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Volume 7 Issue 6

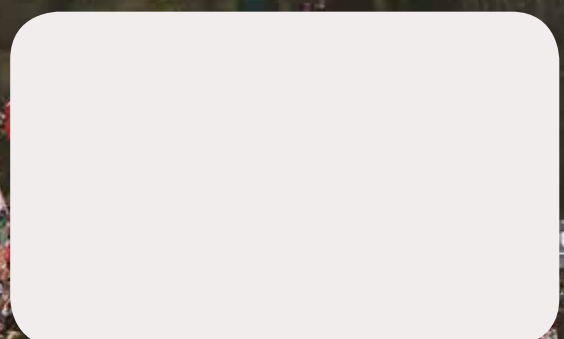
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PRODUCTION

The Magic Behind



Tomorrow World



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Notes from the Publisher

After 35 years in this part of the business and 47 years since my first professional gig, I admit to being an "Old Dog" in this Industry and pretty set in my ways. I also admit to having a certain musical bias and a structural perception that may be dated. This was never made more obvious to than when, for the past year, members of my staff and family have been trying to get me to take a serious look at the new EDM and festival market. As a result, we present this issue (one of the largest of the year) on the TomorrowWorld Festival.

Featured in the story are Backbone North America and Comfort Zone, relative new-comers to our readers and major production mainstays, StageCo, Mojo Barriers and Pyrotechnico. There was actually so much to write about that we could easily have made two issues out of this, but we have done to present the highlights here.

On a different note, we are hard at work upgrading and proofing our database on the mobileproductionpro website. We have the most comprehensive database in the Global Production Industry and we are making it even better and more complete. If you have not visited the site before, sign in with a user name and a password (no charge) and take a look. Those who have use it as a daily tool.

Finally, Tour Link is rapidly approaching and we already have more people preregistered than anytime in the 35 years I have been doing this event. If you have not already done so, I urge you go to the conference website tourlinkconference.com and look at who attended the past conference as well as who has registered for this one.

Larry Smith
Publisher



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The Magic Behind TomorrowWorld

by Kathy Horne

“Yesterday is history, Today is a gift, Tomorrow is mystery” the motto of the number one dance music festival in the world set the stage for a fairytale weekend full of dance music and enthusiastic fans in the Chattahoochee Hills outside Atlanta, Georgia.

TomorrowWorld (TW) is the American offshoot of the Belgium based Tomorrowland festival that has been the annual dance music festival since 2005. Over 180,000 people experienced the “Arising of Life” themed Belgium festival in person in 2013 and another 16 million viewers tuned in online to see live streams of their favorite artists. This was also the first year TomorrowWorld occurred. Attendance was in excess of 120,000 and over 30,000 people camped on-site. Tickets for the inaugural festival in Brazil set to happen in May 2015 sold out in three hours.

When the TW festival made its first artists announcement for 2014, what caught our attention at Mobile Production Monthly were statements from artists like Diplo and Kaskade who emphasized high production values, professionalism and attention to detail for reasons they love playing this festival.

According to Steve Aoki, it’s “like you’re in this fairy tale hearing the biggest D.J.’s in the world.” When

we got the invite this year to cover TomorrowWorld and “join the madness” as the festival slogan goes, we jumped at the chance to see and hear first-hand what makes this festival so wildly popular with both attendees and performers.

It also gave us the chance to present a few of the faces and companies who make the festival a truly magical experience.

Production by Backbone International

Rutger Jansen, owner of Backbone North America and Production Director for TomorrowWorld, started his career in the music industry in Europe roughly twenty years ago at the same time EDM was ready to explode there. Rutger, a civil engineer at the time, got together with a friend who owned an audio company and started taking on staging and building. With the EDM scene in Europe starting to gain popularity and fans at the same time he was learning the ropes in music production, Rutger noted, “I grew with the branch, actually. One of the first to start in EDM.

Rutger got his start by touring with DJs such as Armin van Buuren. Before Backbone, Rutger started with another production company called BPM International that produced all Armin van Buuren’s shows for eight years. “Touring with DJs is way different than touring with rock and roll artists because you produce locally, so I had to work with local partners all over the world to produce those festivals,” and he was producing

about forty a year.

Rutger had been the producer of Tomorrowland in Belgium for five years, when in December 2012, he was approached about doing a sister Tomorrowland festival in the United States. After reorganizing responsibilities and setting up a New York office to oversee Mysteryland and other North American events, the owner of the Chattahoochee Hills property approached Tomorrowland producers and asked if they wanted to do the event on his land. TomorrowWorld had a place to begin

Travel Packages: “A Magical Voyage”

One of the innovations brought to TomorrowWorld by SFX/Tomorrowland is the “Magical Voyage” package that gives attendees the opportunity to start their festival experience at the point they step on to a bus or a plane.



Magical Voyages with Bus Bank

This EDM generation’s version of ‘Deadheads’ doesn’t just follow a favorite artist around the country, but globetrotts. By combining travel options with the festival ticket in their “Global Journey” option, TomorrowWorld gives attendees the opportunity to start their festival experience from the moment they step on a bus or plane.



Photo: Pyrotecnico FX Creates Confetti Madness

This is another area where Backbone International has been successful in helping the festival become a global phenomenon. Attendees are transported directly to the festival grounds by bus and guided to their camping spots without having to bother with parking or directions.

For the 2013 Tomorrowland festival in Belgium, Brussel Airlines sold out of the 13,000 Global Journey packages they offered for sale within hours. Over 2000 of those packages were bought by Australian alone and the others represented 92 different nationalities all over the world. This package option sold out in 2014 as well.

For TomorrowWorld, the Magical Bus Ride was created through a collaboration with Busbank. Since 2001, Busbank has been providing transportation to all kinds of events across the country. Some of those events include the USGA US Open, the Superbowl, Burning Man, Hangout Festival and Electric Zoo.

With thousands of people traveling from all over the world, making sure people get to TomorrowWorld safe is the main priorities. Andrew Ripani, director of sales and site operations for Busbank was responsible setting up a safe, economical and reliable way to transport people in to TomorrowWorld.

Andrew gave a little insight into the planning involved, "Coordinating for a festival on this scale tends to rely directly on

ticket sales and demand." People were transported via bus from all over the US to Atlanta for TomorrowWorld. "Costs upwards of \$12,000 make it essential for us to try and fill the buses," Andrew mentioned during conversation.

Mobile Production Monthly caught up with the bus travelling from Boston when it made a stop in Raleigh. The bus was 100% full of TomorrowWorld attendees and supervised by Junior Buyer Chris Arneson. "This was our first year doing this but next year we are going to look into incorporating some entertainment and a little more into the bus rides," Chris mentioned.

Dreamville Camping

With people coming from all over the world to be a part of the magic of TomorrowWorld, the set up for camping alone was on a massive scale. Over 30,000 people arrived in Chattahoochee Hills Thursday night to spend the next five

days completely immersed in the TomorrowWorld experience.

Available to campers in Dreamville was the Marketplace, complete with food, shopping and even salon services. Adding to the fun and feel of the festival there were sunrise yoga sessions run by festival goers themselves and a continuous raging party for anyone who didn't want the music to stop. In case there are people who don't know when to stop, TomorrowWorld trains volunteers to be "Angels" who 'float' among the attendees in all areas of the festival including Dreamville. They remind people to drink plenty of water, to be safe, to help them find the nearest medical tent or the appropriate services if they have any problems. In this way, volunteers can help prevent situations before they become a security or medical issue, and get the right people to the right place when they do.





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Dreamville was constantly taken great care of through the diligence of event staff and the help of volunteers. Campers commented to Mobile Production Monthly that all the fun and services (like hot showers provided by Comfort Zone) made an amazing experience even better. A Volunteer (who didn't want to do an official interview) mentioned that she loved the music and the scene and felt lucky to experience the festival in a totally different way. Between cleanup crews getting rid of trash and the amazing medical staff on site, everyone was safe and happy.

Main Stage by StageCo and Phixion

Hedwig DeMeyer and Kevin DeMeyer from StageCo were responsible for making sure Tomorrowland's 400 feet by 100 feet Spirit of the Mountain was in place prior to the opening TomorrowWorld. To ship the stages from Belgium, there were fifteen 40-foot containers and forty containers for the set. They were helped in this effort by Rock-It Cargo and FedEx which shipped eighty cargo containers from Belgium to the U.S. in total.

During this year's TomorrowWorld Festival, there were 200 DJ's who performed over three days. Performances ran concurrently from 12pm to 1am over the seven festival stages. The opening concert "The Gathering" happened on an eighth stage setup in the Dreamville camping area.

StageCo Belgium was responsible for the Main, Grand Ballroom and Sacred Forest stages. Scenery, designed by Bart Denies now of ID&T Belgium /Tomorrowland, was built in Belgium with collaborative efforts on both StageCo, Tomorrowland and Phixion to ensure absolute matching of the stages and the scenery.

Hedwig and Kevin DeMeyer discuss their work at TomorrowWorld and differences they see in how Rock-n-Roll and EDM organizers conceptualize stages in

a story in this issue focusing on StageCo Belgium.

Audio

8th Day Sound was also there, helping to make sure the most important part of the festival, the music, was as amazing as possible. Their second year working TomorrowWorld, Owen Orzack let us know "We got involved through our relationship with the Belgium promoter and the Dutch Sound Designers, NoizBoyz." With three tractor trailers full of gear and 8 crew, 8th Day sound also worked with local stage crew for set up and strike and had 3 engineers provided by NoizBoyz to mix. Additional stage audio was provided by VER.

NEP and Screenworks for Video and Broadcast

The scale of TomorrowWorld is one to be reckoned with and the work done to achieve beautiful video and audio and stream it live to millions of fans was coordinated through NEP Festival Group. Peter Kimball, senior account manager and Eddie Sheridan, field shop manager of NEP US mobile units were on site. Eddie gave an example of their effort, "With a crew of about 100, we ran an 8,000 foot audio cable from stage 1 to the production trucks."

Video was handled by Screenworks, another division of NEP. Over 182,000 feet of fiber optic cable was run from stage 1 back to the production trucks to keep the live streaming of the festival constantly going. Cameras all over the festival constantly fed video back to the production trucks where it was immediately edited and uploaded to YouTube's server. Eddie mentioned, "There was a DJ commenting on the feed to keep people watching what was happening all over the festival." During the festival, they cut back and forth between multiple locations and artists to give the people watching at home a real sense of the TomorrowWorld vibe and make it feel as much as possible to the fans that they were walking around the festival and able to jump from stage to stage.

Crowd Control and Safety Equipment by Mojo Barriers

JB Dolphin President of Mojo's North American office and Jack Hayes, lead supervisor were on site to lay out 570 meters of bar barriers, rubber cable mats for cable protection, decking for risers and DJ tables and plastic bar barricades for concessions.



Photo: Lighting by PRG & Fireworks by Pyrotecnico FX



Mojo Barriers also had their Barrier Load Monitoring System (BLMS) on-site to demonstrate how this system measures crowd pressure against barriers real-time and gives warnings if the pressure approaches cautionary limits. Please see the article on Mojo Barriers for more information on the usefulness this system has for crowd safety and for planning placement of stages and barricades.

Special Effects and Pyro by Pyrotechnico FX

Rocco and Stephen Vitale stole the hearts of the People of TomorrowWorld with their jaw dropping effects. Whether it was overseeing the lava fire explosions spitting from the Main Stage volcano, fireworks shot from behind the mirror stage every few hours, or the mountains and mountains of biodegradable confetti and streamers being dropped on or shot over crowds at all the stages, the amazing work and love of what they do could be seen all over the festival. Bubble machines and confetti launchers were in constant use.

Lasers placed in “DreamVille” were specially designed and programmed to create an ambience just for the camp-

ers. Main stage had stage pyro flames and aerial fireworks shot from behind. The Volcano Stage featured stage pyro and aerial fireworks, Frame Stage used aerial fireworks shot from five floating platforms and one pontoon boat in the lake. CO2 and confetti/streamers enhanced all stages and VIP areas, including specially enhanced hand-held CO2 guns used by the DJs.

In our article on Pyrotechnico FX in this issue, we provide more detail about the fantastic work they did for TomorrowWorld.

Additionally, LazerImage was responsible for some of the laser effects at TomorrowWorld. “We did Main Stage and the frames stage, as well as a couple lasers shooting over the lake,” explained Hugo Bunk. He noted that the laser systems they use are ones they manufacture themselves, are light, compact and designed to withstand harsh outdoor environments.

Lighting by PRG

Production Resource Group (PRG) has handled the lighting for Tomorrowland in Belgium for years, so organizers were confident in turning to PRG to provide all of the lighting solutions for Tomor-

rowWorld. PRG brought 16 trucks of lighting equipment including large quantities of the PRG Bad Boy Spots and PRG Best Boy Spots as well as PRG’s Mbox media servers. “The LDs from Europe had used the Bad Boys and Best Boys in Europe so they were glad to have them again in the US,” said Mickey Curbishley, President, PRG Concert Touring. PRG supplied 23 crew members, who were on site in Atlanta for 21 days to handle the lighting for all eight stages, the sponsorship zones and all of the food and beverage areas. Rob Kerwath and Robert Simoneaux were the PRG Crew Chiefs and Jason DeBoer was the FOH Technician for TomorrowWorld. Equipment came from the PRG Atlanta and Orlando depots.

“With the scope of the lighting for this production, only a company of PRG’s scale could handle an event this large as a single source,” explained Mickey. “Normally, a large festival like this would have to turn to three or four different companies to deal with the lighting. By having PRG deal with the entire lighting package, the client had one point of contact and we could deal with all of the different lighting designers on all of the different stages, minimizing miscommunications.” Mickey explained that PRG expertise and manpower, combined with ample techni-



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cal and logistical resources allowed them to address challenges quickly and have everything ready to go before the festival started. And in the end, Mickey noted, “the client was very happy with the results.”

Comfort Zone: The Unsung Heroes of Sanitation

Necessities like showers, sanitation and portables don't usually give fans the 'wow' factor for an event. But with over 100,000 people attending TomorrowWorld and over 40,000 camping on-site in Dreamville, the comfort of all these people fell to some pretty awesome people from Comfort Zone. That would be Mark Slade who oversees the North American market and Peter van Overbeek who oversees European and ones.

No stranger to large events, Comfort Zone has provided services at Bonnaroo and Live Nation events in Europe. For TomorrowWorld, they provided twenty-four hour management of 600 portables, 100 of their Ureo urinals, 120 vacuum toilets, 100 “Refresh Stations” for bottling drinking water and hand washing, 300 of their 4500 series tented showers and 25 deluxe restrooms for VIPS.

Of particular interest to our readers may be their vacuum portable toilet system which gets ride of waste and complaints among fans about the con-

dition of the toilets. Please see our story on Comfort Zone for more details.



Photos: Mobile Waste Management System from Comfort Zone (Above) Their UReo Urinals (Below)





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Photo: Rutger Jansen of Backbone International

Rutger Jansen & Backbone International Making EDM Explode in North America

by JJ Janney

and the explosion and popularity of EDM in North America.

When asked to describe why this festival is such a favorite among fans and artists alike, Rutger laughed and argued “the event speaks for itself.” But when pressed for something a little more specific, he said it’s their attention to detail in everything from staging, to services, to site decoration that helps create a magical experience. Each stage has a different design and its own piece of the story in an overall folklore that is broadcast on the screens between sets—meaning one needs to attend multiple stages over multiple days to find out what happens. Giant mushrooms decorate the land, trees near one of the stages are wrapped in colorful quilts for hugging. He added, “Have you seen the pond? We have giant fire breathing fish. Where are you going to see that?”

Take a look at the client portfolio for *Backbone International* and you’ll see they’re the production company behind most of the world’s biggest EDM events. In North America alone, they produce Mysteryland which limits attendance to twenty thousand per day, Sensation which averages forty to forty-five thousand attendees per event and Life in Color which expects to become the first touring EDM festival to sell one million tickets annually. Backbone has offices in Amsterdam, New York City and (soon) in Brazil.

Rutger has been producing EDM artists and events for twenty years now—by way of civil engineering. Before he got into music production about 20 years ago, he was General Manager of a Dutch Demolition Company. Like so many people, his entry into music business came when a buddy asked him to “help out” with some music things. That favor for a buddy turned into a passion for bringing the best and most exciting music events to fans. Rutger explained, “Basically I got interested in everything from how stages are built, to deco to management.

Backbone International is also involved in Tomorrowland, the dance music festival held annually in Belgium since 2005 as well as its American offshoot, TomorrowWorld, held in the Chatahoochee Hills outside Atlanta. In only its second year, the three day U.S. festival held in September already boasts 140,000 attendees. In May 2015 the festival expands to Brazil—but don’t try to buy tickets, they sold out in three hours.

Rutger’s journey to the U.S. started with the success of Tomorrowland. What DJ Armin van Buuren was quoted in the 2014 MTV documentary on the festival’s 10th anniversary as “the capital of dance music in Europe” had become so popular in Europe and globally that two million potential ticket buyers were left frustrated and wanting when the 180,000 available tickets were snapped up in minutes through online ticket sales. Backbone helped coordinate live streams of concerts from festival which brought 16 million viewers, but there was an obvious need to expand opportunities for people to “experience the madness” in person.

Rutger Jansen is a partner in Backbone International and runs the North America office that oversees production of EDM festivals and events in Canada, U.S. and Mexico. Now based in New York, Rutger is at the forefront of a group of promoters helping EDM explode on the American scene. Mobile Production Monthly caught up with Rutger in his capacity as Production Director for TomorrowWorld to talk about the festival, his experience in production,

(continued on page 16)

TECH SMART TOURING



by JJ Janney

Attendee Charging Options at TomorrowWorld



Regardless of where one stands on whether fans should be able to use their mobile phone and recording devices during concerts there's something else to consider when deciding whether it's feasible to entirely keep them out in the first place: Trade-offs in putting staff time and technological resources toward keeping electronic devices out of sight and powered off vs. profit opportunities that result from fan desire to stay linked in to the rest of the world.

At festivals where people tend to bring a lot more stuff and stay for a longer time, attempts to keep small electronics from being used would likely require airport-like screening and invariably lead to long lines and grumbling among

people would no sooner give up their electronic equipment during an event than the entry ticket itself.

TomorrowWorld provided three primary options to keep attendees charged up and happily Tweeting, Facebooking and calling home to mom during the festival. Two of these options, Pluggo and Mobile Charging Lockers, were fee-based. The third option, a free public power station, was branded and sponsored by T-Mobile.

Pluggo – The carry-with-you option: www.elplugngo.edu



A young company that started in the Netherlands and is only in its second year in Europe, Pluggo is in its first year in the U.S. Tyler Uhlenhake who works for Pluggo said that they are already building a strong brand recognition in youth cultures and are quickly

expanding in the festival scene—including Outlands. They have purchase and lease options that give people the option to return the small and portable battery cell in exchange for their deposit, or just take it home. Either way, the Pluggo unit is capped at 500 uses. Branding options make it more likely that people take the Pluggo home to keep as a memento.

Mobile Charging Lockers – Lockable, private storage and charging: www.mobilecharginglockers.com



This company was started only two and half years ago by Chris Shapouri and Evan Powell. After working first with Mysteryland, they were later approached by TomorrowWorld. Evan said that this was one of the most successful events for Mobile Charging Lockers. They have over 5100 lockers available for festival-goers to rent. Staffed 24 hours a day

with fourteen staff members present, the lockers were successful on every level and in demand. Mobile Charging Lockers will be available for festival-goers at EDC Orlando. As two people who have been going to EDM festivals and shows for over a decade, Chris and Evan said they love what they do and plan to continue!

T-Mobile Power Charging Station – Free hang-out space with charging



For those who wanted to charge on the cheap and had the time to hang-out while their electronics charged at a public access point, the T-Mobile sponsored charging station offered comfy couches, music and plenty of opportunity to remember your power cap off was provided by T-Mobile. It was such a convenient and cozy spot, even people who weren't attached to a phone came for the fluffy sofas.

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Mysteryland - One of many successful EDM Festivals with Backbone

(continued from page 13)

The Dutch entertainment company ID&T originally hired Rutger and Backbone International to produce the festival in the U.S. in 2013. When SFX Entertainment bought ID&T in October 2013 with the intent to bring successful European models into the North American market, they kept Rutger and Backbone International to continue coordinating this expansion. Rutger commented, “It’s funny, you guys started this music and now we’re bringing it back to you.”

He’s referring to the fact that EDM music’s roots can be traced to “house” music that came out of the black and gay scene in Chicago in the late 1970’s when Frankie Knuckles started spinning, remixing, sampling and adding synthesized drum beats to disco, soul and indie music for the old Warehouse Club. The story goes that the music style coming out of the Warehouse became so popular that the owner of the club finally gave up on a members-only scheme because people from all walks of life wanted to come experience music like they play at the ‘House.

Americans may have invented house music, but it was the Europeans who embraced it, re-branded it, spectacularized it and resized it on massive, legally and commercially viable scales. Based on continued and growing demand for EDM in the U.S. it’s likely that overall U.S. attendances may soon outpace European ones—but that doesn’t mean attendees are all locals. In its inaugural year, attendees at TomorrowWorld came from 75 different countries.



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Bill Cracknell Joins Sound Image

Touring industry veteran Bill Cracknell has taken over the chair of Director of Operations at Sound Image's Nashville division. With more than 25 years of experience as a Tour Manager, Production Manager and Tour Accountant, Cracknell will now oversee all elements of Operations at Sound Image's 35,000 square foot facility in Nashville, Tennessee.

"Sound Image is a very unique company. While most touring companies provide a single product to their clients, often from an older generation of technology, Sound Image offers a series of options that include the most current and sought after systems in the world. It is a very modern approach and it's great to be a part of such a forward thinking team that also has such rich history in the business." Comments Bill Cracknell.

"Bill brings a wealth of knowledge and provides insight into the challenges that all touring companies face with our crews and equipment moving around the world at all times. We are very excited to have him join our family." Comments Dave Shadoan, president of Sound Image.

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Stageco Belgium Moves Mountains for TomorrowWorld

by Kathy Horne

Hedwig DeMeyer and Kevin DeMeyer are the Father and Son power team behind international stage company Stageco Belgium, the company responsible for making sure TomorrowLand's 400 feet by 100 feet Spirit of the Mountain got her epic sized home safely in place prior to the opening of TomorrowWorld.

Owner, Hedwig, started out as a music festival promoter with Belgium based Roch Werchter but quickly got into building his own stages because he didn't like what was available, especially for outdoors. After Production Manager Morris Lyda asked him to build a stage for Genesis in 1988 and again for Pink Floyd, Hedwig's stages soon caught the attention of production managers working with American acts.

Hedwig founded StageCo US with Mary Lou Figley when he came to the United States in 1992 for the infamous Guns N' Roses Use Your Illusion Tour. Now, with 35 years of staging experience, a strong global reputation and a proven history of getting things done right and on-time, it makes perfect sense StageCo were chosen to get the Main, Grand Ballroom and Sacred Forest stages built for TomorrowWorld. They also built the Dreamville stage used for "The Gathering," TW's official warm-up party.

To understand how they got involved in TomorrowWorld, Hedwig gave a little history, "We have quite a major reputation in rock-n-roll—Rolling Stones, U2, you name the group and it is likely they have been on one of our stages—but I was not as well known in electronic dance." He explained it was their StageCo office in Holland in 2000 or so which started forging new working relationships in EDM that resulted in staging business with ID&T, the company that became SFX Entertainment. Kevin

added, "We embrace EDM, it's good business for us."

Four years ago Hedwig and Kevin were asked to build stages for the Tomorrowland campground in Belgium which expanded to festival staging the following year. Next year, they expect to be doing stages for Tomorrowland Brazil. Hedwig said typically, the staging would be handed off to the StageCo in the location for that leg of the tour. But in the case of TomorrowWorld, Kevin explained, "We did it in Europe and we already have the experience working the main stage."

This prior experience is important not only because the stages are built in Belgium using European standards, but also because the main stage uses scaffolding. Hedwig explained that nowadays people "are more used to working with what we call black steel, towers. Well, let me backtrack. First we worked with scaffolding, then we moved to towers so now scaffolding is new again."

Because European and American standards are different, StageCo has in-house engineering in multiple locations across the world. "In the old days, nobody asked for calculations, nowadays if you put up a table they want calculations. And I don't have a problem with that. It's one of our strong points." Kevin added that it also helps that the different StageCo's, while independently operated, are still true collaborators. "If we need some additional equipment or help, we can call up the American office."

When asked if there were any differences doing staging for the EDM festivals, Hedwig responded, "The rock-n-roll tours are more about technical specs where the EDM festivals are more about atmosphere and look and then it's our job to understand what they want and how to achieve it."



Kevin DeMeyer & Hedwig DeMeyer

TomorrowLand is known for its fantastically detailed stages that help set the festival experience for attendees though music style (hardstyle, trap, trance, deep-house, etc.) and thematic design that tie into the magical folklore that drives the look and feel of the entire festival including its stages. Important in creating a magical world for festivalgoers to immerse themselves is scenery.

The Main Stage at TomorrowWorld was decorated by Bart Denies, technical producer for Phixion but now working full-time for ID&T. Bart has done Main Stage scenery for the past three years. Hedwig explained, "We do the steel—all the construction and engineering that concerns stability and Bart Denies does all the deco." Kevin added, "We work together with

(continued on page 30)



Bart Denies



Mojo Barriers is TomorrowWorld's Choice for Safety

by JJ Janney

Photo: JB Dolphin & Jack Hayes

When 140,000 concert attendees excitedly move through the gates of TomorrowWorld to the call of “Let the Madness Begin!” it’s doubtful they give a second thought to fences, barriers or turnstiles as they take over the festival grounds. And that’s exactly the way Mojo Barriers likes it. Granted, it’s a little fun to imagine concert goers yelling, “Dude! Your barrier load monitoring system rocks!” or “I love you guys! You totally kept me from falling into the pyro!” But in the real world—when done right—crowd control measures stay unnoticed and unobtrusive to pretty much anyone who isn’t production or an insurer. Even though physical barriers are literally the front and center (and back and sides) to safety, it seems like it’s only when something goes wrong that the rest of the world cares.

Thankfully, there is Mojo Barriers. The originator and international leader in temporary and portable solutions for crowd control, Mojo has been in business for over 25 years and has offices on three continents supported by a network of local distributors in countries as diverse as Spain to Malaysia and Japan to Denmark. Never content to rest on their laurels, Mojo continues to invest in research and development to come up with even better and more cost-effective solutions for keeping fans, artists and crew safe.

Mobile Production Monthly spoke with JB Dolphin President of Mojo’s North American office and Jack Hayes, lead supervisor to discuss new products at Mojo and find out what they were doing for TomorrowWorld. JB explained that this was their second year working the two-year-old festival, “and as the event keeps growing, so does what we do. This year we brought four trucks of gear.” Jack, who has been with Mojo since 2005, ticked off some of the specifics, “Besides setting up almost 2,000’ of aluminum crowd control barricade, we’ve got a wide variety of special corners and gates, rubber cable ramps for cable protection, decking for rolling risers and DJ tables and hundreds of

plastic bar barricades for concessions.” We asked JB and Jack to pick any product in Mojo Barriers arsenal they were especially excited about. Not able to stick to just one, JB first mentioned their “gatekeeper” computerized turnstiles. He explained, “Traditional turnstiles are mechanical and generally only count in one direction while ours count in’s and out’s so they can automatically maintain a pre-defined capacity. And because they’re light and mobile, they’re especially useful in VIP areas or front-of-stage pits where it’s extremely important to have accurate counts in these confined where the audience flow both in and out during an event.” Jack and JB both gave high regard to Mojo’s new Barrier Load Monitoring System (BLMS) which they had setup at TomorrowWorld to demonstrate. Sensors are built into the regular straight barrier sections and linked to on-site computers with proprietary software that show pressure readings in real time. BLMS has been used by the Lowlands, Roskilde, Leeds, Reading and Rock Werchter festivals.

The normal process with any event organizer like Backbone International already involves a lot of pre-planning between the two companies for best barrier placement according to terrain, stage design and size of crowd expected. “But with the monitoring system,” JB added, “we can respond faster to changes in crowd behavior even faster than just watching for potential issues like unexpected sight blockers or draws that make people converge at one spot.” Jack said the equipment would give him a warning if crowd pressure began approaching pre-programmed cautionary limits, “Then we could have security staff go to that exact spot.” There were no issues during TomorrowWorld and JB pointed out that the system is great for making improvements based on real data: “You can make adjustments over time though changes in layout in stage placement, stage design...you could curve the barricade to dissipate energy or add thrusts and really know if those changes reduce crowd pressure.”

Mojo got involved with TomorrowWorld through

their previous work with ID&T, SFX and Backbone International for events like MysteryLand and Sensation.

Mojo has such a big global presence they can help touring acts and festivals save money and time by using tour-adjacent Mojo offices. JB gave an example, “If a tour or festival gives us their performance itinerary with locations, dates and venues we can figure out what they need and how to get it to them on time. We have offices and partners all over the world so a show can save on shipping costs by letting us coordinate barriers through local sources.” Mojo is doing just that for the Katy Perry Prismatic Tour.

Another way Mojo stays competitive and efficient is by moving equipment based on need. JB explained, “like now, we’re finishing up the summer festival here in the states but Australia is gearing up so we’ll move equipment that direction. It doesn’t make sense to have equipment sitting unused in one location when it could be put to use in another one.”

Australia was big business for the company this year, with the standard aluminum barrier seen at TomorrowWorld being adapted for use at the G20 Summit in Brisbane. Clear, incredibly strong polycarbonate panels were added to the barriers and used to help keep dignitaries including President Barack Obama safe. Over 2.5 kilometers of High Fence was manufactured in total – another product now available in Mojo’s extensive product range.

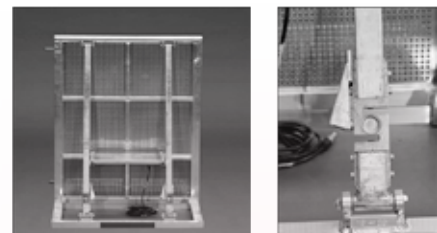


Photo: No additional equipment as BLMS sensors are built into straight barrier section.

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MOJO BARRIERS DESIGNS NEW HIGH FENCE PRODUCT FOR THE G20 SUMMIT



A brand new reinforced barrier system was designed by Mojo Barriers to help keep politicians, dignitaries and heads of state including Barack Obama and David Cameron safe during the G20 Leaders' Summit in Brisbane, Australia from 15-16 November 2014.

With over 4,000 delegates and 3,000 media descending on Brisbane to discuss a wide range of global economic issues, the system was required to create restricted zones across the city and form protective walls around the event's venues, including the Brisbane Convention and Exhibition Centre.

Coates Hire contracted Mojo Barriers to supply and install a unique barrier solution as specified by police and government officials. The resulting product, High Fence, consists of 1m wide and 2.4m high sections of reinforced aluminium barrier – the standard crowd control equipment from Mojo's product range – with a see-through Polycarbonate upper, which is a durable and high impact resistance material, easily withstanding destructive attacks.

Over 2,000m of the product was installed across the city by the company's Australian team. Doors and gates were also manufactured which integrated into the barrier line, to ensure fire safety and access and egress regulations could be met.

Cees Muurling, managing director at Mojo Barriers, explains: "The brief was to create a

product to act as a deterrent and keep the public out of restricted areas. High Fence is quick and simple to install, exceptionally strong and durable and the clear upper section gives security personal uninterrupted views of the surrounding areas. Its unique aspect is that it is not weighted or pinned to the ground, therefore is completely self supporting, and can withstand significant crowd pressure and deliberate attempts to breach the barrier line.

"It underwent extreme testing against pressure and targeted attacks. It was proven to be extremely strong and is the ideal solution for events and occasions where crowd and building segregation is an integral part of the security process."

The installation for the G20 was one of the toughest on Mojo's records, with limited overnight shifts to install all barriers and transparent panels, snaking in a complex grid across the city.

Craig Edwards, Mojo Barriers' Australian operations and account manager, explains:

"The tough timeframe and sheer scale of the operation meant it was the most complex and challenging project the Australian Mojo office has faced to date. We assembled a skilled team of nine local and international supervisors, managed over fifty truck movements and directed a crew of over one-hundred hands. Coordinating simultaneous legs of the installation required accurate planning."

Over 2,500m of the product is now available to the international event, security and police industries. Cees Muurling expresses the importance the product will play in opening up a new market sector for the company, which was established 25 years ago and is a global leader in the supply of state of the art crowd control solutions to festivals, tours, concerts and live events.

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Pyrotecnico FX Lights Up the Sky of TomorrowWorld

by Kathy Horne

Walking across the bridge from the Dreamville camp ground toward the festival stages, the blink and glow of lasers and lights against the night sky promise entry into a whole new world. The closer you get, it only gets better. And just like Dorothy in Oz, Mobile Production Monthly set out to find the Wizard, or in this case Wizards, behind most of TomorrowWorld's (TW) special effects. These are, Rocco Vitale, Creative Director and Stephen Vitale President & CEO of Pyrotecnico FX.

Founded in 1889 by Constantino Vitale, Pyrotecnico FX was started as a family business. Four generations later, Rocco and Stephen say they love what they do—getting to put smiles on people's faces—and for TW, amplifying excitement for the event is their goal. "It's a huge undertaking and our crew really loves being a part of it year after year," Rocco stated.

An event of this size can be a challenge because it takes so much gear and planning. Pyrotecnico FX brought a crew of twenty-four, one fully loaded tractor trailer, four full box trucks, and one pontoon boat to produce the fireworks, and special effects for six stages, three comfort/VIP areas, one lake location, and lasers for Dreamville.

Stephen spoke about collaborating at every level, "We work very tightly with the entire creative department on this show, and when it all melds together with what we are doing and what all the other departments are doing you get this really amazing environment." Rocco also pointed out, "A show like this continues to evolve, it's not like you do the preproduction and that's it. Artists continue to ask for things, it's always moving."

Describing the team effort between crew and collaborators this way, Stephen said, "We're all in the business of creating WOW and when you combine all of those people creating WOW you get this amazing WOW that is TomorrowWorld." With lasers and confetti and fireworks going off all day and night, there is no end to this wow. Rocco shared with us that some of these sets were pre-programmed but a majority were live performance at the shows.

"Our footprint here is that we do the fireworks each night, all the pyrotechnics, the confetti, streamers, bubble machines, and the CO2 jets," explained Rocco. Pyrotecnico FX got their gear and people in the right places by creating an efficient operation. Shifts were staggered with early crews to do prep, shooters and other techs during the shows, and late crews to re-prepare for the next day. The main Volcano Stage had so much pyrotechnic action that the equipment needed to be completely switched every night. "The pyro on the volcano was actually one of my favorite effects just because it was so much," Rocco mentioned to us.

Pyrotecnico FX works with many of the artists outside of TW. They do lasers for Skrillex, and Justin Timberlake, for example when they're on tour. As one of the few companies in the US with the license to use audience-scanning lasers, Pyrotecnico FX gets an even better reputation with artists and festivals. Being in demand by so many artists on an ongoing basis is advantageous because their knowledge of the artist's preferences and "brand" gives them a better idea of what effects they may be looking for.

When they got involved with the inaugural TW festival, their previous work with ID&T on Mysteryland and Electric Zoo gave Rocco and Stephen familiarity with the effects and awe that

would be demanded for TW. They also knew that they wanted to go above and beyond what they had accomplished before. The fireworks had to be bigger and better. The lasers had to be longer and more intense. The confetti had to be flying at the perfect drops in the music. The pyro had to be so intense, everyone feels it.

Not content with simply a level of familiarity, Pyrotecnico FX sent a team over to Belgium to do research. Stephen explained that it was important for them "to understand the festival itself, the layout of the festival, get an understanding of the stages—but also to get a general understanding of the brand that is Tomorrowland." In this way he added, Pyrotecnico FX could provide consistency toward a look that "has been a proven thing for such a long time" while suggesting enhancements specific to TW.

Stephen reiterated how important planning and learning and developing is, "We've been advancing the show, but basically it all starts out after last year. We have a recap session with everybody" to evaluate. From there, they start building the next show and working with creative to revise and improve "until you end up with what we have out there now."

And what they ended up with, was, well... Wow!



Photo: Rocco Vitale & Stephen Vitale



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by JJ Janney



Peter van Overbeek & Mark Slade



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In addition to TomorrowWorld, Comfort Zone provides services at Bonnaroo and Live Nation events in Europe. With Mark Slade overseeing the North American markets and Peter van Overbeek overseeing the European ones, Comfort Zone is a great company to source sanitation equipment and services for local and touring events.

Anyone who has organized a festival or outdoor event knows providing convenient access to facilities in terms of capacity and demographics (gender, people with disabilities for example) is of primary importance to every attendee at some point whether it be crew, ticketholder or VIP. Inadequate attention to these details can make or break the experience for fans and cause headaches with legal entities responsible for health and environmental concerns. This is where Mark and Peter's expertise comes in.

Experience and Follow-through Counts
Mark and Peter have over twenty-five years of experience. Mark, an American, comes from a waste management background and innovated shower portables from 20 foot ISO containers because there weren't options that met his standards for functionality and portability. He began providing units for use in disaster relief efforts and by the military during mobile training exercises. Mark saw a niche to expand his business with broader demand for better, cleaner and greener portable products. Peter, Dutch, has grown his business in conjunction with the spectacular growth of major European festivals into a specialist for mobile water-flushed toilets. Mark explained, "We teamed up through our connection with TomorrowWorld. Peter had some amazing products that were hands down better than anything currently available in the U.S. and it made sense

for us to work together." Mark pointed out that Comfort Zone has the expertise to work with organizers during planning stages to recommend cost-effective solutions based on expected attendance levels and geographic layout. Just as importantly, he noted "we have the equipment and follow-through to get everything hooked up and in place on time all while following the Law of Green." Peter added, "and we provide freight efficiencies in how our products pack, we transport 5-to-1 compared to our competitors."

They explained how the addition of practical equipment like urinals helps reduce intensity and capacity for the other units. This translates into shorter lines and less mess in the portable toilets. For TomorrowWorld, Comfort Zone provided twenty-four hour management of 600 portables, 100 of their Ureo urinals, 120 vacuum toilets, 100 "Refresh Stations" for bottling drinking water and hand washing, 300 of their 4500 series tented showers and 25 deluxe restrooms for VIPs. The deluxe restrooms have air-conditioning and running water. Commenting on the number of portables, Mark said, "Look, we do services for small events, sporting, fairs, larger, any size really...but when we do something the size of TomorrowWorld it's like we're going to war."

Taking Care of the S#*T! You Don't Want To: Vacuum Toilets

Mark and Peter invited Mobile Production Monthly on a tour of the shower and toilet facilities they set up and managed for TomorrowWorld. We were lead to a busy platform of toilets and urinals in the geographic center of the festival between two stages, a food court and an exit to the campground. It was the festival's equivalent of Grand Central Station and Comfort Zone crew were literally running back and forth to keep up with cleaning and toilet paper. The loud slam-

bang-slam of portable toilet doors drove an alternate backbeat against the festival EDM music as unending masses of people moved back and forth to do their business and get back to dancing.

A particular point of pride for both is a vacuum toilet that literally sucks everything to a high-volume central holding tank "out of sight and out of smell." They explained how the vacuum toilets address the number one complaint event organizers get on portable toilets, namely "the condition of the portables" which is short-hand for the disgusting blue swirl of toilet paper, lost glow sticks and, well, you know.

Mark walked to a random vacuum toilet and asks one of his 50 on-site crew members to do a quick out-of-service for a closer look. He commented, "Chemical toilets will never go away, but my ambition is to set the standard for all options." Not only did the vacuum toilets have overhead lighting so you don't have to fumble around in the dark, they have ventilation and more importantly they're clean.

For More Information
To contact Comfort Zone or see more information on their products: www.3rdrock-sanitation-solutions.com

To see the patented and trademarked POPUP3 vacuum toilets: www.popup3.eu

For North American events see: www.comfortzoneportables.com or contact Mark Slade directly at (404) 918-3187



THE SKILL OF SKRILLEX'S SETS

by Mikayla Foote

After Skrillex's exciting headlining set the final day of TomorrowWorld, Mobile Production Monthly wondered what was next for Sonny Moore (otherwise known as Skrillex) and were thrilled to find his fall tour set to kick off less than 24 hours later. Curious to see what new surprises the Skrillex team would bring to the next run of shows, we caught up with Production Club, the company behind Skrillex's tour production, at the War Memorial Auditorium in Nashville, Tennessee for the first two dates of the fall tour, and again in San Francisco for Skrillex's annual Halloween blowout.

For the fall leg of the tour the crew traded eight trucks for four. More intimate club shows and mid-sized rooms replaced the unrelenting festival and amphitheater runs. But most dramatic of all, Skrillex retired the massive, acclaimed and extravagant MotherShip indefinitely for a more stripped down production.

The new set may not fly, rise on an intricate hydraulic system, or weigh nearly a ton like the DJ booth alone did on the spaceship set, but it maintains the same visually, audibly and viscerally stimulating experience that makes the show so famous. Help-

ing this effort are LED walls by Nocturn, Pyrotecnico's advanced lasers and special effects, elite new audio mains provided by Clair and the team from Production Club controlling the boards.

This set alludes less to Sonny's extraterrestrial influencers and pays homage instead to the roots of EDM and the clubs that fostered Skrillex into one of the dominating names of the genre. LED walls function as the backdrop and a smaller LED panel adorns the front of the DJ booth. The remainder of the stage is packed with various lighting, laser and audio fixtures creating a breathtaking explosion of light and sound from the moment Sonny takes the stage. Each moment is mixed live: the music, lighting, lasers, video balloons and even lighted wristbands worn by fans exclusively at the Halloween show.

The Halloween Costume Party, held at The Craneway Pavilion in the northern San Francisco suburb of Richmond, continued two traditions. One of huge anticipation and guesswork among fans regarding what new surprises Skrillex would bring out for his favorite holiday. Second was the annual raiding of local party stores by the Skrillex team for all-things spooky and dead to decorate the venue.

The concept for the stage, a freeze frame of a collapsing haunted mansion, was designed by Miguel Risueno, the CTO at Production Club, and constructed by David Schulte at Scenic Mercenary.

Three tilted Oracle LED video walls, provided by Global Trend Productions, emitted the illustriously sporadic and captivating video content that accompanies Skrillex's set lists to near perfection with skeletons, The Lion King's Pride Rock, robotic kittens and, of course, aliens, leaving everyone except Sonny and his team unable to predict what will come next.

Mixed live by Production Club's Mario Adato, the list of video content creators reads like a who's-who of the graphic design community, including SUS BOY, Golden Wolf, Eran Hilleli, Scott Pagano with Neither-Field, Kadavre, and Roboto among others.

Lighting by Global Trends illuminated the stage with four on-stage floods, 12 strobes and floods hung throughout the audience. In addition, the dozens of jack-o-lanterns rolling around the stage were internally lit and controlled by a series of six faders. Davey Martinez has only been running lighting for Skrillex since the beginning of the sum-

mer tour, but has already established himself as an innovator in the art. He is also one of the minds behind video content creation and technical design at Production Club, aspiring to create an environment that is completely interactive between video, lights and lasers. Lighting is run on a grandMa2 full sized lighting console.

Pyrotechnico provided confetti, CO2 and lasers controlled by “The Laser Master

“ at Production Club, Derek Abbott who previously ran lasers and FX on the Justin Timberlake 20/20 world tour. The precise control in every drop and every burst of CO2 resulted in an almost endless stream of laser cues and explosions, and, special for the Halloween show, a spooky fog oozing over the stage.

Insomniac Events, the well-known creators of Electric Daisy Carnival, Day of the Dead and the Wonderland

festivals, teamed up with Production Club in booking, marketing and managing the Halloween show. They also provided the audio rig through Sound Factory Audio. The large warehouse was decked with two DV-DOSC Line Arrays by L Acoustics, two half line delays, two speakers down stage left and right, two three-cabinet monitors inside the DJ booth and eight pounding subs hidden behind tomb stones on the floor in front of the stage. FOH, RF and crew coms were the responsibility of Bill Pepple who has built his chops running audio for Deer Tick, Alkaline Trio, Murder by Death, Lucero, American Authors and many other prominent touring acts. Every night Pepple records the show’s audio and provides it to Sonny, who meticulously analyses each beat to create an even better show the next night.

True to Production Club’s form, the Halloween show was highlighted by audience interaction. Glow Motion

Technologies provided custom wristbands to each audience member that lit up through backstage controls manually synched with each tempo shift, turning the fans into an extension of the lighting production while providing awesome mementos to take home after.

The final installment of Skrillex’s 2014 shows will take place New Years Eve at Madison Square Garden, performing as Jack-Ü (Sonny’s collaboration with Diplo) for what is sure to be yet another exciting night of full-sensory stimulation and great jams. For more information on the show and to keep up with Skrillex’s full tour schedule check out his tripped-out videogame website at www.skrillex.com.

Photo Credit: Matthew Little, www.krop.com/matthewlittle



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"From deep within the earth, forces of the mountain spirit erupted. In the presence of thousands of united souls, creating a special amulet containing the wisdom and strength of the universe. That power is ready to be revealed once more. Writing another chapter in the arising of life."

(continued from page 19)

them to make sure everything fits." The "everything" Kevin referred to includes multiple video screens, audio, lights, pyro, waterfalls, and the volcano in addition to deco.

Bart dropped by the interview explained, "It's a long progress on paper, but making the actual stages is done in a short time, only four weeks. The rest of the time, is design, wind loads, weight loads for the scaffolding" and added, "it's a giant production with a short load-in time."

Kevin pointed out that freight forwarding is crucial when working within a short time frame. He credited FedEx and Rocket Cargo for getting them everything they needed on time.

To ship the stages from Belgium, there were fifteen 40-foot containers and forty containers for the set. StageCo needed 18 crewmembers to load in and 7 additional local crewmembers including crane operators and riggers for the ten days it took to complete the build. Hedwig commented, "I'm amazed about the scale of the site... I mean, the main stage would not fit into a stadium."

When discussing challenges like relatively hot weather, topography and tight schedules, Hedwig pointed out, "I mean, on a regular tour you would have the same issues at the beginning and work them out. But a festival is always a one-off." Which is exactly why you need StageCo staging experts like Hedwig and Kevin.



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As part of the Event Safety Alliance's ongoing mission of providing the live event industry with the latest in safety-related news and information, we're dedicating the bulk of this month's column to an important safety hazard alert put out by the folks over at PLASA. The following announcement comes to us from Lori Rubenstein, Chair of PLASA's National Rigging Advisory Group:

Potential Safety Hazard Alert Regarding Automated Lighting Fixtures.

"In the same way as we would all regard the dangers of using pyrotechnics near our rigging, we should all be aware of the potential dangers in using rigging close to some of the newer automated lighting fixtures that have appeared recently.

These fixtures' ability to project very narrow beams of light is the problem. Concentrating light and thus heat onto a very small area is akin to using a magnifying glass to start a fire on a sunny day. Already we have seen photos online where one brand has allegedly melted a chain-motor chain bag from some distance. One manufacturer states 18m distance should be allowed between the lens and an object the beam might strike. Chain bags, scenic elements, props, soft goods and even costumes are presumably also at risk of catching fire in this way.

No reason to over-react, but we should raise awareness of the potential hazards. The use of such luminaires and the effects they can create is not in question. It is the bigger picture we need to consider; the safe use we make of pyrotechnics is a good analogy.

Risk assessment is the key. A lighting designer may not be able to avoid the beams hitting objects during programming. Fixtures that break down may be left shining on objects, errant cues, the list goes on. If there are such moving lights on a show you are rigging, consider the risks of the beams hitting man-made fibers and other rigging equipment. Polyester slings (on trusses or roof beams) could be melted through very quickly.

Non-combustible methods of suspension should be used if there is a risk. Truss pick-up beams, steel wire rope slings that do not rely on ferrules to hold the eye termination (ferrules can lose their grip as they expand with heat) and chain slings (Grade 80 or 100 short link sling chain) may be solutions. Check the manufacturer's recommendations of all the components used with regard to high temperature.

Since there is still a school of thought that suggests simply 'backing up with steel' is the solution to man-made fiber sling failure, please remember that any secondary suspension ('safety') should be rigged as if it were a primary (properly slung, not choked on one chord of a truss), be of sufficient quality and strength and crucially, not slack. If a polyester fiber sling fails and drops a load into 60cms (2 feet) of slack, the force generated can be as much as 10 times the load the sling originally carried."

PLASA's advisory serves as an excellent reminder that the hazards we face on a daily basis extend well beyond the obvious elements. Nearly every aspect of a production carries with it some degree of hazard, and even the slightest change in technology can introduce a variety of potential threats. Rather than writing off a melted sling or chain bag as a "freak occurrence" that warrants little consideration, we should continually assess the potential risk this and many other hazards present to our own events and take all necessary steps to mitigate them. Likewise, when we identify potential hazards such as the one outlined above, it is our professional duty to spread the word to everyone who may encounter them, so that they may accurately assess their own risk. The safety of our co-workers and audience depends on how diligently we respond to potential hazards, and the ESA commends PLASA for their continued leadership in developing safe work practices and promoting hazard awareness.

##

As the year comes to a close, the Event Safety Alliance would like to thank everyone who has taken up cause of life safety, and done their part to make the live event industry a safer place to work and play. We have a number of exciting announcements planned for the coming year, which you can hear all about at our upcoming sessions at the 2015 Tour Link Conference. Have a safe and enjoyable holiday season, and we'll see you in January!



Bytes Cafe in Sao Paulo



Indoor Pool at the Renaissance Brussels



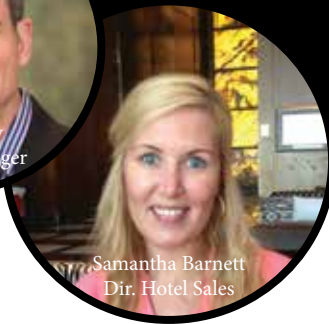
Presidential - bedroom view



Cafe Parnasse Restaurant in Brussels



Zach Curry
General Manager



Samantha Barnett
Dir. Hotel Sales

Renaissance Atlanta Midtown & Renaissance Hotels, *All Your Tomorrow Needs Today and Worldwide*

Renaissance hotels epitomize the flair and individualized service one expects from the best boutique hotels in London or New York, but with the advantage of more than 150 global destinations and standards backed by Marriott. Of particular interest for this TomorrowWorld issue, Atlanta, Amsterdam, Brussels and São Paulo are among the cities where one can find a Renaissance.

Mobile Production Monthly spoke with Zach Curry, General Manager and Samantha Barnett, Director of Hotel Sales for Renaissance Atlanta Midtown to find out what sets them apart from other hotels even within their niche. They were both in agreement with Samantha's statement, "Besides the fact we're here to pamper? We have a philosophy that our guests are living life to discover—and we genuinely want to help with that."

Zach explained that putting this philosophy in practice begins with development of hotels in cities which are globally important travel destinations, but just as importantly, near the locally interesting things that people tend to want to experience there. The Renaissance Atlanta Midtown, for example, is "intentionally convenient to the vibrant arts and music scene happening here," said Samantha. The hotel houses the locally renowned Briza restaurant which offers dishes made with locally sourced foods, a full bar and a rooftop lounge on-site as for those who prefer to stay on-site.

The hotel in São Paulo is in the trendy Jardins district near the São Paulo Art Museum. Their Brussels hotel is in the European Quarter near the chic boutiques of Avenue Louise and close to the Fine Arts Museum. The Amsterdam hotel is a high-tech retrofit of a 17th century cathedral which is a short walk to Central Station.

Their philosophy of exploration applies to a broader range of personalized concierge services more similar to things a production assistant or travel agent would do than the typical hotel. Through their "Navigator" program, Zach explained they can "create an entire travel experience based on a guest's personal tastes and wishes." Whether this means specialty teas requested by a guest prior to check-in or an itinerary of restaurant reservations and travel suggestions upon arrival, they aim to please. They will of course help get tickets to a show or arrange local travel if that's really all the guest wants. But the option is still there, as one of their motto goes, for a "journey full of inspiring discoveries."

With numerous music, film and television projects in Georgia and the metro area, the Renaissance Atlanta Midtown is experienced and familiar with the kinds of additional needs productions crews and artists may have. These include ability to block floors, strict confidentiality requirements for hotel staff and an ability to offer meeting spaces and upgraded VIP suites. A nearby parking lot accommodates tour buses. Tailored services may include scheduling extended dining hours and ability to request microwaves for crew rooms. For those who cringe at the thought of having to kennel their dog for too long, Samantha added this selling point, "Our hotels are known to be pet friendly. We've found this is very important among film and television crews who might be staying with us for weeks at a time. With advance notice, we'll even arrange dog walking services."

For information on the Renaissance Atlanta Midtown, please contact Samantha Barnett, Director of Hotel Sales at telephone: 678-412-2362 or Email: Samantha.barnett@marriott.com. Information for each of their global hotels can be located by visiting: www.renaissance-hotels.marriott.com





BEAUTY, MATE!

Tri-Point Rigging Services and StageCo in Australia

Since bringing the StageCo brand to Australia's festival and events scene in 2013, premier rigging and staging company Tri-Point Rigging Services have been incorporating StageCo's roof systems into their stage builds for the biggest acts on tour down under.

Tri-Point already had a strong inventory of equipment, including truss, motors, rigging, scaffolding, decking and grandstand seating. Their partnership with StageCo has allowed them to expand offerings to include 20m and 25m heavy duty steel roof systems throughout Australia while continuing to use their own scaffold and event-grade decking system.

One example, they used the 20m StageCo Classic for main stages 1 & 2 at the 2013 Future Music Festival at Randwick Racecourse in Sydney. More recently Tri-Point used the 25m StageCo Classic for Eminem's 2014 Rapture show at ANZ Stadium.

Tri-Point's Directors are Warren Jones, David Hird and Graeme Dew and between them they have over 70 years of entertainment industry experience. Father-Son power team in stage production, Graeme Dew and Reg Dew have been touring StageCo systems internationally for two generations.

www.tripointstaging.com

Photo Above:
Tri-Point Crew Building a StageCo Stage for Eminem's Rapture Tour

Photo Below: Left to Right; Tri-Point Director & Former StageCo Crew Boss GRAEME DEW, Tri-Point Rigger SCOTT SULLIVAN, Tri-Point's Head Rigger ALEX DUKE





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Tomorrowland is undoubtedly one of the world's most important dance festivals. This year's 10th Anniversary edition attracted hundreds of thousands attendees in person and through live streaming. Spread out over two three-day weekends in the town of Boom in Belgium, Tomorrowland headliners included David Guetta, Steve Aoki, Armin van Buuren and Avicii. Tomorrowland's success and influence now extend around the globe, with sister festivals occurring in Brazil and the USA.

With such an amazing roster of world-renowned acts, good sound is clearly a top priority and Tomorrowland has called on the audio pros at NoizBoyz and Phlippo Productions for the last four years. The sound crew's task is complicated as the Tomorrowland site encompasses multiple stages that are not only in close proximity, but also constantly run simultaneous acts. Reduced sound spillover from stage to stage is a key factor to festival-goers' enjoyment, but the local authorities also impose restrictions on noise levels. NoizBoyz chose multiple L-ACOUSTICS K Systems to successfully tread the fine line between delivering big sound and eliminating spill-over, all while hitting the needed sound measurements.

The Noizboyz technical team explained: "While the main and secondary stages were at opposite points of the grounds, the problem always lies in those areas in the middle where you need the best sound possible, but you are dealing with significant bleed and that makes it pretty tricky. In these cases, isolation is critical and where we know we can rely on the K2 and the cardio sub to really come into play. The K2 has exceptional directivity control, both horizontally and vertically. In fact, the control is so good, you can almost stop the beams where you want them to, so we didn't have any audio going out to places where we didn't want it."

And since Belgian law enforces strict sound limits for outdoor live events, meticulous planning was required to ensure sound would measure up – literally, as measurements were taken by independent consultants DB Control in areas surrounding the festival and at FOH for every stage. NoizBoyz relied heavily on L-ACOUSTICS Soundvision to model the festival grounds in 3D and simulate the perfect acoustical solution with real-time mapping on both Coverage and Delay. "Working with Soundvision is 'what you see is what you get,' and the difference between our prediction and our real time measurements was absolutely zero," enthuses Noizboyz. "Our main stage faces a steep hill, and Tomorrowland is known for its elaborate décor. Not many system design programs can generate a correct shoot for those kinds of obstacles that are so crucial to good sound design, the fact that Soundvision handles that kind of mapping with ease ensures that we have a nice clear throw for the arrays." From the main stage, which lies at the bottom of a valley, the festival producers wanted to avoid ruining sight lines with delay towers. NoizBoyz therefore achieved an impressive 160 meters throw using two hangs of 14 K1 reinforced by four K1-SB. Two further hangs of 16 K1 with four K1-SB were deployed for side fills, KARA catered for both the fills, whilst low end reinforcement was achieved via 40 SB28 subs. The second 'Opera' stage was equipped with two hangs of 12 K1, accompanied by four stacks of KARA for fills, plus 30 SB28 subs.

Because each of the eight stages featured a different style of dance music, NoizBoyz needed to provide systems that sounded as natural as possible, in order to best represent the various styles of the star DJs. Festival patrons who particularly enjoy the harder style of dance music gather at "Frames" stage. "For this area, a sub with great performance in the low end is essential, and the combination of K1, K1-SB and SB28 deliv-

ers impeccably," said Noizboyz. "For 'Candy Arena,' which is a techno area, we used K2, as we feel that its low end is really tight. K2 gives us exceptional horizontal control which allows us to minimise reflections from the sides of the tents, so we used them in all of the indoor areas." Candy Arena boasted a system of 18 K2, four KARA and 20 SB28 subs.

An especially tricky stage was built on a floating platform known, appropriately as 'The Garden of Madness,' where weight had to be kept to a minimum. "K2 is not only light, which of course was a bonus here, but it's easy to control the horizontal directivity; and the fact that it offers a maximum inter-box angle of 10 degrees made it possible to cover a bigger area with a smaller array," adds Noizboyz. Here the lightweight system with heavyweight performance consisted of 20 K2 with six KARA and 20 SB28 subs.

Phlippo Productions are frequently called on to provide big sound for elaborate productions like Tomorrowland. With L-ACOUSTICS systems being used in six of the world's top-ten outdoor festivals, Product Manager Jonas Gysens is adamant that the brand outperforms its competition: "The quality of sound coupled with the great ergonomics and flexibility of the L-ACOUSTICS K system makes it very easy to work with. The K2 with its 10-degree hook and the K1-SB's extended low-end give us a lot of options. The K2 combines an open and clear sound with a ton of power and the fact that it's so lightweight and easy to rig, means it's the ultimate multifunctional cabinet. And the more multifunctional a loudspeaker is, the more it fits the needs of our productions."

Tomorrowland: www.tomorrowland.com
Phlippo: www.phlippo.com
DB Control www.dbcontrol.nl/dBcontrol_UK.html
Noizboyz: www.noizboyz.com
L-Acoustics: www.l-acoustics.com



Nobel Worthy Blue LEDs Fill the World with New Light

The next time you use any kind of equipment or lighting that makes use of blue or white light-emitting diodes (LED's), consider that you are in the presence of greatness worthy of acknowledgement for benefit to mankind. Incandescent light bulbs lit the 20th century. The 21st century will be lit by LED lamps.

Isamu Akasaki and Hiroshi Amano of Japan and Shuji Nakamura of California were rewarded for inventing a new energy- efficient and environment-friendly light source – the blue LED. The Royal Swedish Academy of Science awarded them the Nobel Prize in Physics for 2014 for the invention.

Red and green light-emitting diodes have been with us for almost half a century, but blue light was needed to really revolutionize lighting technology. Only the triad of red, green and blue can produce white light. Despite high stakes and enormous effort undertaken in the research community and in industry, blue light remained a challenge for three decades.

Akasaki worked with Amano at Nagoya University while Nakamura was employed at Nichia Chemicals, a small company located in Tokushima on the island of Shikoku. When they obtained bright blue light beams from their semiconductors, the gates opened up for a fundamental transformation of illumination technology.

By using blue LEDs, white light can be created in a new way. White LED lamps are energy-efficient, long-lasting and emit a bright white light. Unlike fluorescent lamps, they do not contain mercury.





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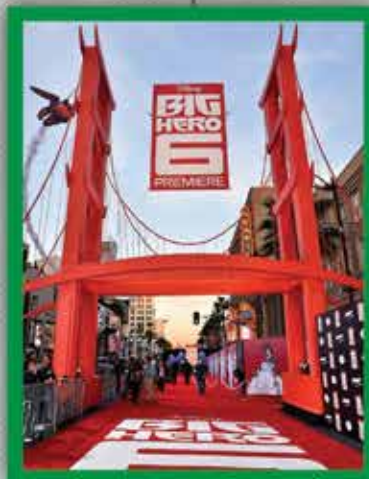
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