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TOUR LINK

MAGAZINE

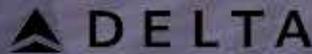


A **JOURNEY** TO THE ULTIMATE
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ADELE

EPS AMERICA SAYS HELLO FROM THE OTHER SIDE OF ADELE'S BARRICADE LINE ADELE TAKES GIGS STAGE BARRICADE SYSTEM ON TOUR

After four years, Adele started her new tour on February 29th 2016 at the sold-out SSE Arena in Belfast, Northern Ireland, where eps supported the long-expected series of concerts with infrastructure all along the UK and Europe. When the tour hopped across the pond on July 5th, eps america continued support for the tour with GIGS Stage Barricade System.

Adele celebrates her triumphal return with her bestselling new album "25". When tickets went on sale back in December 2015 for her 6 shows at Madison Square Gardens, September 19th-26th, a reported 10 Million people attempted to purchase tickets. Despite the popular ticket vendor, Ticketmaster's, website crashing at this time, the 6 shows sold out in less than one hour.

To meet the demands of such a world-class singer, the production team hired eps to provide the infrastructure support for each venue - from the UK, across Europe and the US. Starting July 5th 2016, eps america delivered and installed approximately 230ft of remodeled GIGS Stage Barriers for each show, to safeguard the superstar. Additionally, an eps Supervisor accompanied the tour to take care of the installation and the breakdown of the eps material.

The eps team is proud to support such an exceptional production. Our thanks go to Remedy Touring and Production Manager, Richard Young, for their trust and the cooperation.



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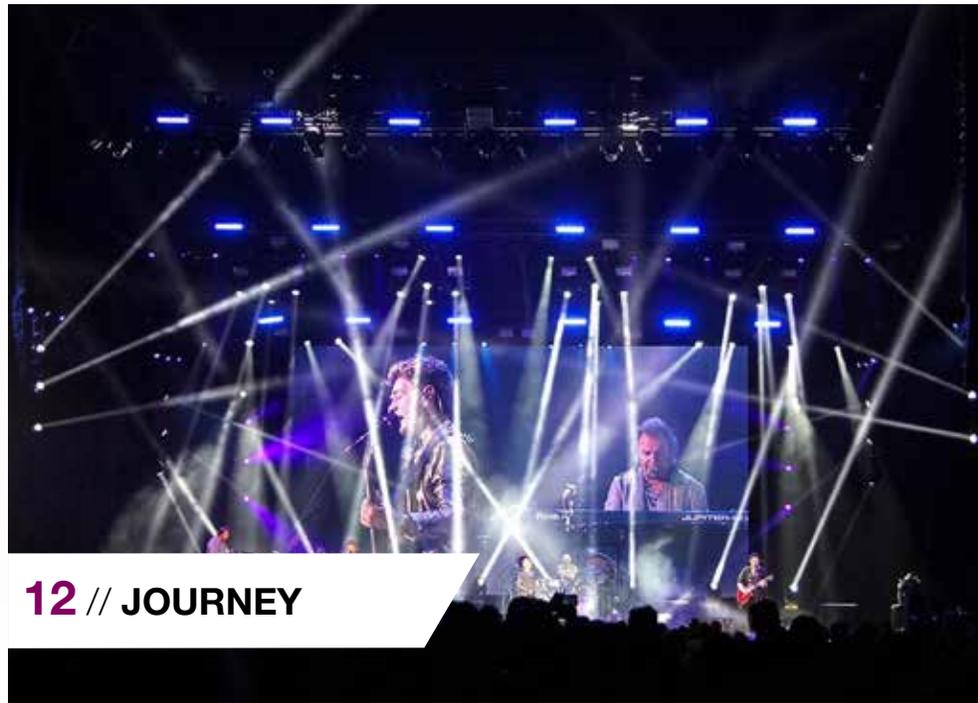
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3 // Adele takes GIGS Stage Barricade System on Tour



larrysmith@tourguidemag.com

In this issue we take a look at the Journey Tour that features one of the top crews in the Industry. Packed with veterans and led by Rob Kern, this is a touring pro's dream. The vibe is great, the organization is sane and the smiles on everyone's face backstage is the real thing....we should all be envious.

Included in the lead feature are pieces on some of the stellar vendors including VER, Seibo and the recently re-tooled and improved Access Event Solutions led by our old buddy Seth Sheck. These Front Cover Co Ops give us a chance to profile select companies supporting the tour in a more detailed way. It is fun for us to select different supporting companies and present a more detailed look at their structure, services and support of the featured story/tour.

Also, in this issue we are launching a regular feature on festivals contributed by Laurie Kirby and Stuart MacNaught of Festival Forums. We have invited them to help us, with their expertise, to increase our coverage of the fastest-growing segment of our Industry. This is the latest example of our ongoing effort to collaborate with various professional groups in the Industry to support a broad, inclusive platform for dialogue and education for our business.

Finally, we are at about 50% in registrations and sponsorships for the upcoming Tour Link Conference. We urge all our readers to be aware that there are a limited number of rooms at the hotel, as large as it is and we will have to start opening rooms in overflow hotels at some point. Therefore, we urge you to get registered, take advantage of early registration fees and book your room.

Larry Smith

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The team at **ACCESS™ Event Solutions** is proud to be able to work with Journey, one of the world's most recognizable and long-standing bands! Congratulations to the band and crew for amazing success, touring year after year and bringing generations of fans such a bad-ass show. Cheers, to you!

Seth Sheck (Founder/CEO) and Carl Elizondo (Account Executive) remember the first time we worked with Journey, back in 2011. Carl, who works with some of the biggest touring acts in the world, isn't often star-struck, but Journey is part of his "young-adult soundtrack," and he was "elated to get them as a client." The first job we did was a full tour order of laminates and satins. Richie Surency, who was head of security for Journey at the time, called us on a referral from Brett Enzensperger of Sailor Touring, who was working with The Steve Miller Band. Seth remembers how cool it was to see the credentials we made for them, since our designers were able to enhance their ideas with custom foil.

We've done every tour for Journey since, and were even able to hook-up Journey guitarist Neil Schon with some custom passes for his wedding. Thanks to Journey and Richie for choosing **ACCESS™** Event Solutions! We are proud to be your pass provider, and look forward to bringing you **Integrated Credentials™**, the next generation of tour credentials, for your next tour.

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Cheers, again, to Journey!
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HARBOR ENTERTAINMENT OFFERS THE CO2 FROGGER

As football season is in full swing and NFL players hit the fields, Nashville-based Harbor Entertainment's Drew Dedo and Kasey Lowry are watching some of their hard work pay off. While Harbor is known in the events industry for planning and executing elaborate meetings and events, the CO2 Frogger's rise in popularity also has them producing this piece of special effects equipment for events across the country.

Dedo and Jim Lowry, Kasey's father, developed the CO2 Frogger system, currently used by four NFL teams to create dramatic entrances. This season, the Jacksonville Jaguars, Tennessee Titans, Carolina Panthers and the Atlanta Falcons enter the field amidst Frogger-produced smoke.

Dedo and Jim Lowry designed the unit's barrel, baseplate and frame. Using Dedo's knowledge of the industry's needs and Lowry's innovative design skills, they created a unique solution that uses custom cut poly coated aluminum parts that are combined with a proprietary CO2 liquid control valve. These hand-assembled units produce a durable, reliable, high performance fogging system. One of Dedo and Lowry's goals for the unit was to assure that the solenoid valve would operate, regardless of position. In fact, with the CO2 Frogger, the solenoid valve operates effectively at any position in a 360-degree radius. Additionally, the CO2 Frogger contains the fastest open/close and the highest output in a single jet configuration on the market.

"After many tests and prototypes, we finally figured out a way to control the CO2 to create the consistent effect we dreamed of offering," said Drew Dedo, Harbor Entertainment founder and creator of the CO2 Frogger. "With the CO2 Frogger, special event and production professionals are easily able to control the smoke effect for a dramatic,

professional effect. We've had a lot of fun watching our clients and the results they have created using the CO2 Frogger."

The CO2 Frogger system uses a cutting edge cryogenic effect, capable of propelling plumes 30 plus feet in the air. Whether indoors or out, it uses durable black coating that blends into existing equipment to withstand wear and tear. The customizable systems are built for repeated use and features a sturdy base plate that can be affixed to a variety of truss mounts. It includes exposed solid brass hardware.

Jim Lowry, an industrial designer, credit's the CO2 Frogger's success to its design simplicity. In creating the product, he said the team put a lot of thought into how and when the CO2 Frogger would be used.


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“You get one shot at this. It has to work when it’s required to work. For example, the team is only going to run into the stadium one time,” Jim Lowry said. “We wanted to make it bulletproof. Some of the high end products are, frankly, overbuilt — and the products coming out of China aren’t reliable. Part of the CO2 Frogger’s success is that we found the perfect design sweet spot — and, it’s a beautifully elegant simple design that we’re proud to have designed.”

Drew Mello at Event One FX, LLC, based in Franklin, Tenn., has been utilizing CO2 Froggers from Harbor Entertainment for many years. “Their durability, ability to be customized to any situation and their compact size has been crucial to putting out world-class CO2 special effects,” Mello said. “We have used the CO2 Frogger in indoor and outdoor venues with great success. From major sports teams and corporate clients to movies, music videos and television production, the CO2 Frogger has been incredibly versatile for our needs.”

Beyond the NFL, a number of bands are also using the CO2 Frogger system in their shows — including Red Tide Rising, Drowning Pool, Starset and Airbourne.

When Scott Whiteman, with American Cryo in Denver, started using CO2 Froggers in the bands’ shows, he initially rented the units — that changed after he worked with them.

“Due to the quality, low maintenance, ease of use and support, I purchased units for Red Tide Rising and began renting them

out to touring bands — many of whom also converted their rental into purchases,” Whiteman said.

Dedo and Jim Lowry have also developed the smaller CO2 Frogger Gun, a handheld device that comes in both single and double barrel configurations. Dedo and Lowry are currently working on additional special effects units to expand the CO2 Frogger line of products.

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A



TO THE ULTIMATE

PRODUCTION EXPERIENCE

by Peter Ferguson
Photos by Bobby Levins

Journey just wrapped up its summer on the road with a fantastic show, quality production, and veteran crew. Tour Link Magazine caught up with the band and crew at Nashville's brand-new Ascend Amphitheater. The open-air venue sits on a ridge above the Cumberland River, a picturesque setting for a performance of Journey's timeless music.

When the Sun Shines on the Bay

Journey fans know the phenomenon well – a sea of lighters (and cell phone LED lights) bobbing left to right, drawn like waves to the shore as the beat of “Lights” or “Faithfully” pulses through. Supplementing the fan experience was another set of far more intricate lights, borne of the same intention: to bring these classic songs to life.

Seibo provided the lighting package. Journey's Lighting Designer and Director, Kevin “Deuce” Christopher, worked his magic from a Grand MA-2 board.

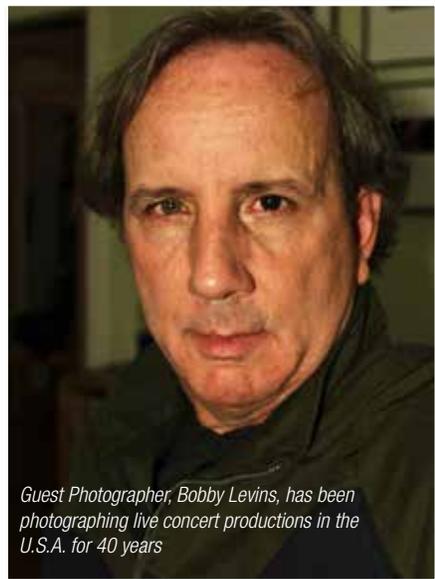
Filling out the rest of the crew was Crew Chief and Tour Rigger Kevin Cassidy, Systems Tech Cole MacDonald, Lighting Tech Oscar Canales, and Dimmer Tech Gary Boldenweck. Together, this team had their rigs up and running in around four hours.

While much of Journey's lighting cues were preprogrammed, Deuce prefers to keep his head and hands in the moment. “Even on the songs that are programmed cue-to-cue, there were definitely incidentals where I used momentaries or added executers to what was already on the base cue,” he explained.

Control Freak fiber control was used to link FOH and dimmer world, and Pathport Octonodes routed DMX signal to the rig. The server rack, tech'd by Canales, stored all of the video content.

Content was cued from Deuce's board and mixed with IMAG at video world by Video Director John McLeish.

Deuce and Cassidy were also involved in the production design. A Kidwin Viper 7



Guest Photographer, Bobby Levins, has been photographing live concert productions in the U.S.A. for 40 years



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MATE EXPERIENCE





LED wall was hung upstage of the band, and two projection screens flanked the stage.

“This year, [Journey] wanted to go with one larger screen, mostly intended for IMAG, and to surround themselves with lighting instruments,” Deuce recalled. “It is always great to have [Cassidy] on the team, because when I put a design together, it goes across his desk. He evaluates what is possible from a rigging and cable management standpoint.”

Video Content Draws on Journey’s Legacy

In addition to the Viper 7 and side projection screens, the video package included two long lens cameras at FOH, one handheld camera, two robo-cams, four lip-stick cameras on the drum kit, and a camera at the front of the keyboard rig. Videos were switched on a Sony 9000 switcher. Solotech provided the video package, with the Viper 7 coming in from Big Picture.

Tom Braislin, LED Tech and Robo-Camera Operator, has been in the game for more than 30 years. That kind of experience is common on Journey’s tours. “This crew is made up of top-notch professionals. Most have been with the band for years – it is a coveted position!”

Duane Nowak helped to build the LED screen and operated the handheld camera in addition to his responsibili-

ties with confetti.

On the three screens, McLeish displayed a mix of IMAG and content. The content was produced by lightswitch and conceptualized by Deuce. These stunning visuals drew on material from Journey’s iconic album artwork and other emotive scenes, such as the San Francisco skyline at night during “Lights.”

An Audio Package for the Ages

VER provided Journey with a state-of-the-art Meyer Sound PA, complete with LEO and LYON cabinets, as well as a great crew for this tour. Ralph Mastrangelo from VER has been working with Journey’s Production and Tour Manager Rob Kern since 2014. “Journey was one of our first major touring clients for the newly formed Tour Sound division at VER,” explained Mastrangelo. “We were only a about a year old at the point when Rob [Kern] and Jim Yakabuski came to visit (and vet us). They liked what they saw apparently, and took a leap of faith by hiring us on. Jim has since moved on, but it has been an exciting partnership with Journey ever since!”

Systems Tech Greg Mahler started with Journey since VER came on board in 2014. Along with Mahler, Colin Harty and Justin Keasling worked to keep the PA in tip-top shape, wired the stage, and assisted other acts on the evening’s bill.



FOH Engineer Keith “Meaux” Windhorst mixed front of house on an AVID S6L. He holds 34 years’ experience on the road, and has been out with Journey for two of those years.

“Journey is the soundtrack of my life. Who doesn’t want to mix the soundtrack of their life? I’m as big a fan of the guy sitting in the third row. All the signature pieces of Journey songs are burnt into my memory, so I already know how it is supposed to sound.”

Like many veteran sound engineers, Meaux grew up in the analog world. While he enjoys the flexibility of a state-of-the-art digital console, he tries to maintain an “analog

mindset,” as he described. “I grew up with the analog console, and I like to stay in that world. I don’t use snapshots, and I’m minimal with plug-ins,” he said. “I like to stay hands on...if I have a mute that needs to happen, I want to be in that moment.”

Monitor Engineer Josh Swart gracefully handled several contrasting monitor mixes from another Avid S6L. “These guys have been doing this for 40 years. Neal has been playing in front of Marshalls for so long that he has tinnitus, so he had the quietest ear mix you’ve ever heard. Throughout the band, I tried to compensate frequencies to give each member the clearest mix. Also, I sent Steve Smith 16 stems, which he mixed with an Aviom. There was a huge difference between the individual mixes.”

Everyone except for Smith used Ultimate Ears UE18’s for in-ear monitors. Smith prefers Sensaphonics 3D AARO in-ears for their “active ambient” technology, allowing him to dial in the right amount of room noise to his mix. Swart also mixed four floor wedges, which were placed to help the band feel the room a bit more.

A Return to the Drum Throne

Steve Smith was back in the drum throne with Journey this year, which made it extra exciting for Journey’s 10-year veteran drum tech, Steve Toomey. Toomey has also worked with previous Journey drummers Deen Castronovo and Omar Hakim.

“[Steve] is very into the drums and he likes being hands-on,” Toomey explained. “I got lots of feedback about setup, mic placement, and

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tuning at every show. Steve came in early almost every day and we went through the whole kit. It was new for me. I learned a ton as a player and a tech every night!"

Managing the Journey

The whole crew out with Journey likes and respects their boss, Tour and Production Manager Rob Kern. His team notes his ability to see the show from its audience's perspective, production side, business needs, and artist's vision. This strong peripheral vision is supplemented by an accommodating and fair attitude, which he maintains in the office and on the venue floor.

Production Coordinator JT Taylor has worked with Journey for five years. On this tour, he kept the busy production office moving on a daily basis by overseeing runners, advancing catering and dressing rooms, setting up meet-and-greets, maintaining guest lists, coordinating travel logistics with Randle Feagin and Chris Burnside of Aspen Travel, and more.

Taylor recognized Kern's strength in building a strong community amongst the crew. "Rob Kern is one of the best production managers there is," he said. "You can be the greatest guitar tech, but if you don't mesh with the artist and the guys on the bus, then you're going to change the whole dynamic and no one is going to watch your back. Rob built a family here. We use the same people and vendors day in and day out. It builds camaraderie."

The relatively small crew that put up this large production traveled in three Hemphill Brothers coaches. Kern added, "Many [of our crew] wore a few different hats, and all worked very hard every day. Having a good working environment is key to guarantee little turnover and make this all possible. Even on the vendor side, many techs make themselves available to us year after year." Kern has developed strong relationships with his preferred vendors. For example, Rob has used SOS Transportation for over 20 years.

Iconic Experiences with Journey

Camaraderie filled the air at Journey's shows, flowing between and within the crew, the band,

Kevin "Deuce" Christopher, Lighting Designer for the 2016 Journey Tour

and the audience. Strong, tasteful production supported an iconic setlist, from “Any Way You Want It” to “Don’t Stop Believing.”

The real magic of Journeys show, however, was seen looking at the audience, where cell-phone LED lights swayed in time above a multitude of friends, couples, parents, and children, eyes fixed on the band who’s soundtrack has been inscribed on the hearts of a generation.

Journey proclaimed a message of hope in the post-9/11 world, complete with Neal Schon’s searing take on the “Star Spangled Banner.” Journey’s show and production teleported its audience back to that high-school prom, first date, or first dance... a brand-new experience to last a lifetime.

While Journey’s 55-city U.S. tour, just wrapped, the band will continue in early 2017 with shows in Japan, Asia, and Hawaii, in anticipation of a return to the US mainland.

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Crew Next page



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Travis Thibodaux *Back-up Singer/Keys*
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Ulysses Session *Personal Assistant*

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JT Taylor *Production Coordinator*
Scotty Nordvold *Stage Manager*
Kevin 'Deuce' Christopher *Lighting Director*
Keith 'Meaux' Windhorst *FOH Engineer*
Josh Swart *Monitor Engineer*
Jennifer Sigal *Dressing Room/ Wardrobe*
Jeffro Hannah *Bass Tech*
Brent 'Elvis' Jeffers *Keyboard Tech*
Steve Toomey *Drum Tech*
Bobby Schneck *Guitar Tech*
Tom Weber *Guitar Tech*
Greg Mahler *Systems Tech*
Colin Harty *Monitor Tech*
Justin Keasling *Audio Tech*
Kevin Cassidy *Lighting Crew Chief*
Cole Macdonald *Lighting Tech*
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Gary Boldenweck *Lighting Tech*
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COLOUR SOUND LIGHTS V AND T DANCE STAGES

Colour Sound Experiment provided lighting and LED screens to the dance tents at two major UK festivals for the first time this summer – T in the Park at Strathallan Castle in Perthshire, Scotland and the double sided V Festival, for which they serviced both Weston Park in Staffordshire and the Hylands Park site in Chelmsford, Essex.

Says Haydn Cruickshank, “We were very excited to be offered the chance to contribute to both of these amazing and popular events that are mainstays on the festival calendar.”

For the Slam Tent at T In The Park, the Colour Sound team worked with regular Slam Tent LD Scott McDonald to provide the kit to his specification, while for V, two very different and dynamic designs were developed by Colour Sound’s Fletch.

The V North stage was crew chiefed for Colour Sound by Alex McCoy and V South by Frankie McDade, while Sam Campbell led the team of six at T.

V North and South

The visual design for V North was based around a Y shaped Kayam style tented venue with a large stage in the middle of the Y section, complete with a flat floor. Lighting and video were combined to provide set architecture as well as atmosphere and effects in an ingenious design which started with the installation of a seven legged ground support system supporting a trussing grid and a 10 metre truss semi-circle at the front combined with two eighth-of-a-circle pieces at the ends. This created an exaggerated horseshoe shape for the set which was a perfect solution for this DJ stage.

Hung from the horseshoe were 18 individual panels of

Colour Sound’s proprietary BT-7 LED screen, with 12 x Clay Paky Sharpie moving lights in the gaps and either side of the stage, two IMAG video screens were built, also using the BT-7 product.

Lighting the stage were eight Robe LEDWash 1200s, six Martin Atomic strobes and 17 x ProLights Diamond7 Beams, all of which looked great on the DJ.

Two high powered Novalight Nova-flower effects were positioned slightly to the sides for a special moment during Craig David’s set.

Out on the room five trusses were flown from the tent king poles which were around 18 metres high, configured as an arc of three trusses butted up on the middle, with two more 14 metre long ‘wing’ trusses a few metres away either side – on the same angle as the sides of the arc. Another truss was rigged in line with the downstage edge of the stage.

This downstage truss was loaded with four Robe BMFL Spots and six LEDWash 1200s used for illuminating both stage and audience. On the three central arc trusses were 14 x BMFL Spots, six Atomics, 12 x LEDWash 1200s and one 4-lite Mole on each truss section.

continued pag 24



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The wing trusses were each rigged with six sharpies and three Atomics.

Also on the room trusses was an inverted pyramid of LED screen made up of 154 panels of BT-20 mesh arranged on drop steels in an exact mirror image of the BT-7 panels on-stage ... all of which looked spectacular when in action, introducing depth and multi-dimensionality to the space.

Visuals were supplied by Digital Insanity who used a Hipotizer v4 media server to run all the video components. Colour Sound's Ed Blackwell took care of all the lighting and video pixel-mapped elements and was systems tech for the video, working with Sam Campbell.

Lighting was run via a ChamSys MQ80 with two extra wings operated primarily by Kester McClure and Sam Akinwale

working with LX techs Chris Brown and Aamir Riaz. They also provided a floor package for Australian act Flight Facilities which to Alex's delight reunited him with some industry friends from home!

The V South scheme was also designed by Fletch and again used the venue - a massive 8 pole big top - as a starting point coupled with his fund of knowledge and experience of lighting dance and EDM gigs.

"I wanted a big ravey, old-skool vibe in there with lights and visual matter all around the place in every direction," he explained.

A four legged semi-circular ground support was built on the stage to lift a load of BT-7 screen, with towers either side of stage rigged with more lights, then PA wings offstage of these and then further offstage still, another pair of towers to hold large IMAG screens in place, all helping to create an epic 18 metre span wide-stage look.

More LED screen was rigged on the front truss, along with the lights and an LED screen was also attached to the two tent king poles closest to the sides of the stage resembling a pros arch which defined the space nicely.

Out above the audience they flew two 3-metre and two 5-metre diameter circular trusses, and at the back of the room was a front / advanced truss slung between two king poles.

Onstage 20 x BMFL Spots were rigged over the ground support and on the circular trusses above the crowds. Twenty-seven Robe Pointes were dotted around and 30 x LED-Beam 600s were dotted around anywhere

they could be fitted! These multi-purpose fixtures were chosen because they are super versatile and offer numerous possibilities. They are ideal for this style of event.

At the back of the stage 16 x Diamond7 Beams added some extra jazz behind the DJs and - naturally - 23 Atomics were dotted all over the place for strobe-tastic moments.

A Chamsys MQ300 with an MQ80 for backup ran the lights. Digital Insanity once again looked after the visuals with Richard Bagshaw working closely with the Colour Sound team on the video content and operation. Joining Frankie were lighting programmer Toby Lovegrove, John Lahiffe on dimmers, lighting techs Jon Ricketts and Stu Barr and video techs Jani Fodor and Fergus Noble.

Slamming It at T in the Park

Colour Sound was asked by Festival Republic to supply lighting, LED screen and a large ground support system to the Slam Tent at T in the Park 2016.

The 6-legged ground support system was built over the stage, 24 metres wide at the front to facilitate the over-stage lighting positions, and four circular trusses were flown from the tent king poles above the auditorium to provide more rigging for lights.

A hundred square metres of Colour Sound's BT-7 HD LED screen was hung in three areas - upstage centre off the ground support and as left and right side screens. The front of the DJ booth was also clad with the same screen surface for continuity. The video control and content was all co-ordinated by LD Scott.

Lighting wise, 24 x Robe BMFL Spots, 20 x Pointes, 20 x LEDWash 600s and 20 x CycFX8s were at the core of the rig, all of these combined to give the high-impact-hi-energy looks that Scott wanted.

They were augmented with 24 x ProLights Diamond7 Beams, 32 x Atomic strobes and a shed load of Moles dotted around the venue.

All these fixtures were distributed between the ground support and the four circle trusses and Scott hooked in his own ChamSys lighting desk for control.

Colour Sound's fabulous crew of six comprised Sam Campbell, Afghan John, Mel Cornish, Simon Robertson, Ed Blackwell and rigger Simon Ambrose.

Additionally, Colour Sound supplied floor packages for three major artists appearing over the weekend.

Swedish superstar DJ and music producer Alesso headlined the Radio 1 Summer of Dance Tent on Friday night, with lighting designed and operated by Dan Robinson. His Colour Sound package included 48 x Clay Paky Sharpies, 40 x Atomics and some CP Alpha Spot 1500s.

Frightened Rabbit played a stonking set in King Tut's Wah Wah Tent

on Friday with LD David McIntyre and their specials included Robe BMFLs, Pointes and LEDWash 600s, Chroma-Q ColorForce LED battens, SGM XC-5 LED strobes which featured prominently ... plus an assortment of generics.

Singer songwriter Tom Odell took the same slot in the same tent on Saturday, complete with lighting designed and operated by the ever-busy Johnny Gaskell who asked Colour Sound to supply his specials, which included Martin Sceptrons, Robe Pointes and LEDWash 600s, Moles, Clay Paky Stormy LED strobes and an array of ProLights AIR-6PIX moving LED battens.

The front of the magnificent Strathallan Castle – which dates back to the 13th century – was lit by Colour Sound for the duration of the Festival, a highly attractive result achieved using 24 of their proprietary Dragon 220 6-colour LED floods.

Colour Sound continues its full-on festival season ... which sees the company involved in supplying lighting – stage and environmental - LED screens, rigging and crew to around 60 festival events nationwide.

Photos : Sam Akinwale (of the V North stage)



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FestForums Spotlights

THE ART & SCIENCE OF FESTIVALS, 2ND ANNUAL INTERNATIONAL FESTIVAL CONFERENCE *In Santa Barbara, California, Nov. 19-21*

Exciting Line-Up Of Speakers & Performers:

Actor Bruce Dern, Celebrity Chef Cat Cora, Woodstock Co-Founder Michael Lang, Recording Artist Rita Coolidge, Recording Artists Canned Heat, Michelin Starred Chef Gilles Epie.

Santa Barbara (September 21, 2016) – What are the ingredients of a great music, film, food, and beverage conference? FestForums' festival convergence heats up with insider stories of Woodstock from co-founder Michael Lang, a memorable keynote address by actor Bruce Dern, and festive parties every night. Add in some sweet daily networking opportunities, hip events like "Opine Over Wine with Women In Film," cool celebrities, cocktails from liquor sponsors, an off-the-hook wine, beer and spirits "Tasting," private concerts featuring Rita Coolidge, Canned Heat, Shawn Jones, and Kevens. Top it off with the prestigious "Best of the Fests" award ceremony, followed by a gastronomic dinner by some of the world's best chefs at a James Beard Celebrity Chef Tour dinner, a \$10,000 sponsorship giveaway from Delta Air Lines and so much more!

FestForums, a Festival Industry Conference will be held at the upscale Santa Barbara's Fess Parker – A Doubletree by Hilton Resort on November 19 – 21, 2016. "We love FestForums!" declares Conference sponsor Leo Stanko, President of OTW Safety. "Conference Producers Laurie Kirby and Stuart MacNaught gave us personal attention, created a hip, creative and very collaborative space & vibe, delivering what a festival conference should - a positive and impactful experience, uplifting and achievable."

FestForums boasts an international faculty of speakers with a roster of panels fielded by a brilliant array of renowned thought leaders, actors, chefs, and recording artists.

Speakers Include:

Music: Michael Lang, Co-Creator, Woodstock; Maureen Ford, President, National and Festival Sales, Live Nation; Danny Wimmer, CEO, Danny Wimmer Presents; Kevin Lyman, Owner, Vans Warped Tour; Robert Richards, Commercial Director, Glastonbury; Raymond Roker, Executive Producer, Goldenvoice; Brian Rucker, Director of Strategic Alliances, Pandora; Mike Shea, Executive Director, SXSW, etc.

Food and Beverage: David Alan Bernahl, CEO, CLM Pebble Beach & Los Angeles Food & Wine Festivals;



Left, Cofounder Stuart MacNaught, Center, Cofounder Laurie Kirby, Right, Lucy Zito, Events Manager

Katelyn Boyle, Red Frog Events; Cameron Collins, Co-Founder, Brew Haha Events; Barbara Fairchild, educator; Greg O'Byrne, Executive Director, Santa Fe Wine and Chile Fiesta and Taos Winter Wine Festival; Doug Richter, Managing Director, Global Partnerships, INVNT; Stefani Salem, Founder, Newport Beach Food & Wine Festival; John Trumble, Managing Director, NYC Wine & Food Festival, etc.

Film: Sharon Badal, VP of Filmmaker Relations, Tribeca; Anita Cotif, Senior Manager of Event Production, Toronto International Film Festival; Gabrielle Carteris, Actor and President of SAG-AFTRA; Noah Cowan, Executive

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Director, San Francisco Film Society; Wendy Guerrero, Executive Director, Bentonville Film Festival; Laura Michalchyshyn Co-Founder and President, Sundance Productions; Barbara Morgan, Executive Director, Austin Film Festival; Barry Rivers, Director, Maui Film Festival, etc.

Don't Miss the Special Events

Exclusive events include the Saturday night Fiesta Lagunitas under the stars, which features a wine (two dozen French & Californian vineyards), beer, vodka, rum and whiskey tasting in the stunning Fess Parker Resort's Plaza del Sol, with dinner and live music from two-time Grammy winner Rita Coolidge, and artists Canned Heat and Shawn Jones. Other features include The Dome, Wave Therapy, complimentary massages, silent disco, and exciting surprises.

Panel Topics & Twenty/Twenty on the Twentieth

Panels commence Saturday, November 19th, and end Monday, November 21st, and include topics such as: the future of the festival industry, sponsorship best practices, new technology, safety, talent booking, celebrity chefs, festival convergences and sustainability. On Sunday, November 20th, there will be twenty talks lasting twenty minutes on various subjects like tasting wine, using your five senses at a festivals, a talk with Woodstock's Michael Lang and other fascinating topics.

Best of the Fests

The "Best of the Fests" Award Ceremony will take place on Monday, November 21, 2016 at The Fess Parker Hotel in Santa Barbara, CA. The awards are given to festivals for their stellar efforts in sustainability, charitable works and innovation. Lifetime Achievement Awards will be presented to Michael Lang, Bruce Dorn and Chef Gilles Epie. Music legend Rita Coolidge will also be honored. The Johnson Ahana Charitable Foundation will be honored for its contribution to promoting Sustainability at events.

The James Beard Celebrity Chef Tour Dinner –

The Julia & James Dinner Celebration on Monday November 21st

Foodies will enjoy seven delectable courses of haute cuisine paired with California and French wines prepared by an array of celebrated international chefs. The "Julia & James Dinner Celebration" will be held on the closing night of the conference, Monday November 21st. The James Beard Foundation's Celebrity Chef Tour dinner series brings a taste of what happens at the James Beard House in New York City to more than 20 cities across the country each year. It was Julia Child who,




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PHOTO BY VISIONELIE - THE WEEKND'S THE MADNESS TOUR

following James Beard's death in 1985, first proposed starting a foundation and saving his home as a center for the American culinary community. "Since Santa Barbara considers Julia Child one of its own," explains Event Co-Producers Laurie Kirby and Stuart MacNaught, "it seemed appropriate for the Santa Barbara dinner to honor the collaborative relationship of James Beard and Julia Child."

In honor of Ms. Child's penchant for French cooking, the evening's chefs include celebrated Parisian Chef Gilles Epié and LA-based French Chef Christophe Émé. Another of the evening's accomplished chefs, Cat Cora, credits Child as having been her mentor. Manhattan Beach Chef David LeFevre, Esquire Magazine's 2015 Chef of the Year Ray Garcia, and The Fess Parker Doubletree Resort Executive Chef Kirk DeLong round out the current roster of chefs.

This chic Santa Barbara dinner begins at 7 p.m. with a cocktail reception followed by a one-night-only, multi-course dinner (with premium wine pairings), and ending with a decadent dessert course and a Q&A session with the evening's chefs. You won't want to miss this gourmet culinary experience! A craft beer pairing will also be provided by sponsor Lagunitas Brewing Company. Tickets for the dinner are limited, and priced at \$230.00, inclusive of tax and tip. Tables of ten are specially priced at \$2,000. For more information on the dinner contact: Stu@FestForums or call 401.835.8813.

Community Open House At The Wayfarer Hotel, Santa Barbara, October 27th

Interested in learning more about the conference? Join FestForums' Producers Laurie Kirby & Stuart MacNaught for a free annual informational Open House, sponsored by Lagunitas Brewing Company and hosted by The Wayfarer Hotel on Thursday, October 27th from 5:00-7:00 p.m. We look forward to seeing you there or at the conference!

FestForums Santa Barbara 2016 Sponsors:

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by Peter Ferguson

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Dave "Obie" Oberman founded SEIBO in 2004. Drawing on the iconic legacy of Obie's Lightning Productions, SEIBO has become globally renowned for producing eye-catching corporate events. The likes of Tesla, IBM, Maserati, Honda, Infiniti, Chrysler, and many more have benefited from SEIBO's expertise in high-level production.

Under the direction of Senior Vice President Jeff Boldenweck and Vice President Michael Keeling, SEIBO has decided to return to its roots as a top-tier entertainment production vendor.

Keeling, an entertainment industry leader, is known worldwide for his innovative designs, extensive industry experience and creative concepts. In his own words, "I have had a great run in the design world, with great opportunities to create things I would have never dreamed possible. For the future, I look forward to representing Seibo Entertainment as a production resource firm, with unique knowledge for its clients, from conception to delivery."

Dreaming big has earned SEIBO Entertainment a reputation for producing amazing shows.

The division has received critical acclaim for its production of Sia at Coachella in April 2016.

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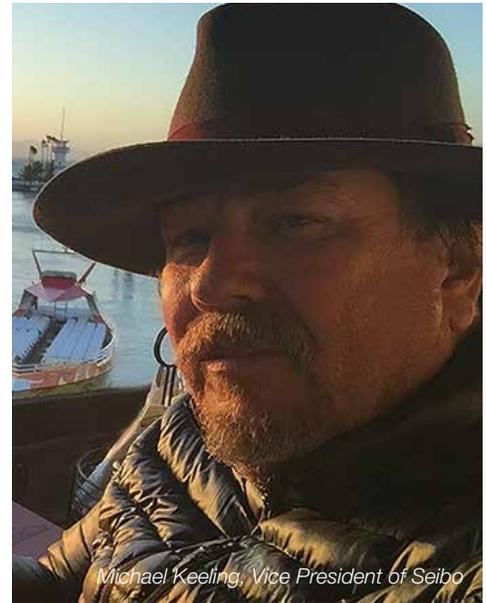
worked with Sia and her Creative Directors to produce fourteen individual music video-styled content pieces, which were shot in 5 days. "From, production design to concept, all the way to lighting and staging, [Sia's performance] was a rewarding, fresh challenge," Keeling recalls.

SEIBO serves its clients by providing equipment, project management, engineering, logistics, and creative production.

As a lighting contractor, SEIBO has provided crew and gear for Journey's Reveal Tour, Insomniac's Electric Daisy Carnival, Nocturnal Underground's upside-downHOUSE, and Kii-ara's performance of "Gold" on "The Tonight Show Starring Jimmy Fallon," and more.

Seibo's vision for its clients goes beyond the scenic elements they provide. The company encourages their clients to dream big, and meets them with a vanguard fusion of creativity and technology.

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Michael Keeling, Vice President of Seibo

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ANY WAY YOU WANT IT: VER'S FULL-SERVICE SOLUTION

by Peter Ferguson

A standout amongst tour vendors, VER preps, tests, and executes live event experiences. Described by their clients as collaborative in the artistic process, VER is paving the way for a new standard in mobile and fixed production installations.

At first glance, VER is a full-service lighting, video, and audio rental company, specializing in permanent and mobile installations for corporate, television, sports, cinema, and music clients. However, VER is much more than that. As Director Ralph Mastrangelo explains, "At VER, we provide our clients with complete solutions to bring experiences to life."

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VER's inventory consists of the best systems available. Clients can obtain in-demand PA rigs from L-acoustics, Meyer, and d&b audiotechnik. Satisfied VER customers from the touring industry include Green Day, Justin Bieber, Gwen Stefani, and Journey, among others. A current standout contract for VER is twenty one pilots' critically acclaimed Emotional Roadshow Tour. VER provided the full audio, lighting, and video package for this production.

VER's biggest selling point is its people. VER hires the best and the brightest – individuals who not only know their gear, but also know how to work hard and work smart.

When a tour purchases a complete solution from VER, things simply work. Consistent packaging makes for faster load-outs and cleaner truck packs. Cooperative VER crewmembers across departments mean instant camaraderie on the road. Strategic investments in inventory keep productions ahead of the curve. Worldwide locations comprise an infrastructure of support facilities for traveling productions.

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Just like the productions it supports, VER developed from a dream to an industry leader in a very short amount of time. "I'm pretty proud of what we've done, because nobody said we could do it in the amount of time we did," says Mastrangelo. "At VER, anyone can dream big and we can make it happen."

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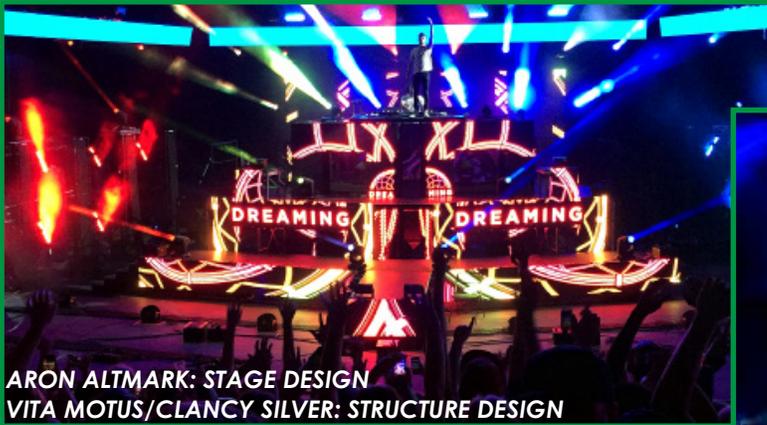
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VITA MOTUS/CLANCY SILVER: STRUCTURE DESIGN



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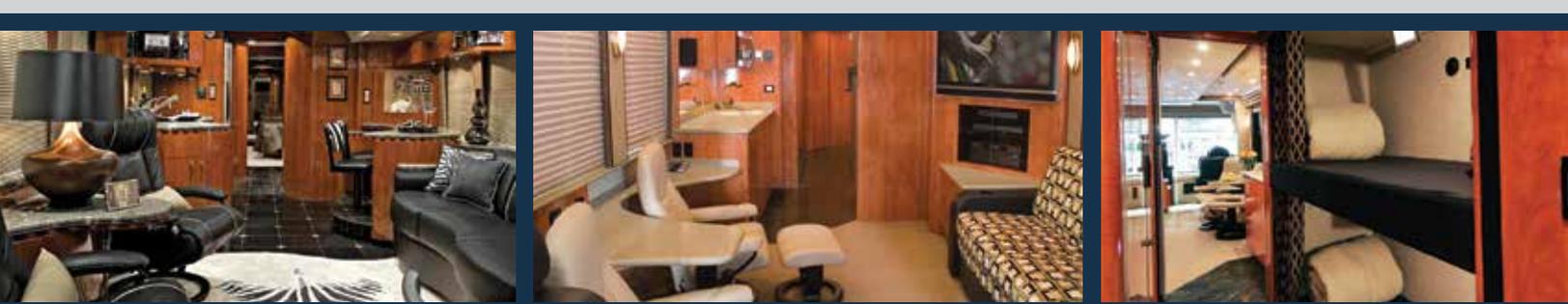
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