David

Reaching for the Sky

David Byrne's new tour is a free-flowing spectacle of lighting, movement, sound, and video

Photos and text by: Steve Jennings

Left: "On the road, David always has new ideas for songs, different blocking or video content, so I programmed any updates for this," Veness says. "We also gained a new alternate wardrobe color of orange while on tour, requiring levels to be adjusted accordingly." Above: BlackTrax data is used to drive tracked floor spots, including their position and size.

David Byrne's current tour, titled Who Is the Sky?, features choreographed movement, followspot lighting, and immersive video, adding extra doses of theatricality to the artist's thought-provoking music. Byrne is joined by the multi-instrumentalists of Ghost Train Orchestra for a production filled with joy and optimism, focusing on the absurdities of daily life and the importance of human connection. We get several songs off the new, similarly titled, album, plus solo material and many familiar Talking Heads gems such as "This Must Be the Place (Naive Melody)" "Psycho Killer," "Once in A Lifetime," and "Burning Down the House."

The show is inspired in part by Byrne's 2018 *American Utopia Tour*. According to Jem Aswad in *Variety*, "The concept of *Utopia* has continued—the bandmembers are mobile, constantly moving and again dressed all in light blue, but it's otherwise a totally new production. There are now five dancer-singers, creating a mighty chorus and a more heavily choreographed presentation, and the back and sides of the stage are filled with a giant floor-to-ceiling curved video screen that changes dramatically with each song. For 'Naive Melody (This Must Be the Place)' it's a bucolic forest; for 'Houses in Motion' we're moving down a nighttime city street with the taillights and streetlights increasingly blurring into impressionist images; for the new 'Like Humans Do' it's a bright white screen with Shel Silverstein-ish cartoon characters popping in and out; for 'My Apartment Is My Friend,' we're transported into his

actual New York apartment (which is really nice)."

Aswad adds, "Byrne and the musicians are moving continually through the show in intricate steps that are closer to marching than dancing (the dancers take care of that), with the man himself fading into the troupe when another member solos or is highlighted—and each of the 13 people onstage gets at least one moment in the spotlight. As he notes, the mobility has 'democratized' the band, and he revels in it without ever forgetting who people are actually there to see."

Rob Sinclair, show/lighting designer

Sinclair, who designed *American Utopia*, says, "As always, [Byrne] came with a firm idea of what he wanted. The band was still to be mobile—he felt he couldn't go back. The stage was to have curved walls and be an environment. We needed a sense of place. We did a few days of workshops [at Rock Lititz] in Lititz, Pennsylvania, to try out options of projection versus LED and look at [CAST Software] BlackTrax video integration."

The tour's lighting is being handled by Upstaging in the US and Neg Earth in Europe. "We're doing the usual thing of getting fixtures that would best fit the tour from the vendors, along with the budgets we have," Sinclair says. "I've been really impressed by the Ayrton Rivale Profiles, which are new to me."

About the use of BlackTrax, Sinclair says, "We used it extensively on the *American Utopia Tour*, and, echoing David's feelings about band movement, we also felt we couldn't go back to using regular spots. This time, we integrated BlackTrax into the video with the help of our video designer, Simon Roberts, using positional data to attach under lights and name tags on one of the songs, which is very magical." Given the extensive use of LED screens, video also acts as another big light source. "With the immersive nature of this show, it was natural to see the stage as a volume of light with positions on all sides," he says. "It wasn't easy and took a few iterations, but once we had them figured out with the cues, they wrote themselves."

"David is an inspiration in so many ways," Sinclair notes. "He's clear in his direction and simultaneously a generous collaborator. As always, I'm in awe of the talented individuals I work with and who I'm honored to call friends. The show would not exist if it weren't for my studio associate Soowan An, our programmer Joe Watrach, our touring LD Aaron Veness, and Simon Roberts and his team, including video designer JT Rooney [of Silent Partners] and [his] team. Finally, the ship would keel over if it wasn't for production manager Mark Edwards' hand on the wheel."

Aaron Veness, lighting director/programmer

Veness was brought on the tour by Rob Sinclair, with whom he had worked previously. "I'd been on a large world tour for the best part of four years and wanted to scale back," he notes. "I gave Rob a call, and he suggested me for the David Byrne tour. I'm swapping arenas and stadiums for academies and theatres."

Joe Watrach handled the main aspects of programming during previz and rehearsals, while Veness looked after the BlackTrax fixtures and running the show. "This meant Joe could make edits while we were doing run-through," Veness says. "On the road, David always has new ideas for songs, different blocking or video content, so I programmed any updates for this. We also gained a new alternate wardrobe color of orange while on tour, requiring levels to be adjusted accordingly."

For a very video-heavy show, the lighting supports the show without overpowering it. "From the outset," Veness says, "Rob and I concluded that it's more of a musical than a traditional rock-and-roll show. As such, there are minimal hits and stabs for a large section of the show. We play with negative space on top of the video, having performers walk in and out of blocks and shapes of light. BlackTrax is perfect for this show; it gives us the ability to point any light at any performer, but also to track them with video. For example, the song 'Psycho Killer' is almost entirely lit from circles of light on the video floor that follow the performers around. Apart from the obvious songs where everyone onstage has a backlight following them, it gives us the option to give very subtle lifts of key light to performers, on the percussion section, for example, or in a bridge. There's no timecode on this show, and I fire all the video cues from the lighting desk during the show."

Veness has operated all the fixtures before; only Elation's KL Panel soft box is new to him. "The fixture package consists of 14 Robe iFORTEs on the front truss, 18 CHAUVET Professional Color STRIKE Ms and 13 Elation KL Panel XLs for overhead lighting, and 23 Ayrton Rivale Profiles for heading the video curve with another two of those for downstage floor cross lights."

JT Rooney, video designer

Rooney has been with Silent Partners Studio since 2016, around the same time he first worked with Rob Sinclair. "SPS has had a history of working on very large stadium and arena tours, but also in opera and theatre in Montréal and other areas, and both kinds of approaches were needed for this piece," he says. "One of the other main focuses that brought us into this project was our time spent working in the extended reality space [LED volumes and augmented reality for broadcast], starting around 2020, as a lot of the workflows from that crossed over into this show. The hope is that SPS is focusing on what is best for the show and the artist; if it's more minimal or more intense, it just depends on what is needed. This show required a lot of iteration and testing, much of which you don't see on screen in the final product, but which

The LED volume encompasses the entire performance space, Roberts notes. “It consists of five ROE Visual Graphite GP2 LED walls arranged in a 180° arc, with entrances upstage left and right, as well as a full LED floor from YES TECH. Rather than functioning as a backdrop, the volume allows performers to be placed inside environments. The show runs on Disguise GX 3 media servers.”

was necessary to distill down to the true needs of the show and David’s vision.

“Many of the initial conversations, and what ended up in the final product, came from David’s perspective and view on the world,” Rooney says. “He has had a great visual eye over the years, and we began to quickly realize that leaning on his own photographs and pieces really allowed the show to become truly ‘his’ and a great representation of him.

“It was a pleasure to work with [video designer] Simon Roberts, Rob, [choreographer] Steven Hoggett, and David Byrne, as we all had a lot of shared input and vision into the final product,” Rooney adds. Simon Roberts worked as a video designer and a programmer on Disguise, allowing for the quick iteration, testing, and play in the space required for a show like this. “There’s a surprising amount of technology mixed into the show, not all of which is so apparent to the audience, but that’s when you know it’s really working and not a distraction. Simon and I got into a groove where it was about what worked for the song and the piece; whoever got there or with whatever method, and it stuck, that’s what would end up in the show. It was really organic and great.”

Noting the intensive technology fit into a theatre tour, Rooney says, “The crew has to work incredibly hard every show to get it up and be flawless, and they do an incredible job at it. The team also feels tight-knit, theatrical, and close; the band, the crew, and David all work very hard to keep the show moving each day. As a dream project for anyone in the visual space, it was extremely special for us to get to have a part in it.”

Simon Roberts, video designer

Roberts’ association with Sinclair began in 2022, and since then, they have developed a strong working relationship. “We share a lot in common in our design language, which allows us to build shows quickly and intuitively,” Roberts notes. “Rob has a clear and disciplined approach to visual structure and spatial intent, and my role is often to translate that into video content and systems that function reliably in a live production.” Regarding his dual role, he says, “I often work in both capacities when collaborating with

Some footage appears very directly, such as a 360° capture of Byrne's actual apartment for "My Apartment Is My Friend" (above), while other material was edited and processed to create images of new environments. Opposite: "Naive Melody (This Must Be the Place)" features a bucolic forest.

Rob because we share the belief that the programming stage of video is essential to the final creative outcome. Being able to design and implement simultaneously allowed us to move very quickly."

Sinclair designed the LED volume with Byrne, defining the space. "My role focused on developing the video language and translating the design into live systems that behave correctly on stage," Sinclair says. "Much of my work centered on styling, spatial behavior, and how video interacted with choreography and the performance in real time. The process was highly collaborative and iterative, involving contributions from both Silent Partners and my content team. Nothing was treated as precious. Ideas were tested quickly, kept if they worked, and removed if they didn't. That openness allowed the show to evolve naturally and stay grounded in what felt right rather than what was technically impressive."

Initial conversations with Byrne began last January while both Roberts and Sinclair were in New York working on another project. They discussed Byrne's goals, especially the possibilities and limitations of committing to a completely video-based stage. These "helped frame what the system could realistically support while allowing the process to remain flexible," Roberts says. "We then moved into formal testing and R&D in March at Rock Lititz. Many of the ideas that ultimately made it into the show were initially developed during that period. Much of the material is built from footage David shot himself or was directly involved in creating, using both 360° cameras and traditional cameras. In one way or another, everything in the show originated from David's ideas, whether as direct imagery or as a starting point that was expanded and refined throughout the process. That throughline helped give the show a strong sense of continuity."

Some footage appears very directly, such as a 360° capture of Byrne's actual apartment for "My Apartment Is My Friend," while other material was edited and processed to create images of new environments. "Using David's own imagery grounded the design in a way that felt immediate and specific to him," Roberts notes. "More abstract is the blue color environment of 'Psycho Killer,' the red fog space in 'Burning Down the House,' and the analog noise environment in 'Once in a Lifetime.' The LED volume also played a major role in lighting the performance, with the content itself often acting as the primary light source and unifying lighting and video into a single visual language."

The LED volume encompasses the entire performance space, Roberts notes. "It consists of five ROE Visual Graphite GP2 LED walls arranged in a 180° arc, with entrances upstage left and right, as well as a full LED floor

from YES TECH. Rather than functioning as a backdrop, the volume allows performers to be placed inside environments. The show runs on Disguise GX 3 media servers. I built the full Disguise show structure, including tracking pipelines, logic, and cueing. Since the tour launched, Donnie O'Brien, our operator, has been handling programming updates as the show continues to evolve."

BlackTrax data is used to drive tracked floor spots, including their position and size. "In one song, the rendering origin point of the video content follows David," Roberts says. "The tracking is essential to the show functioning as designed. Without it, the show would not be the same. Sam Augustus and Ollie Metcalfe were critical in making that system reliable night after night. Fuse Technical Group was an excellent partner on the project. Patrick Eaton is always great to work with, especially when building and supporting intricate video systems that need to function consistently day after day. That level of reliability is essential for a production of this scale."

Roberts says the show continues to evolve. "The production was designed to remain somewhat flexible rather than completely locked, allowing ideas to develop while still maintaining the level of precision that this show requires. I brought in animators Frank Xavier and Aron Johnson, both of whom I've worked with on several shows. Frank handled much of the 2.5D compositing and cloth simulations, while Aron worked on 2D visual effects, helped translate David's drawings into animation, and collaborated with me on the analog noise work in 'Once in a Lifetime'."

Working with choreographer Hoggett was a rewarding part of the process, Roberts says. "His approach to movement and spatial storytelling informs how the video content interacts with the performers, and there was a strong dialogue between choreography, staging, and the visual environment. That collaboration helped ensure the visuals supported the physical language of the show rather than competing with it. Collaborating with Silent Partners Studio and JT Rooney was a pleasure. They brought a strong skill set in real-time video rendering pipelines and interactive systems that supported the scale and complexity of the production. Across the board, the team shared a strong respect for process and craft. The crew executes a complex and demanding show with consistency and care, and being part of a production that valued experimentation and collaboration at this level was extremely rewarding."

Sam Augustus, BlackTrax tech

Augustus, an independent contractor, has worked with

BlackTrax for ten years. For this tour, he is using a BlackTrax system supplied by UK-based Dark Art Creative. “Starting from the band members we want to track for the show, each person is equipped with a small beltpack connected to two infrared spectrum LEDs,” he says. “These LEDs are mounted on either shoulder of each person’s jacket, which gives us optimal visibility for tracking integrity.”

Mounted in the lighting and video trusses is an array of 12 infrared cameras, which have been positioned and angled to have overlapping fields of view, creating a combined coverage that “sees” the entire stage or “tracking volume.” “The cameras have been calibrated so the system can calculate the XYZ position of visible LEDs within the tracking volume,” Augustus says. “This position data is used to generate lighting fixture control data from my system, which also generates a tracking stream sent to the Disguise servers where they can use the LED positions for video content control and rotation calculations, etc.”

In Augustus’ BlackTrax show file are multiple scenes (or “chapters”), which hold information about fixture assignments to band members, and more detailed parameters such as beam size control, velocity predictions, and oscillation damping. “For this particular show, we have on average one chapter for each song, which allows us an intricate yet practical level of flexibility when it comes to navigating through the aesthetic and choreographic challenges presented by each song.”

Switching between each chapter is handled by the lighting console. “This ‘switching’ can therefore be built into the show cues, allowing our lighting director more exact control over the timing of when the switching needs to occur, independent of any intervention from me,” Augustus says. “The Luminex range of switches and nodes forms the network backbone of my tracking system, from the truss-mounted switches that power all the tracking cameras and connect everything back to the main BlackTrax rack to the rack-mounted switches that handle internal networking and sending/receiving data streams from other systems. Luminex products have been an integral part of the various tracking systems I’ve commissioned, programmed, and operated over the last ten years. The advent of Araneo, their network topology viewer, has also helped speed up the commissioning and troubleshooting of tracking systems, which in turn frees up more time for me to focus on other aspects of the show.”

All nine vocal mics are DPA 4488s, going into Shure Axient ADX1 transmitter packs running in high-density mode. “Between the mics and IEM systems, we’re looking for 78 channels of RF on a daily basis, hence the need to use HD mode for our Axient transmitters,” Chadwick says.

Pete Keppler, mix designer

Keppler, whose clients have included David Bowie, Katy Perry, Nine Inch Nails, and Patti Smith, mixed the *American Utopia Tour*. "We toured with Clair's Cohesion CO10 on *American Utopia*, and I was really happy with it, so for me it was an obvious choice to continue for the current tour," he says. "Clair has made significant improvements to it since that time, both sonically and with the fly hardware." The package consists of 16 CO10s for the main hangs, 12 CO10s for the side hangs, four to six CP-218 ground subs, and four Clair CF28 front fills.

"On my end, Clair's new amplifier system for the Co-10s, called the PS10, is now flown with the array, eliminating amp racks and long speaker cable runs. It is Dante-networked and has taken an already great-sounding line array and noticeably improved it, especially in its bass and mid-bass response. The array is musical all the way down to 40–50Hz, and I use the ground subs now only for the very lowest octave. The amps in the PS10 are Powersoft P40s. In addition, the CF-28 front fills are Beta boxes from Clair. We've had the only set on the road so far. It is an extremely well-balanced and powerful speaker, perfectly suited for front fill and corner fill."

Keppler came on this tour as both a mixer and a designer. "I knew [audio engineer] Danny Bernini would pick it up once I'd built the mix and toured it for a month, so he and I spoke frequently ahead of time and decided on the DiGiCo Quantum 338 console. He and I have been friends since the mid-1980s and have worked extensively together in the studio and live; we share similar ideas about keeping things as simple and unprocessed as possible. We overlapped for four shows, but he mixed the last three of those and nailed it. Honestly, I felt a bit redundant!"

Keppler deferred to monitor engineer John Chadwick on mic choices for the vocal and acoustic drum sources. "We worked together on the *American Utopia Tour*, so a completely wireless stage with 13 performers was already familiar territory. I'm a firm believer, especially with an all-IEM stage, that the monitor engineer and the band's listening environment is the most critical starting point, so whatever it takes to achieve that will ultimately translate to a great-sounding show for everyone, artist and audience."

Danny Bernini, front-of-house engineer

Bernini and Keppler settled on the DiGiCo Quantum 338 for various reasons. "The 338 has become my go-to console for the past few years as it has everything I need," Bernini says. "I can get to things quickly, and it's a very intuitive console to navigate. The screens are the best I've used, especially outdoors. There are approximately 60 inputs coming from the band on this show, so it's not too crazy in that department; however, what's coming down those inputs tends to change for almost every song. That's the biggest learning curve for mixing this show, because every song has significant sonic changes. A guitar input can become a violin input halfway through a song, or the bass channels can become a cello for the next song. It took a couple of shows to get a handle on that. Thankfully, Pete did an amazing job prepping and labeling everything clearly, so it all made sense pretty quickly. The DiGiCo is great for organizing those changes in logical and easy ways to keep track of."

In terms of outputs, Bernini says it's a typical left/right/sub/fill for the main PA with various matrix mixes set up for any additional zones if needed. "The mix approach for this show is old school in terms of the use of effects and compression. Neither Pete nor I is a fan of over-processed-sounding mixes in general. Even though we're using Waves and onboard effects, we still think of effects as if they were a rack of outboard gear, and we don't tend to reach for a plug-in on every channel. There are a couple of drum reverbs, a short and long vocal reverb, a stereo echo, and an [Eventide] H3000 for some spread."

Bernini is a fan of the Waves Abbey Road Chambers reverb plug-in for small rooms on drums and thinks the Abbey Road Reverb Plates also sound great. "For delays, there's a [Waves] H-Delay [analog delay] stereo echo, which gets fed to the longer vocal reverb at times. The H3000 is used very subtly with a very short delay, pitched slightly down on one side and up on the other. I'm also a fan of [Universal Audio] UAD plug-ins for specific compressors and reverbs. I personally own UAD live racks; however, they're not needed for this show. The sounds coming from the band are all so good [that] it's really about getting out of the way, balancing them correctly, and letting them be heard as intended by the musicians. Sometimes, as a FOH mixer, you need to help the lead singer by using several types of compressors and various tricks and techniques to get the vocal up over the band, but none of that is needed in this case."

Having wireless musicians moving around the stage is less challenging than Bernini expected it would be. "If you're right down front, some of the acoustic drums may get a bit louder as they pass by you on the stage, but it stays surprisingly glued together. The players in the band are all so good that it sounds like a band playing in the studio, even though they're dancing all over the place. Apparently, sometimes they play so well that some fans think they're using tracks, but I can tell you they're not using any tracks at all. For me, the most challenging part of them moving around so much is learning who's doing what from song to song. I can't just look up and see who's playing a part I'm hearing, because they likely will have someone dancing in front of them, or they might be turned around.

"Pete Keppler handed this off to me in such good shape. Everything was labeled with the proper changes from song

to song, which is a ton of work. Thankfully, he is very meticulous about getting it right, and all the sounds were so spot-on. It's a really dynamic show, and Pete and I strive to make a great live mix, while avoiding going to the more processed, less dynamic, 'sounds-like-a-record' show."

John Chadwick, monitor engineer

Chadwick, a longtime DiGiCo user, is mixing on the Quantum 5. It was chosen for the tour as it suits the number of inputs and outputs they're running. "I was fortunate enough to be the monitor engineer for the *American Utopia Tour*, where David's vision for an entirely untethered, mobile band first came to fruition, so a lot of the R&D from that is still relevant for this tour when it comes to putting mics on mobile musicians. There are a few key differences this time, however.

"Byrne and the musicians are moving continually through the show in intricate steps that are closer to marching than dancing," says the *Variety* review. "Each of the 13 people onstage gets at least one moment in the spotlight."

"Previously," he continues, "all the percussion was acoustic and simply(!) needed microphones and transmitters attaching to each instrument. Why attach to the instrument? The percussionists regularly change which instruments they are playing from song to song, sometimes within the same song. Attaching both a mic and RF pack to the instrument enables them to have rapid changeovers without having to unplug and replug any mics. It's like a Formula 1 pit stop on the side of the stage between songs. There's as much choreography happening offstage as there is onstage!"

The *American Utopia* stage was surrounded on three sides by aluminum chain, which brought its own challenges to the RF situation. *Who Is the Sky?* has curved video screens from both downstage edges to upstage center. "The entire floor is also video," Chadwick says. "Each pass through the screen reduces the RF output by 9db, so the solution has been to fly the downstage left antennas above the video and lighting truss, aimed down at center stage. This gives us a line of sight to stage and offstage left. There's a second set of antennas flown upstage right, which gives us coverage behind the screen upstage and offstage right."

An additional challenge is having two electronic percussion setups. The only off-the-shelf wireless electronic drum anyone could find was Bluetooth-based and didn't have the range to work reliably. "The percussion MD, Mauro Refosco, found a system called Sensory Percussion made by Sunhouse," Chadwick says. "Their drum triggers are more like a guitar pickup. After a bit of taking things apart, soldering, and talking with Sunhouse, the information produced by each sensor is transmitted via the Shure Axient system to some MOTU interfaces offstage, and the sounds are produced and managed by the Sunhouse software running on two Macs."

All nine vocal mics are DPA 4488s, going into Shure Axient ADX1 transmitter packs running in high-density mode. "Between the mics and IEM systems, we're looking for 78 channels of RF on a daily basis, hence the need to use HD mode for our Axient transmitters," Chadwick says. Everybody onstage and off is using the Ultimate Ears UE18+ Pro and Shure Axient Digital PSM IEM system. Chadwick says the Axient Digital PSM is being used in narrowband, combined, spatial-diversity mode. "This allows for almost idiot-proof use of two antennas versus passive antenna splitting, and, together with the IEM pack, combines four discrete signal paths per channel, which is game-changing for our particular use case."

For in-console effects, DiGiCo Mustard optical compressors get a good workout, notes Chadwick. "Because every vocal is a headset, no one can back off a mic when they sing. The most recent DiGiCo software introduced the Mustard Source Expander as an option in the Mustard dynamics section, and these are also used on all the vocals to reduce room sound and percussion spill. Console reverbs are being used for marimba, bongo, conga, and timbale."

Chadwick says he uses plug-ins more if he's at the front of house, rather than monitors. "I think all of us are guilty of being 'tweakers' to one extent or another. Ask yourself the question, 'Am I doing this for me, or for the person listening to it?' Fight the urge! Just because you can, it doesn't mean you should." Four Universal Audio Live Racks are mostly used for various reverbs: EMT 250s for vocals, cello, and violin; AMS RMX16 for snares and toms; EP-34 tape echo for synced timbale delays; and Ampeg SVT-VR for bass. "The Live Rack is a discontinued product, but the replacement only has Dante connections, which introduced more latency than the Live Rack's MADI connection."

Plug-ins come with consequences, notes Chadwick. “Especially in monitor world, if they are used as inserts, and the big one is latency. The entire signal path in monitor world is designed around reducing latency as much as possible. Every interconnection possibility was measured with [Rational Acoustics’] Smaart. As a result, the console is running at 96K, the inputs from the Axient mics are via AES, as are the outputs to the Axient PSM, and processing paths are kept to a minimum.”

All patch changes for guitars, bass, keyboards, electronic drums, and MIDI marimba are handled offstage. Changeovers are extremely tight. The musicians are multi-instrumentalists, and the backline techs have their hands full during changeovers. “To make sure that everything is all on the same patch at the right time, the backline is connected via MIDI, and the initial top-of-song patch change is fired from the monitor console. If we had playback or timecode, then this would be fairly simple to achieve, and everything could be programmed to fire automatically from the playback rig. However, as this is an entirely live show, we don’t have that option. You really have to be sure that now is the right time to press the ‘next snapshot’ button!”

“David’s ideas and vision always seem to take us to the very edge of what is possible in audio, in lighting, and now the use of video,” Chadwick adds. “Mark Edwards, David’s longtime production manager, has put together an outstanding, committed crew of 31 people. Mark ensures that we have the tools we need to execute David’s ideas and that we are well looked after. Hopefully, the results speak for themselves.”

The tour is scheduled to run through late July, playing its final performance at the Latitude Festival in Henham, UK.

David Byrne: *Who is the Sky?*

Production Crew:
Show/Lighting Designer: Rob Sinclair
Video Designers: JT Rooney (Silent Partners Studio), Simon Roberts, David Byrne
Lighting Director/Programmer: Aaron Veness
Lighting Programmer: Joe Watrach
BlackTrax Tech: Sam Augustus
Mix Designer: Pete Keppler
FOH Engineer: Danny Bernini
Monitor Engineer: John Chadwick
Production Manager: Mark Edwards
Road Manager: Salwa Benloubane
Choreographer: Steven Hoggett
Production Companies:
Lighting: Upstaging (US), Neg Earth (Europe)
Video: Fuse Technical Group
BlackTrax: Dark Art Creative (UK)
Audio: Clair Global