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FROM THE *Publisher*



This month we present coverage of the Toby Keith and Alice in Chains tours. Both tours feature veteran crews and vendors, so we think you will enjoy our coverage. For me, there is a special reason to cover Alice in Chains because the tour manager, Chuck Randall, has become one of my favorite human beings in this industry. The photo of Chuck as "Satan" in the feature is even more amusing to those of us who really know him. There is not a more genteel, intelligent, gracious tour manager in this business and certainly few with his knowledge, experience and tact. Chuck is a man to have with you if you are ever in a jam...I speak from experience, believe me.

As you are reading this issue, we are gearing up for our annual Top Dog Awards and Tour Link Conference. This event becomes more and more significant and attracts a wider cross-section of our industry each year. We try to produce a good blend of entertainment, business and camaraderie in a three-day event. It seems as though another segment of the industry discovers this event and becomes absorbed into it, like the Science-Fiction "Borgs". More information is available at tourlinkconference.com.

Finally as the year winds down, we are all looking forward to the holiday season when we can find some time with our families. I hope the coming holidays are better for all of you than the previous couple of years.

Larry Smith

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PRODUCTION
BY TOUR GUIDE

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Chai Wallahs Push **SOUNDCRAFT VI4** To The Max At Green Man Festival

Sound company Hark provided a Soundcraft Vi6 console at Green Man's second stage (the Far Out Tent). Photo Credit: Ian Hunter

One of the fast emerging collectives on the UK festival scene are the **Chai Wallahs**, whose increasingly familiar marquees are dedicated to providing an eclectic blend of music appealing to different lifestyles.

Founded three years ago by Si Chai, today, Chai Wallahs attend a number of summer calendar events — including Green Man in the Brecon Beacons — and are quickly becoming seek-out destinations.

Inside the organic-looking structure a selection of the UK's finest underground talent and established Afro-beat, Funk and Reggae artists perform alongside DJs in a free-form mix, with the emphasis on acoustic music earlier in the day. It also provides its own chill area in the form of a unique café bar.

Green Man has become one of Chai Wallahs' more recent destinations, and after their debut last year, this summer they were again out in force, with London-based sound engineer Harry Bishop piloting a Soundcraft Vi4™ in the 800-capacity tent. "The Soundcraft Vi is my weapon of choice," said Bishop, who last year took Soundcraft's

original Vi6 digital desk around the festival circuit.

This time around the Soundcraft Vi4 had been sub-hired in from Mark Hornsby's PA company Hark, with whom the sound engineer has a close relationship. Hark also provided a Vi6 and Vi1 at Green Man's second stage (the Far Out Tent).

Harry Bishop has been an aficionado of Soundcraft mixing desks since the early days of analogue, and remembers mixing on a Series I board at Plan B in Brixton many years ago. "I am very familiar with the analogue desks but the Vi is a step above, and my favourite digital desk," he says.

The reason for this is the easy transition it offers the engineer from analogue to the digital world. "The most obvious factor is its analogue feel because the channel strip is linear, it's not multi-layered, and everything is

one touch away.

"One factor that grabs you immediately is the intuitive interface and the user programmable fader pages, while the sound of the desk is also excellent — the parametric EQ's are very accurate and analogue sounding. This is always my 'go-to' desk — there's no need to look anywhere else."

Chai Wallahs choose their own roster of artists who rarely bring their own production and so Harry ends up mixing most of the performances — a situation with which he is entirely comfortable.

With at least ten bands a day operating for four days without sound checks, providing live audio is no easy task. But from a generic festival patch the speed of access the Vi4 affords, provides the opportunity to change desk templates with ease.

For many of the repeat performances Bishop can simply dial up the stored show mix. "Inside the desk structure I use the snapshots to recall the different band mixes and when a new band comes through I recall a 'line check' snapshot which provides me with a clean slate to work from," he says.

The desk provides him with a highly flexible mixing environment he says — notably because of its zoning and monitor capabilities.

In fact with 27 output busses, each containing parametric and graphic EQ, he has a near endless ability to zone different areas, set delay times, assign record groups and monitor sends.

“Because we have a number of zones [to address] I set quite a detailed programme which I design on the offline editor. I have a sub array, which I can control on the matrix, I have delays and a café seated area on a different matrix. It’s quite an in-depth design.”

His tasks also involve creating five monitor mixes via talk-to-stage whilst using the shout box to communicate with the stage manager.

This summer Harry Bishop has trucked his trusty Soundcraft desk around other UK festivals such as *Glastonbury*, *Secret Garden Party*, *Bestival*, *Shambala*, *Beach Break Live*, *Manifest* on the Isle of Man, *Sunrise* and *Electric Picnic*. And thanks to his Soundcraft Vi4 he can reflect on a job well done.

Bishop followed this by undertaking PA tech duties on a short Groove Armada club tour, where another Soundcraft Vi4 was deployed for stage monitors and a Vi1, Soundcraft’s new compact derivative, was at FOH. ☺



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GEARHOUSE SA Supplies Bidvest Chairman Awards 2010



Gearhouse South Africa supplied design and technical production - including rigging, lighting, visuals, AV set and audio - to the 2010 Annual Bidvest Chairman's Awards, one of South Africa's highest profile corporate events, staged at Sandton Convention Centre (SCC) Johannesburg.

Tim Dunn designed the spectacular set, visuals and lighting for the 3 day event, which encompassed the strongly feminine 2010 "Bidvest Eve" theme and comprised a curvaceous, completely white 73 metre wide set with multiple synchronised revolves and dramatically sweeping spiral staircases as its centrepiece.

Dunn lit the environment almost entirely with energy saving LED light sources. At the essence of his design was the ability to colour, texture and transform the space with lighting and visual effects - utilizing the very specific qualities of light that is output from LED fixtures, fused with beautifully fluid ambient video projections, making it dynamic, interesting and different.

He collaborated closely with show directors and co-producers David Bloch and Debbie Rakusin, plus all Gearhouse's different disciplines and departments, creating detailed drawings and technical plans in advance to ensure that everything ran smoothly and efficiently on site.

According to Rakusin, who also choreographs all the show's dance and movement elements and has been onboard for many years, "It is always a great pleasure to work with the Gearhouse team. They have become friends, which makes for a very comfortable and productive space, allowing us to overcome the deadline stresses and deliver a beautiful show."

This is Dunn's fourth year of working on

Bidvest. Each year, it is a major pressure to create a new, completely different, visually provocative space in which the clients can stage their own slick presentation, which this year featured numerous live performers and a fashion show in addition to the gala dinner for 1000 international guests each night.

Set

Gearhouse's set building specialists SDS constructed all the set elements in an operation co-ordinated by Pieter Joubert and Craig Pretorius. This year, all technical departments had 2 days less build time than previously, a compressed timescale that added to the many challenges whilst producing some class teamwork.

The main performance stage was an 18 metre revolve supplied by Gearhouse In2structures, on top of which were two 7.8 metre revolves, each with a huge spiral staircase measuring 3 metres wide by 3.1 metres high.

These spiral staircases were linked to a static central staircase, so the movement of the smaller revolves had to be 100% precise so all pieces lined up correctly at the required moments. The revolves were used for artist and presenter entrances and exits and for the numerous scene changes running throughout the event.

The main stage was flanked with two 18 metre by 4 metre secondary stages; each featuring a set of majestic Romanesque columns at the

back. Tensioned between the headers of these pillars and the centre stage area was a 6 metre by 24 metre white sharktooth gauze. This was front lit to give additional depth and dimensionality, and backed with a 24 metre by 6 metre LED starcloth.

A massive "U" shaped fashion ramp/runway curved out from the stage into the front section of the audience, which was seated on an 1800 square metre seating platform, so the performers could get close up and interact with the guests. The ramp was finished in an imported high gloss Marley, creating an additional lighting surface within the audience.

Sightlines around the room were integral to Dunn's design. When drawing up the final versions, he meticulously checked the viewing angles from all the tables in the room to ensure that every guest would have an excellent view of the action for their maximum enjoyment.

Three printed oval screens were suspended above the centre revolve, each angled backwards and edged by an integral printed "3D" picture frame. Dunn commissioned the Gearhouse Media team to create special AV content and masks that made these "windows" constantly shifting 3D visual illusions. Left and right of the main stage were two 10 metre by 7 metre 16:9 format projection screens, used for camera I-MAG footage, with the same printed effect as the oval centre screens.

Suspended over the audience were 7 opulent chandeliers, graciously swagged in silks and internally lit. These were also custom designed and built by SDS, and functioned as eye-catching house lights.

Lighting

A matt white painted set finish can be a difficult surface to light, but it gave Dunn a



completely blank canvas to show just what can be achieved with imagination and intelligent application of some very specific tools, to produce all the requisite glamour and glitz for the occasion.

All the lighting fixtures were hung on a series of trusses flown in the roof - by the Gearhouse Rigging team led by Kendall Dixon - arranged in curves matching the shape of the stage and radiating out from it above the seating areas. These were connected - outer to inner sections - with a series of white silk panels threaded through the top rails, making a real ceiling feature and adding another architectural element to the space. There were 186 rigging points in the roof and 96 motors.

Dunn has been using LED lightsources increasingly in his recent designs, and has devoted considerable time to experimenting with the effects and colours on different surfaces and in

different situations, exploring a myriad of possibilities.

For the size of the room and set, the lighting rig was not exceptionally large and every fixture was multi-functional and maximized. He used 42 Robe REDWash 3-193 LED wash lights, 24 Vari*Lite VLXs, 14 i-Pix BB4s and 108 i-Pix Satellites, 48 LED PARs and 24 Robe CityScape48s. The only discharge light sources were 38 x Martin Professional MAC 2K Profile moving lights.

Balance was a key word - all levels had to be matched and appropriate and complement the video scenery!

The VLXs were positioned upstage and used for back lighting and also for most of the show's key lighting. The REDWashes showed their real power and versatility in toning the set with a wide spectrum of colours from subtle

pastels to bold saturates. The MAC 2Ks - also the only fixture with a gobo - were used for beautiful beamy looks and specials, their arc lightsources introducing a completely contrasting texture of lighting into the mix, adding drama and perspective.

The i-Pix satellites were used to up-light the columns and the ceiling cloths, while the BB4s and CitySkapes lifted the gauzes in front of the starcloth and behind the pillars. Sixty ETC Source Four PARs were used to light the stair ramps, and Griven Colorados were positioned to up-light the chandeliers from the floor, highlighting their lavish silk draping. The chandeliers were also internally lit with LED PARs, their reflected light bouncing around the room.

The complex amalgamation of lighting styles united traditional theatre and classic TV elements with new ideas, contemporary presentation and the excitement of new technology.

Dunn programmed and ran the show on an MA Lighting grandMA full size console, complete with another for backup, running on a fibre network. As is often the case, he worked closely with lighting director Hugh Turner and with Marcel Wijnberger and Chris Grandin from Gearhouse media, all of whom comprised his FOH team.

Video & AV

It was a video intensive show, with pre-recorded playback, ambient content and IMAG running throughout the 3 hour performances.

Grandin operated a Wings system, which consisted of 3 slave servers triggered by one master, which stored all the timecoded based show playback tracks. Video content for the oval screens was stored on 2 grandMA VPUs triggered from Dunn's grandMA console. All these, together with additional playback footage on a Grass Valley Turbo hard drive - were fed into the Christie Vista Spyder X20 switcher operated by Grandin and output to screen.

The oval screens primarily featured atmospheric content - including natural elements like clouds, stars, the moon, waterfalls, etc., - things you might see out of a window, all specially edited for the show from Gearhouse Media's stock extensive library. It was compiled by Dunn and Wijnberger over about 5 days once they knew the format and running order of the show, which was in 3 acts - Fashion, Jewels and then the Bidvest Eve show complete with live performers.

The screens were all run in full HD, fed by projectors mounted on the roof trusses - the side screens each via double stack of Christie 18Ks and the oval screens with 3 double stacks of Christie 10Ks. Christie's "Twist" software was used to warp the oval screen content into the correct perspective. They were also all lined up wirelessly using Christie Road Tools, which was physically very practical and saved

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FROM ROADIE PALOOZA



It was a rainy day in Las Vegas on October 20 for the sixth annual Roadie Palooza at the Double Down Saloon. Despite the weather and the middle of the week date, many roadies came out to see old friends and the award presentations.

The evening started with the traditional group photo and then turned serious as **ROADIE.NET** Production Manager Kat Hennen read the "Roadie Roll Call" listing the brothers and sisters that we lost in 2010. (*see sidebar*) Hennen then took time to remember two fallen artists that were known for their love of road crews, Richie Hayward (Little Feat) and Ronnie James Dio (Rainbow, Elf, Heaven & Hell, Black Sabbath, Dio).

Production Manager John Watkins of **ROADIE.NET** shared a story of a Dio tour. It was John's daughter's birthday and Mr. Dio found out. He announced the birthday on stage and presented John with the show tape. Dio proclaimed, "I know it's not much, and I can't replace being with your daughter on her birthday but I hope this helps." RIP Mr. Dio.

Next items on the program was the award presentation. The first award was to Jef Hickey RFL, currently the stage manager for the Key Club in LA, who was unable to attend at the last minute. Jef came in the next day and was given his Lifetime Achievement Award for his contributions to 'The Show'. Jef started in the business at age 15 with bands like Motorhead, Twisted Sister, Megadeth and many others. He is currently writing a book about his life and is exploring a roadie based TV show (aren't we all?). It was good to see Jef, and we were all sorry that he missed Roadie Palooza.

The second award was to John "Boom Boom" Watkins, a legendary pyro roadie, **ROADIE.NET** member and friend. John pretty much invented the use of pyrotechnics at rock shows back in the 70s and has worked with artists which include KISS, Bon Jovi, Journey, Van Halen (Hagar version), Michael Jackson, Rick James, Ronnie James Dio and Europe. John was honored for his contributions to 'The Show' and specifically for being the 'father' of pyro innovation.

The final award of the night was to friend and another long time **ROADIE.NET** member "Pyro Pete" Cappadocia. Pete was officially inducted into the Roadie For Life Hall of Fame. The list of acts that Pete has worked with includes The Rolling Stones, AC/DC, Motley Crue, Guns & Roses, Criss Angel, Nickelback, Black Sabbath, Godsmack, Marilyn Manson and Pantera. In addition to being the most recognizable pyro roadie in the world, Pete is also a standup comic. In fact, he performed his comedy routine at the very first Roadie Palooza back in 2005. Pete is only the second person to join this exclusive RFL HOF club. The first inductee, Ben "Lovie" Dorcy III (Willie Nelson, Johnny Cash, Waylon Jennings, Elvis, John Wayne) was also at the event to help us honor Pete. It was great to see two roadie legends standing next to each other on the Double Down's stage.

The final event of the night was a special announcement from Larry Smith (Tour Guide, Tour Link Conference, MobileProductionpro.com). Larry announced that Roadie Palooza will be held in January in conjunction with the 2011 Tour Link Conference - Thursday January 27, 2011 in Scottsdale, Arizona. Special **ROADIE.NET** member prices will apply for both the event and the hotel. Check out tourlinkconference.com for more info.

Many thanks to The Double Down Saloon, Kat Hennen, John Watkins, Brenda Long and Chris Kuenning for their help in making Roadie Palooza 6 such a success.

See you in Scottsdale,
Karl Kuenning RFL
ROADIE.NET

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ALICE IN CHAINS

Fun on the Road. As Black Gives Way To Blue.

BY MICHAEL A. BECK

One of the most common sentiments encountered on the road is “this work is too hard to endure if you can’t enjoy it along way.” Indeed, truer words were never spoken as, to quote video director extraordinaire **Mark Haney**, “We’re not saving babies out here.” All of that having been said (over and over and over again), there are far too many tours that simply don’t live up to the rhetoric.

Alice in Chains not only preaches the gospel of “don’t worry, be happy,” but they apply it to the tour in liberal measure. Taking point on that message is Tour Manager **Chuck Randall** who explained the affect of the tour, “What defines this tour differently than the other tours that I’ve been on over the 28 years that I’ve been doing, this is the unique chemistry of the people involved and the positive energy of the tour. That starts with **Paul Chavarria** and his crew.”

Under the banner of “Cynicism Is The New Optimism” one could have taken **Randall’s** words with a grain of salt were it not for the fact that he shared his thoughts on the matter in a phone interview after we’d been out to see the show and saw firsthand the flow of the production team that was gently jovial and highly professional. However, there was the ubiquitous and discomfoting understated smell of sulfur and brimstone that nagged the entire experience.

When ask for his philosophy on touring, Production Director **Paul Chavarria** was very direct in his response, “If it ain’t fun then don’t do it.”

At five trucks, not including the opening acts, the show was very small compared to the scale of the productions we are used to seeing a guy like **Chavarria** on. That point was even clearer when we looked at the crew list and saw names like **Robert “Hydro” Mullin**, **Bill Rengstl** and **Dave Lapham**. These are guys who are typically seen on giant productions with up to 35 trucks.

“It’s nice to be on something a little smaller. It’s a nice change of pace,” said **Hydro** on the matter of the downsized workload of this tour. “It makes for a easy day. You come in a little later and have it up in four or five hours. It’s a lot easier on you, that’s for sure. And **Alice in Chains** are really a nice bunch of guys to work for.”

Chuck Randall
Tour Manager
/Tour Accountant
The Great Satan

photos by Michael A. Beck



photos by Todd LePere

The problem with discussing the scale of a tour is getting the reader past the idea that size matters. There is no denying the spectacle of acts like Madonna, The Rolling Stones, Paul McCartney or AC/DC as they charge down the road with as many as 20 to 35 trucks. However, the ticket prices of those shows are as undeniable as the size of the crew. All of these are expected when the big show comes to town.

Tour rigger Bill Rengstl echoed the sense of relief expressed by the rest of the crew at being able to spend time on a show this compact with one exception. “We treat every show the same whether it’s the big hard shows or it’s the 38 points we’re hanging on this one. It does feel good when a gig like this one comes along. It’s good karma for having worked though the really big ones with three times the points.”

That is why the quality of Alice in Chains was such a complete and welcome surprise. Please don’t misunderstand that to say we expected a sub-standard show. However, in the current age the monstrous production when one walks into a parking lot and sees only five trucks the first question that comes to mind is, “How much production value can you possibly pull out of this?”

The answer was astonishing. Lighting Director Marty Postma put up a system that was as big as it was small. Because the nature of the music of Alice in Chains is somewhat dark, the production design had some rather dark

aspects. However, that should not be confused with poorly lit. The lighting of the show hits its mark with flying colors, as it were. Provided mainly with the use of High End Systems gear, much of the lighting system was directly above and behind the band in the form of three triangular pods. Each pod was loaded with SHOWGUN 2.5s (three on the offstage pods and two on the center pod), Cyberlight Turbo 2.0s (four on the offstage pods and six on the center pod) and one DL.3 on each pod.

There was a downstage truss that was loaded with 11 Studio Beam PC’s, four Cyberlights and three DL.3s. Finally there were 12 SHOWGUN’s that were placed on the risers and on the floor. The only fixtures in the show that did not come from the High End Systems catalog were six Martin Stage Bars that were mounted on the drum riser around the kit. It’s not often that we run a list of every lighting instrument in the rig and how many there were of each. The reason we did it in this piece is to illustrate the outstanding level of efficiency of design that was employed by Postma through the use of 61 pieces of gear lighting the show (although the lighting may have been augmented by the fire and brimstone that seemed to be just around every corner on the production).

The center of the pods were filled with projection screens. This wasn’t for the purpose of projecting images but rather for filling the pods with color by hitting them with light. The show also

had three vertically oriented Nocturne V-Lite video walls. V-Lite was also used to face out the drum riser as well as offstage faces of a walkway riser that extended across the entire upstage line of the stage behind the drum riser.

The show opened with the upstage ends of the pods flown in close to the stage with the video walls covered by a dark grey theatrical drape and with only the set fascia portions of the V-Lite functioning. Because the pods were made up of black truss and the screens were grey, they disappeared so that the only evidence that they were there was the source point of the lights.

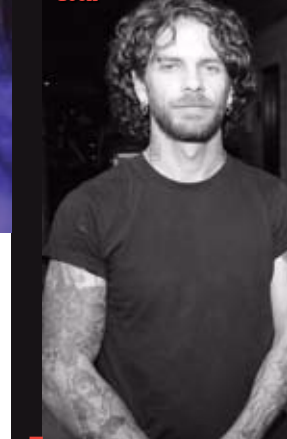
While the LED rings around the snoot of the SHOWGUN has never been a favorite feature of this writer, they were put to exceptional use by Postma in this application. By backlighting the band with the Cybers he was able to bring up the LED rings, which made them look like they were just floating in space. It was a great ethereal look and fit into the personality of the band.

As the show progressed, Postma gave a little more to the audience. This was a point of admiration for Chavarria, “Marty did a great job on this thing,” he explained. “He isn’t like some designers who shoot their whole wad in the first song of the night. He keeps building the show right through to the very end.”

A few songs into the show the upstage drape opened just enough to reveal the



Dave Lapham
Jerry’s Guitar
Tech



Tavis Lemay
Set Carpenter



TOUR PERSONNEL



Tour Mgr/Tour Accountant
Chuck Randall
 Production Director
Paul Chavarria
 Stage Manager
Robert "Hydro" Mullin
 Production Coordinator
Anna Frangos
 Press & Assist. Tour Mgr
Todd Shuss
 Backstage Coord.
Victoria Wolf
 Personal Security
Juan Ribald
 Drum Tech
Peter Lewis

Robert "Hydro" Mullin
 Stage Manager

Victoria Wolf
 Backstage Coord.

Bill Rengstl
 Rigger

Anna Frangos
 Production Coord.

Paul Chavarria
 Production Director



Peter Lewis
 Drum Tech

Scott Dachroeden
 Bass & Guitar Tech

Dave Panscik
 Video Tech

Tim Ehrlich
 Merch

Justin Mclean
 LED Tech



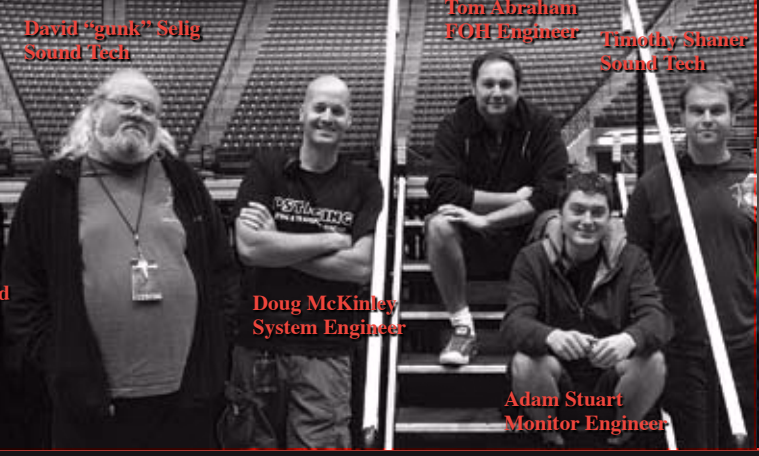
Brent Sandrock
 Lighting Tech

Brian Kasten
 Lighting Tech

Josh Levin
 Lighting
 Crew Chief

Marty Postma
 Lighting
 Director

(modeling new style of tour laminate)



David "gunk" Selig
 Sound Tech

Tom Abraham
 FOH Engineer

Timothy Shaner
 Sound Tech

Doug McKinley
 System Engineer

Adam Stuart
 Monitor Engineer

Jerry's Guitar Tech
Dave Lapham
 Bass & Guitar Tech
Scott Dachroeden
 Foh Engineer
Tom Abraham
 Monitor Engineer
Adam Stuart
 System Engineer
Doug Mckinley
 Monitor Tech
David Selig
 Audio Tech
Timothy Shaner
 Lighting Director
Marty Postma
 Lighting Crew Chief
Josh Levin
 Lighting Technicians:
Brent Sandrock, Brian Kasten
 Rigger
Bill Rengstl
 Set Carpenter
Tavis Lemay
 Led Tech
Justin Mclean
 Video Tech
Dave Panscik
 Content Resource
Mat Hale
 Merchandiser
Tim Ehrlich
 Lead Driver
John "Stranger" Adams
 Truck Drivers:
Brian Cochran, Rich Baker,
Mo Hasson, Brian Okvath
 Band Driver
Kelley Beck
 Production Drivers:
Dwayne Harper, Jay Jarvis



Chuck Randall
 Tour Mgr/Tour
 Accountant (keep-
 ing up with global
 pandemonium)



Juan Ribald
 Personal
 Security



center video wall. With the center wall now in play, Postma also lit the drapes as a border to the center wall. With all of this going on behind the pods they were now visible with the effect of being a dark arched band shell. Finally, the drapes opened up all the way to expose the entire video array and the pods flew up into the flat configuration. As the show worked toward its close, the pods came back down to their opening position.

Throughout the show the DL.3s were used to the lay projected images onto the band and stage. This effect is said to have been much more vivid in arena settings than in the shed where we saw the show in. However, it was quite intriguing how the dynamic beams of the projectors interacted with the more static output of the lighting gear in the hazed-over stage, which hung extraordinarily well on the outdoor environment (must have had something to do with the sulfurous odor that hung in the air all day around the production site).

Despite the large amount of video surface in the show there was no I-MAG. Postma was very specific about the role video was to play in the production. "One of my biggest pet peeves with the way video is often used is that it overpowers the band to the point where you can't even see where they are and you're just watching TV in an arena," he explained. "I love the V-Lite product, but this lighting system was designed to compete with it so that we could set the band out from the video content and make them more visible despite the intensity if the video."

The sound of this act was incredibly crisp despite the heavy tones of the music. FOH Engineer Tom Abraham had one factor working in his favor. "One thing that makes this job easy is this band can really sing and play," Abraham told us. "You're actually mixing pretty much right out of the gate as opposed to doing damage control. There's a quality sound coming off of the stage."



photos by Michael A. Beck

In the ongoing discussion of analog audio consoles verses digital the Digidesign Profile wins on this tour because of the sometimes dramatic energetic shifts of the music. Abraham laid that out for us. "These guys are a heavy band but when they use an acoustic guitar it changes the whole dynamic. I can't have a heavy metal drum sound during those songs. Thankfully, they have given me time in many different rehearsal situations to program all of this stuff and I'm not done. I have been mixing them for three years and it is very much a work in progress."

Obviously the ominous feeling caused by the smell of sulfur and the cold sensation of someone wandering around the tour who may be up to no good had no affect on Abraham and his work.

In a world that relies as much on efficiency as the touring industry does, the importance of every position on a given tour is incumbent in its very existence. However, it can be said that some jobs have more critical parameters than others. One such position on this tour is that of Dave Lapham who techs for guitar player/vocalist Jerry Cantrell. As is the case of U2's Dallas Schoo, Lapham manages Cantrell's sound and effects during the show. However, where Lapham's responsibilities differ from those of Schoo's is that during U2's show the

Edge does indeed make his effects change at least part of the time and Schoo is there for backup.

In Lapham's case, with the exception of a couple of wawa pedals, Cantrell relies upon him for every one of his effects transitions during the show. While it's not necessarily a herculean feat for a guitar tech to learn and execute that responsibility, it is a bit incredible that Lapham learned it all in two days. "It was a lot of home work," he told us. "I run the whole thing through a midi system in a guitar rack that Dave Freidman put together for me at Rack Systems. It all runs through an effects gizmo that uses all the pedals in a loop and goes through a MIDI switcher so I can pull in pedals as I want or pre-program certain things for certain songs. But there are a lot of things that I do on the fly like cueing octaves and things that only get used for certain solos."

Back during the 80s a guy showed up to rig a show in at an outdoor venue called Weedsport Speedway near Auburn, New York. The rigger had a real problem with spiders that didn't keep him from doing his work but made for an uncomfortable day. Before he went up to rig the show he commented to a guy standing next to him that he hated spiders. The guy he vented to happened to be the tour manager (don't ask why he was there that early) who responded with, "Well then maybe we should



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cancel the show and have it somewhere where you'll be more comfortable."

As the rigger was climbing the ladder located directly next to where the two were standing he asked over his shoulder if the wise-ass tour manager could make that happen. He was fired upon reaching the ground but not before seeing the ill-mannered tour manager treat everyone in his path with the same disrespect including the people on his own crew. As he left the gig our rigger friend vowed that if he ever hated his job so much as to treat people like he would leave whatever he did for a living even if it meant working in telemarketing.

The people who work on the Alice in Chains tour (including the band members) seemed to have taken that oath and have not gotten to the point hating their work. Granted they have their share of long days when spiders and demons show up, but they move on though the difficulties that any tour is going to have and always find a way to keep it as light and professional as possible. As a result, everyone from the management staff to the people on who get the show up and running to the two people who really keep the trains moving on time, Production Coordinator Anna Frangos and Backstage Coordinator Victoria Wolf seem to have found a home in the house created by Alice in Chains.



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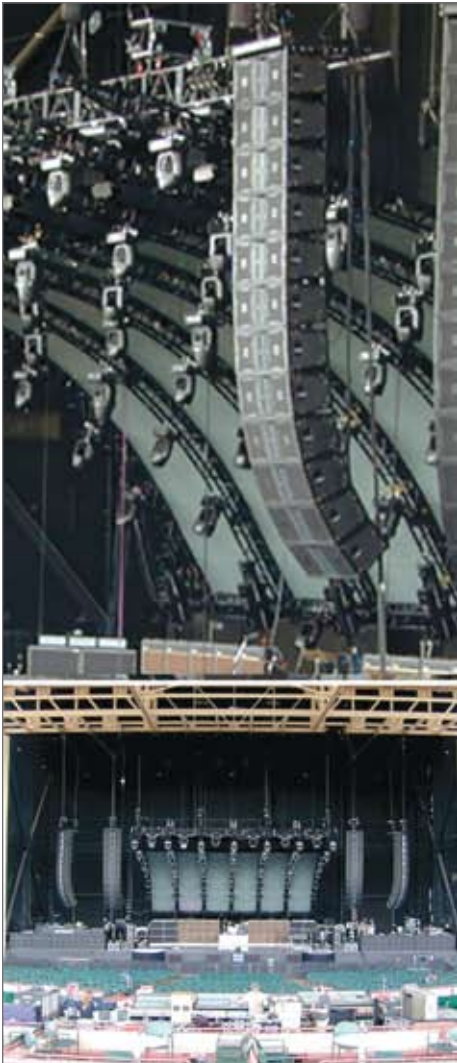
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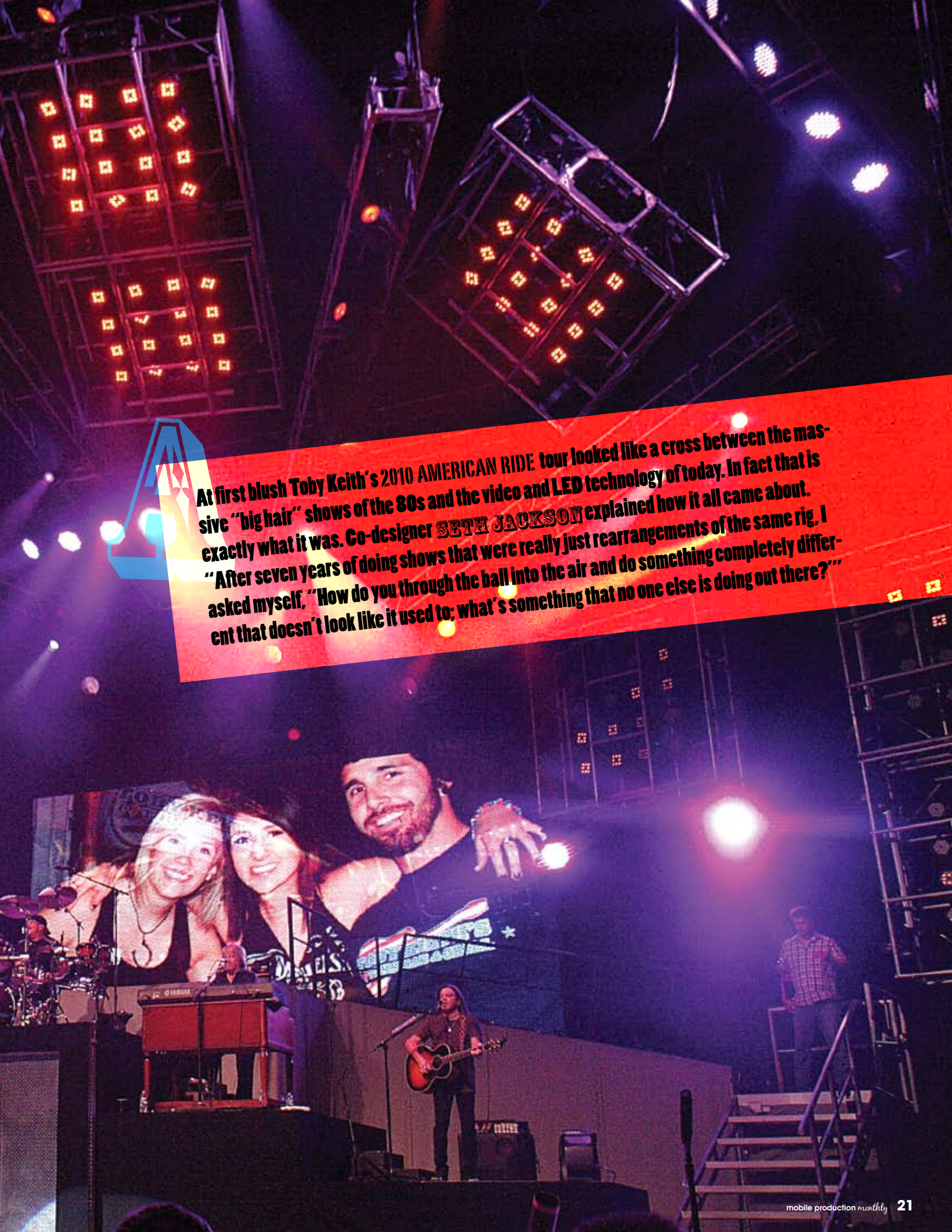


TOBY KEITH

AMERICAN RIDE TOUR

Shows Something Old and Something New

BY MICHAEL A. BECK

A photograph of a concert stage. In the foreground, a large LED screen displays a close-up of three people: two women on the left and a man on the right. The man is wearing a dark t-shirt with an American flag graphic and has his arm around the women. Below the screen, a musician is playing an acoustic guitar on stage. To the right, a person is standing on a set of stairs. The background is filled with complex metal lighting rigs and numerous bright spotlights, some of which are illuminated with a red glow. The overall atmosphere is that of a high-tech, modern concert production.

At first blush Toby Keith's 2010 AMERICAN RIDE tour looked like a cross between the massive "big hair" shows of the 80s and the video and LED technology of today. In fact that is exactly what it was. Co-designer **SETH JACKSON** explained how it all came about. "After seven years of doing shows that were really just rearrangements of the same rig, I asked myself, "How do you throw the ball into the air and do something completely different that doesn't look like it used to; what's something that no one else is doing out there?"

Given that the constricted economy has not passed over the concert industry the newest, craziest, most high tech super expensive production elements available aren't necessarily an option in large quantity to most of the shows on the road and Toby Keith is no exception. In an effort to get the most bang for his production budget Jackson's answer was to go the other way. Figuring that no one has seen an 80s par can rig in the last 20 years and certainly never on a country stage, that was the direction he would take.

In the end the result may not have looked all that different than the 80s look they were going for from the perspective of the audience, but it made a huge difference in terms of versatility for the guys running the show. Versatility aside, the system ran on 400 amps and saved enormous amounts of weight in cable.

“My thinking was, ‘I don’t really know how we’re going to do this but it makes sense that we could do it so let’s just say that we can.’”

Jackson recalled, “I sent Toby a video of a Triumph show back in 1986 with a massive wall of pars and some pictures of Queen and I said, ‘What if I said we can do this now but that it will be so high tech that it’ll be outrageous and it will fit much tighter and draw much less power?’ And he went for it.”

Jackson knew what he wanted to do. Now he just had to figure out how to do it. Having come up with the idea and gotten it accepted by the boss, he now had a bit of a dilemma. “Now I had to figure it all out,” said Jackson. “My thinking was, ‘I don’t really know how we’re going to do this but it makes sense that we could do it so let’s just say that we can.’”

Enter Bandit Lite’s GRNLITE (pronounced: Green Lite) system. Just newly released at the time, GRNLITE is a system comprised of LED fixtures that play together to create a widely versatile lighting system that eats like a bird and supplies the big look Jackson was looking for.

One of the big elements of the massive par looks of the 80s was the ubiquitous chase. That had to play a part in this trip down memory lane, but this show had a bit of a twist on the idea. The chases on this show were not programmed as traditional chases but rather as video content through the Grand MA’s video server that was able to react to whatever video content Moo TV was putting on the upstage video wall.

Now that we’ve discussed the innards of the system, let’s discuss what it looked like. The upstage line of the rig was made up of three truss pods on either side of an upstage video wall that was comprised of 54 tiles of Barco S-lite (which is a virtual 10 mil product) with the far offstage pods being made up of two pods stacked vertically. A large part of the lighting canopy was made of pods as well with truss lines running up and down stage on slight angles that gave a bit of an infinity look.

In addition to the LED fixtures, the system also included Vari-Lite 3K’s and 12 VL 2K washes all of which added a contrasting edge to the rig. The big punch in the system was provided by 12 Syncrolite MX-3’s that had no trouble at all in plowing through the massive look of the over all system.

The system was programmed in the ESP suite at Webster University where Jackson is doing work on developing a concert design software package. Lighting director and co-designer Eddie “Bones” Connell loved the comfort of programming in the virtual environment, but admitted that working in the tactile world has its advantages. “It was the first time I’d ever done it like that so it was all new to me,” Bones told us. “Of course it

doesn’t come out exactly as you see it on the monitor in the studio. It did however save us a lot of time and we didn’t have to worry about being in a hot shop sweating our butts off. As it turned out, we could have used a couple days at the Bandit shop, which is what we’ll do next year.”

Once the system was put together, programmed and rehearsed it looked sensational in the hands of long time Toby Keith lighting designer/director Eddie “Bones” Connell who breathed incredible life into it. He also had a great perspective on the overall design. “It was like remaking an old movie,” he said.

With a big look comes a big sound that





VENDORS

**AUDIO - Sound Image, LIGHTING - Bandit Lites, Syncrolite
VIDEO - Moo TV, RIGGING - Atlanta Rigging, PYRO/FX - Strictly FX**

was put forth by long time FOH engineer Dirk Durham. “We have one of the biggest sound rigs of any country show out there,” Durham explained. “I’m pretty spoiled with the amount of gear we get to work with. I try to make it as big and wide as I can with as many pans and stuff as I’ve got going on. I get as wide as possible and run Toby straight up the middle and it seems to work for me.”

With 60 inputs covering a ten piece band plus Toby, Durham makes efficient use of everything he’s got with his most effective tool being the philosophy of not complicating things. “I’ve got Toby and the band sold on the idea of keeping things simple.” However, where it does get a little more

complicated is in monitor world where two engineers Russell Fischer, Bill Collyer mix the show on two consoles. Fischer detailed the arrangement. “I was a system engineer and we’d lost a monitor guy because he wasn’t watching the band enough. Then we were on a USO trip and the new guy was having issues and I was sent back to help him out. After the trip they let him go and asked me if I wanted the gig. I wasn’t going to be the next guy to be let go for not watching the band enough, so I asked for a second console for the band. Now we have two eyes on the show and when a problem arises we have two eyes on that as well.”

Because Toby has a preference for the

warmth of an analog console, Russell mixes his sound along with a couple of security mixes on a Midas H 3000. However, because of the size of the band and the amount of activity on stage including several pyro shots, the band requires the snapshot versatility of a digital console. The board of choice was the Digidesign Venue. Audio on the tour was supplied by long time tour audio venter, Sound Image.

Although the tour wasn’t gag heavy, it did have its moments. At the opening of the show, a Ford Truck (Ford is the tour sponsor) rose up out of the upstage riser on a toaster



with a Toby Keith look alike behind the wheel. Put against the backdrop of the video wall it was hard to notice that it was only the cab of the truck. As that was happening, a panel on the face of the riser baring the Ford logo opened revealing the back of the truck where Toby was “sleeping” in the bed. Two contest winners from the audience came on stage, set a mic stand in place and slapped Toby’s boots to wake him up. Keith then did the first song sitting on the bed of the truck.

Part of the notion of giving the audience more bang for the buck was the putting

Trace Adkins on the front end of the show and not only letting him have 50 minutes on stage, (compared to the more standard 30) but also allowing Adkins to bring on his own lighting and video. That being said, they also didn’t want to cut Toby’s set. That meant all of Adkins’ gear was clearing the stage in nine minutes or less according to Milam. That only left 11 minutes for the rest of the set change in keeping with a strict 20 minute set change edict.

This is a bit of a tall order but obviously doable. However, it gets a bit more sticky for a stage manager who has to take it over

mid-tour as was the case for seasoned veteran Ashley Swann. “Wrangling in mid-tour is a bit of a different animal when the tour already has a life of its own,” Swann told us. “But that’s not the real news. The thing we’re out here to focus on is that the crowd walks away happy. All the rest is just for conversation. When people spend 40 or 50 hours a week taking crap from someone on the job and they spend their money with us, we owe them everything we can give them.”

Well spiced with a broad array of pyro looks put up by Strictly FX, this show had all the car marks of a big fat rock show set



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to a country beat. In the current economic climate where penny counts as much as a dollar does to production and audience alike, this show stands as an object lesson that with the proper approach to design efficiency and tour philosophy more can actually be less. "In time like these when a person can't afford to go to a lot of shows in a given year you have to really bring it," said Tour Manager David Milam. "The whole idea was to come out with something that resembled the big huge glam rock shows of the 80s. I think we achieved that."

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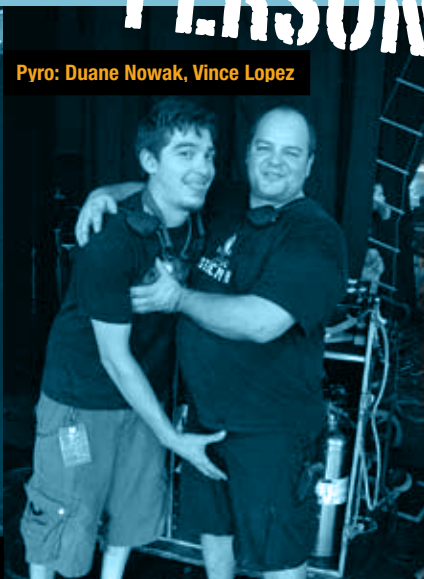
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TOBY KEITH PERSONNEL



Ashley Swann – Stage Mgr



Pyro: Duane Nowak, Vince Lopez



Billy "Ripper" Mayes – Guitar Tech



James McCutcheon – Audio Tech, Bill, "Shoeless" Russel Fischer – Monitor Engineer, Steven Wharton – Audio Tech, Ted Bible – Audio Tech



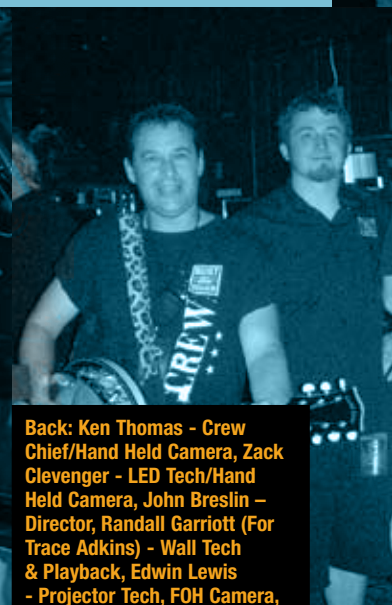
Lance Stoner – Tour Rigger/Drum Tech



Set Carpenters: Doug "Knuckles" Page, Arturo Martinez, Jamison "Pork Chop" Hyatt



Lighting Techs: Tommy Benton, Robbie Sheene, Samm Harden



Back: Ken Thomas – Crew Chief/Hand Held Camera, Zack Clevenger – LED Tech/Hand Held Camera, John Breslin – Director, Randall Garriott (For Trace Adkins) – Wall Tech & Playback, Edwin Lewis – Projector Tech, FOH Camera, Eric Heidel – System Engineer

Tour Manager - David Milan
 Toby's Personal Asst. - Mitch Dencui
 Production Manager - Mickey Mulcahy
 Stage Manager - Ashley Swann
 Production Asst - Kirby Middleton
 Tour Security Director - Jason Harrison
 Leader/Bass - Chuck Goff
 Lead Guitar - Rich Eckhardt
 Utility player (Acoustic Guitar, Banjo, Fiddle) - Joey Floyd
 Keyboards - Rex Mauney
 Drums - Dave McAfee
 Steel Guitar - Josh Bertrand
 Sax - Roman Dudok
 Trumpet - Willie Roy
 Trombone - Carl Murr
 Vocals - Mica Roberts
 Merchandise - Billy Ray Eden, Yancy Johnson
 Lighting Designers - Seth Jackson, Eddie "Bones" Connell
 Lighting Director - Eddie "Bones" Connell
 FOH Engineer - Dirk Durham
 Set Carpenters: Doug "Knuckles" Page, Arturo Martinez, Jamison "Aka Porkchop" Hyatt
 Pyro: Vince Lopez, Duane Nowak
 Tour Rigger/Drum Tech - Lance Stoner
 Guitar Tech - Billy "Ripper" Mayes
 Monitor Engineer Russell Fischer
 Sound Techs: Ted Bible, James McCutcheon, Stephen Wharton
 Lighting Techs: Chuck Hastings (Crew Chief), Robby Sheene, Victor Zeiser, Sam Harden
 Syncrolite - Tommy Benton
 Video Crew Chief/Hand Held Camera - Ken Thomas
 LED Tech/Hand Held Camera - Zack Clevenger
 Video Director - John Breslin
 Wall Tech/Playback (For Trace Adkins) - Randall Garriott
 Projector Tech/FOH Camera System Engineer - Eric Heidel

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Eddie "Bones" Connell - Lighting Director, Dirk Durham - FOH Engineer, David Milam - Tour Manager



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MOO TV

Gets on Board Toby Keith's American Ride

BY LESLEY CUTLER



Full-service boutique video production company provides creative content and video equipment for country superstar's tour for second year running

Moo TV proprietor Scott Scovill is heading to the Chicago date of Toby Keith's *American Ride* tour, for which his company is providing video production services for the second year in a row.



For the music tours the company services, Moo TV does more than create interesting and exciting content with cutting edge graphics, dynamic animation, cool effects, engaging B-roll footage, and image magnification via state of the art equipment. From input at tour rehearsal run-through, to deft execution of video elements on tour by Moo TV's crack technical crew, to checking out a tour date for evaluation and possible tweaking, Scovill and company offer participation in an artist's process and image, and the type of quality customer service and impressive attention to detail that fosters relationships and keeps their clients coming back.

One of country's biggest and most popular stars, Toby Keith is ranked among the top-selling (30 million albums) artists in all genres at #3 on Billboard's Top 200 Artists of the Decade, and is one of the most successful touring artists of the last decade. Thus, his larger-than-life image and recognizable attitude had to be branded in the material created by Moo TV, and Scovill notes that artist branding is essential for the content his company creates for all music tour services. Good, solid video displays are a given, but it's what Moo TV

does *inside* the box that makes the difference. Scovill says the challenge is to maintain and continue to raise the bar Moo TV sets by keeping the work fresh and new.

Audiences expect the video elements to be a show in and of itself, and Moo TV did not disappoint Keith's fans. The superb production included broad, tongue-in-cheek funny, in-your-face (much like Keith, himself) innovative content such as: Keith's iconic cut-out picture and Monty Python-esque animations, along with descriptive graphic art for "I Wanna Talk About Me;" a cartoon animated backdrop of marijuana leaves and dancing joints during "I'll Never Smoke Weed With Willie Again;" silhouetted girls dancing inside images of life size whiskey bottles highlighted "Whiskey Girl;" and "High Maintenance Woman" featured a giant Toby Keith head being successively pasted over with post-it notes of "honey-do" requests.

Moo TV is built on the experience and passion of owner Scott Scovill, with a bit of the old Irish via a touch of luck from the band U2. In a happenstance meeting with their crew, Scovill got his start and was mentored in the music tour business as a stowaway crewmember on the band's Joshua Tree tour. Back in the day,

video was primarily used at live shows for image magnification. As his video production career progressed, Scovill became more interested in creative content for screens when high-energy choreographed shows like Paula Abdul's utilized material in a creative way. As a nod to Nashville's literal country roots, as well as a play-on-words homage to U2's "Zoo TV" tour (a video production gig that Scovill painfully turned down in favor of setting up his own shop), Moo TV was christened in 1993.

The buzzword at this company is creativity and Scott Scovill is passionate about it. He believes that an artist's unique creativity, coupled with quality and integrity of work, are the ingredients that take Moo TV's shows to the next level. What distinguishes Moo TV as a video production company is its creative staff. Much more than just a technical group, the creative division operates akin to an ad agency, with brainstorming sessions and presentation of ideas resulting in exceptional original art and content, which is then evaluated in relation to other essential tour components such as lighting.

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BANDIT LITES

A History of Concert Lighting Part 2

As the final decade of the 20th century began Bandit saw that the word roadie was being replaced with terms like technician, programmer and even scientist.

With that in mind, Bandit established an educational department whose goal it is to train and inform people both inside and outside the firm. This measure was taken to insure the quality of both Bandit service and of the industry as a whole.

The activity of the educational department consists of conducting seminars on a variety of industry topics every year all around the world. Bandit Lites' sales team grew to by leaps and bounds in the 90s as churches, schools, theaters and other such entities were hungry for the lighting technology of the entertainment stage in their world as well. A combination of a qualified, caring sales team backed by a successful educational system made the sales growth a natural.

As time went on and the company's footing continued to grow stronger, Bandit saw a need in Asia and quickly set up offices in Hong Kong and Taiwan. That was followed by recognizing the need for greater control in Europe, and buying out its partner in the UK. Thus, the Bandit London office was now wholly owned and operated and the quality of the product was much easier to control. Dizzy Gosnell joined the Nashville office in the early 90s when the assets of the firm he worked with were acquired by Bandit. Today Dizzy is the GM of Bandit San Francisco, which he set up in the late 90s. Mike Golden continued as VP in Nashville and the Bandit Global Management team was shaping up.

As the world of moving lights continued to change, Martin from Denmark emerged as a

new player and Bandit quickly became a believer. In a short space of time Bandit became the world's largest Martin rental house and helped Martin gain a large market share globally. The MAC 500, 600 and 2000 quickly became the industry favorites. Martin rolled out many successful products through the 90s and Bandit was a partner in them all.

The awards began to roll in at Bandit Lites in 1993 when the CMA named Bandit the Production Company of the Year, an award Bandit would win 3 times before the award ceased to exist. Both Knoxville and Nashville would name Bandit as a winner of their First and Future 50, five times in each city, leading Bandit to go into the Business Hall of Fame in both locations. In 1996 Performance Magazine named Bandit Lighting Company of the Year, the first of what is now 16 such awards, more than any other firm.

Mass Mutual named Bandit Lites as one of the top 50 firms in the US with its Mass Mutual Blue Chip Award in 1996. That same year Bandit was named Entrepreneurial Company of the Year in Knoxville by the city. The pinnacle of the awards in the 90s occurred when CNN / USA TODAY named Michael Strickland Entrepreneur of The Year for 1999, a distinction held by Bill Gates, Michael Dell and other such notables. This is a very proud moment in Bandit history. The awards continue to find Bandit Lites to the present day, a testa-

ment to the hard work of the dedicated family at Bandit Lites.

Many new and old clients joined with Bandit in the 90s. The Judds, Alan Jackson, Brooks & Dunn, Jethro Tull, Damn Yankees, Ted Nugent, The Moody Blues, Blondie, The Go-Go's, Donnie Osmond, YES, Alice Cooper, Barry Manilow, Tim McGraw, Faith Hill, Hall & Oates, Aerosmith, REM, Offspring, Jewel, and hundreds of others were all Bandit clients.

The Knoxville home base purchased a new 90,000 square foot facility, Nashville custom built a 30,000 square foot facility with the industry's first hanging room, and London purchased a new 25,000 square foot facility. Real estate was fast becoming a part of the Bandit business plan. The hanging room, known as Venue One now, is 100 x 40 x 40 and holds 80,000 pounds. This was the first and only hanging facility in the industry that artists could use free of charge to hang and program their show. Bandit had once again set the standard in the industry!

As the 90s came to an end and the world looked toward what Y2K would really be, Bandit lit the infamous Woodstock 99. While it was a huge event and a technical achievement, it signaled the true end of what we had all known as the Woodstock Generation. It is an event Bandit was proud to have been involved in, but the tragic, violent ending will long be remembered.

The new millennium began for Bandit at mach 10 with their hair on fire! Bandit was involved globally in a huge number of events to mark the change of the century and it took all hands on deck for a three-month period to assure the quality Bandit was hired to deliver. The global

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SYNCROLITE

When It Just Has to Work, From Times Square to Dubai

BY BILL ROBISON

What do The Pyramids, The Eiffel Tower, The Olympics, The Super Bowl, Toby Keith & Roger Waters' The Wall tour all have in common? They have all been lit by Syncrolite!

Imagine lighting the buildings in downtown Houston on all 4 sides. How would you place large high output moving head fixtures on Sugar Loaf in Rio? What if the clouds blocked the view of the top from the ground where most of your audience was located? Will your moving lights work in -20° F weather? We recently spoke with Syncrolite Sales & Marketing Director Jimmy Page to ask some questions and learn a bit about what makes these fixtures so special.

For the uninitiated, Syncrolite manufactures moving head color mixing fixtures with xenon lamps that produce extremely bright output levels. These fixtures utilize up to 10k lamps making them ideal to light very large objects. Three scrolls offer much of the flexibility of these lights. The two color scrolls utilize true subtractive and additive dichroic color mixing providing a pallet of rich colors as well as color correction.

A third effect scroll offers an assortment of lenses and beam shaping options allowing the designer to create beam spreads from very narrow to ultra wide. To that end, designers are able to specify their needs and Syncrolite will tailor the scrolls accordingly. The high quality optics in these fixtures provides a smooth, even flat field of illumination instead of the hot spots often seen with moving lights. And of course they can project custom gobos which are integrated into the scrolls.

Page has worked for Syncrolite since 1991 in a sales/marketing position. Previously he worked in many facets of our industry including concert producer, tour production manager, and back in the 1970s at Showco with Syncrolite founder Jack Calmes. Suffice it to say Page has extensive industry experience and connections. It's those connections that keep him in touch with a veritable Who's Who of the great lighting designers including Seth Jackson (Toby Keith), Patrick Woodroffe (The Stones), Troy Eckerman and many more.

Many obstacles had to be overcome to design and develop these fixtures into the finely tuned instruments in use today. One of the obstacles was to find a market. Syncrolite had to produce a reliable product that would fill its customer's needs. Engineering, software, and marketing are a few of the issues that needed to be dealt with. One of the benefits to being both the manufacturer and the end designer is the ability to design features into your product for exactly what a production team needs. For example, the manufacturer of the xenon lamps insisted they were too fragile to survive installed in the fixtures during trucking from one venue to the next.

Given the time constraints of one off jobs, the additional time needed to install and remove the lamps on each jobsite was not an option. Much to the surprise of the lamp manufacturer, Syncrolite designed a road case that protected the fixtures (with lamps installed) so well that the rated lamps life meets or exceeds the original spec.

The fixtures in use today are the result of refining the original designs into very precisely predictable fixtures. The weight has been trimmed down by hundreds of pounds. In fact the MX4 4k version weighs little more than the 2k fixtures so common on today's tours. The unique internal scrolls have been refined to offer designers a virtually unlimited menu of options.

Light-shaping diffuser lenses offer beam-spreads ranging from a laser like pencil point to a wide 80° flood. The integrated lens system can also offer anamorphic ratios of a wide variety. Variable speed pan (540°) and tilt (250°) with a reliable accuracy to less than .01° is standard on all the fixtures.

Syncrolite fixtures are equally at home on tour, permanently installed, indoors or out even down to -20° F weather. Yes the fixtures work fine in arctic temperatures. However, you may need a hairdryer to thaw out the LCD informational display. Just ask Jimmy Page and he will

tell you all about the challenges Syncrolite has faced in implementing some incredibly ambitious designs.

Page recalls the three years they lit downtown Houston for the event "Power of Houston". The challenge was to light a large number of tall buildings on all four sides for a one day event. A very limited time window was available to both install and remove the equipment. So how did they place 100 plus fixtures and infrastructure on the roofs of so many structures? 1500 helicopter lifts for the load-in and another 1500 for the strike!

Page likes challenges. In fact he always prefers the hard jobs. Another logistics nightmare was being in 3 places at the same time doing simultaneous set-ups for the new Millennium events in Mexico City, Rio de Janeiro, and Times Square. Speaking of Rio, what did they do after installing fixtures for an event on the top of Sugarloaf Mountain when the clouds moved in obscuring the view from the ground? They lit the clouds in what had to be a spectacle even Spielberg would have loved. Helicopters were also used to deliver and retrieve the gear atop the mountain. Carnival in Rio is another event Syncrolite has worked that Page believes is very special.

The Pyramids (yes the big ones in Egypt) must have been an awe inspiring spectacle. Page also mentioned the grand opening of The Atlantis Resort in Dubai when no expense was spared and a "no holds barred" attitude allowed for maximum creative talent to really let loose. In Dubai, the newly opened Ferrari World theme park showcases permanently installed Syncrolites as do both Disneyland and Walt Disney World. Syncrolite's sales are split between rentals (60%) and sales (40%).

To really appreciate the scale and spectacle to the kind of work Syncrolite has performed, visit their website syncrolite.com and select gallery to see what Jimmy Page and his designer buddies have been up to. 📷

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Bandit team went above and beyond the call of duty and the Bandit standard was in force on New Year's Eve from LA to New York to London to Beijing, Honk Kong and back again.

As the new era came rushing in Bandit continued to add new inventory, employee and train more staff, and purchase more real estate. There was certainly a market for the high quality product that had become known as the "Bandit Standard." Michael Strickland and his team continued to listen to the clients desires on a one on one basis as they had always done. As the needs of each client are different, Bandit carefully crafted a custom solution for every need always working within the framework of the Bandit Standards.

Many high profile events came to Bandit, starting with the Presidential Inaugural Balls. Bandit was chosen in 2001 and 2005 to light the four largest celebrations in Washington DC for the incoming President. In the UK, Bandit was tapped as the lighting supplier for the prestigious Blenheim Palace Festivals. Bandit began what is an ongoing relationship with NASCAR in the U.S. by lighting the culmination of the NASCAR racing season, the NASCAR Cup Awards, held every year in New York at the world famous Waldorf Astoria Hotel and broadcast live on worldwide television.

In the European market as the Lord of the Dance brand continued to grow, Michael Flatley turned to Bandit and rolled out two new and very successful products, Feet of Flames and Celtic Tiger. The Feet of Flames tour gave its swan song at a sold out Hyde Park performance to over 100,000 exuberant fans. For 10 continuous years the Bandit staff has helped Flatley deliver the message of Irish Dance globally with troupes in the U.K., Europe, Asia, South America and the U.S. The people at Bandit are very proud of the work on these shows.

Bandit would have many opportunities to work on the grandest stages in Europe with the best people in the entertainment industry. Many notable events were supported by Bandit in Hyde Park including sold out mega events by R.E.M., the fore mentioned Feet of Flames and the reunion of the legendary rock icons, Queen.

In 2004 designer Steve Cohen engaged Bandit for the long awaited reunion of the monsters of rock, Van Halen. The dazzling Cohen design for Eddie, Sammy and the gang took the world by storm as the Van Halens fierce brand of music was heard again for the first time in over a decade. The rig was massive as always and featured 300+ moving lights and audience abuse beyond belief.

As Bandit continued to grow in the UK and Europe, the opportunity presented itself to sponsor a Porsche Super Cup car, which raced before the Formula 1 races on the same courses. As racing is the sport of interest to most entertainment people, Bandit took advantage of this situation and for two years, Bandit and their clients had unfettered access to the pit

and paddock area of every F1 race. Everyone involved was very excited during this time fame. This also led to Bandit illuminating a number of F1 cars, booths and events.

In the early part of the decade, Bandit lit more and more television specials and events. The Clinton Economic Summit led into a number of political events for years to come with some of the most notable names in TV lighting. Bandit lit several conferences in the East Room of The White House as time progressed. MTV, CNN, CBS, NBC, ABC, FOX, VH 1, BBC, SKY TV and many other entities became regular clients of Bandit. Rob Baxter and Randy Nordstrom engaged Bandit to light the NBA Finals entertainment for worldwide TV in the mid 2000's. The move into sports would continue globally as the U.K. office began to light soccer Premier League events and other such items. Radio One's One Big Weekend became a Bandit client in 2003 and a host of current pop and rock stars made the event a very special day. The crew from Bandit made the difference as they lived up to their name as quality people. The Cork Festival in Ireland also engaged Bandit and the people made the event a success here as well!

For many years the Country Music Association used Bandit Lites as the illumination company for a huge event known as Fan Fair held every year in Nashville. Virtually every artist of note in the country music industry participates in this event. In 2003 the name of the event was changed to "CMA Music Festival" as it became one of the biggest music festivals in the world. In addition to the name change the venue was changed as well when it moved into the Tennessee Titans Football Stadium, playing to 80,000 people a night for 4 nights. Bandit was charged with lighting two side-by-side stages with a large number of moving and static lights and the new (at the time) LED lighting gear. This event is broadcast worldwide on live television every year and features the biggest names in country music.

Always a week after the CMA Music Festival and 100 miles below Nashville in sleepy little Manchester, Tennessee occurs the world renowned Bonnaroo Festival. Bandit is proud to have been the lighting supplier from the start and pleased to have the opportunity to work with Hadden Hipsley and the team at Bonnaroo. Hadden works yearly with Dizzy Gosnell and Steve Powell from Bandit to come up with the design, schedule and equipment that works over a four-day period to satisfy the different headline acts as well as the many other acts on the stages each day. Since the beginning of the festival The Police, Metallica, Neil Young, Pearl Jam, Kayne West, Jack Johnson, Ben Harper, The Dead, The Allman Brothers Band, Radiohead, Dave Matthews Band, Tom Petty, Widespread Panic, Phish, James Brown, String Cheese Incident and other acts graced the stage at Bonnaroo. Bandit had the pleasure of working with all of these acts to insure a successful evening for each of them.

The demand on Bandit in the U.S. pushed all of the facilities and staff beyond the limit and in 2002 Bandit purchased a 150,000 square foot building in Nashville. This new building

in conjunction with the previous 30,000 square foot facility gave the company the much-needed space to deliver even more quality jobs, employee and train more staff, and make life better for both staff and clients. As the new facility serves as storage and preparation area, the previous facility was dedicated to being a full time rehearsal facility for use by Bandit clients, and at no charge to the client! Only Bandit offers this service! The old facility was named Venue One and is booked 40 weeks every year. Every system is completed in prep and then goes to Venue One to hang and allow the LD 3 or more days to do his base programming.

This became an invaluable tool for Bandit clients as the light systems now show up fully prepped, labeled, tested and programmed! This saves the artists thousands of dollars when they begin their tours. Bandit now services the U.S. from its three bases in Knoxville, Nashville and San Francisco. Mike Golden, Pete Heffernan, Dizzy Gosnell, Lee Anne Cooke, Richard Willis, Brent Barrett, Steve Powell, JR Sander, Richard Owens, Roth Edwards, Leonard Cox, Kimberly Ainge, Cori Link and a great staff steer things in the U.S. and are the best in the world at what they do!

Going from strength to strength, the Bandit installation sales team has grown and become better and better. Today, led by Senior Sales Director John Rolison, with Richard Owens, Roth Edwards, Chris Barbee, John Jenkinson and an invaluable support staff, Bandit always has multiple installations ongoing. From CNN Studios to Home Shopping Network to Ripley's Aquarium to The Superdome in New Orleans, Bandit delivers constant service and quality to the worlds top facilities. The churches, schools and theaters that have used Bandit for their installations over the years numbers in the thousands. Bandit is hired because of the attention to detail and the delivery of the Bandit Standard to a job site. Turnkey installation with exemplary service after the sale is the hallmark of Bandit Lites sales team!

Corporate firms globally have come to trust Bandit with their image presentation resulting in a large number of high profile events Bandit has presented. When industry leader Harley Davidson celebrated their 100th Anniversary in Milwaukee Wisconsin Bandit Lites was there to illuminate Elton John, Tim McGraw and many other world-class artists as well as a crowd of over 100,000 Harley fanatics. The entire event was a television special. Playboy magazine tuned 50 in 2005 and selected Bandit to light their traveling exhibit of memorabilia as it toured the world for a year. This was a job most of the Bandit staff fought to take part in. Hef himself was out on a number of events, and there were always a large number of the signature Bunnies.

The one of a kind Chevrolet Corvette turned 50 in 2006 and once again, Bandit was the company of choice to make this revolutionary car shine at the event. People from around the world turned out to pop the Champaign corks and herald the 50th of the original muscle car with Bandit lighting the entire gala. Finally, the legendary Fender Stratocaster turned 50 and celebrated in London with a star-studded event

for the ages. Brian May, Joe Walsh, David Gilmour, Paul Rodgers, Ronnie Wood, Gary Moore, Paul Carrick, Mike Rutherford, Amy Winehouse and many other celebrities played at the event with Bandit providing a 50 foot Strat guitar out of truss and lights along with the rest of a massive Baz Halpin lighting rig.

Bandit continues to diversify into new areas and has for years worked with designer Simon Tutchener on London Fashion Week, a very large, posh, high profile endeavor. The wildly popular TV show X Factor hit the road with Bandit as the hire company and worldwide sensation UFC, Ultimate Fighting Championship has contracted with Bandit for their European lighting needs. The fine people at Production North, Steve Levitt, Ian Whitehead and Sarah Hollis as well as their staff have worked many different jobs with Bandit through the new decade and both parties are very happy each time the opportunity presents itself.

A 15-year Bandit client, WWE, has continued to grow and trust in Bandit as each big extravaganza is larger than the one before. The team of Kevin Dunn, Jason Robinson, Duncan Leslie and Michael Grossman work tirelessly every day to deliver the best world-class sports entertainment television. Over 1,000 hours of live TV are shot every year with 16 major Pay Per Views and the grand daddy of them all, Wrestlemania. Bandit delivers lighting quality in bulk at an unmatched level. The biggest event yet was the just complete Wrestlemania XXIV at the Citrus Bowl in Orlando, Florida.

As the company grows, so Bandit continues to develop and manufacture products to meet the market. Bandit proudly uses its own PowerPro power distribution system in the U.S. and System 125 in Europe. System 125 power distribution equipment was purpose designed to meet all VDE, UK and EU standards and all components are CE marked. The patented Bandit Moto Data and motor control systems are synonymous with a Bandit system on a global basis. The manual motor control consoles with a virtual light rig on the face with switches occurring where the motors are located is both an artistic masterpieces, a must have safety device and a great piece of wall art after a tour!

The industry as a whole continues to morph into new versions of itself. Somewhere along the way, the Vari Lite brand was purchased by Genlyte, and latter by Phillips. As the Vari Lite products were made available to purchase, Bandit took one look and bought in big. Today Bandit is one of the world's largest Vari Lite rental houses with a complete offering of the fine products. Owning the VL products has allowed Bandit to work with a pool of quality designers that previously used other vendors. Vari Lite are proud partners as both head toward the next decade. Lead by TSD leaders Roth Edwards and Jake Tickle, Bandit had one of the best VL service capabilities on the globe as well. The sales team also is successful in moving VL products into new installations.

Bandit has fully embraced the brave new world of digital lighting with numerous media servers, sophisticated consoles, LED products and

other innovative technology. There is a lot of time and money being spent at Bandit to train the staff in the application and operation of the many new technologies. This education benefits each individual, each client and Bandit. The entire industry gains from constant education. Mr. Rick Berry, Director of Global Education Services teaches classes constantly in all offices and maintains an unbelievable digital database of all technical things Bandit related. Any Bandit tech can access the entire knowledge base from any computer in the world. This accomplishment is no small feat. The Bandit Global IT Director Jim Guinn along with Jeff Vogt and the entire team keep a worldwide VPN up and running 24 hours a day, 7 days a week.

Thus far Bandit has had the great fortune to work with many of the worlds leading talents, including Willie Williams, Seth Jackson, Baz Halpin, Dave Davidian, Simon Tutchener, Randy Nordstrom, Sean Motley, Sid Strong, Tellison James, Patrick Woodroffe, Mark Fisher, Abbey Rosen Holmes, Mark Cunniffe, Andi Watson, Bob Peterson, Dave Butzler, Keith Wissmar, Peter Morse, Mike Swinford, Allen Branton, Steve Cohen, Joel Young and a host of others. Each day the staff at Bandit looks forward to making new friends and gaining the trust and respect of new designers.

Bandit has had the pleasure thus far this decade to work with, among others, Van Halen, Queen, Seal, Alice Cooper, Barry Manilow, Christina Aguilera, Def Leppard, Donny Osmond, CSNY, Elvis Costello, Jackson Browne, Jimmy Buffett, Keith Urban, Linkin Park, Mark Knopfler, Melissa Ethridge, Offspring, Radiohead, REM, Savage Garden, Star Wars, Status Quo, Toby Keith, Tim McGraw, Faith Hill, Roxy Music, Brian Wilson, Westlife, ZZ Top, Ben Harper, Jack Johnson, Shinedown, Santana, Dierks Bentley, Garth Brooks, Disturbed, John Fogerty, Lynyrd Skynyrd, Martina McBride, Pink, Pussycat Dolls, Joe Cocker, String Cheese Incident, System of a Down, Cbeebies, Girls Aloud, Shayne Ward, Travis, White Stripes, Smashing Pumpkins, Carrie Underwood, Brooks and Dunn, Alan Jackson and many, many other fine artists. The roster is impressive and growing and all at Bandit Lites are committed to excellence today, tomorrow and forever!

Bandit continues to be committed to a better future not only with the aggressive education programs, full time employment, great retirement plans and great benefit packages for staff, but also through active partnerships with many major schools and universities. Every year hundreds of students work at Bandit on internships and gain insight and education into the real world operation of the entertainment industry. In the UK Bandit works with Liverpool Institute of Performing Arts, or LIPA, which is Sir Paul McCartney's personal mission. Every year Sir Paul and Bandit present the award to the Lighting Designer of the Year at LIPA graduation. There is a very active partnership in Nashville with Belmont University and in Knoxville with the University of Tennessee to help young students advance in the world of entertainment lighting. Bandit also offers internships to a wide number of universities across the globe.

As Bandit moves into the second decade of the new millennium, the opportunities and rewards have been unbelievable and all at the firm are grateful. The future looks very promising and the staff is very eager to move ahead and provide the industry with the best possible illumination services on the planet. It would be remiss to not also mention the wonderful wives, husbands and families of all the Bandit staff globally, as without their unbelievable support none of the last forty years would have been possible. Bandit management salutes all of the family members for the part that they have played in the success of this great team!

In February 2008 Bandit Lites celebrated it 40th birthday Pollstar CIC awarded the coveted Lighting Company of the Year Award as the best of the best! This was the 16th time Bandit has won such an award, more than any other lighting company in the world! This was all made possible by the dedication and desire of the fine people that are indeed the heart and soul of Bandit Lites.

Since 2008 there have been a number of substantial changes to the company. One such change is the elevation of Pete Heffernan as Bandit's President and COO. "I've been real fortunate to have been involved with Bandit for 30 years and watch the transition of the entire lighting industry evolve into what it is." Says Heffernan, "It's been interesting to it go from little two truss systems to the big mega shows where you ask 'how big can it be' to now where the question is 'how economical can it be.'"

Then there was the addition of the GRNLite program. Heffernan explained GRNLite, "Basically it's a comprehensive system that can provide pars, eight lights, strips, wash and moving washes in an LED format. It's not a hodgepodge of this manufacturer and that. It's all one system with interchangeable LED parts. It's meant as a package more than an add on to a more traditional system."

One such example of that was this year's Toby Keith "American Ride" tour wherein designer Seth Jackson had very little of anything else but GRNLite product. In addition to the obvious benefit of low power usage, a rig that would use a fully integrated LED system is invariably going to weigh less because of the lack of cabling and ballasts and other such components needed for an arch or incandescent lighting instrument. There is also the diminished heat on the stage to be considered as well.

By all accounts this new development has been well accepted with systems out on Crosby, Stills and Nash, Jackson Brown, Alice Cooper and Rob Zombie.

If one were to sum up the last forty years of Bandit Lites success it would be simply put: Humility, Humanomics and The Bandit Standard. As long as Bandit delivers these three things with grace and passion, the sky will be the limit! ☁️

Even within the technical division and equipment rentals, Moo TV prides itself on creativity in implementation. Today video elements are critical to the overall experience, so regardless of which service Moo TV provides, the cornerstone of this company is to fuse the technical world with creative content. Scovill also counts on his approximately 50-member team to maintain a good attitude and establish company trust and rapport with an artist.

The lion's share of Moo TV work is music tour services, for both new artists and established major acts, and services are tailored to what fits both the artist and the budget. The company is also responsible for the direction and production of broadcast music videos for some of the artists the company has built a relationship

with by providing tour services. In addition, Moo TV provides marketing and promotional content and/or video equipment for a range of events and industries, such as televised award shows, high-end corporate meetings, special events, university ceremonies, trade shows and festivals. Clients include Verizon, Ford, GM, Commerce Bank, FTD, Tractor Supply Company, Aramark, Monavie, Phillips, Xango, and even the Daily Show.

Arguably, Moo TV has the latest video production technology available, largely due to the company's massive loss of equipment in Nashville's devastating floods of last spring, so the company's newly purchased inventory is the most modern around.

Scovill says he is fortunate to have clients who are encouraging and empowering, which

brings out the best in his work for them. Alan Jackson, Zac Brown Band and Brad Paisley all have a career history with Moo TV, and the company generally works with at least a few rock acts (Lynyrd Skynyrd, Kid Rock, OAR) each year.

Moo TV's star clientele has an inordinate amount of loyalty to Scovill, as evidenced by a 20-year relationship with country legend Alan Jackson. Who's next? The company is currently cultivating a similar relationship with Academy of Country Music's Top New Male Vocalist Jason Aldean. Jason's management has significantly involved Scovill in the artist's career of late. Moo TV continues to leave its cowhide print on concert tours through the end of the year, directing and producing content and providing music tour services for over a dozen acts currently on the road. 🐾

Gearhouse continued from 9

large amounts of time. The projection system was run over a fibre cable to the Spyder.

Cameras and an OB truck were supplied - as a completely different entity - by Obeco - who sent a TX camera to the Wings system for outputting primarily to the side screens. Playback content appeared throughout the show on the oval screens and sometimes on the sides.

Audio

Gearhouse Audio was led by Andreas Furtner, who had also done last year's show in the

same venue. This year they had a mix of playback and live tracks, so Furtner chose an L-Acoustics Kudo system for its clear and refined sound and directivity, as the client wanted the sound to actually emanate from the specific areas of the set where the action was happening.

Three hangs each of 6 Kudos graced the left, centre and right areas of the set, positioned between the secondary stages and the set.

Eight L-Acoustics SB28 subs were used to enhance the atmospheric sounds, placed left and right of the set and centre stage, and under the side screens. Eight Nexo PS10-R2s were used for front fill where necessary across the front of the set.

Monitors were L-Acoustics HiQ wedges. Four were flown off the trusses to give a general stage monitor 'wash' for dancers and playback artists, with another 4 in traditional positions around the front of the stage for the live acts. The side stages had a wedge each, with 2 more wedges onstage for the live piano act, making 12 in total. Many of the individual artists used the Sennheiser G2 IEMs that were supplied. Monitors were mixed by Ezekiel Maharora Mashimbye using a Yamaha M7 and all the desks onboard.

Stage/patch tech Sanele Freedom Gumede received a technical IEM mix back to monitor city, ensconced behind the set, which he shared with Nathan Thiart who co-ordinated all the wireless components, 22 Shure UHF R-Series mics & belt packs, 8 units of Sennheiser G2 and 8 channels of Clearcomm RX/TX comms.

The main system amplifiers were networked LA8s, with the onboard processing fully utilized for crossovers, delay, EQ and fine tuning. LA 24s drove the monitors. Furtner chose a Yamaha PM5D console to engineer the FOH mix. He utilised all of the console's onboard processing and effects, and wrote audio scenes for each section of the

show.

Another challenge was making the various audio track sources - all recorded at different times and under different circumstances - have a uniform sound quality. All the playback tracks were stored on the Wings servers and synched to various video footage and animations, and Furtner received a left and right send to balance.

Bidvest 2010 was another resounding success. Debbie Rakusin admits that this job is probably the highlight of her year as she and David Bloch get the freedom to create and produce. "I am eternally grateful for the opportunity given us by Brian Joffe and Dave Koff of Bidvest to produce such magnificent shows - and with Gearhouse as our support on their side of things, we can't go wrong. What a brilliant team!"

This year's schedule was extremely tough, especially for Gearhouse Lighting and Media, resulting in a technical and production masterpiece that highlighted the company's ability to pool the talents, expertise and resources from its various components, and create an epic production that looked fantastic and was practical to deliver.

'Under the incredible management of Pieter Joubert, SDS, Gearhouse and the entire team have once again exceeded our expectations in delivering an incredible product. Nothing is too much trouble for them!' enthuses Bloch, who concludes "This was one of the most ambitious Bidvest events ever produced, and Gearhouse was a major contributor in its success. Bidvest CEO Brian Joffe and many of our guests considered this to be the best Bidvest event to date. Gearhouse is a valued member of our team and we fully appreciate the hard work, creative input, exceptionally long hours, disastrous deadlines and extreme pressures under which everyone has to work. Believe me, it does not go unnoticed!" 🍷

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