

VOLUME 9 // ISSUE 2

TOUR LINK MAGAZINE

**BREAKING INTO THE INDUSTRY WITH
SOONER ROUTHIER**

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OF **BANKS** ON
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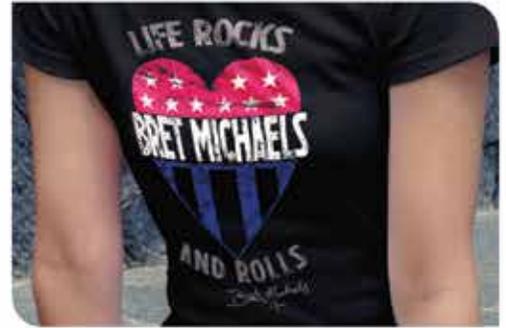
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Event Safety Access Training Hosted This Year at Tour Link Conference 2016

Story by Jacob Worek

If you were to ask folks why they attend Tour Link every year, you're likely to receive a variety of responses. Some come to relax, others to talk shop, and some (ok, most) come to reconnect and to celebrate heartily with their peers. This year, over 60 attendees kicked off their Tour Link experience in a somewhat more serious fashion, by attending the Event Safety Alliance's first-ever Event Safety Access Training (ESAT-Core).

Launched the Monday prior to Tour Link, Event Safety Access is a safety awareness training program designed for those working in Live Events. Recognizing that the structure and content of existing safety fundamentals training is often incompatible with the unique needs and constraints of our Industry, the Event Safety Alliance set out to create a program that could be delivered in a single day, while focusing specifically on hazards common to a typical show site.

Development and delivery of this training was spearheaded by ESA Executive Director Dr. Donald Cooper, in collaboration with professional Emergency Manager and Adult Learning Specialist David Calderone. Training topics were identified through an analysis of government and insurance-industry accident statistics, as well as feedback received from dozens of event industry professionals. Issues discussed include the prevention of vehicle accidents; falls; electrocution; trips/slips; heat-

related illness; and the identification and use of personal protective equipment (PPE). Additionally, ESAT covers employer and employee rights and legal responsibilities on the worksite, as well as regulations applicable to event production (including the conflict between OSHA's Construction and General Industry standards).

While designed primarily for those with limited safety knowledge, ESAT-Core training is relevant to workers of all experience levels. For those just starting out in the Industry, Event Safety Access Training will provide them with the core safety awareness they need to protect themselves and their co-workers. For more seasoned professionals, ESAT-Core serves as a refresher on basic hazards that are often minimized or overlooked altogether. As Dr. Cooper stressed several times throughout the day, completing Event Safety Access Training will not make one a "Safety Professional". It will, however, help them to view their workplace with a critical eye, and give them the tools to they need to better protect themselves against dangerous situations.

Feedback from this first training was almost universally positive. According to Weather Decision Technologies Director of Entertainment Safety Solutions Dax Cochran, ESAT-Core training suited his needs well. "As someone with no prior safety experience, I found this training to be the perfect introduction into the hazards we face everyday. My hat is off to Dr. Don Cooper and David Calderone. They really did a great job on the material and presented very well."

ESAT-Core is the first of what the ESA envisions to be a three-tiered program, with Supervisor and Management-level programs currently being explored. These advanced programs will address safety planning and management considera-

tions in greater detail, and take a deeper dive into such issues as hazard analysis and safety culture development. More information about these additional programs will be released in the coming months.

Future deliveries of ESAT-Core are being planned for 2016. To be notified of additional training dates, please visit <http://eventsafetyalliance.org>.

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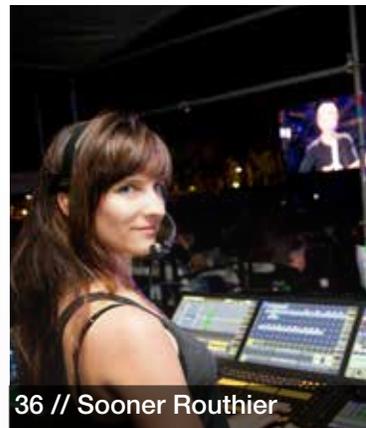
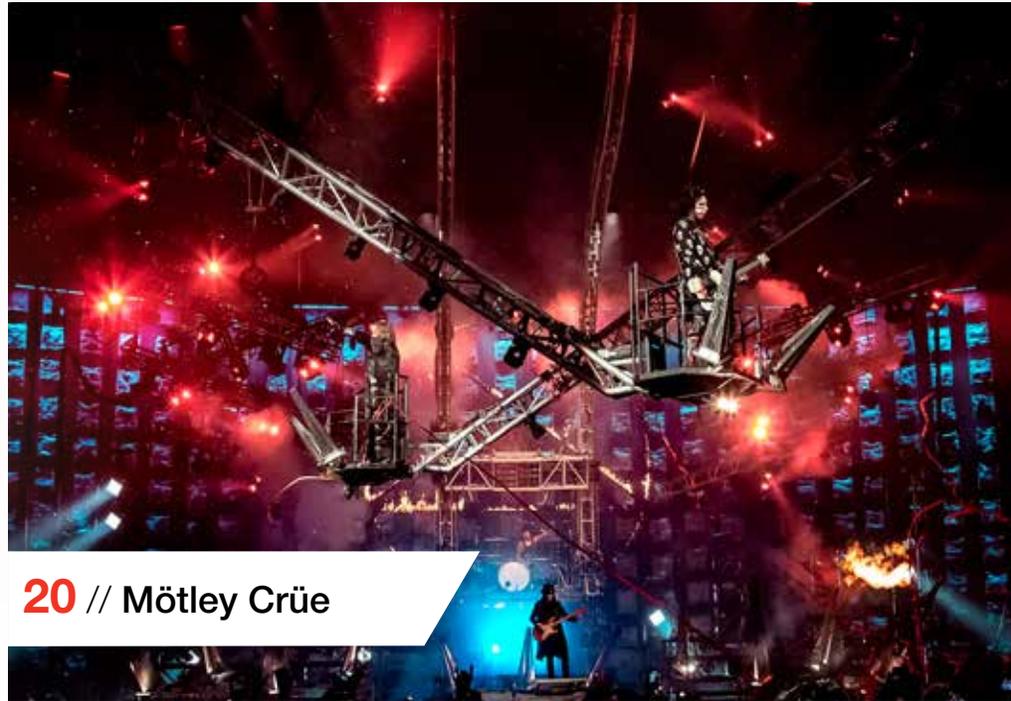
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"Holy S--t... We Pulled It Off!"

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LARRY SMITH PUBLISHER

In this issue, we present the final tour of Mötley Crüe. This veteran act broke just as I was appointed as Senior Director of Talent in my previous gig. I was lucky enough to meet and work with both Doc McGhee and Doug Thaler on the first major coverage of the band. It is hard to believe that we're all still going after so many years, so this show has very personal ties for me and so many others in our Industry.



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Much like the rest of the Industry, we are catching our breath after the most successful Tour Link Conference in our history. We are looking at the shows that are rolling out this season and working hard to expand our staff. In our next issue, we hope to introduce our readers to some exciting announcements regarding our entire operation including conference plans, new apps to make the magazines more accessible on mobile devices, and upgrades to our websites.

All of these things require major efforts for our small team, but with our new Editor, Shelby Cude heading up these efforts, I am encouraged that we are heading in the right direction in our plans to provide a better service to the Industry and expand our global reach.

SHELBY CUDE EDITOR

As the lyric from Bob Dylan goes, "the times they are a-changin'," and that's the running theme for not only Tour Link at the moment, but for the production industry as a whole. Technology continues to baffle us with it's ability to improve the fan experience and it's important to stop and highlight the individuals that are pushing us forward. As we look ahead we can't forget to pay tribute to those that have made their mark on the history books and whom we've added into our record collections (or digital devices, take your pick).



editor@mobileproductionpro.com

We pay special attention to Mötley Crüe, a band that's been touring since the 80's when they formed together, and their Final Tour that ended New Years Day, 2016 at the Staples Center in Los Angeles, CA. Many of the Crüe's crew, have been with the band for decades, while there were also a number of fresher faces involved in their final production, including Top Dog Award Winning Lighting Designer, Sooner Routhier and her role as one of the Production Designers. Routhier shared her inspiring story with us as to how she got started in the industry and her work with S Rae Productions, leading to her working on the show designs of many A-List acts.

In addition to celebrating the final run of the legendary rockers of Mötley Crüe, we also pay tribute to the rock band, Mötörhead, and the lighting of their most recent tour, provided by Robe.

Looking ahead for what's to come by means of technological advances, we share with you a story of two guys, living in Nashville, who started by booking and producing shows at a small venue off of Broadway, and how they went on to becoming the Production Designers for Twenty-One Pilots and to owning the tech company, Glow Motion Technologies, who had a major part to play in the 2015 Super Bowl XLIX Halftime show. Justin Roddick and Daniel Slezinger are changing the fan experience as well as developing new production elements, with some serious returns.

Furthermore we've added in some industry news, with releases from Clair Global and their new Cohesion series PA and subs system; Nashville production company, Elite Multimedia, and their work with the genre-bending artist BANKS; and a recap of what The Event Safety Alliance was doing this year with us at Tour Link Conference and the launching of their first Event Safety Access Training (ESAT).

We are embracing the changes as they occur and have been inspired to make a few changes of our own. From here on, Tour Link Magazine is officially available on all Apple and Android devices in addition to our growing print readership. This modern adaptation is the first of many as our annual directory, The Road Book, is soon to follow. Thank you to all of our supporters for allowing this growth and we hope to see you down the road...

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LEADING WITH TECHNOLOGY





How Two Guys Went from Booking and Producing Gigs at 12th & Porter Nightclub, to Designing Twenty-One Pilots Production and Winning an Emmy Honor for Super Bowl XLIX's Half Time Show

Story by Shelby Cude

From promoting shows at a Nashville night club to not only designing and providing full production for Twenty-One Pilots, but founding the tech company, Glow Motion, which worked on the Katy Perry's Super Bowl XLIX Half Time Show in 2015, Justin Roddick and Daniel Slezinger have achieved mountains of success in a very short amount of time—three years to be exact. Sitting down with Justin and Daniel, the guys shared the story of their success—where they came from, what they risked, and what's next, not only for themselves, but for the industry.

Once Upon a Time in Nashville...

As a graduate of Belmont University with a degree in Music Business, in 2001 Justin Roddick worked the iconic bottom-of-the-barrel job pushing the mail cart at the William Morris Agency in Nashville. "My biggest responsibility involved making sure we had the right milk in the fridge for the agents," Justin told Tour Link Magazine. After a year of checking expiration dates, Justin realized the "talent agency world" wasn't for him and switched gears to event promotion, working closely with promotor Al Antee who for two years taught Justin everything about concerts and events.

After two years of working with Antee, Justin decided it was time to be an entrepreneur. With the relationships he'd made working as a promotor, in 2004 Justin worked on a project called Sounds of Summer, where after every "Thirsty-Thursday" home game for Nashville's minor league baseball team, the Sounds, Justin suggested having a giant blow up screen deploy on the field of Greer Stadium and play current video footage of live concerts.

Daniel Slezinger was onsite helping his friend and Justin's business partner,

Winn Elliott, produce the first show and with eight people and in ten minutes time they set up a three-story air screen with two 24-foot trucks of concert PA and a couple of projectors to play R.E.M.'s live DVD after the game. Anyone who's been to Nashville in the spring knows that it's not uncommon for it to be sunny one minute, and snowing the next, and after it snowed in April, the Sounds pulled the plug on the project.

But it was through that experience that Justin met his soon-to-be business partner, Daniel. Haling from Kansas City, Daniel moved to Nashville when he was seventeen with, as he recalls, "forty dollars, a suitcase, a cell phone and a dream."

Like many successful individuals that work in the production industry, Daniel accepted the fact that a formal college education wasn't the path for him. Instead, he started out as a volunteer for Lighting Designer, Tony Fransen, under whose council he learned how to program a Hog 1000. "I remember staying up one night and reading the entire manual, and Tony coming in the next day to answer all of my questions," said Daniel. Sleeping on an air mattress in a guest bedroom, he borrowed a car and spent his off days working at Premier Global Productions, prepping and cabling tours like O Town, Backstreet Boys, and Tim McGraw. He'd help build the rigs by day and would stay up to watch the designer program by night.

Also, in stereotypical, music industry fashion, everything happened all at once for Daniel, when in one day he received two job offers: one, to help build a production studio, and the other to go out on the road as a lighting technician. Not knowing initially who the artist he'd be working with was, he took the production studio gig, only to find out later that the band he passed on was Rush!. Working with a small team, Daniel helped build the multi-million dollar production facility and recording studio called, "The W Building." "While working with people like Bart Barlettano, Michael Allen, and Marty Allen, I learned a lot about AVL signal flow, how to tech lights, program multiple consoles, mix audio, edit video,

operate cameras, produce shows and so on. At one point I managed the facility by myself, working eighteen hour days," Daniel recalled.

After working with Justin on the Sounds of Summer project, Daniel decided to introduce both Justin and Winn to the owners of "The W Building," Brent and Scott Ware and after a few meetings, the guys joined on to help manage the facility. For a few years, the guys did everything from shooting music videos, hosting high-end corporate events, holding intimate concerts with top notch artists and musicians, as well as helping produce sales conferences. On the weekends the building hosted a teen night event, calling it "CLUB DUB," complete with popcorn for a quarter and also attended occasionally by the mayor's kids.

From Booking Shows to Building Shows...

In 2004, Daniel and Justin joined together as business partners and started a production company they called Concert Investor, providing audio, lighting, video, through a distributor and design in-house.

This partnership really came into play when Daniel and Justin started booking and producing all of the shows at the Nashville nightclub, 12th & Porter. Situated near downtown off infamous Broadway and close enough to all of the major universities Nashville has to offer, the club was a hotspot for anyone over the age of 18. Justin booked the artists and Daniel produced the shows, running lights and recording videos for about two years. When the club went bankrupt in 2007 the guys were given a chance to take over ownership, which they did, and in doing so, installed a lighting rig that Nashville had never seen before except perhaps in it's larger venues.

"We got a lot of bigger bands because of the high production quality allowed in the space," said Justin. Not only were the guys booking acts like Cage the Elephant, Three-Six Mafia, Neil Young, and Ke\$ha, but they started filming the shows for the labels. "As bigger bands would come through Nashville, they'd

play a show at 12th & Porter to build the hype and in turn, we met the whole town by doing these showcases.” Hosting around 2,000 acts in one year between two stages, needless to say the venue was always popping.

That’s where they happened to meet two guys from Columbus, OH, who called themselves Twenty-One Pilots. In 2012, the genre-bending musicians took the stage at 12th & Porter, building the hype up for their first show at Bonnaroo Music Festival in Manchester, TN. After experiencing Twenty-One Pilots live for the first time, Justin and Daniel were hooked, not only by the energy coming from the band, but the response from the fans.

“Growing up and being a fan of artists like Nirvana, R.E.M., and Weezer, staying up all night and camping out before a show was just what you did because you loved the band so much. That’s how Twenty-One Pilots’ fans are. They’re in love with the band,” said Justin. Daniel and Justin recognized this unique opportunity and pitched their management on letting them provide full production—audio, video, lighting, and design—after hanging with the band and managers at Bonnaroo; a semis’ worth of gear, free of charge for a whole year. All the band had to cover was shipping and paying their techs.

And thus was the start of something beautiful. “I just kept thinking, ‘how crazy can we make it?’” said Justin,

taking the fan experience very much to heart. As Justin told us, they saw it as a once in a lifetime ride as bands with as a unique fan base as theirs don’t come around very often. Following the creative meeting with the band and managers, drawings were drafted of the production design which were then sent back to the managers for approval. Upon approval, Daniel and Justin got to work, they hit rehearsals for a week and off on the road they went.

“It was the perfect relationship from the very beginning. We were all looking to accomplish the same thing—to make Twenty-One Pilots the biggest band in the world,” said Justin. Over the next two years the team expanded. James Miller from Accurate Staging led the way with fabrication and staging needs, Molly Gray and Chris Schoenman from Tantrum created the custom video content, and Brett Tillett from Image Engineering helped with the pyro, lasers, and cryo. They all work together as partners, providing anything and everything a club-touring band could want or need.

Now having circled the globe twice in two years with the band, the announcement of their 2016 Summer/Fall tour, The Emotional Road Show, to hit arenas and amphitheatres across the US, including almost two sold out nights at Madison Square Gardens, it’s been quite the Cinderella story for not only the band, but for Daniel and Justin. “Once you see a live show and experience the energy, you’re a fan. Their conversion

rate is 100 percent,” said Justin.

In 2013, Justin and Daniel sold 12th & Porter because working closely with Twenty-One Pilots hasn’t been their only “project”. While working on a few one-offs with The Weeknd and providing gear for Ingrid Michaelson’s 2015 Summer Tour, the boys have been busy owning and operating tech company Glow Motion, which is changing the way we will all experience live music performances.

Started from the Club and Now We’re Winning Emmys?

A few months before meeting Twenty-One Pilots, in 2012 Justin and Daniel were connected through a mutual friend with Pete Bailey and Colin Probert, two “weekend-inventors” selling electronic components from the United Kingdom. Pete and Colin had invented a prototype interactive LED crowd device. Justin and Daniel partnered with Pete and Colin and founded Glow Motion Technologies. In August of that same year, they created 350 first generation LED wristbands for the DJ Keebz Silent Disco showcase at 12th & Porter.

Everyone that attended the show received a wristband that would light up as apart of the show production. “I remember our bartenders would come in early and help us get the wristbands ready,” recalled Daniel. The wristbands had been programmed to run in sync with the music in real-time, wirelessly,

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and from a DMX console. Fresh out of the gate, they worked perfectly and to say that the fans loved it was an understatement.

With the amount of technology flowing throughout the room, between the headsets worn by all patrons, DJ Keebz infrared DJ rig that he controlled using body recognition, and the programmed wristbands, the show was something you'd imagine existing way into the future. Following the show, it was official that Daniel and Justin were all-in as actual owners of a tech company, playing the game and risking everything.

"The next thing I knew, I'd maxed out both of my American Express cards, while my wife and I were expecting our second child, had just bought a house in the 12th Ave. South neighborhood, and running 12th & Porter, booking four shows a day," said Justin. As Nashvillians know, some of the prices of 12th Ave. South homes have doubled over the course of a few years and as Justin explained, that was their marker as to how far into debt they could go. He was only half way joking when he told us, "we just figured we'd sell our houses to get ourselves out of debt."

But if they could keep 12th & Porter going for eight years, Daniel and Justin figured they could do anything. They met Vince Dundee who believed in the technology and partnered with the guys, giving them an operating budget that allowed them to make an initial inventory of 250,000 wristbands.

With production for Twenty-One Pilots up and running, they turned their attention to the Winter Olympics in Sochi, Russia—go big or go home, right? Their idea involved everyone wearing LED medallions around their neck and as the torch entered the arena, the medallions would light up as the torch passed by. They contracted Gabriel Mark Lipper, a storyboard artist from Portland, OR., to draft the design of that part of the show and pitched it to the Olympics committee.

Unfortunately for Glow Motion the Russians used the design, and included it in an RFP sent out for other companies to bid on. The company commissioned

by the Russians used a different kind of technology that involved infrared transmission, and being that the medallions were worn around the neck, a lot of signals were blocked and the look never really came together as intended. Daniel and Justin call it the "greatest gig we never did."

But that was just the beginning for Glow Motion. Much like the failed Sounds of Summer project that both Daniel and Justin had worked on years before, they learned from the experience and moved on to something else—in this case, the Super Bowl 2015 Half Time Show with Katy Perry. Not a bad jump...

Working with Super Bowl show designer Bruce Rogers, Glow Motion, provided over 660 giant LED beach balls on the field, playing a major part in Katy Perry's performance. Manned by performers, the giant light-up beach balls were controlled by Lighting Designer Bob Barnhart and Jason Rudolph, the shows Lighting Director. Using a GrandMA2 lighting console that was networked with Glow Motion's control system over a fiber network, Artnet was translated into Glow Motion's bespoke wireless protocol. In doing so, Glow Motion caught the eye of some of the biggest designers in the industry that are starting to understand the differences that technology allows, and they even won themselves an Emmy honor for Outstanding Lighting Design/Lighting Direction for a Variety Special.

Aside from the Super Bowl, Glow Motion was involved in a merchandise deal with Live Nation for pop-star Ariana Grande and her Honeymoon Tour. Daniel and Justin recognized the cost involved to

distribute their product in mass quantities so for Ariana Grande, they designed a pair of LED cat ear headbands that were apart of the gift fans would receive if they bought the VIP package.

"It became a big social media thing, that everyone had to have a pair of the cat ears," said Justin. Fans that didn't buy the VIP package could still get their cat-ear headbands at the show—for \$40 a pop. They hit record breaking sales at Madison Square Gardens with 6,000 headbands sold, and according to Justin, the latest overall count is up to 70,000 total.

Glow Motion has also designed custom set pieces, like a drum orb for Garth Brooks' Tour. Partnered with SetCo, Glow Motion provided the wireless LED elements for the orb. As Justin explained, "anyone can have a battery operated light but to be able to control it with the same DMX consoles you're taking out on the show, it's a turnkey operation with very little extra added cost to the overall production."

Looking ahead...

Outside of the arena/club/venue, Glow Motion is in the process of creating a home platform complete with personalized "Glow" products. From shoes, to jackets, to wristbands, to whatever your crazy fan-girl self can imagine, Glow Motion is developing a means of taking those items and without going into too much detail, creating a way where concert-goers can reprogram their Glow Products and create a Glow Motion show all of their own, with the use of their smartphone or computer.

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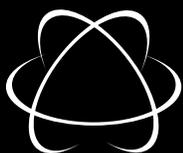
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As for Daniel and Justin's production company Concert Investor, they're open to working with other acts, granting a similar deal that they gave Twenty-One Pilots. According to Justin, "a single means nothing to us." The guys are interested in acts that have an organic fan base, solidly selling 1,000 tickets in a city (or coming off a club tour, selling 500-700 a night), since most smaller venues can't support their power requirements for video, lighting and audio.

"We'll support you with audio, video, lighting and production design for the first year and for the next three years you get your gear exclusively through us, which is right at market rates," Justin explained. But aside from the facts and figures, to Daniel and Justin, it's a matter of personality. "You can't fit a square peg through a round hole. You've gotta be someone we want to work with," said Justin.

As of most recently, Concert Investor

has taken on the full production behind pop-country artist, Kelsea Ballerini with tour with dates to be announced. The guys can't discuss specifics, but judging by their track record and Kelsea's talent, it'll be a show worth seeing.

There are many pathways to success in working in the music industry. We're not encouraging everyone to max out their AMEX cards to start a tech company and give away free gear to bands, but it's a risky business and Justin and Daniel have thus far played their cards pretty well. There's a lot to be said for building and maintaining relationships in this fast-paced industry—relationships with distributors, with management companies, with artists, with other vendors, industry professionals, and those trying to break into the industry. If it weren't for the solid partnerships Daniel and Justin have developed over the years and their drive to push the technological limits for production, it's safe to say that this article highlighting their achievements in such a

short time frame wouldn't exist.

While the industry has come a long way in technological advances, it's people like Daniel Slezinger and Justin Roddick that have continued the trend of enhancing creative production possibilities which in turn benefits all of us. Because of Glow Motion, the show is no longer limited to the stage, and with the help of Concert Investor, the production value of two talented artists have been drastically increased with only positive reviews from fans.

Be on the look out for Twenty-One Pilots and Kelsea Ballerini coming to a city near you to see their work for yourself...

For more information on Glow Motion Technologies, visit www.glowmotiontechnologies.com



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Tony Caporale, Lighting Director and Programmer for the Lady Antebellum "Wheels Up" Tour

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Motörhead *Magic for Robe*

Photos : Louise Stickland

Motörhead, one of the most truly iconic bands in the history of heavy, hard and speed metal, with an illustrious and thunderous career that blasted off in the 1970s and rocked gloriously loudly for the next 40 years until their last live gig in Berlin on 11th December 2015.

The band officially ended on 28th December 2015, two and a half weeks after that memorable show in Berlin, and part way through the “Bad Magic” tour with the passing of founder, lead singer and rock ‘n’ roll warrior Lemmy (Ian Fraser Kilmister) aged 70.

The “Bad Magic” tour was supporting of their 22nd studio album – for which lighting designer Caio Bertti sculpted a classic rock ‘n’ roll look with the contemporary twist of moving lights from Robe. The famous Motörhead bomber set piece also flew again for this European tour – its last as it would turn out – and its first time on a tour for many years. It was completely refurbished and brought bang up-to-date with new lighting including Robe Pointes and LED-Wash 600s plus a full automation

system making it more agile and maneuverable than ever before.

Their shows have always been uncompromisingly rock ‘n’ roll, and this one very much mimicked that oeuvre, however Caio broke new ground in 2013 when asked onboard by previous LD Stefan Sjoland ... and became the first to introduce moving lights to the stage with 24 x Robe Pointes on the “Aftershock” tour.

Previously, Motörhead had been staunchly traditional in lighting requirements, but the reaction to the Pointes, and their massive versatility enabled Caio to make a monster size show out of an expedient amount of fixtures made a good impact ... so ... moving lights were ‘in’.

When it was decided that the bomber should fly again on “Bad Magic”, the time was also right to upgrade this prominent structural piece, so the original superstructure was fitted with four Pointes and four LEDWash 600s – chosen for their light weight - together with a selection of generics including PARs, strobes and LED battens.

Lightweight fixtures were fundamental to the design as the

bomber superstructure fully laden with lights and cables added up to around a tonne and was flown on six vari-speed chain hoists. On top of that, the lights needed to be properly ‘multi-purpose’ to create all the big WOW factors associated with the bomber.

As well as the moving lights on the bomber, another 16 Pointes were dotted around the other trusses, with four more LEDWash 600s on the front truss and four Robe 600E Spots for key lighting. It wasn’t so many fixtures for a show of the size, profile and attitude ... but Caio made all these interlinked elements work extremely hard.

The set was fast, furious and full-on from the first chords of “Motörhead” to the last strains of “Overkill”, with only a couple of short pauses for breath in 90 minutes!

Caio loves Pointes and specifically the speed at which they react, again perfect for heavy metal shows and the intense operating style needed to match the energy, loudness and excitement of the music. With the Pointe being a beam and a spot fixture, he’s also effectively doubling the capacity of the rig.



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One of the many things initially persuading the band to give moving lights a chance explained Caio, was their concerns that it might resemble a disco, but when he assured them the classic PAR like looks could be replicated very well with Pointes in Spot mode, they let him make the transition.

Caio – also a director of leading Brazilian rental company LPL, based in Sao Paulo – has been using Robe products in his work since 2010 and shortly after this, LPL started to make major investments in the brand. They now have a large stock of Robe moving lights and service many major tours and events.

For European Motörhead “Bad

Magic” dates, lighting was supplied by GLS, part of the HSL family, which also has the biggest stock of Robe moving lights in the UK. GLS has serviced the Motörhead account for several years, and Caio really enjoyed working with all of them.

He was joined on this tour by GLS crew chief Karen Brown, technician Chris Randall and Jamie Catt who looked after the automation and piloted the bomber using a Kinesys Vector system.

Caio ran all the lighting from an Avo Sapphire Touch and although he had cues for all of the songs, the show was operated completely live – with impressive perfect timing.

Landing the Motörhead LD job was a dream come true for Caio, who had been a fan for some years.

He’s also LD’d Brazilian heavy metal legends Sepultura for 7 years which made him a great candidate. “I love the music, lighting is my medium and it was a great honour to be able to help present the band on stage. For me, every show was a huge adrenaline hit!” he concluded with pride.

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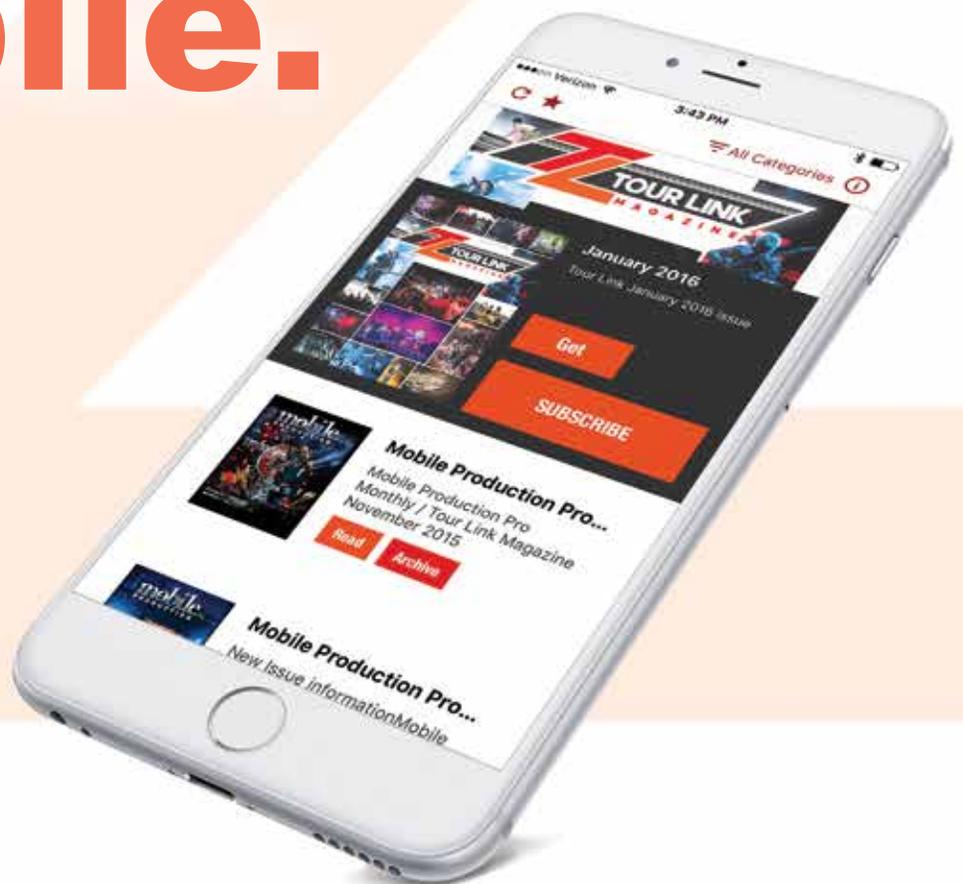
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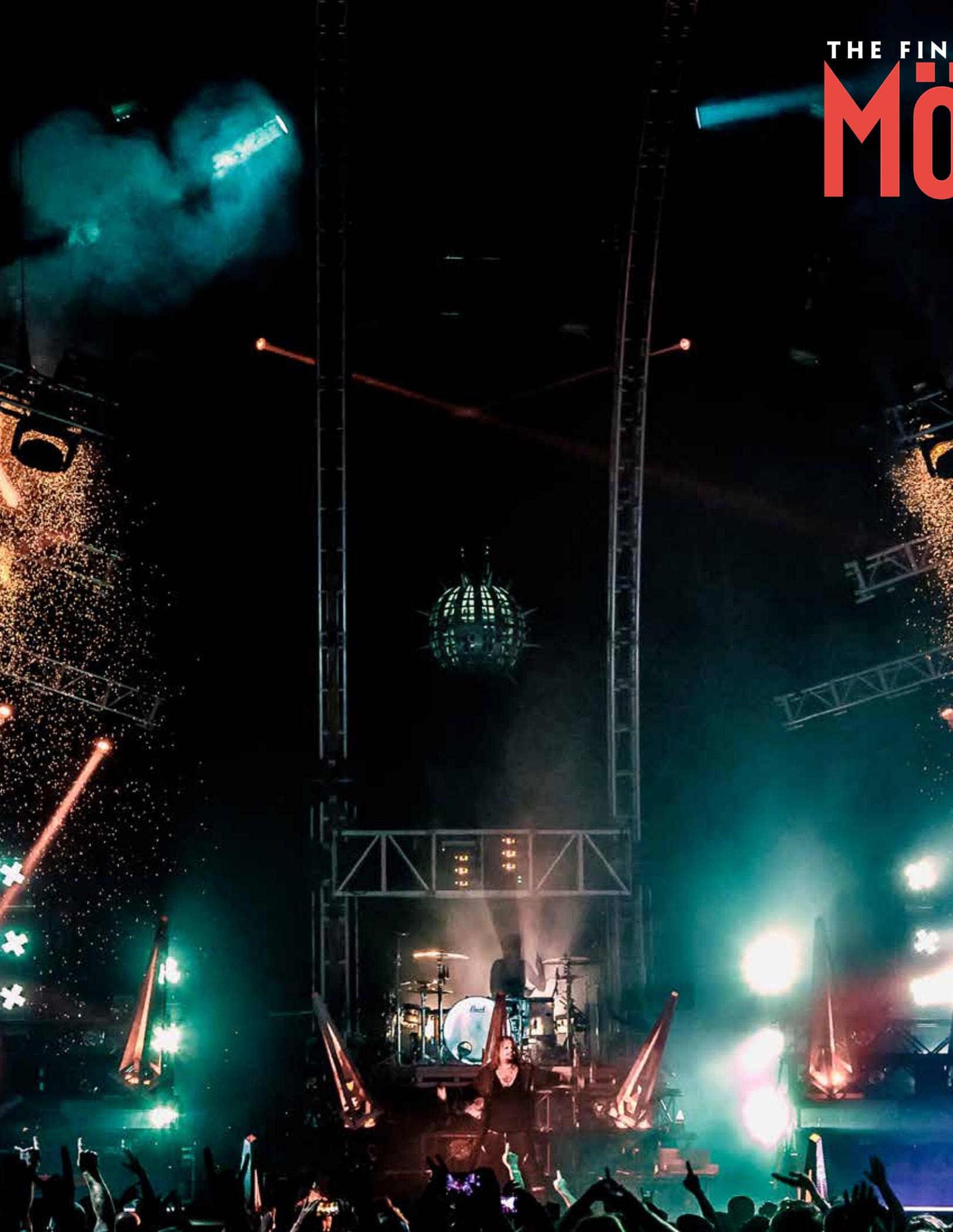
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AL TOUR OF

MÖTLEY CRÜE

"Holy S--t... We Pulled It Off!"

*Story by Peter Ferguson;
Photos by Todd Moffses*

Mötley Crüe has unapologetically done whatever they wanted to do for the past 34 years, and the production of The Final Tour embodied this attitude. Culminating in a three-night stand at the Staples Center in Los Angeles, the show traveled from North America to Asia, Australia, Europe, and South America. Over the course of its two years on the road, a small but dedicated crew dreamed up, designed, and deployed an over-the-top production to bring this unforgettable final tour to fruition.

Mötley's Crew

Anyone who has spent time on the road understands that the relationships within a crew are akin to those of a family. Production Manager Robert Long cultivated this mindset by bringing the same crew members out on productions for artists such as Rage Against The Machine and KISS.

The close-knit nature of this crew was essential, considering the rather slim personnel list.

"Everyone worked their asses off, especially our crew. They pulled off some pretty spec-

tacular gigs," said Tour Manager Tim Krieg of his self-labeled crew of pirates. "We could have just said f--k it and left it in the truck a few times but we didn't. Everyone pretty much had their hearts on their sleeves. [You] knew where anyone stood on a day-to-day basis by just looking at them!"

Looks That Thrill

After a few years of playing casinos and B-level arenas, Mötley Crüe prepared for a tour to catapult them back into the form they helped to create: the hairband arena rock show. Prior to hitting the road, the band members signed a "cessation of touring" agreement which effectively banned them from touring together after 2015. While this was a disappointment to their dedicated fan base, having an end in sight pushed the band and crew to design a show that would cement their legacy as "The World's Most Notorious Rock Band."

To catalyze the development of this tour, SRae Productions' Robert Long and Sooner Routhier collaborated to create an ambitious design. These two have worked together for more than 10 years, designing for clients including Rage Against the Machine, KISS, The Weeknd, and Mötley Crüe.

"The final Mötley Crüe tour was consistently marketed as a funeral for the band," Routhier explained. "As with any funeral

or memorial, we needed to implement a sense of reflection on the band's life. We came to the table well before the first date of the tour almost two years ago. It was important to design something that would carry the band through an 18-month cycle that included elements from throughout the life cycle of the band."

Bassist Nikki Sixx and Drummer Tommy Lee both invested time and energy into developing the design. After Production Designer Routhier and Production Manager Long brought an initial proposal to the table, Sixx and Lee gave input into the final design. This creative rhythm section used their vast understanding of production to solidify some larger-than-life ideas.

Two unique elements of the show included the roller coaster drum gag and a 30-foot-high steel-frame pentagram that burst into flames at the end of the show. Tommy Lee dreamed of pulling off a drum gag of this magnitude since he was a kid, and Mötley Crüe used the pentagram as a band symbol starting in 1983 with the release of *Shout At The Devil*. Each of these presented production challenges never seen before on the road.

Routhier recalled how the roller coaster affected the initial drawings. "Because [the roller coaster] became the massive centerpiece of the room, it was the first thing to go into the drawings," she explained. "We had to work around it to make the rest of the rig fit. It looks a bit messy but that is exactly what Mötley Crüe is about..."

it actually helped us achieve the proper look for the stage."

The Crüecifly: Staging Provided by SGPS

The whole crew contributed ideas and solutions to make the drum gag a reality.

"Most drummers ask their tech for a white drum kit with black hardware and a 26" kick drum. Tommy Lee asks me for a drum kit that flies over the crowd, spins upside down on a lateral axis, lights up when he hits it, and can be wireless. When I ask him about colors and drum sizes, he doesn't care," quipped longtime Drum Tech Viggie Vignola.

Lee strived to create a "production within the production" during his drum solos. Long recognized this when he started with the band in 2008, and the drum gags kept getting bigger. Constructed by Show Group Production Services (SGPS) in Las Vegas, the appropriately-monikered Crüecifly brought larger-than-life drum solo dreams to fruition.

Stage Manager Patrick Murphy found that workflow during load-in was the main challenge presented by the Crüecifly. The are-



na floor was essentially divided in half while the roller coaster truss was assembled. As a result, departments were unable to move gear from one end to the other until the truss was flown. Effective case positioning was essential to ensure productivity.

Murphy saw the tours grow from four to 12 trucks during his seven years with Mötley Crüe. His understanding of the logistical considerations inherent with producing this show ensured effective load-ins and load-outs during two years on the road.

With 155 feet of truss protruding out past front of house, Lighting Designer Matt Mills and FOH Engineer Adam Stuart were forced to construct their rigs on rolling risers before they were shifted into their proper positions. However, only so much could be accomplished before the roller coaster was completed. Stuart recalled, "At times every department would get behind [the Crüecifly] to ensure it was put up properly – not just audio, but lighting, carpenters, pyro, and backline. Every department worked through the challenges and we always had a show."

Audio added an additional layer

of complexity to the stunt. Everything on the Crüecifly had to be secured, as it would invert mid-solo. To keep it from falling, the drum rack was welded to the platform. Drum hardware and microphone mounts were then welded or otherwise attached to the rack. Stuart noted, "there isn't really a book on mic'ing a drum kit on a roller coaster."

Stuart and Monitor Engineer Scott Diamond also had to send microphone signals to patch since no XLR cables could dangle behind the platform as it traversed the arena. The solution: Shure UR3 Plug-On Wireless Microphone Transmitters. These were attached to the edge of the Crüecifly, and split XLR cables fed signal to both the UR3s and the detachable drum sub snake.

Anarchy for the LD: Lighting Provided by Christie Lights

While Long and Routhier developed the overall design for the show, Lighting Designers and good friends Matt Mills and Mike Cooper took care of the specifics. These two met while working at Christie Lights years ago. Everything from fixture choices to triggering lighting cues fell to them.

After working as LD with Mötley Crüe from 2010-2014, a successful business venture took Cooper off the road. While still involved with the lighting design, he handed over the road duties to Mills.

Routhier, Long, Cooper and Mills designed a show to match Mötley Crüe's unique vision. "We all brought amazing ideas to the table for this tour," said Mills. "It's great because we give each other creative freedom, but also weren't hesitant to jump in and say, 'I was thinking we go this direction for this part of the show.' What's great about that is when it does happen, it opens up even more creative ideas moving forward."

Sixx and Lee were present for much of the programming process. Cooper remembers how Lee would skip the hotel to hang out and help with cues all night long.

Amongst the fixtures that Christie Lights provided were 37 High End Shape Shifters. This light was introduced by Routhier and implemented by Mills. "I loved what I was able to get out of them so much that I added 10 of them to a design for a group I'm working with in 2016," Mills reported. "What an amazing, bizarre light!"



HOLY S--T. WE PULLED IT OFF!

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AWHILE BEFORE SOMETHING THIS RIDICULOUS IS
ATTEMPTED AGAIN. - **MATT MILLS**



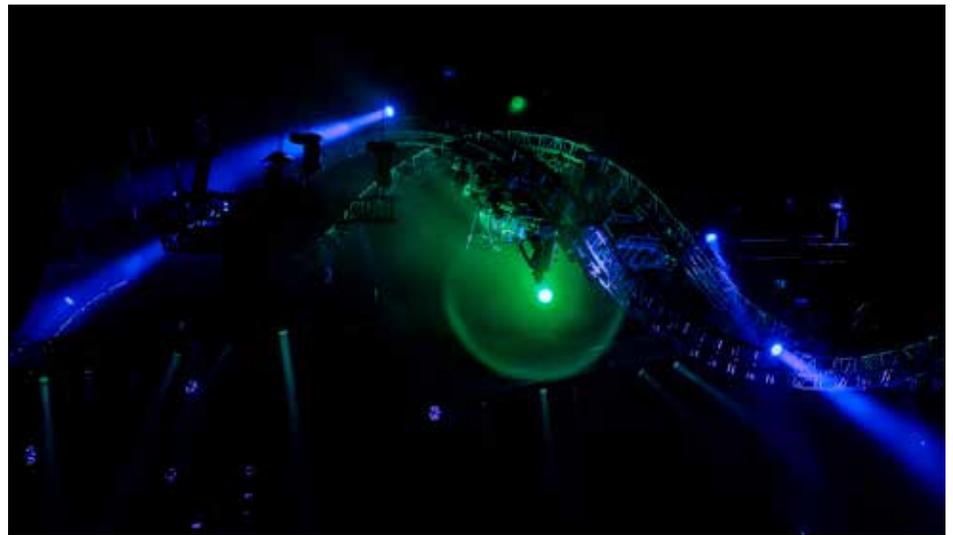


Prior to the final run of the tour, Long and Mills decided to perform a slight redesign in order to give the roller coaster truss its own lane when flown. Highlighting how much the production revolved around the Crüeci-fly, Long conceptualized that the roller coaster truss and lighting trusses could work like a spine and ribcage. Mills produced some mock-ups and figured out how to implement this idea in the arena. The new design proved to streamline load-in and setup.

Primal Screen: Video Provided by PRG Nocturne

In the past, Mötley Crüe avoided an expansive video element in their shows. Even though the band utilized eight cameras and two large screens on this tour, Video Director Rob McShane primarily used video as a production element rather than simply image magnification for the audience.

McShane, along with the video crew of Video Engineer Alex Castaneda and Projectionist/Camera Operator David “Detroit” Klann, took care of all things video from load-in to load-out. Klann prepped the handheld cameras, McShane ran cabling and power for the



setup while Castaneda assembled video world.

At the heart of video world, a Grass Valley Karerra HD2ME switcher and a Panasonic MX-70 switcher were used to optimize Crüe’s video element. PRG Nocturne provided the switchers and the camera package, which included two Grass Valley LDX 86 (4K/ World Cam) broadcast cameras, one long-lens and one handheld, as well as three Panasonic POV cameras and three HD robotic cameras. For video projection, they provided two Christie 20K Roadster projectors.

Saints of the Sound Booth: Audio Provided by Clair Global

Aside from developing a wireless drum kit, Stuart, Diamond

and James Bump maintained a substantial rig provided by Clair Global.

Clair i-5 enclosures were used for main and side hangs. Cardioid arrays of Clair Cohesion CP-218 self-powered subs were hung behind the mains to reinforce low end. Additionally, a center mono array of CP-218’s was placed on the ground and steered to 120 degrees to cover low end across the floor.

Controlling low end in the arena was a high priority for Stuart. “Everyone likes a bit of low end in a rock show without taking over a mix,” he mentioned. “However, this can pose problems on stage with the band, who don’t specifically like low-end rumbling on stage (besides Tommy). Steering subs and cardioid patterns were essential.”

Stuart ruled front of house from a DiGiCo SD7. “I love the Digico platform and audio quality. It offers extreme flexibility both with I/O and processing,” he explained. Stuart took full advantage of his SD7, integrating its on-board multi-band EQ with various pieces of outboard gear including Emperical Labs Distressors and



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Diamond and Bump took care of monitor mixes for Mötley Crüe. While Diamond only mixed for vocalist Vince Neil, Bump ran individual mixes for the rest of the band. Both monitor engineers used DiGiCo consoles: an SD10 for Diamond and another SD7 for Bump.

All three audio techs helped to load in PA at each show, while still making time to build their rigs and go over notes from the previous night's performance.

Kickstart My Backing Tracks: Playback Control

After 19 years on the road with Tommy Lee, Vigg Vignola knew that the Crüecifly stunt called for a creative playback solution. His answer was the Playback Control system, developed in collaboration with Tour Supply. Extensively used throughout The Final Tour, this rig doubles as a playback setup for playing with backing tracks and MIDI interface for triggering drum sounds.

Redundancy is crucial when dealing with computers in a live production. Vignola rig uses RTR, or Real Time Redundancy, technology to run independent computers in sync. If one signal is lost, the other kicks in instantly.

Playback Control is on the road with a wide range of artists. Vignola made sure to utilize it with Mötley Crüe, who valued its reliability. "[This] live

playback system [is] bulletproof, and when you're working with computers that's saying a lot," remarked Lee.

Crüe's Sweet Crew

While Mötley Crüe pulled off this massive production, a hint of playfulness radiated through the

searing flames, inverted drums and wailing of Mick Mars' guitar. The work performed as a crew-member on any major tour is serious business, but at the end of the day it is about showing the audience an unbelievable show.

Scott Diamond took this attitude to heart. After two years, it kept




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PHOTO BY VISIONELIE - THE WEEKND'S THE MADNESS TOUR

him going from night to night.

“I think what inspires me to keep doing this is remembering what it was like to be a kid in a crowded show, [and] how life-changing it can really be,” reminisced Diamond. “I was at a show in Central Park in 2003 and I remember one spot in the show, the down beat was huge, every single light hit you in the eyes, and every hair stood up on your body. That’s when I realized that I was somehow going to do that to people when I grow up. I love being a part of that experience for people.”

Neil, Mars, Sixx, and Lee went out with an epic tour matched only by the expansiveness of their 34-year career. Mötley’s crew proved themselves small but mighty, from design team to techs, as they put on arguably the most over-the-top touring production ever produced.

Matt Mills summed it all up perfectly. “Holy s--t. We pulled it off! Good luck topping this one. It’s going to be a while before something this ridiculous is attempted again.”

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BAND MEMBERS:

Vince Neil - Vocals
Tommy Lee - Drums
Nikki Sixx - Bass
Mick Mars - Guitar

MOTLEY CRUE CREW LIST:

Tim Krieg - Tour Manager
Robert Long - Production Manager
Patrick Murphy - Stage Manager
Shirley Minne - Production Coordinator
Blaine Brinton - Accountant
Ryan Atkinson - Security
Sofia Toufa - Dancer
Allison Kyler - Dancer

Scott Diamond - Vince Monitors
Adam Stuart - FOH
Jeff Wuerth - Systems Tech
Scott Megrath - Audio Tech
Robert Oberdorsten - Guitar Tech
Matthew Varley - Bass Tech
Viggy Vignola - Drum Tech
Nick Engle - Drum Tech

Matt Mills - LD
Mark Abra - Lighting Tech
Alan Gregg - Lighting Tech
Kelsey King - Lighting Tech
Tyler Pigeon - Lighting Tech
Michael Salafia - Lighting Tech
Arnold Pereira - Lighting Tech

Christoph Buschor - Pyro
Leander Mobius - Pyro
Alexander Hammel - Pyro
Marcin Okupnik - Pyro

Steven Davidson - SGPS
Vince Gallegos - SGPS
Julian Aguirre - SGPS
Angel Aguirre - SGPS
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Alejandro Castaneda - Video

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Chris Sorensen - Rigger

Dale Bryant II - Carpenter
Casey Long - Carpenter
Ethan Merfy - Carpenter

Andrea Frith - Wardrobe
Nick Jones - Merch
Andrea Goodrow - VIP
Dea Porter - VIP Assistant
Samara Goldhecht - Promoter Rep

Wesley Tischoff - Catering
Jeffrey Trinidad - Catering
Nate Serkland - Catering
Jeremy Criscitiello - Catering
Christopher Cruz - Catering
Hoda Elmustafa - Catering
Kariyama Price - Catering

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Brandon Jones - Bus Driver (Vince)
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Clair Global Releases New Flagship System:

The Cohesion Series

Clair Global listened to their clients and is now offering their new flagship system: The Cohesion Series. The philosophy that inspired The Cohesion is centered on creating the highest quality and most efficient speaker system. The Cohesion's unique design allows for exceptionally smooth horizontal pattern control throughout its' entire range in a very compact package. The Series consists of five speaker enclosures that provide high output reference-quality sound within a smaller footprint in both truck space and in the air.

"The Cohesion combines the best possible sound quality, highest maximum SPL capability, and incredible efficiency. We reduced the weight and size of the PA considerably, while improving virtually all aspects of its acoustic behavior," said Jim Bowersox, Clair Global Design Engineer.

"The new Cohesion Series is going to give other manufacturers a run for their money. It's absolutely amazing," said Derek Brener, FOH Engineer for The Weeknd.

Efficient Design

In addition to the sound quality, special emphasis was put into maximizing efficiency. "Based on feedback from our clients, we knew that our job was to design a system that does more with less. Now we offer a 270-degree coverage system that fits into 30 feet of a truck. The system is engineered for speed and safety," said Shaun Clair, VP of Sales for Clair Global.

It's a "Green" System

The Cohesion Series was also conceived to be a very "green" system. By reducing the weight and size, less fuel is required to transport the system from gig to gig. All Cohesion Series amplifiers, including the CP-118 and CP-218 self-powered subwoofers, are Power Factor Corrected for extremely high-energy efficient operation, both of which allow tours to reduce their carbon footprint significantly.

Who is Using The Cohesion System

In 2016, The Cohesion Series is being deployed to both existing

and new Clair Global clients as they hit the road. Expect to experience this technology at shows with artists such as Carrie Underwood, Billy Joel, Bruce Springsteen, The Weeknd and Black Sabbath, just to name a few.

Learning the System

In addition to Clair's comprehensive in-house training program, they are expanding their curriculum to offer specialized education classes for The Cohesion Series. This ensures that all of Clair Global's road staff remain current with the new technology. Clair also provides regular field training with their personnel at events in order to guarantee maximum quality control, consistency, and safety on all of their systems in addition to the new flagship line.

"I am proud to be part of the team that is boldly advancing the entertainment experience for the next generation," said Matt Clair, Director of Operations for Clair Global.





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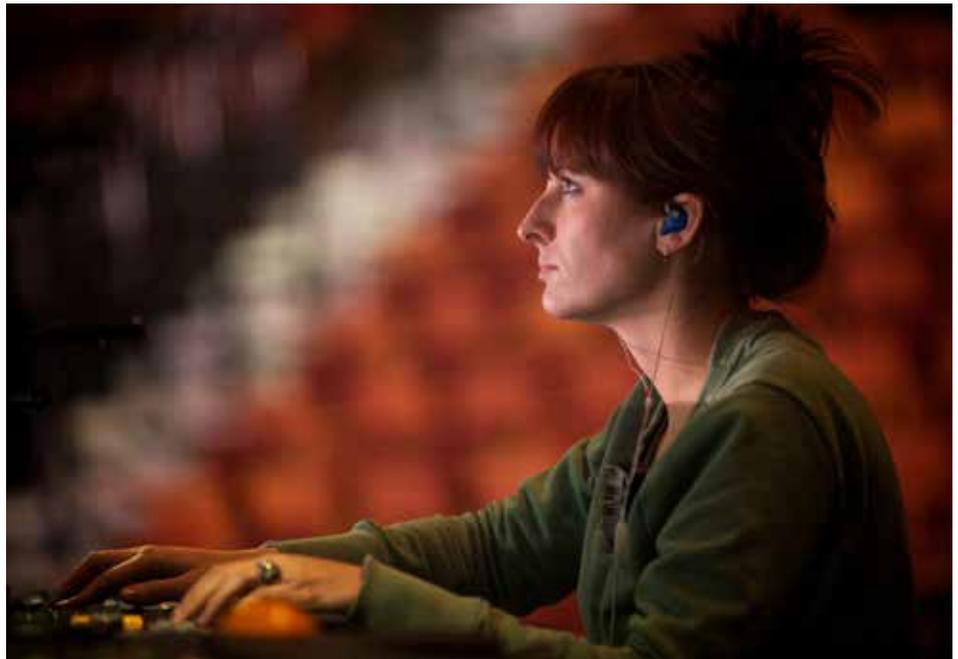
Sooner Routhier: An Asset in the Arena

Story by Peter Ferguson

There is no book written on how to break into the touring and production industry. There is no typical path up the company ladder, especially when that ladder is in a new city every night. However, there is an unwritten library of stories from the many paths leading to success in this world of speakers, stages and swatches. Production and lighting ace Sooner Routhier found her way through hard work, persistent networking and just enough trail-by-fire to keep her on her toes. Routhier's story highlights the power of experience and preparation, on the road and in the design studio.

Routhier's first venture into lighting occurred in a dance class during her sophomore year of high school. The dance instructor offered extra credit if a student volunteered to join the tech crew. "I was a nerd in high school, and was very concerned about the cost of university," quips Routhier. While joining the tech crew did up her grade a notch and garnered some financial support, it also sparked a newfound interest in lighting, which quickly surpassed her love for performing.

After seeing her first concert, a date from The Smashing Pumpkins' Melon Collie and the Infinite Sadness Tour, the deal was sealed. "I realized that it was actually the music that I loved to light. There was something about colorful lights flashing to the beat of music that was really intriguing," Routhier recalls. Youthful intrigue aside, her parents were more interested in career stability and sent her



to a small liberal arts school, hoping that inspiration awaited in a more conventional career area.

Despite her parents' wishes, Routhier nurtured her love for stage lighting while honing her chops at university. She quickly made contact with the theater department and began operating the lighting console for every show on campus. In her spare time, she would bury her head in swatch books to memorize gel color-codes. This preparation paid off when the band Strangefolk came through town.

"[Strangefolk] brought in extra production from a New Hampshire-based production company called New England Audio Tech," she remembers. "The lighting designer, Brian 'Pappy' Clark, asked me to run the console while he focused lights. He labeled his console using gel

numbers instead of the typical 'R,' 'B' and 'G.' I knew every color by number because of my nerdy study habits. He was impressed and I asked if I could head to their next adventure to start learning the ropes."

An adventure was just what Routhier found. After a summer on the road, New England Audio Tech (now Rainbow Concert Productions) hired her on part time, and she transferred to Emerson College to complete her BFA in Theater Design/Technology.

After graduating, Routhier was hired as Lighting Designer for a Chevelle show. Under advice from Production Manager/FOH Engineer David Pinsky, she fulfilled the band's request to immerse the venue in total darkness in between songs. She was immediately hired for Chevelle's next tour.

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During the first few years of Routhier's touring career, she always tried to be an asset in the arena. "I worked as hard as possible, helping other departments when needed, [and] made sure [that] I did as much as I could to ensure a perfect show. I learned a lot through trial by fire. I'm sure I cried in corners a few times, but I always learned from the experience," she explains.

Networking was key in taking Routhier's career the next level. Naturally easy-to-talk to, she never missed an opportunity to follow up with a contact. One of these contacts, AJ Penn, would end up hiring Routhier substitute LD on an upcoming Audioslave tour. The Production Manager on that tour was her future business partner, Robert Long.

Routhier and Long created SRae Productions, a full-service show design company. This creative coterie offers a one-stop shop for production, lighting and graphic design. Additionally, SRae Productions provides stage and production management, assists with personnel placement for tours and can direct clients to vendors for specific

needs. Routhier and Long have created innovative designs for Mötley Crüe, The Weeknd, Justin Moore, KISS, Rihanna, Chevelle, and more.

As the company develops, Routhier and Long look forward to branching into the production world as well. Their vision involves providing full production support and show design in-house for a manifold client list.

In regards to SRae Production's impressive portfolio, Routhier advises, "Most of our involvement with our artists stems from previous relationships with management companies and touring personnel. It's all about networking!"

Routhier's focus on networking is only matched by her work ethic and "can-do" attitude. Her career journey has not been a street lined with gold, but a winding mountain pass with challenges around each bend. Not one to back down, Routhier rises to the occasion with experience and preparation to guide her. Expect to see her work in arenas for decades to come.



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Elite Multimedia Matches the Musicality of BANKS on “The Madness Tour”

Cour Design once again works with the Nashville-based tour provider and creates a soulful lighting design that accentuates the R&B sensation

With the release of her first full-length album *Goddess*, the R&B sensation BANKS recently embarked on “The Madness Tour” playing alongside The Weeknd and selling-out houses across North America. To create a soulful lighting design that would best accentuate the passionate singer/songwriter, her management team approached Gordon Droitcour and Erik Anderson with Cour Design (www.courdesign.com). Working with lighting designer Darien Koop, Droitcour and Anderson eagerly accepted the opportunity to work with the indie artist, and to do so they once again enlisted the assistance of the Nashville-based tour provider Elite Multimedia.

“This was actually our first tour with BANKS and our first time working with her Monotone management team as well,” began Droitcour. “As we began looking at the tour design, we knew we would be sharing the stage with The Weeknd, so we wanted to generate a look that would stand on its own. Since they would have a large production package, we decided the best way to be in contrast with their set-up would be to go in the opposite direction. Using a lighting package supplied by Elite Multimedia, we were able to create a simple yet dramatic tour design that really highlighted her style as an artist and it worked great.”

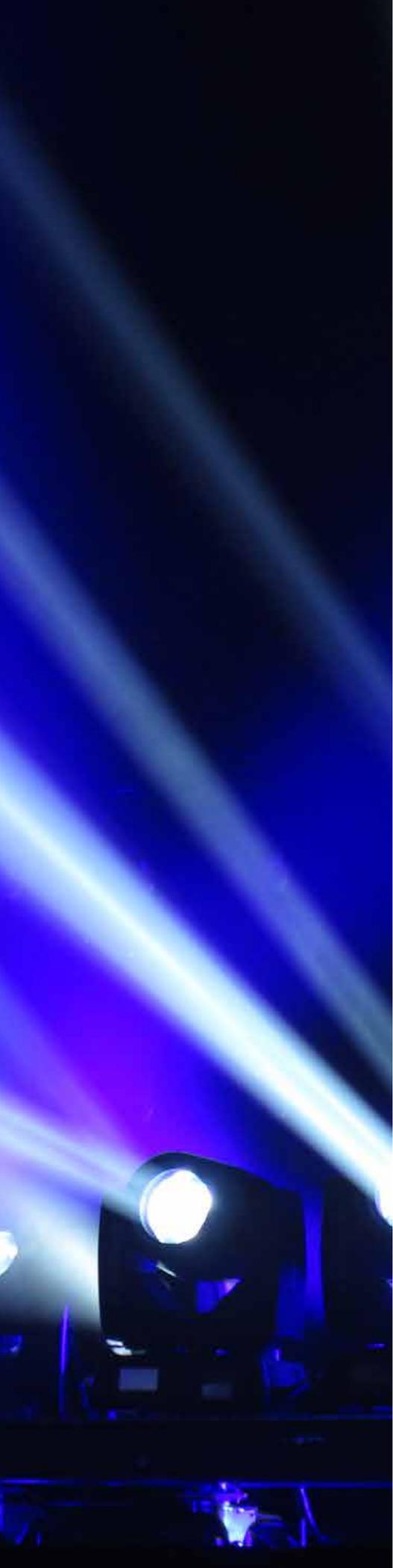
As Droitcour began envisioning the lighting package that would fully encompass the emotionally expressive design, he was

confident that Elite Multimedia had the gear necessary to make the tour a success. After speaking with the account managers about the ominous and sexy environment desired, they developed a lighting package that included 22 Clay Paky Sharpy and five Clay Paky Mythos luminaires, along with 14 Martin MAC 301 Wash LED fixtures and a Martin Jem Glaciator X-Stream ground fog machine.

“During our initial discussions the tour design aesthetic we were looking for was always very clear, but we did end up going through several different design concepts,” explained Droitcour. “Having worked with Elite Multimedia on designs in the past, we were very comfortable choosing them as our tour provider once again. They always have very competitive pricing on a wide range of products and the support network they provide is one of the best. They really helped us through the prep and rehearsal phase to get us the best gear possible and develop the ideal lighting package for our vision of the tour.”

With the lighting gear in place, Droitcour and lighting designer Darien Koop got to work putting all the pieces into place. When they started to explore how the show would transition between the artists each night, they did encounter a small challenge, but quickly identified a design solution.

“The biggest issue we faced was the really the time allotted to get the gear off stage during the artist changeover,” added Droitcour. “To make the changeover possible, we ended up putting all of the lighting gear on wheels using a mix of skateboard decks and GT truss. With these elements in place, we were then able to move all the gear off stage in under five minutes. Our lighting tech Amanda Tullis, who toured with the production, really did a fantastic job and we couldn’t be happier with how it all came to-



gether.”

Now that the full design was in place “The Madness Tour” was free to begin selling-out performance venues across North America. Looking back, Droitcour is extremely pleased with how the lighting design came together and how it worked in complete unison with all the other design aspects for a wonderfully memorable experience.

“This design was one of my absolute favorites that we have done to date,” concluded Droitcour. “The excellent video content created by Barnaby Roper gave the tour its true heart, and the lighting design really am-

plified that aesthetic. We loved the idea of using fixtures that could create beautiful air effects and give the artist an environment to express herself freely. Elite Multimedia really listened to what we wanted to accomplish in this design, and provided excellent support so that we could create a sharp and stunning design that really matched the musicality of BANKS.”

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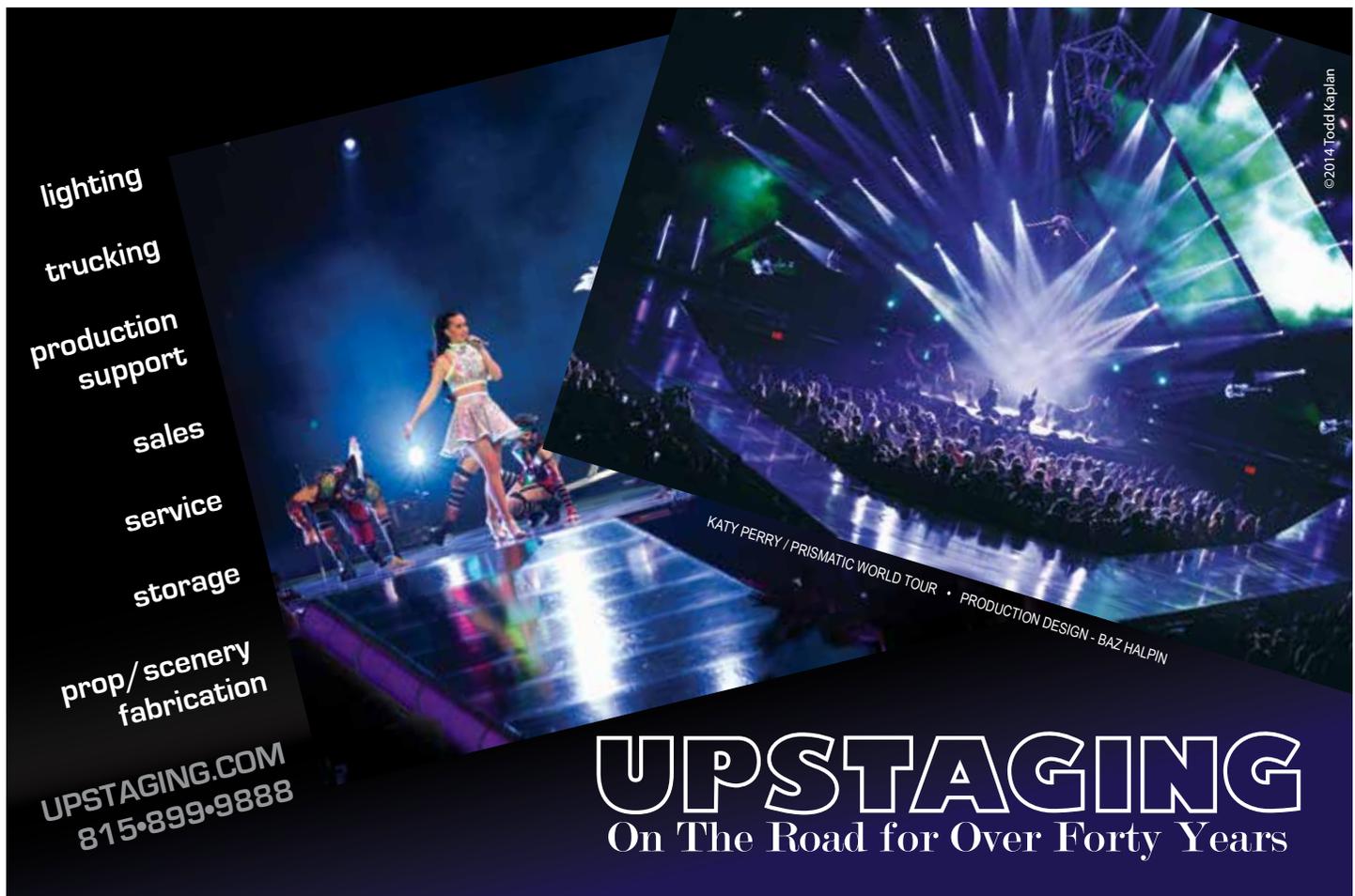
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