



ELECTRONIC WONDERLAND

UNDERGROUND SOUND SYSTEMS, PYRO-TASTIC BURNING STAGES AND ENCHANTING WOODLAND RAVES WERE JUST SOME OF THE SUMPTUOUS TREATS ON OFFER TO ELECTRONIC DANCE MUSIC LOVERS ATTENDING THIS YEAR'S GLADE, A FESTIVAL WITH GLASTONBURY ROOTS THAT HAS BEEN REINVENTED BY SECRET PRODUCTIONS. TPI'S ZOE MUTTER HEARD HOW THE CHARMING NORFOLK COUNTRYSIDE WAS TRANSFORMED INTO A WORLD OF VIBRANCE AND INNOVATION FOR THE FOUR-DAY PARTY.

Originally a stage at festival powerhouse Glastonbury, the popularity of the Glade arena soon saw it worthy of developing into a standalone event in Berkshire in the summer of 2007. Now spanning over four days and spread across 14 stages, this year's dance festival boasted an exciting line-up of international DJs, woodland parties, burning stages, 3D Funktion-One sound systems and underground bass arenas.

Award-winning promoter Secret Productions took over Glade Festival in 2011 and - as Production Manager for the Secret Garden Party (SGP) - James Brennan, also of specialist crew company The Dark Horses, assumed the role of PM on the electronic dance music event set deep in the English countryside. Pre-Glade, Brennan promoted concerts for a variety of touring acts, but now has more than enough to keep him busy putting on a selection of shows

throughout the year including booking the main stage for Nozstock Festival in Herefordshire, managing load-ins / load-outs for a number of corporate and private clients, stage managing events and producing boutique camping for SGP, Wilderness Festival and Vintage Festival. The production team's involvement in festivals such as independent arts and music event SGP was evident at this year's Glade, which for a second year was held at the enchanting wooded and open parkland of Norfolk's Houghton Hall.

A HEALTHY EVOLUTION

Anselm Guise, one of the founding members of the dance spectacular that is Glade, forged his career working at club nights and raves in early '90s Bristol before moving to London. He explained: "I did a weekly Friday for two years at the then SW1 club in Victoria called

Rude. We took it for a slightly disastrous run in Amnesia in '95; way too much partying, it was mad. I then moved to South Africa in '96 to build a recording studio and set up a record label called Protea Records with an aim to bring electronica to what felt like a new frontier. I ended up putting on big events out there and most notably started the Origin Festival in 2001, which is still going strong. I also set up a psychedelic trance label called Nano Records, which is today one of the biggest labels in that scene."

Glade's beginnings took place in the unlikely setting of an ostrich farm near Cape Town, revealed Guise: "I was turned fully onto psychedelic parties in 1997 and switched my earlier spiral tribe and later London club-trained head onto the brilliant world of the Goa scene. I lived in South Africa for seven years and when I left properly in 2003 was involved in some of

Opposite: Glade Festival aimed to create a magical environment for festival-goers. Below: Performers / creatures from the Artful Badger clan; Glade's famous Dance Off area; Gladers enjoying the atmosphere at the Origin stage; Andy C performed for an exuberant crowd.



the most colourful out there outdoor parties there's ever been. It was amazing and coming back to England in some moment of 'I need to grow up' sensibility managed to hook up with the people behind the Glade Stage at Glastonbury and we decided the time was right for a proper flat out underground true free spirited festival. I wanted to recreate what we were doing in Cape Town."

Guise, who as Director has now taken more a back seat role in the festival due to having children and working on other projects, chose Secret Productions to take over Glade last year because he believed they were "the only crew on the scene capable of taking on a new festival". He continued: "The wonderful folk behind the Secret Garden Party of course brought in their own people so now there are a mixture of old and new crew at Glade. I've been very determined to keep as many people as possible; people such as Funktion-One who are integral to the show so them and many others are still involved."

With Secret Productions on board, it was important to maintain the key elements of the event whilst allowing space for new ideas. "That lends itself to a healthy evolution I think. Last year was very tricky though as we were slightly chasing our tail trying to find a venue,

not leaving a great deal of time for logistical plans. This year we had a whole year to think it through and spacing-wise we looked at the site design when we were at Wasing and used that as it was so good there. Of course, this year having the woods opened up a load of new possibilities," added Guise.

Also crucial to the success of the festival is the site, continued Director Guise: "It's a belter in terms of what it offers. It's a good distance from residents, has amazing drainage and it's stunning with a wonderful owner and team who've been unbelievably helpful."

A UNIQUE EXPERIENCE

At around 6,000, the capacity of 2012's Glade was of a similar level to previous years. However, the site had undergone a major redesign after moving from its second home in Winchester to the new location of North Norfolk. "New areas we have looked to open up to include the glorious woods. The new design also benefits from our vast experience at Secret Garden Party and other festivals, trying to ensure that the guests' experience is second to none. Careful consideration is taken during the site layout to allow every trip into the festival to be a different and unique experience," said Site Manager, Russell Paine of Stage Electrics.

"The Glade site has a huge variety of different landscapes, from large marl pits to open parkland and woods," continued Assistant Site Manager, Maddie Harris of specialist crew company The Dark Horses. "Designing a small festival ensuring the correct feel with the amount of guests attending, but utilising as many areas as possible, was our aim. Each of the areas presents different issues. For example, the woodlands being utilised is a project within itself, needing full stone roads to be constructed through thick wooded areas, as it is a fully working stage. The woodlands drainage is vastly different to the fantastic drainage of the parklands and therefore needed very different management between the areas."

Working closely alongside Brennan, Harris and Paine was General Manager for the event, Joanna Mountain from Secret Productions. Whilst Brennan oversaw the production, Mountain took care of all operations and budgets, ensuring the festival could run smoothly and to a tight ship.

STANDING OUT FROM THE CROWD

Large amounts of care and attention were invested by all parties into making the festival stand out from others taking place over the summer months. Incorporating colours was

Below: Production Manager, James Brennan; Meteor Stage Curator, Andy Ellis; Origin Stage Lighting Operator, Andy Barak-Smith; Funktion-One's Tony Andrews; Secret Productions' Joanna Mountain; David Bruml from Funktion-One; Resonant Audio's Luke Basson; Two Tigers' Richard Cranmer.



an integral part of the production team's responsibilities, as well as art and theming.

"So a lot of work has to go into making the decoration work with the technical production," continued the PM. "As a man of production, I have to spend many hours meeting at a middle ground with the decor and theming teams. Our productions are always very bespoke; not many festivals of such a small size would be looking to have a stage built in a marl pit and another stage built into a bespoke pyramid with a sound field audio set-up, which is then video mapped and set on fire!"

Many Gladers make full use of the 24-hour venue license at the festival to explore its selection of 14 stages, which included a debut appearance from the Meteor Stage, a dance experience presented by East London underground party Uppercut and hidden in a 30ft deep crater with trees lining its edges and bass bins under the floor.

Elsewhere on the festival site was the Pyromid Stage, which after a successful first year at Glade in 2011 as the festival's central pyramid, has now become a stage in its own right. The Glade team don't do things by halves so the Sunday night saw the stage burn down in a dramatic pyro display. The Pyromid also housed a 360° Funktion-One sound system presented by Hypercolour and The Sneaker Social Club. Added Guise: "The sound was mostly supplied by Funktion-One and for obvious reasons. For dance music they are

amazing and the ethos behind the company is one that comes from the heart; a true passion for audio and that is reflected in the system. I love it and it's vital for the Glade. Lighting was not so clear cut, we have many suppliers doing different bits."

Other festival offerings Gladers were treated to included the stage that started the event, the aptly named Origin Stage, the intense production experience of the main Glade Stage, the bespoke immersive environment of Polyphant, Remix Roller Disco venue, pop-up Nano venues and the Lewis Carroll wonderland of The Rabbit Hole.

"My highlights this year were the Meteor and I would say Origin this year was incredible," commented Guise. "I'm not just saying that as it is my stage, but it really was amazing. The decor from Artescape in Cape Town combined with the lighting and of course the amazing Ambisonic sound from Funktion-One really was another level."

But despite the successful outcome of Glade's plethora of stages, creating the event from scratch didn't come without its obstacles, the weather being one of the greatest. "Starting the build, the whole of the country experienced some quite biblical weather. This tore up the ground drastically in the production areas and back of houses, which slowed us down a lot," said Brennan. "A large number of my tents across the festival were from Roustabout. They could not pull out their tents from other shows

with the bad weather, which had a knock-on effect on me.

"On picking up the rest of their tents, they again got held up, as their warehouse in Wales - one mile round the corner from where people were being air rescued because of the flooding - was also 3ft underwater and had killed all their forks! My production schedule was pretty much redrawn up on site. No tents means no staging, light or sound, which means no festival! It was a challenge but we got ahead of ourselves in the end and we had a great build. I could not have done it without The Dark Horses Technical Production Manager, Peter Tilling, either."

CLARITY AND POWER

Last year was the first time that Brennan and his production unit had worked with Audio Plus, Europe's largest Funktion-One rental company, to supply equipment for the Pyromid, Glade and Rabbit Hole stages. Prior to this, the company had been a part of the festival from the mid 2000's before it was with Secret Productions. "They link up with Tony Andrews and John Newsham at Funktion-One, who designs the system for the Origin Stage. Between them they gave us the level of sound that we come to hope for when producing a dance festival. The clarity and power is just what the Glade Festival fans want," commented Brennan.

In terms of audio, the Pyromid Stage featured six stacks of Funktion-One Res 5's for 18 speakers and 12 Funktion-One F221A

Below: Audio Feed's Oz Jefferies; Building the main L-R audio stacks at the Origin Stage; The audio team hard at work constructing the sound system; Glade Founder Anselm Guise; The Origin Stage came alive at night; Funktion-One equipment being prepared for the Origin Stage.



Powered bass enclosures, creating a sound field. Tony Andrews from Funktion-One worked with supplier Audio Plus to create a completely contained dance floor of sound.

"The Pyramid is a six point sound field. The containment of this was quite incredible. You could stand inside the dance floor and feel Funktion-One moving through your whole body, but 10m outside the hexagonal sound field you can hardly hear a mutter. It really was quite fantastic," exclaimed Brennan.

Project Manager / Crew Boss, Mark O'Neill was supported at the Glade Stage by FOH Engineer Kim Lewis and Monitor Engineers Jamie Earle and Dan Buckley. Over at the Rabbit Hole, the team comprised Chris Secker at FOH, Mike Steer in monitor world and Kris Hayes. Meanwhile, Dan Andrews and Darren Clark were responsible for the audio at the Pyramid.

Audio equipment chosen for the Glade Stage included a Midas XL4 at FOH with Drawmer Gates, dbx compressors and Yamaha, TC Electronics and Lexicon effects. This was complemented by a stereo Funktion-One F221 / Res5 system with MC2 amps and XTA processing. A DiGiCo SD8 could also be found in monitor world alongside Global Acoustics MW152 and GA-118B for monitors and MC2 amps and XTA processing.

The Rabbit Hole featured an SD8 at FOH and a Yamaha M7CL as the monitor desk. Once again, Funktion-One's Resolution4 and F221 system was chosen for the PA along with the company's RM18 monitors. A Midas Venice desk

was spec'd at FOH on the Pyramid Stage, along with the Funktion-One Resolution 5 and F221 system. A four stack F218 system featured at the Dance-Off area with MC2 amps and XTA processing.

"Funktion-One products are the system of choice for Audio Plus. We've always got the best results from it and it has been received well by everybody at Glade. This system has been used ever since we supplied the festival. All systems were ground stacked as this was the best solution with the size of the venue," said O'Neill.

FLAWLESS PERFORMANCE

Funktion-One first got involved with the Glade Stage at Glastonbury through Beat Audio supplying an F1 sound system of Resolution 4's and F218's. "We enjoyed their ethics and production values and installed an Experimental Soundfield System for the Sancho PANZA Stage at the second Glade Festival in 2005. In 2006 we were asked to do the Origin Stage as well, which we've been doing every year since," explained Funktion-One Co-Founder and Sound Engineer, John Newsham.

The Origin Stage system was supplied by Funktion-One and Audio Plus, with Funktion-One providing the FOH control, Ambisonic system, crossovers, amps and the surround stacks and Audio Plus the main stacks, multicore, cabling and mains system. "The Experimental Soundfield system is literally that. Every year we try some new stuff and some

new tweaks. We try to give as many people as possible a feeling of being immersed in the soundfield and this year we were very happy with the results," continued Newsham.

The Origin Stage included six speaker stacks arranged in a perfect hexagon, with the main stacks left and right of stage consisting of three F221A self powered bass and five Resolution 5 on five wide array boards. Four surround stacks consisting of an F121 bass and a Resolution 3 were also provided and the whole system - with the exception of the F221's - was powered by Funktion-One E45, E90 and E100 amps. FOH control was a Midas Venice set up to run the system in two optional ways - completely analogue and Ambisonic. "The Ambisonic system runs in Audio Mulch on a laptop with Bruce Wiggins' Wigware Ambisonic VST plug-ins and an Echo soundcard. Bruce has developed second order Ambisonic VST panners which are capable of delivering some stunning pan effects," said Newsham.

"It's always a challenge running a festival stage in bad weather and we've had a few wet Glades. The great thing about the new Glade site is that the land is sandy and so drains very quickly and it is easy to dig in the cables and recover them at the end. The system performed flawlessly though and I was really pleased with the new configuration on the Midas, which allowed us to compare the sound of the digital signal path with the analogue one. The system was extremely revealing, you could hear the minutest fader and EQ adjustments even down

Below: Sven Vath at the Pyramid Stage; The site at Norfolk's Houghton Hall boasted enchanting wooded and open parkland.



to the difference between channel EQ set to zero and EQ bypassed. This was true in digital mode as well as analogue."

BIG IMPACT IN SMALL SPACES

This year marked the first year Vortex Sound & Light took on production duties at Glade. "We were pretty excited about making our mark in three areas - the Bassment, ETA and Rabbit Hole Bar. I had met The Dark Horses Technical Production Manager, Peter Tilling, on another job who informed me about his involvement in technically producing festivals," explained Vortex Founder, Iain Rendle.

"He asked me if I wanted to provide sound for one of the stages at Secret Garden Party 2011 and it went very well. The following year, I got a call asking me how many stages I could do at Glade 2012. All stages were a complete success and I look forward to seeing what we can do for them next year."

Making up the Vortex team was Crew Chief / Sound Engineer, Chris Smith, Sound Engineers, Dave Millard, Adam Pollard and Bahy Gaber and Lighting Designer, Mike Gwyn. "As with all festivals these days, with tighter noise level limits, the entire crew was vigilant of the output on our stages, but working with the noise control team Big Sky Acoustics we were able to keep the systems going till late, with all parties happy!" added Rendle.

Over at the Bassment Stage, Vortex supplied a main system

consisting of eight Funktion-One F121's, four F215mk2's and four Resolution 3 EH's. A further two Resolution 2's were then used for the DJ monitor system.

Lighting kit provided for the stage included six Martin Professional MAC 250 Kryptons, two MAC 250 Washes, an Atomic 2000 Strobe and an Avolites Pearl console. Elsewhere, at the ETA stage, Funktion-One's Resolution 2's and four Funktion-One F121's were selected along with a lighting rig comprising Martin Professional MAC 250 Krypton moving heads and an Avolites Pearl Tiger desk. Glade's Rabbit Hole also benefitted from Vortex kit including two Resolution 2's, two Funktion-One 218's, MAC 250 Krypton moving heads and Avolites Azure control.

"In terms of the smaller venues, we didn't feel that the quality of the equipment we were putting in should be reduced in size. The Rabbit Hole bar and ETA stages enjoyed Martin moving heads and premium Funktion-One Systems, making a big impact in the small spaces," commented Rendle.

ENSURING QUALITY

Supplying sonic equipment for the Geodesic Dome, I Scream and Roller Disco was Audio Feed. "Audio Feed has had very good 10 year relationship with Secret Garden Party Festival, who are now the new owner of Glade Festival, and therefore asked to help as one of their trusted suppliers. We are known for audio quality, customer service and a



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Below: Extravagant and creative dress is a key part of the festival atmosphere.



personal touch to all installations. It is important for the festival to fully trust its suppliers, for noise control issues," said Audio Feed Oz Jefferies.

"All the systems onsite were Funktion-One, as we are a distributor and consider them to be the best quality loud speakers available on today's market. They are all generally configured live, meaning that an engineer is always present so that any change in audio properties from DJ to DJ or even track to track, the gain (volume) on certain frequencies can be adjusted to ensure quality."

Joining Manager Jefferies on site was George Thompson, Manager, and engineers Mark Camps, Harry Doe and Pat Wareham. Kit provided to the Geodesic Dome included Funktion One F-218 Mk1 bass cabinets, Resolution 2 mid/high frequencies, an X04, FFA-10000 and FFA-6004 amplifiers and an MC2 E45 amplifier. I Scream benefitted from eight Funktion One F-118 Mk2 bass cabinets, Resolution 4 mid/high frequencies, an X04, an FFA-6004 amplifier and an MC2 E45 amplifier. Over at the Roller Disco, Funktion-One kit was chosen again along with a full live set-up using a Yamaha M7 desk.

"The Geodesic Dome was interesting as it created a boom spot right in the centre of the dome and all audio that sourced from this point would return by reflection to the same spot, creating a God like voice. We were concerned that the audio in this structure would be difficult to control, but we found that with normal stereo placement gave good audio quality on the main floor. There was unfortunately

a delay where the DJ was standing from the main front of house system due to the shape of the structure, but with enough gain on the DJ monitors it's was OK," added Jefferies.

"There were also strict noise controls all over site, to ensure noise complaints weren't received from off site and therefore the license was preserved for the future. This meant constant radio contact with noise control staff pin pointing various sound sources and adjusting their volume in accordance. Stereo bass stacks were also causing bass peeks sometimes 50ft outside of the marquee or structure, through phase cancellation. With multiple stages it was difficult to adjust levels on all stages at once, but after day one were agreed to gradually bring specific levels down from midnight unless instructed otherwise."

ATTENTION TO DETAIL

Choosing Colour Sound Experiment to provide lighting equipment for the festival's Pyramid, Main, Origin and Rabbit Hole stages was a no-brainer, with the company being one of Brennan's favourite suppliers. "Their team is fantastic to work with, very thorough and their attention to detail is immaculate," exclaimed the PM. "When working with creative style festivals, it's great to have a lighting team that can make something up on the spot if needs be. I mean, how do you light a small venue at Secret Garden Party called Funeral camp, where you get to attend your own funeral? Well, Colour Sound can."

Colour Sound Experiment has been a part of the Glade supplier network for the past seven

years, having links with both the original and new promoters. In addition to the kit provided, the company also supplied crew, which this year was made up of Crew Boss, Jon Ricketts Crew, LD of the main room, Toby Lovegrove, Lighting Operator, Sam Akinwale, and community lighting support, Jenn Webber and Sume Holloway. Over at the Origin Stage, Andy Barak-Smith took up lighting operation duties.

Video designers Immersive wanted to use Colour Sound Experiment's BT12 LED Screen flown in triangles with the rig built in the company's new, second warehouse space. The LED screen chosen was a lightweight SMD LED screen with a 12.5mm pixel pitch. Said Colour Sound's Steve Marley: "Everything had to fit in with the budget, be flexible and co-ordinate with the video, set and incoming bands elements. Most design issues were dealt with before we went to site, with everything being drawn in WYSIWYG."

Fixtures supplied by Colour Sound included Robe Colour Spot / Wash 575at movers, Sunstrip Actives and Martin Professional Atomic strobes along with Avolites Power Cube Extreme Dimmer / Distro. Avolites was also chosen for the lighting desk, with a Pearl Expert being operated by Akinwale. Said Marley: "We opted for this desk because anyone can use one and with the Touch Wing it is great for busking a long festival."

VISUAL MAGNIFICENCE

Video equipment supply was split across the stages, with Immersive providing crew and kit for the Main Stage. The company has been

Below: The various build stages of the Meteor Stage, a project that was undertaken by Andy Ellis and his team.



involved in Glade since 2007 following its work at Glastonbury, which acted as a creative platform in which to incorporate uniquely designed installations.

As well as working with the three triangular shaped LED screens from Colour Sound Experiment over at the Glade Stage, which were achieved by rigging the square panels of LED at a 45° angle, Immersive also provided additional kit and staff. Video control was Immersive's Ai server, which enabled the team to have three live camera inputs, each with independent switchable control over their composition within the three triangular LED screens.

"The Ai system had another input available to cater for any guest VJs so they could operate their own touring system and simply feed this through the Ai server for quick simple set up and operation," explained Immersive Production Manager, Ralph Lambert.

The company's Ai system performs smooth playback of multi-layer 4k resolution content with up to six full 1080p HD outputs arranged in a timeline timecode sequencer. Users can also build and create their show in a 3D Stage Visualizer and use the powerful mapping capabilities to allow rapid, precise mapping and warping onto any 3D surface.

"For the three triangular LED screen install at Glade we only needed one DVI output but the Ai system itself is capable of up to four DVI outputs or an unlimited number of outputs when multiple systems are linked together," continued Lambert. "Three Sony EX1 cameras were also used on the show, but the LED install itself was primarily used as a graphical platform for motion graphics based visual content."

PM Lambert was joined on site by LED Technician, Nick Whiteoak, Ai Server Technician, Dave Whiteoak, Camera Director, Bruce Selkirk and Ai Server Operators, Arran Rothwell-Eyre (Avolites), Greg Haynes (Avolites), Dan Conway and Rupert Dean.

Video over on the Pyromid and Meteor stages was the responsibility of VFX Artist, Jamie McPherson, part of a BAFTA and Oscar winning team of VFX artists at Double Negative, and Marco Kappert, who together mapped the content and distorted it onto the stages.

McPherson supervised the project and built accurate scale models digitally of both stages, in Maya, which allowed them both to work on the content months in advance before the stages were even built. This provided them with additional time to create more sophisticated content for both the stages. "This allowed me to put about 1,200 hours of time in over a six month period, creating high end photorealistic CGI, which was then composited in Nuke, and also allowed Kappert to work from home in Geneva on Cinema4d," explained McPherson.

Resolume was used for playback on a custom-built workstation with plenty of RAM and a sizeable graphics card for the Meteor Stage. McPherson chose Resolume for playback partly for its videomapping plug-ins and because the developers behind the product are so helpful and passionate about their software. "Resolume makes everything very simple and allows you to concentrate more on the actual performance than worrying about which buttons to press where," he added.

For the Pyromid Stage Kappert worked with Cinema4D to create his content, and for playback used a Macbook Pro and Modul8 VJ software. "Andy Ellis - a very talented stage designer and DJ - who runs Uppercut, asked me to collaborate with him on the Meteor Stage to create some videomapping content and help them put on a performance," explained McPherson.

"I was interested because Andy builds incredibly innovative and cool stages and I'd also seen a little of the ISAM project by Amon Tobin and wanted to show that something like that could be done on a small budget by crew here in the UK and that you didn't need to pay a big production company in the US. I wanted to show we have the skillbase and talent here in the UK to do stuff like that with our extremely talented film visual effects industry and universities like Bournemouth producing world class computer animation graduates. The creative team behind Glade then heard I was doing that work for him and asked me to help out with something extra for the Pyromid.

"This was my first time doing anything like this and I learnt a lot about how I can improve

and better use my VFX background so I'm hoping to go back next year and blow people away and build on what we started here."

A pair of Sanyo PLC-XP100 projectors and an XP200 projector were used for the stage, supplied by Resonant AV and set up and run by Luke Basson and Ed Metcalf.

"Video requirements for the Meteor Stage ended up being quite simple. We had planned to video map two objects with high power projectors, in the UFO style DJ booth and a 3m wide geodesic ball suspended from a system of steel wires 5m above the crowd. But when it came to the build there was just too much movement, with bad weather and high winds to get a good result from mapping the geoball. so we decided to mount some light-weight led lights and strobes inside the geoball to great effect," explained Basson.

"Mapping the DJ booth itself also proved challenging as it would always be in an outdoor arena with bad weather, but with a little re-mapping of the object every night by Video Director, Ed Metcalf, we overcame whatever the weather threw at us and the result was a great looking essential part of our overall theme."

TURNING STAGING IDEAS INTO REALITY

Mad Dog Builds, one of the major players in the UK stage construction industry, took on the sizeable task of building the staging for the electronic dance world created at Glade. The company not only offers concept, design and implementation of modular stage and structural installations for events but also specialises in producing bespoke projects with real impact for independent event producers. Mad Dog Builds was born in late '90s club land and has now been developed by founder, Sy Holden, into a company working in all facets of the staging construction industry.

Explained Brennan: "I've worked with Sy for a number of years on many shows and his staging team is always my number one. Sy and his team are not just stage builders, they are engineers, who always know the quickest and best way to construct what we need. They are also incredibly flexible and easy to deal with. The directors I work for are very creative, so I

Below: The Origin Stage; A troupe of Artful Badger performers entertaining festival-goers.



need a stage team that can make their ideas become reality."

GOING OFF WITH A BANG

The team behind the Pyromid Stage certainly made its inaugural appearance at the festival go off with a bang. Said Brennan: "This was a new stage for 2012 and an entire project in itself, from the construction of the scaffolding inside the pyramid to house the DJ, the construction of the pyramid itself and then the layout of the sound field and video towers."

Although Mad Ferret Productions' Jack Gutteridge and Ben Paget, curators of the Pyromid Stage, have attended Glade for many years, 2012 marked the first year they had been involved in the event in a working capacity. Mad Ferret Productions rose from the ashes of boutique inner city event, Mad Ferret Festival, which after two much loved festivals disbanded. "Together we set up Mad Ferret Productions so that we could carry on doing what we love,"

explained Gutteridge.

"In 2010 we partnered with Manchester promoting super power, The Warehouse Project, and well-oiled events organisers, Ear To The Ground, to take the creative helm of the newly formed Parklife Festival. Our partnership in Parklife means we get to book and manage all those festival eccentricities as well as curating the artistic installations. We now curate the creative production for Hideout Festival in Croatia as well as having set and lighting installations at festivals including Kendall Calling, Festibelly, Global Gathering and Gottwood."

After hearing about what Mad Ferret Productions create and seeing its portfolio, the company was approached by Secret Productions and asked to submit an idea for a central pyramid DJ booth. Gutteridge and his team put together a proposal outlining the idea of using Waclaw Sierpinski's fractal pyramid design combined with jigsaw inspired wooden cutouts

to create a stage made of wood held together by the natural forces of friction and gravity.

Last year's pyramid was more of an art installation than a stage. It was a simpler structure with some top quality projection mapping, whereas this year's structure was around twice as tall and around five times the size, involving a complex structure housing a DJ booth in the centre. It offered a 360° show with a front facing arena and the size and addition of the arena made it a focal point for the festival.

"We initially conceptualised the design on Google Sketchup before getting technical on the draw on SolidWorks and later Rhino. A combination of plywood cutouts that simply slot together make up the bulk of the structure, designed on CAD and cut using a CNC router," explained Gutteridge. "The other half of the project was constructed on site by our joiners and was a combination of timber and nylon. The white nylon on the exterior speaker tents was then lit from within by colour changing



Below: The Pyramid Stage was designed to house a DJ booth in the centre.



LEDs to make them glow. The top pyramid section and the central DJ booth were sat on a scaffolding structure providing the backbone. I have to say, the art curation team, headed by Tess Acheson at Secret Productions were amazing and the projections were designed by Martani, a consortium of graphics freelancers who did an outstanding job and really brought it to life."

Being the first time Mad Ferret had attempted a structure of this style and size, there were many obstacles to hurdle but giving themselves a long build time on site and starting the project months in advance meant there was ample time to see it through to completion. "On site, most of our problems were related to the scaffold structure. It was a complex design and it became hard work trying to mask all of the tubes behind the set. The nature of the pyramid structure makes it incredibly strong so we would like to redesign the project in the future as a completely self-supporting structure with welded metal platforms sitting on the wooden frame. Watch this space," said Gutteridge.

EXPLOSIVE EFFECTS

Richard Cranmer from Two Tigers and his team of pyro creatives put their all into producing pyrotechnic effects that would remain in the memories of the crowd watching the display at the Pyramid Stage on the Sunday evening. When working on events, Cranmer, who runs and owns Two Tigers Fireworks, pulls in trusted freelancers to help set up the shows. Summer season highlights for Two Tigers are mainly

festival finales and the Devon-based company regularly works on Secret Garden Party, Bestival, Camp Bestival, Green Man and Shambala.

"My philosophy for the company is to keep the quality very high and to produce the most original shows I can. Most of these include large-scale sculptures which we rig with pyro and burn as part of the finale spectacular along with a firework display and music," explained Cranmer.

"Camp Bestival is different and very interesting as we shoot the fireworks show from the roof of Lulworth Castle and combine it with an animated story which is video mapped onto the castle walls. The totally unique aspect of this is we get the video and fireworks to interact with the animated action on the castle walls, triggering fireworks off the roof. The Bestival show is the biggest with regards to pyro as we shoot a good old fashioned large-scale fireworks display from off-site with pyro and confetti in the main arenas all set to music."

Having attended festivals for years, Cranmer has wanted to see more pyro and fireworks incorporated into the finales for quite some time. "So seeing that SGP had a perfect venue - a large lake in the middle of the site - and no fireworks, I offered a free show and put my money where my mouth was," the pyro fanatic explained. "The results were spectacular and, as I suspected, just what the festival crowd wanted. We very quickly picked up more festival finales and when Secret Productions took on Glade they wanted to repeat the formula we had developed at SGP."

With Cranmer being allowed much flexibility in his pyro design, the brief from Secret Productions was to create something "bigger and better than the last one". He added: "Fortunately they let me get on with it and trust I'll deliver something with a little bit of magic."

The show was based around the structure of the Pyramid Stage, which on the Sunday night was de-rigged of sound equipment and rigged with fireworks and pyro. "It's a relatively small show with regards to the quantity of fireworks and pyro, but very complicated with regards to how it's all rigged," continued Cranmer.

"We fire the fireworks from eight positions on the ground around the pyramid and the pyro from a further 17 positions on the pyramid. As the audience are relatively close to the structure and the set-up is intricate it makes the moderate amount of live kit go a very long way."

Cranmer used a digital firework firing system called FireByWire with self-made heavy-duty connection boxes and even heavier duty boxes to contain the digital sequencers. "I learnt very quickly that bonfires and delicate electronics don't mix well; enough said. All the kit that goes on the structure to be burnt has to be quick to set up and disposable and all the cabling is again disposable," continued the pyro professional.

"So for the Glade show we had a number of ply boards with the pyro pre-rigged to them and all the cabling for the ignitors extended to reach the connection boxes on the ground. The boards are then screwed in place on the structure. All the kit that holds the fireworks on

Below: The dramatic burning of the Pyromid Stage; Gladers were treated to a selection of impressive pyro displays.



the ground is designed and made by me with a view to it being very adjustable. I don't want to compromise the design of a display because the kit can't cope," he said.

Combining fireworks, pyro and electronics with bonfires is far from an easy task but Two Tigers has developed an effective system to achieve it. That said, it was still a very dynamic situation to work in and required constant reassessment of the safety aspects. Said Cranmer: "The weather was a big concern for this show, with 42mph gusts on the Saturday and strong winds all through Sunday daytime. Fortunately it all calmed down for the show and we went ahead with no changes."

Alongside high winds and torrential rain, the time to set up also needed to be factored into the equation. The Pyromid Stage was programmed up until 9pm and Two Tigers were set to fire at 10:30pm. Fortunately Cranmer had access to half the firing site from 4:30pm so part of the show was set up in good time, with the rest prepped and ready to go once he had the exclusion zone in place.

"By 9pm the site crew were fabulous and de-rigged in about 40 minutes, giving us just under an hour to rig," explained Cranmer. "This went very well and to schedule, but we still only had 20 minutes to test the circuits before show time. After a bit of a scramble to chase down the faults the show fired on-time and to plan and - judging from the crowd reaction - was a great success."

METEORIC ACHIEVEMENTS

Glade's Meteor Stage also made a lasting impression on the dance collective attending this year's event due to its innovative design and boundary-pushing features including an

underground PA system supplied by Resonant.

"This was our first year doing a full stage at Glade and followed-on from our involvement in Secret Productions' other big event, Secret Garden Party," explained Resonant's Audio and Technical Design and Crew Manager, Luke Basson. "We teamed up with Set Designer, Andy Ellis, and were asked to provide an involving dance arena with a 'UFO crash site' theme in an old marl pit [an area where fertile soil has been removed for use in the surrounding farmlands]."

Basson and Ellis decided to use under floor subs as Basson had deployed similar systems at other events they had worked on together. Ellis then designed a UFO DJ booth and geodesic ball to be flown above the crowd. "We decided to video-map the DJ booth and ball. However, on site there was too much movement in the flown geo-ball so we opted for internal lighting, which worked great," said Basson.

The show-time technical crew for the stage comprised Luke Basson, Ed Metcalf, VJ, second LD and Crew Manager, Tim Larey, Laser Designer / Laser Safety, Rob Metsoja, First LD, Jamie McPherson, VJ and Content Design and Marco Kappert, VJ and Content Design

"It soon became apparent to me that we could use the location - a 6m deep, 25m wide conical marl pit - and the 12m wide round wooden dance floor with speakers underneath as one huge speaker. It was kind of a turbo charged passive radiator the size of an office block," explained Basson. "But our problem was delay. With the grid of speakers under the floor, we needed to move the whole thing and you would always have problems getting them all phased together. Therefore we decided to delay to the floor rather than the ear when it came to

the bass and create a ripple moving across the floor. This worked very well and the dance floor even supplied an unexpected extra of providing nice bass-extension way down to 25-30hz when our subs were rolled-off at 42.5hz."

The system supplied from Resonant's own inventory included four Funktion-One Resolution 4's, six Funktion-One F218 bass, four RCF 4-PRO 8001 active subs [under floor] and two FBT Maxx 4 monitors. Driving the Funktion-One cabs were three MC2 E45's, one MC2 E30Q's and the control was supplied by three XTA DP446's, one XTA D2 dynamic eq, an XTA C2 comp and a Soundcraft GB2-16 mixer.

"For the PA system above ground, Funktion-One was a natural choice, as I have a lot of experience using it. We have a good working relationship with Tony and the team and we thought the crisp sound their cabs gave was just right for this kind of dance event," said Basson.

ATMOSPHERIC SPACE

In addition to supplying video and audio equipment, Resonant also spec'd lighting kit and crew for the Meteor Stage. "From a lighting perspective we had to get creative because we had to make the space very atmospheric, but being outside our options were limited as to what fixtures we could use and where we could place them. Also the ambient light level was a factor because of the projections," explained Basson.

"So to start off we washed the surrounding trees with some IP67-rated LED fixtures to give the woods surrounding us that spooky feel. A pair of Martin Magnum 2000 smoke machines were also under the floor to give a rising smoke effect that worked looked great. However, it did put the active subs under the dance floor in

Below: The Glade Stage; A free-spirited festival-goer enjoying the Dance Off area.



danger of getting their amps clogged up with smoke residue, so we wrapped them in foam and they worked fine right to the end of the show."

The Resonant team mounted eight LEDJ blocker LED battons under the UFO DJ booth to create a 'take off' effect, along with a custom 5w RGB laser inside the top of the UFO with a small window to project out of. A Reel EFX DF50 hazer was also mounted under the UFO to aid moving lights.

"We then constructed three trusses along the side and back of the dance floor and made a roof from plywood for each of them. There we mounted four Robe ColorSpot 170 AT spots, four Robe 150 AT washes, two Martin Professional Atomic strobes, eight LED par64's and a second 2w RGB laser for graphics on the global," added Basson. "Lastly inside the geoball we mounted two LEDJ Stratos strobes and four LED par64's.

"With stages built and designed to make the most incredible experience, there's something that comes through at Glade that you don't find elsewhere."

WOODLAND WONDER

The man behind designing and fabricating the stage was Andy Ellis, who started out in the industry with a crew called FishSeeksBicycle, which toured around more than 10 festivals in 2007 including Glastonbury, Shambala, Glade and Secret Garden Party. Ellis has been a freelance designer and fabricator of stage sets and general festival site décor ever since.

"I now manage the workshop for Secret Productions and Papa Projects [Mama Group Production Company]. The Meteor Stage was our first stage at Glade Festival. Before this, our collective Uppercut have run stages at SGP for a number of years focusing more on underfloor bass and bringing something new and different to the festival scene. Now that Glade is part owned by SGP and our stage is based around underground electronic music it

seemed a logical step to run a stage at both. It helps that we have a very good relationship with the estate and were given the ok to install the dance floor and DJ platform permanently. I did this a month in advance to keep the festival build to a minimum," said Ellis.

As soon as the stage curator heard about the pit at Glade, he knew exactly what he wanted to achieve from the Meteor Stage concept. Under floor bass played a key part in the design of the floor and Ellis used railway sleepers to form a solid foundation, which also left chambers to fit bass bins and smoke machines. "I have a bit of an obsession with hexagons, so that's where the floor shape came from and the structure for the geodesic chandelier," the stage designer added.

When it came to illumination, Ellis based his ideas around concept lighting effects and avoiding, where possible, a standard marquee flashing light show. Once the design

stages progressed to build and execution, Ellis managed to persevere through poor weather conditions and the demands that the stage's pit location presented. "We hope to combat any problems this presented next year to bring a far superior show," he added. "Lesson number one for me was building and running a stage in a massive muddy pit is probably the most exhausting thing you'll ever do in your life!"

One moment from this year's event that will stay with Ellis was the opening of the stage on Thursday night when around 500 people filled the venue within seconds. "It was then one in, one out for the rest of the evening. Saturday night was also incredible when Freq Nasty did a special guest slot and the whole team were in the zone, pulling off an amazing lighting show, sounding awesome, going off!" added Ellis.

It wasn't only the Gladers that were taken

aback by the Meteor, PM Brennan also felt the stage had surpassed his expectations: "For me, the highlight of the event was the Meteor Stage that Andy Ellis designed and built; he did a great job. It gave a real sense of excitement to the woodlands area although working in the woods did present some difficulties."

VIBRANT ARTISTIC SETTING

According to Director Guise, the goals that were set out in the event's early days have been met and even surpassed. "It was all about creating a genuine space for dancing, laughing and listening to the best music we thought there is in a vibrant friendly artistic setting out in the countryside. People recognised the integrity of what we were doing and it worked," he concluded after yet another successful festival had drawn to an end.

"I think Glade is all about that outdoor free rave thing, away from it all but with a level of production you obviously don't get at those. But it's not big tents and sponsors you find at so many dance events, it's much more bespoke. The Secret Garden Party is one of the only other places that I've really seen it in this country. With stages built and designed to make the most incredible experience, there's something that comes through at Glade that you don't find elsewhere. I think it is this that makes people come back."

TPI

Photos: Louise Roberts, Laura Palmer & Derek Bremner.

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