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by TOUR GUIDE

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## FROM THE *Publisher*



Enough talk about 2009. It was a tough year for many and this year is going to present a fresh start and a return to business as usual... (we all hope). A tough year has been followed by a tough, severe winter. When the Spring thaws arrive, so do the bids and rehearsals for the coming season. Many shows are already underway and signs point to a very busy Summer. Hopefully, the activity will translate into stronger revenues and better bottom lines.

One tour that has helped many companies get through tough times is our cover feature. The Miley Cyrus tour presents a nice blend of ideas, personnel and vendors that seem to be a blueprint for the future. Reading our coverage, we hope you will see that things are not all bad and in fact, the young artists may present a life raft of sorts for our bruised industry. This tour seemed to be an appropriate way to open the year, and we hope you enjoy our coverage.

Our next magazine will feature a recap of Tour Link and all indications are that the conference will be the biggest and best yet organized by this magazine and the hardworking Board we assembled some time ago. There will be a recap of the sessions, discussions and events, but there is no way to adequately explain the "vibe" that traditionally runs through this event. Tour Link is unlike most other gatherings in our industry. The conference takes on a life of its own each year and each year there seems to be a different focus.

For those of you who may think the event is too "VIP heavy" or slanted in certain directions, you are mistaken. No matter what you do in this industry, what level your business serves or what type of product you manufacture, this event is worth your participation. This will be my 28th year in this end of the business, and I have helped produce this event and the predecessor each of those years. I can only tell you that this magazine, the Tour Link Conference and the relationships I have forged while doing this work has meant all the difference to me in my life and my career. It will have an impact on you in the same manner, if you make the effort to attend.

*Larry Smith*



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## ETC introduces Fire and Ice LED fixtures



Responding to demand for more of its Selador™ LED lighting fixtures, ETC is introducing two bold color-spectrum-specific versions: Fire and Ice. Fire features a warm wash of saturated reds, oranges and ambers never before seen from LEDs or gels. Ice provides, in one powerhouse fixture, a palette of brilliant deep indigo, blue, cyan, green (and a touch of red) -- the gamut of blue washes that designers seek for their light plots. Integral to the new Selador Vivid™ line-up, Fire and Ice offer these rich, lush colors while equaling or exceeding the brightness performance of conventional tungsten PAR fixtures and saving dramatically on electricity.

In-depth product information, videos and photometrics  
[etcconnect.com/selador](http://etcconnect.com/selador)

As Tom Littrell, ETC Fixtures Product Manager, explains: "These are truly the tools of a new stage-lighting design: super high-intensity LED color-washes bright enough to blend seamlessly with your conventional-fixtures' output -- while *slashing* power consumption. Ice, with its bright, rich hues is up to 90% more efficient than conventional PAR washlights gelled blue."

In a typical color application, Fire and Ice fixtures produce more light and can consume less than 70 watts of power compared to their gelled tungsten counterparts at 575 watts. "Most productions regularly employ deep colors in

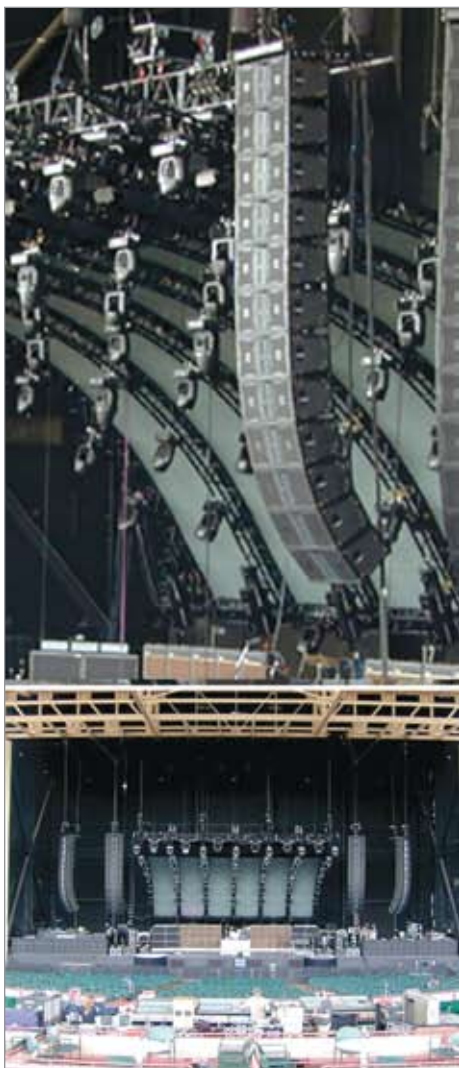
their rigs -- keeping blues and reds in use at all times," says Littrell. "Fire and Ice provide those coveted color spectrums at brightness levels that are usable all over the stage."

Going beyond theater or broadcast-production use, Fire and Ice are smart green choices for *any* specialty lighting application. By replacing high-powered single-color warm and cool conventional fixtures in houses of worship or themed environments (amusement parks, restaurants, retail, casinos, etc.), facilities can reap bankable power and maintenance savings. Fire and Ice can be used for dramatic accent lighting as well,

lowering power consumption in any installation.

Changes in LED technology have also prompted ETC to upgrade its popular Vivid fixture to the even greener new Vivid™-R, which provides much higher light output than the original fixture -- a stunning 50% increase -- while consuming 10% *less* power. Vivid-R combines high-power Luxeon® Rebel LEDs and high-efficiency lenses for its color production and lighting punch. And because of the low heat output of all Selador Series LED fixtures, Vivid-R's colors can be blazing without overheating the talent. ☺





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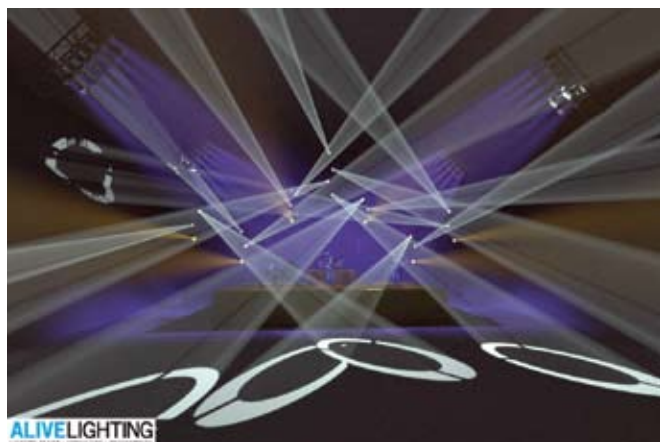
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# A Totally New wysiwyg

by VERONICA BRIGHT, ESQ.



I know I'm not the only one recovering from having to postpone expenses over the last two years, but I finally (and happily) renewed my wysiwyg membership. It was two years too long. R21 was doing a fine enough job, but I kept hearing the buzz about the last 3 updates, claiming that it was now a completely new beast. I like new beasts, so I wanted to get back to my wysiwyg-ing.

*Really Virtually Real* is the tagline for R24, with CAST calling it the final instalment in the “trilogy” (R22 + R23 + R24). I have to admit I was more than impressed, having been used to the cartoonish shaded views from R21. Besides the little wooden people (which you can make realistic as well) the lighting is leaps and bounds over what I was used to. The atmospherics are realistic and controllable, the beams can be attenuated right down to variable focus and fall-off – so if I have an object partially blocking my beam, I can focus the gobo on the near or far surface. What I'm seeing now in shaded view is exactly what I see on the set. I don't need to wait for the render engine to do its thing – the shaded view is exactly what I need to see in a render.

So here were the improvements I missed along the way (according to my own reading and word of mouth). In R22, the most obvious change was the three-dimensional light beams in the shaded view as well as in the rendered output. Now we get soft-edged beams,

accurate aerial color mixing, lens flares, and animated atmospherics. Then, in R23, they enhanced the footprint qualities of the beams with new footprints (that even wrap around objects – although that may have come in R24...), accurate shadows, an optional hot spot display, and a new video-in-beam feature to display video content for digital lighting fixtures.

Finally, R24 took the visualization up a notch, making it realistic enough that I actually don't need to go offline to render. But my favorite surprise: LEDs. New LED models use a point source to better represent a diode for LED fixtures and LED walls, calculating beam intensity to accurately see beam drop-off. You can also apply color temperature information to account for wattage of different types of bulbs, and even use time-of-day lighting simulation to visualize outdoor conditions for your show on a particular date/time and for any geographical location. I also noticed that shadows can be seen through translucent materials such as projection cloths or



sheer curtains. The smoke and haze is incredibly realistic (control density, speed, direction).

The Fixture Point of View now supports automated fixtures and even fixture information (Patch, Channel, Dimmer, etc.) at the bottom of the shaded view. A lighting designer can use the enhanced Fixture POV feature along with Footprint Focus to focus lights from wyg and then send screenshots of the desired footprint focus to his stage crew. Spoiler Alert: I've heard rumors that Revision 25 will allow this capability from your iPhone or other handheld device. There are a ton of other features that us gadget freaks drool over: Autofocus, AutoPatch, and I also noticed some sexy improvements and advances to the user interface. Many of the designer tools now offer more informative feedback of set values for the selected fixtures, making the design process a lot easier. New functionality for enhanced color-mixing options (RGB, CMY, HSI) is available through the Color tool. Finally, during my self-inflicted excommunication, I desperately missed the expansive wysiwyg library. I finally have all the new toys from High End, Vari\*Lite, Clay Paky, Coemar and even LED fixtures. (Last I checked it was over 20,000 objects). And now it's even searchable!

As far as the LED fixtures go, there's an excellent wizard in the wysiwyg suite called the LES (light-emitting surfaces) wizard that will take some information from you about size and dimension of your LED surface and just make it for you. It's a great tool for building LED walls and that kind of stuff, if your obscure product doesn't happen to be in the library. But most of the stuff I need to use was in the library.

For those of you shopping around, wysiwyg has always been a staple, with loads invested in new releases and updated libraries, plus a short learning curve. Well, shop no more – you can buy one program that does everything you need it to do and then some. It lets me be a lighting designer! ☺

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# Pyrotek Helps Kick-Off Second Ever NFL Regular Season Game Held in Canada

**P**yrotek Special Effects was on hand to fuel the energy by adding an explosive pyrotechnics introduction for the second NFL regular season game ever to be played in Canada and also marked the sixth regular season game played outside of the United States. As the NFL broke borders entering into Canada, it hosted a match that had the Buffalo Bills play against AFC East division rival the New York Jets at the Rogers Centre in Toronto, Canada on December 3, 2009. This would be the second time the Buffalo Bills played a home game in Toronto. After a successful turn out the prior year this game had also met expectations with a sold-out crowd that anxiously waited for the game to kick off.

In preparation for the effects that were designed for the pre-game introductions, Pyrotek Vice President, Lorenzo Cornacchia worked along with Buffalo Bills Video Production Director & Engineer, Stephen G. Asposto, Game-Day Producer, Jeff Matthews and Senior Director of Event Productions at the Rogers Center, Joe Novak. The player introductions included eight double-headed dragons that were symmetrically parallel in two lines that fired flame-columns up to 20 ft in height. The Propane dragons were used as the starting players from the Bills lineup ran through an enormous Buffalo Bills Helmet that had low-lying fog creeping out with a strobe flash effect. All-star receiver Terrell Owens was in

the spotlight for the big game and had been promoted across the city with the slogan of "T.O. playing in T.O." Specifically designed for Owens entrance, a dragon flame sequence was utilized along with eight customized pyrotechnic boards that shot a series of multi-color comets and a concussion rack to accent the final cue.

The distinctive effects were rehearsed and put into motion with a crew consisting of Bob Ross, (Crew Chief), Gary Bishop (Gas Specialist), Josh Lacroix (Technician), Dave Harkness (Technician) and Jim Schorer (Technician). 

[pyrotekfx.com](http://pyrotekfx.com)



## Arctic Winter for XL Video

**X**L Video UK continues its close working relationship with UK's favourite indie rockers The Arctic Monkeys, who are on the final European stages of their "Humbug" world tour which originally started mid way through 2009.

The band's lighting and visuals designer Andi Watson specified the video elements, which are designed to work as an integral and congruous part of a carefully crafted live look and feel for the band.

XL's project manager is Des Fallon. He says, "Andi is one of the most talented and creative designers in the world and it's always interesting, educational and a great pleasure to work on his shows. It is also good to be working with Production Manager Peter van der Velde and his team again."

Watson's design features two 3:1 vertical aspect ratio screens either side of stage, which are made up from XL's Pixled F11 LED product, chosen primarily for its light weight and extreme brightness. The screen sizes varies slightly depending on the venue, and in the largest configuration are 5 F11 tiles wide and 16 high.

The screens are rigged left and right of stage in as close proximity to the stage as possible, so the evolving onscreen movement and texturing can have a direct relationship with the band onstage.

There are no moving lights on the rig, and the band were also really keen to avoid any "video clichés", however also appreciated the need for some video reinforcement to bring them right into their audience. They wanted something totally different, so this suited Watson's inventive and left-field style perfectly. Video is intelligently woven into the show, presenting an essentially 'old skool' starting point in a contemporary and unique way that functions creatively and technically as an extension to the lighting rig via the seamless fusion of light and image.

The video sources are 12 surveillance quality mini cams, all fed into a Catalyst media server, 24 layers of which is output to screen - via a Barco Image Pro signal processor - by Watson using his grandMA lighting console.

The cameras are split into 8 remote controlled 'Domes' and 4 static, all of which have been heavily customised. The 8 robo-cams are positioned all over the stage and operated by 4 crew members stationed side-stage. There are 4 cameras mounted on poles at the downstage corners of the stage, and 4 along the front edge.

The dirty and rawly graded images of the cameras produce exactly the type of visual field and quality that Watson desired to bring an organic 'analogue ambience' to the screens - which also show different pictures left and right.

The images come into Catalyst as monochrome and receive all their editing, colouring and other treatments in there. This includes the creation of a lot of bold, unusual duotones transforming greyscales into highly chromatic and provocative moments bursting with colour and attitude.

The show's creative results have been highly acclaimed. The video show is different, not imposing and also completely accessible to the audience, and as it should be, an essential part of the visual enjoyment of the gig. Peter van de Velde comments, "Andi is extremely thorough, has a great eye for detail and very high standards."

On working with XL Video, he says, "It's always great to do business with Des and XL. He really works hard to find a way to make things work well and without compromise within my budget. The kit, service and the crew are always excellent." ☺

[xlvideo.tv](http://xlvideo.tv)





## D.A.S. AUDIO HAS MAJOR PRESENCE DURING SUPER BOWL FESTIVITIES

*Major artists and sound companies praise equipment's performance*

**S**uper Bowl XLIV, which was played at Sun Life Stadium in Miami Gardens, Florida on February 7, 2010, was watched by an average of more than 106 million people—surpassing the 1983 finale of “M-A-S-H” to become the most-watched program in U.S. television history, according to the Nielsen Co. While the entire country was partying in celebration of the NFL’s big day, nowhere was the celebratory mood more prevalent than in the greater Miami area, where a wide range of private, corporate-sponsored and public events took place at leading hotels, nightclubs, and other venues throughout the area. During this year’s Super Bowl festivities, D.A.S. Audio had a strong presence at some of the most high profile events.

Allstar Audio Systems, Inc., of Smyrna, TN and Merritt Island, FL provided sound for the Coors Light Party on February 5<sup>th</sup> at Miami’s Mansion Night Club. This invitation only event attracted a crowd of roughly 1,500 people and featured rap artist, producer, and film star Snoop Dog. Allstar Audio’s sound system setup included twelve D.A.S. Audio Aero 38A self-powered, medium format line array elements (flown six per side), eight Compact Series 218 Sub 2K subwoofers distributed evenly across the front of the stage, and two Aero CA-28A powered, compact line array modules for front fill.

“I overheard Snoop’s FOH engineer saying to one of my techs that the D.A.S. system was one of the best line arrays setups he’s used in a long time,” reports Mike Borne, President of Allstar Audio. “This system was really loud, but it was also extremely clean sounding. We had a boisterous crowd and this system delivered the goods. Our client, the artist, and the crowd all voiced overwhelming approval.”

At The W South Beach, Solange Knowles spun tunes on the turntable while Tide and tennis star Venus Williams hosted an event celebrating the launch of the new Tide Plus Febreze Freshness Sport laundry

detergent. Other celebrities in attendance included Venus’ sister Serena Williams, Jamie Foxx, and Terrell Owens. Miami, FL-based Master Sound Productions handled sound for the event that had greater than 1,000 people each of the three days. For this sound system, the Master Sound crew deployed ten D.A.S. Aero 12A powered, compact line array loudspeakers—5 per side: with 3 ground stacked and 2 flown for nearfields—accompanied by four D.A.S. LX-218A powered subwoofers.

Lazaro Soto, CEO of Master Sound Productions, described the event. “The atmosphere was like a giant block party,”



he reports. "This event took place outside under a 50 x 50 foot tent and the entire street was closed to traffic, so people were coming and going the entire time. While our client was initially unfamiliar with the D.A.S. brand, they were very happy with the sound system's performance and were extremely complimentary of its impact on the people in attendance."

Over at the Surfcomber Hotel in South Beach, the Bud Light Hotel was in full swing from January 29<sup>th</sup> through February 7<sup>th</sup>. Miami-based Interface Sound, headed by Ralph Alvarez, handled sound for this popular shindig. During the week, recording artist and actor Usher performed, along with Jamie Foxx and rapper Flo Rida—and let's not forget the Ultimate Fighting Championship® that took place as well. Here, the Interface Sound crew set up a sound system consisting of sixteen D.A.S. Audio Aero 38A line array elements—flown 8 per side—that were augmented on the low end by twelve Aero 182A 2k powered subwoofers, ground stacked 6 per side and vertically aligned under the flown loudspeaker clusters. A total of ten D.A.S. SML-12A powered stage monitors rounded out the package.

"The equipment worked remarkably well," says Alvarez. "We experienced a torrential downpour on the second night, but the system was never turned off, nor was it covered—and we're talking about an all self-powered rig. The equipment got pretty wet and yet everything worked as usual. These loudspeakers were exposed to the elements for a total of eleven days and, through it all, they delivered great results. At one point, we had almost 4,000 people and, according to Usher's house engineer, he was extremely impressed with the sound and the levels of the system. Everyone who heard it was really impressed."

On Thursday, February 4<sup>th</sup>, the Jerry Rice Celebrity Gala took place at the Seminole Hotel & Casino in Hollywood, Florida. NFL Legend Jerry Rice (known locally as "Miami Rice") along with several other NFL greats, including Joe Montana, Emmitt Smith, Michael Irvin, and Brent Jones, had an evening of dinner and live entertainment to benefit the Buoniconti Fund. Miami Gardens, FL-based Beach Sound Inc. ran sound for the event. Here, they deployed a formidable collection of D.A.S. Audio Aero 12A powered, compact line array loudspeakers and LX-218A powered subwoofers.

"We continue to be impressed with the performance of our D.A.S. sound system," says Beach Sound owner Andre Serafini. "The sound quality and coverage is excellent and the system is rugged and reliable. We consistently get positive reports from our clients and this event was yet another success for us." ☺

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## PRG at the North American International Auto Show (NAIAS)




**A**t this year's **North American International Auto Show (NAIAS)**, one of the most prestigious automotive events in the world and one of the largest media events in North America, many companies turned to Production Resource Group (PRG) to meet their technology needs. At NAIAS, automobile manufacturers promote their latest models and concept cars with elaborate booth designs and press events. PRG provided multi-discipline systems (lighting, rigging, audio, video, LED), as well as project coordination and installation services, for clients including Hyundai, Subaru, Land Rover/Jaguar, Tesla and the newly redesigned Chrysler Corporation's booth, which showcased Chrysler, Jeep, Dodge, Ram, Fiat, Ferrari and Maserati.

The Chrysler Corporation's new booth was one of the largest at the show. Designed by George P. Johnson (GPJ), the booth featured lighting design by Howard Werner of Lightswitch. "This year, the design of the booth was a bold, clean line. Our lighting design needed to support that," Werner explained. "There were five large arches that served to define the spaces for the different brands. The arches were white so the challenge was having even light distribution and even color temperature over all of the surfaces. Everything in the booth was lit with daylight fixtures to support the desired look."

Lighting the cars on the exhibit floor presented another unique challenge because the cars were frequently moved during the auto show set-up, requiring constant re-focusing. Werner specified the PRG AutoPar™ automated luminaire, a compact, 700-watt arc lamp with a fully DMX-programmable rotating lens assembly, to meet this challenge. "It has the features designers want, but without unnecessary extras that add complexity and cost. We didn't need it to change color, iris or douse," explained Werner. "It has excellent color rendering, so it's a product that's ideal for the auto show circuit."

PRG also provided the rigging and the audio for the Chrysler booth. The PRG audio package for Chrysler was a state-of-the-art system powered by Yamaha mixers and utilizing Riedel Communications' RockNet digital audio network system. RockNet allows the audio mixer to easily route any signal to any individual speaker. The complex audio system for the Chrysler booth contained more than 70 loudspeakers and 48 audio zones.

"Working with PRG is always great," said Werner. "We have worked together for many, many years. We are always happy to be partners with them on the auto show projects. The execution of the gear and the labor is terrific." 

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# Meyer Sound Constellation Provides Flexible Acoustics for Nokia Concert Hall at Estonia's Solaris Centre



Located in Estonia's bustling capital of Tallinn, the Solaris Cultural and Leisure Centre—a gleaming new arts, retail, and cinema complex—catches the eye with glass walls and roof that admit sunlight for eco-friendly illumination and heating. The centre's primary venue, the 1,829-seat Nokia Concert Hall, similarly entices audiences with Meyer Sound's Constellation® acoustic system and sound reinforcement loudspeakers.

The Nokia Concert Hall was envisioned from the outset as a multi-use venue for hosting a broad range of events, spanning everything from plays, corporate presentations, and rock concerts to opera, chamber music, and symphony orchestras. Since the wide range of events requires different acoustical characteristics, the hall relies on the flexible active acoustics of Constellation to provide acoustical environments ideal for each production. Operators may select one of the five pre-programmed Constellation presets to create frequency-balanced, natural reverberation with decay times spaced between one second (off) for amplified concerts and two seconds for choral and organ music performances.

The variable acoustics have greatly expanded the hall's programming and audience. "I think it is fair to say that Constellation is so flexible that it benefits almost every event we've had here since we opened," states Aivar Sirelpuu, general manager for the Nokia Concert Hall.

Linda Madalik, the acoustical consultant for the concert hall, concurs: "The sound in the Nokia Concert Hall is very natural. There are no zones of poor acoustic quality anywhere in the audience seating area. The acoustical conditions on stage are also perfect."

The installed system comprises Constellation and VRAS processors, 72

precision-calibrated omnidirectional and cardioid microphones, and 274 discreet loudspeakers, with Meyer Sound models that include Stella-4C, Stella-8C, UP-4XP, UPM-1P, and UPJunior VariO loudspeakers, and UMS-1P subwoofers. A Lemur touch-screen controller serves as the control interface for selecting the appropriate setting from the presets.

For amplified events, the hall is ready with a Meyer Sound reinforcement system that works hand-in-glove with the hall's acoustics. Anchored by a total of 30 MICA® and M'elodie® line array loudspeakers in a LCR configuration, the system also includes M1D line array and UPA-1P loudspeakers, 700-HP





subwoofers, and a Galileo® loudspeaker management system.

“During our first two months of operation, we have hosted plays and ballet, conferences, jazz, musical theatre, as well as choral, symphony, pop, and rock concerts,” says Priit Rebane of the Baltic Development Group (BDG), the managing partner of the Solaris Centre. “The Meyer Sound systems have worked well on all of them. We have found Constellation to be a great tool not only for acoustic performances, but it also works in combination with the main reinforcement system to enhance jazz and musical shows.”

Although Constellation is normally turned off for high-volume rock music, an intermediate Constellation setting is often applied at minimally amplified concerts to add a “live” feel to the hall. This was

the case for a concert by noted jazz singer Nino Katamadze.

“Nokia Concert Hall has been one of the best venues we have ever had the pleasure to perform at,” Katamadze says. “We were amazed by the quality of the light and sound systems. The acoustics were sensational. We can’t wait to perform there again!”

In addition to Constellation, the Solaris Centre also features Meyer Sound’s Cinema Experience in nine of its movie theatres. The principal designer of all audio systems at Solaris Centre was San Francisco-based Dave Dennison, with installation by Tallinn-based Eventech under the direction of managing director Tonu Susi. Principal architect was Raivo Puusepp Architects of Estonia. ☺



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*Miley*  
CYRUS

**QUEEN** of the **GAGS**





by MICHAEL A. BECK

Walking into the **MILEY CYRUS** build at midday, the very first thing seen was a truly bazaar array of video panels that asks the simple question, “Huh?” Upon closer examination of the set it became obvious that this would be the question of the day.



Since the video is out of the bag, let's study it for a moment. In all, there were three multi-screen video units that flew. The center unit consisted of three sides of a box with the video panels facing outward (downstage and off stage in each direction). The unit was rigged to fly in and out to reveal an 8 x 8 foot elevator that either opened as a four or eight foot aperture depending upon what was happening at any given time during the show. But we'll get to that in due time.

The panel that would make up the upstage wall of the box also faced forward as did two other upstage screens. At mid-stage right and left there was yet another video unit. These were double faced. They were also faced in toward the center of the house at a roughly 45° angle. The backside of the units faced back up into the seats. The show sold 270° and this gave ticket holders a better

look at the video content. The ultimate goal of the design was to assure that every seat in the house got the same view of the panels.

While the primary effect of this jungle of LED was to offer the audience the best possible view of the very impressive video content, the technical effect was something a bit less desirable. Anyone who has ever lit even the smallest, most uncomplicated stage would look up into this rig and shake at the prospect of having to hit the stage through these massive obstacles.

Lighting and Video Designer Seán Burke spoke to the challenge, “It's a bit bonkers, it has to be said. But it works.”

While Burke was responsible for the design of the video content, it was Show Director Jamal Sims who made the call on the placement of the video panels.

Because of those decisions everything in the look was forced by the hang of the screens. The result was a tightly symmetrical lighting design. The biggest challenge created by the video was that it all moved. So every time lighting would achieve full coverage of the stage the video units would move and eliminate several lighting fixtures from the rig.

“There are entire truss sections that become completely useless halfway through the show,” Burke told us. “We basically have three lighting rigs up there. Every time something moves we lose a big chunk of the rig, and when it moves again, we get it back.”

One clever way that Burke was able to work around the video labyrinth was to hang as much lighting fixtures as possible off of the panels. However, that was only a minor fix, as there was limited amounts of hang points on the pods.

Another element of the show that struck our eye upon entering the bowl was the motorcycle hanging from a fly rig. This was the unmistakable foretelling of a gag intensive show. Such was truly the case. The show had seven individual fly rigs wherein a performer each went airborne. During the song “Fly on the Wall” one dancer was flown up roughly into the center of each of the upstage/offstage panels as well as of each face of the double-faced units. Because the performers were allowed to come in contact with the panels, the look was that of a fly on a window.

This was achieved by placing a wench in the rig that dropped its line roughly 18 inches off the face of the panel. During that same number, Miley was doing her own flying. However, she was doing a little more than a vertical lift. She also flew out over the house. This required two wenchs, one for the vertical lift and one for the horizontal move out over the audience and back to the stage.

In addition to this was the fore-mentioned motorcycle that hung in the air throughout the show. The bike came in for the gag, Miley was belted to the seat and when she made it to the desired



height, the gag traveled on a semi oval track from the launch point downstage right out over the crowd and resolved downstage left. Once she was off the bike it flew back out and stayed for the rest of the night.

As if this wasn't enough there was also a flying bridge upon which Miley performed a song. With the video box flown down to the stage the center trap door opened and the cables for the bridge were lowered down into the stage opening and attached to the bridge. Then it flew up to stage level where Miley stepped aboard and flew to a trim of roughly 8 to 10 feet. At this point the video box flew out and revealed her. When the piece was over, she was lowered back down into the hole in the stage, the cables were released from the bridge and the door closed above her.

In addition to the main elevator in the center of the stage, there were four personal elevators both in the main stage and in the B stage that ran the length of the main stage and was accessible by a narrow runway.

All of the fly rigs and elevators were built and operated by SGPS/Showrig. "We had a ton of stuff out there," said SGPS/Showrig co-owner Brian White. The biggest challenge for the Showrig crew was that there was only three weeks allotted to rehearse the show. That's not a lot of time to rehearse a production this big, but having to shake the kinks out of something containing this much-automated movement in it three weeks is ugly at best.

White explained, "There wasn't a lot of time, but the good news was that it was at the [L.A.] Forum, which gave us a lot of height to fly things around, and there was also a lot of room to lay stuff out on the floor. The other good thing was that our offices are only 10 minutes away. So if I had to send a welder down there to make some changes I could do it pretty fast." White also added, "The biggest thing we had going for us was a great crew. We had some really good people out there."

Because there was so much automation going on both above and below the stage, there were two people running it all. Neville Emerton ran the automation from under the stage, and Sean Conner ran all of the flying moves from a position at the front of house.

All of this was carried out under the watchful eye of Assistant Stage Manager Seth Posner who called cues for the entire show. Production Manager Omar Abderrahman explained the tight nature

of the production. "In a big production show you have a gag a song. In this show we sometimes had four gags a song. It was a tough scenario in the beginning to cue it and figure it all out. Normally in a rock show you don't need someone calling the show. In this one we had to take a more theatrical approach with someone calling cues every step of the way because there was so much going on at once between props and automation."

The most memorable prop was an odd looking car that was lifted up to the stage level via the main elevator. It's important to note that the stage level

The vehicle was designed, built and driven by Effects Designer/Stage Manager Scott "Stryker" Christensen who has been designing stunts and special effects for motion picture, television and live entertainment for 20 years. From the first design discussion driving the finished product was a period of 13 days.

The car had to have some clever features as well. Straight away, it couldn't be a combustion engine because it wouldn't have gotten past most of the fire marshals in the country. So he had to make it electric, which called for four



### *The Dancers*

Dance Captain - Jennifer Talarico  
Dancers - Christina Glur, Ashlee Nino,  
Bianca Brewton, Ryan Novak, Mike  
Dizon, Cory Graves, Christopher "War"  
Martinez, Nolan Padilla, Jabari Odom

of the elevator door was actually a riser accessible by five steps. When the car, which looked like something that had been rescued from a long forgotten bayou on a really distant planet, arrived through the elevator, it had to be driven down the steps to the main stage, down the runway to the B stage and back. This created a few challenges. One was the weight. Because the car came along late in the design process, the riser to the elevator was not built to handle the weight of the car. So it had to be reinforced not just to handle the weight of the car but the movement of the vehicle as well.

batteries. The car had to turn around because Christensen didn't want the driver to back the car up the steps to the elevator door. In order to achieve this, the turning radius needed to have the ability to steer with all four wheels. There were other needs for this machine as well. Torque was a major issue. Due to the car being driven by the rear wheels and having to drive forward back up the steps to the elevator, weight distribution had to be considered in order to avoid flipping the car back over on its roof.

The whole idea for the vehicle was to deliver Miley and a number of dancers





### *The Band*

MD/Drummer - Stacy Jones  
Guitar - Jamie Arentzen, Jaco Caraco  
Keys - Mike Schmid  
Bass - Vashon Johnson  
Background Vocals - Sara Mann,  
Carmel Helene





out to any given point on the B stage. Given the extremely critical nature of the, Christensen chose not to have headset on. "This wasn't a computerized run. Bless her heart, she was really singing," Christensen told us. "That meant that it might not be exactly the same every night. I was cueing off of the music, and I had visual cues. The last thing I needed was to have someone talking in my ear."

With looks such as custom designed pink flames, the pyro in this show had more of an effect of elegance than the shock and awe that is expected for a more "in your face" rock show in the vein of KISS or Nickelback. It was also sparingly applied. Pyro Tech Brien Carpenter explained, "The effects in this show are a lot nicer than what we've done in the past and more subtle."

The finality of the show had the strongest pyro presence with several effects including silver and white glitter mines that served as a great punctuation for the show.

In a show with this many little girls, it can be assumed that the biggest challenge of all would not be in rigging, automation or lighting but in getting a decent mix. "Not the case," says FOH Engineer Paul Hager. "The show is such a visual OCD thing that they pretty much just stop and check out the look of it all. They're not screaming the whole time like a Jonas Brothers show. These girls actually come to hear the music which makes my job a good bit easier."

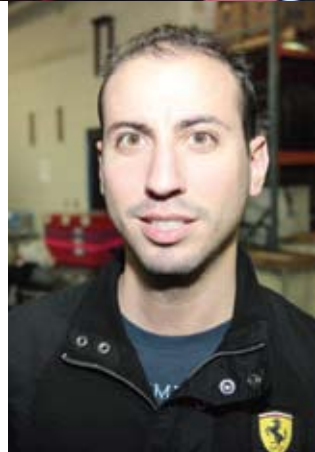
It's always a pleasure to come out and visit with this tour. Among the highlights of this experience is the opportunity

to spend a minute or two with Omar Abderrahman. Unfortunately, Omar couldn't be there the day we caught up with the tour for reasons that can only be described as heartbreaking. He was at a funeral. Only a week before our visit, one of the tour's busses veered off a highway and rolled several times.

Miraculously when the coach came to a rest, everyone on the bus was bumped up but only one person required serious medical attention. Rigger Martin Zilio (who was on his first tour) was hospitalized overnight and returned to the tour shaken but all right. Tragically, the driver was not so fortunate. Bill "Uncle Bill" Douglas died in the accident. While the official autopsy report has not been released, Douglas was seen clutching his heart as he tried to bring the coach to a controlled stop.

"That was real tough," Abderrahman explained. "It's always a tragedy to lose anyone. Uncle Bill was a great driver and a good friend. He'd done a lot of tours with me, and we're all going to miss him."

That terrible loss notwithstanding, it was indeed a delight to spend a day with this production. Looking forward to doing it again. In the meantime *mPm* sends our heartfelt condolences out to the family of Bill "Uncle Bill" Douglas. 🙏



Jonathan Badenaeg -  
Aeg Live Production Mgr

## Creative Team

Director - Jamal Sims  
Assistant to Director - Octavious Terry  
Assistant Choreographer -  
Dondraico Johnson  
Assistant - Christopher Scott  
Creative Consultant - Jeffery Hornaday  
Lighting and Video Designer - Seán Burke  
Wardrobe Designer - Simone Harouche  
Screens Content Director - Richard Turner  
Screen Content Producer -  
Justine Catterall  
Content Creation & Direction -  
Ben Ib, Seán Evans  
Content Creation & Animation -  
Colin Walsh  
Scenic Consultant - Chris Medvitz  
Effects Designer - Scott Christensen  
Flying By Foy - Joe Mcgeough  
Sound Effects - Clay Janes

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# Staff & Crew

Production Manager - Omar Abderrahman  
 Tour Mgr - Steve Brumbach  
 Stage Mgr - Scott "Striker" Christensen  
 Production Designer - Sean Burke  
 FOH - Paul Hager  
 Monitors - Vish Wadi  
 Assistant Tour Mgrs - Lauren Abderrahman, Mick Adkins  
 Production Coordinator - Jon Bumgarner  
 Production Assistants - Dillan Esco, Lauren Temple  
 Stage Manager Assistant - Seth Posner  
 Security - Sal Pietripaoli, Thomas Rosehaley  
 Hair Stylist - Scott Cunha  
 Make Up Artist - Denika Bedrossian  
 Prop Master - Chris Malta  
 Props Assistant - Sage Christensen  
 Backline - John Ciasulli, Benoit Brideau  
 Pro Tools - Clay Janes, Trevor Robinson  
 Carpenters - Joe Rogers, Carl Ciasulli, Carl Chadwick, Kyle Hoffman  
 Foy Tech - Patrick Leonard  
 Lighting Crew Chief - Ronald Beal  
 Lighting Techs - Peter Feher, Thomas Dubas, Robert Simoneaux, Jason Winfree, Allison Triplet  
 Pyro Techs - Steve Aleff, Brien Capenter, Travis Jameson  
 Riggers - Art McConnell, Seyton Pooley, Jeremy Benauer, Antar Abderrahman, Craig "Miami" Powell, Martin Zilio  
 Showrig - Sean Conner, Neville Emerton, James Ford, Jeremy Bryden, Charles Veal, Terry Parker  
 Sound Crew Chief - Tim Holder  
 Sound Techs - Adam Stuart, Jeffery Lutgen, Nyle Wood, Dustin Ponscheck  
 Video Director - Rob Darcy  
 Video Techs - Bob Boynton, Richard Turner, Adam Sion, Bruce Ramos, Redo Jackson, Tommy Kalogiannis, Joe Wolohan  
 Wardrobe Supervisor - Jill Focke  
 Wardrobe - Tiffany Fellar, Zhenni Li-Cagle  
 Wal-Mart (Sponsor Mgr) - Paul Douglas  
 Wal-Mart Reps - Joseph Cesaretti, Jerry Farantatos, Nicholas Farantatos, Ryan Norris, Andria Goodrow  
 Merch (Show Day Team) - Ty Zigler  
 Merch Asst. (Show Day Team) - Luke Underwood  
 Merch (Advance Team) - Jon Kohl  
 Merch Asst. (Advance Team) - Matt Parillo  
 Bus Drivers - John Fry, Joe Reed, George Hampton, Keith Kaminski, Larry Cyrus, Tracy Morgan, Ronny Knox, Bryan Stevensen, Todd Harrison, Bill Douglas, Matt Selah, Charlie Mcpherson, Grant Whitman, Eric Smith  
 Lead Truck Driver - James Johnston  
 Truck Drivers - Larry Hockensmith, Bryan Roddy, Jorge Delgado, Jerry Burnett, Joe Harrison, Jon McClain, Danny Martin, Tim Faye, Herchel Cook, Toby Williams, Alex Nino, Jimmy Edelen, Phillip Pedigo, Julie Sword, Leo Johnson, Adam Morris, Neil Lilly, Terry Beebe  
 Merch Truck Driver - Robert Pinkey  
 Merch Advance Truck Driver - Hans Smith

## pictured right

Paul Hager - FOH, Adam Stuart - Sound Tech, Jeffery Lutgen - Sound Tech, Tim Holder - Sound Crew Chief, Dustin Ponscheck - Sound Tech

Seán Burke - Lighting And Video Designer, Robert Simoneaux - Lighting Tech, Peter "Creeps" Feher - Lighting Tech, Thomas Dubas - Lighting Tech, Ronald Beal - Lighting Crew Chief, Front: Allison Triplet - Lighting Tech, Jason Winfree - Lighting Tech

front: Richard Turner - Video Tech, Rob Darcy - Video Director

back: Tommy Kalogiannis - Video Tech, Joe Wolohan - Video Tech, Scott "Striker" Christensen Stage Manager, Bruce Ramos - Video Tech, Bob Boynton - Video Tech, Adam Sion - Video Tech, Redo Jackson - Video Tech

Pyro Techs - Steve Aleff, Travis Jameson, Brien Capenter







# “Sure, We Can Do That”

A brief history and conversation with Terry Ritz of  
**Pyritz Pyrotechnics** by MIKE WHARTON

For the Miley Cyrus *Wonder World* Tour, Production Manager Omar Abdurrahman, once again turned to Pyritz Pyro to provide the myriad special effects and pyrotechnics in the show.

The show opens with “Breakout” with Miley inside a giant frozen ice cube set piece with lots of low ground fog and CO2 flying over top of the piece. The next song has flames in the video, so pyro comes in as a transition. Later in the set, Miley conducts an orchestra mid air while sheet music falls around her from a device Pyritz created in their Vegas facility.

Recently purchased by the legendary Santore Brothers of Garden State Fireworks, Pyritz was founded in Las Vegas by Terry Ritz in 1994. Offices are now located in Florida and Colorado as well. Garden State manufactures the Pyritz Group Line in New Jersey and the Pyritz division in Las Vegas oversees design.

Terry Ritz grew up in show biz. In 1968, at the age of 10, he and his parents moved to Las Vegas. They joined the rest of their relatives and became the largest family that works there as stagehands. His uncle ran the Copa Showroom at the Sands Hotel. His father worked the Lido show at the Stardust with Siegfried & Roy before they were known as Siegfried & Roy. When Terry turned 21, he became a licensed pyro technician for Paula Anka at the Aladdin Hotel.

During the next 15 years, “I did everything but weld and rig,” he says. Out of this background emerged the philosophy of “dedication to safety” along with “concept to completion” design aspect.

“Early in my career,” recalls Ritz, “when

I was really young and not professional, I hurt myself.” He made a commitment that he would never put the people that work for and with him in a compromising position. “People have asked me over the years what’s the difference between Pyritz and other companies. My employees, vendors, and clients are my friends. My phone is never shut off. My office never closed,” says Ritz.

He maintains that, “When you have a reputation, people come to you. They find you. Pyritz clientele has developed in all aspects of the industry including industrial shows, cruise ships, concert touring, auto and motorcycle shows. Being in Vegas, half its local work is convention oriented and then quite a bit from several hotels that it has a good reputation with.”

Above and beyond the licensing and demos necessary to the local fireman, Pyritz is dedicated to informing local authorities as to why it perhaps should not perform a particular effect. “A good company will tell on itself,” says Ritz, “not just create chaos and try to figure out what to do next time. You can’t play that game with pyro. You have to teach people when not to push that button. More often than not there is a safety issue involved, and it’s not hard to explain to the artist why you ‘missed’ that cue.”

Ritz considers the concept to completion aspect a combined effort. For *Wonder World*, Ritz and his lead shooter Steve Aleff came up with various ideas based

on a provided tour soundtrack. They then met with the choreographer, band manager and lighting designer, asking them to bring their “hopes, wishes and dreams.” Out of these meetings the show was developed and a crew determined.

There are three crewmembers on *Wonder World*. The lead shooter is Steve Aleff, second license is Brien Carpenter and Travis Jameson is the third assistant. Their eyes on the stage are assisted by a four-camera monitor system when cues are executed. Technology has developed over the years, making it easier to check continuity and look at things. Pyro products are now “ready to go” or RTG as the industry puts it, no longer making it necessary for the shooter to mix binary powders. Digital consoles make changes in the show more facile. Still, it is no substitute for experience, of which a veteran like Aleff has. City to city there are subtle differences each venue offers, and it is after all a live production.

Ritz would like to express a special thanks to Omar Abdurrahman for being the production manager that always takes care of all his people. “They’re 50 man crew is like one family and that has a lot to do with his style,” acknowledges Ritz.

He is also happy to be associated with The Santore’s. “They run their business by the same operating standards that I’ve always had. They believe you should take care of people and do what they say they’re going to do. 🍌

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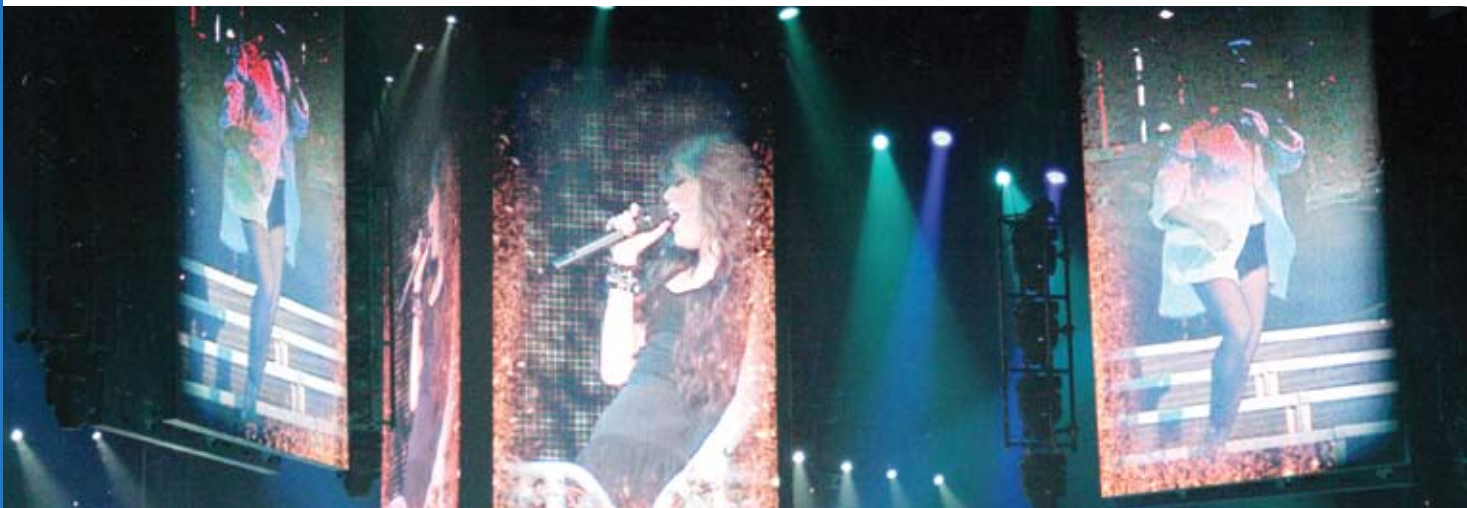


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# SGPS/Showrig

## Keeps Making it Happen



by MICHAEL A. BECK

There was a time when the tour would pull into town and the stage would already be in place waiting to be turned into a show. Lighting and backline gear would be forked or ramped up to the stage, and that's just the way it worked. Then someone got the idea, 'what if we could build the stage at the other end of the room and roll it into position? We could get it all done in a much shorter span of time.' That's when all hell broke loose with multiple fly gags, elevators and toasters, and heaven only knows what else. In today's touring world no serious arena tour would consider going out with a dedicated staging and rigging package.

With the kind of precision that is needed in today's production world, staging and rigging is a very specialized field upon which there are very few truly qualified players. Among this elite group is SGPS/Showrig. The design of the recently completed Miley Cyrus tour called for seven fly rigs, a flying motorcycle that Miley rode on over the audience, a flying bridge that flew up out of the stage and six flying video units. In addition, there were five elevators including that could either have a four or eight foot opening

"This one was tough," said SGPS co-owner Brian White who then added with a grin, "But then they're all tough." The company has been around for 30 years applying an expert eye to virtually every form of entertainment including touring music, special events, industrial trade shows, conventions and motion picture production.

With a client list that includes the likes of Trace Atkins, Nickelback, John Mayer, Alicia Keys, Carrie Underwood, Jay Z, the NBA All Star Game in Dallas

and the Oscars, it's plain to see that these guys aren't a bunch of dilantants.

The one thing that every production has in common is that there is a certain amount of space between design and what finally makes it to the stage. The real task is to be able to keep up with the changes that come about during rehearsals. That ability is born out of the understanding the book on the last project is never closed. Equally as important as the inventory of gear is a strong catalog or lessons learned, and that is an important concept at SGPS.

"I'd say that about 90 percent of what we built on Miley Cyrus fit the first time in rehearsal," White explained. "The only reason we had to retro fit anything was because of last minute design changes that came about once everything was up and they could see it all."

When the financial sky fell in Q4 of 2008 and continued to fall all through last year, the air was full of deep uncertainty in our industry because

nothing like this has ever happened in the entire life of the touring industry. Granted, the fall off in the touring industry wasn't quite as severe as many thought it would be, but the corporate and film worlds took serious hits.

"Believe me, we sat here and had many a meeting about it," White recalled. "The motion picture work, which is a big chunk of our work took a pretty good hit. Our corporate office in Vegas took more than a big hit. It basically went nearly to zero, and that's just starting to come back. The only thing that really didn't get hit was our live entertainment business. Fortunately people still want to pay money to go and see a live show. And that's really what kept everything going."

All things considered, White says that 2009 was a very good year in the live entertainment portion of SGPS's business. He explained why that is, "As you know, we are not known for doing a lot of advertising. We are known

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# Sound Moves

## Miley Cyrus Around the Globe

by BILL ABNER

As tours go, the Miley Cyrus show isn't really all that big. Sure, there's plenty of cool video content to look at, and there are lots of pretty multi-colored lights flashing and moving around; and the Beatles would be envious of the sound system that's flown from the grid each night, but comparatively, Miley is out there with a fairly small show - for now anyway. Small that is, until trying to shuffle that whole package overseas to England for example in time for a load-in six days later.

Large or small, that sort of move still requires a team of pros; a team versed in the idiosyncrasies of production freight movement, proficient in efficiently moving a show from point A to point B anywhere and everywhere on the globe. For this year's Miley Cyrus production, that team has been Sound Moves, the freight forwarding company widely considered to be the leader in global freight orchestration.

Up to this point on the 2009 tour, Sound Moves had been providing minor support for the domestic legs of the Miley Cyrus tour, delivering guitars, wardrobe, set items, sound and lighting elements or just items the tour needed as it underwent changes and improvements along the way. The international move however was a task that was right in the wheelhouse for Sound Moves.

Kevin Schurmann, manager of Sound Moves' New York hub based at JFK International Airport tells the story, "Miley's last show of the US tour was to be in Miami on Dec. 2. Our task was to have the gear in Liverpool, England for a load in at 8 a.m. on Dec. 8." What would have been a fairly routine movement at most times of the year however became more difficult given the season of this move. Schurmann explains, "With the

holiday season, time and space were going to be very limited, so basically the airlines weren't going to have the lift capacity at that time of year to move the whole show. The best solution for the tour at that time was for us to charter a 747." And it did.

To get a head start on the process, Sound Moves filled three ocean containers with props, set pieces, some video elements and other non show-essential components and sent them upon their merry way several weeks before the rest of the tour arrived in Miami. Then on load-out of the Miami show, everything- including the remaining video with all of the cool content, the wiggly-flashy lights, more set pieces, backline and the envy-inducing sound system, was packed into eight 53 foot trailers and driven up the country along Interstate 95 where Schurmann and his crew were standing by at the Sound Moves depot at JFK International Airport.

Aside from all of the legal and customs aspects of the mission, the physical task of getting all of the show on the airplane was a feat of wonder. For the first time, the tour took along the opening act and all of its gear, which added to the load and to the packaging puzzle. The band Metro Station of whom Miley's brother Trace Cyrus and Mitchell Musso, another

Disney export, are members have been opening up for Miley's show for most of the US leg of the tour and will continue through the European leg.

"We managed to get it all on one aircraft though," says Schurmann. "The tour trucks arrived on a Friday, and we went to work. It took us about six hours to load all of the pallets. We built the plane up on Sunday and actually used 36 of the 38 shipping stations available in the aircraft's cargo bay. She took off as scheduled on Sunday evening."

Miley will do a fairly heavy schedule of dates scattered around the UK and end the tour with a show at London's O2 arena on Dec. 29. Again, Sound Moves will be there to orchestrate the trans-Atlantic move. "Since it will be the end of the tour, and there is no hurry to get the gear home, we're going to load up about 15 ocean containers with gear and send them back to the states. That will save the tour some more money," says Schurmann. That type of thinking will go a long way towards helping Miley's show turn into one of those aforementioned "comparatively" larger shows, and even further towards keeping Sound Moves in the forefront of the production freight forwarding industry. ☺

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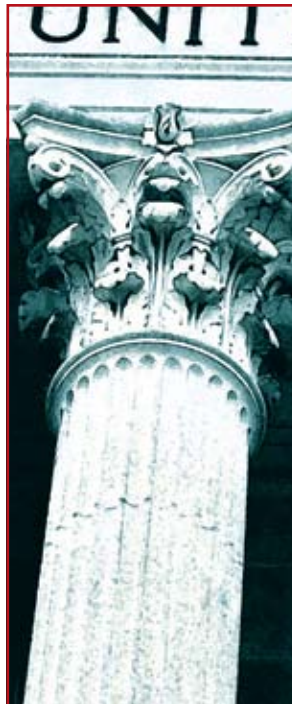
primarily through word of mouth. Thankfully production managers and designers keep coming back for more, and I am going to bend over backwards to make sure that keeps happening. Don't get me wrong, I can't give up the world, but I'll do whatever I can to take their concept and turn it into a reality that will load in and out of a truck."

In recent years one area of SGPS's business that has noticed a marked uptick has been Country Music. However, because of the "weekend warrior" style of touring that is so predominant in country, there is a need for vendors and personnel to be located in Nashville. It is for this reason that in 2009 SGPS/Showrig opened a location in Nashville, which is headed up by David "Hud" Haney.

It's always impressive to go and have a look at the incredible gear that it takes to make a show happen. However, in the end it comes down to the human element. After all, steel, aluminum and hydraulics will always function the same way every time. The X factor is found in the minds that develop new ways to use the non-human elements. White was adamant about not letting the conversation end without making it very clear that it simply doesn't happen without the people involved in the process. "It's the team of people that we have here in L.A., Nashville and Vegas that make the difference. I have my niche that I'm really good at, and everyone else carries it from there."

The story recently came to us of a production designer who was told by a very well established band's manager that he wouldn't pay for a separate rigging company to come in and supply a rigging package for the show. "Why can't the lighting company just hang everything?," the manager asked. Our designer friend couldn't get them to understand that given the precise needs and specifications of today's shows, staging and rigging is as specialized a craft as lighting, sound, video or special effects and with very good reason.

After having been in the business for close to 30 years this manager hadn't learned a thing. Be thankful for companies like SGPS/Showrig who have. 🙏



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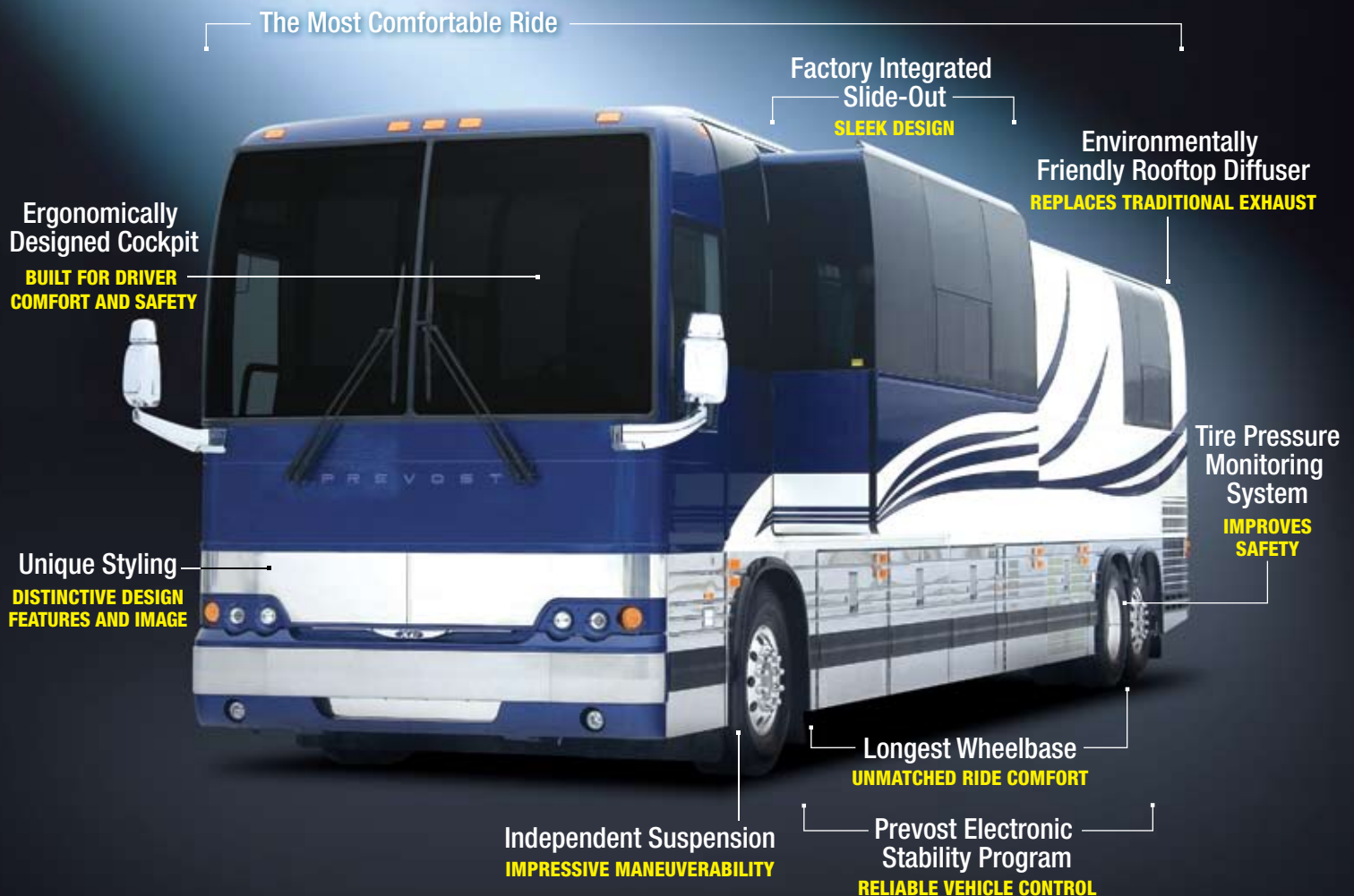
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