character—are inherently creative, not mechanical. These choices define the emotional and auditory experience of music, making the sound engineer an indispensable part of the creative process.

Understanding the Award Categories

As the 2026 nomination cycle approaches, it is essential for potential nominees to familiarize themselves with IRAA's award categories. Each category is designed to honor a specific dimension of audio excellence, ensuring that every aspect of sound engineering artistry receives its due recognition.

To assist nominees in selecting the most appropriate category for their work, IRAA provides a comprehensive table of terms and definitions. This resource is intended to guide nominees in submitting their entries within the correct context, ensuring that their creative contributions are aligned with the category criteria and accurately represented during the evaluation process.

IRAA remains committed to advancing the status of sound engineers in India, championing their role as vital creative forces in the music and audio production ecosystem.

THE ART OF STUDIO ACOUSTICS...

(Continued from page 57)

11. What's the most common mistake you see professionals make, both in terms of position and process?

Vijay Benegal: One common mistake I see is monitoring at very low volumes. Engineers mix so quietly that I wonder how they judge mic quality or source tone. I often end up turning it up myself.

Mujeeb Dadarkar: It's a trend, probably a reaction to the old habit of monitoring too loud. But if you're too quiet, you're not driving the speakers properly, so their response is off. You're making decisions on inaccurate playback.

Vijay Benegal: I'm not saying crank it up, but it should be loud enough to be clear and informative. You need to hear details to make accurate choices, whether it's gating, compression, or EQ.

Mujeeb Dadarkar: Another mistake? Choosing monitors too big for the room. Speakers should fit the space. Oversized monitors force you to run them at low levels, which throws off their tonal balance.

12. When do you think is the right time to call in professionals — even for home studios?

Mujeeb Dadarkar: Ideally, you should consult a professional before you finalise your space.

Vijay Benegal: It's wise to get someone on board — even if it's just for basic advice on treatment and monitoring. Most people setting up bedroom studios aren't doing it for commercial film work, so the requirements are different. But monitoring accuracy is still critical, even in a home setup.

Mujeeb Dadarkar: You can spend a lot of money on gear, but if your room sounds bad, it'll always sound bad, no matter what time of day you work. Some people wait until midnight to record because it's quieter outside. That's fine. Operational adjustments can be made. But if your room sounds bad, it'll sound bad at midnight too.

13. Do you think the abundance of online information is affecting how people approach studio setup?

Mujeeb Dadarkar: Definitely. There's too much info online, and most of it is wrong or context-specific. People Google "how to set up a studio," get a million tips—buy this panel, that speaker, and try to DIY. They mix five contradictory opinions and end up with a mess.

14. Why is acoustics so neglected in design education?

Mujeeb Dadarkar: Because it's dry and technical. Students sit through classes they don't care about, so architects graduate knowing nothing about acoustics. It's not their fault, it's the system. Acoustics is about systems, not operations. Designing a studio is a different skill from using one. You can be a great race car driver without knowing how the carburettor works, same idea.

15. What about virtual monitoring systems like Trinnov? Are they helping?

Mujeeb Dadarkar: Yes, tools like Trinnov and similar systems do help. I've used them a lot. Their purpose is to even out the response of your monitoring environment — correcting for speaker placement, room acoustics, and so on. They can electronically fix a lot of problems, and your monitoring becomes much more accurate.

Vijay Benegal: But they can't fix bad perception. The strange thing is, when you're building a studio or any acoustical space, you have to get the acoustics right first. After that, everything else becomes easier. You can't use electronics to solve acoustical problems. If the room has inherent issues, no amount of software will fix it.

16. How do you see the Indian recording market evolving?

Vijay Benegal: Quality standards are shifting. In commercial film work, it's still about speed and cost. But the independent music scene is pushing boundaries in production and technical quality.

Mujeeb Dadarkar: Exactly. Indies never had big budgets, but now they're innovating, while the mainstream, with all the money, often does the bare minimum.

17. What's the current logistics landscape like for sourcing and supplying studio acoustic equipment in India?

Vijay Benegal: We use local materials whenever possible. Specialty or branded items, like Auralex foam, cost more and take months to arrive. If the client insists and has the budget, that's their call.

Mujeeb Dadarkar: Many items aren't off-the-shelf. Vendors don't stock expensive materials, so it's like ordering at a restaurant—the cooking starts after you order. If a client wants something rare and specific, it takes time. But there are good alternatives that are readily available.

Film	Motion picture / feature film, typically 75–180 minutes in length, released in cinema theatre, television or via streaming platforms
Web Series	Video Content released online via streaming platforms or websites, in episodic format with multiple episodes forming a season or series
Advertisements	Commercial advertisements (products, services, film trailers etc.) released in cinema theatres, television or online on streaming platforms or websites.
Documentary	Non-fictional video, or docudrama, released in cinema theatres, television, or online through streaming platforms and websites, and aims to present facts, real events, and actual people, often using interviews, archival footage, and on-location recordings.
Short Films	Motion picture that is significantly shorter than a feature film (less than 40 minutes)
Foreign Films	Movies produced outside India.
Recording Engineer - Songs or Background Score for Films, Web Series, Independent Music	Professional capturing high-quality audio during music production by setting up microphones and equipment, managing signal flow, and ensuring clear, precise recordings of vocals and instruments.
Mixing Engineer - Songs or Background Score for Films, Web Series, Independent Music	Professional who blends individual audio tracks into a balanced, polished mix by adjusting levels, applying EQ and compression, panning sounds, and adding effects, shaping the song's clarity, dynamics, and emotional impact before mastering.
Mastering Engineer - Songs or Background Score for Films, Web Series, Independent Music	The final audio specialist who polishes a mixed track for release by applying EQ, compression, stereo enhancement, and volume adjustments for clarity and consistency across playback systems and also handles sequencing, track spacing, and format conversion for streaming, CD, or vinyl.
Music Producer - Songs or Background Score for Films, Web Series, Independent Music	Professional with overall creative and technical control of the entire music project and the recording sessions that are part of that project, and makes creative and aesthetic decisions that realize the artist's / production's goals
Sound Designer - Film or Web Release, Web Series, Documentaries, Short Films	Director of Sound' ultimately responsible for all creative, aesthetic & technical aspects of a film's audio track and supervises the entire sound crew of the overall soundscape of a film.
Mixing Engineer - Film or Web Release, Web Series, Documentaries, Short Films	The re-recording mixer or film mixing engineer responsible for blending all the audio elements of a film including - Dialogue, Music and Sound Effects into a cohesive final soundtrack.
Dialogue Editor / ADR Engineer - Film or Web Release, Web Series, Short Films, Documentaries	Professional who assembles and integrates the original dialogue recorded on location, as well as that dubbed in the studio (ADR) into an understandable and smooth dialog soundtrack for a film
Sound Editor Effects & Ambience - Film or Web Release, Web Series, Documentaries, Short Films	Professional ensuring that every sound cue supports the visual storytelling and is responsible for selecting, editing, and integrating sound effects and environmental audio to enhance the realism, mood, and emotional impact.
Foley Artist - Film or Web Release, Web Series, Documentaries, Short Films	Professional who performs and records synchronized sound effects, such as footsteps, cloth movement, etc to match on-screen actions using a variety of props and surfaces, ensuring precise timing.
Foley Engineer - Film or Web Release, Web Series, Documentaries, Short Films	Records and edits synchronized sound effects by operating microphones, managing signal routing, and ensuring high-fidelity capture. Uses DAWs to layer and sync sounds to picture, maintaining realism and continuity in the mix.

Sync Sound Engineer - Film or Web Release, Web Series, Documentaries, Short Films	Professional who records audio on set, ensuring sync with visuals and manages field recording equipment, microphone placement, signal levels, and timecode alignment to capture clean, synchronized sound and reduce reliance on ADR.
Instrumental Music (Non-Classical)	Music composed and performed without vocals, focusing on instruments, in genres other than classical.
Indian Classical Music	Traditional form of music based on the concepts of raga and tala, primarily divided into two major systems Hindustani (North Indian) and Carnatic (South Indian) and featuring instruments like sitar, tabla, veena, and flute, along with vocal renditions.
Devotional / Spiritual Music	A genre expressing faith or spiritual connection, featuring lyrics or melodies praising deities using instruments, chants, or hymns. Common forms include bhajans, kirtans, gospel, and sacred chants.
Traditional / Folk / Dance Music	Music rooted in cultural heritage and traditions, using indigenous instruments and regional languages. Performed at festivals and social gatherings, it emphasizes rhythm and movement for communal dancing.
Rock Music	Genre characterized by electric guitars, bass, drums, strong backbeats, and expressive vocals, rock emphasizes energy and emotion, spawning subgenres like punk, hard rock, and indie rock.
Blues Music	Music characterized by use of the 12-bar structure, expressive vocal delivery, and lyrical themes with focus on emotive guitar work and call-and-response phrasing.
Metal Music	Genre marked by heavy distortion, aggressive rhythms, and powerful vocals, with subgenres like heavy metal, thrash, death, and black metal.
Electronic Music	Genre that uses electronic instruments and digital technology for sound creation, produced with synthesizers, drum machines, samplers, and software and spans styles like techno, house, ambient, and drum & bass
Pop Music	Genre characterized by catchy melodies, repetitive structures, and polished production, often incorporating elements from other genres such as rock, R&B, and electronic music and structured to be accessible to a wide audience.
Acoustic Music	Performed using instruments that produce sound naturally without electronic amplification, such as acoustic guitar, piano, strings, and percussion.
Rap Music	Characterized by rhythmic spoken lyrics delivered over a beat, often featuring rhyme, wordplay, and storytelling.
Hip-Hop Music	Encompasses rap music, DJing, breakdancing, graffiti art, and fashion and is built around rhythmic beats, sampling, and lyrical expression.
World/Fusion Music	Blends musical elements often combining traditional instruments and rhythms with contemporary styles like jazz, rock, or electronic, creating a global sound that transcends regional boundaries.
Immersive Music Mixing	Advanced audio production technique that creates three-dimensional soundscapes by positioning music elements around and above the listener using multiple audio channels, rather than traditional two-channel stereo through immersive formats like Dolby Atmos Music and others.

GREAT BEER MEETS GREAT SOUND AT ICB

Just off the busy stretch near Bengaluru's Manyata Tech Park, **Indian Craft Brewery (ICB)** offers craft beer, gourmet food, live performances, and more. It's built for people to unwind and connect. So, when it came to sound, they weren't taking any chances.

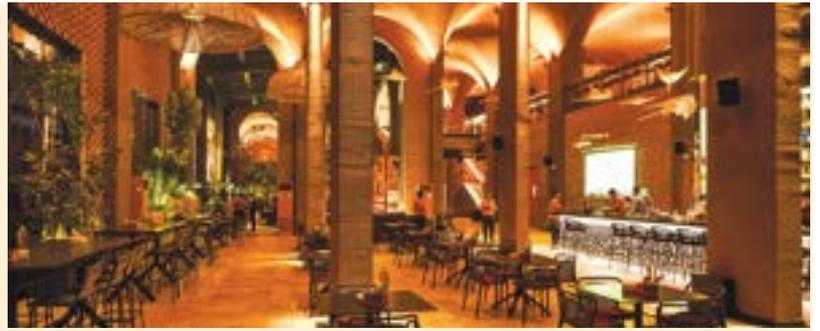
The man behind ICB, **Gopi**, isn't new to this game. Having already launched popular spots like **Iron Hill** and **Mr. Philly's**, he knew exactly what he wanted. "It's not just about good beer or good food," he said. "It's about how people feel when they're here, and sound plays a huge role in that."

That's where **Ansata** and **Waveguide** made their appearance. Having experienced **d&b audiotechnik's** system before, Gopi reached out to Ansata, the exclusive distributor of d&b in India. Ansata teamed up with system integrator Waveguide, and together they crafted an audio setup that brought every

corner of the space to life.

"We've worked on a lot of great venues," the Ansata team shared, "but this one had its own personality. It needed a system that could be energetic for live shows outside and still feel warm and clear inside where people are just having a meal or a quiet drink."

Outdoors is where the action happens. Weather-resistant **Vi10P loudspeakers** and **B22 subwoofers** were chosen for their punch and reliability. The result? A live performance setup that hits the sweet spot: loud enough to feel the music, but clean enough to enjoy it. Inside, things are a bit more intimate. High ceilings and reflective surfaces can easily get in the way of good sound, but that was quickly sorted with **Yi10P loudspeakers** and **Vi-GSUB subwoofers**. The setup keeps the sound even and clear, so you can hear the music without it ever interrupting a conversation. Up on the balcony Ansata brought in something special to keep the experience just right. Using **Spottune's Omni Cord** and **Stream system**, they



d&b Vi10P and B22 subs power the outdoor stage, while Yi10P and Vi-GSUB deliver clarity indoors, both seamlessly integrated by Waveguide and Ansata for immersive, zone-specific audio

created a clean, wireless audio setup that fills the space without getting in the way. It's the kind of sound you don't really notice, until you do. Smooth, even, and perfectly matched to the setting, it helps keep the atmosphere feeling connected, no matter where you are in the venue.

With d&b audiotechnik's trusted

performance, Ansata's design experience, Waveguide's expert integration, and the addition of Spottune's flexible streaming solution, Indian Craft Brewery has become a space where sound, style, and soul come together, one perfectly poured pint at a time.

PENMAN AUDITORIUM, IIT DHANBAD CHOOSES MARTIN AUDIO AS THEIR SOUND PARTNER

Penman Auditorium at IIT Dhanbad, built in 1926, has been an iconic venue for the institute's academic and cultural life. After its renovation, the auditorium was inaugurated by the **Honorable President of India, Smt. Droupadi Murmu**, on 1st August. The steady increase in student numbers and the scale of events has made it difficult for the auditorium to accommodate large gatherings such as inductions and convocations. To address this, IIT developed a modern centenary building featuring a state-of-the-art, two-storey auditorium with a seating capacity of 1,500–2,000.

The audio installation at Penman Auditorium was designed to complement the scale and versatility of IIT Dhanbad's newly upgraded centenary auditorium. With the venue expected to host high-profile convocations, large-scale academic gatherings, and cultural performances, the



Powered by Martin Audio's WPC line arrays and iKON amplification, Martin Audio's high-performance setup delivers pristine clarity

institute sought a solution that could deliver crystal-clear speech, impactful music reproduction, and even sound coverage. In collaboration with **Electro Acoustic Infotech Pvt. Ltd.**, a system was engineered to deliver high-quality sound while remaining

adaptable to the diverse nature of events held in the space.

At the heart of the design is a complete **Martin Audio system**. **Martin Audio WPC line arrays** form the main PA, providing powerful and articulate sound through their 2 x 10"

bi-amp three-way design. **Martin Audio Blackline X15 passive two-way loudspeakers** offer versatile stage monitoring and reinforcement, while **Martin Audio Blackline X118 passive subwoofers** deliver deep, controlled low frequencies for music and speech. Powering the system, the **Martin Audio iKON iK42 four-channel Class D amplifier** supplies 20,000W of clean, efficient power, with advanced DSP for precise tuning to the auditorium's acoustics. The result is a high-performance audio solution that ensures every event is experienced with exceptional clarity and impact.

"This installation brings a new level of energy and clarity to Penman Auditorium. From the softest spoken words to the most powerful musical moments, the system delivers with precision and impact every time."

- **Dipan Kundu**, System Integrator, Electro Acoustic Infotech Pvt. Ltd.

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BETA3 INSTALLATION AT FAME GARDENS ROOFTOP | PRIVE BY FAME, THE BEATLE HOTEL- POWAI, MUMBAI

Fame Gardens Rooftop, located at The Beatle Hotel, is a premium destination known for its lively ambiance, stylish bar, and scenic rooftop cabanas. To complement its upscale environment, the management wanted a professional audio solution that could deliver clarity, power, and durability—both indoors and outdoors.

At *Fame Gardens Rooftop | Prive by Fame inside The Beatle Hotel, Powai*, **Beta3 Audio** delivered a premium sound solution designed to match the venue's upscale ambience and dual indoor-outdoor experience. The indoor lounge, *Prive by Fame*, was equipped with **Beta3 Xi Series** premium wood speakers, chosen for their warm, detailed sound that complements the luxurious interiors and creates an immersive atmosphere for

DJ nights, private parties, and live performances.

Stepping outdoors, the *Fame Gardens Rooftop* welcomes guests with open cabanas overlooking the serene *Powai Lake*, creating a truly picturesque setting. To ensure that the natural beauty blends seamlessly with the music, **Beta3 N Series waterproof N10F speakers** were chosen. Their robust yet elegant design delivers vibrant and consistent sound, perfectly suited for outdoor gatherings, sundowners, and late-night parties under the stars. To heighten the energy, a **Beta3 EJ218 dual 18" subwoofer** enriches the environment with deep, powerful bass that resonates across both sections, making every beat felt as well as heard.

The entire installation is powered by **Beta3 DT Series Class D amplifiers**, ensuring clean, efficient power delivery and pristine sound across zones. Together, the system creates



Fame Gardens Rooftop integrates Beta3's N Series waterproof speakers, EJ218 subwoofers, and DT Series Class D amplifiers to deliver robust, high-fidelity sound across outdoor zones

a seamless audio experience where guests can enjoy breathtaking lake views with music that feels as premium as the setting itself. With this installation, *Fame Gardens Rooftop |*

Prive has been transformed into one of *Powai's* most sought-after lifestyle and entertainment destinations, perfectly blending luxury with world-class sound.

MEYER SOUND INTRODUCES USW-121P SUBWOOFER

Meyer Sound has unveiled the **USW 121P**, the first model in a new generation of USW subwoofers that expands the company's heritage of low-frequency innovation into a broad range of applications. The new 21-Inch model delivers flagship low-frequency power for installs and portable applications.

Drawing on the power and low-frequency precision of the 2100 LFC but optimised for installs and portable uses, it delivers that model's signature performance in a streamlined form factor. The USW-121P is shipping now, giving designers and integrators immediate access to a versatile new solution for cinema, theatres, performing arts centres, houses of worship, spatial sound environments, and other non-arrayed deployments.

Because the USW-121P was designed from the outset as a non-arrayed subwoofer, it eliminates the rigging hardware and other elements required for flown configurations.

Powered by a single 21-inch driver with a wide frequency range of 20–125 Hz (-10 dB), it delivers extended low end with the same power and precision that define Meyer Sound's flagship subwoofers. In larger systems, the USW-121P can also complement the 2100-LFC, adding ground-stacked depth beneath flown

arrays.

"With the USW-121P, we're giving our users a powerful, room-shaking solution in a new form factor and price point, opening the door to all sorts of scenarios," explains **Andy Davies**, Meyer Sound's Senior Director of Product Management. "Anyone who loves low frequencies is going to

want to hear these subwoofers and incorporate them into their designs."

At just 24.5 inches deep, the USW-121P provides substantial low-end extension without sacrificing valuable floor or stage space. The USW-121P is also the first Meyer Sound subwoofer to feature **Galileo Extended Networking (GEN 1)** technology, which integrates networked audio connectivity and Galileo GALAXY-class DSP directly into the loudspeaker, reducing or eliminating the need for separate system processors. As a result, calibration and deployment are simpler and more scalable across cinema, theatre, and spatial applications. Configuration, control, and monitoring are handled through the Nebra software platform and MAPP 3D system design and prediction tool.

AES67 and analog inputs are standard at launch, with Milan functionality planned in a later GEN-1 update, giving designers and integrators a flexible, future-ready workflow.



The USW-121P delivers deep bass in tight spaces, with a smart corner cut-out and low-noise port delivering quality sound in install set-ups

SENNHEISER SPECTERA SHIPPING NOW IN INDIA

Sennheiser has begun shipping its Spectera wideband wireless ecosystem to key customers including **SOUND.COM, SNL Pro, Beats Light and Sound Pvt Ltd, Audio Design, and Pro Sound Global Pvt Ltd.** These early adopters will be among the first to experience Spectera's groundbreaking wideband capabilities.

"As a growing and flexible ecosystem, Spectera will continue to be expanded and modelled on current and upcoming customer and user benefits, and we are extremely happy to start series production and shipping," says co-CEO, **Dr Andreas Sennheiser.** "I would like to take this opportunity to sincerely thank all our partners for their contribution to shaping Spectera, and all our customers for taking this bold step into the future of wireless with us."

Vipin Pungalia, Director – Sales

Pro Audio, Sennheiser India, shared, "Spectera marks a leap in wireless audio, simplifying complexity while delivering unmatched flexibility and control. We're thrilled to introduce this innovation to India and have forward-thinking customers onboard who are pushing the boundaries of

live sound and production and helping us deliver the future of audio." Unlike narrowband systems, Spectera eliminates the need for complex frequency and power level calculations, as well as RF cabling.

Operators can now place both IEMs and mics within the same TV channel, removing the need for

Spectera offers flexible frequency use and multiple Audio Link Modes, allowing customisation of audio quality, latency, channel count, and range per link. Mics and IEMs can be added mid-show, and since RF components are built into the DAD antennas rather than the Base Station, there's no need for boosters, splitters, or combiners.

The LinkDesk desktop app unlocks region-specific licenses and transforms a Mac or PC into a centralized control hub for multiple Base Stations. It provides intuitive configuration, routing, and zoning, including Audio Link Mode selection.

Future integration with the brand-neutral SoundBase RF planning tool will enable coordination of both wideband and narrowband systems. A mode planner is already available via SoundBase Tools.



SENNHEISER

Spectera addresses many challenges faced by narrowband multichannel wireless systems. Its compact footprint—whether in the warehouse, in transit, or backstage, and automatic coordination of all mobile devices within a 6 or 8 MHz RF chan-

nel simplify setup. separate bands and guard bands. With permanent two-way communication, engineers gain full remote control over settings and monitoring, including continuous spectrum sensing, even on Spectera's own RF channel. Its low spectral density also makes frequency reuse easier, such as between neighboring theatres.

separate bands and guard bands. With permanent two-way communication, engineers gain full remote control over settings and monitoring, including continuous spectrum sensing, even on Spectera's own RF channel. Its low spectral density also makes frequency reuse easier, such as between neighboring theatres.

NEXO AUDIOVERSITY GOA: SHOWCASING INNOVATION AND TRAINING

Yamaha Music India successfully hosted the highly anticipated **Nexo Audioversity** in August in Goa, India. The event brought together India's audio engineering community to explore Nexo's technological advancements and exchange ideas with Nexo experts.

Organised by Yamaha Music India, the latest Nexo Audioversity sessions saw the NEXO training team (the training was expertly led by the esteemed **Francois Deffarges,** Engineering Support Director, and **Alain Boone,** Business Development Manager – MEA & India, and **Charles Laville,** Engineering support assistant) and professional audio engineers from all over the India in August at the place in Goa. About 30 engi-

neers attended for a deep dive into Yamaha's latest innovations.

Held in a carefully selected venue, the training served as a captivating platform to unveil the latest innovations from NEXO, featuring an impressive array of point source and line source speakers, powered by **NXAMP MK2 Series,** Power and Processing devices. Central to the system's prowess was the groundbreaking **Yamaha RIVAGE PM5** and **DM7,** digital mixers.

The two-day session covered a wide range of topics including system

tuning and engaging listening experiences in both indoor and outdoor settings. The first day dazzled attendees with captivating insights into the company's illustrious background, NEXO's rich history, and detailed product presentations, culminating in captivating listening sessions of the **ID Series, P+ Series, and GEO M6.**

The highlight of the second day was the official launch of Nexo's new **Alpha+ system** in the Indian market. This session also featured **M12 line arrays,** and the powerful **MSUB18**

subwoofer.

NEXO Audioversity training sessions are a great way for audio professionals to deepen their knowledge of general acoustical principles. The event also offered an opportunity for meaningful face-to-face interactions, empowering participants to gain firsthand experience with the revolutionary products on display. The resounding success of this event serves as a testament to our unwavering commit-

ment to nurturing knowledge exchange and cultivating thriving business opportunities within the professional audio industry. With eager anticipation, we await the opportunity to host similar events in the future, as we continue to nurture our partnerships and drive innovation.



Audio engineers explore system tuning and immersive listening setups featuring the Alpha+ system, GEO M6, and Yamaha RIVAGE PM5 during the NEXO Audioversity training in Goa with the Yamaha Music Team

SENNHEISER CELEBRATES 80 YEARS OF AUDIO LEGACY THROUGH MEDIA GET-TOGETHER IN MUMBAI

Sennheiser recently hosted a media gathering in Mumbai to celebrate its 80-year journey in audio innovation, bringing together key editors and journalists for an evening of reflection and storytelling. The event featured Sennheiser India's leadership team- **Naveen Sridhara** (Director Sales – BizCom), **Vipin Pungalia** (Director Sales – ProAudio), **Manish Khandelwal** (Country Manager & Finance Controller) and **Sridhar** (Sales Manager, Pro Audio) who highlighted the brand's evolution from its origins in **Dr. Fritz Sennheiser's** small German laboratory in 1945 to its current global stature.

The evening reinforced the brand's commitment to building on its 80-year legacy of authentic, impactful sound experiences while looking ahead to the future

of audio technology.

The discussion highlighted that this milestone is not merely about the passage of time, but about the lessons learned from every success, failure, and bold decision. The leaders emphasised how its enduring status as an independent, family-owned business has been fundamental to its strategy, fostering a unique culture of long-term innovation and engineering courage that prioritises premium audio quality over short-term trends.

Discussions centred on Sennheiser's legacy of "creative dissatisfaction" and engineering excellence, which has produced groundbreaking products like the first wireless microphone in 1957, the iconic **HD 25 headphones**, and the new **Spectera wireless ecosystem**. A key focus was also



Sennheiser marked its 80th anniversary in Mumbai with an exclusive media gathering, reaffirming its eight-decade legacy of authentic sound while showcasing its vision for the future of audio innovation

placed on the rapidly growing content creator economy, with the leadership showcasing how Sennheiser empowers this new generation of storytellers. Products like the **Profile Wireless microphone** were highlighted as a creator's essential multi-tool, designed for simplicity and convenience to deliver professional audio for content

creators. The product was also on display for attendees to experience firsthand.

Beyond music and entertainment, the conversation emphasised Sennheiser's role in enabling clear communication across modern hybrid work and learning environments.

COMCON HOSTS COMCONNECT 2.1 WITH NEUTRIK, CELEBRATING IMPORTANT ACHIEVEMENTS IN THE INDUSTRY

Comcon, the official distributor of Neutrik in India, successfully hosted an exclusive dealer meet on September 10th, uniting valued reseller partners and representatives from Neutrik Group for a day of collaboration and networking. **ComConnect 2.1** highlighted the team's shared achievements in the pro AV industry and showcased successful project milestones.

The celebration also marked a proud moment as Neutrik Group formalised **Comcon Technologies Limited** as its official partner in India. Comcon also celebrated its 40 years of bridging the gap between technology developers worldwide and technology consumers in India while emphasising on its growth with 20+ non-competing OEMs, 70+ channel partners. As a registered vendor to many global tech giants, the brand is growing responsibly and sustainably across many locations.

The Neutrik leadership team including **Mark Perrins**, Managing Director, Neutrik (UK) Limited, **Christoph Hellmuth**, Regional Sales Manager, MEA, and India, Neutrik EMEA, along with **Gaurav Aggarwal**, Director, Comcon, introduced attendees to the company's diverse solutions including premium connectors, Dante audio devices, fibre optics, and networking technologies. A presentation was delivered highlighting Neutrik's product innovations and best-in-class solutions designed to meet the evolving requirements of India's growing pro AV and rental markets.

Adding to Neutrik's long-standing commitment to quality and its strong partnership with Comcon in India, Christoph Hellmuth stated, "For the last 50 years, Neutrik has stood for the highest quality standards in the industry. We are proud to have a partner like Comcon who not only

distributes our products but ensures customer support and knowledge sharing. This event is just the beginning of many more opportunities to collaborate and grow together."

Gaurav Aggarwal, Director, Comcon Technologies Limited, further shared, "With ComConnect 2.1, we've continued to invest in what matters the most – partnerships, innovation, and ecosystem growth. As a brand partner and technology consultant, we ensure our focus towards product sales moves forward with an integrated solution approach and aligning Indian market products with global standards. We are also focusing on expanding our marketing team, ensuring the recognition of Neutrik as our reputed brand across India."

The gathering concluded with interactive sessions, allowing partners and integrators to engage directly with Neutrik's leadership, exchange insights, and explore opportunities



Gaurav Aggarwal, Director, Comcon, at ComConnect 2.1

for future collaboration. The event reaffirmed Neutrik's dedication to building stronger connections in India and to delivering innovative, reliable solutions for professional audio, video, and data applications.

STAGEMIX APPOINTS JAYAKARAN B TO DRIVE BUSINESS DEVELOPMENT

Mumbai-based audiovisual distributor **StageMix Technologies** has appointed **Jayakaran B** to the newly created role of Head of Market Development and Brand Strategy. In this position, he will leverage his extensive industry experience to grow the business and develop StageMix's brand portfolio across India.

The appointment, which was announced during **InfoComm India** this week, aligns with StageMix's expansion plans, including the recent addition of **Genelec** to its installed sound portfolio.



Jayakaran B, Head of Market Development and Brand Strategy, StageMix Technologies

Jayakaran brings a strong background across the audiovisual sector, having started his career as a live sound engineer, he later joined Sun Infonet as live sound manager before becoming senior manager for South India.

In his new role, he will oversee market and business development nationwide for brands including **Adamson, DAS Audio, Solid State Logic, Tannoy, Genelec, Midas and Lab Gruppen.**

"I've gained a deep understanding of the Indian audio market through years of hands-on work as a sound engineer, combined with technical experience in the field," said Jayakaran. "At StageMix, a key focus will be aligning each brand

with the right market vertical. I believe that my background in the consultant and integration space gives me an edge in this role. It's a new challenge, but I know the industry well and have strong connections. I'm excited to join StageMix and help grow the business further."

StageMix partner **Karan Nagpal** added: "We're excited to welcome Jayakaran to the team. He is a great asset to the company and his deep market insight and industry knowledge will be crucial for us as we grow the business further. We are in capable hands with Jayakaran and he fits in perfectly to the StageMix family."

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ALPHATHETA UNVEILS CDJ-3000X: A NEW ERA OF DJ PERFORMANCE

AlphaTheta launched the CDJ-3000X, their next-generation flagship professional DJ player this September. While inheriting the legacy of the globally acclaimed CDJ-3000, this new player pushes boundaries even further.

The CDJ-3000X offers fast access to online music, with the “X” symbolising transformation in media, expanded connectivity, and improved reliability and sound quality over its predecessor.

It supports cloud storage and music streaming services, with built-in Wi-Fi for cable-free internet access. An NFC touchpoint on the front panel allows users to connect their smartphone and instantly access online media via rekordbox.

Usability and performance have been refined. The 10.1-inch high-resolution touchscreen improves browsing and visibility, while the jog wheel offers a wider tension adjustment range for more precise control. The play and cue buttons have been reinforced for greater durability.

A new high-performance DAC and redesigned power supply deliver clear, powerful sound with balanced low-end and detail. AlphaTheta, the team behind Pioneer DJ, continues its legacy of innovation and engineering excellence. The CDJ-3000X reflects the brand’s broader mission to support creativity and connection through intuitive tools designed for music lovers and performers.

The CDJ-3000X makes DJing more flexible with support for cloud storage, streaming services, and built-in Wi-Fi—no LAN cables needed. Just tap your smartphone on the NFC touchpoint to instantly access your music library via rekordbox for iOS/Android. A USB Type-C port ensures faster, seamless connections to modern devices.

The 10.1-inch touchscreen displays up to 16 tracks, with smoother control and better visibility. Users can copy track info into the search bar, reorder playlists directly on the unit, and sync changes across devices using Cloud Library Sync.

With the Global Tag List, tracks from USBs, cloud storage, and streaming platforms appear in one playlist. Tagged online tracks begin

downloading immediately, reducing load times. rekordbox Cloud-DirectPlay is now faster too—browsing online music feels just as smooth as using a USB drive.

The CDJ-3000X introduces a more flexible Hot Cue workflow, allowing DJs to analyse track structure in real time and respond more spontaneously. Touch Cue enables headphone monitoring at any point on the waveform, while Hot Cues can now be set directly from the monitored position. Smart Cue, when enabled, automatically overwrites the current cue point with the selected Hot Cue’s position and colour. Gate Cue adds further creative control, triggering sound only while the button is held.

Designed for demanding environments, the CDJ-3000X features reinforced play and cue buttons rated for over 500,000 additional presses. The jog wheel offers a wider tension adjustment range for more precise control. Tracks are cached to memory upon loading, ensuring uninterrupted playback even if a USB or internet connection is lost.



AlphaTheta’s latest evolution in DJ gear, the CDJ-3000X, is built for seamless connectivity, refined control, and high-performance

Sound performance has been enhanced with a new high-grade DAC from ESS Technology, delivering improved clarity and signal-to-noise ratio. A redesigned power supply reduces noise and boosts low-frequency response, resulting in punchy bass and warm tones. The unit’s sound tuning was developed with input from professional engineers and tested across various club environments to ensure consistent performance in any setting.

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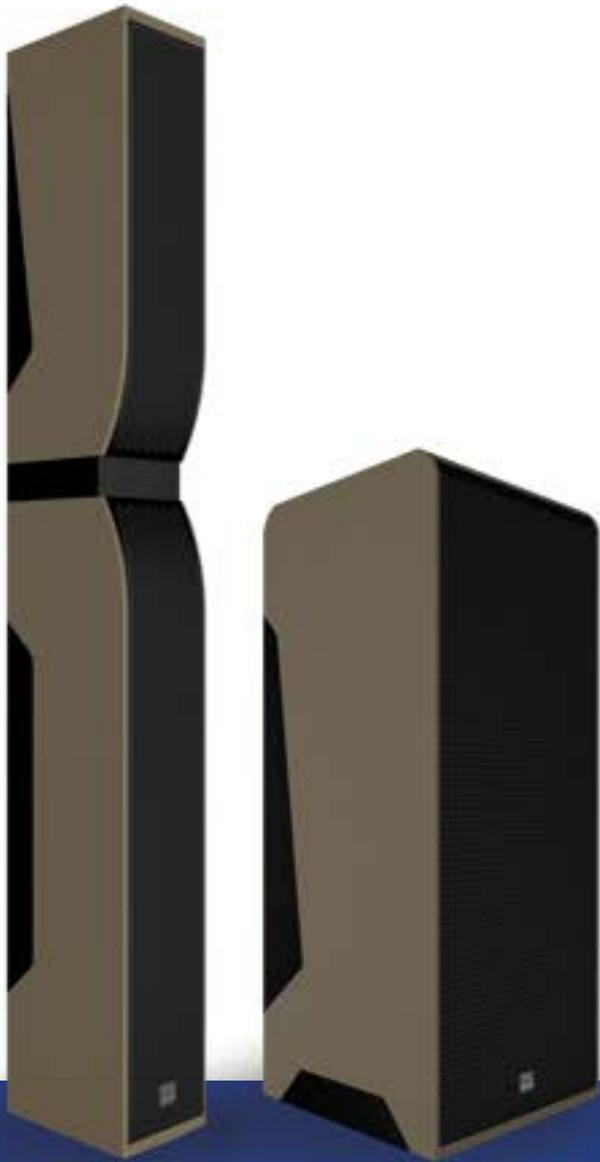
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Alpha Club Series

Precision Meets Power

Alpha Club Six C - Alpha Club Twelve S



The British Acoustics Alpha Club Series is engineered for high-energy venues, blending precision, durability, and style. Its modular design ensures seamless integration into modern clubs, while the signature umber brown finish adds a refined visual touch. Built from marine-grade birch plywood with a rugged polyurea coating, the series combines strength with long-lasting performance.

The Alpha Club Six C features six 5" low-frequency drivers and three 1.75" HF compression drivers in a vertical array. This configuration delivers wide horizontal coverage and articulate clarity, ensuring vocals and detail remain crisp without overwhelming the audience.

Adding powerful low-end, the Alpha Club Twelve S houses dual 12" drivers capable of producing impactful bass with peak SPLs of up to 136 dB. Compact yet commanding, it provides the depth and punch essential for club environments.

Together, the Alpha Club Six C and Twelve S create a complete system that delivers clarity, power, and consistent performance, supported by Fortex™ cones, ventilated voice coils, and integrated M10 rigging points.

Max SPL 136 dB	Horizontal Dispersion 135°	Frequency Response 45 Hz – 18 kHz	Transducers 6 x 5" HF + 2 x 12" LF	Enclosure Birch Plywood
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