

Sennheiser's Digital 6000 Series at West End

Close to 300 channels of Sennheiser's 6000 Series at West End theatre



Photo: Matthew Murphy

The “ghost lights” are gradually disappearing from London’s theatres as the world learns to live with COVID-19. One by one, the household-name shows which bring so much joy, colour and revenue into the most vibrant theatre scene on earth are returning, and the audiences with them. As ever, Sennheiser wireless technology takes centre stage, with *Hamilton*, *Les Misérables*, *Phantom Of The Opera* and Disney’s latest production *Frozen* just some of the shows currently relying on Sennheiser’s Digital 6000 wireless systems.

The association between Autograph and Sennheiser is a long one, reaching back to 1984 when the former first used the famous MKE sub-miniature microphone on *Starlight Express* to help deal with the high levels of on-stage noise. Autograph’s first purchase of complete Sennheiser wireless systems was for another Lloyd Webber musical, *Aspects Of Love* in 1989, a 21-channel system of EM 1036 receivers with SK 2012 transmitters. In the intervening years, Autograph’s Sennheiser inventory has kept pace both with evolving technology and continuing demand from leading sound designers – now, in late 2021 where the entertainment industry is very much in a recovery phase after the unimagined devastation of COVID, Autograph’s commercial partnership with Sennheiser continues to develop.



Scott George, Autograph's Operations Manager

Autograph's Operations Manager Scott George comments, "In recent years Autograph has developed into a true full-service operation, providing sound design, equipment rental and sales, event supply, technical support, consultancy, infrastructure design and installation, training, product development and more. In terms of our sound rental operation however, our first objective is always to provide what sound designers specify.

"The designers for the eight London shows currently using our 6000 Series inventory specified that system in preference to anything else. The calibre of the designers we work with and the shows they deliver speaks volumes about the high

regard in which Sennheiser's wireless systems are held within top-end theatre."

The sheer numbers of channels in simultaneous use on the current roster of shows is breathtaking, especially when compared to Autograph's first use of wireless in 1981, when the Andrew Lloyd Webber / Cameron Mackintosh production of *Cats* used just six, for the principals only. *Frozen*, *Les Misérables*, *Phantom* and *Tina* are all using over 40 channels each, while *Hamilton*, *Pretty Woman* and *Wicked* are all 30 or more. *Dear Evan Hansen* features a relatively modest 12 channels while, away from London, the current touring production of *Beauty And The Beast* uses no less than 50 channels of the Digital 6000 Series.



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"As a long-standing partner of Sennheiser, Autograph have certainly been instrumental to the success of Digital 6000 in the theatre market over the past few years," concludes Kevin Gwyther-Brown, Business Development Manager Pro Audio at Sennheiser. "It's great to see Autograph's level of support to their customers is resulting in more shows using our technology going their way. Long may this strong relationship continue."

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