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In addition, we’ve included some Industry related news pieces that we think would interest and educate our readers. We have always been about the people in the Industry on all sides, whether it be crew members, bus and truck drivers, hotel staff, production manufacturers and distributors, and the list goes on. We have always been and always will be about the people that not only contribute their time and energy to their craft, but those with a passion for what they do. It’s those individuals that keep our Industry not only great, but growing and progressing. It’s a small world and even smaller Industry and we like to shine light on topics and stories that deserve recognition.

With that, I will close with my usual invitation to all of you to join us at the next Tour Link Conference in Palm Springs, CA January 12-14. In addition to our Golf Tournament, Transportation BBQ, Service Day hosted by Just A Bunch Of Roadies, two days worth of panel discussions, and the Top Dog Awards Show, Jim Digby with the Event Safety Alliance will be hosting a day of Event Safety Certification classes the day before, on January 11th. Last years event broke a 35 year attendance record with 700 attendees, and this year is shaping up to be even bigger. I hope to see you all there.
BULLET FOR MY VALENTINE TAKES ALLEN & HEATH ON TOUR WITH SLIPKNOT

British heavy metal band, Bullet For My Valentine (BFMV), recently supported Slipknot on their latest tour, Summer’s Last Standing, carrying Allen & Heath mixers to manage FOH and Monitors.

Comprising a GLD-80 at FOH, with an IDR-48 MixRack and iLive-R72 rackmount Control Surface for monitors, BFMV’s FOH Engineer, Dave Nutbrown, and monitor engineer, Adam Boole, connected the systems via ACE using a single CAT5 cable.

“Adam controls the initial levels on iLive, the heartbeat of the system. I’m picking up the digital split on the GLD-80,” said Nutbrown.

The Allen & Heath mixers were selected because of the excellent sound quality, reliability and compact size, which make them easy to take out on tour.

“All systems, everything is right there in this great little package, it makes it so much easier for me. The FX are great and we are getting really good results during our show,” explains Nutbrown. “Sound can vary depending on where the venue is located, indoors or out, but I’d say the GLD always behaves itself either way!”

Earlier this year, BFMV headlined a South American tour with Motionless In White before both bands joined up with Slipknot and Lamb of God for their North American tour. BFMV is now in Europe where they will continue to promote their fifth studio album, Venom.

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Much like Mick Jagger’s stage moves, global freight orchestration is a dance – requiring a twist or leap at a moment’s notice. Weather delays, mechanical issues with trucks or aircraft, tour equipment issues or cancelled shows make each day a new set of challenges.

Duane Wood started shipping tours around the planet in 1986. His first Rolling Stones Tour was for 1994’s Voodoo Lounge, and he was in charge of logistics. In 1995, he formed Sound Moves and, as president/CEO, he’s worked with every Stones tour since.

“My vision was 100 percent customer service related combined with seasoned staff. At any moment I and my staff will hop on a flight and do anything we need to assist our clients with a successful tour. That sets us apart. We are always available and up to any challenge - as anything can happen at any moment.”

As the tour logistics coordinator, Wood and Sound Moves are responsible for shipping the show equipment around the world on the Stones’ tour itinerary.

“We provide advice on tour routing and tour dates based on our ability to ship the equipment to countries/continents within set time frames. In some cases we ship the gear in ocean containers on shipping lines, other times we use air cargo charters or scheduled commercial aircraft. In some countries, as in South America, we provide trucking transportation.”

Moving a tour is a massive production. The Stones played stadiums on the 2015 Zip Code Tour, requiring 23 tour production trucks (53 foot trailers) along with two stages, each packed in 17 trailers. Last year’s On Fire 2014 tour in Asia, Australia and New Zealand had a scaled back production of eight 53-foot trailers flown in one 747-400F cargo aircraft, Wood said.

“We have had some out of the ordinary things happen,” he said. “We had just arrived in Australia in March 2014 and the tour was cancelled, so we were stopped in our tracks and had to change everything immediately and send all the gear home to the vendors. We were just starting the Australia tour, which was to be done via trucks and had loaded into the arena that day – and the following morning we were loading out into ocean containers and sea freighting gear back to the US and UK. I had eight hours to make it happen with nothing in place. But that’s what we do and are expected to do. Everyone comes together and gets the job done.”

“The Rolling Stones production and management are top notch – and together we always find a solution and make things happen,” he added. “I love working with The Stones and the production and management team. They are exceptional professionals through and through.”

Photos: Duane Wood/Sound Moves
www.soundmoves.com
As arguably one of the biggest names in rock and roll, The Rolling Stones, launched their Zip Code Tour in the states with only fourteen show dates over the course of seven weeks, in cities the band hasn’t visited in a number of years. When Mobile Production Monthly caught up with the crew in Nashville, it had been over twenty years since the band had been back to Music City to perform, taking the production from a smaller arena to a sold out football stadium. Considering the number of show dates, a relatively light production load, and the legendary rock and roller’s that they are, according to every crew member asked, it’s been a dream tour to be apart of.

Production Director, Dale “Opie” Skjerseth, has been facilitating the Stones for years, as well as Ozzy Osbourne and AC/DC, at the same time. Opie admitted that he wasn’t sure the tour was happening or not until only six weeks before tickets went on sale. “I feed off of the prep, the creation, building the budget, making the bet that you can be there in time,” said Opie.

With only nineteen trucks and no busses, according to Opie, the band is “taking on a new vision of how they tour.” Rehearsals started for the band in fall of 2012 at Planet Live in Paris, which Opie praised as being one of the bands regular spots. But even after 50 years of preforming live, the band is still tweaking the show. “They’re having fun; fun in rehearsals, fun with the show, fun throughout the whole thing,” he commented with a smile on his face.

Upstaging: Lighting the Music

Sitting down with Lighting Crew Chief, Seth Conlin, he explained the five trucks of lighting equipment provided by Upstaging. Working with a nine person tech crew, Conlin’s team are in charge of 58 Mac Viper Profiles, 44 Clay Paky Mythos, 14 Clay Paky Sharpy Washes, a whopping 74 Vari-Lite VL 3500 Wash FXs, 60 Philips Color Kinetics (White Blast), numerous Moleys, 5 Lycian M2 Short Throw Truss Followspots, and 8 Robert Juliat Lancelot 4kW Followspots.

Conlin started his career in lighting while attending an arts high school where he’d volunteer his time taking on the schools productions. He’s since been with Upstaging for four years and praised the company for their “fantastic tour support.” When asked what his favorite part of his job was, he responded, “I like the administration side of it all, keeping the system working and making sure we’re seeing the bigger picture.”

The man behind the lighting desk is none other than Ethan Weber, who started working with band member, Keith Richards in 1992 during his solo career, which led Weber to working for the Stones in 1994, making this his 21st year with the band. From former crew chief to currently the band’s lighting designer and director, Ethan stated that the band’s image has stayed similar over the years.

According to Weber, “once you light a song a certain way, there’s nothing wrong with lighting it the same way again.” For example, the song “Sympathy for the Devil” is always red, and since the audience only sees the song live roughly once every four years, it works. “If it felt right the first time, why would it feel wrong the next time?” he commented.

Weber also mentioned that the Zip Code Tour is the first stadium tour the band’s had a roof over their head. He also mentioned that the set is smaller than in years past and that the band never ends the song the same way, both of which could be perceived as challenges, but not for Weber. “You can’t ask for a better job. Every time
“It’s not the Stones, it’s the F*cking Rolling Stones!”

- former Production Director, Jake Berry
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The show requires three massive video walls: one that consists of PRG Nocturne V-18™ 18mm LED video modules for the center screen and two screens that use PRG Nocturne V-28™ 28mm LED video modules. Each of the V-28 walls stand 50ft tall on either side of the stage. Fatone uses one of the new Kerrara S-series SD/HD/3G capable Video Flypacks from PRG Nocturne. The Video Flypack uses

Video Provided by PRG Nocturne

Video Director for the tour is Steven Fatone, who’s relatively new to the Stones crew and even more to the rock and roll world. In years past he’s worked with pop acts like Beyoncé and Nicki Minaj, and jumped into the world of video with boy band, N*SYNC, as his brother, Joey, was in the band. But in spite of the change in genre, Fatone has loved the challenge in predicting the music. “That’s what makes it exciting. I really have to zone in on what’s going on,” he said.

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a Grass Valley Karrera S-series switcher, which was custom built for PRG Nocturne, with multi-view. Fatone uses Medialon show control software to control the PRG Mbox® media servers for outputting content. He uses feeds from 8 Grass Valley LDX Premiere 4K LDX86 cameras with the mix of killer video content to help bring the music to life on the big screens for over 70,000 people to see each night.

Fatone takes what he does seriously, saying, “I'm working with rock and roll legends and I don’t let them get out of my head.” In spite of the fact that the guys are in their 70s, Fatone argued that they can outperform some of the modern acts of today.

Rock and Rolling Stone Audio Provided by Clair Brothers

Sound Engineer, Dave Natalie has been with the band since 1994 and has mixed on a Yamaha PM4000 console ever since. He joked, “I waited a year or two when they first came out to make sure they didn’t explode, but I’ve loved it since.” With no outboard gear, to Natalie, it's old standard "stuff" that fits the band. As he explained, he turns the faders up and "It sounds like the Rolling Stones." Natalie was short and to the point but still pointed out that working for the Stones is a "dream gig and you can’t ask for more."

Logistics Director, Frankie Enfield perhaps said it best by saying "they’re rock and roll legends. You've got to have the best people out here." With only fourteen sold out show dates in seven week's time, The Rolling Stones and their crew have kept it lean and mean, bringing life to the iconic rock band for fans that span for decades. He went on to quote his friend and former Production Director, Jake Berry, in saying, "It's not the Rolling Stones. It's the f***ing Rolling Stones!"

www.rollingstones.com
Rock or Bust: the Powerhouse Crew on Tour with AC/DC

Photos and Commentary by Shelby Cude

Described by one crew member as “a big, dirty, old fashioned rock show,” AC/DC has been running out stages and arenas across the US, Europe, and亚洲 in Australia.

Catching up with the crew at the wickerlook Wrigley Field, Chicago IL, Mobile Production Monthly met with the crew for photos and a explain of AC/DC’s开发 as production that showed the designers created a show as powerful as the music.

Stage Provided by Stageco and Tait Towers

Something worth noting about the Rock or Bust tour is that AC/DC has been running out stages and arenas across the US, Europe, and亚洲 in Australia.

Stage Crew Chief for the Green Crew, Stefan Wolter, commented that “the shows are over 24 hours.”

Audio Provided by Clair Global

As Pabs explained, the band has wanted to not get pissed at it and try to soften it. They want it raw and untamed. Right after the first night, Paul “Pabs” Boothroyd, AC/DC’s Sound Engineer, said that “Don’t tame the beast; leave it loud, leave it gnarly.”

Pabs first encountered the K20 console while working with Paul McCartney during his American tour where he first heard the speaker. That day, Pabs met with the head of PA systems for AC/DC and explained his concept. When he got the call for AC/DC’s Rock or Bust tour, he knew the speakers he needed to create a sound design for the band and create a system for the band to “temper the beast.”

Fromrerning that AC/DC wants to leave the house looking at the K20’s ability to deliver 3D sound to the audience. “I have to be careful as a sound engineer not to get passed a and try to soften it. They want it raw and untamed. Right after the first night, Paul “Pabs” Boothroyd, AC/DC’s Sound Engineer, said that “Don’t tame the beast; leave it loud, leave it gnarly.”

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Pete is deservedly proud of his contributions in the industry, "I helped pioneer a lot of what goes on now," S&E has been one step ahead with new ideas too. When other companies are introducing "new" flame tornados, Pete notes S&E has had them for 10 years now, adding, "Knowing what we’ve done for years and adding changes gives us our edge." Watch for some of their new ideas in action at Black Sabbath’s 2016 farewell tour.

www.stgfx.com  1-855-339-3199
It takes a lot to manage the production of a stadium tour. Handling the gear loading in and out of dozens of venues all over the world, transporting trucks from state to state and freighting from country to country, and managing the production and local crews involved, can get to be a lot of work. Now multiply that by three and you have an idea as to what it’s like to be Dale “Opie” Skjerseth.

Production Director for the Rolling Stones, AC/DC, and Black Sabbath simultaneously, Opie is a pretty busy guy but as he told Mobile Production Monthly, “I can’t complain. I enjoy it.” Opie was quick to give recognition to the force of people behind and in front of him, like George Reeves and Maya Gas who work on Rolling Stones and Black Sabbath with Opie and Super Chris Deters who works on AC/DC. Currently as it’s worked out, while the Rolling Stones are in band rehearsals, the stones are on break Opie joins up with AC/DC in the states and on down to Australia.

“I won’t do what I did last year. I won’t flip back and forth between them,” said Opie, referring to how he manages all three productions. “I can’t say I’d blame him so much. I can only imagine what it’s like keeping track of three different crews. Instead he sees the tours through until their break point before they pack up and travel overseas or jump back into rehearsals, leaving the two crews he’s not with at the moment in what he very capable hands.

Thus far, Rolling Stones has been an all outdoor tour, selling out stadiums across the world, as has AC/DC. In the next year, AC/DC is figuring to transition into an arena tour, but when asked if they plan on scaling down the production, Opie said, “Oh no! When you go to the movies and pay to see a scary movie, you see a scary movie. When you pay to see AC/DC, you see AC/DC, full throttle.” He noted that the main challenge they’re up against with the transition from stadiums to arenas is the way the sound is going to carry. Outside, sound will travel off and dissolve. Inside, sound bounces back and as raw and in-you-face as the band is with their sound, it certainly presents a set of challenges.

“But that’s what I love. The prep work involved,” he said. According to Opie, he thoroughly enjoys building an entire show from the ground up and handing it off, and to come back to it now and again. When planning a tour, his first order of business is transportation. “You’ve got to make sure you can transport everything,” said Opie. “If I can do that, I can make the rest work.” His last order of business is hiring the crew.

When I asked him what on earth he does with his time off, he laughed and said, “I don’t have time off. I go to the gym an hour a day. When I’m home, I walk my dog, I have my dinner, I go to bed, and I wake up the next day and keep going.” He was also quick to mention the support he gets from his wife and is very thankful for it.

Opie also emphatically expressed his thanks to the bands management, saying how honored he was to have them keep calling him. “I’ve been gifted to work with these artists and it’s up to me to keep it.”

AC/DC continues their stadium tour down under in Australia, November 1st. Black Sabbath starts off their arena tour mid-January 2016, And The Rolling Stones have finished their Zip Code Tour and are back in rehearsals until further notice.

Don’t forget to check out feature articles on the Rolling Stones Zip Code Tour and AC/DC’s Rock or Bust Tour, also in this month’s issue of Mobile Production Monthly.
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Don’t just ship it, Rock-It!
The Rolling Stones embarked on their Zip Code Tour visiting 15 cities in North America from the kick off in San Diego in May to the wrap in Quebec City in July. The band’s lighting rig featured Clay Paky Mythos, Sharpy Washes and Robert Juliat Lancelot followspots; grandMA2 lighting consoles and ChainMaster chain motors were also on hand. All are brands distributed exclusively in North America by A.C.T Lighting, Inc.

“From a lighting perspective the band is playing as well as I’ve ever seen them,” said Ethan Weber, who was crew chief for the Stones in 1994-95 and became their lighting director in 1998, a post he still holds today. The majority of shows on the tour were in stadiums, though they did mix in a couple of festivals and a theater show in Los Angeles, where the band played the entire “Sticky Fingers” album.

“The venues have been more consistent on this leg than on any other in the past couple of years,” Weber says. “Not as many clones or fixture changes have been needed on the grandMA2.”

Exclusively in North America by A.C.T Lighting, Inc.

The venues have been more consistent on this leg than on most in the past couple of years,” Weber says. “Not as many clones or fixture changes have been needed on the grandMA2.”

Patrick Woodroffe of Woodroffe Bassett Design was the lighting designer/creative director for the tour, Terry Cook associate lighting designer,awan and Miriam Bull studio associate.

“Weber explained: “The Stones are, of course, famous for their fairly large shows, but in the end it’s about the music and the bands’ performance. In lighting them, we try never to take away from that. The goal is to make sure all the band members are lit and to give them an interesting environment to play in.”

Eighteen Clay Paky Sharpy Washes helped light the fascias, which surround the video walls designed by Stu Fish and built by Tait Towers. The big screens were located left, right and center onstage; they were framed by golden fascia lined interior and exterior with LED strips.

Weber explained: “The Stones are, of course, famous for their fairly large shows, but in the end it’s about the music and the bands’ performance. In lighting them, we try never to take away from that. The goal is to make sure all the band members are lit and to give them an interesting environment to play in.”

Eight Robert Juliat 4000W HTI Lancelot followspots served as “bright and reliable” FOH spotlights, Weber says. “The Lancelots are the highest end large touring followspot you can buy – noth-
L.A. Percussion Rentals (LAPR), the preeminent percussion and backline rental company for some of the most respected live and recording acts worldwide, are celebrating a decade in business. At the Company’s 10th anniversary party, the husband and wife owners revealed their new, revamped website.

This redone website is “aiming to be more of a real resource for percussion and backline,” owner Abby Savell stated. At the core, everything is databased with alternate names, so instruments are easy to find; some are cross-referenced in multiple categories, if applicable. Over thirty new instruments with photos were added and lesser-known instruments have greater description.

Another notable function of the new LAPR website is the “Sound Search,” an interactive tool which is designed for those (such as composers or orchestrators) who have a particular sound in mind, but don’t know what the instrument is that they’re looking for; the “Sound Search” allows the user to select certain qualities of instruments by material, tonality, region, timbre, and sustain, and the results are real-time displayed.

In addition, many of the instruments – notably from renowned studio percussionist Emil Richards – have links to sound clips. Rather than simply provide solo instrument, “sample” style sound clips, the Company provides links to clips of some of the instruments in context, most from film recordings. “Many of these instruments sound different depending on what beaters are used or which area of the instrument is played on; even the musical style that’s used in the example can leave a narrow impression of the instrument. We wanted to avoid the pigeonholing of sample-style sound clips, and allow a multitude of examples which allow the user to hear different applications of each instrument in different styles, and sometimes with other instruments,” said owner Dan Savell.

LAPR plans on adding more instrument sound clips in the future, but as an ongoing, communal project. Composers who have used LAPR instruments on a project will be able to submit short sound clips to have posted as examples on LAPR’s website.

LAPR was founded in 2005 by Dan and Abby Savell, husband and wife professional percussionists. They rent orchestral, ethnic, and eclectic percussion, along with drumsets and backline to symphony orchestras, tours, film/TV/videos game productions, bands, universities, and individual musicians.

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