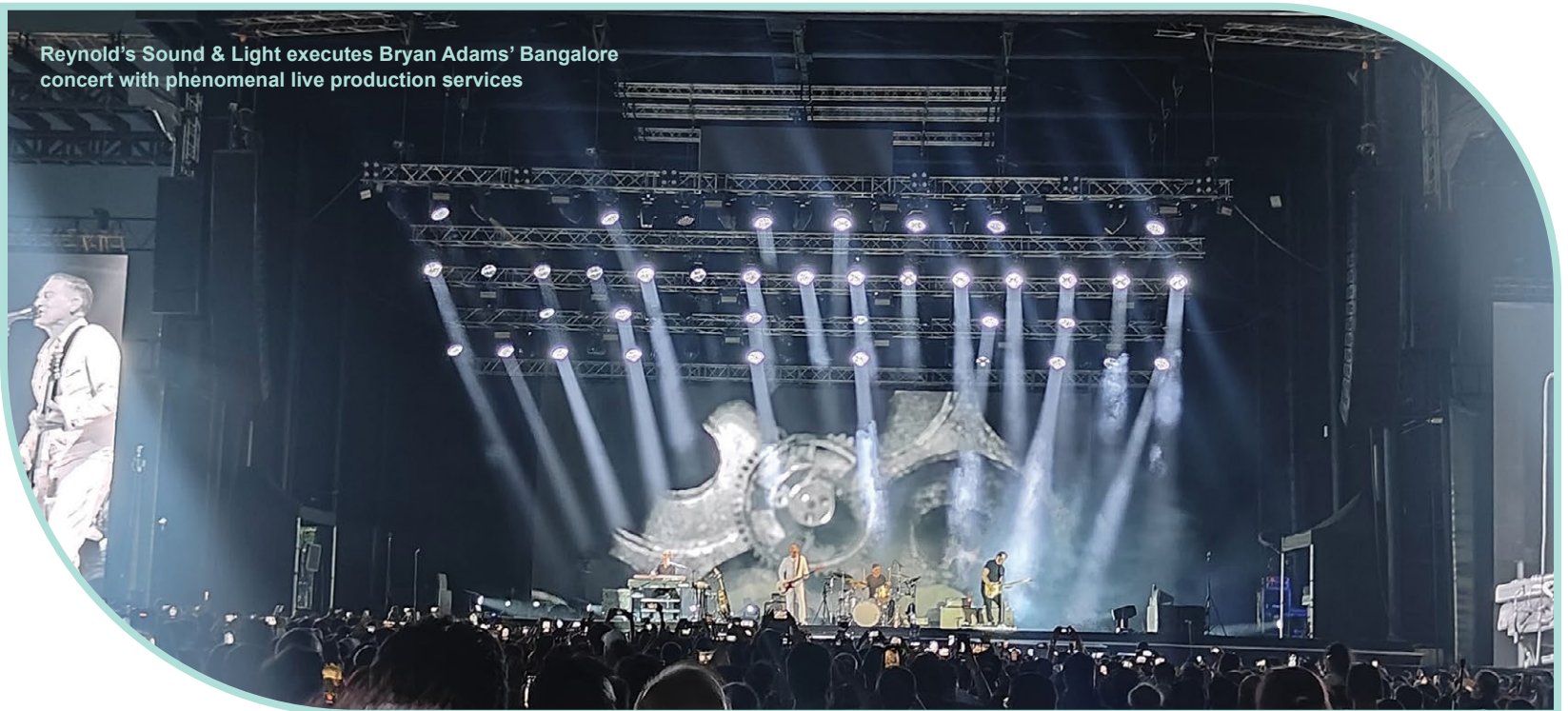


BEYOND SOUND AND LIGHTS: THE TECHNICAL MASTERY AT BRYAN ADAMS' Bangalore Show



Bryan Adams' So Happy It Hurts India Tour took place from December 8th to 17th, 2024, across multiple cities, bringing his signature rock anthems to thousands of fans. A concert of this magnitude required meticulous planning, particularly in the domains of audio, lighting, and stage production. The *PALM Expo Magazine* team spoke to **Reynold's Sound & Lighting**, the company that shouldered the Bangalore leg of the tour, to understand the extensive preparations that went into making the tour a success.

The preparation for an event of this scale began well in advance with a series of recce visits and pre-visualisation exercises. "Recce's, pre-visualisation of the audio prediction in the space and the lighting rig is essential to get to a solid ball-park before we move in to set up at the venue," explained **Sohel Dantes**, the Technical Director, **Reynold's Sound & Lighting**. These initial steps ensured that the technical crew could anticipate potential challenges and optimise the deployment of equipment.

Venue-Specific Adaptations

Terraform Arena in Bangalore, presented both opportunities and challenges. It was a new venue which is very well equipped with access to the stage and rig points. The team leveraged the venue's infrastructure to its fullest potential. The entire setup was rigged on the venue's structure using sub-trusses and careful load calculations to ensure safety. The main PA hangs, flown subwoofers, and lighting sub-trusses were all secured to the roof structure. Additional outfills were positioned outside the **IMAG** screens, while scaffolding towers were deployed at calculated distances for optimal coverage of the delay system.

Audio and Lighting Equipment Deployed

For an event of this scale, selecting the right equipment was crucial. The PA system included main hangs, flown subwoofers, and

carefully placed delays to ensure even sound coverage. Additionally, the lighting design incorporated a comprehensive rig that complemented Adams' performance, enhancing the concert's visual impact.

Technical Crew and Organisation

The execution of a concert of this magnitude relied on a highly organised technical crew. Each department, Audio, Video, Lighting, and Truss was led by a Head of Department (HOD). "The teams are divided into Senior Engineers, Junior Engineers, Technicians, and Stagehands. We follow this for all shows," Dantes explained. This hierarchical structure ensured efficient on-site coordination and swift troubleshooting when needed.

Soundchecks and Audio Precision

To account for the dynamic range of Bryan Adams' music, extensive soundchecks were conducted to achieve balanced audio output. "Ensuring even coverage with minimal spectral variance is of prime importance," said Dantes. The team employed advanced measurement and alignment techniques using state-of-the-art gear. The **DirectOut Prodigy** system played a crucial role in format conversion and sample rate conversion (SRC) duties, while also managing redundant fallback systems for both Bryan Adams' console and the opening act.

Collaboration between the local production team and the artist's touring crew was integral to achieving a seamless experience. "Pre-planning the audio systems, sharing equivalents with the artist's team well in advance, along with prediction files and pre-visualisation of the lighting and video systems, goes a long way in ensuring a smooth on-site experience for the artists and local crew alike," Dantes noted. This proactive approach minimised last-min-

INVENTORY LIST

Audio Equipment:

d&b Audiotechnik KSL 8/12 MAINS
d&b Audiotechnik FLOWN KSL SUB
d&b Audiotechnik SL-G SUB
d&b Audiotechnik XSL OUTFILLS
d&b Audiotechnik XSL C FILL
d&b Audiotechnik KSL 8/12
d&b Audiotechnik PA AMPS - 38 x D80 + 7 x D40
Ampeg STAGE AMP
Ampeg SVT4PRO

Console:

DiGiCo Q5

Lighting Equipment:

STAGTETRONIX MHPS 600
STAGETRONIX PS-100
FRAMES
EK TERMINATORS
FOLLOW SPOTS

ute adjustments and ensured all requirements were met efficiently.

Challenges and On-Site Adaptations

Despite thorough planning, the team faced significant challenges, particularly due to weather conditions. "We had two days to set up everything, but the biggest challenge was battling harsh weather conditions with strong winds and rain during setup," Dantes revealed. The technical team adapted quickly, securing all structures and working within strict safety protocols to mitigate any risks posed by the elements.

While Bryan Adams and his band carried their own monitoring systems, Reynold's Sound & Light handled the opening acts. The stage setup was designed to facilitate smooth transitions between performers, ensuring minimal downtime between sets.

Given the scale and complexity of the rigging, safety was paramount. "Precise load calculations ensured we were well under the Uniformly Distributed Load (UDL) of the structure. We increased rig points accordingly, using wire rope safeties on all rig points and a combination of 1-ton and 2-ton D8+ motors," detailed Dantes. These measures ensured that all suspended elements were stable and secure throughout the concert.

Transporting and setting up such an extensive array of equipment required precise logistical planning. "This is our bread and butter, so we take immense pride in planning everything to the T, including logistics and on-site operations well in advance," Dantes stated. Every aspect, from equipment storage to transportation schedules, was meticulously planned to ensure a smooth build-up and teardown process.

Pre-Event Checks and System Testing

Extensive testing was conducted before the event to ensure all critical systems, power, audio, and lighting, were functioning optimally. "Prep, prep, and prep some more. All this begins in the warehouse to ensure that all cables, speakers, amps, lighting fixtures, power distribution panels, and boards are tested before they even reach the venue," Dantes emphasised. Generator requirements and load calculations were shared in advance with the production team, ensuring seamless power distribution on-site.

During the concert, real-time adjustments were made to maintain optimal audio quality. "Most notably, we made real-time changes to the audio system based on the temperature and humidity at that particular time," said Dantes. Thermometric and hygrometric sensors were installed on the PA and within the audience area to monitor environmental conditions. These values were then fed into the amplifiers, allowing the system to auto-adjust in real-time without affecting the listening experience.

Post-Event Review and Continuous Improvement

Once the event concluded, a thorough review process was undertaken to assess team performance and technical execution. "We are always learning and looking to improve our efficiency on and off-site. We follow a system of 'show reports' which are shared by the crew (each department) and Ops teams separately. The HOD's and Technical Director then study this feedback, and a post-show debrief is done once everyone is back at the shop," Dantes explained. This structured evaluation helped identify areas for refinement, ensuring even better execution for future events.

The *So Happy It Hurts Bangalore concert* was a testament to the expertise and meticulous planning of Reynold's Sound & Light. From detailed pre-visualisation to real-time performance adjustments, every element of the technical production contributed to the success of Bryan Adams' live performances. Through strategic planning, cutting-edge equipment, and an experienced crew, the production team delivered an unforgettable experience for audiences while maintaining the highest standards of audio and visual excellence.

"The Bryan Adams concert was a nostalgic event for us, as we were involved in the previous 3 concerts by Bryan Adams in Bangalore. His ability to change the "look" of his shows continues to leave us spellbound as his team incorporates the latest technology to ensure his audiences remain captivated from start to finish! At 65, the super fit artist, literally lives the words of his song 18 till I die. The concert was an amazing performance by his entire team, and captivated all who attended, we loved the new plug and play venue, Terraform Arena, and his entire technical team was really very happy with our production levels for both audio and lighting."

Felix Remedios - MD, Reynold's Sound and Lighting