

INSTALLATION

Little Mermaid Musical

**The Little Mermaid Comes to Life with
the Immersive Sound of DAS Audio**



SOUND WITH SOUL

Little Mermaid Musical

Introduction

Area Stage, a company dedicated to theater production, was founded in 1989 by John Rodaz and Maria Banda-Rodaz. Since then, it has become a benchmark for interactive and experimental theater in Miami. Based in Sunset Place Mall, it has developed immersive experiences that redefine the interaction between actors and spectators.

In 2024, the company inaugurated an immersive performance space in the shopping mall, offering audiences the opportunity to become active participants in each production. "Our vision has always been to challenge the limits of conventional theater", explains John Rodaz. "We want the audience not just to attend a show but to truly experience it firsthand". This commitment to innovation has led Area Stage to develop unique productions that blend technology, creativity, and flawless execution.



For The Little Mermaid, the goal was to create a unique immersive experience where sound, lighting, and set design played a key role in the storytelling. "Every detail of the production was carefully designed to immerse the audience in the world of the show", says María Banda-Rodaz. "We want them to feel like they are part of the story, rather than just observing it from a seat".

To achieve this connection, an innovative sound design was essential, one that seamlessly integrated with the stage production and enhanced the audience's sensory experience.

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Challenge

The Little Mermaid production at Area Stage broke away from traditional theater formats. Instead of a fixed stage, the actors moved among the audience, creating a fully immersive experience. Spectators enjoyed dinner while the Little Mermaid and the rest of the characters performed throughout the entire venue.

“Instead of a conventional stage, the audience is literally surrounded by the characters”, explains Maria Banda-Rodaz. This concept posed a significant challenge for sound design, as the production required a system that could provide uniform coverage without visible speakers while ensuring exceptional sound quality in an unconventional space, “we quickly realized that we couldn’t create an innovative production using a traditional sound design”, notes Giancarlo Rodaz, the show’s director. “We had to step out of the conventional and explore new possibilities”.



One of the biggest challenges was the audience’s layout. “It wasn’t a conventional theater. The tables and chairs were distributed irregularly, with different levels and areas. Designing the sound for such a space required an innovative solution”, says Oleksnianski.

Additionally, the technical team had to ensure that the sound effects were perfectly synchronized with the actors’ movements. “The actors didn’t just interact with the audience; they also moved through different areas of the venue, which meant the sound had to adapt in real time”, Oleksnianski explains.

It was also essential to guarantee that every spectator, regardless of their location, enjoyed a uniform auditory experience. “We couldn’t allow some attendees to hear the dialogue clearly while others couldn’t”, adds Rodaz. Another key challenge was the venue’s acoustics, as it had not been originally designed for theatrical performances. “It was a space with high ceilings and reflective surfaces, which made sound control challenging”, comments Oleksnianski. The solution had to minimize acoustic interference while optimizing audio clarity throughout the entire venue.

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Solution

To overcome these challenges, sound engineer Abraham Oleksnianski worked closely with DAS Audio to develop a system inspired by the technologies used in theme parks. “When they told me the main objective, the first thing I thought of was a Disney attraction, where sound comes from everywhere without a visible source”, says Oleksnianski.

To achieve this immersive experience, compact speakers such as the DECO-65-T were chosen, allowing for uniform sound distribution without visually interfering with the set design. “The small size of the speakers was key”, explains Oleksnianski. “It allowed us to hide them within the set without sacrificing coverage or sound quality”.

List of systems installed

- 24 x [DECO-6-TB](#)
- 4 x [Q-43-T](#)
- 8 x [Q-10](#)
- [INTEGRAL-AI604](#)
- [INTEGRAL-MAI604](#)

Additionally, Q-43-T column speakers were strategically placed to reinforce the sound in specific areas. To enhance the immersive experience, eight Q-10 subwoofers were hidden under the seating stands. “These compact subwoofers provided the necessary low-frequency energy without taking up visible space”, Oleksnianski adds.



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INTEGRAL-A1604 and MA1604 amplifiers, equipped with DSP processing and Dante connectivity, allowed sound to be distributed across multiple zones, ensuring an optimal auditory experience in every part of the venue. “We didn’t use a stereo system. Instead, each area of the theater had its own mix to ensure that every spectator enjoyed the best possible sound”, Oleksnianski explains.

Additionally, the actors’ and orchestra’s microphones were strategically integrated to maintain a balance between amplified sound and the venue’s natural acoustics.

“ The DAS Audio systems allowed us to create a compact and versatile sound design, fully integrating the actors and audience into a single immersive atmosphere”.

GiancarloRodaz
Director del espectáculo

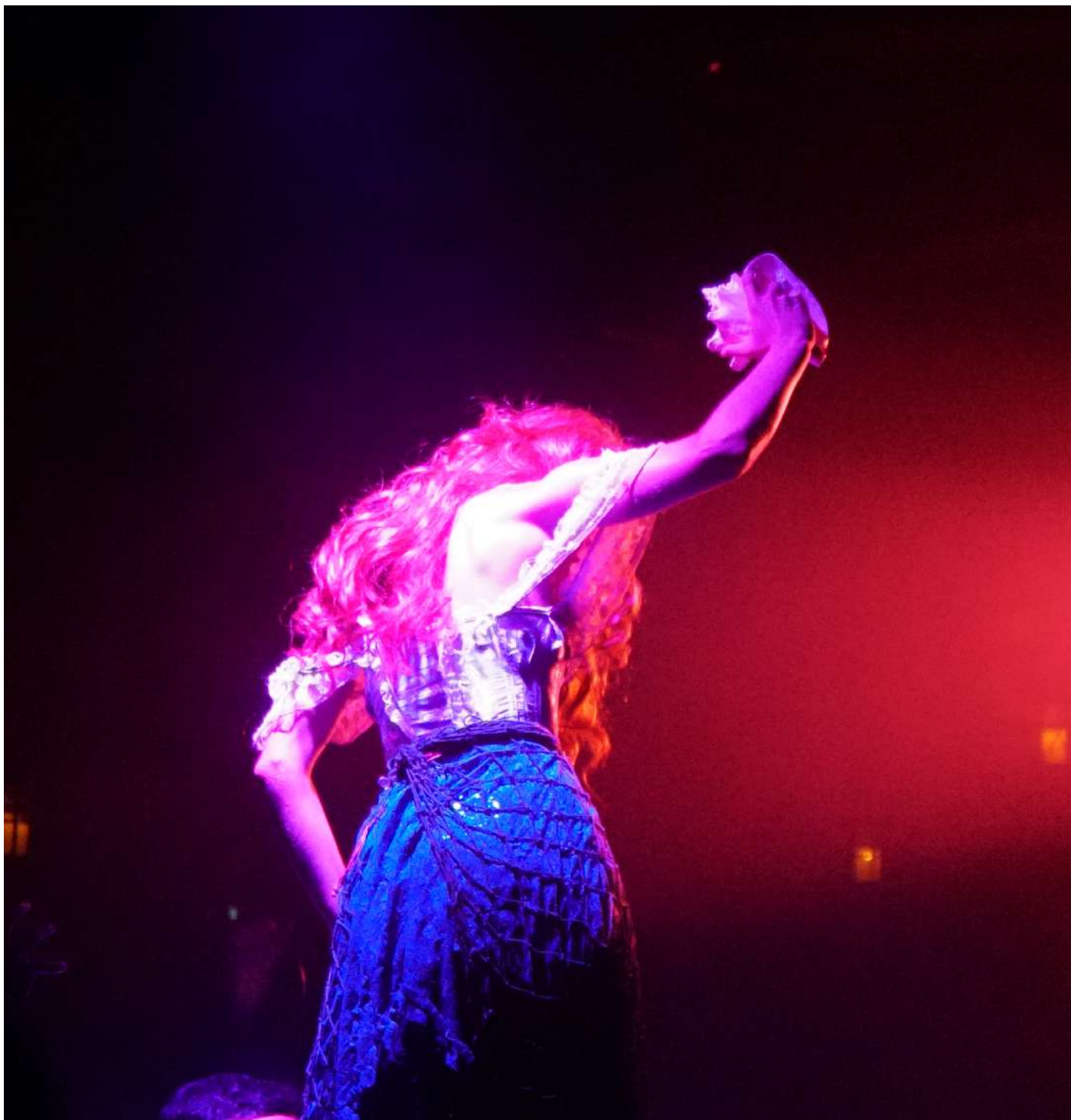


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Conclusion

The result was a truly immersive theatrical experience, where sound played an essential role in storytelling. "Without a doubt, The Little Mermaid has been the best sound experience we've ever had", says Rodaz. "It allowed us to experiment and create something completely new".

Thanks to DAS Audio's technology, the audience was transported into The Little Mermaid's world like never before. "The audience's reaction says it all", adds Maria Banda-Rodaz. The flexibility and quality of the systems ensured that every spectator enjoyed an unforgettable experience.



More information at
www.dasaudio.com



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