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Interview with Chris Nobels
of Feld Entertainment





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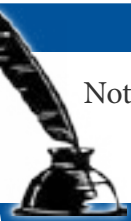
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Notes from the Publisher

So, here we go, it is 2015 and the new season is on us. Many tours are already out and many more are in rehearsal or prepping for their shows. We decided to cover something different to kick off the year, the Marvel Live! show. Marvel presented a chance for us to look at the production of a unique form of touring show. Just as importantly, it gave us a chance to introduce Feld Entertainment, the worldwide leader in producing and presenting live touring family entertainment, to our rock-n-roll family of readers. We look forward to covering more of the amazing array of shows Feld Entertainment produces in the future.

This issue is also the product of our new Editor, "JJ" Janney and our new team of writers and home office support team. We have taken serious steps to get back on schedule. It is pretty common knowledge that due to my medical challenges the last couple of years and a totally over-worked office staff, we were unable to sustain an overly optimistic printing schedule. At the same time though, we have simultaneously grown Tour Link and have experienced an unprecedented explosion of attendees these past two years. To achieve these results, we revamped our operation and added more highly-qualified volunteers and support people. This year we presented the best conference in 35 years. Frankly, I do not know how we pulled it off, but most of the credit is due to Lori DeLancey, our Coordinator and Nick Gold. You will read all about it in the next issue.

Finally, I want to emphasize the fact that we are intimately aware of our responsibility to the Industry and our readers to present comprehensive, important and entertaining content on a regular basis. We are not only committed to that goal, but excited and eager to meet that commitment. We also thank our many advertisers and supporters who have stayed with us as we build, grow and continue to improve.

Larry Smith
Publisher



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PYROTEK SPECIAL EFFECTS INC. ANNOUNCES NEW LEADERSHIP



Pyrotek Special Effects Inc., the award winning special effects company that offers innovative design and execution of visionary special effects for live productions, announced in January that Bob Ross, Chief Operating Officer, was promoted to the leadership role of the organization.

With over 15 years of experience at Pyrotek, Bob's priorities include continued investment in the company's people, processes and infrastructure in order to improve efficiency, enhance customer service and build on the company's strong client relationships to improve the overall customer experience.

"It is a rare opportunity to guide a market-leading global organization such as Pyrotek Special Effects Inc.," said Bob. He added, "The people of Pyrotek are known for creativity, dedication, excellent service, and flawless execution. I am excited to be leading this outstanding team."




Kinesys Showcases at Tour Link 2015

Automation specialists Kinesys was proud to be a technical sponsor of the 2015 Tour Link Conference staged at the JW Marriott Hotel, Desert Springs Resort & Spa in Palm Springs, California.

The 3-day networking event proved an ideal showcase opportunity for Kinesys to highlight some of its latest innovative technologies to the movers and shakers of the North American production and entertainment technology industry with over 700 delegates in attendance.

Kinesys USA's David Martin co-ordinated the rigging design, equipment specification and installation with the Tour Link production team of Larry Smith, Lori DeLancey, Jim Risgin. Atlanta Rigging Systems provided the Kinesys equipment and David Martin worked closely with other technical suppliers including Media Visions, CYM Lighting and PRG Nocturne to integrate the Kinesys automation into the show.

"It was an opportunity not to be missed" confirmed Dave Martin, "With the serious expansion of Kinesys' operations in the US over the last 12 months, having such a presence at the event underlined

our full commitment to the American market, offering the same standards of excellence and service for which Kinesys is renowned throughout other parts of the world". A live stage was set up on the front lawn of the JW Marriott to host various elements of the Tour Link event including technical showcases, live entertainment and the famous Tour Link Top Dog Awards 2015.

Through Atlanta Rigging Systems, a number of vari-speed chain hoists were supplied, all fitted with Kinesys Elevation 1+ drives, together with other Kinesys products including

Array PD ES distro units, Array 485 switching unit and Rigger remote hand-sets. Kinesys Libra load monitoring system supplied by Kinesys USA facilitated the correct weight distribution to the heavily loaded stage roof system (Stageline mobile supplied by K2 Structures and Kleege). The LibraCELL load sensing shackles maintained the critical trim height and enabled constant and real-time monitoring for safe automation movements on stage.

This Kinesys kit was used to fly five Absen LED screens supplied by Media Visions. Content for these was provided by Media Visions and PRG Nocturne and featured sponsor promos, logo graphics, live camera feeds, event

information and awards ceremony content.

Kinesys USA provided Kinesys Vector control software which was used to run the rigging automation for various cues in the show as well as alternate screen positions.

David Bond, Kinesys USA head of sales said, "Tour Link provides a highly concentrated group of leaders, specifiers and buyers in our market. From the suppliers and organizers to the award winners and attendees, these are the people who can benefit from Kinesys products and it is a fun way to showcase our capabilities. We look forward to attending next year's event."

People from all sectors of the entertainment and technical production industry came to Tour Link – taking advantage of the only time of the year which is usually quiet. There was a broad cross-section of tour, event and production managers together with suppliers covering a full range of related disciplines including lighting, rigging, audio, staging, transport / trucking and logistics. Various promoters and event organisers and their representatives also attended including Harvey Goldsmith who received the Tour Link Hall of Fame honor.

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CHAOS VISUAL PRODUCTIONS ACQUIRED BY PRODUCTION RESOURCE GROUP

Top Industry Teams Join Forces to Expand PRG's Global Video Capabilities

Production Resource Group LLC, (PRG) the world's leading provider of entertainment and event technology solutions, announced in January the acquisition of Chaos Visual Productions. Headquartered in Burbank, CA, with an office in Bedfordshire, U.K., Chaos provides full service video production for live events. Both PRG and Chaos have built a solid reputation in the industry for combining innovative technology with an international team of highly experienced industry professionals.

"Chaos Visual Productions will be joining forces with PRG Nocturne," says Mickey Curbishley, CEO, PRG Concert Touring. "It is very exciting to consider the creative and technical solutions that will result from this acquisition which brings together the world's two most innovative touring video companies. It also creates a single team of the most respected; experienced; and talent-

ed minds working in video production today. Chaos clients will benefit from PRG's global, multi-disciplined, and integrated platform of lighting, scenic, audio, video, and technology solutions focused on the specific needs of the music industry. "This is a great move for our people and our clients," comments John Wiseman, President and CEO of Chaos. "I anticipate we will work successfully and creatively together. The opportunity to work with PRG allows us to be part of the best team in the industry and deliver outstanding results for our clients on a global scale."

Curbishley concludes, "The addition of Chaos Visual Productions into PRG will further strengthen our continued growth and reinforces our commitment to artists, designers, and production managers. We are very pleased to welcome the Chaos team to PRG."

About Production Resource Group — Production Resource Group, L.L.C., (PRG) is the world's leading supplier of entertainment and event technology to a wide range of markets, including corporate and automotive events, concerts, special events, theatre, television and film, and installations, such as theme parks, museums, retail stores and performing arts centers. PRG provides integrated services and equipment, including audio, video, lighting, rigging, staging, and scenery and automation systems, for these markets from more than 40 offices in North America, South America, Europe, Middle East, Asia, and Australia.

PRG Nocturne and Chaos, under PRG's one roof, will create a powerful production resource for our clients in the music industry."

Through this acquisition, PRG increases their industry leading expert production talent pool with the addition of industry veterans John Wiseman, Nick Jackson, Marty Wickman, and Valdis Dauksts, who will work alongside Bob Brigham and Ron Proesel of PRG Nocturne under the leadership of Curbishley.

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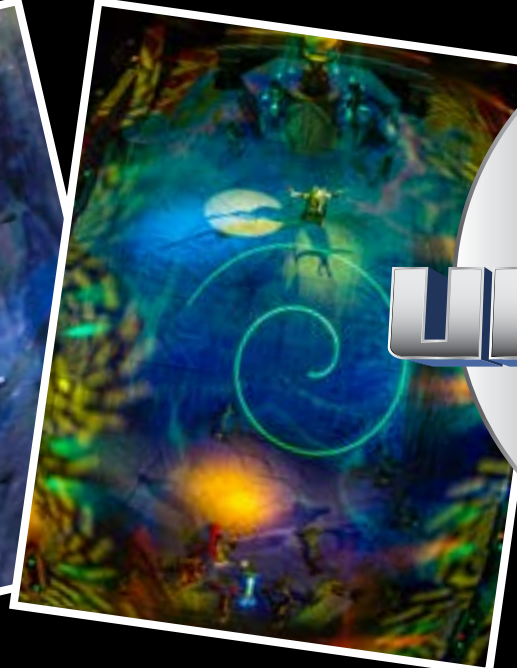
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Marvel Universe LIVE!

Interview with Chris Nobels of
Feld Entertainment

by M.C. Van De Moortel

Spider-Man and The Incredible Hulk, Captain America, Ironman and Black Widow ---what do they all have in common? They're all comic book characters obviously, but specifically, they're Marvel Comics characters who've all had starring roles in their own blockbuster movies. And now they, and many more of their iconic family of heroes and villains are sharing the stage together in Feld Entertainment's production Marvel Universe LIVE!

Making a movie can be a daunting enough task---and not because of the insane amount of special effects involved (CGI has never looked better), but because of the audience. Appealing to the diehard fans of the comics as well as to those who know nothing of the backstory AND making it look great production-wise, to understate it, is a balancing act.

So what company was brave and skilled enough to take the concept of the entire Marvel Universe and

make it into a live production? That would be none other than Feld Entertainment.

Feld Entertainment is the company behind many of the world's most notable, well-known and loved entertainment touring spectacles---Ringling Bros. and Barnum and Bailey Circus, Disney on Ice, Monster Jam, Nuclear Cowboyz... the list goes on. Their productions play to 30 million people in 75 countries on six continents, with as many as 5,000 shows each year.

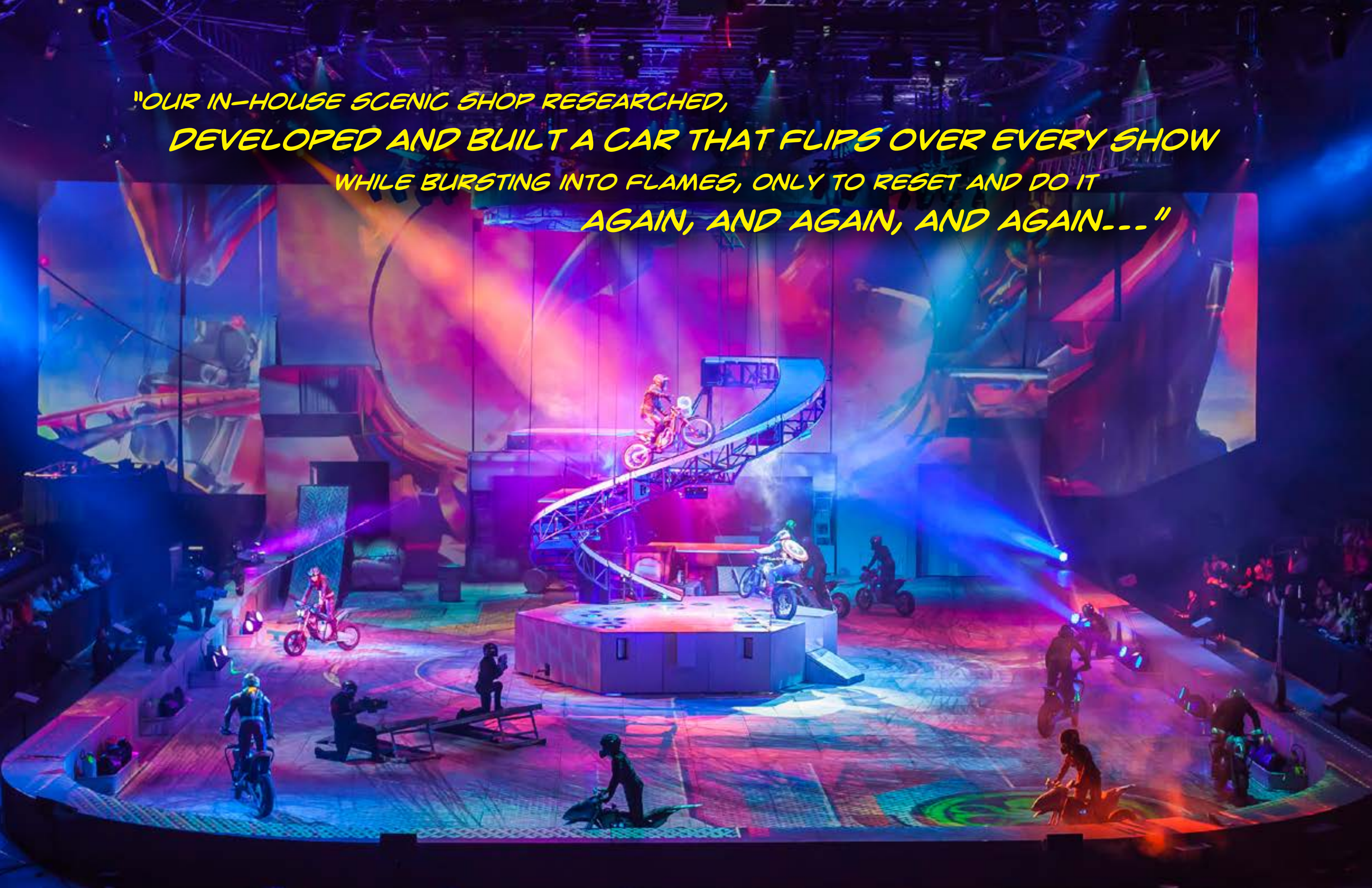
Feld Entertainment Studios has the full capability to set up a tour, design and build the set, create the show and pack it for the road. It's a one-stop-shop that offers a 50,000 square-foot rehearsal space, on-site design and fabrication, in-house operational expertise and administration support services---all for ultimate cost efficiency (for producers looking for a staging and rehearsal venue to take their production to the world stage, and also for Feld). Kenneth Feld, Chairman and CEO, and Juliette Feld, Executive Vice President originally had the idea for the live-action show and reached out to Disney and Marvel about the

possibilities. After an enthusiastic response, the Felds as Co-Producers worked with Director Shanda Sawyer to develop the show that's touring now.

Chris Nobels, Director of Show Operations, oversees daily operations for Marvel Universe Live! Chris has been involved in the creation of live shows since his college days at Oakland University in his hometown of Rochester Hills, Michigan. He joined Feld Entertainment in 2000 and worked his way up the ranks through various roles including Production Stage Manager, Company Manager and Technical Operations Manager. His resume is impressive and includes plenty of feet-on-the-ground experience like Disney on Ice and so many Disney Live! shows that it would be easier to list the ones he hasn't toured with.

In addition to coordinating a crew of over 50, eight staff members, twenty-eight 53 ft. trailers of equipment moving to and across locations all over the world, Chris was kind enough to answer some

*"OUR IN-HOUSE SCENIC SHOP RESEARCHED,
DEVELOPED AND BUILT A CAR THAT FLIPS OVER EVERY SHOW
WHILE BURSTING INTO FLAMES, ONLY TO RESET AND DO IT
AGAIN, AND AGAIN, AND AGAIN..."*



INTERVIEW WITH CHRIS NOBELS, DIRECTOR OF SHOW OPERATIONS FOR MARVEL UNIVERSE LIVE!

MC: Going from concept to production, what's that process like? For example, do you start with the available budget and technology first and say "Now what can we do to tell this story?" Or do you start from, "Okay, Iron Man of course has to fly with flaming rockets and Spider-Man needs to swing on a web that arcs across an entire stadium."



CN: We started the initial concept with ideas of what action sequences we wanted to use for each scene. Once we had all the ideas on what we wanted to do we started working through how to execute each sequence. We also didn't let current technology limit us when putting the show together. We pushed the boundaries and are very happy with our end result.

MC: And how do you go about translating the high level of CGI and special effects that fans of the movies would be used to, into a live experience?

CN: We worked with some of the top automation companies, costume houses and our in-house team in order to translate what the fans have come to expect in a Marvel movie into real life... that is performed up to three times a day. A great example is that our in-house scenic shop researched, developed and built a car that flips over every show while bursting into flames, only to reset and do it again, and again, and again.

MC: How about the music? Are you using a live band or taped sequences that are mixed with audio sound effects? Mixed live or computerized? Who does all that?

CN: Award-winning composer, Michael Picton composed the music for Marvel Universe LIVE! We also have a sound department that travels with the show to ensure the sound effects are correctly timed with the live event.

MC: And what are you using for Lighting? Sound? Staging?

CN: When producing Marvel Universe LIVE! and all of the Feld

Entertainment brands we're constantly on the lookout for new technology to support our ever-growing shows. We have several manufacturers that are on almost all of our shows---this is not only because of the quality of the equipment but also because of the customer support they offer. In several of our productions we have worked with the manufacturers to further develop their products before and during the rehearsal process to be able to achieve what we are trying to create. It is not uncommon for developers and software engineers to be sitting in our rehearsals writing code as we go.

MC: How many points? Who does your rigging?

CN: We have over 120 rigging points on the show, but over 140 motors. Feld Entertainment brought on board Billy Daves for our Head Rigger, he oversees a team of 5 touring riggers.

MC: What's the overall crew size for a production like this?

CN: We have over 50 touring crew, 53 performers and a staff of eight to

manage the production. It's a very experienced and knowledgeable crew. We have 10 different departments: Sound, Video (Projection), Props, Wardrobe, Pyrotechnics (Special Effects) and Automation teams as well as Performer Riggers, Arena Riggers, Electricians and Carpenters.

MC: Thanks. Can we talk about stunts now? Can you tell our readers something, or a lot, about the stunt men and women in the show; i.e., where did you find them and who's coming up with the stunts and so forth?

CN: Yes. Our cast is comprised of over 50 highly trained and skilled performers from all over the United States. Along with the stunt men and women, our cast also has actors, dancers and martial artists. We held nationwide auditions to find all of our cast members.

Our stunt team consists of Andy

Armstrong, Gary Stearns, Gary Davis and Steven Izzi. Our flight director was Mark Dirkse.

MC: I have to ask: Is there a particular moment during the show that stops your heart or just gets you every time? If there's more than one, that's okay, too...

CN: One of my favorite moments during the show is when Spider-Man is chasing Green Goblin and ends up hanging upside down underneath the Green Goblin Glider. Another part that I love is the intense motorcycle chase scene between Captain America and Red Skull that takes place on Hydra Island.

We were able to create a 26-foot spiral ramp that folds flat! It is stable enough for not only the performers to fight on but also for the Motorcycles to drive up and jump off the end of it.

When Captain America is chasing Red Skull, they both perform a 19 ft. vertical jump. After seeing the show over 50 times, I still hold my breath!

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TOMORROWLAND 2015 ANNOUNCES FIRST HEADLINER:



"The Symphony of Unity" by The National Orchestra of Belgium under the Conductorship of Stefan Blunier

Tomorrowland recently unveiled their first headlining act to perform at the annual EDM festival. Once again, the annual EDM festival in Boom, Belgium, promises to be an incredible musical extravaganza, featuring local DJs, up-and-coming producers, major names, breakthrough talent and flamboyant megastars.

On Sunday 26 July, the DJ booth on the phenomenal Opera stage will be handed over to 80 live musicians. The National Orchestra of Belgium, with guest conductor Stefan Blunier, will perform a unique symphony composed specially for Tomorrowland in which classical and electronic music will be confronted and transformed into an unprecedented performance. Add to the experience the breathtaking Tomorrowland decor and the result will be an unforgettable meeting of two musical genres. It's bound to be one of the absolute highlights of the festival weekend.

The Symphony of Unity is part of the new festival theme announced earlier this month. Melodia will be the common thread throughout this 11th edition of the festival.

Last year, legendary DJs such as Dave Clarke, Carl Cox, Martin Solveig and Paul Kalkbrenner had the honor of inaugurating the impressive, brand-new opera stage. The stage is structured like an opera house and incorporates in its walls photographs and anecdotes from the past ten years of Tomorrowland. The National Orchestra of Belgium will be appearing onstage this year with an 80-piece orchestra to play a one-hour live mix of diverse classical works & electronic classics. The NOB has previously worked with major names in the opera world such as Bryn

Terfel, Roberto Alagna, Johan Kaufmann and Anna Netrebko—'though we expect Opera at Tomorrowland will likely be more colorful and exotic.

Stefan Blunier

Stefan Blunier, guest conductor for the NOB: "Music brings people closer together, regardless of age or background. There are so many different ways to experience music: dancing, singing, composing, or just listening, and it gives you such a warm feeling. Like artists around the whole world, we try to bring a positive message across to the audience. Whether the music is electronic or symphonic, as an artist you always try to speak to people's emotions. I like to think of music as a diamond with different facets. And each time you turn the diamond, another facet sparkles. Like this, music has many sides, each with its own specific qualities."

"With our Orchestra, we want to build a bridge to the audience of the next generation. We support many initiatives involving young people and in this way we hope to carve out a place for ourselves in a society that's constantly changing. In the past ten years, Tomorrowland has put Belgium

on the map and as the national concert orchestra, we are delighted to be able to make our contribution. Plus, it's a fun challenge for us to get a play for the People of Tomorrow," says Stefan Blunier.

Hans Zimmer

Last year, the renowned composer Hans Zimmer created the classic Tomorrowland hymn. This hymn that he composed specially for Tomorrowland will also be incorporated into The Symphony of Unity.

The hymn for Tomorrowland once again demonstrates that music is universal and brings people together, regardless of age, language or culture. Each year, people from all around the globe gather in Belgium for a once-in-a-lifetime experience. Tomorrowland welcomes more different nationalities than the Olympic Games, making Tomorrowland the most international event in the world. But the People of Tomorrow all speak the same language, the language of music, of course.

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PRG JOINS THE MARVEL EXPERIENCE TO DELIVER STATE-OF-THE-ART ENTERTAINMENT

ENTERTAINMENT PRODUCTION EXPERTS REALIZE MUST-SEE TOUR

Hero Ventures, a Los Angeles-based entertainment company, announced in December that technical elements for The Marvel Experience, an epic-scale, immersive adventure experience in which guests step into and interact with the world of Marvel's Super Heroes and Super Villains, are being led by entertainment event technology and service provider, Production Resource Group (PRG).

"The Marvel Experience has evolved into an amazing, premier touring experience, complete with unique technical elements such as 3D 360° video projection, first-person 'live' interactive gaming and a dynamic 4D motion ride. It became apparent early on that we needed an elite team of seasoned professionals in entertainment production that could offer us real solutions to help execute our complex vision – that's why we went to PRG," said Hero Ventures' Chief Production Officer, Jason Rosen.

The team assembled by Jim Lehner, PRG Senior Vice President, Special Projects and Duke Durfee, PRG Creative Director and Design Manager, will be handling all the coordination and supervision of the design and construction for the project. While The Marvel Experience's technical requirements pose a unique set of challenges, PRG's global reputation has been built on its ability to bring innovative solutions to a wide range of projects including Broadway's groundbreaking Spider-Man: Turn Off the Dark, Olympic Opening & Clos-

ing Ceremonies, key elements of Universal Studios' Harry Potter attraction, Super Bowl Halftime Shows and an exhaustive list of global concert tours.

"Traditional entertainment design is evolving," explained Jeremiah J. Harris, Executive Producer of The Marvel Experience and the Chairman and Chief Executive of PRG. "Technology, guest interaction, and immersive storytelling need to be balanced seamlessly together to realize the next generation of experience-based entertainment. For Marvel Entertainment and Hero Ventures, that means taking the world of Marvel directly to fans, on a scale never before toured, and letting them enter that world fully. This is the future of entertainment; the guest doesn't have to travel to an attraction in a fixed location, the attraction is brought to them. Of course, that takes a considerable amount of logistical planning, innovative problem solving, and meticulous coordination."

That same proficiency is evident in the complex control network the PRG team has designed to integrate all of the technical aspects of the production. In this case, bringing everything together "under the Dome," The Marvel Experience is a touring complex that covers over 140,000 square feet and features seven interlocked, air-inflated Domes, with the largest towering over six stories high. Developing these new

custom made Domes was a unique engineering feat in its own right. As much like a concert tour, they had to be designed to travel from city to city, being built and deconstructed in a matter of hours.

As guests enter the Domes they instantly become an integral part of the story. While on their quest, guests will experience hands-on interactive games and a variety of show systems from 3D, 360° stereo projection to atmospheric lighting and audio, animatronics, virtual and augmented reality, and projection mapping—all while being interconnected to the experience via RFID in the form of a technologically advanced 'tracking' Super Power Band. The crowning jewel of the experience is the final battle featuring the largest touring, motion-based attraction in the world where guests are able to participate in the outcome of the mission.

"Tracking animation, the movement of the seats, the movement of the lights, the audio levels, and combining everything else into one cohesive experience is a challenge uniquely suited to PRG," said Lehner. "We worked closely with the animation group and scenic fabricators to make sure that what you see and hear throughout blends with both the on-screen and physical elements that you are sitting in and walking through—and blurs the lines between fantasy and reality

into what Hero Ventures is calling Hyper-Reality. Every cutting-edge, high-tech feature was designed and installed to make The Marvel Experience one that visitors will never forget."

"Creating a themed-entertainment attraction that will redefine the 'state-of-the-art' requires a team of talented set designers and technical engineers to envision, produce, and execute," noted Durfee. "For example, Electrosonic provided groundbreaking audio and video design solutions that enabled the interactive exhibits, live gaming and virtual experiences to become a seamless immersive environment. It is this type of innovation that differentiates The Marvel Experience from the typical traditional touring shows."

The culmination of the experience is an epic interactive finale in which Hero Ventures collaborated with MediaMation, the leading manufacturer of 4D/5D motion theaters, to develop a traveling, 4D motion ride. "Designing a 4D motion ride for a theater-quality 'Dome' experience presented exciting new challenges for our engineers and technicians," according to Dan Jamele, VP and Chief Technical Officer of MediaMation Inc. "The unique requirements of this large scale, portable MMX®4D attraction included custom seat "tilt" angles, ensuring that the entire audience stayed fully immersed in the action

regardless of where they are sitting. Executing 4D effects such as wind and water spray also required new and innovative solutions in this unique environment. Working alongside Hero Ventures and PRG on a project of this stature is really a unique opportunity that MediaMation is proud to be a part of."

ABOUT MARVEL

Marvel Entertainment, LLC, a wholly-owned subsidiary of The Walt Disney Company, is one of the world's most prominent character-based entertainment companies, built on a proven library of more than 8,000 characters featured in a variety of media over seventy years. Marvel utilizes its character franchises in entertainment, licensing and publishing.

ABOUT HERO VENTURES

Headquartered in Los Angeles, California, Hero Ventures, LLC develops and produces live entertainment experiences that delight and surprise consumers through innovative technology. The Company has brought together the best creative and business minds in animation, interactive technology and the live event space to create dynamic, unparalleled productions to share with audiences around the world in unique and unprecedented ways.

ABOUT PRODUCTION RESOURCE GROUP

Production Resource Group, L.L.C., (PRG) is the world's leading supplier of entertainment and event technology and services to a wide range of markets, including corporate events, concerts, special events, theatre, television, film, and installations, such as theme parks, museums, and performing arts centers. PRG provides integrated services and equipment, including audio, video, lighting, rigging, staging, scenery, and automation systems, for these markets from more than 40 offices in North America, South America, Europe, Asia, and Australia.

ABOUT MEDIA MATION

MediaMation is an interactive attractions technology company with over two decades of experience. As a worldwide leading supplier 4D/5D theaters, and the manufacturer of our innovative MMX™ Motion EFX Theatres and seats, we design and implement creative solutions for complex shows, rides exhibits, fountain shows, etc. for theme parks, zoos, aquariums, museums, cinemas and FECs. From concept to design to installation, MediaMation provides turnkey solutions to creating state-of-the-art 4D/5D theaters and themed environments.

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HOTEL TRITON: The hippest hotel in San Francisco



HOTEL TRITON: THE HIPPEST HOTEL IN SAN FRANCISCO

by Mikayla Foote

“We are not the box,” General Manager of San Francisco’s Hotel Triton, Antonio Flores said proudly, “we are the independent spirit hotel; the crazy stepson that just doesn’t play by the rules.” Antonio’s statement is immediately evident upon stepping through entrance. Nothing is “usual” about the Triton. The walls are a mural of exploding flowers, exciting patterns and every color in the visual pallet. The furniture is vintage and vibrant. Every aspect of the offbeat hotel pays homage to the history and wonderful eccentricities of the city of San Francisco.

Jack Kerouac’s *On the Road* is penned on the wallpaper embellishing the elegant green wainscoting. Stenciled, red dragons that artistically mirror the graphic art graffiti of nearby SoMa adorn the walls symbolizing nearby China Town. Local artists add fresh décor to the walls of the lobby which doubles once a month as a mini gallery and a gathering place for the San Francisco art community.

The Hotel Triton, a Kimpton property, has 140 standard rooms and four themed luxury suites. Jerry Garcia personally designed one of these suites down to the very fabrics and scribed his autograph for a wall decoration. Other rooms include a “Sweet Suite” equipped with a fully stocked freezer of all-you-can-eat Häagen-Dazs ice cream and blankets that resemble waffle cones; the Carlos Santana “Black Magic” suite; and Kathy Griffin’s room which is only bookable when she is not staying during her frequent visits to the city.

The hotel is deeply entrenched in the music scene, promoting local shows,

hosting live bands in the lobby, and specially curating lobby playlists based on the current muses of the staff (Little Dragon was the featured artist this visit). They are able to secure floors from public access to ensure safety and seclusion for any tour and frequently act as home-away-from-home for many artists including MIA, Method Man, and Culture Club.

Ideal location a short stroll from Union Square- “walking distance from everything”- is not the only factor that makes the Triton a prime option for touring acts and crews. “We can accommodate anything and everything, making amenities available all hours of the day for guests,” Antonio explained.

Each morning, free coffee and tea service is available in the lobby followed in the afternoon by fresh cookies, and every evening, a hosted wine hour. Room service, provided by the delicious Rouge et Blanc and Café de la Presse located on either side of the hotel, is available

24 hours, as is the on-site fitness center. Other amenities include in-room body and facial massage services, free Wi-Fi, free daily newspapers, and an exclusive 24-hour yoga channel in every room as well as an in-room yoga mat.

The hotel encourages guests to explore on bicycles provided at no charge and offers staff recommendations to experience local gems rather than well-known tourist traps. The staff are equally friendly and welcoming to those wishing to just chill at the hotel. “We try to create an environment where you really just feel like you’re visiting a friend,” Antonio explained.

When choosing to stay at The Hotel Triton prepare to be surprised by the artistry and culture the hotel emits, by the extent staff go to in order to accommodate any request, and, especially, by the strong desire to never leave.

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WORLDWIDE



CLAY PAKY ROCKS OUT ON DDT'S WORLD TOUR

Russian rock legends DDT have embarked on their world tour 'Pellucid', with lighting designer Andrejs Dubkovs choosing the ever-popular Clay Paky Sharpy and Sharpy Wash 330 as a winning combination of "power, reliability and budget-saving" for his emotive design.

Dubkovs, of show design house Lumen Art Divison, specified the fixtures from Novosibirsk-based Elkraft for the Russian leg of the tour, with leading production company ORION supplying the units for the international dates.

"The Clay Paky Sharpy and Sharpy Wash 330 are ideal for this tour," says Dubkovs. "They are super powerful meaning I need to use less fixtures to achieve the looks I want and yet compact and lightweight, saving space in the trucks. Both of these factors are very important when touring around the world."

The Sharpy is a 189W beam light with an unprecedented brightness usually only achievable with far greater wattages, weighing only 16kg. Similarly, the Sharpy Wash 330 is a 330W washlight with the lumi-

nous efficiency, graphic and optical performance of a 1000W fixture.

"In addition, Clay Paky fixtures are extremely reliable during touring and shows and it's this quality which gives me peace of mind," continues Dubkovs. "I've been planning and designing this show for two years, basing it on the amazing features of the Sharpy and Sharpy Wash 330."

Dubkovs' design is powerful and evocative, sculpting the band using both light and shadows as a team.

"This project is particularly special as I wanted to use the show as a canvas and light as the paint, making it a more artistic concept than just flashing lights," explains Dubkovs. "I also wanted the audience to feel emotion as this is such an important tour, and the Clay Paky fixtures allowed me to achieve this."

www.claypaky.it/



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Garth Brooks Tour Goes Digital With DiGiCo

Dan Heins and Troy Milner both manning SD7 desks on Clair Global-reinforced world tour

After more than a dozen years in retirement, Garth Brooks has returned to the road with his wife, Trisha Yearwood, for an absolutely massive global tour that has already sold over one million tickets. The trek, in support of *Man Against Machine* – Brooks' first new studio album in 13 years – formally kicked off with 10 shows in Chicago on September 4 and is now moving through an ever-growing list of multi-day runs in various cities across North America.

Sonically reinforced by Clair Global, the tour finds Brooks' long-time FOH engineer, Dan Heins, once again manning the artist's PA mix, as he has for a quarter of a century. Newer to the team, yet no less experienced, is monitor engineer Troy Milner who joined on after several years at stage right with Bruce Springsteen. But newest of all is a pair of DiGiCo SD7 digital consoles used at both the FOH and monitor mix positions.

This is a camp that can literally have anything it wants, and the decision to go with the SD7 duo was not one made lightly. For Brooks' big tours in the '90s, house and monitors were both on API Paragon desks – hardly standard issue even for a superstar

tour. And since then there have been a few smaller outings all on analog. This is the first tour ever for Brooks on a digital console.

The call for the SD7s was driven by a couple of requirements that sound familiar: the sheer number of inputs (124) and outputs (including 16 stereo IEM mixes) needed for a large band doing arenas and stadiums, as well as audio quality and ease of use – a huge consideration for a group used to ultra-high-end analog gear.

The selection of the DiGiCo console pair was also attributed to a newer reason, but one that is certainly becoming more important by the day, especially for giant tours like this. "The ability to put the DiGiRacks and consoles and everything on one fiber loop was huge for us," says Heins. "We premiered the tour at a stadium in Ireland and the DiGiCo was really the best option to put all of the audio and control, including delays, on a single transport system."

"I switched to the SD7 a few years ago because I needed more ins and outs, and I haven't looked back," Milner chimes in. "Monty Carlo and I moved to the SD7s on Springsteen's last big tour in 2009 since we had a lot of unknowns about band requirements when we were starting and knew we needed room to grow. I'm glad we made the switch because we added a lot of stuff and it worked out perfectly."

Heins echoes the thoughts of several other FOH engineers when he notes the ease of use and much-lessened need for channel EQ. "It did not take me long to get very comfortable with the flow of things on the SD7 and now I am just as fast on it. And when it comes to EQ, you plug in a mic, bring it up and you are already close. For example, my kick drum mic has almost no EQ on it at all. With the SD7 there is just no need to really dig into the EQ on any channel."

In addition to the ins and outs, Milner notes some lesser-known features that he leans on. "There are lots of cool things," he says. "Macros can do just about anything you dream up. I have them dim all the screens and lights so that, between songs, I can see the band on stage better in the dark. Listen to Copied Audio is an awesome playback feature. Being able to put any input or output or control group on any fader is cool. I also put my talkback mic on one of the master faders so that when I need to talk to one band member in his ears, I just select his mix and my TB is always right there."

Just like that speed being important to Heins, Milner notes it as well. "I feel like I'm so fast on the SD7 now. When a band member starts to look my direction, I just cue up his mix on faders and I can make any change he asks me for crazy fast. I love that my artists don't have to wait on me to find things and make adjustments."

The tour, supported by Clair Global, is a beast that harkens back to the legendary Garth tours of a decade-plus ago. Out

front is a massive rig that includes 40 i218M three-way line array elements and an additional 16 i218-LT long-throw elements and 48 i212 medium format line array cabs. Onstage is a veritable sea of 44 CM22 wedges (the band is on in-ears while the boss is all about the wedges), the volume – both onstage and off – can get "pretty rockin'" but not out of control by any means. That CM22 wedge is a beast and I'm always amazed at what comes out of that box and how great it sounds," Milner reports. "It's a game changer."

And game changing is what this tour, team and artists are all about. From bringing country from clubs and theaters into stadiums to collaborating with rock legends KISS, Brooks has always pushed the boundaries. This tour is going to go on a long time; some reports put it at three years. And instead of moving all the time, the camp arrives in a city and may stay for two weeks and do at least six shows in that time – including two a day on Saturdays.

"It is about balancing supply and demand," says Heins. "At this point in Garth's career he does not care if he sells out every show. But he does want to make sure that tickets stay out of the secondary market and remain affordable to his fans. And if adding shows in a city makes that happen, then shows are added."

When Brooks isn't touring, Heins stays busy working directly for Clair Global out of Nashville and, as previously noted, has spent a huge part of his career supporting the "best-selling album artist in the United States." Milner has a unique perspective having mixed monitors for Brooks and Springsteen – two of the biggest and most fan-beloved artists on the planet.

"They are both amazing artists to work with and they both keep me on my toes," he says. "Both feed off the crowd and it's all about the connection with their audiences, and neither one of them follow the set list. The big difference would be that one wears a hat and the other one doesn't. But on this tour, Garth's vocal is the show, period. But when he plays four notes of a certain song on his guitar the crowds go through the ceiling. It's pretty amazing."

And being able to hear those four notes with clarity and definition in every part of venues ranging from large to gigantic is one of the key reasons for choosing DiGiCo.

"It all comes down to sound," sums Heins. And after having his choice of the best-of-the-best for the better part of three decades, he could have chosen anything. "When it comes to digital, the DiGiCo just sounds great."

<http://www.digico.biz/>





Powersoft's Revolutionary Deva Messaging System Makes its U.S. Debut at RiverRink, One of Philadelphia's Most Famous Holiday Attractions

Deva Combines Pristine Audio, LED Lighting, Messaging and Security Features into a Compact, Eco-Friendly Unit

Each year at the end of November, thousands of tourists and Philadelphians flock to RiverRink at Penn's Landing to celebrate the onset of winter and the holiday season. For over 20 years, the Olympic Size skating rink has been a focal point one of the City's most enduring holiday traditions. This year, RiverRink is the centerpiece of a 'pop up' winter garden that features a magical winter landscape complete with Christmas trees, cozy fire pits and spectacular views of the Benjamin Franklin Bridge and the Delaware River. RiverRink is also the site of the very first U.S. installation of Powersoft's Deva — a revolutionary new messaging system that is helping cities like Philadelphia embrace 'smart city' applications.

For the thousands of skaters that attend RiverRink each day, the Powersoft Deva system delivers up to 115 dBs of pristine audio — while consuming a diminutive physical footprint and remaining completely energy independent. Two of the Deva units are programmed to take photos of skaters at regular intervals, enhancing the overall entertainment experience. After the rink closes, the system — which is controlled over a wireless LAN — is able to provide intelligent surveillance and active monitoring of the premises.

Williamsport, MD-based Live Sound Co., which handled design and integration of the Deva system, was given a preview of the Deva system over a year ago by Claudio Lastrucci, Research & Development Director at Powersoft. "Our first installation of Deva is the culmina-

tion of our efforts with Powersoft, and their incredible engineering vision," commented Jeremiah Leiter, President of Live Sound Co. "When we turned the units on and they were working exactly as we hoped they would, it was such a feeling of pride. We don't just want to sell products to our clients, we want to help them solve problems. This is exactly what the Powersoft's Deva enables us to do."

A Small Revolution in a Smart CityThe Philadelphia RiverRink installation is comprised of four Deva units mounted on two steel poles on opposite sides of the skating rink. A fifth Deva unit is mounted on a pole and pointed towards the entrance of the rink. Each unit — which measures approximately 12" x 18" and weighs just under 22 lbs. — comprises an active loudspeaker, an interactive messaging system, high powered LED lighting, an FM tuner, built in GPS, presence sensors, Wi-Fi and many other intelligent features.

In all his years of doing systems integration work, Live Sound Co. Chief Operating Officer Nik Mondo has never seen such a revolutionary product. "As far as I know, there is no other product on the market that combines such a compelling feature set," he says. "The icing on the cake is that they can be solar powered and have a built-in battery, so they don't require external power sources. This means that you don't have to worry about the typical power restrictions that might be faced in other scenarios with other competing products on the marketplace."

While the RiverRink installation was initially set up as a 'proof of concept' to demonstrate Deva's features and functionality, Nik Mondo, who hails from the City of Brotherly Love, is confident that the council will soon find other 'smart city' applications for the unit: "I would like to see Deva installed alongside the trails along the Delaware River, all the way to South Philadelphia," he says. "Such a system could provide messaging and an added measure of assurance and security for pedestrians, especially in areas where there is not a lot of lighting or public infrastructure."

"Security is such an important consideration for just about any metro area," Mondo continues. "On this product, there is a light, a camera, an FM tuner, a motion sensor and a speaker all in one. So if somebody walks in front of the unit, it can trigger a prede-

efined message — or it can photograph surroundings at predefined intervals. All of this activity can be monitored from any location via the network."

Design Intelligence, Ease of IntegrationDeva's intelligent product design carries through to its unmatched ease of installation: "We can install each unit in about seven minutes," says Mondo. "The mounting and set up is very simple and exactly what you would expect from Powersoft." The power is supplied via solar panels, which are positioned and clamped directly to the truss above each unit. As engineers, designers, installers and integrators, we are used to dealing with complex levels of components, software and other considerations to make things work right," says Leiter. "Deva is a joy for us because it is so easy to get it up and running — all the functionality you could ask for is at the ready for the end user."

Once the system was up and running at RiverRink, the audio quality did not disappoint. "When we first fired it up and played music in the rink, all the audio engineers and staff had smiles on their faces. The audio was crisp, clear and articulate," Mondo says. Initially, he was concerned that the four Deva units would not cover the 98' x 200' rink space, due to their modest — yet sleek — physical presence. "I was extremely worried that four units may not cover all that space," he recalls "To my surprise and excitement, they audio covered the entire rink with ease and even bled out into other areas beyond the rink when we needed it to."



Having completed its first successful Deva installation at RiverRink, Live Sound Co. is eager to approach other new markets with Powersoft's latest solution, which is among the first to combine such valuable features in a physically compact and ecologically minded design. New markets and potential applications include amusement parks, zoos, campus environments and other city municipalities — all of which could likely benefit from Deva's interactive messaging and security features. "We really believe in this product since it represents a potential solution for so many things," says Samuel Leiter, Executive VP, Live Sound Co. "We have an open invitation for any city official in the U.S. to visit us in Philadelphia to preview what these units could do in their own cities."

www.powersoft-audio.com/en/multimedia/deva





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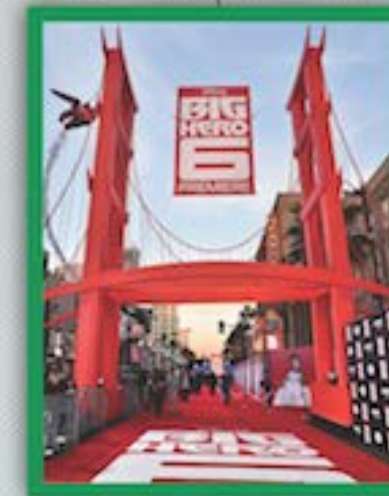
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