



SNOWBOMBING



MAYRHOFEN, AUSTRIA
EUROPE/MIDDLE EAST/AFRICA

This year's Snowbomba festival provided all the shenanigans, randomness and unexpected elements its audience has come to expect from the Alpine party, but behind the scenes the production's natural evolution experienced some subtle but significant shifts. Snowbomba's consistent core - location, production team, sound and lighting company - undoubtedly allow its variables to shuffle in accordance with the artist line-up and creative aspects added each year to keep the snowy gathering at the cutting-edge of the music event market. This time around, new suppliers and technology were added, along with some structural tweaks to an already successful formula.

Enveloping the Austrian village of Mayrhofen, commanding almost every hotel bed in the area, the weeklong festival poses a massive logistical challenge for organiser, Outgoing, who again charged events agency, Ear to the Ground, with the production responsibilities. Some 15 venues, mainly in the town itself, but also in the mountains reachable only by cable car, facilitate a range of live and DJ performances, which throws up a tetris-style conundrum, where the same kit takes on various configurations to slot into multiple spaces. Another of the event's stalwarts, Audile, again handled the audio and lighting operation, and provided sound engineers for each of the venues. Kit included a cocktail of audio equipment from d&b audiotechnik, Funktion One, Turbosound, db Technologies, QSC, Klark Teknik, XTA, MC², OHM, Crown, Yamaha, Midas, Soundcraft, Rane, Allen & Heath and Pioneer. And an almost as extensive lighting list, which



The Street Party is one of a series of events that take place throughout the week

featured Clay Paky, High End, Martin Pro, ETC, James Thomas, Pulsar, Studio Due, Avolites, and Green Hippo, with effects from JEM. Anyone familiar with Audile, from its work at Manchester's Warehouse Project, Camp Bestival and at previous Snowbombings, will know of its use of Funktion One systems over the years. Nothing has changed in that respect, but a combination of circumstance and experimentation turned the company's attention to d&b audiotechnik's J-Series line array. Audile's Rob Ashworth said: "When it came to Snowbombing, we'd planned to use Funktion One again in the Racket Club, but this year it transpired that Snowbombing clashed with the Warehouse Project back in Manchester, meaning a sizeable chunk of our Funktion One inventory was committed back home. So we took the opportunity to give the J-series a try in a different environment to Camp Bestival, indoors rather than out, ground-stacked rather than flown, and with

heavyweight DJ performances alongside the bands.

"For a couple of years now we've been increasingly experiencing market pressure to add a line array system to our hire inventory, specifically to provide for live events. While we've enjoyed great success with the Funktion One system over the past nine years - in live applications like the main stage of Camp Bestival as well as the dance events that Funktion One tends to be associated with - it has, of course, become practically de-facto for live events to be serviced with line arrays in recent years."

The Racket Club - the largest of the venues, and host of the main live performances - provided the setting for Rob to testdrive the system. It comprised eight d&b J-8 mid/hi speakers, four J-12s, 12 J-Subs, with four D12 amp racks and processing via an XTA GQ-600. Acts were mixed on a Midas Heritage-3000 console, with an insert/FX ►



Racket Club

rack running a Lexicon PCM-80, TC M-2000, TC D-2, SPX-990, two XTA G2 gates, two Drawmer DS-201 gates, two XTA C2 comps and two BSS DPR-402 comps. The 12 Turbosound TFM-450 monitor speakers were mixed through a Yamaha M7-CL console. Discussing the system's merits, Rob said: "The initial thing that strikes you about the system as you first build it is how nicely it all goes together; the flying system particularly is a work of art. The integration of the D12 amps and the R1 network software with the system is great too. The system check feature that tests the connected loads and identifies any faults is particularly impressive. Also the [d&b] ArrayCalc prediction software, which is very comprehensive and clear and simple to use. The directivity control, both of the line elements and the cardoid J-Subs, is fantastic, and the coverage is very smooth and even.

"Our favourite feature, though, is the consistency that's engineered into the system. An important part of the d&b 'System Reality' is that the results the system delivers are reproducible worldwide, which

means that every system uses the same speakers, amplifiers and settings, with the only adjustable parameters being those that need to be adjusted.

"Some people find this approach a bit militant, but our past experience has been that when a manufacturer recommends amplifiers, processors and settings rather than imposing them, consistency between different users can be a serious problem. One bad experience of a poorly set-up system is enough to turn people against it forever, and the manufacturers who lead the market are those who do everything they can to eliminate this possibility."

A bespoke bomb-shaped truss structure with rectangular rear truss framing the artists and two angled horizontal trusses flown close to the roof flew most of the lighting in the Racket Club, with additional fixtures on the floor uplighting the action and others perched on top of the stacked LED screens dotted around the stage. Alan King, under lighting crew chief Rob Leach and assisted by Steve Barnett, ran the show from an Avolites Pearl Expert control desk with a Hippotizer

Fatboy Slim who headlined the Forest Party



"...consistency between different users can be a serious problem. One bad experience of a poorly set-up system is enough to turn people against it forever..."
- Rob Ashworth

pixel-mapping the LED fixtures, an Anytronics dimmer rack and two Light Processor Q-Buffer DMX buffers.

A variety of lighting fixtures included 50 Chroma-Q DB-4 ColorBlock LED units, 48 Chroma-Q ColorWeb 250 LED panels, six Clay Paky Alpha Beam 700's, eight Martin MAC 700 Profiles, 12 High End Studio Beam PCs, eight Martin MAC 250 Entours, eight Martin MAC 300's, eight Martin Atomic 3000 strobes, two Studio Due CS-4 moving ACL bars, four bar-of-6 James Thomas PAR-64 1kW's, four James Thomas 4-lite Molephay blinders, eight James Thomas 2-lite Molephay blinders and six ETC Source Four Junior profiles. ▶

"While we principally use MAC 700 Profiles alongside the still-excellent High End Studio Beam PCs, last year we were impressed with the new type of effect offered by Clay Paky's Alpha Beam 300, and sub-hired these units frequently. When the 700 version was released, offering much brighter output from the same compact body as the 300 version, we got hold of a demo unit and were very impressed - even in the noise department," enthused Rob.

"The output is the main attraction; they're bright enough to have serious impact on daylight stages, and alongside bright LED video screens. For such a powerful unit they're ridiculously small and light, and movement is both extremely fast and smooth," he added. This was perfectly demonstrated during the Forest Party when their long-range beam effects were projected through the sky and onto the surrounding mountains.

Another notable addition to this year's festival was award-winning VJ, projection and installation specialists, Immersive - formerly inside-us-all - who created bespoke visuals for headline shows in main arena, The Racket Club, and for two of the keynote events, the Forest Party and Street Party. They worked with their own Addict Media Server, which was projected by Sanyo XF47's in the Racket Club, and via Lighthouse screens. Other than the Addict, all AV equipment was supplied by LED Screen Hire.

Lighthouse's presence was in answer to Fatboy Slim's technical rider, which, for his Forest Party performance (his second of the week), included a high-resolution LED screen for the stage backdrop. Production Eye's Simon Barrington, who designed the stage shows this year explained the process of sourcing the necessary kit: "LED Screen Hire came up with the goods. We had Lighthouse out here last year with Pictureworks and it happens to be what LED Screen Hire use too. We wanted to utilise it as much as possible so we've had the guys working hard to move it around." The 7mm panels were stacked and used as a lighting effect for the pre-show party at the Racket Club, then repositioned for the live shows, whilst a few panels were moved for the Street Party for either side of the DJ booth, before coming together as one big 6 x 5 screen at the Forest finale.

TECHNICAL INFORMATION - RACKET CLUB

SOUND

8 x d&b J-8 mid/hi speaker; 4 x d&b J-12 mid/hi speaker; 12 x d&b J-SUB sub; 4 x d&b D12 amp rack; 1 x XTA GQ-600 graphic; 1 x Midas Heritage-3000 40+8 console; 1 x insert/fx rack: (1 x Lexicon PCM-80; 1 x TC M-2000; 1 x TC D-2; 1 x SPX-990; 2 x XTA G2 gate; 2 x Drawmer DS-201 gate; 2 x XTA C2 comp; 2 x BSS DPR-402 comp); 12 x Turbosound TFM-450 monitor speaker; 1 x Audile CS-215 drum sub; 2 x QSC/XTA amp/drive rack (5 mixes + drum fill + listen); 2 x Sennheiser EW-300 IEM system; 1 x Yamaha M7-CL 48+4 console; 1 x Klark Teknik 48ch active stagebox c/w VDC sat boxes; 1 x 48+24 VDC multicore 4 x Sennheiser EW-935 radio mic; 1 x mic/DI kit (Shure, Sennheiser, Beyerdynamic, Audio Technica, BSS); 1 x mic stand kit; DJ set-up: 2 x Turbosound TFM-450 monitor speaker; 2 x Pioneer DJM-800 DJ mixer; 2 x Pioneer DJM-909 DJ mixer; 1 x A&H Xone-92 DJ mixer; 5 x Pioneer CDJ-1000 Mk3 CD deck; 4 x Technics SL-1210 Mk5G deck c/w Isonoe feet; 1 x Rane SL-1 Serato interface

LIGHTING

50 x Chroma-Q DB-4 ColorBlock LED unit; 48 x Chroma-Q ColorWeb 250 LED panel; 6 x Clay Paky Alpha Beam 700 moving light; 8 x Martin MAC-700 Profile moving light; 12 x High End Studio Beam PC moving light; 8 x Martin MAC 250 Entour moving light; 8 x Martin MAC 300 moving light; 8 x Martin Atomic 3000 strobe; 2 x Studio Due CS-4 moving ACL bar; 4 x bar-of-6 Thomas PAR-64 1kW; 4 x Thomas 4-lite Molephay blinder; 8 x Thomas 2-lite Molephay blinder; 6 x ETC Source Four Junior profile; 2 x JEM ZR-12 smoke machine; 8 x JEM AF-1 fan 2 x JEM 24-7 hazer; 1 x Avolites Pearl Expert control desk; 1 x Green Hippo Hippotizer Express media server; 1 x Anytronics dimmer rack; 2 x Light Processor Q-Buffer DMX buffer

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The Lighthouse Screen at the Forest Party

LED Screen Hire's Mark Gent said: "There are lots of small manufacturers of LED screen, but what sorts the wheat from the chaff is reliability, the picture quality, the type of LEDs they use and also how closely matched they are, because when you put a big 6 x 5 screen together like we had on the Forest Stage, your eyes are extremely sensitive to colour difference. Lighthouse is a bit more expensive, but they're reliable and are an industry standard."

Immersive's Mark Calvert, whose team included Ralph Lambert, Martin Harvey, Gianni Fabricio and Ste Jones, commented: "We're good friends with Simon Barrington and LD Alan King, who did the Deadmau5 tour with us, so we knew each other really well and what worked and what didn't. They gave us the impression it was going to be a freeform event where we would chop and change styles because of the bands and DJs, but that didn't happen because when the bands arrived the day before, they realised there was a good AV set up, so we ended up doing bespoke clips for Editors, Friendly Fires and Metalic. Because we're all animators, production people and VJs, we can do that really quickly on the cuff, of course budget and lead time improve the results!"

Immersive used its proprietary Pixel Addicts media server for the job, which is the first re-programmable media server using the Salvation AV engine. The system features a purpose-built media controller with motorised faders, a quick scan jog wheel and T-Bar and a toughened 19-inch touch screen. The user can see and design all aspects of the event in the visualiser before, during or after the show in real time. The server has the capacity to control multiple HD/PAL outputs,

“...that didn't happen because when the bands arrived the day before, they realised there was a good AV set up...”
- Mark Calvert

output custom aspect ratio footage, map / warp any 3D surface, provide audio reactive content, master / slave to other Addict servers or DMX based show control systems, control moving head projectors, playback any media format and synchronise to time code input. Immersive pixel mapped the LED and projection screens using the Addict media server as the VJ station. Most of the graphics were sourced from its stock library of around 4,000 clips in HD, except for the custom designs for certain acts. Hippotizers were also employed for some of the acts in the Racket Club.

Throughout the festival, across its various stages and arenas, DJs played off a fairly consistent set-up of Pioneer CDJ-1000 Mk3 CD decks, DJM-800 and Technics SL-1210 Mk3 vinyl decks, with DJ mixer options of an Allen & Heath Xone:92 or Rane TTM-57 Serato also available. The stock also carried a Rane SL-1 Serato interface and Pioneer DJM-909 DJ mixer, both stationed in the Racket Club and Pioneer DJM-600 DJ mixers, which were used in some of the ▶



peripheral events.

Concluding a week of 'boarding, skiing and musical frivolity, the Forest Party brought the energy levels to a crescendo finale, with DJ Yoda and De La Soul building up to Fatboy Slim's headline slot. With a similar lighting spec to that used in the Racket Club, the obvious technical differences came with the audio set-up. Audile configured 16 Funktion One Res-5 speakers covering the mid and high frequencies, backed them up with eight Funktion One F-221P bass units, with power supplied by two MC² amp racks and processing from an XTA drive rack. This was mixed using a Soundcraft MH-3 48+4 desk. The performance area was covered by OHM BR-15MS monitor speakers, Crown Audio amplification and a Yamaha LS-9/32 console.

Like a peaking crescendo, Snowbombing bowed out on its customary Friday night high, leaving the crew and those not quite ready to give in to the beckon of real life to stay for just one more night. 📺

TECHNICAL INFORMATION - FOREST PARTY

SOUND

16 x Funktion One Resolution-5 mid/hi speaker; 8 x Funktion One F-221P powered sub; 2 x MC² amp rack; 1 x XTA drive rack 1 x Soundcraft MH-3 48+4 console; 1 x insert/fx/eq rack: (1 x TC M-1XL; 1 x TC D-2; 1 x Drawmer DS-404 quad gate; 1 x dbx 1046 quad comp); 6 x Ohm BR-15MS monitor speaker; 1 x Crown amp rack (4 mixes); 1 x Yamaha LS-9/32 console; 1 x 45+8 multicore; 4 x Sennheiser EW-935 radio mic; 1 x mic/DI kit (Shure, Sennheiser, Beyer, Audio Technica, BSS); 1 x mic stand kit; DJ set-up: 2 x Turbosound TFM-450 monitor speaker; 1 x Rane TTM-57 Serato DJ mixer; 1 x Pioneer DJM-800 DJ mixer 5 x Pioneer CDJ-1000 CD player; 2 x Technics SL-1210MK3 deck c/w Isonoe feet

LIGHTING

6 x Clay Paky Alpha Beam 700 moving light; 8 x Clay Paky Stage Zoom 1200 moving light; 8 x High End Studio Beam PC moving light; 6 x Martin Atomic-3000 strobe; 4 x Studio Due CityColour; 4 x Studio Due Spaceflower; 6 x ETC Source-4 Junior profile; 6 x ETC Source-4 PAR; 6 x Thomas 4-lite Molephay blinder; 2 x JEM ZR-33 smoke machine; 2 x JEM AF-1 fan; 2 x Look Unique 2 hazer; 1 x Avolites Pearl 2004 control desk; 1 x Anytronic dimmer rack; 1 x Light Processor Q-Buffer DMX buffer

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FRANÇAIS

Le festival Snowbombing de cette année a apporté le lot de manigances, de rebondissements et d'éléments inattendus que son public était venu chercher à la fête des Alpes, mais derrière la scène, l'évolution naturelle de la production a opéré quelques changements subtils mais significatifs. Le noyau dur de Snowbombing- la location, l'équipe de production, l'entreprise de son et d'éclairage- permet sans aucun doute à ses variables de s'ajuster à la ligne artistique et aux aspects créatifs qui s'ajoutent chaque année afin de maintenir cette fête enneigée à l'avant-garde de la scène événementielle musicale. Lors de cette dernière édition, de nouveaux fournisseurs et de nouvelles technologies ont été ajoutés, ainsi que quelques modifications structurelles à une formule ayant déjà fait ses preuves. Un des piliers de l'évènement, Audile, a dirigé les opérations audio et d'éclairage ainsi que les ingénieurs du son pour la venue de chaque artiste. L'ensemble comportait un cocktail d'équipement audio de d&b audiotechnik, Funktion One, Turbosound, db Technologies, QSC, Klark Teknik, XTA, MC2, Ohm, Crown, Yamaha, Midas, Soundcraft, Rane, Allen & Heath et Pioneer. La liste d'équipement d'éclairage est presque aussi longue, avec du matériel Clay Paky, High End, Martin Pro, ETC, Thomas, Pulsar, Studio Due, Avolites, et Green Hippo, avec des effets par JEM.

DEUTSCH

Das diesjährige Snowbombing Festival bot seinem Publikum Blödsinn, viele Überraschungen und alle unerwarteten Elemente, die es von einer alpinen Party erwarten konnte, doch hinter den Kulissen erlebte die natürliche Entwicklung der Produktion einige subtile aber bedeutende Veränderungen. Der einheitliche Kern von Snowbombing – Standort, Produktionsteam, Sound- und Beleuchtungsunternehmen – ermöglichen es zweifelsohne seinen Variablen, sich in Übereinstimmung mit den Künstlern und den jährlich hinzugefügten kreativen Aspekten zu vermischen, um die Zusammenkunft im Schnee auf dem höchsten Stand des Musikeventmarktes zu halten. Dieses Mal wurden neben einigen strukturellen Optimierungen einer bereits erfolgreichen Formel neue Lieferanten und Technologien hinzugefügt. Einer der treuen Anhänger der Veranstaltung, Audile, kümmerte sich um den Audio- und Beleuchtungsbetrieb und stellte Soundingenieure für jeden Treff bereit. Der Kit umfasste einen Cocktail aus Audioausrüstung von d&b audiotechnik, Funktion One, Turbosound, db Technologies, QSC, Klark Teknik, XTA, MC2, Ohm, Crown, Yamaha, Midas, Soundcraft, Rane, Allen & Heath und Pioneer. Und eine bereits lange Beleuchtungsliste mit Clay Paky, High End, Martin Pro, ETC, Thomas, Pulsar, Studio Due, Avolites, und Green Hippo, mit Effekten von JEM.

ITALIANO

Lo Snowbombing Festival si è caratterizzato anche quest'anno per quegli elementi caotici e inaspettati che il pubblico del party alpino sperava decisamente di incontrare. Dietro le scene, tuttavia, la naturale evoluzione della produzione ha sperimentato qualche leggero cambiamento. Il cuore coerente dello Snowbombing – luogo, team di produzione, compagnie del suono e audio – indubbiamente lascia ampio spazio al mescolarsi delle variabili del festival in base allo schieramento dell'artista e agli aspetti creativi aggiunti ogni anno; questo per permettere al festival di essere sempre sulla cresta dell'onda nel mercato degli eventi musicali. Quest'anno, a tal proposito, sono stati aggiunti nuovi fornitori, nuove tecnologie e nuovi elementi strutturali; a garanzia di una formula già di successo. Uno dei fedeli del festival, Audile, ha gestito le operazioni audio e d'illuminazione, nonché fornito ingegneri del suono per ciascun evento. L'intero kit ha incluso un cocktail di attrezzature audio della d&b audiotechnik, Funktion One, Turbosound, db Technologies, QSC, Klark Teknik, XTA, MC2, Ohm, Crown, Yamaha, Midas, Soundcraft, Rane, Allen & Heath e Pioneer. In aggiunta, una lista altrettanto estesa per l'illuminazione: Clay Paky, High End, Martin Pro, ETC, Thomas, Pulsar, Studio Due, Avolites e Green Hippo, con effetti di JEM.

ESPAÑOL

El festival Snowbombing de este año ofreció todo los trucos, casualidades y elementos inesperados que la audiencia espera de la fiesta alpina. Sin embargo, entre bambalinas, la evolución natural de la producción vivió algunos cambios sutiles pero importantes. La sólida base de Snowbombing – ubicación, equipo de producción y compañía de sonido e iluminación – sin duda permite que sus variables se muevan de acuerdo con la alineación de artistas y aspectos creativos que se añaden cada año para mantener este espectáculo en el ámbito novedoso del mercado de eventos musicales. Esta vez, se agregaron nuevos proveedores y tecnología, junto con unos retoques estructurales a la ya exitosa fórmula. Audile, una de las incondicionales firmas del evento, estuvo a cargo del manejo del sonido y la iluminación y facilitó ingenieros de sonido para cada uno de los locales. El kit incluía una variedad de equipos de sonido de d&b audiotechnik, Funktion One, Turbosound, db Technologies, QSC, Klark Teknik, XTA, MC2, Ohm, Crown, Yamaha, Midas, Soundcraft, Rane, Allen & Heath y Pioneer. Al igual que una extensa lista de especialistas en iluminación incluyendo a Clay Paky, High End, Martin Pro, ETC, Thomas, Pulsar, Studio Due, Avolites y Green Hippo, con efectos a cargo de JEM.