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# mobilePRODUCTION *monthly*



## contents

volume 2 issue 8 2009

### FEATURES

#### International

**6 i-Pix** for Silbermond

**8 HSL** Rocks Well for Nordoff-Robbins at the O2

#### **10 Hannity Freedom Tour**

Hannity Freedom Tour Helps Hard Hit Families

#### **12 No Doubt**

**No Doubt 2009 Tour** Symbiosis of Music & Technology

#### **14 No Doubt Tour Personnel**

**16 Sean Cagney** & Mode Studios

#### **18 Jonas Brothers**

An Act That Knows Its Audience

#### **24 Jonas Bros. Tour Personnel**

#### **26 Assured Protection**

The Jonas Bros. Have Assured Protection

#### **28 BML-Blackbird Theatrical Services**

A Wealth of Experience Delivering the Goods

#### **30 Staging**

**Stage of Dreams** Lines, Vines & Trying Times

#### **32 Catering**

**Culinary Underground** Caters the Jonas Bros on Tour

#### **36 Advertiser's Index**

**18**



**6**



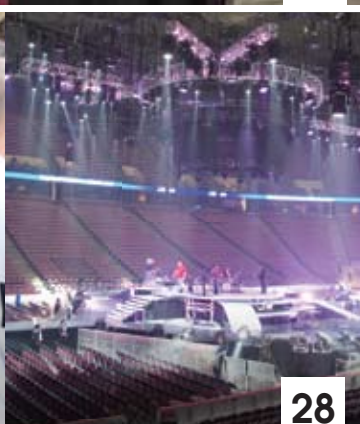
**10**



**12**



**26**



**28**



**32**

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In this issue we will focus on one of the hottest tours out this year! The high grossing shows delivered by the Jonas Brothers Tour are reminiscent of the beginning of the Beatles. Ok, I am old enough to remember those days and even fought to get a ticket to their show in Indianapolis when I was in high school.

It is always fun to see an act take off with such success as the Jonas Brothers. The results for our side of the industry are great, of course, but what we all love to see is the creativity in production that goes along with a tour of that magnitude. It feels like the Stones, U2 or any of the noted big shows that always drive not only revenue but fresh ideas. Nothing against the tried and true production that is the backbone of our business, but it the fresh new big shows that seem to deliver that creative spark that fuels the growth of our trade.

The other thing the *mPm* likes about these situations is the opportunity to do a focus on companies that seldom get industry press. Sometimes, the companies that do significant work are either over looked or missed because the regular big guys get so much attention (and deservedly so). This tour gave us the ability to reach out to some "unsung heroes." I think you are going to like the coverage in this issue.

Finally, a quick word about our new website, [mobileproductionpro.com](http://mobileproductionpro.com). The site is gathering steam as more and more people sign in and update their data. There is a place for breaking news and press releases, a place to read all of the *mobile Production monthly* issues for the past couple of years, information on the upcoming Tour Link Conference (Mesa, AZ Feb 4-5-6 Visit [tourlinkconference.com](http://tourlinkconference.com)) as well as the largest global search engine in the industry. Take a minute and check it out. **One hint, when you actually log in a user name and password, there is a LOT more data that becomes available.** Have fun!

Larry Smith



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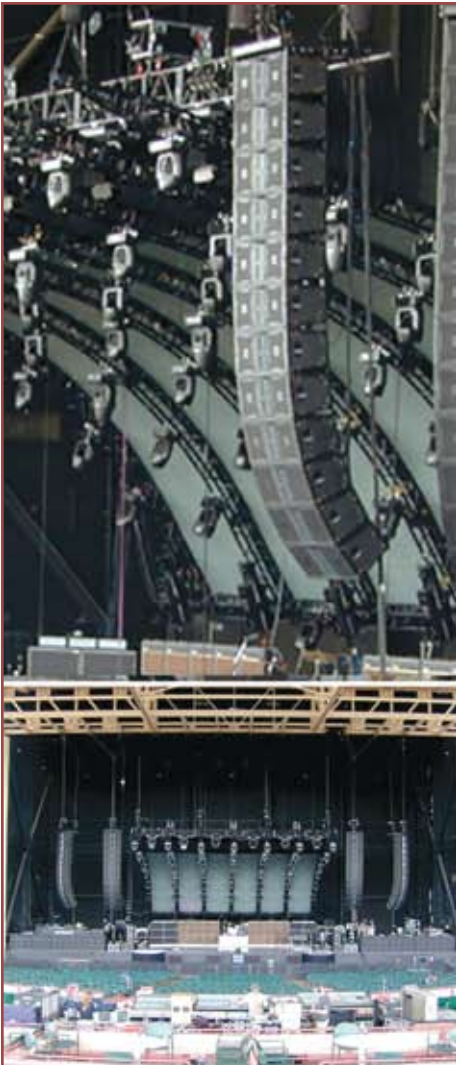
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## i-Pix for Silbermond

**S**tephan Aue, lighting designer for chart-topping German rock band Silbermond used 24 i-Pix BB7 LED wash units as the main over-stage lighting on the band's latest tour, promoting their "Nichts Passiert" (Nothing Happened) album.

The concept was such a success that he intends to expand it for the next leg of the tour in November, when the shows step up a level.

The band's initial brief for the tour lighting included a request for a 'classic' rock 'n' roll appearance to the stage that was not full of modern clichés and something that specifically didn't resemble any of the standard 'LED looks' that are the trend of the moment! His challenge was to produce something unique and different within those parameters.

He took the bold move of deciding not to use any moving lights overhead, and no LED panels. The no LED panels idea was rethought for the festival section of the tour where they needed a specials package. For this he created a moving set piece with Martin LC panels, back-lit with Jarags and MAC 3K Profiles. This was then integrated

into the full production shows which included the BB7s on the tour.

So, the BB7s played a major role in creating the overall stage visuality and ambience. They were rigged across three over-stage trusses braced by scaff bars to get the fixtures in exactly the right places for even coverage of the whole stage.

To add some quirkiness, for the first three songs, cloth tubes of varying lengths were attached beneath the BB7s, forming internally lit cylinders. These were then ditched via magnetic kabukis, and thereafter, the BBs were used to their full potential as stage washing fixtures.

"They were exactly the right lamp for the all functions and effects I wanted," enthuses Aue who really likes the quality and tone of the light output, and worked them hard on the tour!

He first saw BB7s in action on the

Radiohead tour, and was "Amazed by the light output", the fabulous array of colours and the fact that they looked so "non-LED".

His first opportunity to use them on one of his own shows was for another successful German band, Reamonn, when he used 6 as specials and liked them even more! Then along came the latest Silbermond tour with their request for a retro, slightly unusual and off-beat look. "Apart from all the great features of the BB7 as a lightsource, it also has that real 'vintage' look which I really like," he concludes.

The lighting kit for the Silbermond tour is being supplied by Berlin-based Black Box Music.

On the first leg they played venues ranging from 2 - 8000 capacity, and on the next one, they move up to larger arenas, reflecting their massive popularity. ☁





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## HSL Rocks Well for NORDOFF-ROBBINS AT THE O2

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**HSL** supplied all lighting and necessary rigging for the recent Nordoff-Robbins Music Therapy "Rockwell" fund-raising event at London's O2 arena. Technical production was co-ordinated by Production North and the lighting design was by Peter Barnes.

The show united a galaxy of stars - including Tom Jones, Joss Stone, Robert Plant, Lulu, Hot Rats, Razorlight, David Gray, Ronan Keating, Gabriella Cilmi, Dan Gillespie Sells and others. It featured some amazing performances and unique collaborations that made it a very memorable and special evening.

Barnes' rig consisted of four trusses - a straight one upstage and three chevron-shaped over-stage, staggered in length at 32, 20 and 12 ft a side, and raked at slightly different heights. This created an architecture for the space and a visually interesting view of the stage as well as increasing the scope and depth of the moving lights hung on the trusses, allowing them a really dynamic focus range.

It was a charity event, so the principal goal was to deliver a design that was cost effective and highly flexible, with enough latitude to allow a spectacular light-show for all the artists appearing in the two and a half hour performance.

The moving lights were a selection of Robe ColorWash 2500E ATs and Vari\*Lite 3000 Spots - 43 in total. The trusses were highlighted with 19 i-Pix Satellite LED bricks, and there was also a selection of PARs and 2 and 8-lite Moles scattered around the trusses.

The floor was kept completely clear of lighting because of the space needed to complete the mega quick changeovers between bands - with Tom Jones' band acting as the 'house' band.

That was apart from 4 x A&O Falcon 6Kw searchlights, which Barnes used at selected moments for some high-impact low level beam-work. Barnes programmed and ran the show using a Hog 3 console and a Wing.

HSL sent their own collection of stars to crew the event, led by Simon "Piggy" Lynch. They prepped everything rigorously in the yard in Blackburn beforehand, and consequently, the lights just "flew in" to the O2 when they got in on Thursday for Friday night's show. "It all went like clockwork," reports Lynch.

Rockwell was project managed for HSL by Mike Oates, who says, "It was a great honor to be asked onboard an event of this profile and importance, and of course it was also good to be working with the team from Production North again."

The production manager was Sarah Hollis. Sound was supplied by Wigwam and video by XL Video UK.

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# HANNITY FREEDOM TOUR HELPS HARD HIT FAMILIES

by MICHAEL A. BECK

From time to time there is a show that goes out that only travels in a couple of trucks and doesn't seem to have a huge amount of production. So *mPm* passes on having a look at it on the premise that there just isn't that much to talk about. Had we passed on this year's *Hannity Freedom Concert Tour* we would have missed a great story.

The tour had a very pointed meaning which is to support the families of "Gold Star" (military personnel killed in the line of duty) and 100 percent disabled military personnel. The organization formed to channel that support is a creation of Oliver North called Freedom Alliance Scholarship Fund. This figured heavily into the production and made for an interesting aspect of the show.

While there was walk-in music that played before the show kicked off there were also video greeting vignettes that played of military personnel from whatever town the show was in from places like Iraq and Afghanistan. This video was gathered by **DVIDS** (Digital Video & Imagery Distribution System), which is a sophisticated, 24/7 operation that provides a connection between the media around the world and the military serving in Iraq, Afghanistan, Kuwait, Qatar and Bahrain.

Through a network of portable Ku-band satellite transmitters located in-theater and a distribution hub in Atlanta, Georgia, DVIDS makes available real-time broadcast-quality video, still images and print products as well as immediate interview opportunities with service members, commanders and subject matter experts.

On the day of a given show DVIDS would shoot the vignettes and drop them onto an FTP site. In turn the video guys out on the road would grab the clips and play them at various intervals during walk-in.

That wasn't the end of the DVIDS involvement in the show. At a point late in the show Colonel North would take the stage and discuss the missions of Freedom Alliance Scholarship Fund. He would then bring people out onto the stage who had loved ones in-theatre. While he was talking to the people about their family members, the video wall was presenting a live video image of the military personnel. North would then tell the guests on stage that he had a surprise for them and ask them to turn and face the video wall. They were then able to have a real-time conversation with their family members.

This required a live feed that was bounced off of a satellite from the place of origin overseas to the DVIDS headquarters in Atlanta. The signal was then bounced off of another bird to the uplink

continued on 33





# HANNITY FREEDOM ALLIANCE TOUR

## PERSONNEL

**Producer** - Frank Breedon  
**Asst. to Frank Breedon:** Ashlee Reid  
**Production Manager:** Evan French  
**Production Assistant:** Rob Ranahan

**FOH Engineers:**  
Mike Bourne, Tony Cooper  
**Monitor Engineer:** Brian Westrope  
**Stage Patch:**  
Josh Bergstrom, Eric Saum  
**Lighting Designer:** Jon Weir  
**Lighting Director:** Christian Hahn  
**Moving Light Tech:** Michael Henson  
**Lighting Tech:** Brian York  
**Director:** Eric Gooden  
**Video Engineer:** Dave Tipton  
**Led/Cam Operator:** Jeff Culmer  
**Cam Operators:**  
Lyle Moss, Travis Hayes

## VENDERS

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Big Picture Productions, Inc.

**crew photos:** *top to bottom (l to r)*  
Evan French (Production Manager),  
Rob Ranahan (Production Assistant)

Mike Bourne - FOH Engineer, Josh Bergstrom - Stage Patch, Eric "Pooky" Saum - Stage Patch, Brian Westrope - Monitor Engineer

Lewis Winslow (Truck Driver), Roger Snuff (Truck Driver)

Lyle Moss (Cam Operator), Travis Hayes (Cam Operator), Jeff Culmer (Led/Cam Operator), Dave Tipton (Video Engineer), Eric Gooden (Director)

Frank Breedon (Producer)  
Ashlee Reid (Asst. to Frank Breedon)

Christian Hahn (Lighting Director),  
Jon "Hillbilly" Weir, Michael Henson (Moving Light Technician)

# NO DOUBT

## SYMBIOSIS OF MUSIC AND TECHNOLOGY

by MICHAEL A. BECK



### BAND

Drums - Adrian Young  
Vocals - Gwen Stefani  
Guitar - Tom Dumont  
Tony Kanal - Bass  
Horns/Keyboards/Vocals -  
Gabrial McNair  
Percussion/ Keys/ Horns/  
Vocals - Stephen Bradley

**The** *No Doubt 2009 Tour* turned a lot of heads for a lot of reasons. Of course the most obvious reason for attention is the fact that this tour happened without new product. The band just got together after years apart and said let's do this and see what happens, and the thing sold like iced water in a Bedouin nomad camp. While that is interesting in its own right, the salient issue of this tour to the faithful readers of *mPm* is the design and logistics of the show.

It really is hard to remember ever seeing a production design that had the combination of elegant flow and whimsy as this one did. The entire set was white, including the band's wardrobe (albeit with some black accents) and the jumpsuits worn by techs who had to come out on the stage.

However, the most striking aspect of the stage was the set. The only right angles on the stage were on the leading edges of the risers. Apart from that, the stage was comprised of flowing arks and sweeping curves. The design of the set was inspired by post WWII "Googie" architecture of the 50s and 60s ([spaceagecity.com/googie](http://spaceagecity.com/googie)). While the shape of the stage made for great art, it also made for a bit more work on behalf of the crew.

Production Manager Jimmy Pettinato explained, "The white aspect of the stage is almost secondary to the shape of it from a logistical perspective because there's nothing flat on it. There's not one single square, rectangular or flat deck in the whole thing."

When standing on the riser it becomes apparent that each deck piece has a compound bend in radius and elevation. This made for creative thinking when putting it into set carts. Once the packaging of the set was figured out, how to keep it clean became the next challenge which was minor compared to the logistical issues that were now in the rear view mirror. "That was no real big deal," said Pettinato, "We just bought hundreds and hundreds of booties to wear while walking on the stage. We also spent a lot of money on Mr. Clean® Magic Erasers®."

The stage wasn't the only white element of the show. Everything down stage of the set was covered in white marley which had to be kept clean as well. Because the show had an opening act, the last two rows of marley were not laid down until the reset after the opener. As one can imagine, this called for very quick precision.



Steve Roman - Stage Manager



Ben Bickel - Rigger



Jim Pettinato - Production Manager



top to bottom, l to r: front - Trevitt Cromwell (Lighting Dimmer Tech), Wayne Boehning (Lighting Crew Chief), Jesse Blevins (Lighting Director), Terry Smith (Lighting Tech); Donnie Spada (Guitar Tech), David Bernson (Bass Tech), Eric "TBG" Harris (Keyboards & Programming), Matt "Toast" Young (Drum Tech) Rod Silhanek (Video Crew/Lead LED Tech), Thomas Michael Tinsley (Video Director), Brandon Oosterhof (Video Crew/Hippo Tech), Kenny Ackerman (Video Crew Chief), Nelson Funk (Video Engineer)

top to bottom, l to r: front - (Monitor Engineer) Jon B Schimke, back - Andrew Cawley (Audio PA Hang), John "Haircut" Tompkins (Audio FOH System Engineer), John Kerns (FOH Engineer), Marcus Douglas (Audio Stage Patch); Sean Coates (Junior Set Carpenter), Bobby Reid (Head Set Carpenter), Yader Mena (Asst. Set Carpenter & Rigger); Ken Denson (Tour Manager), Ann (tour assistant), Kevin Carter - (Tour Accountant)

# NO DOUBT TOUR PERSONNEL

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Manage - Larry Tull  
Management - Lisa Kidd  
Show Director - Ray Woodbury  
Tour Manager - Ken Denson  
Tour Accountant - Kevin Carter  
Tour Security Dir. - Curtis Garrett  
Gwen's Assistant - Lizzie Barrois  
Band Assistant - Kim Burkart  
Trainer/Personal Security - Mike Heatlie,  
Rick Valenzuela  
Personal Security - Steve Vaccaro  
Hair Stylist - Kim Gueldner  
Tour Ticketing Mgr. - Erica Leite

## CREW

Production Manager - Jim Pettinato  
Stage Manager - Steve Roman  
Production Assistant - Sarah Eynon  
Rigger - Ben Bickel  
Lighting Director - Jesse Blevins  
Lighting Crew Chief - Wayne Boehning  
Lighting Dimmer Tech - Trevitt Cromwell  
Lighting Tech - Terry Smith  
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Asst. Set Carpenter & Rigger - Yader Mena  
Junior Set Carpenter - Sean Coates  
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Video Engineer - Nelson Funk  
Video Crew/Lead LED Tech - Rod Silhanek  
Video Crew/Hippo Tech - Brandon Oosterhof  
Video Dir. - Thomas Michael Tinsley  
Merchandiser - Richard Interlande  
FOH Engineer - John Kerns  
Monitor Engineer - Jon B Schimke  
Audio FOH System Engineer - John "Haircut" Tompkins  
Audio Stage Patch - Marcus Douglas  
Audio PA Hang - Andrew Cawley  
Guitar Technician - Donnie Spada  
Drum Tech - Matthew "Toast" Young  
Keyboards & Programming - Eric "TBG" Harris  
Bass Technician - David Bernson  
Hair & Makeup - Kim Gueldner  
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Kanal Bus Driver - Tom McPhail  
Dumont Bus Driver - Pat Quinn  
Young Bus Driver - John Pierce  
Gabe & Steve Bus Driver - Rick Presley  
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Prod Crew Bus #2 - Ross Karpleman  
Prod Crew Bus #3 - Chuck Warren  
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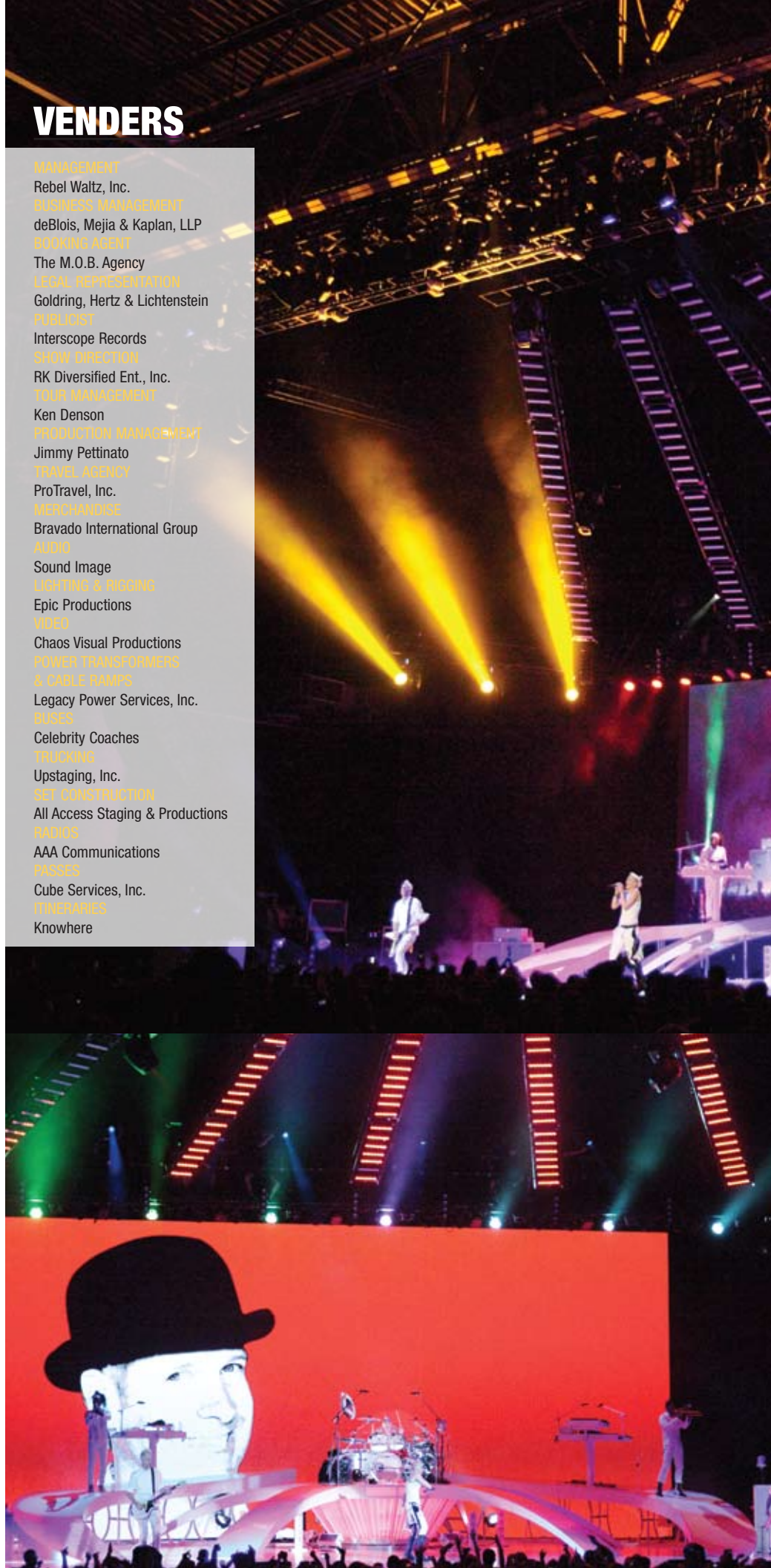
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As any lighting designer can tell you, the occasion to light anything white is rare, and lighting this much white surface area offers immense opportunity for creative thinking. While the production was designed by long time No Doubt show director Ray Woodbury, Woodbury handed the lighting design shores off to the increasingly ubiquitous designer, Butch Allen. "In the beginning Allen wanted to light the entire thing entirely with LED," Woodbury told *mPm*, "I went along with the idea and at the last minute I woke up in the middle of the night and called Butch and said we're going to have to have some lighting other than just the LEDs, and he added the VLs and the Showbeams."

It must be said that LED fixtures that were to be used were close to 200 Martin Stage Bar units. Put that together with a huge back light provided by the upstage video wall and key light supplied by house spots, and it might have been enough. However in the end, the decision to bring in the movers was wise indeed.

"If the [Vari\*Lite LED] VL-X had been ready, I would have been more tempted to commit to it," said Allen, "But there aren't enough vegetables in the pot of soup to be able to completely serve a show, at least this show, with an all LED rig. We got pretty close though. There just aren't very many lights on this thing."

The addition of a downstage truss loaded with VLs three Showbeams and upstage truss spots (which were VL-3000 spots with disabled yokes and handles mounted on the back) constituted the whole of the non-LED lighting in the show.

But the real lighting story on this show was not lighting at all. It was the Martin Stage Bars above and within the set, the X Tubes in the set as well as the lighting and the way it all worked together. It all keyed off the video content on the WinVision video wall upstage. It's not just that these elements were programmed to accent the video content. They were pixel mapped to present the content through the whole system. What this means is that every light and every pixel in every Stage Bar had to be programmed as if it were a pixel in a huge video display.

This task fell to master Hippo rider Sean Cagney. A comprehensive description on how Cagney did this can be found in a story on Cagney in this issue by *mPm* contributing writer Mike Wharton.

When it all came together the look was amazing. At times the white stage was lit in white light and had a cold stark edgy feel to it while at other times it jumped alive and into the seats with intense color saturation and movement that was provided by High End Systems five DL3s hitting the stage. This show was a masterful alchemy of music and production design. Rarely has a show ever presented such a clear view of what a song looks like.

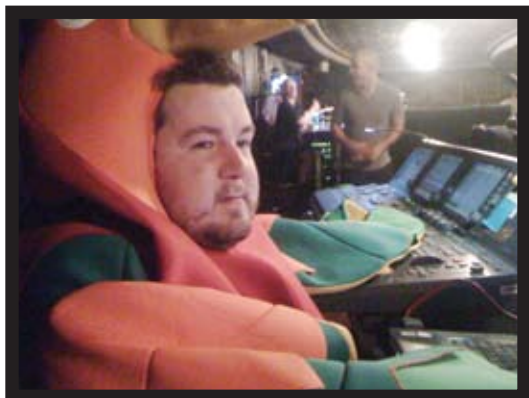
Woodbury, Allen, Cagney and everyone else on the tour did a sensational job designing this one, and Jim Pettinato, Stage Manager Steve Roman and the rest of the crew did an equally fantastic job of making it happen. Next time this show goes out, don't miss it. They will no doubt try to top it, and when they do, you'll want to be there. 🍷



# SEAN CAGNEY

## ...LOOKING GOOD

by MIKE WHARTON



**L**ighting Designer Butch Allen calls him “the man of the hour.” Bob Bonniol, Creative Director of Mode Studios dubbed him “our Super Jedi programmer” during the build and rehearsal of *Sinatra: Live at the Palladium*. His console log in name is “Mr. Amazing.”

Designer Sean Cagney speaks of himself simply, “It’s what I’m here for, a commitment to quality. It’s got to look good.” This is exactly what he did when Allen asked him to be the video programmer for the Production Design Team on the *2009 No Doubt Summer Tour*.

Cagney explains, “Chaos Visual did a great job of providing all the video gear – completely tip top, brand new. Cameras looked great. Epic did an equally great job on the lighting side. The problem with controlling video out of lighting is there has to be a network snake between the consoles. Neither company thought to provide one.” Once that was brought in more hurdles were revealed. All the LEDs were patched into one of the two active GrandMa consoles but at a very low resolution. The entire fixture would change color at once, so a complete fixture re-patch was needed.

ArtNet boxes, which route DMX over Ethernet, were brought in to sort out all the Acclaim X Tube fixtures under the stage and drum riser. Cagney continues, “The X Tubes presented their own challenge because they were built in such a way that the image zig zagged back and forth as they stacked. Say your bottom tube pixels dots are numbered 1 thru 8 left to right. The next tube up ran opposite that, so it wasn’t a simple matter of step and repeat.” “And,” he emphasizes, “there are literally hundreds of dots that you have to science out to do the pixel mapping.”

Pixel Mapping is taking conventional lighting fixtures which could be anything, such as moving lights, LEDs, simple light

bulbs, then taking a media server which plays back video and maps these lighting fixtures as if they were the pixels for the video. When you play back the video, it is controlling intensity, or color or both of the lighting fixtures. Anything that lights up can be used to output video as opposed to a formal video wall projection surface.

Through this Cagney was able to render an atmospheric presence of Video director Sophie Mueller images from the WinVision Wall upstage to the arches of the Martin Stagebars overhead and throughout the X Tubes in the set. “Video walls are usually off to the side and just camera feeds of the band,” states Cagney. “What was different here is the wall was directly behind the band. You had to look at the band to see the video. It all tied together.”

He particularly likes how “A Simple Kind of Life” turned out. Mueller had shot a scene of nighttime driving through London and asked that it be emphasized in black and white. Cagney says he achieved this by, “pumping up the contrast and really smashing in the blacks which created a lot of negative space across the video walls, LEDs and set pieces. It really is one of the most beautiful pieces of the show.”

Utilizing negative space is an aspect of design Cagney attributes to his association with Bob and Colleen Bonniol of Mode Studios. He has been working with Mode since 2008. Their paths first crossed when Cagney was doing a demo of Hippotizer Media Servers while working for Scharff Weisberg, whom he spent six years with. “I got rotated around by SW to a lot of

continued on 34

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# Jonas Brothers

An Act That Knows Its Audience

story & photos by Michael A. Beck





### *Jonas Brothers*

**JOE JONAS** - Vocals/ Artist

**KEVIN JONAS** - Guitar & Vocals/ Artist

**NICK JONAS** - Guitar & Vocals/ Artist

### *Jonas Family*

**Dad / Manager** - Kevin Jonas Sr.

**Mother/ C.B.O** - Denise Jonas

**Brother / Bonus Jonas** - Frankie Jonas

## *The recently*

completed first leg of the *Jonas*

*Brothers 2009 World Tour* finished up

at the end of August with only one complaint, which was that it didn't stay out longer. This show delivered as much entertainment value as anything on the road today. It was gag central, and where sometimes a gag heavy show can be designed to hide a lack of talent, such was not the case with

**Jonas Brothers.**

Tour Director Rob Brenner explained, "The guys know that gags cost a lot of money to pull off, and that money comes out of their pockets. But they made the decision early on to bring the best possible performance at the expense of making less money than they could have."

Keeping reality intact, it must be said that the tour wasn't done at a loss or anywhere close to it. However, there is a solid awareness in the Jonas camp that times are hard and entertainment funds in the average household are a bit more scarce than they might have been last year or the year before.

The brothers truly delivered the goods. The show played more in the long than in the round. There was a circular main stage in the center of the room with circular B stages on either end of the main stage. The fact that the whole presentation ran lengthwise in the room posed a bit of a challenge as it all had to be built at the same time. And while the main part of the lighting and video systems were flown over the center of the floor, there was still a substantial amount of lighting, laser and audio gear as well as a killer water feature that flew over the entire space of the room.

The weight of the system was only about 120,000 lbs, which is by no means the heaviest rig to ever fly. The rub was that it all flew off of a mother grid at the center of the room. The greater rub was that there were several arenas that weren't all that keen on the idea of losing their scoreboards for the show. Because the tour wasn't out during the winter it was blessed with not having to take snow weight into account. Nevertheless, the need to redistribute the weight from the center was still paramount.



## *Vendors*

### MANAGEMENT

*Jonas Group*

BOOKING AGENT

*CAA Agency*

BUSINESS MANAGER

*The Nordlinger Group*

TOUR PROMOTER

*Live Nation*

TOUR PRESS

*M2m Construction*

MERCHANDISING

*F.E.A. Merchandise*

TRAVEL AGENT

*Travel Like A Rockstar*

TOUR CATERER

*Culinary Underground*

AUDIO

*Clairshowco*

LIGHTING

*BML- Blackbird*

*Theatrical Services*

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The solution put forth by Terry “Cowboy” Parker and the big brains at SGPS was elegant. Cowboy explained, “We had to get the weight out from the middle of the room, and a large part of that weight was in the winches that we were used for the automated lighting and video moves. So we built theatrical lines sets that allowed us to lift the loads from directly above while placing the winches out at the perimeter of the grid.”

If there were an unwanted side effect of this system it’s that they wound up using twice the cable as if they had placed the winches directly over the load. As a result, it took about an hour to string the line sets up every day, but that was an easy trade off to make.

None of the stage could be built in one piece while the mother grid and the flown systems were being built because the stage and the gear in the air took up the same amount of space, which is to say they took up the majority of the floor. The result was that the stages had to be put together in sections and put together when everything was flown into place. Even the B stages were built in sections and pieced together when they were finally positioned for the show.

As one could well imagine, the primary bulk of the rig hung over the main stage. Much of the lighting was provided off six “V” trusses that pointed in toward a circular truss that anchored the look. Inside the circular truss were three concentrically placed circular video walls.

At the beginning of the show the main lighting rig was flown in to the stage with the outside of the “V” trusses angled down toward the crowd. The video rigs were

likewise at stage level and tucked inside one another. The show opened with a laser shot that presented the Jonas Brothers logo on the B stages as the lighting and video systems flew up into position. In typical dramatic fashion, the Jonas Brothers entered through a lift in the center of the stage, and the night was off and running.



While the show was gag heavy and more of the impressive gags were executed on the B stages, the main stage was action central both on and below the deck. The stage had a lift at its center that also rotated. This was the means by which the guys entered the show. However, other passengers of the show were a baby grand piano, which was used at two different

times during the night as well as a spare drum set.

One of the more extraordinary gags of the night (albeit terrifying) was when a trampoline skin was stretched across the opening to the lift and the guys did some fairly impressive acrobatics on it. And while the gag itself was impressive enough to the crowd, what was striking to this writer (and we suspect to *mPm* readers) was that it had to be deployed directly after the piano was used. This meant that the piano had to come down and be removed and stowed, and the trampoline had to be deployed all in a matter of 30 seconds. It had to be done right. If there was anything wrong with the tramp it wouldn’t be known until everyone’s worst nightmare came true.

Because of the amount of automation being used in the stage, there were several people stationed in its belly running and watching the automation. Add that number to the backline techs and musicians down there, at any given time you could have as many as 30 people working in a very tight environment.

One interesting part of the show was that there were gags that only happened on one end of the show or the other. On one of the B stages was a spectacular water feature called [Water Screen presented by Toronto based Auqua Visual F/X, Inc., which is a sister company of Pyrotek](#). As was stated in last year’s O Canada issue, this effect is a computerized rain system that is able to precisely control water output in order to present intricate graphics in the stream. The application in the show was a ring that hung directly over the outside rim of the stage. Lighting Designer/Show Designer/Lighting Director John Labriola hit the water in lavender light from top and bottom provided by LED units positioned just inside the nozzles.

The programming of the water output was so precise that the varying size of the drops was able to give the graphic images depth. This was a little complicated because when they were putting up symbols like hearts in the display, they could place them anywhere in the stream they wanted because they wouldn’t interfere with the image on the other side of the aquatic cylinder as seen through the display.

On the other hand, text was a little less visually innocuous. Shapes and icons look the same no matter how you look at them, but text is another story all together. If there was text like a song lyric on one side of the display it couldn’t show up on the other side at the same time, or it would have conflicted with itself. Therefore, it had to be offset in the stream by several feet. Once all of this was sorted out, the only thing left was to add the Jonas Brothers to the effect. As the water was falling, they played inside of it in a sort of 21<sup>st</sup> century rock ‘n’ roll version of “Singing in the Rain.” The effect was incredible.





On the other end of the floor, there was another equally impressive gag. At the end of the runway closet to the mains stage was an unseen platform. Close to the finish of the show, a stabilizing unit appeared on the platform with two spray nozzles that resembled miniature fire hoses. Joe and Kevin Jonas clipped into the unit and the platform, which was actually the end of a huge jib arm, anchored at the center of the B stage and lifted the guys into the air and swung them out over the crowd while they sprayed the audience with foam. The effect of this foam was seen in a photograph taken of one of the diligent security people of Nashville's Sommet Center who never moved a muscle while getting drenched.

The lighting of the show was sensational. This was a clear case of Labriola having consummate understanding of his audience. Labriola put up a beautiful color palette. While truss toners tend to rub this writer the wrong way, they were incredibly effective in this case. Nevertheless, they were only used in the "V" trusses and the center ring of truss that they pointed in at, and they were not over used. This created a canopy of color that allowed the lighting system the opportunity to frame the system from top to bottom and completed the package at the center of the show.

The rig was also accented by the use of Syncrolite units hung off of Show Rig Pantographs, which are scissoring devices that use winches to raise and lower the fixtures throughout the show. The Pantographs were operated off of the same Show Rig motion control gear that ran all of the automation in the show. During the song World War III everything in the rig was moving putting forth a wildly frenetic look.

Security of the show had a bit of

a different approach than on many other shows on the road. Venue Security Manager Richard Pollok explained, "The most important thing that was stressed by the entire camp was an inherent safety concern for the kids that attended. We had to create a big security blanket for the boys that also provided maximum safety for the kids who came to see them as well."

Pollok went on to add, "This was the most incredible tour I've ever done with regard to the relationship between the artist and the



screaming fans. I looked at old videos of Elvis or The Beatles showing up somewhere with girls going crazy and screaming, crying and passing out, and we had the same thing with these guys."

There was one security aspect of this show that one rarely ever sees. There were no barricades. The isles and seats went right up to the stages. The obvious problem with that is there is no way to keep the kids from rushing it. Pollok discussed that as well, "In our venue security meetings we explained that communication was key. When the kids and their parents came in and sat down, the rules had to be explained to them. There was no way we were going to

keep them from rushing the stage. They just had to know that when the moment was over they had to go back to their seat."

The toughest part of this show has to be audio. How many times have you seen the old video of The Beatles at Shea Stadium and wondered how you could ever have accurately mixed that. And while history will tell in what ways the Jonas Brothers can be compared to The Beatles, there is no question that this area of comparison is spot on. There simply is no way to put a tight intricate mix up over a noise that rivals the high pitched whistle of all six Air Force Thunderbird F-16s cranking up before a show.

Yet on the other hand one could indeed pick out any part of the mix including a great four-piece horn section. We'd love to talk more about the audio aspect of this show but we were unable to reach FOH Engineer James Huth for comment. However, when we spoke to him last year on the matter he told us that this isn't a fight you're going to win. You just have to do the best you can.

In addition to the Water Screen at the B stage, there were other effects provided by Toronto's mother-ship of special effects. Laser Design Productions had six laser units shooting from the flown rig and two on the stage putting up a spectacular techno feel during several points in the show. Added to that were a series of huge cryo bursts from several jets positioned around the main stage.

There is far too much to say about this show and the people who put it together to be able to put in one story. There is the story of the tour's IT guy Sean Johnson who along with Office Assistant Kathryn "KT" Alach ran thousands of feet of CAT 5 cable, countless repeaters every morning in order to make sure that over a 150 different IP addresses could get out of the building and all of the VOIP phones could work as well as show communications. When he was being "IT Man" he was the tour manager for the B party. To a guy like this the notion of sleep qualifies as an urban legend.

It takes a lot to make this tour happen that may not come into play on other tours. But in the end this camp knows that the audience just wants to see the Jonas Brothers and go back to school the next day, tell their friends who weren't there what it was like and compare stories with those who were there. Anything above that is frosting, and this show was frosting intensive. ☺

*Editor's note: While out on the tour, Laser Effects Technician Gordon Hum took a bad spill, punctured a lung and had to leave the tour. Gordon is a great guy who is outstanding at his job and seems to do it with a smile even when working through a serious injury. We at mPm would like to wish Gordon a speedy and thorough recovery. Carry on mate. Hopefully we'll see you at TSO.*



## Jonas Brothers Crew

### ✿ *A Party*

Manager - PHILIP MCINTYRE  
Tour Director - ROB BRENNER  
Security - Rob Feggans, Mike Meehan, Derick Henry  
Jonas Brothers Assistant - Jesse Sternbaum  
Live Nation - Brad Wavra

### ✿ *B Party*

Tour Manager | Colonel Matthew  
Tour Coordinator - Janet Taylor  
Tour Accountant | Live Nation - Mike Bess  
Music Director - John Taylor  
Band- Bass - Greg Garbowzsky  
Band- Drums - Jack Lawless  
Band- Keys - Ryan Liestman  
Media - Rob Hoffman  
Strings - Caroline Buckman, Christa Black  
Trombone - Garrett Smith  
Trumpet - Ray Monteiro  
Tenor Saxophone - Miguel Gandleman  
Alto Saxophone - Randy Ellis II

### ✿ *B Party Drivers*

Management Bus Driver - Keith Kaminski  
Band Bus Driver - Kenny Humphries  
Strings Bus Driver - Matt Selah

### ✿ *Production*

Production Manager - Joel Forman  
Stage Manager Brian Bassham  
Show Designer/ Lighting Director - John Labriola  
Head Rigger - Gerald McDougald  
2nd Rigger - Gffulius Daves  
Master Electrician - Carlos Oldigs  
It/ Road Manager - Sean Johnson  
Venue Security Manager - Richard Pollock  
Massage Therapist - Steffani Silberstein  
Production Assistant - Jessica Mier Garcia  
Office Assistant - Kathryn Alach  
Assistant Stage Manager -

William Satterwhite  
Wardrobe: Joshua Coleman,  
Aimee Moreault  
Sponsor Rep - Ben Perlstein

### ✿ *Backline*

Backline Crew Chief - Christopher Nauda  
Guitar Techs: James Hellman,  
Jeffrey Mayes  
Drum Tech - Bradley Sanders

### ✿ *Audio*

Foh Engineer - James Huth  
Monitor Engineer - Randall Bryant  
Audio Crew Chief - Pat O'Neill  
Audio Techs: Michael Gamble,  
Dustin Lewis, Anson Moore, Sean Prickett, Jason Ruggles

### ✿ *Video*

Video Director - Steven Fatone  
Camera Op - Robert Anthony Bargnesi  
Video Engineer - Jon Huntington  
Led Tech - Robert La Cour  
Camera Ops: Redo Jackson,  
Bruce Ramos, Krystena Rice,  
Owen Shull

### ✿ *Carpenters*

Head Carpenter - Robert Richards  
Carpenters: Curtis Baker, Bianca Beauregard, Robert Deceglia,  
Robert Hagedorn, Ryan Tillman,  
James Vanegmond

### ✿ *Lighting*

Lighting Crew Chief - Richard Steffa  
Lighting Techs: John Colligan,  
Michael Deitz, Jorge Del Angel,  
Paul Eaves, Howard Giddens,  
Richard Jackson, Gerald Kaiser,  
Steve Onoszko

### ✿ *Special Effects*

Crew Chief - Keith Hellebrand  
Laser Crew: Gordon Hum,  
Darren D'amour, Brian Van Trig  
Water Lead - Robert Pratl  
Water Crew - Adam Cryderman

### ✿ *Show Rig*

Show Rig Crew Chief - Edward Oyler  
Show Rig Crew: Constance Bedoret Kollen, Lori Benson,  
Terry Parker, Jeremy Sorenson,  
Kyle Wolfson

### ✿ *Catering*

Catering Crew Chief - Michael Glazer  
Catering Crew: Richard Harris,  
Jason Kirby, Scott Kleinberg,  
Catherine Mihos, Catherine Novis,  
Charles Owens, Danny Dumas

### ✿ *Bus Drivers*

Gary Nall (Lead), Tracy Morgan,  
Larry "Big" Garten, Bill "Uncle Bill" Douglas, George Hampton,  
Jon Loughlin, Ray Rascone, Ed Bennett, Todd Harrison, Valerie Wren, Jerry Price, David Tidwell,  
Ron Gardner, Randy Rhoton,  
Robert Belcher, Chad Mcknight,  
Dorothy Mcknight, Leon Chee  
Tyler Rhoton (Stage Door),  
Calvin Thigpen, Russ Imperiale,  
Billy Phillips, Al Kelly (Stage Door),  
Danny Martin, John Canning, Kathy Kirsch, Phil Sauls, Chad Holste, Stu Weber (Stage Door)  
Leo Johnson, James Needham

### ✿ *Live Nation*

Live Nation Production Rep -  
Scotty Haulter  
Live Nation VIP Rep - Misty Roberts

### ✿ *Merchandise*

Fea Lead - Ty Zeigler  
Fea: Matt Froehlich, Eric Hughes





*pictured left to right: top row - Rob Brenner (Tour Director) second row - Peter Tempkins (Momentous Insurance Brokerage) & Joe Farr (Thomas and Farr Insurance Agency; Joel Foreman (Production Manager); Brian Bassham (Stage manager); Showrig's Terry "Cowboy" Parker & Clair Nashville's Senior Director of Touring Ralph Mastrangelo*



*pictured left to right: third row - (Pyrotek Laser Crew) Rich "Googan" Connell, Kyle Wolfson, Lori Benson, Edward "Sunny" Oyler, Jeremy Sorenson, Terry "Cowboy" Parker, Tony Michael; Jessica Mier Garcia (Production Assistant); Sean Johnson (IT/Road Manager) fourth row - (Pyrotek Water Crew) Robert "Water Bob" Pratt, Brian Van Trigt, Jason "J Rock" Bridges, Keith Hellebrand, Adam "Aqua Boy" Cryderman, Daren D'amour; The rigging crew shows us where to go... Gerald "gmac" McDougald, Jeremiah Anderson, Harry Gray*



# The Jonas Brothers

## Have Assured Protection

by Chris Cogswell

**N**ot unlike the Beatles years ago, the Jonas Brothers are touring to a world-wide audience that is literally hopped up on "Jonasmania!" Is that even a word? Maybe it will be soon.

To hear it from Rich Pollock, President of Assured Protection, it almost seems to be so. A true "manic" phenomenon follows this tour like said Coleoptera. Pollock's Assured Protection is in charge of venue security for the entire Jonas Brothers world tour and seemed to be pulling it off without a hitch. This includes not only a three-piece stage in-the-round with NO crowd barriers, a "soundcheck party" before the show for a few hundred lucky kids, but also an insane meet and greet session that follows. There is the show, of course. Someone has to keep these fans off the stages. Someone also has to get the brothers out of the building in one piece too - right? Pollock talked to *mPm* about how he went from being a police officer to having his own security company that landed the tour of a lifetime.

### Beginnings:

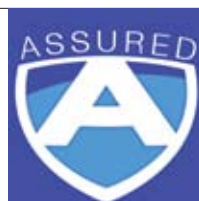
Pollock started his career as a police officer in Baltimore, MD. "My time spent on the police force led to my being on the SWAT team for 10 years as an entry operator, counter-sniper and team leader," he begins. "Of course I had a high level of training for protection from my SWAT time and detailed the mayor's office on occasion," he explains. While on SWAT in 2003, he got a surprising call. "My friend who did boot-leg enforcement work for many touring artists, Johnny Caruthers, phoned me. He has been in the biz forever and he called to find help for the Dixie Chicks during their controversial period years ago. They needed extra protection while they were going to be in Washington, DC."

"Caruthers asked me to show up at the venue to protect the girls themselves," he says. "I went in and set up such things as their elevators, carts; etc so that their security team was in place when they arrived. Their Director of Security at the time was EJ Wojotowicz who was a former secret service guy. He and I hit it off right away because I got things done that even he was not expecting." From this the two formed a great friendship. Because of their friendship and trust, he got called to do more and more work for Wojotowicz, which led to his working on the Tim & Faith Soul II Soul Tour."

Seeing a need for executive and corporate protection in and around Baltimore, Pollock created Assured Protection in June of 2005. Having the opportunity to break into the industry full time with the Soul II Soul tour, Pollock decided to retire from law enforcement and dive into his security company full time. "After the Tim & Faith tour, I saw the potential for artist security to become a part of Assured Protection's umbrella of services," he tells *mPm*.

With the decision made, Pollock got a call from Richard Coble, Tour Manager of the Dixie Chicks. On a days notice, Pollock had assembled a team of ex-Navy Seals, Army Special Forces and former S.W.A.T. officers to provide the protection detail for the Dixie Chicks Accident and Accusations tour. Providing the security detail for such a controversial group at the time was a challenge that he took on with pride and professionalism. Following this tour, Richard Coble contacted Pollock to assist with the Rock Star SuperNova tour and found himself and his employee John Rallo handling personal and venue security on the road for three months. Pollock continues, "I personally handled [SuperNova drummer] Tommy Lee's security. He was very respectful and never gave me a hard time or had any kind of ego. He was great to work with."

After the SuperNova tour fizzled, Tommy Lee went back to Motley Crue. The Crue tour at the time had cut their security in half, giving each band member a single security guard and one guard for venue security. One of Pollock's guys, John Rallo, went out with Lee based on his [Lee's] recommendation. This led to Sanctuary Management (Lee's and ZZ Top's management company) giving the security detail nod to Assured Protection for the upcoming ZZ Top tour, which kept Assured on the road for two years. Some of their other clients have included Kevin Costner and Nickelodeon phenom Drake Bell, as well as numerous corporate clients.



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Pollock recalls, "When the ZZ Top tour ended, I got a call from Mike Bess at Live Nation. He and I worked together on SuperNova. Mike mentioned they needed a new security company for the upcoming Jonas Brothers tour and recommended us to Tour Director Rob Brenner. I gave them my background and history in the industry." After negotiations and trying to get a feel for what was truly needed by the Brothers and family, Pollock and Assured Protection were hired.

### Planning & Execution:

Pollock: "As far as planning, I really worked closely with Tour Director Rob Brenner. We talked a lot and put in place what was one of the best plans I have ever had with a tour. We did not have one uninvited person get backstage. We did have some employees employees with the building bring people in and we dealt with it. That is where most of the breaches occur. Everybody's kids wants to come and everyone wants to make that 'bring your kid to work day,'" he said laughing.

Assured's desire to keep the security blanket in place and the Jonas camp's desire to maintain a light family atmosphere presented a bit of a high wire for Pollock and company. Pollock laid out how that went down. "We'd make our plans on securing the venue and when we got there, if it all came off a little too tight we had places where we could loosen it up a little and still give the boys exactly what they needed."

Working with the Brothers personal team provided by "Big Rob" Feggans, Derek Henry, and Mike Meehan of MSL, security was originally a challenge since all the different entities were of different companies. Pollock found it an easy fit. "Several weeks into the tour, it turned out to be a great pleasure working with these people and a mutual respect for what needed to get done to secure the boys and the venues was achieved. It was a pleasure working with these guys!"

This "gently as possible, as firmly as necessary" policy paid off in spades throughout the tour and nowhere was this more evident than in the stadium gigs in Dallas, TX and Toronto, ON where the show had 10 and 13 thousand kids on the floor. Not one person jumped up on to the stage. According to Pollock the reason for this success was that security was tight where it needed to be. "I changed everything for

continued on 34

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# BML-Blackbird Theatrical Services A Wealth of Experience Delivering the Goods

by Michael Waddell

**F**our years ago there was no company called BML-Blackbird Theatrical Services. Why even mention this? Today, it is servicing a variety of national concert touring acts as well as being the first call for much of metropolitan New York's production needs. It takes chutzpah to decide you are going to enter the entertainment industry on a national level with all the competition and long-standing relationships that have been forged. As you are about to find out, these guys have a lot of moxie. What's more, they are able to back it up with a cornucopia of experience.



In 2005, Elliot Krowe, the company's CEO joined forces with BML Stage Lighting forming BML-Blackbird Theatrical Services. Krowe brought with him almost four decades of participa-

tion in the entertainment production industry. His career began in the 70's as a tour manager and a lighting designer for a variety of artists. It evolved to head of sales and operations manager for a large lighting rental company in the New York metro area where he cultivated relationships with many of the largest acts and events in the world. Krowe partnered his talents with the expertise and artistry of Eric Todd and Shelly Diamond. Collectively, their experience goes back to the first production gig ever, the Last Supper. Well, nearly! Senior management alone has over 100 years experience.



Eric Todd, company President, started BML Stage Lighting, Inc. in his garage in 1975 after discovering his love for electronics, engineering and applications thereof. This led to a gig as Roberta Flack's lighting

designer and ultimately, her tour manager. After this job he began working in the nightclub circuit in New Jersey, which led to valuable long-term relationships. Over the next three decades his company provided in-house gear and personnel to the New Jersey Convention and Expo Center as well as lighting for several national concert tours.



Shelly Diamond, Vice President of Sales also brings over 30 years of expertise to the table. Diamond started his foray into this business as the house manager for Stage West, a regional theatre in

Springfield, MA. From there, he moved into touring with The Grateful Dead and

Lou Reed amongst others. Diamond also assisted in managing large-scale events at Capital Theater, Roosevelt Stadium, Giants Stadium and the Marlboro Music Festival. Today he manages a team of seasoned pros who combined have over 80 years of experience. So, you see, for a company that's not yet four years old, it possess a bonanza of experience, compiled from several lifetimes of knowledge of the entertainment industry.

BML-Blackbird employs about 60 people out of its 50,000 sq. ft. facility in Secaucus,

in the city." This company's special event work does not end there, BML-Blackbird works extensively with producers and event planners servicing special events at any number of venues.

In addition to having a strong foothold in the NYC area, BML Blackbird is beginning to make headlines providing gear for national touring acts including moe., Allman Brothers Band, Demi Lovato, Celtic Thunder, Sean Kingston, The Dead Reunion Tour and Jonas Brothers, to name but a few.

We all know the kind of attention to detail it takes to provide service, whatever that service is, to a national concert tour. Let's be fair, you people are demanding, and you should be. Unless a company has and can meet the high standards this industry places on it, careers are short lived, very short lived. BML-Blackbird has provided lighting gear (see a list of the gear in the sidebar) to Jonas Brothers now for two years. As you have read in mPm's cover story, this tour, by any standard, is not a small undertaking. BML-Blackbird has alone supplied four trucks of gear.

"We've got an old school circle-the-wagons approach to business," Shelly Diamond told us. "We seek out the young artists to work with and provide top-notch service, staying with them while they grow. We grow right along with them."

"We do this while not losing sight of our older loyal clients," interjected Bob Looney, operations manager. An example of this loyalty is represented by the Allman Brothers having been a client for over 20 years as one of the first tours Eric Todd brought in when he started his company.

For BML-Blackbird, no job is too big or too small. "We are capable of handling the largest of the large as well as fulfilling the needs of the smallest gigs," continued Diamond, "and we treat everyone with utmost respect."

In an economic environment when so many companies are hanging on by a thread, Krowe sums up this team's success this way. "Between us we just have too many years experience," he said. "We know how to service clients and at the end of the day that is what separates us." While, it is obvious you don't get and maintain work in this business unless you provide better than the best service, I maintain, these guys have moxie. 🍷

## GEAR

BML-Blackbird provided Jonas Brothers:

- 68 Coemar Infinities
- 18 VL 3000 Spots
- 60 MAC 3 Spots
- 60 Mainlight MF 3's
- 52 3k Atomic Strobes/Scrollers
- 22 VL 2500 Spots
- 9 Sho Guns
- 9 SXB 7/3 Synchronlite
- 56 Martin Stagebars
- 37 Comar LED Par added 3/5
- 6 Lycian M2 2.5 Med Throw Truss spots
- 2 Grand MA 1
- 8 NSP
- 38 4 Lite Strips
- 10 DF 50's
- 1 4' Mirror Ball
- 34 10' HUD Truss's

NJ. The facility is five minutes from the Lincoln Tunnel and, depending on the time of day, 20 minutes from Times Square. "We are in a unique market," Elliott Krowe understated to mPm. "In addition to all the television, special events and theatres in the area, we are exclusive in-house vendors for three event venues



**BML - Blackbird**  
Theatrical Services



Photograph by Todd Kaplan

## On and Off the Road in 2009

- Jonas Brothers
- Allman Brothers Band  
40th Anniversary
- The Dead (In association  
with LD Alliance)
- Demi Lovato
- Kid Cudi
- Celtic Thunder
- moe.
- All Points West
- Gathering of the Vibes
- Hot 97 Summer Jam
- Z100's Zootopia
- WKTU's Beatstock

# JONAS BROTHERS STAGE OF DREAMS: Lines, Vines & Trying Times

**“The** great thing is the expressions on the boys’ faces. When they finally got to see it all together for rehearsals here in Dallas it exceeded their expectations.” Rob Brenner has been Tour Director for The Jonas Brothers for a little over two year now. You can sense from the way he talks that he’s already awash in the Brothers’ renowned youthful exuberance. “That’s what reminds me why we all do this,” Brenner enthused. San Francisco.

The latest outing for the Jonas Brothers runs across the summer; the tour was more than 90 percent sold before they even rehearsed their first song, but it’s not, that which was beyond expectation. “It’s the stage set from Tait Towers. John Labriola and I did the overall design,” explained Brenner. “John covers lights and video, I focus on the set, but it’s the boys who bring us the concepts.”

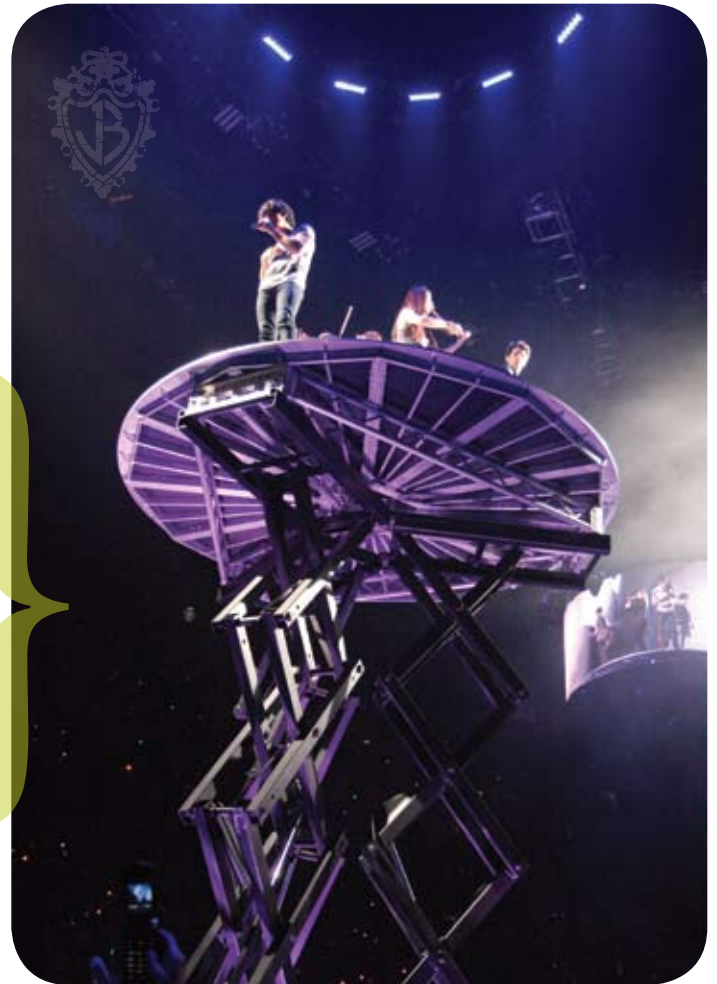
The concept is a large scale, in-the-round performance platform that Tait Towers has constructed. The Brothers’ initial concept remains implicit in the form of a central main-stage 60’x70’, with smaller 24’ square B stages diametrically opposed at what would be the goal ends of a hockey rink. “They wanted access to their fans,” Brenner continued. “This way there’s no one stuck at the far end of an arena that gets to spend the whole night watching the video screens. The Boys work hard to visit all areas of their audience.”

“Where Tait’s have contributed to make this more than we could have wished for is in the mechanics and the stage effects. They developed foam guns for our last tour that created a great party atmosphere. This year the Boys really wanted

to take that further; they visualized some form of elevated platform that could take them out over the audience.”

A visit to the Tait Towers’ shop in Pennsylvania proved advantageous. **“When we go up there Adam Davis and the rest of his team always have great ideas on how to fulfill those wishes. Utilizing existing devices from their stock we ended up with a 360° rotating arm that rises and swings the boys, with the foam guns, out some forty-eight feet over the audience from one of the two B stages,”** continues Brenner.

Does this leave the other end of the audience a little short changed? Answers Brenner, “Far from it. We have a water gag down there that’s really special. It’s actually a circular water screen from Pyrotek/Aqua-Visual FX in Canada.



**Tait Towers**  
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[taittowers.com](http://taittowers.com)

Tait’s provided a B stage water management system that pumps to a reservoir below stage. After show we de-couple it, wheel it to the Zamboni parking bay, and vent the whole lot down the ice sluice.”

Brenner’s realization of the Brothers’ ideas sees the three stages filled with band elevators; a rotating center circular lift with fixed annulus around its perimeter that allows the performer to step on and off the moving area; and yet another lift central to the water stage. “Touring this band is different from other acts,” concluded Brenner. “This is an expensive show to stage; we have 19 semis on the road, and we don’t have the long runs typical of other tours to defray those costs; we have to stop in September while the boys go and make a movie. But having access to Tait’s pool of expertise and their existing stock of devices overcomes the investment payback dilemma. Like I said, this exceeds expectations.” ☺



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# Culinary Underground

Caters the Jonas Bros on Tour...What a gig!



Culinary Underground has been fortunate enough to be the tour caterer for the last two Jonas Brothers US tours. Its mission on this recent trek was to feed 200 people a meal, three meals a day plus stock 18 buses with food and drink as well as service a multitude of dressing rooms, VIP rooms and suites. With a crew of eight, traveling with the band and picking up five locals each day, the task was accomplished with military precision and all goals accomplished “tastefully,” as it were. The food and service received rave reviews all the way through the tour from band, crew and guests. (By the way, *mPm* can verify that; the blackened catfish was awesome).



The Jonas Brothers Tour’s catering was headed by Company Owner and Crew Chief Michael Glazer who has also run crews of similar size for Britney Spears and the Justin Timberlake/Christina Aguilera tours through his involvement with the legendary Rob Brenner. Culinary Undergrounds past clients also include NKOTB, Duran Duran, TOOL, Linkin Park, 311, Ben Harper, Tori Amos, Motley Crue, NIN, System of a Down, The Beastie Boys and many more.

These guys have a great future as long as rock stars want to eat and eat well. ☺

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truck at whatever venue the show happened to be.

Another interesting part of the show was how well it flowed. The musical artists were Lee Greenwood, Charlie Daniels, Michael W. Smith and Billy Ray Cyrus. However, once the house lights went down at the top of the show they never came back up again until the end. The changeovers were seamless and perfectly masked by the show host Sean Hannity who kept the show rolling with appearances of the likes of John Vought, Bob Beckel, Oliver North and a host of radio talk show hosts.

The show never lagged. Indeed, the there was never more than a few seconds of dead air throughout the entire night.

From a strictly production oriented perspective, it was a pretty small show with only two trucks of gear. It was easy in and out. Yet, it must be said that All Star Audio Majestic Productions, Inc. and Big Picture Productions, Inc. put up a show that looked and sounded fantastic and left the audience wanting more. Given the unarguable virtue of the cause that this show was out to support, one has no problem accepting the trade off of less gear for more funds to the Scholarship fund.

Some times less isn't just more, it creates more. 😊

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the stadiums. Live Nation's Brad Wavra and Mike Bess, as well as the brothers Production Manager Joel Forman worked with me on it. I was very pleased getting out of Toronto with no one hurt and everyone happy"

### International Concerns & Challenges:

When handling a tour of this size and scope, one has to consider the cultural differences that exist while traveling the world with a massive fan base of puberty-infused teenagers. It's a legitimate question to put to anyone traveling with the equivalent of the young Beatles. How do you control the fans without alienating them? Think about it, this may be "Jonasmania" right? Pollock has a simple answer...

"You can't crack a kid... in any country. At a Metallica show it happens that you can shove someone out of the way, but not a 10 year old girl! That is where professionalism and planning comes in. I will give you the right fit. I always go for half of the tour. I like to see what is going on and train the guys to make it fit."

The challenges of touring overseas were not lost on Pollock. How exactly does one prepare for this?

"Preparation for South American tours is a little more intense, Pollock explains. "The crowds are far more energetic and fanatical. We normally boost numbers around the stage and in the crowds. In May, the boys performed in stadiums in South America with 40 to 75 thousand kids at every show. The challenge was that most of the stadiums had General Admission floors adding to the excitement and danger to the fans. Preparing a security plan that protected the artists and their fans was the challenge, which made this quite difficult! The language barriers do not help. Though I speak enough Spanish to get by, it is never enough and many of the countries speak different dialects or languages all together."

### Conclusions:

There's no doubt that Assured Protection has a grasp on the security issues that ALL touring units need to and do consider. Not every tour is the Jonas Brothers, but if you can pull this off, then most any other tour is gravy.

Pollock explains, "We did an open stage in the round for 60 something shows with only 6 jumpers (8 year olds to 25 year old girls who were far too agile). The fact that we did it with no barricades is amazing. The few that did get on stage were dealt with immediately. When working with the management team, we real-

ized that a barricade around the stage would not work. I realized that we just could not barricade the stage. When I saw it I said, 'no way, we can't do this.' Then I thought, "Okay, but we will get jumpers. Everyone must understand that it is going to happen. The challenge was convincing the others and letting them understand that this would happen and we could deal with it."

Pollock wraps it up for us. "The main thing I want to say is that I come from a background of formal training. I would love for everyone to understand what they are getting with me. They are getting a company. I adapt what I have learned throughout my training, and experiences with working with others such as EJ Wojotowicz and other security specialists, to provide a team and plan for each artist/tour individually. This is a true business. You pay my company and I pay my employees. I take on all the liability. I keep that away from the artists. It is my workers comp as well, so I have control."

Indeed. Employment responsibility isn't the only liability that Assured Protection insulates from its clients. When you bring Rich Pollock and his team on board it's the best bet in the world that your artists and your audience will be safe. Then all that is left to do is...rock! 🎸

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of diverse projects be it a corporate, theatrical, architectural installation or rock shows running a lighting console for video or lighting. It just blurs together for me. I don't see a huge difference between lighting, video or sound output on video tracks. It's all one thing, it's building the show."

By 2006, Cagney had "pretty much eaten, slept and breathed Hippo all day, every day for the last year and a half" which is when he was sent to London to set up and support the Hippo equipment for Mode Studios, the media designers on the Sinatra project. Bonniol kept him on as the programmer for the project. Upon returning to New York, Cagney came to realize ,that; "my interests as a programmer were at odds with my duties as a tech for a vendor." It became time to move on. Following a meeting with the Bonniol's at Mode's Seattle offices, a decision was reached to open a New York office. "It's been a much better match," says Cagney. "I'm slightly different from what the rest of the company does but not completely, and Mode now has an inroad to Broadway." 🎸

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## ADVERTISER'S *Index*

AAA Communications.....	2
Access Pass & Design.....	2
Accurate Staging.....	31
Alan Poulin Photography.....	7
Arie Crown Theater.....	8
Assured Protection.....	FC, 27
BML-Blackbird Theatrical Services.....	FC, 29
Collinsworth, Bright & Co. ....	33
D&S Classic Coach.....	7
EBTECH - Sound Enhancement.....	9
EPS - Engine Power Source.....	36
Entertainment Cargo.....	7
Lillies of the Valley.....	7
MacSpecialist.....	2
Mega-Stage.....	9
Midway Car Rental.....	34
Motor Coach Industries (MCI).....	IBC
Music City Coach.....	31
Nitetrain.....	34
Potenza Enterprizes.....	36
Powersource Transportation.....	5
Precise Corporate Staging.....	9
Prevost.....	BC
Professional Wireless Systems.....	4
Pyrotek.....	17
RIC Corporation.....	7
Roadhouse Coach.....	4
Roberts Brothers Coach Leasing.....	1
ShoMoves Transportation.....	32
SOS Transportation.....	33
Sound Image.....	5
Soundcheck Nashville.....	35
Star Gift Alliance.....	31
Taylor Tours.....	16
Truck 'N Roll.....	IFC
Tyler Truss Systems.....	33
XL Video.....	31

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