

VOLUME 9 // ISSUE 8

# TOUR LINK

MAGAZINE



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tions. Adding a Lightware router to the mix provides EDID management for the media servers as well as switching from primary to backup. The Hog console control enables the Lightware router to be the primary to backup solution. Putting switching in the hands of the lighting control department allows the lighting designer to switch to his own backup servers without relying on the video department to do this. By automating this process, the switch to backup is much faster and smoother. And while more equipment can be added to shows without adding complexity, operators will be able to offer more options to their clients without increasing the price.

As Lightware USA continues to grow, the company is actively engaged in pursuing partnerships to promote efficient, reliable, and cost effective solutions for the Professional AV market.

## LIGHTWARE USA PARTNERS WITH HIGH END SYSTEMS ON ALL-IN-ONE LIGHTING AND VIDEO CONTROL PLATFORM

Lake Orion, MI (October 5, 2016) – High End Systems, makers of lighting products and control systems, has partnered with Lightware USA to create an all-in-one lighting and video control platform for live events. Lightware USA is the US sales and support office for products from Hungary-based Lightware Visual Engineering.

By connecting the High End Hog control family (including the Hog 4, Full Boar 4, Road Hog 4, HedgeHog 4 and RackHog 4) with a Lightware FR33 Matrix Switcher and developing protocol with Lightware EDID Manager, a single operator is now able to directly control lighting and video equipment. This means increased productivity and optimization and reduced time and costs spent on lighting and video control.

“Working with High End on this project it feels like the foundation for building the future of professional lighting plus AV show control has been laid,” says Drew Taylor, director of consultant and partner relations at Lightware USA. “That really excites me. I feel like there’s room to grow here.”

“The Lightware router and Hog software solution allows production staff to use more gear with the same amount of personnel, making this a desirable control system for reducing costs and making the process smoother and much faster. This also allows them to add more equipment to their shows without adding complexity, which means they can offer more to their clients for the same price,” adds Jonathan Kemble at High End Systems.

Typically, show programming and execution is done in separate lighting and video control systems with separate operators. Linking the lighting system to the video equipment via complex and expensive integration products has proved to be very difficult. Budget constraints and limited timelines also hamper integrated configurations.

The new solution from High End and Lightware USA stores and executes programming in a single location so one operator can easily control lighting and video equipment for complex produc-

### About Lightware USA

Lightware USA is the US distributor of professional AV products manufactured by Lightware Visual Engineering in Budapest, Hungary. With the flexibility of the Lightware product line, the Lightware USA team is able to assist with the design for some of the highest performance systems in the world. Router sizes ranging from the robust UMX4x4-Pro up to the impressive 160x160 25G Hybrid give Lightware USA the edge over the competition when it comes to routing multiple video sources to the ever changing variety of displays in the industry. Their array of solutions for extending the highest resolution video formats including 4K and 3D over Cat or Fiber put Lightware USA on the forefront of cutting edge technology.

For more information on these products, visit [www.LightwareUSA.com](http://www.LightwareUSA.com).

### About High End Systems

A Barco Company, High End Systems is a leading manufacturer of automated lighting and control products for the entertainment industry. For more information, visit [www.highend.com](http://www.highend.com)



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**7 // Stage & Effects Engineering: Committed to Providing Safe & Evolutionary Flame Effects**



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

Guns 'N Roses is out again with another strong production. In addition to our tour feature on the band, we took this opportunity to speak with some old friends, Martin Coor and Duane Wood with Sound Moves and Pyro Pete's Stage and Effects Engineering.

As usual, we try to add tidbits from the Industry to expand our coverage and we want to encourage our readers to continue sending u press releases and interesting stories to be included in our magazine. We do our best to include as much as we can.

As the concert season winds down for the year in the U.S., we are always surprised at how fast the time passes. Maybe it is a function of age, but it seems to me that it was just Spring and the shows were just rolling out. Now the season is winding down and we are thick in the middle of planning the next Tour Link Conference.

We do encourage you to get your registration and hotel rooms as soon as you can. We are already at 50% of room bookings from the last event and they are filling daily. While we always make additional arrangements for over-flow hotels, obviously, it is more convenient to be at the host property. So, get a room while we still have space available.....and see you in Palm Springs!

# Larry Smith

PUBLISHER



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## STAGE & EFFECTS ENGINEERING: COMMITTED TO PROVIDING SAFE AND EVOLUTIONARY FLAME EFFECTS

by Jordan Haymaker

Stage & Effects Engineering most recently provided pyro for the AC/DC Rock or Bust Tour and the KISS Freedom of Rock Tour. They can also be found with the Guns N' Roses Not in this Lifetime Tour for the band's pyro heavy show that includes an impressive finale consisting of 300 pieces of product firing off for 40 seconds straight.

Jason Jones, Crew Chief and Pyrotechnic Operator for Stage & Effects Engineering, is responsible for helping design some of the shows and flame effects and for prepping the tours for the road. For Guns N' Roses, Jones explained how they get such huge effects for the show, "on the set we have Salamander Quad Pro flame heads by Le Maitre. These can produce a flame column from 12ft to 25ft high."

The show's design was a collaborative effort between Pyro Pete, Phil Ealy, and Jason Jones. Jason mentioned, "I've been doing GNR for 6 years now. This time around, the three of us met for the Detroit for rehearsals to sit down with Phil to hammer out all of the queues. He'd say, 'I like this queue,' or, 'can we do something about this queue?'"

Located in Albuquerque, NM, Stage & Effects Engineering offers everything from pyro and flame effects to confetti, with "Pyro" Pete Cappadocia in charge of touring and live events.

In contrast to people not in the industry thinking production guys must have been lucky enough to get their jobs through a random encounter with a rock god or movie star, Jason Jones is a perfect example of how great things happen to people who step up and do the necessary work. After majoring in theater during college, he got a touring gig as a carpenter with Lord of the Dance. "I kind of fell into touring like most of us do," said Jones, "as a carpenter with Lord of the Dance I helped out the pyro guy a lot. He had asked if I wanted to go out on a tour to learn pyro, which then evolved into landing a job with Stage & Effects back in 1999 when they got their



start providing pyro for Ozzfest.”

Jones noted how technological innovation and dedication to safety has made pyro and special effects more controlled even as the effects themselves have gotten more epic. “We’ve evolved a lot as far as safety concerns go. When we first started, we would build the effects with stuff we bought from Home Depot and controlling them was very elementary, but now it’s evolved into automated control systems.”

Speaking of epic effects, Stage & Effects Engineering is very proud to introduce their newly revamped tornado flame. It can now be 100% automated to run off a timecode with the help of Navigator software provided by TAIT. If the user prefers, their smart flame system can be easily switched over for manual control. It has wireless e-stops no matter the stage configuration. Jones explained, “even if the guy running the show can’t see the stage, they can always shut down any effects by just hitting a button. It even has a proportional valve with 30-foot max and a 6-inch minimum that can be adjusted depending on venue limitations.”

Stage & Effects Engineering boasts a dedication to safety and a staff of 20 hardworking crew that is unmatched. Jason said, “We’ve always instilled the fact that you won’t get fired for not shooting an effect, but absolutely will for firing something that could be dangerous in the moment.” With pyro, there isn’t any official training, so the company makes it top priority to stay informed with NFPA regulations and requests from local fire marshals. Jason emphasized, “We have to be willing to work with authorities when offering our innovative effects. We have an outstanding and knowledgeable staff who are all very safety conscientious.”

Find out more at [www.stgfx.com](http://www.stgfx.com).





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Sound Moves President & CEO Duane Wood with daughter Jolene



Unloading a 747-400F Havana, Cuba for Rolling Stones

## SOUND MOVES –

*One-stop Shopping & Global Freight Orchestration  
for Some of the Biggest Tours Around*

by Mike Wharton; Photos courtesy of Sound Moves

Sound Moves is celebrating its twentieth anniversary this year, and it is a busy one! Formed by Duane Wood, Sound Moves is once again providing the tour cargo logistics for many of the big production and management teams they have been working with since the company's inception in 1995.

"It's great to be working with Guns and Roses (GnR) again, and see some familiar faces" says Wood, "as I had worked with the band on the 'Use Your Illusion Tour' and their Production Manager, Dale Skjerseth back in the '90's.

Some movements for the 2016 South and Latin American legs and next year's Japan, Asia, New Zealand, Australian portions will utilize a 747-400F Cargo aircraft while other portions between Europe and North America use sea containers on ocean vessels.

Other tours this year include AC/DC, Rolling Stones, and Black Sabbath. Wood was personally involved in taking The Rolling Stones tour to Cuba in March. "That was quite the adventure and accomplishment," he notes, "as it was the first time ever for a production of such scope in Cuba." Skjerseth is also the production manager for The Rolling Stones.

With only three months to put the entire operation together and deliver this massive "one-off," Sound Moves coordinated with Skjerseth's production, vendors, and the Stones management staff the movement of fifty-six ocean containers to and from Cuba, as well as a 747-400F cargo charter.

The 747-F400 is a well-used tool in Sound Moves arsenal. Justin Carbon, VP of Sound Moves, just finished the Beyoncé World Tour. Carbon needed five 747-400F Cargo Planes to move the production and sixty sea containers of stadium scaffold steel from the East Coast in the USA to London.

Sound Moves specializes in the concert and live event in-

dustries. A dedicated staff of fifty-five people handles projects and tours from start to finish. Similar to a production crew on a tour or project, the company has a production-oriented staff of very experienced personnel.

"Most of our team has been with us over ten years and many of those twenty years," says Wood. "We do not have a revolving door. In this respect, production managers and clients are able to work with their preferred Sound Moves employee year after year. This makes for a very close relationship where each staff knows their clients' needs and how they operate."

Wood's operating philosophy is to create a "one-stop shopping" environment. "When you reach one of our agents, they do it all, from planning to implementation," says Wood. The streamlined process and single point of contact is exemplified by what Sound Moves does not have. "We don't have an import department, export department, trucking department, domestic department, customs department, etc."

Wood refers to Sound Moves as a complete "cradle to grave company" in the international cargo industry providing everything one would need to move equipment around the planet. These services include initial planning of dates and routing tours, with full budget projections. Additionally, complete air cargo services, charter services, air courier service, sea freight, trucking, rail service, import, export, and all customs procedures are provided to their clients. Project management services also include on site attendance, in-house ATA Carnet service, packing, crating, warehousing, and storage.

The company has offices and warehouses in the four corners of the USA with locations situated in the main ports and airports in the key continents and cities to optimize maximum traffic flow.

To sum up, Sound Moves provides "Everything one needs to move live concert and live entertainment tours around the world as it relates to cargo."

More information on all of Sound Moves services and whom it represents can be found on their website.

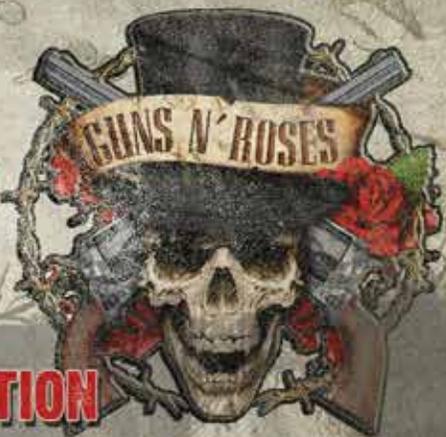
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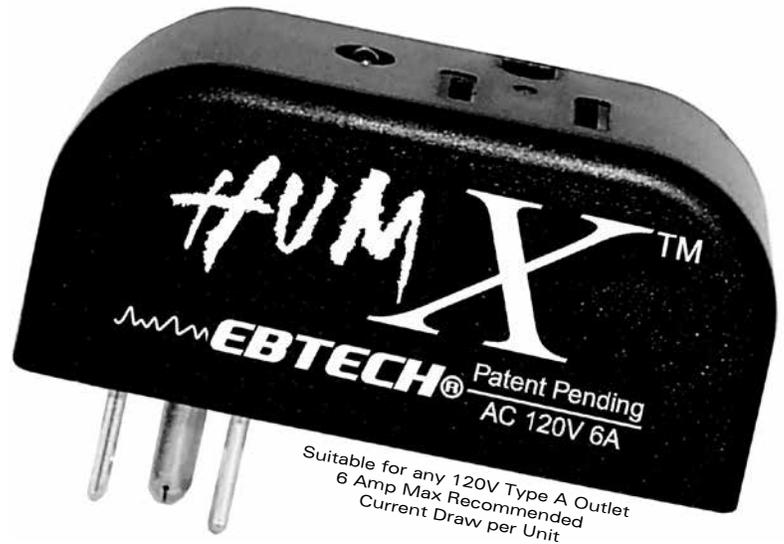
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fore joining Solotech, David has held longstanding positions as Director of Engineering, General Manager and Touring Engineer and has gained the respect of the industry working with the top names in live entertainment.

“Solotech has committed resources to expand their live events division and allows a perfect opportunity to grow their presence in the global touring marketplace,” Mr. Lemmink said. “I’m excited to join a company with both the vision and resources to expand that endeavor.”

For more information about these solutions, David Lemmink invites customers to contact Solotech at the following number: 1-866-992-9466.

**About Solotech:**

Solotech is a world-class enterprise offering technological solutions and comprehensive services in the professional audio, video, lighting, rigging and staging markets. The firm offers its expertise; gained through more than 35 years serving the greatest artists on the biggest projects, to a huge variety of companies and institutions for a variety of applications that go way beyond the events and entertainment industries.

Find out more at: [www.solotech.us](http://www.solotech.us)

**DAVID LEMMINK JOINS SOLOTECH**

*In an ongoing commitment to the global touring market, Solotech recently announced that David Lemmink joins its Rental Division as Director of Engineering.*

David has over 30 years of experience in the entertainment, broadcast and corporate staging industries. He attended college at the University of Cincinnati under its acclaimed Electrical Engineering Technology program, and continued working as both Design Engineer and Touring Technician for multiple international touring artists, including U2, Paul McCartney, Prince and Bon Jovi. Consulting for major tech companies and Internet startups throughout his career, David has created trendsetting propriety hardware and software solutions to support live entertainment productions. His extensive knowledge of video technology from the circuit design level to both high and low level computer programming, drive Solotech’s newest state-of-the-art video flypacks and video support system designs.

David has built a reputation as a vanguard developer of new and innovative technology for major broadcast manufacturers in the video industry, including Grass Valley, Ross Video and Fujinon, as well as for the system designs he pioneered for the concert touring industry. Throughout his career, he has been integral to the introduction of the newest technologies into the live performance arena and is credited with system designs for U2’s Zoo TV, early media servers with the Grateful Dead, and extensive custom control systems for the biggest names in live entertainment. Be-



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

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# GUNS N' ROSES IS

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# S BACK

## L PRODUCTION



*by Peter Ferguson*

The Nightrain is back on the rails. Axl Rose, Duff McKagan, and Slash present a Guns N' Roses lineup that harkens back to the band's explosion onto the rock scene with their 1987 release and subsequent world tour, *Appetite for Destruction*. Rounded out by Richard Fortus, Frank Ferrer, Darren Reed, and Melissa Reese, the band has returned with guns blazing for the *Not In This Lifetime... Tour*.

The show production is streamlined and clean. With Production Manager Dale "Opie" Skjerscth at the helm, the production gets right to the point – the band delivers an amazing rock show for its fans, many of whom never thought that they would see this lineup perform together again.

### **Cultivating Efficiency and Wellness in the Arena**

The crewmembers that put this production together are some of the best on the road, and many of them happen to be huge fans of the band. With the assistance of Production Coordinator Debbie Taylor and Production Assistant TJ Gordon, Opie oversees a unique collaborative work environment that runs safely and efficiently.

According to Opie, the inspiration for this show started with the band getting back together. "When people ask what the gag is, that is the gag. It's a rock show with a great rock band. They want to give the music back to the people." Opie previously worked as production manager for Guns N' Roses on the *Use Your Illusion* tour from 1990-1993.

“I try to present something that keeps everybody together. We try and give people the power to do their jobs, and not tinker with it too much. We try and empower people. The more you empower the greater you become.”

The massive task of advancing this tour is divided between Opie, Taylor, Gordon, and production’s three site coordinators, Chuck Beckler, Will Keating, and Andy Omilianowski.

Taylor’s role requires her to balance advancing the tour with the day-to-day work of dealing with people, problems, and questions. This is no small task – in addition to the Guns N’ Roses tour, she is also currently working with AC/DC and Black Sabbath. Taylor strives to make the production office a place where crewmembers can come to hang out, blow off steam, or talk about their day. “If you have a solid crew that trusts each other, that eliminates many potential problems. Our crew has been picked from the best of the best of the best over the years.”

Both longtime fans of Guns N’ Roses, Opie and Taylor exude a contagious excitement for the production that sets the tone for the rest of the crew. “Who can complain about having to listen to November Rain every night?” asked Taylor, adding, “listening to songs that you love every night is never a hard job to do, and having everybody be so friendly and so nice makes it that much better!”

### The First to Arrive and The Last To Leave

The relative calm and quiet of the production office was a stark contrast to the scene outside. A hot and humid summer day in Nashville did not hinder the crew’s efficiency or organization.

After the steel team assembled the Stage Co. stage, riggers Albert “Albie” Pozzetti and Mike Ry-

der hung 115 points in less than three hours. “It’s a standard rock show – just a nice clean look,” Albie said.

Albie, who first hit the road with the Red Hot Chili Peppers on the By The Way tour, leads the rigging department. While he has worked for plenty of artists, the relationships formed on the road are particularly rewarding. “What I enjoy is camaraderie among my fellow coworkers, regardless of the tour,” he explained. “It is always the crew – just walking in and busting each others’ balls all day...that’s what fun is!”

Parked behind the stage on the stadium’s mid-level concourse were two CAT 1,000 kW diesel generators. Underneath the stage, four 300 kVa transformers and two 150 kVa transformers distributed throughout the stadium. Power Crew Chief Tudy Martinez sung the praises of his crew. Martinez, Jose Romo, and Matt Dixon have reduced power load-in time from seven to four hours, a huge help to the other departments that depend on power to get moving.

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Consistent power is essential on any stadium tour, since few venues can provide consistent power. “We can’t play the guessing game on what a stadium might have or might not have,” said Martinez.

### **Lighting The Guns**

Guns N’ Roses is being lit by a sleek Upstaging rig on this tour. Lighting Crew Chief Ron Schilling and Lighting Director Rob Koenig work with the rest of the lighting crew to visually enhance an already amazing show.

The lighting crew consists of 10 total personnel, including Koenig. “[Koenig] doesn’t just push buttons,” joked Schilling. “He doesn’t need to be on stage, but I can’t keep him off. He is definitely a part of the crew!”

Longtime Guns N’ Roses lighting designer Phil Ealy, of West Coast Visuals, designed lighting for the tour, and Koenig handled programming cues into the MA Lighting grandMA2. The show is 90% programmed, but Guns N’ Roses occasionally throws in alternate songs that require Koenig to create a memorable lighting show on the fly.

The lighting rig runs on a closed fiber optic network that refreshes 13,000 packets of information 30 times per second. Among the many fixtures being used, both Koenig and Schilling expressed particular excitement over a recent addition to the arsenal, two Le Maitre HazeMasters. “They’re pretty amazing, to say the least,” said Koenig. “We are really happy with them.”

Both Koenig and Schilling have had considerable success in the industry. Koenig offered some advice to aspiring touring industry professionals, “You don’t have to tell people that you are working really hard... they will notice it,” he said. “When you have a production manager like we do, you don’t need to be telling him you are working hard. He picks up on it.”

### **Appetite for Sonic Clarity**

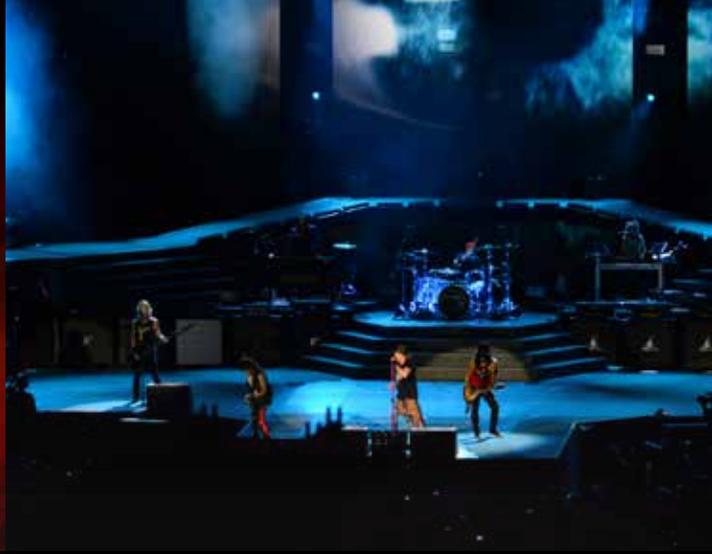
The show sounds fantastic thanks to Front of House Engineer Caram Costanzo consistent mix. Clair Global provides the PA, a formidable rig consist-



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ing of CO-12 boxes in the main and side hangs, i-3 boxes across the front, cardioid arranged CP-218 subs, and i-5 boxes in the delay towers. 52 Lab. Gruppen PLM-20000Q amplifiers power the boxes, and Costanzo mixes from a new Avid VENUE S6L board. The PA is precisely tuned so the band can be mixed at a comfortable 100-102 dB.

The sound crew exhibits Opie's cooperative culture. "Everyone's a hard worker," explained Sound Crew Chief Thomas Huntington. "[Steve and Jeremy] stay through until the last audio truck closes. We all work together as a team – even Caram is out there pushing delay cabinets around. We are all in it together, and it is a good time."

Stephen Carter and Jeremy Bolton are stationed in the wings on stage right and left to mix monitors for the band. Using Avid VENUE Profile boards, Bolton takes care of Axl's ears, while Carter mixes for the rest of the band. For a rock band that was used to a loud stage, the transition to in ears monitors went smoothly thanks to JH Audio Roxannes.

Carter and Bolton are huge Guns N' Roses fans, and they are impressed with the band's professionalism. "[Guns N' Roses] sound awesome," he said. "Really, really awesome. They come in and gig...when we were in LA [rehearsals,] they came in and worked hard to bang out that set. It has been really professional overall."

"I'm having a blast!" Bolton interjected. "I grew up listening to Guns N' Roses, so it's really a dream come true to me. Axl's been easy to work with. I just try

and make it sound like he recorded it. It's a lot of work, but man it is cool!"

### Rocket Kings

You can't have a great stadium rock show without an impressive pyrotechnics display. Guns N' Roses is known for having great special effects on their tours, and they brought in Stage and Effects Engineering to develop the fireworks and flames.

Flame effects, including Le Maitre Salamanders, are triggered from a Leprecon LPC 48 console, while fireworks, provided by MP Associates, are manually triggered over a Pyrodigital network.

Peter "Pyro Pete" Cappadocia and Jason "Jonsey" Jones designed the show. "We designed the show on our own, and then they gave us a few notes. We worked with Phil [Ealy] to create a cohesive production," explained Jones.

In addition to Jones, Jack Kingry and Matteo Navarro complete out the pyro posse. This crew's enthusiasm for pyro is only matched by its dedication

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to the production. Kingry said, "It's the whole essence of a rock show. Pyro is one of the big bells and whistles...it's classic and it adds so much to the experience!"

### Using Visual Illusions

Rounding out the visual aspects of the Guns N' Roses show is an extensive video element. Video Director Steven Fatone was hanging out underneath the stage in video world when we caught up with him.

Fatone takes his responsibility to the fans seriously. "You gotta make sure that you are equal between each [band member,]" he explained. "You don't want to flood the screen with one band member. There are fans here for each one of those guys, whether they are a fan of Axl, Slash, Duff, or all of the above, each one needs screen time.

Fatone's camera arsenal includes three FOH cameras, two handhelds, one POV camera, one robotic camera, and one jib.

A Ross Trinium switcher draws from three dedicated BlackStorm Playout servers for content playback. Video is divided between two side screens, a massive automated upstage LED wall, a back LED wall, and stair step LEDs. Screenworks provides all of the video elements except the stairs, which come from Tait Towers.

The show's impressive video content was designed by Creative Works, a U.K.-based company that has worked with Guns N' Roses in the past. While the

LED walls shift between content and image magnification, the side screens almost exclusively project image magnification.

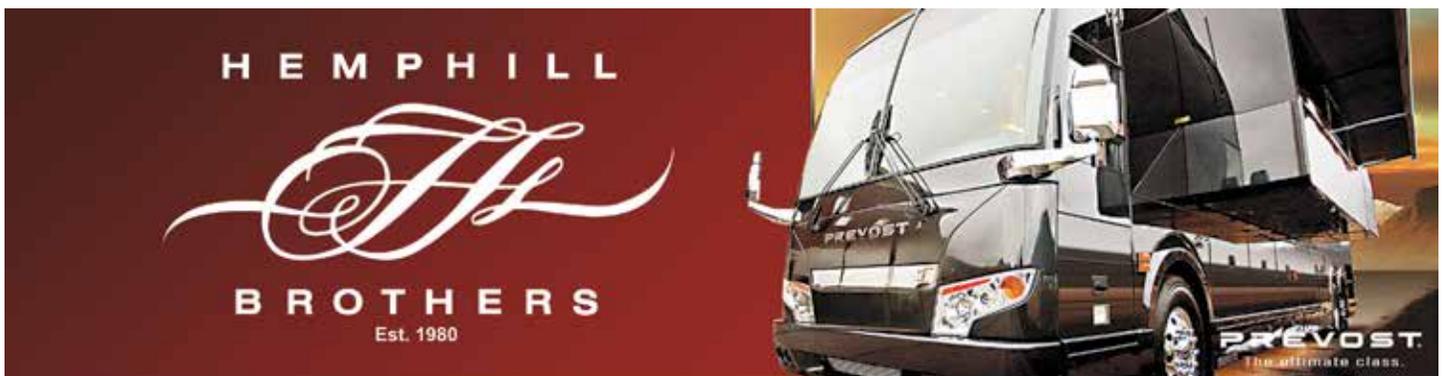
### The Nightrain Rolls Until The November Rain

According to Site Coordinator Chuck Beckler, this tour is really for the fans. "It has been almost 23 years for some of these fans. I honestly never thought this would happen. The band's original run was so short, so there are fans that maybe never actually got to see the band. In an era where electronic music elements are so prominent in the touring industry, it is great to see something so raw."

It was hard to say who are the bigger fans of the band – the ticketholders in the stadiums or the crew putting the show on. It is clear, however, that the cooperative atmosphere that Opie and Co. cultivate one of the most productive touring productions on the road.

The Not In This Lifetime...Tour is slated to run through November of this year, filling stadiums across North and South America with timeless rock n' roll and state-of-the-art production. Fans can expect a memorable experience at the show, and the behind-the-scenes of this tour is truly one for the books. The Not In This Lifetime Nightrain rolls on, thanks to the effort of its quality vendors and exceptional crew.

For more information on the Guns N' Roses Not In This Lifetime...Tour, visit <http://www.gunsnroses.com/tour>.



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# Guns N' Roses Crew List

## — BAND —

AXL ROSE ..... Vocals  
DUFF MCKAGAN ..... Bass  
SLASH ..... Guitar  
DARREN 'DIZZY REED' ..... Keyboards  
RICHARD FORTUS ..... Guitar  
FRANK FERRER ..... Drums  
MELISSA REESE ..... Keyboards

## — A PARTY —

FERNANDO LEBEIS ..... Manager - Team Brazil  
ELIZABETH 'BETA' LEBEIS ..... Team Brazil  
VANESSA SANTOS ..... Team Brazil  
BRANDT BACHA ..... Staff - Team Brazil  
LIZ COLABRARO ..... Assistant - Team Brazil  
MARIANA LIMA ..... Massage Therapist  
JORDAN FERAMISCO ..... Trainer

## — B PARTY —

LUIS SOTO ..... Tour Manager  
DEL JAMES ..... Road Manager  
KATARINA 'KAT' BENZOVA ..... Photographer  
LUIZ 'GUGA' RODRIGUES ..... Assistant - Team Brazil

## — D PARTY —

TIM MEDVETZ ..... Security  
HERMAN BINEK ..... Security  
BRIAN KLEIN ..... Duff's Manager

## — S PARTY —

CARLSON DEAN 'KIMO' SILVA ..... Security  
JEFF VARNER ..... Slash's Manager

## — BUS DRIVERS —

MARK THOMAS ..... Roberts Brothers  
RICK DIXON ..... Roberts Brothers  
CHRIS HANSON ..... Night Train  
JAMES WASHINGTON ..... Night Train  
KEVEN MCHMAHON ..... Breeze Coach

## — CREW —

DALE "OPIE" SKJERSETH ..... Production Director  
PETER MERLUZZI ..... Tour Accountant  
DEBBIE TAYLOR ..... Production Coordinator  
TJ GORDON ..... Production Asst. / Catering Advance  
JONATHAN FRANCIS ..... Merch Accountant  
KURT WAGNER ..... Stage Manager

GIO GASPARETTI ..... Venue Security  
STEFAN WOLTER ..... Venue Security  
DIRK RATH ..... Venue Security

ALBERT POZZETTI ..... Head Rigger  
MIKE RYDER ..... Rigger

GUY HABOSHA ..... Head Carp  
DENNY RICH ..... Carp  
BRYAN HUMPHRIES ..... Carp  
ALEX BLAIS ..... Carp

ADAM DAY ..... Guitar Tech  
MIKE MAYHUE ..... Bass Tech  
IMY JAMES ..... Drum Tech  
CRAIG OHLER ..... Guitar Tech  
TOM MAYHUE ..... Singer Tech  
WILLIE T COLE ..... Key Board Tech  
COLIN WINNER ..... Key Board Tech

CARAM COSTANZO ..... Sound Engineer  
JEREMY BOLTON ..... Monitor Engineer  
STEPHEN CARTER ..... Monitor Engineer  
THOMAS HUNTINGTON ..... Sound Crew Chief  
TYSON CLARK ..... Sound Crew  
RICHARD THOMPSON ..... Sound Crew  
TAYLOR HOLDEN ..... Sound Crew  
NATHAN LOWE ..... Sound Crew  
JOSH HUGHES ..... Sound Crew  
EMMETT TUBRITT ..... Sound Crew  
MICHAEL ROBERTSON ..... Sound Crew

GUILHERME NETO ..... Dressing Rooms  
RICARDO LEBEIS ..... Dressing Rooms  
SAM RISBRIDGER ..... Dressing Rooms

ROB KOENIG ..... Lighting Director  
RON SCHILLING ..... Lighting Crew  
Chief JASON ARHELGER ..... Lighting Crew  
ROB CORMAN-SAVAGE ..... Lighting Crew  
BENJI MESEROLE ..... Lighting Crew  
NICK PISHGHADAMIAN ..... Lighting Crew  
MATT TUCKER ..... Lighting Crew  
DANIEL BENAVIDES ..... Lighting Crew  
GREG GORE ..... Lighting Crew  
JONATHAN RICE ..... Lighting Crew

STEVE FATONE ..... Video Director  
ANGELO BARTOLOME ..... Video Crew Chief  
KEVIN TOKUNAGA ..... Video Crew  
KRYSTENA RICE ..... Video Crew  
MIKE DUQUE ..... Video Crew  
MARTY VIDINHA ..... Video Crew  
GABRIEL LOPEZ ..... Video Crew  
JEREMY MIGET ..... Video Crew  
LEE SHULL ..... Video Crew

JASON JONES ..... Pyro/Confetti  
JACK KINGRY ..... Pyro/Confetti  
MATTEO NAVARRO ..... Pyro/Confetti

HERNAN VILLAROEL ..... Teleprompter

TUDY MARTINEZ ..... Power Crew Chief  
JOSE ROMO ..... Power  
MATT DIXON ..... Power

JARMO LUUKONNEN ..... Assistant Tour Manager

STEVE HERMAN ..... LNT Promoter  
DREW GERSHENSON ..... LNT Tour Director  
MIKE BESS ..... LNT Promoter Rep.  
CAMERON MARPOLE ..... LNT Settlement Rep  
JULIA MARION ..... LNT Jr. Promoter Rep – Ticketing  
MAYA BROWN ..... LNT Jr. Promoter Rep – Operations  
BILL COMPTON ..... LNT Bus Driver

DAN PARISE ..... DPS Management  
DAVE MEYERS ..... DPS Management  
CHRIS BALOGH ..... DPS Management

KELLY GOULDEN ..... VIP Nation SVP  
ALEX SMITH ..... VIP Nation Road Rep  
NIK SHEASBY ..... VIP Nation Road Rep  
JAKE ROBLES ..... VIP Nation Road Rep

JAMES HINES ..... Crew Bus Driver  
KENNY MACMILLAN ..... Crew Bus Driver  
CHIP HOWLAND ..... Crew Bus Driver  
GREG MAUSZ ..... Crew Bus Driver  
MATT TURNER ..... Crew Bus Driver  
JOHN ANDRADE ..... Crew Bus Driver  
CHRIS HULBERT ..... Crew Bus Driver

JERRY DVORAK ..... Lead Truck Driver  
RANDY BATES ..... Truck Driver  
FRED ECKSTEIN ..... Truck Driver  
DANA RIVENBARK ..... Truck Driver  
LISA RIVENBARK ..... Truck Driver  
JIM MORRISON ..... Truck Driver  
NICK PALLATA ..... Truck Driver  
MICHAEL ROACH ..... Truck Driver  
WAYNE HAVELIN ..... Truck Driver  
KEVIN WOLKEN ..... Truck Driver  
DAN THIGPEN ..... Truck Driver  
JIM DAVIS ..... Truck Driver  
CARL WILLIAMS ..... Truck Driver  
PEGGY PATCHE ..... Truck Driver  
PAT CARROLL (SUB) ..... Truck Driver (Sub)  
BRAD ATHY (SUB) ..... Truck Driver (Sub)  
TODD DAY (SUB) ..... Truck Driver (Sub)  
SHAWN BAKER (SUB) ..... Truck Driver (Sub)  
ROBERT HARBAUGH (SUB) ..... Truck Driver (Sub)  
GEORGE HEWITT (SUB) ..... Truck Driver (Sub)

Chuck Beckler.....Site Coordinators  
Will Keating.....Site Coordinators  
Andy Omilianowski.....Site Coordinators



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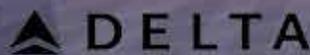
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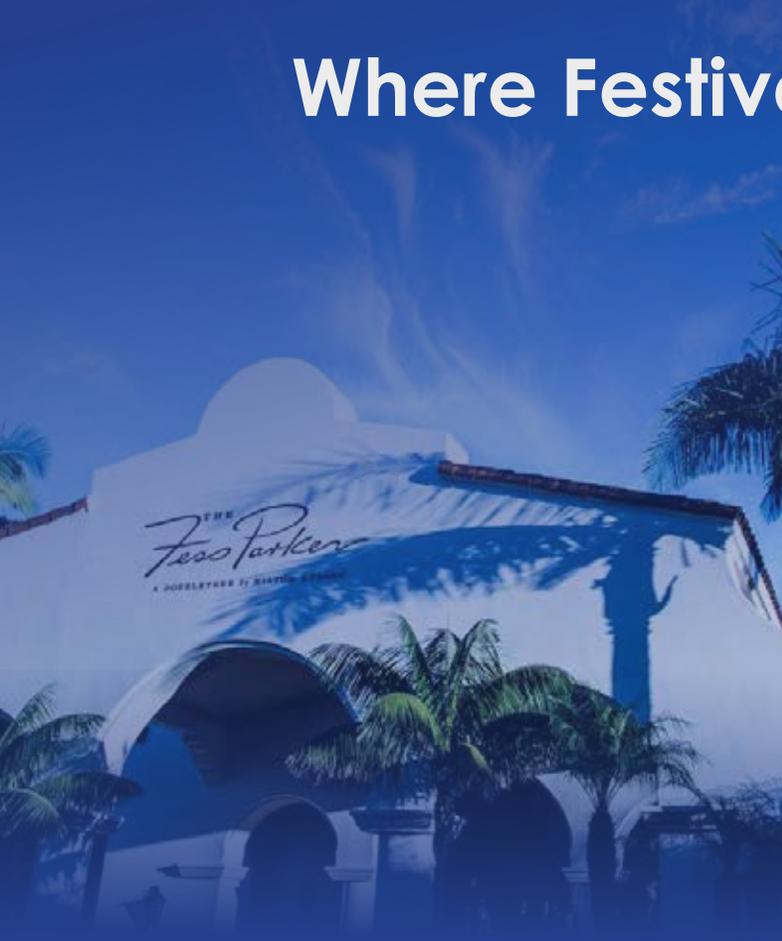
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by Taylor Mims (Reprint courtesy of Amplify, online magazine)

FestForums may be the first time a conference has been lauded for its “amazing vibe,” but that’s what co-founders Laurie Kirby and Stuart MacNaught hear most about their event.

FestForums, formerly known as FestForward, is in its second year of providing their three-day conference for music, film, and food and beverage festivals in scenic Santa Barbara, Calif. and continues to provide a unique experience for promoters, founders, and managers. This year’s conference will be at Fess Parker hotel, Nov. 19-21.

“One of the ways used to describe it often is that it has an amazing vibe,” Kirby told Amplify. “When you get there you know what they’re talking about.”

Santa Barbara, Calif. is renowned for its scenery, wine tasting and relaxing atmosphere, a perfect place for FestForums to cultivate the fun and creative conference they’d want to attend.

“We love Santa Barbara and we love it as a location for the conference,” MacNaught said. “We got amazing feedback last year.”

“We look at it as their summer camp, if you will. It’s in the winter, but... It’s a way for them to let their hair down,” Kirby explained. “That’s why we have parties for them. It’s really a mini festival for attendees even though it’s a conference because they want to network and they want to enjoy themselves.”

With over 100 festivals represented through panelists, FestForums also provides a heavy dose of industry knowledge for participants. Speakers like Vans Warped Tour Founder Kevin Lyman will lead a discussion on how to break into the festival business and, as the conference progresses with topics becoming more geared to music, film or food, attendees have the opportunity to spend one-on-one time with mentors in their field.

For a conference jam-packed with material, here are a few things you can’t miss at FestForums 2016.

### That Vibe

A conference doesn’t create a buzz about its “vibe” from location alone. Kirby and MacNaught have found distinguishing ways to cater to their guests at the Fess Parker hotel.

“Our conference is also a little different in that we have yoga in the morning,” MacNaught mentioned. “We have a healing station that will be set up where there will be massages and wave therapy.”

FestForums will also feature two poets who will appear throughout the conference, typically to introduce or close a segment or panel. This year’s poets are former Rhode Island Poet Laureate Lisa Starr and Coleman Barks, a renowned interpreter of Rumi or other mystical Persian poetry.

The poets “typically open and close our sessions throughout the conference,” Kirby explained. “They provide food for thought for the audience and we believe it sets the tone for what we’re trying to achieve.”

“It’s a cool, creative vibe that we want to permeate the conference,” said MacNaught.

### SponsorFest

A returning feature for the festival is the SponsorFest led by Founder of Lesa Ukman Partnerships and co-founder of IEG.

The Saturday segment is part of the broader topics FestForums cover that applies to every kind of festival. In addition to panels throughout the day about technology and marketing, SponsorFest helps attendees understand how to get large sponsorships.

SponsorFest will give attending festivals the rare opportunity to actively seek a \$10,000 sponsorship from Delta Air Lines. Delta will award travel certificates to the festival that provides the best three-page targeted sponsor proposal for the airline. In addition to gathering valuable information from panelists, participants are getting the opportunity to put their newly acquired knowledge into action.

At last year’s conference, the airline surprised attendees by awarding two \$10,000 sponsorships when they were too impressed by both presentations to choose just one.

## Women in the Film Industry Panel

Saturday night will have a panel focused on inclusion in the film industry. Moderated by Lynne King Smith of Ticket-Force, panelists Laura Michalchyshyn of Sundance Productions, Wendy Guerrero from Bentonville Film Festival, Gabrielle Carteris from SAG-AFTRA and Director Caroline Suh will discuss the lack of females in top positions in the film industry. Suh's docu-series "The 4%: Film's Gender Problem" will be shown as well.

"I'm a huge proponent of trying to really integrate women into the festival industry and give them a voice," Kirby said. "I go to so many conferences where typically the average speaker is a 50-60 plus year old man and there's nothing wrong with it, but we want to say the population is more diverse. We want people of color, we want different genders."

Suh's docu-series "The 4%: Film's Gender Problem" will be shown as well.

The film "illustrates the fact that most film directors are male," Kirby explained. "We're going to be showing the film and putting on a panel with some high level women talking about how we can move the needle forward in terms of integrating more women into the top positions in the film industry."

## 20-20s

A new program for this year is the 20-20s. On Sunday November 20, the conference will present 20 20-minute multimedia films, discussions and talks about various concerns within the industry. The series of shorts is way to cover specific topics that may not be represented in larger panels throughout the weekend.

"We're going to talk about things like Wi-Fi and wine tasting and the history of the Glastonbury festival," Kirby said. "There's some really interesting, meaty, substantive topics that gives a TED Talks style to some of the festival leaders as part of our panels."

## Fiesta Lagunitas

After an opening day of panels and networking, FestForums is hosting their own evening of fun for attendees. Fiesta Lagunitas will provide beer, wine and spirit tasting along with appetizers and dinner.

"Lagunitas will be the title sponsor of the opening night party, called Fiesta Lagunitas, and we do a two-hour wine tasting there," MacNaught said. "This year we're going to have a whole musical performance program that's new this year."

The first night of the program will feature

a private concert from Shawn Jones, Canned Heat, Luxury DJs and two-time Grammy winner Rita Coolidge.

## Best of the Fest

The "Best of the Fests" Award Ceremony will take place on Monday, November 21, to close out the conference.

The awards will be given out to festivals for their stellar efforts in sustainability, charitable works and innovation. Lifetime Achievement Awards will be presented to Michael Lang who co-founded Woodstock, the youngest chef to receive the prestigious Michelin Star Chef Gilles Epié, music legend Rita Coolidge and Academy Award nominee Bruce Dern for his contribution to film. Dern will be the closing keynote speaker.

Recording artist Jack Johnson and his wife Kim Johnson will be honored for their contribution to promoting sustainability at events. Johnson is being honored for his work with non-profit 1% For the Planet and their environmental awareness work such as Johnson's performance rider that is legendary for its environmental impact requests on host venues.

## James Beard Dinner

Just because the conference is technically over, doesn't mean attendees have to go home. Following the closing ceremony FestForums is partnering with the James Beard Foundation to host The James Beard Foundation's Celebrity Chef Tour Dinner.

The dinner will have seven courses prepared by celebrity chefs including celebrated Parisian Chef Gilles Epié and LA-based French Chef Christophe Émé and California wine pairings.

"We are so excited to partner with The James Beard Foundation in its first James Beard Celebrity Chef dinner," said the co-founders. "A who's who of chefs, including Santa Barbara's Cat Cora will be on hand to wow the crowd."

To learn more about FestForums 2016, please visit [www.festforums.com](http://www.festforums.com)



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# Fineline Lights SHAMBALA FESTIVAL

Fineline Lighting headed for some beautiful countryside and chilled vibes renewing its long term acquaintance with and commitment to the eco-conscious Shambala festival – a three-day family-friendly event staged at a secret location in Northamptonshire UK, featuring a diverse and eclectic mix of music, art, cuisine and culture.

The Bristol based lighting and visuals rental company's association with the festival dates back 12 years, and it was the 9th year for project manager Stu England who led a large crew. Fineline also seized the occasion and the fantastic atmosphere of Shambala to celebrate a super-busy 2016 summer festival season.

Fineline supplied lighting for the main stage – a Wango's tensile structure featuring a large central pole and a free-standing arch at the front; the 4-pole big top Kamikaze stage utilised for fun sports in the daytime and as the pumping dance tent at night; and The Playhouse, a theatre cabaret venue with a lively variety programme, which was crewed by students from Truro College on a work experience initiative.

## Main Stage

A bit of ingenuity on the rigging front was required here, involving an 8 metre span of truss bridled off the saddle-span's central pole, which supported two 16.5 metre runs of Supertruss

also picked up off an 8 metre spreader truss at the front that doubled for front lighting positions. This effectively created a large 'V' shape and also a 'rag' truss at the back. A mid truss was added by resting an additional on top of the two V spans. The basic trussing concept was originated by Fineline's Wingnut and has been used for the last few years to optimise the non-linear space whilst respecting the elegant aesthetics of the saddle-span design. In this configuration, it is also important to load the trusses evenly to keep the weight balanced, all adding to the challenges.

Lighting wise, the installation comprised 8 x SGM Giotto 400s, 6 x Robe 600E Spots and 12 x Robe LEDWash 1200s for the moving elements supported by eight bars-of-6 PARs, 8 x 4-lite linear Moles, four 8-lite Miles, six Source Fours and four Atomic strobes. These were all run off an Avolites Tiger Touch II console with a fader wing. Fineline also provided two 12-metre-high V-Towers to fly the main stage PA.

## Kamikaze

Stu designed the rigging in this venue, based on a large 'X' truss – with the two spans of truss measuring 12.5 metres end-to-end - flown between the four tent king poles.

Over the stage, the Fineline crew rigged a 38 ft. wide by 12 ft. high goal post at the back to support a projection screen and provide lighting positions.

"We worked very closely with Anne Chapman and her company Totem-FX who designed the extensive eye-catching décor which worked hand-in-hand with the lighting towards the visual enrichment of the environment," explained Stu.

This year they created five giant scenic 'funnels' which were hung from Fineline's trussing. The central one was hung apex up from centre X via a 1 metre diameter circle truss above and a 4.4 metre circular truss below, and each of the four tent poles had an apex-down funnel attached to a 3

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metre diameter truss rigged about half way up the truss. Sixteen Miltec LED PARS were used to internally light the funnels, rigged on the trussing circles and highly effective in boosting the visual ambience.

The stage and dancefloor lighting was designed to give a plethora of big old-skool ravey looks ... utilizing eight Atomic strobes attached to the lower truss ring of the centre funnel, the main moving lights were all Chauvet - a mix of SR Beams, RH1 Hybrids and R2 washes - and these were augmented with eight 4-lamp PAR bars, eight 2-lite blinders, plus some Strand 500W codas for the daytime activities and 1K fresnels for key lighting on the stage and DJ booth.

The console was another Tiger Touch II with a wing, and two lasers supplied and operated by Martin King from X-Treme Lasers were also rigged onto the stage goal post truss.

#### The Playhouse

Stevie J Brown, lighting designer and lecturer from the BTEC Production Arts Extended National Diploma in Production Arts course at Truro arranged for four of his students to work as Fineline crew in the Playhouse venue, giving them a taste of what it's like to work in a real situation, dealing with a range of production challenges and finding solutions.

They worked hard throughout the festival weekend engaging in multiple jobs from rigging lighting to programming and operating shows for an assortment of artists.

The rig consisted of three 9-metre-long trusses flown between the tent king poles covering the front and two sides of the stage area, and a ground supported 10 x 4 metre goal post built at the back of the stage with a projection screen hung in the middle and lighting all around.

The entertainment line-up ranged from aerial artists to magicians and comedians so they had to take a multi-purpose approach and devise a lighting scheme that would work for everything .... with a limited amount of kit and time.

"It was definitely a learning curve and they had to think on their feet" comments Stu, adding, "which will be a constant requirement if they decide to follow a production industry career, so it was a great opportunity."

The lighting supplied included 20 x conventional PARs, 12 x LED PARs, 12 x ETC Source Four profiles, 24 x Harmony fresnels, ten 500W fresnels, with four High End Studio Spot 250s, six Chauvet R2 washes and six GLP Impressions for moving lights, together with a third Tiger Touch console and 48 ways of dimming for control.

Fineline's crew chief was James Harrington, Wingnut designed lighting for the main stage and on the technical team were Rachael Mule, Shoki, Ian "Cookie" Brooks, Jan Osborne, James Box, Chris Lundburg, Kevin "Chippie" Beulet and Steve Walsh. Sam Werrett, Ophelia Sollis-Price and Katie Meeson from Truro College crewed the Playhouse stage together with lighting designer Steve Brown and dimmer tech Alan Porter, who were joined by Greg Haynes from Avolites' technical support team. "It was a fantastic end-of-summer event" comments Fineline's MD Rob Sangwell, "and in the opinion of many, the best Shambala yet! Many thanks to our core crew for all their work and commitment this summer and also a big thankyou to Shambala for having us back again this year, long may the adventures in utopia continue."

Excellent weather made the secret location all the more magical for delivering another amazing Shambala.

An advertisement for Apex Stages. The background is a dark blue gradient with a large, stylized white and blue wave graphic at the bottom. The text "We build stages, so you can build dreams." is written in white at the top left. The Apex Stages logo, featuring three yellow stars above the text "APEX STAGES", is in the top right. Below the logo is the website "www.ApexStages.com" and the tagline "Unfold the Possibilities™". Two photographs show stage setups: one is a large outdoor stage with a canopy and speakers, and the other is a smaller, more compact stage setup.



## METALLICA, THE STROKES, THE WEEKND, AND THE XX TO HEADLINE LOLLAPALOOZA IN BRASIL, ARGENTINA AND CHILE IN 2017

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Lollapalooza Brasil, Lollapalooza Chile and Lollapalooza Argentina return in 2017 with one of their most anticipated lineups to date featuring headliners Metallica, The Strokes, The Weeknd and The xx, along with The Chainsmokers, Flume, Two Door Cinema Club, Rancid, Duran Duran, The 1975 and many more.

Fans will be excited to see Metallica perform tracks from their new album, *Hardwired...To Self Destruct*, coming out November 18th, as well as as new songs from The Weeknd's upcoming release, *Starboy*, on November 25th. This will be the first appearance in South American from The Weeknd, Rancid and The 1975.

### About Lollapalooza

Launched by founder Perry Farrell in 1991 as a touring festival, Lollapalooza remains an innovator in festival culture 25 years later. Lollapalooza was the first festival to bring together artists from a wide range of musical genres on one bill, it was also the first to travel, the first to expand to multiple days, the first to introduce a second stage, the first to blend art and activism, the first to offset its carbon emissions, the first to put electronic dance music artists on the main stage, the first to create family friendly programming, the first to make its home in an urban city center and the first to expand internationally.

Lollapalooza has grown into an annual world-class festival in Chicago (2005), as well as culturally rich countries including Chile (2011), Brazil (2012), Argentina (2014) and Germany (2015). Lollapalooza is one of the premier destinations both

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for music fans in the United States and abroad. In celebration of the festival's 25th Anniversary, Lollapalooza Chicago expanded to four days in 2016, hosted 100,000 fans a day, and featured over 170 artists on 8 stages.

Lollapalooza South America is produced by Perry Farrell, William Morris Endeavor Entertainment, C3 Presents, TIME FOR FUN (Brasil), DF Entertainment (Argentina), and Lotus Producciones (Chile).

The sixth edition of Lollapalooza Brasil takes place on March 25th and 26th at Autódromo de Interlagos in São Paulo. Full lineup & info: [lollapaloozabr.com](http://lollapaloozabr.com).

The fourth edition of Lollapalooza Argentina takes place on March 31st and April 1st at Hippodromo de San Isidro in Buenos Aires. Full lineup & info: [www.lollapaloozaar.com](http://www.lollapaloozaar.com).

The seventh edition of Lollapalooza Chile takes place April 1st and 2nd at the beautiful O'Higgins Park in Santiago. Full lineup & info: [www.lollapaloozacl.com](http://www.lollapaloozacl.com).



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# ROBE for Innibos 2016

Innibos – an action-packed high profile arts and music festival staged in and around Mbombela (Nelspruit) in South Africa during the winter presenting Afrikaans music, theatre, literature and visual arts – again featured Robe moving lights on the Main and the Rock performance stages in 2016.

Lighting was designed by Johan Ferreira of BF Productions and Levan van der Merwe respectively ... with kit supplied by MGG (Main) and EPH Productions (Rock), both companies have large rental stocks of Robe luminaires.

These were just two of seven live stages, all fully scheduled with all types of entertainment for the family-friendly 5 day extravaganza of imagination and fun ... that culminated in a free Sunday Gospel show on the Main Stage.

The event united hundreds of artists, musicians and actors from multiple genres showcasing their talents and works, who were lit with around 170 Robe fixtures among other lights. The event was attended by over 109,000 people who also enjoyed a lively proliferation of arts, craft and food-stalls along with other cultural and brain-stimulating activities like poetry reading and a 'book crawl'.

## Main Stage

Johan Ferreira, who also runs his own production company, has been involved with Innibos since 2005 (it started in 2004) at that time designing one of the smaller stages. He has also been using Robe products in his work for some time.

In 2006, he was asked to light the Main Stage ... and he's been designing and technical directing an eclectic line up

appearing on it ever since!

The Main Stage production design process – which also includes set and video - typically starts around 10 months in advance, and Johan will look at all aspects of the technical stage presentation working in close conjunction with FOH engineer Murray Lubbe.

As Main Stage technical directors, the pair are an integral part of the wider festival creative team.

Johan's creative starting point for lighting the 2016 event was to shift it away from a 'conventional' music festival set up with bands and artists appearing in quick succession

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– conveyer belt style - instead, he wanted to establish a theme that could carry on with a bit more depth and visual interest through all days of the event, and work equally well for the different musical genres.

His theatrical roots also come into their own, and he looks at the Saturday night showcase and a peak point and the line up going on throughout the event, then creates a stage and set that will work all these demanding scenarios - the grand opening on the Wednesday; Thursday night's all-out rock show; the Friday night variety performance ... and of course, the large Gospel production that closes the festival on Sunday.

The primary requirement is to be flexible and extremely dynamic.

This has driven him to specify Robe moving lights for some years ... steadily in increasing numbers! This year some 150 Robe fixtures were on the rig, including LEDWash 600s and 1200s, BMFL Blades, LEDBeam 100s and CityScape 48s ... together with other lights.

The 24 x LEDWash 1200s were scattered around on the

overhead trusses and used for vibrant stage washes. The ones on the front truss were used for band key lighting, and worked in unison with 28 x LEDWash 600s which were also distributed on the over-stage trusses as well as along the top of the PA wings for shooting into the audience and pulling them into the action.

The six BMFL Blades were upstage. They gave huge back-light effects on artists and bands and were used to produce complex and stunning gobo looks.

The 48 x LEDBeam 100s were divided into two banks of 24, each suspended on three upstage trusses and Johan's idea was to create an array of beams that would resemble the look of stadium lights and enlarge the perception of space.

The 44 x CityScape 48s were used as footlights and basic washes for artists strutting up and down the thrust stage.

LEDWashes have long been a favourite fixture of Johan's and he loves "the output, the beam spread and colour mixing / correction". He says he's always surprised by the "incredible brightness" and he can use them as a full stage

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wash one minute or a tight special the next ... an adaptability essential to his theatrical style approach to lighting an environment like this.

“The colour mixing is incredible” from the deepest saturates to the most delicate pastels” he declares and he loves being able to use them to create eye and camera-candy with the individual ring control.

He’s also equally enthusiastic about the BMFL Blades... ‘It’s by far one of the best profile luminaires in our industry today, packing a massive punch!’

On this show, it was vital to have a unit with enough impact to produce mid-air effects in spite of a huge mega-bright upstage LED screen and he was delighted with the speed and accuracy of the BMFL beam-shaper, the colour system and the “beautiful but practical” set of gobos.

The little LEDBeam 100 is also a favourite fixture “and will be for the foreseeable future”, being small enough to place anywhere onstage or around the rig, but powerful enough to produce highly visible beams. “Using LEDBeam 100s rigged in an array-style gives almost endless possibilities”.

The biggest challenge of lighting the Main Stage this year was illuminating the 28.8 metres wide by 4.8 metres deep thrust section into the audience, as he didn’t have the luxury of any lighting towers in the public area on which filler lights could be rigged to assist. As it was, the CitySkape 48s worked very well.

The other challenge was the sheer amount of content in the show ... each night there are over 50 numbers to keep looking new, fresh and invigorating, and that’s a lot of intense programming to ensure a WOW factor for each song!

Commenting on Robe generally, Johan thinks they are currently “one of the best” lighting manufacturers. “Care is taken with every fixture. They are robust and can take the strain of an outdoor environment like Innibos” he expands, saying that he enjoys the fact that “Robe pushes boundaries with every new fixture and takes the time to listen to

LDs when it comes to the design of new products”.

He can’t wait to get his hands on the new Spikies and hopes to include it on the plot for Innibos 2017.

Johan adds that the local support from Robe’s southern Africa distributors DWR is “Fantastic”!

He loves many things about being involved with Innibos including the family atmosphere and the fact there is a fantastically fluid creative and collaborative chemistry between everyone when it comes to producing the event. “There is really an endless horizon of fabulous and inventive ideas,” he concludes.

### Rock Stage

The Rock Stage is also popular – as you might expect – particularly with diehard rock fans and among the younger elements of the festival population and Pretoria based rental company EPH productions has been involved as an equipment supplier to that stage for several years.

However it was Levan’s first year as LD, having joined the company in late 2015, which he thought was a very special opportunity.

Naturally he designed a completely new lighting scheme and this had Robe Pointes, LEDBeam 100s and 1000s right at the heart. “I wanted the lighting to be a new and unforgettable experience for the audience and artists – something that they’d never seen before,” he stated.

The eight LEDBeam 1000s were located upstage in the roof, with three Pointes at each end along the sides and the remaining six Pointes on the deck. The LEDBeam 100s were positioned along the top front of the roof structure for audience effects.

Levan loves the “Incredible zoom and powerful fat light-source” of the LEDBeam 1000s. On the LEDBeam 100s he likes the piercing narrow beams and the macro effects and on the Pointes he likes just about everything including prisms, gobos, zoom and the spot and beam effects.

Talking generally, he thinks the optics “are great” on all Robe products, and that the brand represents great value for money.

[www.robe.cz](http://www.robe.cz)

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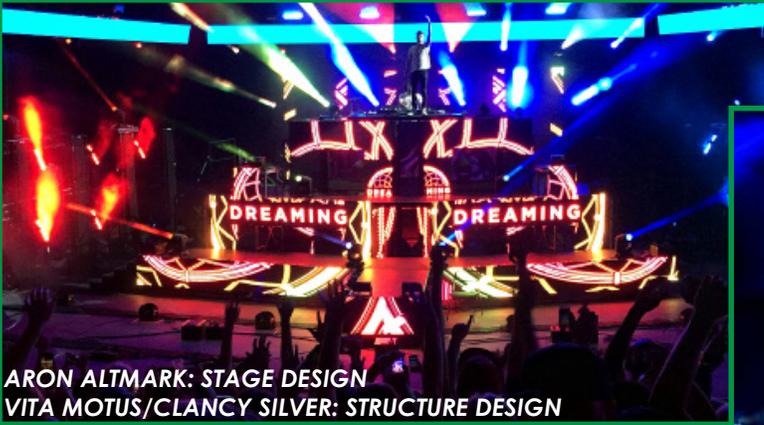
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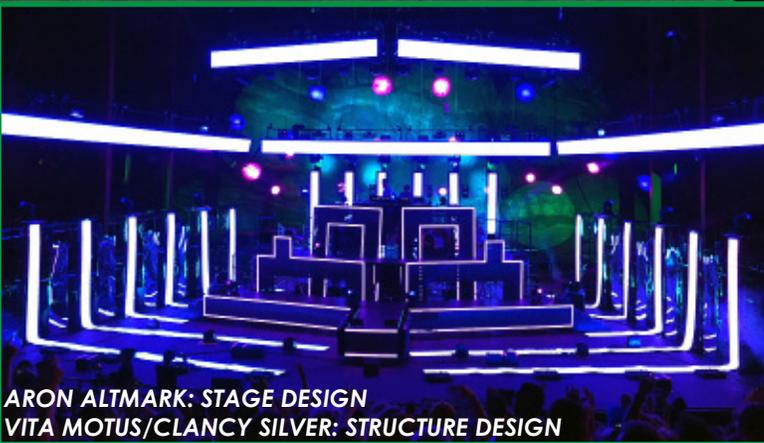


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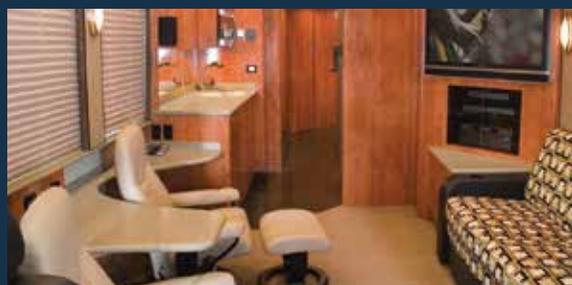
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