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JANURAY 2017 // ISSUE 1

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MAGAZINE

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www.tourlinkconference.com





It is hard for me to believe that this is the 35th time I have worked on an annual gathering of our Industry and the 18th time as Tour Link Conference. I have so many memories, mostly good about this event.

We have been so fortunate with the continued support of our sponsors and the steady growth of our attendance numbers. This is a very expensive venture every year for a business as small as ours and the demands on our crew are beyond difficult. With new team members experiencing these demands for the first time, I am grateful that they have not run away into the night pulling their hair out.

In particular, I want to thank Randy Wade and Nick Gold for their many hours of hard work and loyalty to the event. JJ Janney, Rachel Janney, Sharon Baldwin and our team of volunteers, panelists our production team and so many others have given their time and energy and in many cases money to ensure the continuity of Tour Link.

So, welcome to the latest version on what has become arguably the most significant gathering of the Industry in the world. By design, this is not a trade show, but rather a series of meaningful discussions, social mixers and fun events all designed to get people talking and meeting each other in a very relaxed resort atmosphere.

The goals of this event are to help make our Industry more professional, safer and accessible to young people and those wanting to be part of this wonderful business. We hope that this will be another step toward those goals.

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TAYLOR TOURS



WELCOME TO TOUR LINK!

Welcome to the 18th annual Tour Link Conference! Hosted again by the JW Marriott Resort in sunny Palm Springs, California, we're gathered here in great company and camaraderie. Over three days, January 26 to 28, we'll share laughs, experiences, and expertise—all for the sake of making the concert touring industry and related industries, better. Whether it's our annual golf tournament, a service day project with the non-profit organization Just A Bunch Of Roadies (JABOR), two days of valuable panel sessions and workshops, a transportation outing to highlight the newest forms of private jet charters, busses and vans, or our annual Top Dog Awards, there's something for everybody. So, grab your caffeine and vitamins and let's teach, learn, mentor, collaborate, make new acquaintances, catch up with old ones, **AND have fun!**





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A rock band performing on stage. In the foreground, a guitarist on the left plays a blue electric guitar, and a guitarist on the right plays a black electric guitar. In the background, a drummer is visible behind a drum set. The stage is lit with blue and green spotlights, creating a dramatic atmosphere.

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TOUR LINK PANELS & SCHEDULES



THURSDAY JANUARY 26

- 8:00 a.m.** Shotgun Tour Link Annual Golf Conference / Dave Paiva & Michelle at the Desert Springs Golf Club Palms Course
- TBA** Service Day with Just a Bunch of Roadies (JABOR)

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FRIDAY JANUARY 27

- 9:00 a.m. to 9:10 a.m.** Opening Address in Main Ballroom # 7
- 9:10 a.m. to 9:30 a.m.** Keynote Address by Hall of Fa.m.er Bill Leabody - Main Ballroom # 7
- 9:30 a.m. to 11:00 a.m.** Breaking and Entering / Moderator Jim Digby - Main Ballroom # 7
- 9:45 a.m. to 10:45 a.m.** Dr. B / CPR Certification
- 11:00 a.m. to Noon** Morris Light and Sound Workshop with Lighting Designer Mark Butts - Main Ballroom # 7
- 11:00 a.m. to Noon** Travel Agents (Closed Door Meeting)
- 11:00 a.m. to Noon** Advance & Settlements
- 11:00a.m. to Noon** Hotels (Closed Door Meeting)
- 11:00 A.M. to Noon** Dr. B – CPR Certification
- Noon to 1:00 P.M. – LUNCH – Springs Patio**
- 1:00 p.m. to 2:00 p.m.** Morris Light and Sound Workshop (continued) - Main Ballroom # 7
- 1:00 p.m. to 2:00 p.m.** Sennheiser RF – Salons 5- Discussion on New FCC Bandwidth Restrictions and Solutions.
- 2:00 p.m. to 3:30 p.m.** Travel Agents & Tour Managers & Production Managers ONLY
- 1:30 p.m. to 2:30 p.m.** Dr. B – CPR Certification
- 2:00 p.m. to 3:30 p.m.** Travel Agents / Hotels / Air Charter / Ground Transportation - Main Ballroom 7
- 2:00 p.m. to 3:00 p.m.** Focusrite Demo on their RedNet Audio Network
- 3:30 p.m. to 4:45 p.m.** Just a Bunch of Roadies – Charlie Hernandez - Main Ballroom 7
- 3:30 p.m. to 4:30 p.m.** Dr. B – CPR Certification
- 5:30 p.m. to 6:15 p.m.** Buses to FBO
- 6:00 p.m. to 9:00 p.m.** Transportation Outing (BBQ)
- 9:00 p.m. to 10:00 p.m.** Buses back to Hotel

SATURDAY JANUARY 28

- 9:00 a.m. to 9:05 a.m. Opening Address - Main Ballroom 7
- 9:05 a.m. to 9:10 a.m. Comments - Main Ballroom 7
- 9:30 a.m. to 11:00 a.m. Sennheiser RF
- 9:30 a.m. to 11:00 a.m. General Session 3: Survival – The Little Guy – Patrick Whalen – Main Ballroom 7
- 9:30 a.m. to 10:30 a.m. Sennheiser RF
- 9:30 a.m. to 10:30 a.m. Dr. B – CPR Certification
- 11:00 a.m. to Noon Focusrite Demo on their RedNet Audio Network
- 11:00 a.m. to Noon Festivals - Main Ballroom 7 / TBA
- 10:45 a.m. to 11:45 a.m. Dr. B / CPR Certification
- Noon to 1:00 p.m. – Lunch - Springs Patio**
- 1:00 p.m. to 2:00 p.m. Truck & Coach / New DOT Laws
- 2:00 p.m. to 3:00 p.m. Wellness and Health – Dr. Bob Mitchell & Bobby Schneider
- 3:00 p.m. to 4:00 p.m. Touring Tensions – Road Sanity / TBA
- 3:00 p.m. to 4:00 p.m. Technology – We will explore Apps, Websites and New Tech
- 3:30 p.m. to 4:30 p.m. Dr. B - CPR certification
- 4:00 p.m. to 5:00 p.m. You Can't Make This Shit Up – Bob Daitz
- 5:00 p.m. to 6:30 p.m. Break and Awards Show Prep
- 6:30 p.m. to 7:45 p.m. Cocktail Reception – Foyer of Desert Ballroom
- 8:00 p.m. to 10:00 p.m. Top Dog Awards Show – Desert Ballroom

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CARRIE UNDERWOOD'S STORYTELLER TOUR AND *PRODUCTION* IN THE ROUND

by Mike Wharton
Tour Photos by Jeff Johnson

Tour Link Magazine checked in with the Carrie Underwood Storyteller production crew in Birmingham Alabama as it neared the end of the second leg of its North American Tour. The tour has been on a run of sold-out performances since January 2016 with an interval of summer festivals. It is Underwood's first tour in the round and her biggest production ever.

The reality is, a touring production is essentially a global, moving, multimillion-dollar business concern with interactions around the world on daily basis. The infrastructure in a brick & mortar corporation has to be mirrored in a highly mobile environment.

In "today's office," we met up with Production Manager Graham Holmes, PA Amber Martin Jones, and site coordinator, Matthew Sperling. They are essential pieces to the success of that intricate puzzle.

Sperling coordinates the artist side of all things backstage, while Jones is the information officer for the production side of the tour. Jones says of her job, "it's hard to describe because I sort out whatever comes through the production door." She jokingly suggests attaching a go-pro

camera to her might capture the wide-ranging reach she touches upon all aspects of the crew.

Just down the hall is the array of fifteen rooms required daily and outfitted by Sperling to accommodate Underwood, her band, VIP Meet-n-Greet, Press, Security, Label and Tour Management, and various crew accommodations.

Graham Holmes' introduction to the tour began during the summer festivals with a 747 "belly full of gear" and culminating with a one off in Alaska that ended the first leg of the tour. "It was quite a lot to take in and a little bit daunting," he says, understatedly adding, "there are a lot of bells and whistles."

An intense, four-day rebuild and rehearsal took place in Spokane as the crew and gear reassembled for before startup of the second leg.

Staging & Automation by SGPS

Fabricated by SGPS, the 135' long stage is comprised of a 48' diameter main center stage with two runways extending to the north and south ends of the arena. The central core turntable, houses a 10' diameter circular lift with four individual band lifts forming its perimeter. The end of each



runway also contains circular lifts. Classic V9 LED tiles illuminate all three circular lifts, which can extend 18' above the stage. The lifts also descend below stage for costume changes, band member, and instrument transitions. Two smaller stages extend outward east and west almost to the dasher line.

The massive stage rides on 32 set carts and takes four of the 18 trucks on the tour to transport. SGPS head of automation, Alex Dew, tells Tour Link, "once we are in the arena, we eat up about three quarters of the floor space through half the production load in time."

"It is a good thing we're like family out here," adds head carpenter for SGPS, Angel Aquirre, "because it took a lot of patience to work this all out."

Nate Loftis programs and operates the time coded Navigator Control system, which runs the 109 cues for the show.

"From my standpoint," says Production Manager Graham Holmes, "I inherited a tour where all the major quirks and problems have been worked out. My job has been to keep it working just as well as it has been. Aaron Ford, my Stage Manager, is the man on top of this whole thing. I'm just the guy sitting in the office writing advance notes, working on things further down the line," he adds, referring to the string of shows in New Zealand and Australia which occur immediately after the last

show in the states.

Ford's involvement with the Storyteller Tour began during the design conception phase. He owns a company called D.A.S. Design Works, which builds sets, props, and effects. Creative Director Barry Lather and Show Production Designer Butch Allen provided Ford renderings of the show design, including a photograph of a Wurlitzer.

After discussions with Lather and Allen about how they wanted the jukebox to function, Ford came up with the iconic set piece Carrie stands upon, which has become the most recognized promotional photograph of the tour. His company also provided the fabric blowers seen during the song "Blown Away."

Ford describes his job as, "The guy who is responsible for everything that happens out on the floor—making sure everyone has the hands, time and space to do their job




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safely." He points to the mother grid, on which the routing of automation, video, lighting, and audio cable deploys, as an example of the departments working well together.

Head Rigger, Ricky Baiotto, has been with Underwood on every tour since her leap into fame after American Idol eleven years ago. "When the creative team first showed me their drawings of this show in the round, says Baiotto, "I told them, look, there is only one way to do this and that is with a mother grid." The massive scoreboards so prevalent in arenas these days, some as much as fifty feet square, would severely impact trim height, particularly with the 3 concentric video rings that hang center stage measuring 14', 20', and 24' in diameter.

He and the other two members of his team, Patrick Leonard and Neil Welch, oversee a local team of eighteen local up riggers to hang the 100-point show, which weighs 80,000 pounds.

Lighting and Video

LED crew chief, Kyrstena Rice and her PRG Nocturne crew of four oversee setup of the Nocturne V-12 rings, the four oval IMAG V-9 screens surrounding center stage, and the V-9 tiles in the deck pods.

"We are literally working over, around, and sometimes even on top of one another," Rice says referring to their presence throughout the production's load in and out.

Practically every great tour can rightfully speak of how well crews work together as a team. The crew on the Storyteller Tour production is the very definition of this seamless tran-

sition between departments.

Nate Cromwell, lighting director for the tour adds, "The real heroes out here, as Graham said, are the stage management department; Aaron Ford, Head Set Carpenter, Reynaldo Rojas and their guys." Stage Call lead truck driver, Joe Silagyi, figures prominently in wrangling the eighteen 53' tractor-trailers for Rojas and Ford.



"The first couple of weeks, everyone was trying to figure out where they could be on the floor and how they could work together. It is rare that you have crews help each other as much they do out here. This size scale of production requires a large number of staff with one well-defined job, which they do very, very well. Everyone here is top notch, especially my four-person lighting crew, from Bandit. Bill, Sam, Jeff, and Chelsea (Paul Reynolds for the second leg) have been long-time Underwood team members, and they are amazing!"

This is Cromwell's fifth year with the Underwood organization. "The lighting design on Storyteller is really a collaborative effort between Butch, Rob Koenig and Cat West," he says, adding, "I assisted where I could and dealt with the Black Trax programming."

Cromwell explains, "we had a pretty big conundrum coming into this. As part of the design to reinforce the aesthetic of being in the round, Barry's conception called for soft good 'sails' stretching in the top tiers of the arena taking on light. These presented a problem of blocking follows-



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pot positions. The biggest priority with lighting this show is to make sure key lighting for Carrie is consistent."

Discussion of several alternatives proved equally unfeasible. Allen suggested they use Cast Black Trax. "I was hesitant at first to jump in," says Cromwell, "as the product was relatively new at the time and I had been the canary down the coal mine before with new technology." After he bluntly grilled the developers and spent some time at their facility in Toronto, he whole-heartedly told Allen, "I'm in."

The Storyteller Tour is the first to use the system without any backup. Likewise, this is the first tour the Clay Paky Spheriscans appear on a tour. Infrared cameras paired with sixteen of the fixtures track sensor beacons. These are sewn by touring wardrobe lead, Joan Lee, into the twenty different outfits and ten jackets worn by Carrie.

Cromwell admits to some growing pains in his learning curve as he dived into the sophisticated and complicated system.

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Enter assistant LD, David Boykin. "I brought David out here specifically to handle the Black Trax system. This is a very intensively cued lighting show, so the fact I can eliminate spot calls and off load the system set up has made David a god-send."

Setup of the system each day takes about two hours while Boykin "maps the space" of the stage in the arena. This consists of walking the entire set while twirling, dipping and waving a six-foot 'T' that has three infrared lights on it. The information translates to a server blade, which transmits a DMX signal in real time. The result "is like magic," says Cromwell.

Video Director, Jason Varner, states he has never had a show where every single camera is able to remain at the same f-stop. No matter where Underwood stands on the 160-foot stage, the amount of foot-candles remains consistent.

"It would be difficult, if not impossible to achieve the consistency we get out of the Black Trax system," he says. As Video Director, he cuts cameras and programs the Mbox media servers for the tour. Nine cameras are used during the show, including two 24' Jimmy Jibs, three long lens, two robocams, one hand held, and a "Carrie Cam." During "All American Girl," Carrie captures the crowd on IMAG with the cam and uses it to introduce her band. Varner first worked with Underwood on the American Idols Live Tour in 2005.

Audio by Clair Global

Another first on this tour are the use of two Yamaha Rivage PM10 consoles run by long time engineers Kirk Shreiner at FOH and on monitors, Cam Beachly. Audio Systems Engineer Phil Kriz advances upcoming shows by dialing in the PA using Clair Global's propriety software program Focus. The system consists of 96 Cohesion 12's and 16 CP218's.

Creative FX

This is Underwood's first tour in the round. The idea originated with her, as she always likes to be close to her audience and really be involved with them. She hired Barry Lather as Creative Director.

Lather produced video content created by Ozone and 4U2C for the tour. He also cued all the automation. Adds Cromwell, "Barry was very specific about what he was looking for overall. Every time we would program a look, he would add just a touch more and really elevate the look."

For the finale, "Something in the Water," Lather tasked special effects provider Ted Maccabee of Strictly FX to create a unique falling-water effect. FX crewmembers, Jackson Frazier and Steve Lewis, accomplished this using haze, fog, specialty confetti, and lasers. The sparkling laser rain is created by using two dozen 4'-long linear Laser Edge units located above the video rings truss, as well as on the floor.

For other opportunities to check out Carrie Underwood live, go to www.carrieunderwood.fm



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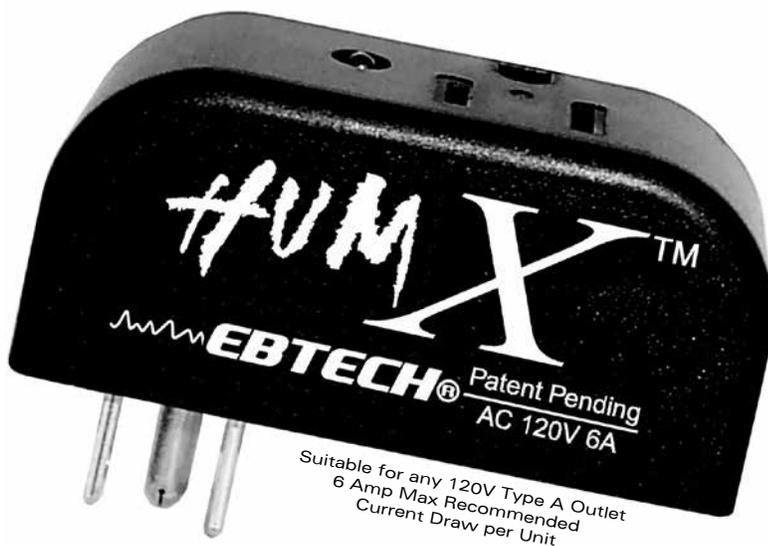
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THE STORYTELLER TOUR

STORIES IN THE ROUND



Joe Silagyi Lead driver/Stage Call



Krystena Rice Video Crew Chief



Matthew Sperling Site Coordinator



Nate Cromwell LD



Phil Kriz Audio Systems Engineer



Alex Dew Automation Crew Chief Angel Acuirre SGPS Head Carpenter.

Storyteller Tour Equipment List

Lighting Fixtures:

- 84 Chauvet Rogue Hybrids
- 36 Robe BMFL's
- 48 Clay Paky Sharpys
- 38 Spheriscans
- 48 Solaris Flares

Lighting Control/ Networking:

- 2 GrandMA Full
- 1 GrandMA Command Wing
- 3 GrandMA NPU
- 2 GrandMA NSP
- 1 Yama Cold Brew Drip Tower

Blacktrax:

- 15 Optitrack 13E IR Tracking Cameras
- 1 Blacktrax Server
- 3 Luminex Ethernet-DMX8
- 3 Luminex Gigacore Managed Switches
- 5 BT Beacon Packs
- 64 Diode Stringers (Sewn into wardrobe)

Switcher:

- Grass Valley Karrera 2ME

Router:

- Ross NK Series 64X64 3G multifor-mat router
- Processing
- 8 Ross Open Gear 3.0 frames

Recording:

- 8 KiPro HDD recorders

Playback:

- 4 Mbox Extremes controlled via Mbox Director

Management:

- 11 show computers in total

Cameras:

- 6 Grass Valley LDX 80s Lenses;
- 2 Fuji Digipower 99s
- 1 Fuji Digipower 74
- 1 Fuji ZA 12X4 wide angle
- 2 Fuji 17X7.6 ENG
- 2 Panasonic HE130 robo cams
- 1 Canon HF G30 with Teradek Bolt Pro 300 (Carrie Cam)
- 2 Stanton Jimmy Jibs in 24' Super Plus configuration

LED Equipment:

- 3 PRG Nano Processors

IMAG walls:

- 4 Oval V9 Lite I-Mag screens

Video Rings:

- 3 Concentric V12 rings (14', 20', 26' diameter)
- 5 video stage decks using V9 Classic panels
- East & West are stationary 192x216
- Center Lift 192x192
- North & South Lifts 288x264

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THANK-YOU TO CARRIE UNDERWOOD'S STORYTELLER TOUR CREW!

Tour Manager/Tour Accountant: Geoff Donkin
Assistant Tour Manager: Amy Reynolds
Production Manager: Graham Holmes
Production Assistant: Amber Jones
Creative Director: Barry Lather
Associate Director: Brian Anthony
Production & Lighting Designer: Butch Allen
Costume Designer/Wardrobe Styling: Marina Toybina
Wardrobe Stylist: Courtney Webster
Stage Manager: Aaron Ford
FOH Sound Engineer: Kirk Shreiner
Monitor Engineer: Cam Beachley
Video Director: Jason Varner
Lighting Director: Nate Cromwell
Wardrobe Supervisor: Joan Lee
Keyboards/Drum Tech: Chris Castle
Guitar Tech: Timothy Israel
Guitar Tech: Jim Whitfield
Guitar Tech: Steve Borisenko
Head Rigger: Ricky Baiotto
Rigger: Patrick Leonard
Rigger: Neil Welch
Head Set Carpenter: Reynaldo Rodriguez Rojas
Carpenter/Rigger: Tony Magro
Set Carpenter: Adam Huscher
Pyro: John Lyons
SFX: Jackson Frazier
Lasers: Steve Lewis
Site Coordinator: Matthew Sperling
Audio Systems Engineer: Phil Kriz
Audio Techs: Andrea Espinoza, Brett Rodgers
Stage Tech: Shawn Dier
Automation Crew Chief: Alex Dew
Automation Programmer: Nate Loftis
Automation lead: Mark McKinney
Automation Crew: Colin Thomas, Benny Welch
SGPS Head Carpenter: Angel Acuirre
SGPS Carpenters: Dennis Osborne, Patrick Purcifil, Pippy O'Hehir, Brian Neighley,
Lighting Crew Chief: Billy Willingham
Lighting Crew: Sam Morgan, Jeff Archibeque, Paul Reynolds



Aaron Ford Stage Manager



Alex Dew L, Angel Acuirre , R. for SGPS



Amber Martin Jones



Assistant LD David Boykin



Nick Ruocco, video engineer & Jason Varner, Video Director



Head Rigger Ricky Baiotto Center with riggers Neil Welch L Patrick Leonard R.N



Assistant LD: David Boykin
Video Crew Chief/ LED Tech: Krystena Rice
Engineer: Nick Ruocco
Server Operator: Ryan Woods
JIB Operators: Lee Shull, Jon Martin Stutsman
Long Lense Operator: Jay Strasser
Tour DJ: Vinh Bui – DJ Vinom
Tour Videographer: Jeff Johnson
Personal/Tour Assistant: Mina Waller
Truck and Bus Drivers: Morgan Ryan, Randy Daniel, Wes Craft, Matt Clark, Chuck Warren, Chris Chew, Isaac Hutchinson, Kevin Jones John Cooper, Joe Silagyi, and all of our truck drivers

Video Screen Design and Production:

Content Creation: Ozone - Orrin Zucker, Tim Dennesen
Content Creation: 4U2C - Olivier Goulet
Pre-Shoot: Momentus Marketing - Mil Cannon, Andre Riedlinger

Supply Companies:

Audio: Clair Brothers - Greg Hall, Randy Lane
Lighting: Bandit Lites - Michael Golden
Automation and Staging: SGPS - Eric Pearce
Props: DAS Designworks – Aaron Ford
Video: PRG – Mark O’Herlihy
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Integrity Interiors: Jeff Sumner
Trucking: Stage Call - Kyle Jones
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Live Shots & Pre-Shoot Hair/Makeup: Melissa Schleicher

Tour Book Art Direction and Design: Rick Steinburg (Dreamworks GC), Julia Jones (Watts Designs)



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NEWS PAGES 31 TO 47

FESTFORUMS CONFERENCE BRINGS TOGETHER FESTIVAL INDUSTRY LEADERS, MAY 11TH – 12TH AT TIME INC., NYC

Attendees are from a diverse range of festivals which is the key to FestForums success

FestForums, the bi-annual and bi-coastal festival-industry conference, has announced the dates for their 2017 conferences. FestForums NYC '17 dates are Thursday & Friday, May 11 & 12, 2017. The FestForums Santa Barbara '17 event will be held Thursday-Saturday, November 16-18, 2017.

FestForums are networking and professional development conferences for music, film, food & beverage festival organizers as well as entertainment industry leaders.

Stated co-founders Stuart MacNaught and Laurie Kirby, "The conferences we hold in New York and Santa Barbara celebrate and bring together the industry leaders transforming the festival culture that is central to transformation and change today."

The New York Conference begins Thursday, May 11th, at 9am at the beautiful, new headquarters of Time Inc., located downtown overlooking the Hudson River.

Panelists in NYC include producers of festivals such as New York City Wine and Food Festival, South Beach Food & Wine Festival, Los Angeles Food and Wine, Austin Film Festival, Firefly, Governors Ball, New York Festivals, Global Citizen Festival, Superfly Festivals, Tribeca, TIFF, Live Nation festivals, Ultra Music Festival, Electric Daisy Carnival, The CBGB Music & Film Festival as well as hundreds of other festivals.

"The attendees are from a diverse range of festivals which is the key to FestForums' success," reports Kevin Lyman, founder of Vans Warped Tour. "Happily, I come away with many new and innovative ideas that I can integrate into my business."

Past participants include "Supermensch" Talent Manager Shep Gordon, Recording



The Future of Film panel at FestForums NYC 2016

Artist Jack Johnson, Director Quentin Tarantino, Actor Bruce Dern, Woodstock co-founder Michael

Lang, Rock 'n' Roll Hall of Famer Dave Mason, Recording Artist Rita Coolidge, Actor Malcolm McDowell, Film Festival Gurus Gary Meyer and Noah Cowan, Rock Star Alice Cooper, Iron Chef Cat Cora, Celebrity Chef and internationally renowned restaurateur Roy Yamaguchi, Lawyer Jon Sloss, SXSW's Mike Shea, Vans Warped Tour Founder Kevin Lyman, Glastonbury Festival's Robert Richards, The Weinstein Company's Richard Glasser, Event Producer Scott Mirkin, Sponsorship guru Lesa Uzman, and filmmakers such as Tia Lessin, Laura Michalchyshyn and Matthew Modine and hundreds of festival producers.

The conference also features parties, networking events, mentoring, an exhibit hall and live streaming.

For more information, visit FestForums.com

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EDC JAPAN TO DEBUT APRIL 2017

Insomniac Editorial Team

Insomniac CEO and Electric Daisy Carnival founder Pasquale Rotella recently announced that EDC is making its debut in the Land of the Rising Sun in 2017.

From Saturday, April 29, through Sunday, April 30, 2017, the inaugural EDC Japan is taking over the ZOZO Marine Stadium and Makuhari Beach Park in Tokyo for two days of thrill-inducing rides, funky fresh performers, larger-than-life production, and super-bloomin' beats to create a one-of-a-kind, multisensory festival experience.

The debut of EDC Japan will also introduce fans to the iconic kineticCATHEDRAL stage, a majestic structure that premiered at EDC Las Vegas 2014 and has toured across New York, Orlando, UK, Brazil, Mexico and India. A reimagined version of the stage will captivate crowds as it comes alive with hundreds of lights, colorful flames, and two grand owls flanking the beautiful stained glass design.

Insomniac already welcomes a massive, global family of worldwide Headliners, and Japan marks EDC's fifth international destination. Electric Daisy Carnival's established events—EDC Mexico, EDC Brasil and EDC UK, along with 2016's hugely successful debut of EDC India—



reflect the diversity of their cross-continental fans and solidify EDC as the truly global phenomenon it has become in its 20-year history.

With the addition of EDC Japan, they're expanding the universal reach of EDC and welcoming a whole new group of Headliners to create lifelong memories with them Under the Electric Sky. Early-bird tickets are already sold-out.

www.japan.electricdaisycarnival.com/en/

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RANDY PHILLIPS NAMED PRESIDENT AND CEO OF LIVESTYLE, INC.



It was recently announced that SFX Entertainment will be rebranded as LiveStyle, Inc., and helmed by President and CEO Randy Phillips. The reorganized SFX Entertainment emerged from Chapter 11 bankruptcy protection on December 2, 2016 and boasts a wide variety of leading live electronic music properties and related lifestyle assets. LiveStyle is positioned to be the world's largest electronic music event producer. Phillips will lead LiveStyle's operations from Los Angeles, where the company will establish its worldwide headquarters.

Phillips said, "LiveStyle has the same potential that AEG Live had when I assumed the reins of that company as CEO. In fact, it has many more assets to build upon, has an impressive management team, especially at the event level, including most of the original founders of these world-renowned festival brands. Armed with no debt, a re-capitalized financial structure, and an incredibly supportive board, we will build LiveStyle into an essential company in the live entertainment sector. Having done this once before, my team and I are very excited to get started."

LiveStyle's leadership, in addition to Phillips, includes Charles Ciongoli, who will serve as executive vice president and chief financial officer; senior vice president, Alan Walter; and Jason Barr who will serve as the company's senior vice president, general counsel and corporate secretary. LiveStyle's board includes Phillips, Ciongoli, and representatives from the company's various equity owners including Chairman of the Board Andrew Axelrod of Axar Capital Management, Douglas Forsyth of Allianz Global Investors and Nils Larsen, former President and CEO of Tribune Broadcasting.

"We are very supportive of the company and the many original founders and entrepreneurs that remained through the restructuring process, sharing in the vision of its tremendous potential. It is a very unique media platform that meets the ever-increasing demand by consumers for exclusive, immersive experiences. With new leadership, including CEO Randy Phillips, and through focused investment and disciplined growth, we believe that LiveStyle will evolve into one of the world's leading live entertainment platforms," said Andrew Axelrod, Managing Partner, Axar Capital Management LP.



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Worldwide, LiveStyle will produce and promote single and multiday electronic music festivals across North America, Europe, South America, Australia and Asia. North American key operating entities including MADE Events, React, Disco Donnie Presents, Life in Color, and MMG, along with festivals and brands such as Electric Zoo, Spring Awakening, Mysteryland, Tomorrowland, TomorrowWorld, Sensation, Corona Sunsets, and Life in Color. In Europe, the company has an established track record with highly popular brands that average an operating history of 10-plus years with key operating entities such as Monumental, B2S, ID&T, i-Motion, and Q-Dance, and festivals and brands including Q-Dance, Decibel, Tomorrowland, Mysteryland, Awakenings, Back-To-School, Air, Qlimax, and Sensation to name a few. LiveStyle also owns PlusNetwork in Brazil which produced the enormously successful Tomorrowland Brasil and produces tours by internationally acclaimed DJs and artists. The Tomorrowland brand is one of the largest and most popular EDM festival brands in the world, voted Best Music Event globally at the International Dance Music Awards every year since 2012 and selling out nearly instantaneously annually. Further, LiveStyle has a 40% participation in Rock in Rio, the wildly successful music and entertainment festival held biannually in Rio de Janeiro, Brazil, with spinoffs in Lisbon, Portugal, and Las Vegas.

Also owned by LiveStyle, and reporting to the company's board while operating independently, are Paylogic and Beatport. Paylogic is a comprehensive ticketing services and solutions platform specializing in large peak sales events and technical and data integration with several online platforms. Since its foundation in 2005, Paylogic has sold 30 million tickets to fans from more than 200 countries for events in Europe, Asia, Africa and the Americas



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Held on the white sands of Fort Lauderdale Beach Park in a beautiful oceanside setting, Tortuga Music Festival is a multi-day, multi-stage music festival featuring some of the biggest names in country, rock and roots music. Tortuga Music Festival brings like-minded fans together for an unforgettable beach weekend experience that pairs music with meaning to raise awareness for marine conservation.

Kenny Chesney, Luke Bryan and Chris Stapleton will join Alan Jackson, Nelly, G. Love & Special Sauce and many other performers on the weekend of April 7 – 9, 2017.

Tortuga Music Festival works hand in hand with the Rock The Ocean Foundation to increase public awareness about the issues impacting the world's oceans and to support scientific research, education and ocean conservation initiatives.

TMF is produced and promoted by HUKA Entertainment best known for their unique destination-location music festivals, features multiple stages with unparalleled VIP amenities including a swimming pool, viewing decks and cabanas— all set with the ocean as a backdrop. Last year's festival drew a record-breaking attendance of more than 90,000 fans from all over the world.

Right in the center of the festivities is Rock The Ocean's Conservation Village which educates and raises awareness of issues impacting the world's oceans and supporting marine research and conservation, as well as protection of the festival's namesake – sea turtles that nest annually along South Florida's Atlantic seaboard. To this date more than \$300,000 has been raised to support these efforts

www.tortugamusicfestival.com

About Huka Entertainment: Huka Entertainment is a leading creator and producer of large scale destination-location music festivals, including the Pemberton Music Festival situated on 300 pristine acres at the base of Mt. Currie in British Columbia, and the Tortuga Music Festival on the white sandy beaches of Fort Lauderdale, FL. Best known for creating groundbreaking fan, VIP and artist experiences, the company was the creative force and producer of the award-winning Hangout Music Festival in Gulf Shores, AL. Based in New Orleans with deep roots in Gulf Coast culture, the fully independent Huka Entertainment also co-produces the Buku Music + Art Project in New Orleans located on the banks of the Mississippi river, and has a growing touring division which promotes hundreds of concerts across North America annually. More info @ huka.com.

About Rock The Ocean: The Rock The Ocean Foundation is dedicated to supporting scientific research, education and increasing public awareness about the issues impacting the world's oceans. RTO teams up with high profile musical artists and entertainers, who will perform and participate in events that educate the public on marine conservation. RTO, founder Chris Stacey is an avid ocean lover, diver and 20-year music industry veteran. Tortuga Music Festival will bring to life his vision, uniting the best and brightest in music, working to raise awareness about the issues currently impacting our oceans and their delicate ecosystems.

www.rocktheocean.com



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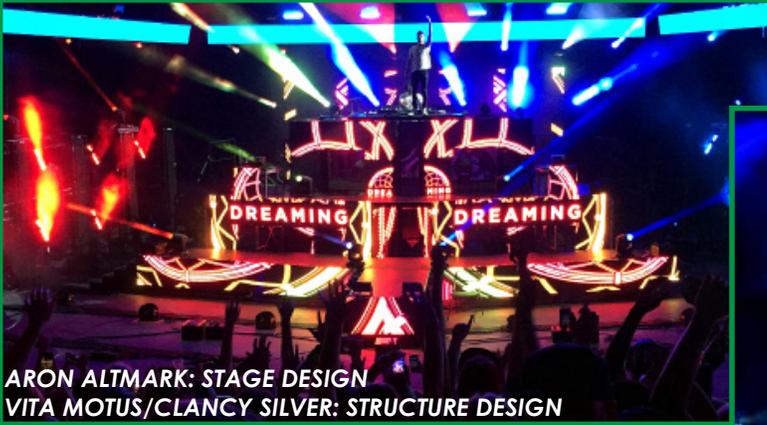


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