

VOLUME 9 // ISSUE 9

# TOUR LINK MAGAZINE

## IN THIS ISSUE:

A.C.T WRAPS SUCCESSFUL LDI 2016 13

TOUR LINK LDI RECAP 7

OTHER FESTIVAL NEWS 15

LD TRAVIS SHIRLEY LIGHTS MAIN STAGE OF  
ELECTRIC FOREST FESTIVAL 21



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## JEWEL NIGHTCLUB IN LAS VEGAS SHINES WITH NETWORK INTELLIGENCE FROM LUMINEX

When Hakkasan Group opened the new Jewel Nightclub at the Aria Resort & Casino in Las Vegas, local integrator National Technology Associates (NTA) implemented switches from LUMINEX Network Intelligence to build a reliable converged over-IP network solution for all video, lighting, audio and signage devices and even laser in the night spot.

Jewel Nightclub is a 24,000-square-foot, jewel-toned environment replete with innovative technology. Starting at the entry, a massive wall of mirrored LED video screens runs across columns and stairs to accent the architecture of the space and draw attention to the mezzanine level.

In the main room a grid of concentric oval rings, highlighted by 155 LED tiles and an array of moving heads, encircles a molded art piece called The Oculus that mimics the facets of a stone. The rings descend into four corner pillars of video adding a kinetic and sculptural energy to the club and its dance floor.

An ever-evolving matrix wall serves as the backdrop for the DJ. It has high-output LEDs on one side and 6mm video tiles on the other and is capable of continuous pan and tilt on both axes.

NTA teamed with design firm AudioTek on the project; they had previously worked together on Hakkasan Group's Omnia nightclub at Caesars Palace.

NTA was introduced to LUMINEX network switches when the company worked on the remodeling of the Center Bar at the Hard Rock Hotel & Casino in Las Vegas. "We had a good experience with LUMINEX, then the much larger-scale Jewel Nightclub contract came along," says Joe Garcia Miranda, who does audio visual systems design and engineering at NTA.

"Initially, LUMINEX was going to manage the lighting at Jewel. But then the design called for communication across all the entertainment systems using switches, VLAN and routers," he explains. "So we had an opportunity to use LUMINEX to its full potential. Streamlining the video, lighting, audio and signage with LUMINEX made our lives so much easier."

Jewel's production network is a managed VLAN that is redundant, fast and flexible. Garcia Miranda designed and built the backbone of the system using LUMINEX GigaCore 12, 14R and 16Xt switches. He also deployed 18 LUMINEX Ethernet DMX-2 MKII IP/DMX nodes, one DMX-4 MKII IP/DMX node and four DMX-8 MKII IP/DMX nodes.

The LUMINEX gear supports QSC's Q-sys for streaming audio, AV management/remote control, Art-Net broadcasts, sACN multi-casts, time code clocks, BrightSign digital video signage and even lasers on IP.

"I really liked working with the LUMINEX hardware at Jewel," says Garcia Miranda. "Everything was intuitive and super easy to use. The ability to have my audio, video, lighting, control and data networks converged without a ton of command line work was a huge time saver. The ability to have simple layer-two features, like VLAN (group) switching on ports, accessible from the front panel also saved me time, and on-site techs can now handle this without an issue."

Customer support from LUMINEX was also top-notch, he reports. Hugo Larin, National Director/America for LUMINEX, was "there with



us all along the way," says Garcia Miranda. "Everyone definitely went above and beyond to ensure the design was sound and that the system was functioning optimally. It was an awesome experience."

When Art-Net to sACN convergence was required during the opening crunch, "LUMINEX delivered four new DMX-8s with new firmware on site in no time," recalls Garcia Miranda. He also found that "the build quality of the hardware just felt better put together than other similar products. I'd easily recommend LUMINEX products to anyone – in fact, I've already spec'd LUMINEX switches on my current project design."

At NTA Nevin Edwards was the Senior Project Manager for Jewel Nightclub.

### About LUMINEX

Luminex Network Intelligence was founded in 2002 and is a Belgian based manufacturer of data distribution equipment for professional lighting, audio and video applications, mainly in the entertainment industry. They offer a complete range of switches, nodes and boosters, enabling users to build a complete data distribution system for all types of AV devices. The GigaCore switches are, like almost every other Luminex device, truly plug-and-play products that provide an excellent time-saving solution to expand an AV network without the need of any IT knowledge. That's why Luminex has become an indispensable companion for hundreds of AV installers and technicians around the globe.

For more information visit [www.luminex.be](http://www.luminex.be)



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# CONTENTS

WINTER 2016 // Issue 9

## EDITORIALS

- 3** // Jewel Nightclub in Las Vegas Shines with Network Intelligence from LUMINEX
- 7** // Tour Link at 2016 LDI, a Recap
- 13** // A.C.T Lighting Wraps Successful LDI 2016 Where Its Slate of Brands Unveiled New Products and Upgrades
- 15** // Festival News
- 19** // Desert Trip Music Festival Rocks with Iconic Headliners and grandMA2 Previz and Lighting Control
- 21** // LD Travis Shirley Lights Main Stage of Electric Forest Festival
- 12** // PixelFLEX AR-LED video gives LDI a true Augmented Reality experience



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4 Tour Link Magazine



**21** // LD Travis Shirley Lights Electric Forest



**15** // FESTIVAL NEWS



**7** // Tour Link at 2016 LDI, a Recap



**22** // Pretty Lights for Pretty Lights, News from Robe



[larrysmith@tourguidemag.com](mailto:larrysmith@tourguidemag.com)

In this issue, we decided to do something different and present a look at the recent LDI show. We have had a good relationship with this event over the years since their inception and have watched their growth and evolution.

Certainly, a story and some photos do not do justice to an event that has become a standard on this side of the "pond," but we hope it is entertaining.

As well, check out our Festival News section which includes a humorous and informative interview with Andy Poulet, Owner of the Ultimate Festival Guide, and some interesting news on a great talent we always love hearing about, LD Travis Shirley and his recent work with Electric Forest.

As many of you know, we have been reworking our team, but slowly, but surely, we have been getting things sorted and back on track, so we thank our loyal readers for their patience as we work through these changes.

Certainly, in addition to our website, the magazines and our directory, our big effort every year is our very own Tour Link Conference. We are nearly wrapped up with our planning and I fact, our hotel room block is virtually sold out and by the time you are reading this, we will no doubt be trying to free up additional rooms and an over-flow hotel. Therefore, if you have not yet secured your room, do so without delay!

Larry Smith  
PUBLISHER



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## TOUR LINK AT 2016 LDI, A RECAP

by Rachel Janney, Brianna Thornton & Lee Randall

Tour Link Magazine decided to take a booth at the 2016 Live Design International (LDI) show this year at one of the brightest places on earth, Las Vegas.

As most of you already know, the LDI show is one of the largest lighting shows of the year. Held this year October 17th through the 23rd at the Las Vegas Convention Center, the show hosts thousands of attendees and hundreds of exhibitors from all over the world.

LDI provides an opportunity for companies to show their latest and greatest in lighting, video, sound, staging in addition to all ancillary equipment that goes along with the world of lighting. The Tour Link team consisted of Co-Publisher Randy Wade, Ad Traffic Manager Rachel Janney, and assistant Brianna Thornton. Randy got us a sweet little corner booth close to some of our regular advertisers and sponsors, and so on Thursday (also known as set up day), the team headed into the exhibit hall armed with our display.

The Las Vegas Convention Center is deceiving from the outside, because once you walk through that main door, you quickly realize how big the center is. LDI did an excellent job with signage and directions and it was very easy to find the registration area and the exhibit hall.

Randy, an LDI Veteran, has attended this show many times in the past. It was the first time for Rachel and Brianna. As we made our way to our booth we couldn't help but stand in awe of the massive displays being built, the spectacular stages, the stunning lighting rigs and the gigantic video screens flown.

Forklifts were buzzing around at a furious pace, cranes were busy lifting and placing the heavy equipment, people were carrying, pulling and carting equipment back and forth.

Once the Tour link crew found our booth, we made short work of setting up the basic display. Looking around we quickly realized that they needed to step up and make the booth more appealing. A quick shopping trip provided the team with some seasonal Halloween decorations, candy for the sweets lovers and a nice little table to display some magazines. Thanks to Keith Mitchell of ACES Air Cargo for generously donating us some cozy chairs. We were now ready for LDI!

The Tour Link booth was next to one of our long-term advertisers, Mountain Productions, who had built an eye-catching truss and a very well-lit booth.

Behind us were Gallagher Staging, another long-term advertiser, who had a huge sign atop an eye-catching display, with plenty of room to move around and talk business with the guys. Gallagher used their eye-catching green to light up the booth and the guys were giving out green Gallagher t-shirts to attendees.

Opposite Gallagher Staging were Rose Brand who had one of the largest logo signs at the show. They also gave out some very classy coffee mugs. Rose Brand received

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Froggy's Fog David Rollins  
& Chris Manegrof



Randy Wade & Brad Schiller Martin Harman



RC4 Wireless Sean Dane



Jmaz Lighting Jason He,  
Supplied us with light



Pliant Mark Rehfuss



Flex Arrays LED Booth



Gallagher Anthony Melendrez (L) Adam  
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an honorable mention for best debuting product for their series of scenic automated devices, the DMX scenery rotator, Track Runner and The Winch 10 LX.

To the right of the Tour Link Booth, was TMB, who always has one of the most attended booths since they have quite the beverage service. TMB had lighting trusses high up toward the ceiling that constantly flashed through a cycle of different effects, and it was very easy to find the TMB lighting booth from pretty much anywhere in the hall. It was a beacon for the Tour Link booth and certainly made finding our way around a lot easier. TMB also built a big black wall which held some multi colored lights that had been shaped into a set of Katy Perry Angel Wings, during the show they proved to be quite popular for taking photographs with.

Opposite Tour Link was Pliant Technologies, who had a very clean booth design. Pliant was exhibiting their latest intercom technology; Crew Com, Tempest, and SmartBoom. Another booth that was close to Tour Link, was American Express. Offering credit card applications, they also proved to be one of the best free snack vendors at LDI. Their popcorn was to die for. Thank-you American Express.

A few booths away from us were Cosmic Truss, who ended up winning Best Product Presentation Award with their gigantic trussed skull that hung high from the ceiling, was fantastically lit and could be seen from everywhere within the hall.

Clay Paky and A.C.T. Lighting sponsored an award, The Paky Award, which was founded in honor of Pasqual Paky Quadri, a leader in the international lighting industry, who sadly passed away 2 years ago. This year's winner of the award was Richard Belliveau of High End systems and was presented by Brian Dowd from A.C.T. Lighting and Clay Paky.

The best small booth award went to Show Sage/Dataton, who built an amazing 3 D projection display in their small booth that was visually stunning and an amazing use of their display space.

Among the awards on offer at LDI was best debuting product and much to Tour Links delight, Keith Mitchell from A.C.E. S, had his sunglasses/bottle opener nominated. The winner, Sparktacular, took home the trophy with their very dazzling fountain machine that shot 5-meter-high, flame-less, smoke-less and odorless indoor pyrotechnics.

Another dazzling display was Ronee Holmes' Flutter Fetti display. She designed what came to be known as the Party Booth. Confetti was everywhere and looped videos played on big screens showing off the best of Flutter Fetti and their products.

The best product in staging and rigging went to Total Structures for their Halo and Sky-Net Fall protection systems. Halo provides vertical and horizontal fall arrest for towers and Sky-Net provides the load test for nets.

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Robe did a stunning job exhibiting their newest fixtures, the Spider, the Halo and the Spikie.

Among a sea of outstanding booths, it was hard to have a favorite. Every corner turned proved to be just as exciting as the last one. Lighting flashed in every single corner of the giant exhibit hall, stages were amazingly and professionally erected high up towards the ceiling, and music was crisp clear and loud enough to be heard from anywhere in the venue.

Each company that attended this year's LDI had gone to immense effort to thrill and impress attendees. Everybody, including the Tour Link team worked hard at LDI and at the end of day three when the voice announced that LDI was over for this year, a huge cheer could be heard. I'm sure there were

a lot of tired arms and legs leaving LDI this year and certainly the Tour Link team needed a few days to recover from the immensity of the show.

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*Tour Link would like to thank those at Live Design International for being such a gracious host and we look forward to seeing them at Tour Link 2017. We're looking forward to it!*

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Cham System, Philip Watson

Mountain Productions, Mike Garl (L)  
David Piccola (M) Keith Ellis (R)



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Look Solutions, Tyler Mickley

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## PIXELFLEX AR-LED VIDEO GIVES LDI A TRUE AUGMENTED REALITY EXPERIENCE

*Award-winning LED video manufacturer debuts a new and innovative 3D video technology which allows viewers to experience an augmented reality design*

*by David Venus*

As the LDI 2016 Conference and Tradeshow got underway inside the Las Vegas Convention Center, the award-winning LED video manufacturer PixelFLEX debuted its new AR-LED technology. As a true Augmented Reality experience, the AR-LED video design received an overwhelmingly positive response, and the technology is now preparing for its initial launch into the world of entertainment and commercial LED video design.

"We could not be more pleased with the response we received from the performance of our new AR-LED video technology," said David Venus, PixelFLEX Director of Marketing. "There were many times where viewers simply sat in

amazement, mesmerized by what they were seeing. After such a positive response, we are very excited about launching the AR-LED into the market to see just how creative designers can truly be."

Utilizing the patented lensing found in the FLEXLite series of LED panels, the new AR-LED has a 6mm pixel pitch with a broad viewing angle of 140 degrees horizontal and vertical. With each tile measuring 500mm x 1000mm, PixelFLEX created an impressive 28ft x 13ft demo wall at LDI, and then added lasers to bring the full Augmented Reality experience to life.

"Although still tethered to the glasses, this is by far and away the most immersive 3D LED video technology I've experienced," admitted Doyle Martin, VP of Show Services and Director of Design Services at TLS Productions, Inc. "I know a number of folks who have been waiting for this type of technology, and from what I've seen, it is finally something that is ready for deployment in the field."

....Continued on page 32



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A photograph of the A.C.T Lighting booth at the LDI 2016 trade show. The booth is large and brightly lit, featuring various lighting fixtures and displays. In the background, there are signs for MDG, MA, and Clay Paky. The overall atmosphere is professional and high-tech.

# A.C.T LIGHTING WRAPS SUCCESSFUL LDI 2016 WHERE ITS SLATE OF BRANDS UNVEILED NEW PRODUCTS AND UPGRADES

by David Steinberg

A.C.T Lighting, Inc. celebrated one of its most successful LDI shows ever, both on and off the convention floor. The exclusive distributor of MA Lighting, Clay Paky, Robert Juliat and other leading brands in North America, A.C.T Lighting was a major participant at LDI 2016, held October 17-23 in the Las Vegas Convention Center.

"I believe we had the largest booth on the tradeshow floor," says Brian Dowd, Vice President/Sales at A.C.T Lighting. "With 6,000 square feet, a good open layout and a prime location at the entrance to the Central Hall, our booth pulled in a lot of people who were eager to see what's new from the best product lines out there."

Clay Paky drew crowds to displays of several new lighting fixtures. Scenius Un1co made its international debut at LDI 2016. The latest addition to the Scenius product range, Un1co is billed as the ultimate "All in One" fixture combining the features and functions of a spot, wash, beam and profile. It offers creative effects, an exclusive beam framing system, rich and even color washing, solid and parallel beams, and matchless light quality – all in a single lighting instrument. "People were really impressed by its output and feature set," notes Dowd.

Clay Paky also drew a positive response with its innovative new Hepikos hybrid beam/washlight. A highly-compact, advanced multi-purpose light, Hepikos optimizes both beam and wash functions and is a perfect complement to the beam/spot effects produced by the popular Mythos. Hepikos offers great performance, versatility, an abundance of colors, and low power consumption.

Robert Juliat expanded its Dalis LED family with Dalis 862, a new asymmetrical 150W LED footlight designed in partnership with Laser Imagineering. It incorporates 48 patented asymmetric reflectors arranged in a double row; each row can be controlled independently for long or short-throw capabilities and creating upstage or downstage lighting.

Also on hand was the upcoming Dalis wash light. "Robert Juliat's Dalis products generated some of the best audience responses of the booth," says Dowd.

MA Lighting continues the development cycle of its popular consoles with announcements of software upgrades for the grandMA2 and dot2 product lines and advances in networking solutions and media servers. Those solutions

showcased the MA Network Switch with an easy user interface making network management simple for the entertainment technician. MA also continues to push video-for-the-lighting guy with the addition of a new codec and built in video converter for the VPU.

A.C.T Lighting's booth also unveiled MDG's new Me8 fog generator. The latest in MDG's Me range of foggers, the eight-nozzle model delivers exceptional results on a vast scale. "It's the most powerful fog generator on the market," says Dowd. "It can create 28,000 cubic feet of fog per minute for projects requiring a massive output. A demo in the Convention Center was out of the question!"

Rounding out the booth Eurotruss showed its new high-polish finish and ChainMaster introduced a high-speed (32 fpm) half-ton hoist equipped with encoder for use with Kinesys Digihoist positioning controls.

A.C.T Lighting maintained a busy presence off the show floor, too. The company hosted a private viewing of soon-to-be-released Clay Paky fixtures to crowds that "packed" the preview space throughout LDI.

And 300 invited guests had fun at the A.C.T/Clay Paky party on the 108th floor of Stratosphere Las Vegas. "The view was amazing, and the response was awesome," says Dowd. "We're huge supporters of LDI. It's truly the premiere tradeshow for our industry."

## About A.C.T Lighting

A leading importer and distributor of lighting products, A.C.T Lighting, Inc. strives to identify future trends and cutting-edge products, and stock, sell and support their inventory. The company provides superior customer service and value for money to all of its clients.

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# Festival NEWS

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As I got older I used to go out with my father to see many different 'local' bands and whilst at college I managed a band. My first job was at a legendary London venue, the Hammersmith Odeon as Assistant Manager so music has always been a big part of my life.

I don't get to as many gigs as I would like to these days but the live music experience is something I still really enjoy over recorded music.

**Ally:** I can see that you are quite the self-starter, tell me how you fell into entrepreneurship? Did you have another career path before this one?

**Andy:** After being made redundant from the Hammersmith Odeon when it was taken over, I wanted to stay within the music industry so I took on some work experience at Mercury Records which lead to various positions within the Polygram Records Group (Now Universal Records).

I worked briefly in the office furniture industry and then moved into managing concert and event promotions and branded ticketing services for many different national and local radio stations across the UK as well as other media partners.

Wanting to move out of London at the age of 30, my father along with a family friend had started online stores and asked if I wanted to start my own business selling office furniture online, the rest as they say is history...

**Ally:** You seem to have your foot in the door with many avenues of the music festival industry (such as marketing, ticketing, etc.) - which avenue was the most fun to work in?

**Andy:** For me the live side of the industry has always been the most interesting as there is always something going on and you get to meet a lot of different people from bands, managers, agents to bands crew and venue staff as well as media, ticketing people etc



## ALL ABOUT ANDY POULET, *Owner of Ultimate Festival Guide, His Future Predictions, & Which Continent Has the Best Festival Burger*

### FestForums Interview by Ally Daisa

**Editor's Note:** Ultimate Festival Guide is an international online resource guide for everything festival related. Geared towards fans and attendees, it's a great resource for our production readers to know about as well for tips, directions, news and other insights conveniently organized by geographic location. Check out the website at [www.ultimatefestivalguide.com/](http://www.ultimatefestivalguide.com/) and enjoy the interview.

**Ally:** Hi Andy! Let's start with who you are- where do you call home? What do you enjoy to do when you're not running UFG?

**Andy:** Originally from the UK, I now live in Stockholm, Sweden, a beautiful city in Northern Europe with my wife.

I also own and run an online office furniture store that I started back in 2001 when ecommerce and online payments were in their infancy, so running this and UFG takes up most of my time as there is always something to do.

But when I manage to stay away from the computer and phone I like to go to concerts (mainly rock), read, watch movies and am becoming a craft beer geek!

**Ally:** So Andy, between you and me, where does your true passion lie? (And it doesn't have to be festivals!)

**Andy:** When I was younger, sport was something I really enjoyed and I played county level (south west of England) football (aka soccer) and was ranked



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**Ally:** Which was the most difficult?

**Andy:** I don't think any part of my career has been difficult as I enjoy learning new things, but I think my first job at the Hammer-smith Odeon had the steepest learning curve as I was 18 years old at the time, straight out of college and had the responsibility for 2,600 people on a show night as well as being the 'boss' to people who were older than myself who had been doing their jobs longer than me, so gaining their trust and respect was a key part to being able to do the job successfully.

**Ally:** UFG seems to be one of your most successful ventures - tell me the story behind creating it.

**Andy:** When the recession came, my office furniture business dropped off as companies were firing rather than hiring and upgrading their office furniture, so I started e-tainment news which I envisioned as a resource for everything 'entertainment'. It quickly became apparent that this would be too much work for a small team so I changed the focus to music festivals as this was my favourite side of the business. In 2015 I rebranded 3 e-tainment news websites into one new one which is now called Ultimate Festival Guide (UFG).

I am currently working on the latest version of UFG which will see it grow from around 1,600 to over 5,000 music festivals worldwide that will be showcased across the site as well as incorporating a store where fans can securely buy tickets and merchandise.

I have a long list of other features that I want to include in the site that are highly relevant to the music festival community.

**Ally:** What obstacles did you face before UFG's obvious success?

**Andy:** When I started e-tainment news / UFG I was working alone so I had to select and learn the software to get what I wanted. However as technology has evolved this is now a lot easier and there is a lot of help online that I can draw on.

As with most ventures finance is an obstacle, the new site is the first 'big' investment I have made as up until now the first incarnations of the website have been fairly cheap to set up and maintain.

This time around, I chose to employ an outside company to build the new website, as I wanted to use software I was unfamiliar with and I needed to make changes to the function and usability, something that was a little beyond my current skill level.

Taking UFG to the next level will need major investment as I have a lot of plans to make the site a bigger platform with a lot more features all built with the festival fan in mind.

Also my co-founder took a step away from UFG last year to spend more time with his family so I am looking for likeminded entrepreneurs to join me to take the business forward.

**Ally:** You seem to have a lot of knowledge about the music festival industry - where do you see it in ten years?

**Andy:** Right now the festival industry is enjoying a boom period due I think to the fact that artists and bands make more money from touring than physical record sales, so they have had to change their business model.

In the next 5 to 10 years I see more festivals being launched in different markets, some will survive others won't, but I think the industry will plateau and we will see 3 or 4 categories of festivals from the big / heritage festivals like Glastonbury & Coachella to smaller boutique festivals with 1,000 in attendance.

There is also a big push towards destination festivals. With ticket prices rising a lot of people are now arriving early and leaving later taking a mini vacation in the local area surrounding the festival venue, I think this will become more popular in the coming years.

Overall there is more demand from the fan to move away from the muddy, rain soaked stage in a field and barely edible foods towards a more 'at home' experience where fans can not only listen to their favourite bands and discover new bands in an interesting environment whilst eating and drinking the best local businesses have to offer.

**Ally:** You're located in Europe - how does the music festival market there differ from the American market?

**Andy:** Europe has a more mature festival market than the US right now but you are catching up with many US festivals taking inspiration from the established Europe festivals.

On the flip side US festivals are also leading the way in mixing varied good food and beer with music whereas in Europe at many festivals we are still stuck with the traditional high priced non-descript warm beer and burger vans.

**Ally:** How do you think festivals can benefit from attending Fest-Forums?

Any kind of networking event is good for business and festival organisers and attending a great event like FestFourums gives them a chance to meet other festivals as well as potential suppliers from ticketing / RFID to catering. There is always something to be gained by meeting new people and brainstorming ideas!

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**Cheers to all on a job well done!**

*On Stage*

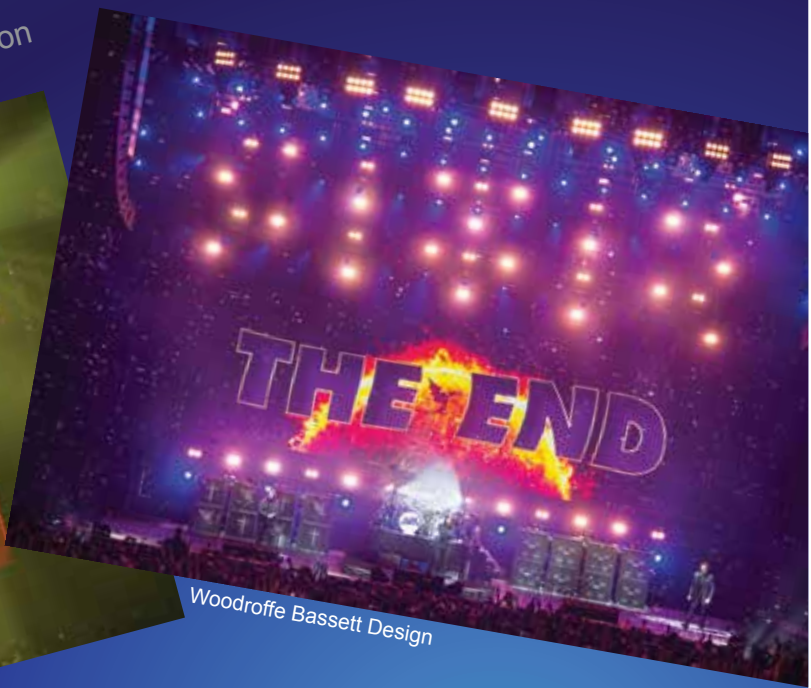
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## DESERT TRIP MUSIC FESTIVAL ROCKS WITH ICONIC HEADLINERS AND GRANDMA2 PREVIZ AND LIGHTING CONTROL

by David Steinberg

Indio, California rocked for two long weekends in October with the launch of the mammoth Desert Trip music festival produced by Goldenvoice. The Rolling Stones, Bob Dylan, Paul McCartney, Neil Young, Roger Waters and The Who headlined each weekend at the Empire Polo Club delighting fans and cementing their legacies as icons of rock history.

The team at DMDS7UDIOS, provided all the previz services and systems for the festival's lighting in addition to Scott Chmielewski being brought on a Director of Programming. They marshaled some 16 grandMA2 consoles for lighting control working with lighting designer Jamie Jenson of WJ Entertainment Architects.

"Jamie designed a massive rig that represented a collaboration among all of the artists and Jamie to best achieve everyone's creative goals as well as effectively light the enormous stage structure and massive LED wall," Chmielewski explains.


"Every artist had their unique show files a couple of weeks before the show, which allowed everyone to not only get comfortable with the massive rig but also address technical and creative needs long before we loaded in. DMD provided a dedicated previz suite on site that allowed any artist to work at their convenience. With the support of Jim Rood, one of DMD's designers and previz gurus, each artist's unique file with all their individual assets and design elements was integrated into the overall festival design. Between Jim and I, we were able to suc-

cessfully transition everyone's previz to the real world.

"Because of the scale of the show as well as the 24-hour schedule of the bands, everyone was able to spend as much time as they needed to build and or refine their shows," he points out. "Countless hours spent with each team made their limited time at FOH incredibly valuable."

Chmielewski notes that, "the biggest challenges were the number of high-caliber artists that needed and expected their show files to be 100% accurate and the countless show files and the stream of programmers and designers that flowed between the stage and the suite that we had to keep organized. Jim did an amazing job of providing each team with the help they needed in show file organization, implementing their assets and ensuring they were entirely accurate each time they transitioned between the suite and FOH."

Each of the show days brought slight variations to the lighting design and artists augmenting the rig with their own gear, according to Chmielewski. "One of the more interesting elements that we were able to implement were the 130 strobes that were used as 'house light' and were spread across the 32 delay towers on the grounds," he explains. "These were controlled from a separate console, but each artist wanted different levels of control implemented into



# Five Points

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their show. Across the shows and artists, we were essentially using every protocol of the grandMA2s in some form. Additionally, we had 16 automated spots that were also integrated into the show files and whose control was made available to the programmers.”

Chmielewski cites the “flawless” performance of the grandMA2s throughout Desert Trip and the invaluable feature set of the consoles. “Starting with the rock solid networking abilities of the consoles and their ecosystem of products we were able to create unique environments for each artist, console and use and were able to see and manage that system from anywhere we needed. That made the transitions between acts seamless and the networks and control system incredibly reliable.

“Secondly, was the integration of MA3D. Again, as part of the ecosystem, show files and physical changes were always up-to-date accurate. And finally, the PSR (Partial Show Read) and closing features of the software proved to be priceless in helping artists build from their existing show files. Some had touring show files, some simply preferences and others created show files specifically for this show. The PSR and cloning abilities of the console ensured that no matter what part of a show file or preference or programming assets we needed were at the ready and able to be integrated into this show.”

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sive distributor of grandMA2 consoles in North America.

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## LD TRAVIS SHIRLEY LIGHTS MAIN STAGE OF ELECTRIC FOREST FESTIVAL CHRISTIE LITES SUPPLIES THE LD WITH PRODUCTION PACKAGE FOR MAIN STAGE ARTISTS

by Debi Moen; Photos by Dylan Langille

The annual Electric Forest Festival features jam band/EDM music on five stages at the Double JJ Ranch in Rothbury, MI. But more than that, Electric Forest Festival has an experience mission: it's to enhance the music with a multi-sensory fan experience by locating art installations throughout the (actual) forest in which the fest takes place.

When Lighting Designer Travis Shirley was tasked this summer (his fifth year with the festival) with lighting the festival's Main Stage - called the Ranch Arena - he knew he also had an experience mission: to offer an equal opportunity lighting rig for both daytime and nighttime artists. To do this, he designed and specified a lighting rig that would cut through daytime ambience and that would also do justice to light up embellishments of the stage design. Longtime festival vendor Christie Lites (rep Robert Roth) worked closely with Shirley to meet his equipment specifications.

This year's EFF Main Stage artists with whom Shirley worked included festival staples The String Cheese Incident, Bassnectar, Major Lazer, Disco Biscuits, STS9 and more headliners.

Production Designer Tom McPhillips and his Atomic Design team designed the five stages, entrance and other event structures.

McPhillips embellished the main Ranch Arena stage with detailed Steampunk ornamentation, a mashup of historic styles and cultural art that took on an "electric time machine vibe," Shirley says. "For this I decided that a huge LED lighting rig would accent the fascia and coincide with the festival's 'electric' theme."

Shirley chose 165 Chroma Q Color Force 72 fixtures as the rig's focal point. The LED batten color changing fixtures washed the large areas of the stage with far-reaching saturated color.

"I went with LEDs because I was thinking about the name, Electric Forest, and thought it would be great to create an electric looking stage."

The Color Force "wake up the entire rig," he adds. He describes the three horizontal arrays curved overhead expanding in width from upstage to downstage, to create a central focal point. "The bands perform in front of that, they get bigger in width," he explains. "Then there are three vertical arrays. So, with three vertical on each side of the stage, and the three horizontal, you have nine arrays that creates a forced perspective picture box or performance space."

The trussing is as unique as Travis's design. He created a series of Arcs by using Christie Link bars and the components in the CL Type "B" (16") trussing system. This truss design gave him an "incredible depth" and enhanced the performance space, he says.

With so many great acts on the bill, Shirley wanted to ensure each had an opportunity to look great. "Even in the daytime the Color Force had an impact. I didn't want it to have a different feel from afternoon to nighttime transition and it worked. Many times you shine lights in the audience's face and that's all you can do in the daytime. Color Force allowed everyone to have a great show with the same tools no matter when they played."

A self-confessed Color Force fan, Shirley has used them previously on Pentatonix's tour, but not in such high quantity. "One thing unique we did was not only run them in RGBA mode, but we also pixel mapped them at times, so we had a low-res visual up there, which really looked great."

Along with the 165 Color Force, Christie Lites supplied 21 MAC Viper AirFX, 25 Martin MAC Quantums Washes, 24 Martin Atomic 3000 Strokes, 24 Elation Platinum Beam 5Rs and two grandMA Series 2 full consoles. Conventional fixtures, dimming, hazers, cable, rigging and trussing com.

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..... Continued on Page 26



## PRETTY LIGHTS FOR PRETTY LIGHTS!

*Story courtesy Louise Stickland, Photos Taylor Wallace for aLIVE Coverage*

Ever since Atlanta-based lighting designer Greg Ellis discovered Robe's BMFL moving lights which were launched in 2014, he has been recommending them to as many people as possible and continues to be "consistently impressed" with Robe's subsequent product launches.

He just finished the latest leg of a Pretty Lights US tour where 36 x Spikies and 14 x BMFL Spots graced his lighting rig and helped create a stylish and invigorating show for rising star DJ and music producer Pretty Lights with whom he has worked for the last seven years.

The "Episodic Festival Tour" comprised five 2-day experiences staged over different weekends at interesting and cool locations around the U.S. - including Telluride in the Rocky Mountains, and Red Rocks Amphitheatre, both in Colorado, as well as Chicago, Nashville and New Hampshire.

The rig didn't change but the idea was to embrace the different surroundings each time and Greg's task was to give each one a special and significant ambience.

This involved a lot of improvisation and thinking on his feet ... which is where the BMFL Spots and Spikies came in!

The Spikies were arranged in clusters of four - ACL style - 24 on six ground-supported towers upstage, with three more 4-way clusters on the video trusses, all effectively creating a giant box around the band!

"I love the Spikie - it's soooooo incredibly versatile," emphasized Greg. A key approach to lighting the show was that every instrument should multi-task. Spikies fitted the bill perfectly being able to do beams, washes, aerial flower effects, illuminate the cyc and other things.

Pretty Lights fans are extremely in tune with the various visual effects at shows and after the first show in the run, an avalanche of message and chatter echoed across social media channels ... asking, 'What were the plaid lights?' as one person described them, referring to the RGB diffraction.

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Whilst that takes audience interaction to another level and it's very flattering that everyone is taking so much notice of the lighting, additionally the band thought the Spikies were "the coolest thing ever," declared Greg ... so what more can you ask!

The BMFLs - also multi-functional - were positioned on the over stage trusses which were four small fingers, a middle and upstage truss and a header truss - with some BMFLs on the floor.

The design split most of the different types of lights up in their positioning to give a cleaner and more effective look. Much of Pretty Lights' music is rooted in hip hop and deviating from a more standard EDM format, it's not just two hours of banging techno ... There are plenty of up-tempo, soulful and introspective moments and some very spare and minimalistic aspects of the show ... all of which make it dramatic and interesting and more theatrical to light and quite distinctive from a traditional dance show. There were lots of opportunities for subtle and smaller effects to make a big difference onstage.

Lighting was supplied by the DSI Event Group based in Denver, with whom Greg has a long working relationship.

Greg also designs and operates video – running via three separate media servers - for the shows plus lasers, so he's multi-tasking as well and is constantly on his toes!

Upstage a 30 x 10ft video wall introduced a cinematic element, and all the flown trusses – 4 for lighting and 2 for media - were clad with video headers. This was made up from Roe Hybrid 15, a 15mm pitch product with a layer of integrated 150W LED light-sources that can also be fed with video, so lightscapes as well and 'conventional' video playback can be created utilizing the same video material.

Pretty Lights (Derek Vincent Smith) has a passion for filming and material from his vast library of touring footage over the last few years was edited into special clips for this show. Greg himself has been experimenting with filming lights and lighting effects in dark rooms ... so for this run of shows they ditched any computer animations for this more organic visual material fully sourced from 'real life'.

The results added a distinctive and more textural visual feel to the performance that worked harmoniously with Greg's lighting and helped share the intense musicality of the experience with all present.

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“Rock Legends Cruise” (RLC) is giving music fans a reason to celebrate with the announcement that Sammy Hagar, the Rock & Roll Hall of Fame inducted musician, who literally wrote the New York Times Bestselling party handbook, is confirmed to headline RLC VI, February 15-19, 2018.

By the time RLC VI sets sail from Fort Lauderdale, Florida to Cozumel, Mexico aboard the beautiful Royal Caribbean Independence of the Seas, the confirmed 4-night itinerary will include a lineup of more than 20 legendary artists, 60+ concerts, artist meet & greets, Q&A's, acoustic sets and more. In addition to the music, Sammy is bringing the taste of the islands on board with the addition of the “Sammy’s Beach Bar Rum,” which will feature tropical drinks made with his award-winning rum. Past artists, including those scheduled for 2017’s RLC V, include Pat Benatar & Neil Giraldo, REO Speedwagon, Peter Dinklage, Gregg Allman, The Doobie Brothers, Alice Cooper, ZZ Top, George Thorogood and The Destroyers, Paul Rodgers, Creedence Clearwater Revisited, Leon Russell, Foreigner, Don Felder, Thin Lizzy, 38 Special, The Marshall Tucker Band, WAR, Blue Oyster Cult, Grand Funk Railroad, John Mayall, Todd Rundgren, and many more.

Additionally, because RLC was created and is presented each year by The Native American Heritage Association (NAHA), it’s truly the gift that gives back as funds from each cabin sold are donated directly to in need Native American families living on Reservations in South Dakota and Wyoming.

“I’m thrilled that we were able to sway Sammy Hagar away from the Cabo Wabo Cantina to headline his first-ever rock-themed cruise,” said Pam Myers,

President of the Native American Heritage Association. “He’s not only a legendary rocker and partier, he also brings a shared vision for giving back so it’s a great fit having him on the only charity-based rock cruise on the seas.”

Since its maiden voyage in 2011, the Rock Legends Cruise has hosted some of the biggest names in classic rock including It’s also become a red-letter event for nearly 4,000 passionate music fans, many who now make it an annual event, creating a sell-out months in advance.

## ABOUT THE NATIVE AMERICAN HERITAGE ASSOCIATION

The Native American Heritage Association is celebrating its 23rd year working on reservations in South Dakota and has been rated with 4-stars by Charity Navigator for a total of twelve years.

More info at:  
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**“...he knew he also had an experience mission: to offer an equal opportunity lighting rig for both daytime and nighttime artists...”**



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Typically, with other fests, the Main Stage rig is designed around the headliner’s rigs, and everyone else gets a “generic” look without use of the special equipment reserved for the

headliners, Shirley notes. “This is the exact opposite and it’s a challenge. Festival owner Jeremy Stein wanted the fest to be its own. Every act would get to use the gear. Even some of the smaller bands got some great exposure to a lighting rig that they might not have played with before, from the novice to the most experienced.”

The challenge was lighting all the scenic elements, the materials covering the mechanics. “The fascia lighting was a big task in itself,” he says, pointing out the Martin MAC Quantum washes to uplight and downlight along with Color Forces.

Because each LD needs to reprogram their touring show for the festival, Shirley made sure to send them drawings well in advance. Shirley worked closely with the LD Andy Cass during the planning stages as The String Cheese Incident would headline three of the four nights. Cass had specific fixtures that Shirley spec’d in order to ensure a smooth transition into the fest not only for Cass, but for all touring LDS.

Shirley, who regularly tours with Enrique Iglesias, says each EFF performance stage is so different. It has grown from one Main Stage to five varying sizes, plus the lights with the installations throughout the forest. So the festival producers (Insomniac Events and festival owner Madison House) have begun splitting up the stages for other vendors and LDS to focus on.

This year Shirley also designed the newer Jubilee EDM tent, which has run for the two previous years.

“I always do the Main Stage but some years I do three of the five stages,” he says. “I just want to make sure I can focus on the job at hand, and with so many touring acts coming in, I needed to focus on the Main Stage - that’s a job in itself - and Jubilee.”

He adds, “It’s a fantastic festival, it’s grown exponentially and I’m proud of being on the team. Christie is great at festival world. I’ve been working with them for nine years and they know how I like to operate. We have a great working relationship.”

Christie Lites’ Robert Roth, who works with Shirley on other projects as well, agrees. “I was again excited to build a great team to support the creativity of Travis Shirley as we executed a stupendous design at this year’s Electric Forest Festival. Travis always takes the Main Stage up a level year after year.”

#### About Christie Lites:

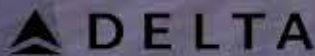
Christie Lites is a full-service entertainment lighting and rigging company with a commitment to providing the best possible customer value through the use of focus, relationships and an efficiently systemized multi-office network. The company has been in business across the US and Canada for more than 25 years and continues to grow and expand organically as opportunities arise.

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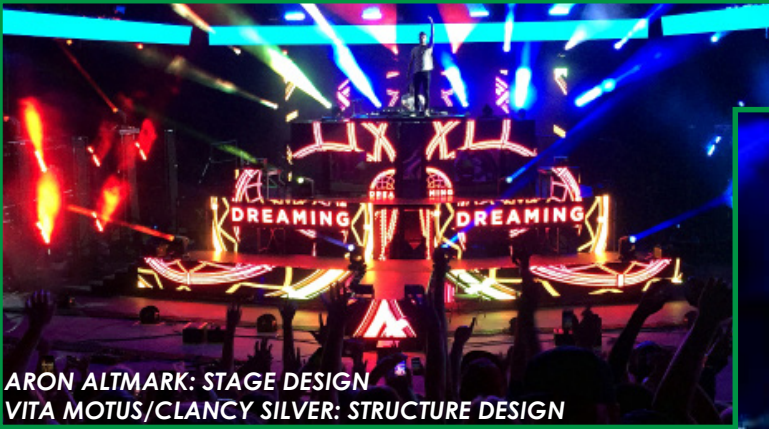
# Ad Index:



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Access Event Solutions.....	IFC
AJL International.....	3
Apex Stages.....	7
ATOMIC .....	6
Backstage Networks.....	13
Bearcom Wireless.....	11
Braun Events.....	9
Crown Seating.....	11
Empire CLS.....	12
Engine Power Source.....	32
Enterprise.....	10
EPT.....	20
Fest Forums.....	14
Five Points Production Services.....	19
Gallagher Staging.....	IBC
Hemphill.....	32
Mountain Productions.....	18
Nationwide Logistics.....	30
OSA.....	17
Prevost.....	BC
Priority Brokerage Services.....	24
Professional Wireless.....	15
Pyrotecnico.....	24
Road radios / Roadwifi.....	16
Roadhouse.....	25
Rock-IT Cargo.....	22
SES.....	32
Sound Enhancement Products / EBTECH.....	9
Soundcheck.....	29
Stage Call.....	33
Stage Door Transportation.....	30
Stageline.....	18
Tour Link.....	28, 33
Upstaging .....	18
Warehouse Multimedia.....	24

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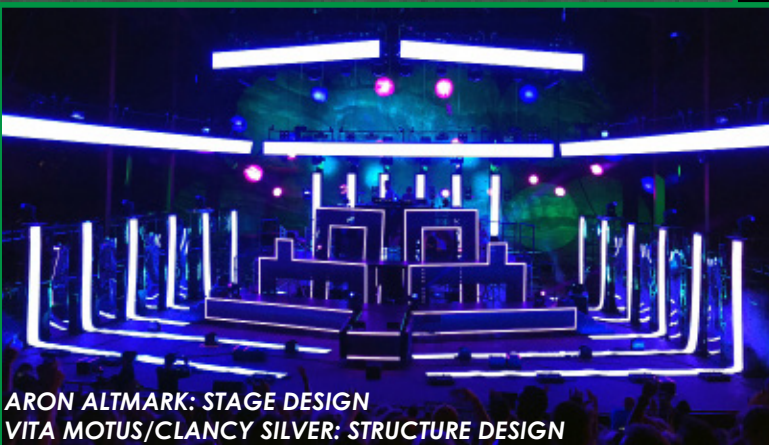


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