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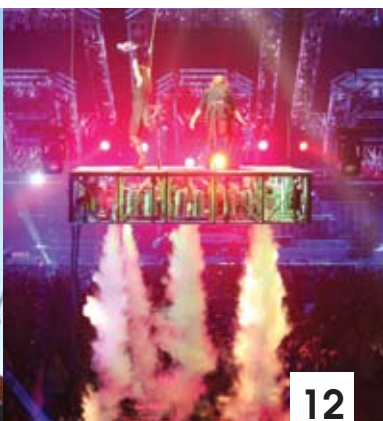
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As the touring season winds down, we can look back on one of the highest grossing years in the history of our business. According to all the tracking agencies, ticket sales were at a peak this year. What next year brings, however, is anyone's guess. Several big shows are being planned and some shows are extending their tours. It does seem as though many mid-level shows are being projected and that may be a healthy sign for all of us.

The big shows always get attention from those of us in the trade press, however, we think that 2009 will see the reemergence of the "two-coach tour." Smaller shows and a lot of regional production seem to be on the horizon. Clearly, with bands finding album sales more and more difficult, revenues must be generated on the road. The question will be, "How many shows will the public support?," and "How much will they pay?" These questions are at the heart of the upcoming season, and clearly the economy will have an impact.

Even though our business is nearly recession-proof, we must all be aware of the effects of tighter credit and shrinking wallets. Finding ways to keep the shows rolling at lower costs will be a challenge, but one our industry is well-equipped to face. The shows must go on and we will all be there for the ride, no matter what.

In this issue we present a feature on one of our favorite personalities, Doc McGhee who is the recipient of this year's Platinum Award at Tour Link. There is very little I can say about him in these notes that our readers do not already know, except that Doc has been a wonderful friend and opened doors for many of us over the years. He did so with a smile and often no ulterior motives. He is one of the really good guys in our business.

All of us at Tour Guide, *mPm* and Tour Link Conference hope you all enjoyed the holiday season. Be grateful that we can all still do the things that make us happy and pay the rent. We hope to see you in Mesa, AZ in January for Tour Link 2009!

Larry Smith



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MADONNA'S 'STICKY & SWEET' TOUR Showcases Production Prowess

Dual FOH SD7s & Monitor D5Ts Handle Blockbuster Production's Mega Audio Needs

It's undeniable the hold that Madonna has had on pop music—and pop culture—since her entrance in the early 80's. Having sold over 200 million records worldwide, in 2008, she was inducted into the Rock and Roll Hall of Fame and unleashed yet another touring extravaganza on the world, the "Sticky & Sweet" tour. After the release of her 11th studio album, *Hard Candy*, the two-hour multimedia blockbuster has no shortage of technology or glitz and showcases the breadth of her titanic legacy, with a nod to past chart topping singles while serving up the latest musical treats.

In keeping with the high-tech nature of the production, it's only fitting that the tour is one of the first to integrate a pair of DiGiCo's SD7 digital flagship consoles at the production's audio core. FOH engineer Tim Colvard previously presided over the 2006 "Confessions" mega-tour, and his 20 year resume boasts entries including chart-topping R&B and Rap icons from Eminem to the Beastie Boys, Whitney Houston, R. Kelly and Toni Braxton. Colvard cut his teeth on a DiGiCo D5 in 2003 on tours with 50 Cent/Jay-Z and with Earth Wind & Fire.



DiGiCo / Madonna Monitor Techs Matt Napier & Demetrius Moore

For the current production, Colvard shares the FOH helm with Mark Brnich of 8th Day Sound; similarly Matt Napier is at monitor world on a DiGiCo D5T, along with 8th Day's Demetrius Moore as the monitor tech, and Sean Spuehler, responsible for Madonna's vocal and FX.

"I'm usually a pioneer when it comes to technology," Colvard confesses. "I had done some research and heard about the DiGiCo SD7 from Bob Doyle, so it was something to look

forward to. I was looking for something outside the Yamaha realm and, from that standpoint, my eyes and ears were open. Once it was on the market, I was ready to be a pioneer and adventure into it for this tour. The D5 acted as a pacifier to get me into the SD7 realm and, once I got into that realm, some of the sweeter things about the console were the overall sonic sound and the EQ initially. Now that we're really into the desk, there are just so many features that make it tremendous and which really can aid an engineer and someone that's really into the art of mixing."

Colvard has certainly harnessed the full potential of the SD7's in every imaginable way on this tour, which encompasses over 100+ stage inputs—from instruments, a DJ, to vocal mics, to an onstage Pro Tools effects rig and all of his outboard effects. Each SD7 has two complete digital engines which are networked and mirrored, giving 100% digital redundancy. The second SD7 also enjoys that same redundant regime but the clever part is that all four digital engines are networked and mirrored to provide quadruple indemnity for the show. Additionally, all console VGA screen outputs are networked through 6-channel VGA switching arrangements along with his session mirrored on all 4 engines. Four external 21" large screen monitors (2 per console); enable him through the switches to bring up any screen on either console or any page on either console. He can look at a snapshot page on one console while monitoring another page on the other console, all this external to the actual integral screens in the consoles through which, of course, he can independently look at any other function he desires.

"The production has become more complex since the initial preparations—about three



DiGiCo / Madonna FOH Tim Colvard & Mark Brnich

months from the first rehearsal to the first show. It's pretty extensive now and I have full access to all inputs in front of me without flipping a bank. More or less, we use the secondary console for playback, routed by way of the MADI bridge to do playback from a Nuendo system. Also, from the main console, we MIDI to the second console so that it can trace any movement by way of MIDI that is done on the console. So it fires the same snapshots and then in turn, out of its MIDI, it fires the rest of my hardware effects processing. So both desks will actually talk in the form of MIDI and change each snapshot in the form of MIDI," related Colvard.

Additionally, he has a live video feed connected to the small video screen in the meter-bridge of the consoles so he can scan the video production without having to look up and over the console.

"This is one of the most important features that I utilize," Colvard explains. "Because I am set up on the floor and the patrons are standing in front of me, the video feature on the desk is a big plus so I'm able to monitor the stage. Plus, with the switcher and four monitors, I can go between any screen or overview screen to see what's happening at that point in time."

Moving on to monitor world, engineer Matt Napier heads up that realm—an integral part of the overall production, particularly as it pertains to the discerning needs of the headlining artist. He brings a decade-plus of live audio engineering, starting in the trenches in the clubs of Oxford and working his way up to full-scale arena tours with UK pop acts from Atomic Kitten to Ronan Keating. He spec'd a DiGiCo D5T to manage over 126 moni-

tor inputs, including 16 channels of vocal effects and inputs shared with Sean Spuehler (responsible solely for Madonna's FX), in addition to running 44 auxiliary outputs, as well as 16 matrix outputs.

"We had used a D5 since the "Confessions" promo tour in 2005," Napier explains, "and it was chosen then for its extensive MADI capabilities, as for that tour we had a unique system going on with Apple Logic. For this current tour, although we were mixing it in a more conventional way the D5 was my first choice thanks to the ergonomic surface. But once we got into the production, it soon became apparent though that the D5 wouldn't have enough outputs so we switched to the D5T, which is a fantastic console with great sonic capabilities. I think sonic quality of desks nowadays is more mathematical than musical. As long as the latency is low, the A to D converters are of a high enough standard and the internal processing is 32 bit and floating, then the desk will sound as musical as some of the older analogue boards."

For Napier, the big advantage was the abundance of MADI in and outs available on the D5T. He said, "We're using all 4 MADI slots on monitors. We fitted an RME MADI card in the Apple computer Sean uses for Madonna's vocal FX, and that then directly interfaces with the D5 effectively giving us up to 56 channels of plug in and FX. The vocal sound is crucial to Madonna as she insists all the vocal FX are live and not from tape, hence the reason why there is one engineer who just deals with vocal FX and her vocal sound. Also, as we share the console, the three independent work surfaces allow us all to work on the same console at the same time. We actually run two D5T in mirror mode set up in an L shape to give us access to six work surfaces. Sean utilizes two surfaces and I have access to the other four. The sheer amount of visual feedback the console gives you with four screens on each desk sets it apart, especially when you have over 100 inputs to monitor and 40+ outputs... You need all the help you can get from the console!"

As far as his outlook, and application of plug-ins and effects, Napier shares the philosophy of 'less is more.' "I personally think that plug-ins are highly overrated. The simpler the mix is kept the better it sounds in arenas and stadiums, particularly with pop music, as you have to factor in the screaming fans. Too many engineers chain plug-ins all over their mix and the end result is a mess of phase incoherence. As far as internal effects, we had to switch off the internal FX to gain the extra input channels so I have a TC M6000 taking care of FX for the band, as well as the computer for Madonna's vocal FX."

These days, the need for bringing in expensive recording trucks to capture a live production on tape has seemingly become a thing of the past. For this tour, Colvard utilizes the SD7s recording prowess to capture nightly performances on a Nuendo system via the MADI. Recordings at this point are mainly for archival purposes but there is some talk of a forthcoming DVD. Colvard said, "It gets pretty extensive, as we're also lining up audience mics as well as capturing the stage production. This system is extremely reliable, and along with the quality of this console, we're able to bring out a mix that is acceptable in all formats." ☺

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AC/DC BRINGS LECTROSONICS Along With Black Ice

Transparent sound quality and freedom to move about make the perfect combination for Malcolm Young

With a rock n' roll heritage that spans almost four decades and more than 200 million albums sold worldwide, AC/DC's music is as unique as the individual members of the band. Formed in Sydney, Australia in 1973 by Malcolm and Angus Young, AC/DC is often referred to as one of the 100 Greatest Artists of Hard Rock and the Greatest Heavy Metal Band of All Time. The band recently introduced its first new album in over eight years, *Black Ice*, and is currently on tour in support of the album. No matter where the tour takes them, rhythm guitarist, backing vocalist, and co-songwriter Malcolm Young relies on a wireless setup to deliver the true sound of his guitars while providing the mobility to roam freely about the stage—and for this, he counts on Lectrosonics.

Geoff "Bison" Banks has been Malcolm Young's guitar technician since 1990 and is charged with maintaining Young's Gretsch guitars, Marshall Amplifiers and speaker cabinets, as well as other musical electronics used for the show. According to Banks, "Malcolm was using a wireless system, then went back to a cabled setup and stayed that way for quite some time as he didn't like the fact that the wireless system changed the tone of his guitar. He plays a Gretsch Jet Firebird with Filtertron pickups, so he always wants a big sound—one that is mostly clean but with a little dirt on the chords. All the other wireless systems that we tried—and we've tried them all—colored his sound."

When the band started rehearsals for the "Black Ice" World Tour in September 2008, Banks decided to give the wireless approach another try, as he explained. "Adam Day, the guitar tech for Neal Schon of Journey, showed me what he was using on tour with Journey, and it looked very impressive," said Banks. "Immediately afterward, I contacted Larry Martin at North Hollywood, CA-based Tour Supply and made arrangements to get a Lectrosonics system."

The new Lectrosonics system used by Malcolm Young includes two R400A Digital Hybrid Wireless™ diversity receivers, eight LMa Digital

Hybrid UHF beltpack transmitters, and several MI39A guitar cables with right angle plugs. "Malcolm uses four Gretsch guitars during the show," Banks explained, "and I have two LMa beltpacks assigned to each guitar. With each guitar, one R400A receiver and one of the two beltpacks serve as a backup system. We have separate beltpacks for each guitar; as the output from each instrument is very different."

Tour Supply's Larry Martin commented on the Lectrosonics transaction for AC/DC. "Lectrosonics equipment is widely recognized for its robust performance," says Martin. "We been an authorized Lectrosonics equipment supplier for several years and, during that time, we've placed numerous systems with a number of high profile artists. We consistently hear positive feedback about the equipment, so we can recommend Lectrosonics with a high degree of confidence. When Geoff contacted me about a system for AC/DC, I had no reservations whatsoever about recommending the Lectrosonics gear. Geoff and I have a business relationship that dates back to the early 90's, so he knows he can count on Tour Supply to steer him in the right direction."

Banks reports that, unlike the numerous other wireless systems they tried previously, the Lectrosonics gear is the first such setup that

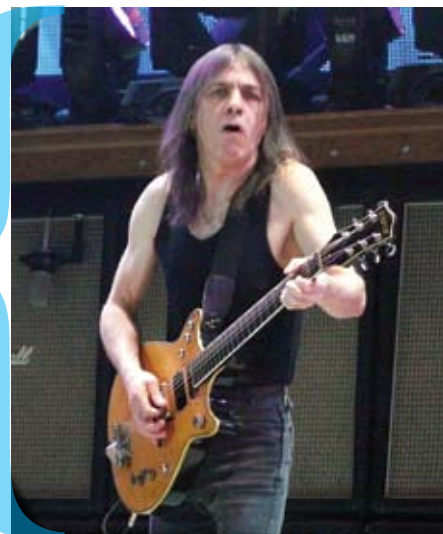


Photo credit : Matt becker

doesn't alter Young's guitar sound. "Malcolm loves the transparent sound of the Lectrosonics system," says Banks. "Finally, we have a wireless system that doesn't color his guitar sound and he's free to move about the stage. I also love the fact that the equipment is easy to use. The SmartTune™ feature is great. It's fast and always finds an open frequency—no matter where we are."

Lectrosonics' customer and technical support services also rank high with Banks. "They're 110% great," says Banks. "I've phoned the company a number of times and always got someone knowledgeable about the product to speak with me. Mind you, I never really had any issues with the equipment; it was basically just me being uncertain about what I was doing! On every occurrence, I got right through and got my questions answered."

Before turning his attention back to the band's business, Banks offered this closing thought. "This equipment is idiot proof," Banks laughed. "It works every time! I've never seen or heard any wireless system like this. Lectrosonics quality is truly amazing." ☺



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<< Jon Nevins

So a year later we spoke again, and nothing about the company has changed except for the fact that business was up in 2008 by roughly 70%. Okay, maybe that's why Nevins and Mitchell are the experts in their business.

The obvious question is how could the company have that kind of growth and not fall behind or increase its physical size? "We built the company right from the start," said Mitchell. "In the beginning we had trouble occupying our time. We'd have everything done by one in the afternoon and we'd spend the rest of the day trying to figure out what to do with our time. These days we put in a full day like people should."

Nevins added that there are assets that the company can draw upon when needed, "We have a sister company that we can go to when we need people. When you have a massive payroll you either have to carry that load through tough times or start laying people off. That's a hard thing to do either way."

The more amazing thing about what is happening with Shockwave is that the fore mentioned 70% increase in business has taken place in the year of the greatest economic bloodletting this country has seen in decades with a forecast of more to come. Again, Nevins explained, "During this time of economic downturn, our competition has been buying companies up and that's the wrong thing to do. Right now we have the best credit rating of all of our competitors and virtually no assets to maintain. Our client list is growing despite what's going on with the economy and it doesn't seem to be slowing down."

The prudent approach of these guys brings to mind the little piggy who built his house of brick and stone and weathered the storm that he knew might come. Nevins and Mitchell know what it's like to have hard times, and planned on the very real possibility that it could come again from the least likely direction. They understand that when they have fewer assets to carry, they can apply more time and energy toward carrying the assets of their clients, which is what they're in business for in the first place. The plan seems to be working.

The company's client list (much of which can be seen on its web site at <http://shockwavecargo.com>) is some 700 strong, spanning the entire entertainment industry and even has begun to extend into sports. Of that number, 200 clients are musical acts, 45 of which are serious world tours such as Metallica, Michael Bolton, Slipknot, John Mellencamp and Jenifer Lopez/Marc Anthony.

Toward the end of our conversation the question came up, "What happens if the day comes where you are up against the wall of either expanding the company or turning down business?"

The answer was simple, "We'll just put in a longer day." ☺

By MICHAEL A BECK

A wise man once said, "The person who doesn't learn by history is doomed to repeat it." About two years ago Jon Nevins and Keith Mitchell opened the doors of their current freight forwarding business venture, Shockwave Cargo, with a wary eye toward the past and a firm intent on not repeating it. *mpm* visited with them shortly after they put Shockwave on the map and heard a story of a business model that said "less is more" louder than we'd ever heard it before. This made a lot of sense given the hard times that their last company fell upon and why.

"We used the last company we were involved with as an example of how not to do things," said Nevins. "We had so many employees and assets that no matter how successful we might have gotten, we'd still be chased by our overhead."

Thus the decision was made with the new company to stay as lean as possible. In all honesty, it was difficult to imagine that there could be a successful path that didn't involve growth in both staff and infrastructure. After all, a new name and the promise of a new model do not a Phoenix make. The bird actually has to rise successfully and fly.



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How often is it that the production designer is given the mandate to go nuts? That is what makes Bryan Hartley the envy of all but a very few designers on the road. And if you are the owners of Pyrotek or Epic Production Technologies, your Christmas Present every year is Trans-Siberian Orchestra.

In as much as this is an extremely dynamic rock show that hits all levels of the Rock & Roll experience, it is also very much like a symphony experience in that the only real star of the show is the music and the visual display that shows what the music looks like. This does not in any way diminish the talent of the performers on stage; it simply gives homage to everyone involved in the show, whether they are on the stage, in the kitchen or anywhere in between.

The lighting rig in this show was the product of a long flight from Australia for Bryan Hartley. "I spend a lot of time thinking about the design during the last few weeks of the previous tour," Hartley told us. "Last year I had an idea in my head for this tour. I saw a Kylie Minogue video on the plane and they were doing something pretty cool with VersaTube and got an idea from that and went from



Lighting Designer - Brian Hartley

there. I literally did the whole design on the plane between New Zealand and the States."

The lighting rig, one of the first provided by newly formed Epic Production Technologies, was huge and contained many impressive features. When the audience walked into the room, the first thing they saw was three rectangular pods that were flown in at an angle with

their downstage edge on the deck and their upstage edge maybe 12 to 20 feet in the air. There was a smaller pod in the center of each one that was angled in a similar fashion.

When the house went to black the pods flew into position and three members of the band flew in from the center of the inside pod riding a platform that had a Mytrix panel as its underside. The look was everything the opening of a hard hitting glam rock show should be.



Trans-Siberian Orchestra

Bigger and Better, As Usual

By MICHAEL A BECK

In addition to the Mytrix panels, the centerpiece of the backdrop was a star drop with the offstage wings of the backdrop being SoftLED panels. The Mytrix and SoftLED only showed background media. This was the first time video had ever been used in the show and, though it had minimal presence, it opened the door for more to come.

“I’ve been wanting to get video out here for years and we kind of snuck it into the show this year and Paul [O’Neill] loved it, so I want to lean more into that for next year,” explained Hartley.

In addition to the huge rig over the stage, there were two triangular pods flown out over the house. They didn’t do much in the way of lighting the stage. These come from a desire to extend the show out to the audience members who aren’t as close to the action as those with the expensive seats. But Hartley didn’t miss the chance to hang as much off of them as he could.

The horizontal lines of the three visible sides of the pods over the stage were highlighted with VersaTube as well as Color Blaze units. This added not only more punch, but also a separate texture of light as well. This effect was also added to the pods in the house and most of

the straight truss in the rig.

The main body of the rig (meaning the six pods and the Mytrix panels over the stage) was wildly dynamic. This is not all that different from previous shows. Hartley loves to make stuff move around in the air. However, what is different from years past is the utter silence with which the elements of the system were able to move.

In the past there were soft gentle moments during the show that were so quiet that you could hear your hair grow were it not for the sound of 50 CM chain hoists moving into position and slamming shut at the end of the move. This year the CM hoists, which have been and most likely always will be a beloved work horse of the industry, were replaced on the moving elements of the rig with four, six and twelve foot single and double drum servo wenchers. This system was not only able to move the rig around with complete silence, but they did it at variable speeds and with incredible precision. The wenchers were driven by the Fisher Navigator control system.

While the visual aspect of this show would have been a true monster on the strength of the lighting alone, there was a lot more to the visual presence of the night. There was laser and pyro



Lighting / Crew Chief - Tim Solar,
Lighting Crew - Glenn Rupert, Lighting
Crew - Marshall Blair, Will Anglin, Bryce
Ferris



Lighting Crew - Marcus Caylor, Lighting
Crew - Ryan LeComte, Michael Rinehart,
Allyson Solar, Mark Abra



BACK ROW Mon Eng./ Crew Chief - Tony
Luna, Sound Crew - Robert Taylor, FOH
Eng. - Michihiro Tanikawa, Sound Crew -
Erik Swanson, Ken McDowell, FRONT Sound
Crew - Dave Whitman



Karla Saltzman & Tour Director - Elliot
Saltzman



Production Mgr - Patrick Whitley



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FRONT Prod. Asst - Stephen "Hollywood" Levy Mazin, Asst. Back - Road Mgrs - Dean Snowden, Kenny Silva, Production Mgr - Patrick Whitley, Prod. Co-ord. - Jeff Snider, Merchandise - Don Hall



Carpenters - Steve Ellington, Casey Long, Matt Silva



FRONT ROW Pyro Shooter / Crew Chief - Tristan Ford, BACK ROW - Pyro Tech - Danny Silvestri, Al, Jan Sanderse, Nick Zangari, Laser / Crew Chief - Jason McEachern, Not pictured, EFX Tech - Simon Brierley



Syncrolite Crew - Jorge Del Angel & Robbie Sheene



Stage Mgr - Steve Roman

TSO Entourage List

West Band

*Musical Director: Al Pitrelli
Keys: Jane Mangini
String Master: Mark Wood
Bass Guitar: Chris Altenhoff
Guitar: Angus Clark
Keys: Derek Wieland
Drums: John O'Reilly
Narrator: Tony Gaynor
Singers: Tommy Farese, Bart Shatto, Kristin Gorman, Erin Henry, Steena Hernandez, Andrew Ross, Scout Xavier, Christie George, Jeff Scott Soto
Strings Musician: Alison Zlotow*

West Crew

*Tour Mgr: David Comeau
Production Mgr: Jeff Boguski
Prod. Co-ord.: Carl Acampora
Road Mgr: Jason Moran
Asst. Road Mgr: Brad Dancy
Stage Mgr: Andy Omilianowski
Prod. Asst: Candice Simmons
Drum Tech: Ron Hise
Guitar Tech: Ed Halverson
Guitar/Keys Tech: Eric Gormley
FOH Eng.: Kurdt Vanderhoof
Lighting Director: Dan Cassar
Head Rigger: Mark Ward
Rigger: Tom (Zep) Lyster, Russel Keith
Head Carpenter: Bill Watkins
Carpenter: Scott Wienclaw, Jason Hahn, Thad Stockmeyer
SGPS Grid / Crew Chief: Tom Kelleher JR
SGPS Grid Tech: Brian Lolly, Jeramiah Anderson, John Purciful, Jim George, Luis Martinez
Epic Lighting / Crew Chief: John Lunio
Epic Lighting: Tony Dorman, Bobby Dominguez, Shawn Gallen, L Mark Donahue, Trevitt Cromwell, Daniel Brooker, Jackson Beck, Daniel DeVloo, Justin Dowbiggin, Brad Wagg
Syncrolite Crew: TJ Benton, Ed Connell
XL Video Crew / Chief: Joe Finn
XL Video Crew: Jonathan Jordon, Paul Norman, Doug Eldredge
Clair FOH Eng / Crew Chief: Tom Carlson
Clair Monitor Eng.: Chris Hoffmann
Clair Sound Crew: Tommy Gragg, Rick Roman, Ricardo Avila
Laser / Crew Chief: Gordie Hum
Laser Tech: Brian Van Trigt
EFX Tech: Kenn Macdonald
Pyro Shooter / Crew Chief: Keith Maxwell
Pyro Tech: Clint Ranse, Ray Seymour, Hans Lundberg, Noam Sigal
Merchandise: Rich Koffer
Lead Bus Driver: Steve Fields
Bus Driver: Dan Gillis, Leon Phillips, Tim Harrison, Rodney Kosmas, Mandrill McLaughlin, James Red Murphy, Daryl Johnson, Jimmy Holmes
Lead Truck Driver: Dave Faulkner
Truck Driver: Ed Pratt, Chuck Lamb, Joe Reid, Robert Aragon, Dave Harvey, James Fyffe, Ron Baidenmann, Paul Fyffe, Jeff Swearingen, Frank Russ, Steve Mignardi, John Watson, Don Rae, Wil Ferguson, Brian Scott
Catering: Mark Gratton, David Rell CEC, Jim Neumann, Henry Miller, Brent Beimfor, Brendon Papineau, Angelo Francavilla, Matthew Moseley, Angela Halloran, Matthew Gratton, Roger Burris*

East Band

Musical Director: Bob Kinkel
Narrator: Bryan Hicks
String Master: Anna Phoebe
Violin: Roddy Chong
Guitar: Chris Caffery, Alex Skolnick
Bass Guitar: John Lee Middleton
Drums: Jeff Plate
Keys: Luci Butler
Vocalist: Jay Pierce, James Lewis, Steve Broderick, Tim Hockenberry, Jamey Garner, Adrienne Warren, Danielle Landherr, Alexa Goddard, Valentina Porter

East Crew

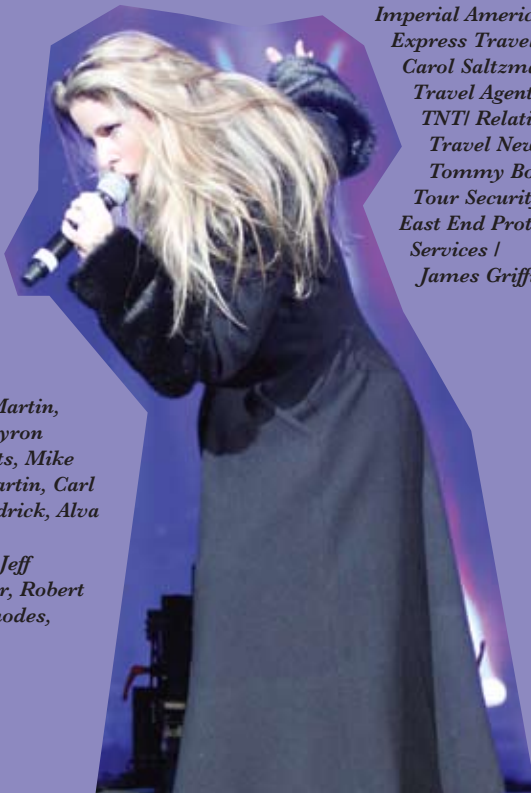
Tour Director: Elliot Saltzman
Production Mgr: Patrick Whitley
Prod. Co-ord.: Jeff Snider
Road Mgr: Kenny Silva
Asst. Road Mgr: Dean Snowden
Stage Mgr: Steve Roman
Prod. Asst: Stephen Levy Mazin
Drum Tech: Imy James
Guitar Tech: Kyle Sabel
Guitar/Keys Tech: Cris Lepurage
FOH Eng.: Dave Wittman
Lighting Designer: Bryan Hartley
Head Rigger: Ken Mitchell
Rigger: Tom Cusimano, Chris Sorensen
Carpenter: Dale Bryant, Steve Robinson, Matt Silva, Casey Long
SGPS Grid / Crew Chief: Niall Gibbons, Colin Nevins, Joseph Smith, Nate Loftis, Angel Aguirre, Mike Williams
Epic Lighting / Crew Chief: Tim Solar, Will Anglin, Allyson Solar, Michael Rinehart, Bryce Ferris, Ryan LeComte, Marshall Blair, Marcus Caylor, Terry Smith, Glenn Rupert, Mark Abra
Syncrolite Crew: Jorge Del Angel, Robbie Sheene
XL Video Crew / Chief: Kenny Ackerman, Kevin Levasseur, Rusty Wingfield, Chad McClymonds
Clair FOH Eng.: Michihiro Tanikawa
Clair Mon Eng. / Crew Chief: Tony Luna
Clair Sound Crew: Robert Taylor, Erik Swanson, Ken McDowell
Laser / Crew Chief: Jason McEachern
Laser Tech: Jason Bridges
EFX Tech: Simon Brierley
Pyro Shooter / Crew Chief: Tristan Ford
Pyro Tech: Nick Zangari, Jan Sanderse, Danny Silvestri, Al Domanski
Merchandise: Don Hall
Lead Bus Driver: Chris Hanson
Bus Driver: Pete Varcoe, Eric Frankman, Bo Ennis, Cary Tompkins, Gary Collins, Van Youngblood, Jonny Barnhart, Doug Willis
Lead Truck Driver: Ben Pinel
Truck Driver: Alyson Farr, Jerry Martin, Walter Bowles, Richard Denton, Byron Forrest, Joseph Lephew, Troy Metts, Mike VanLuvan, Shawn Steed, Randy Sartin, Carl Luffman, Michel Dufault, CH Kendrick, Alva Pendleton, Jeff Wilshaw
Catering: Mark Metzger, Sue Pye, Jeff Cecil, Steven Senkar, Blake Kollker, Robert Rupert, Jacob Bruckner, Jeffrey Rhodes, Justin Ginn
Catering Driver: Joe Parker

Tour Credits

TSO Founder/Composer/Lyricist/Producer: Paul O' Neill
TSO Composer/Music Director/Co-Producer: Robert Kinkel
TSO Composer: Jon Oliva
Music Director: Al Pitrelli
Director Of Touring & Production: Elliot Saltzman
Lighting Design: Bryan Hartley
Production Design: Bryan Hartley, Elliot Saltzman
Stage Design: Jeff Boguski, Patrick Whitley

Business Credits

Management: Night Castle Management / Adam Lind, Kenneth Kaplan, Adam Seidel, Joshua Ruzansky
Lighting: Epic Production Technologies / Craig Redden
Sound: Clair Global / Todd Johnson
Trucks: Potenza Enterprizes Inc. / Paul Potenza
Buses: Wildfire Coach Leasing Inc. / Alan Thrasher
Lasers: Laser Design Productions / Doug Adams, Lorenzo Cornacchia, Jim Schorer
Pyrotechnics: Pyrotek Special Effects Inc. / Doug Adams, Lorenzo Cornacchia, Fiona Thain
Truss Automation & Custom Grid: SGPS, Inc / ShowRig, Inc
Brian E. White / Eric Pearce
XL Touring Video: John Wiseman / Val Dauksts / Josh Huffman
Syncrolites: Jack Calmes / Jimmy Page
Stage Set: Touring Resources, Atlanta / Patrick Whitley, Austin / Chris Sorlie
Rolling Stages: All Access Staging / Bob Hughes
Radios: Road Radios
Jeremy Schilling
Gear & Expendables: Tour Supply Inc.
Lew Blevins / Carol Blevins / Geoff Barone
Tour Passes: Cube Passes
Dave Paiva, Kiersten Holland, David Evans, Stacey Murray and Mark McKinnon
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Express Travel Services
Carol Saltzman
Travel Agent/Hotels: TNT/ Relativity
Travel New York / Tommy Booth
Tour Security: East End Protection Services / James Griffin



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Video Crew - Kevin Levasseur, Video Crew - Chad McClymonds, Video Crew - Rusty Wingfield, Video Crew / Chief - Kenny Ackerman



FRONT ROW Catering - Jacob Bruckner, Catering - Jeff Cecil, Back Row - Catering - Jeffrey Rhodes, Catering - Robert Rupert, Catering Production - Justin David Ginn, Catering - Steven Senkar

provided by Canadian based Pyrotek. From the perspective of special effects, this tour looked like a pyro and laser trade show.

“We definitely pulled out all of the stops on this one,” said Pyrotek President, Doug Adams. “We brought out the new Fire Screen technology and the dragons and there was a lot more at the front of house. The lasers were pretty incredible as well.”

The upstage had a line of cryo-jets (CO2 activated smoke/fog jets), dragons and the newly minted Fire Screen effect that was first seen this past year on the Jonas Brothers tour. The screen is a modular programmable pixel-based unit that presents the ability to control various propane flame effects from high to moderate speeds. The fire screen systems allow users the capability of shooting a lazy flame bar or fire jets which, when in an all-on cue, can create a wall of fire up to eight feet tall. In addition, the system can integrate various sized fire balls and flame columns. The screens can be custom-built and programmed to integrate various chase sequences and flame effects into all types of scenarios.

Continuing the ongoing effort to extend the show out into the house there was a B Stage at the mix position upon which performers would play as it elevated roughly 20 feet in the air. In past tours, this platform was raised on scissor lifts that were painted black and masked with black drape. The lifts were further masked through the use of cryo-jets

In keeping with the mantra of TSO Founder/Composer/Lyricist/Producer, Paul O’Neil which is “Bigger, Better,” the B stage was flown from the air rather than floor supported. This not only gave the platform a “flying carpet” look, but it also eliminated the sight line issue caused by the support gear under the deck. The cryo-jets were still used, but this time they made the flying carpet look like a rocket-propelled flying carpet.

Lasers were provided by Pyrotek’s sister company Laser Design Productions Inc. and seem to hit from everywhere. There was even a head shooting at the stage from the mix, which gave an interesting new look that seemed to

catch the viewer by surprise.

In a show that is this visually intense, it’s easy to overlook the audio aspects of the show. There was a lot going on musically in this show with eight musicians, nine vocalists, a narrator and an eight piece string section that was picked up locally for every stop on the tour. Yes indeed, this was a serious rock show and the people on stage never let that fact fade, yet it was also a Christmas show. The organizers of the tour are very proud of the fact that this show plays to people ages 7 to 70 and beyond. So that challenge was to deliver the power of a serious rock show at a db level that would deafen outside of the age range of say... 13 to 55.

The overall design of the show seemed to trust that what the show lacked in sheer mind splitting volume was more than made up for in visual shock and awe.

There is much to be said about the impact this show had on the audience, but it also had an impact on the tour personnel. This tour runs between October and Christmas. In order to cover the area that wants to see it, it has to be split into two troops. Each troop carried a total compliment of just over 110 people. The production traveled in 16 trucks. The tour averaged eight shows a week, meaning that several days a week this 140,000 pound show had to get up and be show ready in time for a matinee. This thing keeps an unbelievable pace, but as many tours were having trouble selling out, this one had no such difficulty.

Tour Director, Elliot Saltzman, explained, “I would ask the venue operators how they felt at every stop just because I loved to hear them say it, ‘We’re just thrilled to see the place full.’”

Saltzman was happy to elaborate on why the show is so successful, “We have the best of the best out here. Kenny Ackerman was out here with XL Touring Video. This guy’s done 11 Stones tours and he said that this is the one he wants to do. It all starts with Paul and filters down from there through to everyone out here.”

This show was not about the Currier and Ives Christmas many of us remember as children.

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WILLIAM MORRIS AD



tribute issue

DOC MCGHEE The Lead Dog



by Bob Cayne - President, Global Entertainment Group, Inc.

I've been lucky enough to work with great dealmakers in this business, Rob Light, Tom Ross, Ed Leffler, Joe Marsh and more...but the most influential person in my professional career remains Doc McGhee. Watching Doc's style first-hand during the glory years of Bon Jovi, Motley, Scorpions and Skid Row taught me that business can be done even while having fun, making people laugh and always remembering the fan. Doc made some of the greatest deals I've ever seen, but he always left a little meat on the bone for the promoters. It was the exact opposite of many managers, who created such an adversarial relationship with promoters, charging high guarantees, and sending in "Goon" tour accountants who busted their balls at every single turn.



When you came to town with a Doc McGhee tour, you realized the promoter was working for the band. The promoters went

out of their way to work harder with the radio stations, with the record company and deliver a few special "Doc McGhee" deals from the venues and other vendors. Those were surely the good ol' days of touring.

When you worked for Doc McGhee, he let you do your job. You briefed him on the highlights and lowlights; you kept him aware of the important stuff. Then he just let you deal with the day-to-day and handle it. He didn't constantly look over your shoulder. He didn't worry if you were "near the band." He wasn't insecure like so many managers who have to stick to the band 24/7 and not let anyone close. This professional experience then translated into the best learning experience one could ever have, and that's probably why so many of his former employees have moved on to great careers in the industry and been so successful.

Then there was "The Doc McGhee Deal." About every facet of a tour had a "Doc McGhee Deal." It started with the creative people, the video directors, the sound, lighting and video vendors. Then came Ticketmaster, no inside charges, the venues with flat rent deals, the merchandise deals. I've never seen such killer venue merchandising deals as during the Bon Jovi tours. The best thing? Doc loved round numbers. Every deal got rounded downward to an even number. The weekly fee for sound and lighting companies, the rent deal, whatever. Made it pretty easy to remember and add it up for the settlement or the tour accounting!!

QUOTES AND STORIES

(trying to think of the one's that are PG-13)

Bon Jovi – New Jersey Tour 1989
We're playing Cal Expo for BGP and Doc hated that 60/40 merchandise deal they had. We always had at least a 70/30 or Doc wouldn't even consider playing the date. So, Gregg Perloff shows up before the show and we're bitching about the deal and how we need a 75/25. Perloff starts defending their case with the usual blah, blah, blah which goes nowhere. So, Doc says "let's flip for it. I win - it's 75/25, you win - 65/35." Perloff is in shock, not sure what to do but cautiously accepts. I flip a coin, Perloff wins, he says, "What does this mean?" Doc says, "You win - 65/35," and we walk away with Perloff standing there stunned, the rare beneficiary of Doc McGhee negotiation.

Bon Jovi 1989 Germany Tour
The last tour Ossy Hoppe did w/Shooter Promotions before he started working with Marek Lieberberg. We started the tour with "one deal" but after the first couple shows, I had looked at expenses in the settlement which were kind of a joke. "Poster Distribution" was some ungodly number for which I asked, "... but why did you have to distribute posters all the way to Paris? (because there's no way, this was a fair expense for a show in Essen!!)" So, Doc came in and told Ossy, "I told you I didn't want you to drive me nuts if we looked at expenses..." So, after some back-n-forth, we negotiated a deal based on gross ticket sales. Away we went and played a bunch of sold out shows.

The last show was in Frankfurt. Tons of people, big gross and on the last night we were adding up the box offices and our calculation

came out to something like \$191,000 to the band. I went and found Doc during the show and teed him up perfectly. He came in the settlement room and said to Willie and Kalla, "Okay, guys, I am going to write a number on this piece of paper and you write one too" - So, Doc writes \$200K on the paper and Willie hands me a piece of paper. I turn them both over and I say, "It's a Match, they both say \$200,000. You Win!"

Willie says "What did we win?" I said "Doc McGhee will now leave Germany!"
(Probably was funnier if you were there.)

Scorpions, Eastern Europe 1993
We're one the first bands to play the hot spots of Turkey, Bulgaria, Romania, Hungary, etc. Doc and I are sitting in the "golf suite" at the Intercontinental Athens, Greece, packing for the flight to Izmir, Turkey for an outdoor show. Chris Reynolds calls and reports that the stage is lame, power service sucks and the ground support so weak that T.J. Thompson can shake the entire lighting rig by shaking one of the support poles. We've got to consider canceling the show. Doc doesn't even pause, "I don't care if it's four guys holding up flashlights as follow spots, we're playing the show." Of course, we came, we rocked, we left.

This one was told to me by Doc:

A few years back, Doc's playing in the Pebble Beach National Pro-Am. He lofts an iron over one of the greens and it hits a lady right in the mouth. She goes down but is okay, and Doc gets there stunned, apologizing, whatever you'd expect. Then he looks down at his ball on the ground which happens to sport a KISS logo.

continued on 46

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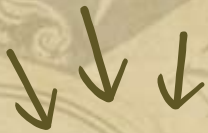


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tribute issue

DOC MCGHEE Sometimes Good Guys DO Finish First

by Jane Cohen & Bob Grossweiner

Gene Simmons, the bassist for Kiss, was supposed to be doing a Q&A at the Billboard Music Touring Conference last November, but he turned the tables. Instead, he did a branding seminar, replete with a pen point visual display. Simmons worked the room, emotionally expressing his points on how people can make more money in the music industry and not sell the product short, and ignoring the moderator's plea to answer some questions from him. Rather, Simmons takes some queries from the packed room.

Simmons mentioned that Kiss has over 1,000 brands in the marketplace, including Kiss Kondoms and Kiss Kaskets. "We got you comin'," he said, "and we got you goin'." When an attendee asked about a certain product, he yelled to the back of the room, "Doc, what's the status of the negotiations?"

Doc is Doc McGhee, the group's longtime manager (he is also guitarist Paul Stanley's overseer but not Simmons). "Working on it," Doc shouted back. When asked about a possible tour with Queen, Simmons shouted out to Rob Light, his agent at Creative Artists Agency. Light yelled back "Fifty-fifty!" There was another shout back to McGhee before Simmons answered the moderator's question.

The moderator threw his questions away and asked, "What is your favorite color?" Wearing all black, Gene said, "Green! After the session concluded, McGhee and Light are leaning against a wall outside the ballroom, both chuckling, or, if this were a cartoon, above their heads would be a cloud with cash registers ringing.

Kiss is a perfect client for an engaging manager and agent. And over the past two or three decades, McGhee has been manager at the forefront of his profession.

During the course of his 30+ year career, Doc has managed a diverse group of artists including James Brown, Mink De Ville, Scorpions and Diana Ross. More profoundly, he founded the careers of Bon Jovi, Motley Crue, Skid Row and the reunited KISS for its '96-'97 Alive Worldwide Tour. His artists have sold more than 250 million albums and toured endlessly with impressive box office results.

As CEO of McGhee Entertainment Inc., Doc presides over two offices – the Los Angeles headquarters and the newer Nashville office that he opened in 2005 with his brother Scott, who serves as president of the company. This new foray into country music has already garnered two number one albums: Chris Cagle's "My Life's Been a Country Song" and Darius Rucker's "Learn to Live," as well as a #one radio hit by Rucker, "Don't Think I Don't Think About It."

Doc's event and television productions include the historic heavy metal Moscow Music Peace Festival in 1989, to promote world peace and establish international cooperation in fighting the drug war in Russia (the first stadium rock show in Russia) which was aired worldwide as a top rated pay-per-view event; creating the entertainment division for the Home Shopping Network, which he ran for five years; producing FOX TV's live New Year's Eve program "America's Party" and producing "Rockin' the Corps," a free concert for soldiers and their families held on the beach of Marine Corps base Camp Pendleton. The concert, attended by 45,000 people, aired nationwide on Regal Cinema screens and as a pay per view special as well as a DVD release. Proceeds from the event were donated to the non-profit organization Support the Corps.

McGhee Entertainment's current roster includes: KISS, Paul Stanley, Down, Hootie & The Blowfish, Darius Rucker, Ted Nugent, Night Ranger, Jack Blades, Chris Cagle, Tata Young, The Drew Davis Band, Cheyenne Kimball, Benise, Jypsi, Jeremy Lister, We Are The Furry and Crooked X. ☺



Testimonials:

"Seven of the most exciting words to hear once I answer the phone are: "Hi Steve, I have Doc for you." - Steve Lemon, Production Manager

"A nightly ritual that Doc and I would go through on Bon Jovi, Scorpions, Skid Row (I was running the McGhee Entertainment tours in those days) was:

"Paul: Hey Doc! "Doc: Hey Paul! "Paul: When I got up this morning I said to myself. "Doc and Paul: Self! What a great fucking day for rock and roll! (yelled as loud as one can yell) "This was followed by a very manly high five in which the goal was to inflict pain on the other person." - Paul Korzilius, Bon Jovi Manager

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What do you get when you cross a mid-life crisis with pure teenage angst? Barry "Bear Dawg" Hegrenes and John "Hashman" Hassinger, from Arizona and Nevada respectively, asked themselves that question several years ago at an Alice Cooper gig in Las Vegas..



As Cooper's band banged out a medley with all of Alice's signature theatrics, Hashman looked over at Bear Dawg and yelled "I wanna be a rocker!" It was all Hegrenes needed to start them both down a path of rock and roll destruction - or perhaps "construction" is a better description.

The duo had grown up together in a small Minnesota town and both agree they would not exchange their childhood years for anything in the world (except maybe to be the opening act for a legendary rock band of course). After graduating college and beginning careers in the southwest US in the mid-1980's, Hegrenes and Hassinger turned 40 and saw Alice's show. After summoning enough passion to learn the rudiments of guitar (Hegrenes) and bass guitar (Hassinger), the drum machine and garage jamming simply didn't fulfill their ethereal vision of rock stardom.

After significant prodding, Hegrenes convinced softball buddy and "retired" drummer, Steve "Baskeshky" Knies to jam with the novice duo of rock star wannabees. After an introductory shot at a Neil Young classic, Knies immediately drained a six pack of Rolling Rock and pulled out his brushes so he would not drown out the 10 watt amps and the "Mr. Microphone" PA system being used by the good ol' boys from Minnesota.

Undaunted and believing they could "rock

the house," Hegrenes' employer transferred him from Southern California to Arizona where he networked and found Dave "Surgeon" Isenberg. Originally from Baltimore MD, Isenberg had arrived in the Phoenix area at about the same time as Hegrenes and was eager to fit into a band with "good chemistry." A classically trained jazz and rock guitarist, Isenberg was as puzzled as Knies when he heard garage versions of classic rock songs - mystified as to why these "40-something boys" only knew three chords. Tin Weasel was officially formed when Arizona drummer Robin "Woody" Brentwood connected with the band out of geographical necessity (Knies was in California). Hegrenes, bold in marketing and short on musician skills, was



Barry "Bear Dawg" Hegrenes
(Lead Vox/Guitar)
Chris Nikirk (Keyboards)

able to book the band into local clubs in Phoenix's East Valley. With Brentwood and Isenberg's technical skills and the teenage rock energy of Hegrenes and Hassinger, the band was acceptable.

After a couple lineup changes designed for a fuller sound, Brentwood quit the band to start a new project and Knies was asked to join the band from across the Colorado River. With Knies' addition to the lineup, Tin Weasel

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Tin Weasel's website
garagebanned.net

was solidified as a rock quartet.

Since 2005, when Tin Weasel began performing as a cover band regularly in the Southwest US. Playing mainly in Arizona, they embraced the passion for performance which was the cornerstone of Hegrenes and Hassinger's motivation. The advent of Guitar Hero and Rock Band video games played right into the style of the Tin Weasel. Hegrenes says "We employed the the Rock-a-roke (Karaoke with a live band) concept from our very first gig."

Hegrenes built an air guitar from scrap wood - painted it red - and it travels with the band to every performance. The band also has an extra microphone set up at every gig - on it's own microphone stand - facing the audience, as an invitation for anyone to come up and sing lead or chorus vocals. Hegrenes admits Tin Weasel did not invent the concept, but Tin Weasel truly embraces the belief that the show is for the patrons (or party guests).



John "Hashman"
Hassinger (Bass Guitar)
David Isenberg aka
"Surgeon" (Lead Guitar)



"I've seen so many bands who can play a Journey song or a Three Doors Down song note for note with perfect vocals, guitars, keyboard, everything. It's impressive and many clubs or party or event planners are looking for that jukebox sound. We are the Anti-Primadonnas. You can play our instruments, sing our songs, use our stage and have fun - the

show is about you, not us. We have more pictures taken of our band members with cell phone cameras than any other band I know. It's because their wife or friend or brother or sister is on stage with us, playing air guitar or singing along - we help make them rock stars - if only for a minute. It's something they can remember, because they were in the show."

Having fine-tuned the rock-a-roke approach to performance, the Weasels have learned quickly to adjust to almost any situation. Consequently, the band has gotten better technically now in its third full year of existence. "We will never be the most technically proficient cover band you will hear, but we play the Beatles to Toby Keith to Green Day and pretty much everything in between." Tin Weasel also brings in Phoenix keyboardist Chris Nikirk on rare occasion for larger venue performances. Also classically trained, Chris can morph to any sound or format presented by the Weasels and fills up all the gaps.

Tin Weasel has roots and connections to people across the entire United States and is available for any corporate, private or special event in any of the lower 48. Hegrenes and Hassinger still hold out hope Tin Weasel can fulfill their teenage dream as air guitar masters from Minnesota - to open for a legendary touring classic rock band. ☺

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ICE!™

How The Grinch Stole Christmas

by MICHAEL WADDELL

Baby, It's Cold Inside

Gaylord Opryland's 25th annual *A Country Christmas* is in full swing in Nashville, TN and includes; Radio City Christmas Spectacular (featuring the world-famous Rockettes), Louis Mandrell's "Joy To The World" Christmas Dinner & Show, and ICE!™, which is celebrating its eighth year.

ICE!™ is a static walk-through display of... well... ice. More than 1.4 million pounds of it carved into the theme of Dr. Seuss' *How The Grinch Stole Christmas* and presented in Opryland's 22,000 sq. ft. Gaslight Theater. The theater was built as part of Opryland's long-gone theme park and is used today exclusively for ICE!™. The event runs from Nov. 14, 2008 through Jan. 4, 2009 and is expected to bring upwards of 180,000 people.

THE CONCEPT

In 1998 Gaylord hired John Steenhoven as a consultant to help develop new ideas for various seasonal events. Steenhoven brought in International Special Attractions' (ISA) Vice President Michael Wilson. ISA started in 1993 when Haiping Ge, President of ISA, joined with Wilson to establish the first company dedicated to two-way entertainment trade between China and America. In the late '80's Ge joined the Shanghai Cultural Exchange Agency as a presenter's liaison hosting many of the first western entertainers to perform in China, such as; *Jan and Dean*, *Holiday on Ice*, the *Philadelphia Symphony* and *John Denver*. Over the past 15 years ISA has presented more international entertainers in China than anyone, some of which include; the *Oakland Symphony*, *Harlem Wizards Comedy Basketball*, *The Broadway Production Of Porgy & Bess*, *Ballet Folklorico de Mexico*, *New York City Breakers* and countless variety entertainers for China's many festivals, television specials and government sponsored special events. Because of Wilson's familiarity with entertainment in China, he knew of the annual Light and Ice Festival in Harbin, China.

Gaylord in Nashville, TN., brought Hotopp

Associates Limited onboard to draw some design concepts for ICE!™. The company was established in 1984 by Michael Hotopp and is a design company specializing in production for theaters, television, industrial exhibits, Dolphins for the Aquarium in Atlanta, GA., and ICE!™, to name but a few.

Hotopp created about a half a dozen designs which were then sent to one of the carving teams in Harbin. "This," said Hotopp, "was an opportunity to see how well we could work with the Chinese, with language, with metrics, with, with, with, and it proved to be very successful." Hotopp then sat down with Gaylord and began discussing design ideas with long term thoughts that, as Gaylord brought more properties online, ICE!™ could be in each property with different design concepts. Each concept would move to a different Gaylord location every year. Currently ICE!™ is exhibited at Gaylord properties in Orlando, FL., Dallas, TX. and Nashville, TN. The exhibits in Orlando and Dallas have two different general Christmas themes, whereas Nashville's theme is *How The Grinch Stole Christmas*.

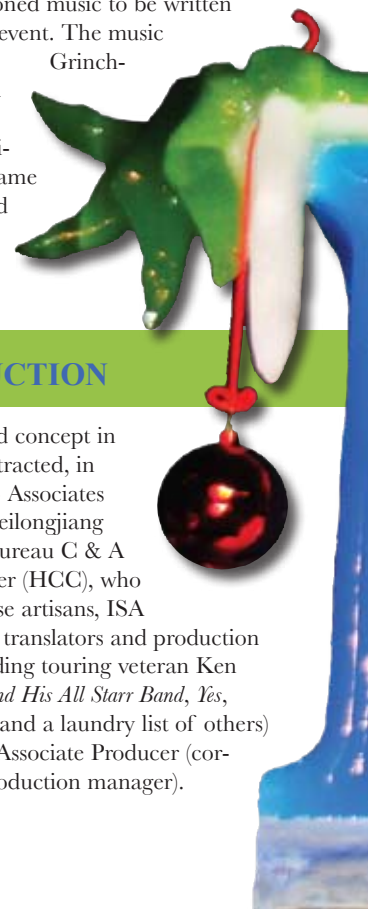
Ken Groneck, Director of Special Events for Gaylord, was the brainchild of *How The Grinch*



Stole Christmas concept for ICE!™. The leading designer was Hotopp's Bill Hoffman. The walk through exhibit was designed from the Dr. Seuss book rather than the television film. Groneck commissioned music to be written specifically for this event. The music has moments of Grinch-like elements which help familiarize the audience experience, while at the same time being light and bouncy, keeping everyone moving and cheerful.

THE PRODUCTION

With the design and concept in place, Gaylord contracted, in addition to Hotopp Associates Limited, Harbin Heilongjiang Province Culture Bureau C & A Development Center (HCC), who supplied the Chinese artisans, ISA who supplied three translators and production support staff, including touring veteran Ken Kaler (*Ringo Starr and His All Starr Band*, *Yes*, *KORN/Limp Biscuit* and a laundry list of others) for the position of Associate Producer (corporate speak for production manager).





On September 22, two 800-ton Aggreko Chillers were dispatched to the site. On arrival, the room temperature in the theater was somewhere between 70-80 degrees. "We started cooling the room by setting the temperature to about 40 degrees," said Kaler. "When it reached that temperature, it was then dropped about 20 degrees a day until it reached the

desired balmy 12 degrees." Perhaps it's balmy if you're a penguin. The chillers are capable of getting the room to 25 below zero. Then again, it is balmy compared to that!

Ice deliveries began on October 6. Over the following four weeks 35 trucks transported 4,511 10"X 20" X 48" blocks of ice

weighing approximately 300 pounds each. The ice came in colors of clear, white, red, orange, yellow, Christmas green, Grinch green, pink, flesh and brown. Food coloring was used to achieve the desired colors.

Glacier Ice Company in Middlefield, OH supplied the ice.

Labor pooled from Crew One Productions was used to unload the trucks until the Chinese artisans showed up, at which time they took over. The ice was stored in the now frozen theater. Crew One will be used to tear down the ice and take it outdoors to melt.

Thirty-six Chinese



arrived from Harbin on October 12, including artisans, two electricians and one cook. The artisans began carving the next day while the cook did just that – cooked - all day. Every day, for four weeks, they roll-in the venue at eight a.m., work until noon, take a break for lunch and nap (to get their core body temperature up), back to work at two until five – all the while working in 12 degrees. The artisans use everything and anything imaginable to get the job done. The carving begins with chainsaws and ends with butter knives.

“This is the second year we have done the Grinch,” said Kaler. “Last year the artisans looked at the drawings and said, ‘the green monkey will be no problem.’ Well, there was a problem. The Grinch looked like a green monkey,” he continued, laughing. “They got it right, but it

took some doing.” This year however, there was no problem. Overseeing the quality of the carving was Hotopp’s Michael Kramer whose job was to maintain artistic quality control.

On November 13, 26 artisans returned to China leaving ten. Those remaining repair and maintain the sculptures throughout the run. This includes spraying all ice with water every morning in hopes of slowing down sublimation, which is the process of ice disappearing.

Even in solid ice there is heat. The temperature of an object depends on how fast the atoms and molecules making up that object can shake, or oscillate. The faster they oscillate, the higher the temperature. -459 degrees

Fahrenheit is absolute zero. This is the warmest point where all oscillations are as slow as they can possibly be. Because ice is at a temperature well above -459 degrees, suspended particles are constantly and randomly bombarded from all sides by liquid molecules. The particles are very small, and the hits they take from one side will be stronger than the bumps from the other side, causing them to jump. These small random jumps are what make up what is called Brownian motion. The Brownian motion in ice manifests itself by sublimation. Literally, ice simply disappears into thin air.



To illuminate the ice, LED tubes are strategically placed inside ice, as they generate little-to-no heat. There are LED Rope lights outlining several displays, Pars and Fresnels are hung from trussing throughout the theater, while fiber-optic curtains are strategically hung. 98% of the exhibit is carved from ice. There are however, some non-ice elements, such as the roast beast, cutlery, stockings and some trees. Because of their small size, if these items were carved from ice, sublimation would cause them to deteriorate, and general maintenance would develop into a constant state of carving.





THE EXPERIENCE

The first area upon entering ICE!™ is 'North of Whoville.' Here stands a jagged wall of ice 15'8" wide by 13'6" high with the words (in non-ice) *How The Grinch Stole Christmas*. Directly beside this, happily greeting all, is a Who standing beside a Christmas wreath that is 7'9" high. Erected opposite this is the Grinch's Lair, an igloo made of ice where, at its widest point, is 18' wide and at the center of its dome is 12' high. The lair is flanked on either side by Dr. Seussian evergreen trees (non

ice) in a bed of snow. Inside the lair, looking onto Whoville through a hole carved out of the side of the igloo, and standing in the midst of stalagmites, is a seven foot tall grimacing Grinch.



Exiting the lair and entering 'Whoville Exterior' there are no less than a dozen Who homes carved from colored ice and nestled on a rolling snow-covered landscape on either side of the pedestrian walkway. Behind the homes hang fiber-optic curtains creating the look of stars shining through the black of night. Interspersed in the midst of the homes are more non-ice Seussian evergreen trees.

Next comes 'Whoville Interior.' Whos are shooting arrows into a target, walking on stilts, coming out of a box like a jack-o-lantern, just doing various and sundry Who things. "Oh, the Noise! Noise! Noise! Noise!" Opposite this, is an 8'9" tall bust of the 'Awful Idea Grinch' gazing onto the happy Whos. Just beyond this, the Grinch is attaching an antler onto Max's head with string. Max, of course, is in a state of excitement about pulling the sleigh he is tied to.

What follows, is sculpturally the most active and perhaps the most popular part of the event... 'Stealing Christmas and Slide World.' This area is 48' wide by 60' long and has three levels. On the ground floor the Grinch

is climbing out of the top of a chimney. In another area the Grinch is poking his head out from a chimney, with stockings that were hanging from the fireplace clutched between his fingers. Another area depicts the Grinch stealing the roast beast from a refrigerator while Who children are asleep in bed.

The second level is on a 6.5' high deck. This is little more than a platform for the kiddy slide. This slide is about 25' long. The third and final level is on a 9'11" high deck and has two slides about 36' long. The slides run down each side of the room. On the wall in the center of the room at the top of the third level, the Grinch is pushing a sleigh full of stolen presents off the edge of a cliff as Max looks on.

Scattered throughout 'Stealing Christmas and Slide World' on the walls are animated 3-stage electric snowflakes. These are 150w 1.24 amp flashing lights fashioned into 29.5" wide by 25.5" high snowflakes.

This area is exited through a cave 45' long, full of stalactites and have LED tube-lights embedded in the ice walls. The cave opens into 'Whoville Christmas Spirit.' This is where the Grinch's heart grows three times in size.



There are 15 Whos in a circle holding hands, their Who heads slightly raised to the sky as if in song. Looking down on this is the Grinch and Max. And surely, the Grinch's heart grows three times thanks to a heart-shaped lighting prop. Hanging from the ceiling around 'Whoville Christmas Spirit' are fiber-optic curtains giving the same effect as in 'Whoville Exterior'. Hovering over the Whos is a chandelier giving the impression of a large star.

Upon entering the next area, 'The Roast Beast Feast,' the first site is a happy Max sitting on a Christmas gift box. Beside Max, carved out of clear ice is a 28' long meandering table. Sitting at the table on chairs carved from clear ice, are Whos and the Grinch, all anticipating the roast beast feast that decorates the table. Across from this is Cindy Lou Who, who is standing in the midst of all the returned presents under a Christmas tree carved from green ice.

At the final transition there is a wall of clear ice bordered with pink ice. On the wall is a sign within a carved ice wreath stating - 'The End.' It's not. This transitions into what is in essence an ice sculpture encore, 'The Nativity Scene.' Carved from crystal clear ice are lambs, goats, a cow, a camel, a donkey, wise men bearing gifts, shepherds, Mary, Joseph, and baby Jesus. Looking down on this is a 12' tall angel whose wings are expanded.

There is hot chocolate in retail!

This is the last year *How the Grinch Stole Christmas* will be the theme for ICE!™ at Opryland's *A Country Christmas* in Nashville. This theme will move to one of Gaylord's other properties. Gaylord opened a new property in 2008 in Washington, DC and will present ICE!™ there in '09. Nashville will have a brand new theme, still to be determined. Current contenders are, *Santa Claus Is Coming To Town*, *Rudolph The Red-Nosed Reindeer* and *A Charlie Brown Christmas*.

You've got to see this spectacle to believe it. It is cool! ☺



ICE!™

crew list

Presented By: Gaylord Hotels
Produced By: ISA

Associate Producer: Ken Kaler
Asst. Associated Producer: Michael Waddell
Artisan Troupe Director: Zheng Fan Zhi
Master Carvers: Xu Rui, Liu Chang You
Artisan Troupe: Guo Jie, Sung Yong Xin, Wang Fu You, Zhang Jin Sheng, Tong Ju Tao, Ma Shan Yi, Yang Hong Guo, Chen Yu Wei, Wang Xiao, Hua, Bai Yong He, Liu Dong Bin, Dong Wen Long, Lu Zun Yi, Liu Yang, Ren Jia Ying, Li Chang Chun, Tin Guo Long, Zhe Zong Tang, Zhu Zong Tang, Zhang Zong Ren, Wang Jian Bin, Wang Jin Ye, Wang Shi Zong, Hu Shu Bin, Sun Xing Nan, Guo Rui Guang, Yu Guo Fa, Wei Xian Lin, Hu Bin Hui, Wei Ging Hua, Sun Wen Xue, Mu Zheng Guo
Cook: Jin Yi
Translators: Miao Miao Chen, James Wallace, Mary Zhang

Design Company: Hotopp Associates Limited
Artisans Provided by: HCC
Audio: PSAV
Lights: PSV
Chillers: Aggreko
Power Distribution: Aggreko
Ice: Glacier Ice Company



Asst. Associated Producer Michael Waddell & Artisan Troupe Director Zheng Fan Zhi



Associate Producer Ken Kaler



Michael Hotopp, Michael Kramer & Bill Hoffman (Hotopp Associates Limited)



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PERPETUAL MOTION JANET

story and photos by MICHAEL A. BECK

This year's Janet Jackson tour was just what one would expect, more or less. Nonstop motion. It is always tempting to dive right into talking about technology, but on a tour like this one, the ones who invariably get overlooked are the members of the wardrobe team. The reason they get overlooked is that they are always too busy to slow down long enough for a photo much less to chat about the gig.

However, on this one Ann Thomas, Jade Graham and Cassandra Hawthorne were indeed, gracious enough to give a small bit of their time. While these three women did chat with us, they were only three of a wardrobe, hair and makeup team of seven people.

From the time the wardrobe people arrived, to the end of the night, they were constantly moving. All of the wardrobe pieces had to be laundered, steamed and repaired, if needed. There were ten dancers on the show, and they had nine wardrobe changes during the performance. Then there were the changes for Janet as well. This team also handled wardrobe for the three piece band, and it didn't even play on the stage.

Each outfit had to have a double in the event one got damaged. All told, when broken down into actual wardrobe pieces, we're talking about 300 to 400 every day! Give these people a hand, or at least a drink - something!

The wardrobe people weren't the only ones who had a full day on this tour. The show was gag central. The stage had square ramp that extended out about halfway to the mix and enclosed about a third of the audience inside



Ann Thomas - dancer wardrobe, Jade Graham - dancer wardrobe, Cassandra Hawthorne - Janet dresser

itself. This runway had eight traps through which dancers appeared all night long. The show had five trucks of set.

The stage runway was outlined with Versa TUBE as were most of the other elements of the show. Virtually everything in the air over the stage moved. There were eight single sections of truss that operated as set accent pieces.

Four of the units were flown together on a line directly down stage from the other four. Each section was independently controlled. The face of the units was covered with Versa TUBE and Colorblast units contained several movers.

The biggest flown element of the show was a bridge that landed on the stage a few times during the performance.. The structure of the

bridge was made up of nine trapezoidal truss sections and locked together at the top. When it was lifted it assumed the shape of an arch. The bottom and face of the unit was masked with yet more Versa Tube and that got to be a bit of a challenge as the tubes on the bottom stayed on the trapezoidal pieces and traveled there.

In the beginning of the tour, the better part of 20 Versa TUBE units "shuffled off this mortal coil" until the team figured out a safe way to transport them.

Because of all the gear that was moving around in this show the crew never stopped moving. This was a fact that was not lost on Stage Manager Mark "Kahuna" Candelario, "Our carpentry guys are doing a really great job. They are on it at all times. There are a lot of shows out there that are bigger than ours, but this show has a lot of bang for the buck and our crew works real hard to make that happen every night," said Candelario.

Bang for the buck indeed. Pyro was handled by the ubiquitous Pyrotek. The show opened with two large J's on the stage that moved through a couple of plumes of smoke. As they did so they



Todd Fox - venue security (care to guess which one is Fox in the picture?)



top to bottom Robert Liscio - pyro shooter
Kim Van Loon - production coordination, Chris Kansy - production manager
Tim Walston - merch

left to right: Demetrius Henry - pro tools, Cole Gion - drum tech, John "Badge" Chidley - guitar/keyboard tech

dispersed the smoke into a screen through which Janet appeared on an upstage hydraulic lift. There was a small pyro burst after that in the opening of the show and that was it until the end.

There were 70 pyro shots over the course of two consecutive songs, *Black Cat* and *Rhythm Nation*. How do you jam that many cues into two songs? You start shooting and you don't stop until there's nothing left to blow up or burn.

The video was pretty straight forward. The main video element was an upstage wall that was able to break into eight strips. The whole thing was backed by a SoftLED drape.

Lighting and audio were both fairly straight forward as well, but were affected by the runway that extended out into the crowd. The show was lit in two parts, the main stage and the runway. The main stage was lit by the primary rig that hung over the stage. However, when the action moved out onto the runway, it was lit by a rig that was hung between the runway and the mix. Lighting for this show was outstanding because it was a perfect visual demonstration of the music and the feeling behind it.

The bigger of the challenges was there for audio in that Janet was out in front the entire show. A variation of that situation happened with the Spice Girls tour earlier this year. However there were differences. On the one hand, the Spice Girls had five hot mics out in front of the system whereas this show had only one. However, in this case, the one mic was not a single runway that limited where the mic could be in regarding the PA system. Janet was allowed

top to bottom / left to right: Rachel Adkins - sound crew, Blake Suib - monitor mixer, Anson Moore - sound crew, Jon Lemon - sound mixer, Frank Principato - sound system engineer,

Front Row - Oliver - Motion Control, Franklin Aguirre - Head Rigger, Brad Judd - Carpenter, Charles Bogard, Grid Master, Makoa Kahanamoku - Rigger / Motion Control
Back Row - Jesus "Chuy" Arroyo - Head Carpenter, Mark "Kahuna" Candelario - Stage Manager, Fidel Garza - Carpenter, Wayne Pina - Carpenter, Ryan Tillman - Carpenter, Zack Eastland - Carpenter, Wayne Brady - Cut Out

Michael Coryell - lighting crew, Glen Claytor - lighting crew, Todd Turner - lighting crew chief, Alex Reardon - lighting director, Sondra Smith - lighting crew, Anthony Owen Zoars - lighting crew, Jorge Rosenberg - electrician

Zainool Hamid - video engineer, Bryan Keys - cameras, Brian Littleton - cameras, Gregory Frederick - video crew chief, Michael Tinsley - video director, Redo Jackson - cameras

continued on 46



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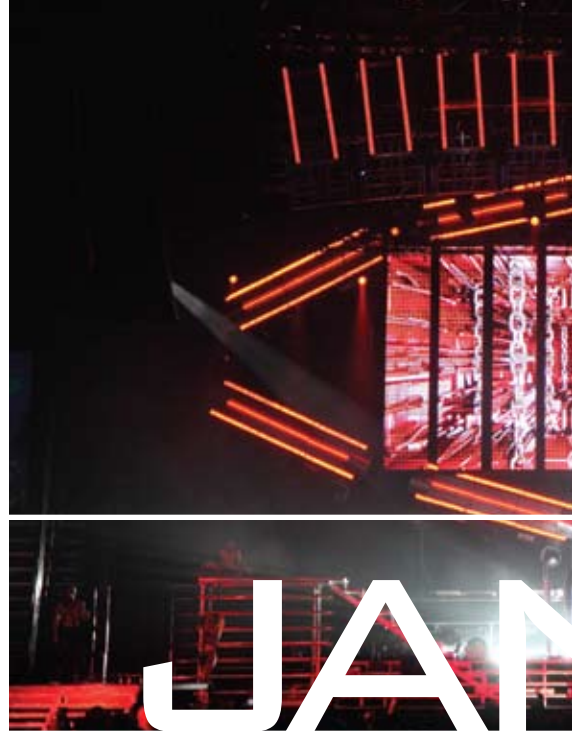
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 Venue Security - Todd Fox
 Pro-Tools - Demetrius Henry
 Guitar & Keyboard Tech - John Chidley
 Drum Tech - Cole Gion
 Sound Mix - Jon Lemon
 Monitor Mix - Blake Suib
 Sound System Engineer - Frank Principato
 Sound Crew - Anson Moore, Rachel Adkins
 Lighting Director - Alex Reardon
 Lighting Crew chief - Todd Turner
 Electrician - Jorge Rosenberg
 Lighting Crew - Sondra Smith, Glen Claytor,
 Michael Coryell, Owen Zoars
 Head Rigger - Franklin Aguirre
 Rigger/Motion Control - Makoa Kahanamoku
 Grid Master - Charles Bogard
 Motion Control Operator - Alex Blais

Head Carpenter - Jesus Arroyo
 Carpenters - Matthew Kansy, Fidel Garza, Zack
 Eastland, Wayne Pina, Ryan Tillman, Brad Judd

Video Director - Michael Tinsley
 Video Engineer - Zainool Hamid
 Video Crew Chief - Gregory Frederick
 Cameras - Michael Duque, Redo Jackson
 Cameras/Man of Action - Greg Santos

Pyro Shooter - Robert Liscio
 Pyro Tech (no pun intended) - Raymond
 Seymour

Janet make-up - Preston Meneses
 Janet hair - Cassandra Unciano
 Janet dresser - Cassie Hawthorne
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to move wherever she wanted, which meant that the system couldn't be aimed so that would miss the mic.

While FOH Engineer John Lemon did agree that it was a challenge, it wasn't an insurmountable problem as long as he stayed on top of it.

As was said at the top of this story, the show had everything that one would expect out of Janet Jackson despite the medical glitches that plagued the beginning of the tour. It was bold, bright and gag intensive complete with a full blown S&M scene that was played out on stage with some poor unsuspecting audience member who is effected for life over the event of having been ridden by Janet Jackson like Mr. Ed. If this show isn't your cup of tea, that's understandable. On the other hand, regardless of where one's musical tastes land, it was impossible to go to this show and not be compelled by the perpetual motion of the performers both on the stage and behind the scenes. It simply never stopped from the time they tipped the trucks to the time they closed the last one and moved on to the next gig. ☺

It was big and it bold and at time raspy while being able to settle into some breathtakingly soft moments. It was the result of a yearlong effort (that is already underway for next year) to make sure that when people decide what to do with the money that is harder to come by with every passing moment, they'll come out the Trans-Siberian Orchestra and not feel like that could have spent that money on something else with greater return.

Such things aren't lost on Paul O'Neill, Elliot Slatzman, Bryan Hartley, Doug Adams, production managers Patrick Whitley and Jeff Boguski or any of the rest of the more than 200 people who give up their holiday season to work like Trojans to make this happen and are happy to come back year after year.

If you have the opportunity to catch this thing next year, do yourself a favor and don't let it go by. It's a great way to kick off the season no matter what your thoughts on Christmas are. For this writer, it is truly a highlight of the year. ☺

There's blood all over the logo and he thinks, "Well, this is kind of poetic, I guess."

In autumn, 1989 we had played every city, every nook and cranny on the Bon Jovi New Jersey tour and didn't know where else to play. Doc told the promoters, if you find a venue and we can make \$100K (this was the day of \$18.50 top six), we'll play. It became the Lost Cities tour and guys like JAM, Don Fox and Charlie Brusco did very well on that venture. Anyway, we booked Augusta, Ga., with the sole intent to play golf at Augusta National. Only afterward did we find out that National is closed in September and we'd be shut out. But we played Augusta Country Club which was no slouch and made over \$100K anyway.

Doc's favorite quote and Christmas card:

"If you're not the Lead Dog, then the view is always the same." ☺

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