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FROM THE *Publisher*



This issue of *mPm* features the Red Hot Chili Pepper's Tour, and we are happy to be able to profile some of the outstanding support companies associated with the show. In this case, we have not only selected a good diverse group of companies, but a great group of individuals within those companies to profile. I think you will enjoy our coverage.

This issue hits as the season is in full swing with many shows already out and several more on their way. It seems that the mid-level shows are dominating events this time with the "big boys" still in the wings. Actually, this may be good, because it gives the industry a chance to measure the overall health of the business. We will see how things shake out in a couple of more months.

As with every season, we are watching to see how the economy will impact the industry as well as new products and technologies. The big trade shows always seem to have their share of promising gizmos and techy stuff, so we will try to keep an eye out for you and try to report on some of the things we think may influence future activities.

Finally, we are working hard at our end to expand our capabilities and coverage in other areas. Look for us to expand our coverage of the International Market in future issues as well as more information targeted to our website news section. For those of you who have not yet registered on the site (mobileproductionpro.com) take a minute and register with a username and a password. There is no charge and by registering on the site, you gain access to more sensitive information and make yourself easier to be contacted. We now have, by far, the largest and most comprehensive search engine in the business and it is growing daily. Please be part of our efforts to maintain a central database for the industry world-wide and keep yourself informed on a regular basis.

Larry Smith



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Agents

REGGIE CHURCHWELL Inducted into Rock-A-Billy Hall of Fame

Milledgeville, McNairy County Tennessee has produced one of the industries outstanding agents, managers and promoters. This is the birthplace and boy-hood home of Reggie M. Churchwell.

To honor and pay tribute to Churchwell, the Rock-A-Billy Hall of Fame in Jackson, TN, on April 14, 2012 will induct him into the Rock-A-Billy Hall of Fame. Churchwell will be

the first ever Agent-Manager-Promoter to be inducted, this among luminaries such as Elvis, Johnny Cash, Carl Perkins, Jerry Lee Lewis, and Roy Orbison among many other greats.

Churchwell has worked with many acts in all genres of music and entertainment. To name a few: Lucille Ball, Tony Bennett, J.D. Sumner and The Stamps (Elvis' backup group for last seven years of his life), The Lettermen, Fifth Dimension, Ace Cannon, Rayburn Anthony, Ronnie Milsap, Statler Brothers, Tammy Wynette, and many more to numerous to name. He has been a business partner with two Rock-A-Billy legends/pioneers, Carl Perkins and Elvis' guitarist Scotty Moore.

Coming to honor Churchwell will be Stephen Tolman, President of the Nashville Association of Talent Directors, Rod Harris, Immediate Past President of NATD and Dannie Kennedy, Mayor of Milledgeville, TN. Several artists and industry friends are expected to be in attendance depending on their touring schedule.



Cases

PENN ELCOM Launches Innovative New CaseDesigner Software

Flightcase and speaker cabinet solutions specialist Penn Elcom has developed a new ground-breaking software programme - 'CaseDesigner' - instigating a new fully-flexible era in the world of flightcase construction.

Penn Elcom, always at the cutting edge of this specialist industry, has developed this completely unique software to offer its distributors, dealers and their clients the best and most efficient possible design, order and build service.

The fully visual graphical interface enables Penn Elcom customers to plan and visualise potential new case designs in both 2D and 3D, and view in full 360 degree rotation.

CaseDesigner enables Penn clients to generate a quote for themselves, and within literally a couple of minutes, have all the facts available to produce that case at their fingertips.

Thomas Mostert, CEO of Penn Elcom GmbH, the distribution arm of the Penn Elcom Group in Continental

Europe, can also be calculated. Users can either create a fully bespoke case from scratch, or select from a large library of standard pre-set cases, to which they can add dimensions, tweak, and also customise.

As soon as any measurement values are added to the drawing, the case can be viewed onscreen, together with accurate details of the costs, labour and time involved can be calculated - all in a matter of minutes. Clients can decide from there if they need to make modifications to fit their budget and delivery timescale.

The case can be specified with or without dividers or foam interiors, and other extras like custom parts and third party services can also be calculated.

Case fittings can be added to the drawings with millimetre adjustment, so precise details of the required case/s can be discussed in real time with customers as their case evolves right in front of them.

The time and material calculations are meanwhile going on in the background and output so you can get everything needed for production - including all the 'hidden' items like rivets, dividers, foam inserts etc. which are not specifically required to design the shell of the case. penn-elcom.com



Europe and programmer Klaus Koppenhoefer who previously owned his own case company, are the driving forces behind CaseDesigner.

Simultaneous to showing the evolving design onscreen, CaseDesigner will generate a full list of components needed to build the case, including the sheet cut-

pictured below: Klaus Koppenhoefer (CaseDesigner developer) & Thomas Mostert, CEO of Penn Elcom GmbH



IN THE NEWS



Lighting

HIGH END SYSTEMS Pumps Up the Action at Istanbul Sinan Erdem Arena

*DL.3s, SHOWGUN 2.5s,
Full Boar Chosen for High
Quality Features*

Istanbul Sinan Erdem Arena has installed products from High End Systems to add fanfare to its basketball games. Prior to show-time, 4 SHOWGUN 2.5s and 4 DL.3 Digital Lights pump up the crowds in the opening ceremonies. A Road Hog Full Boar is in control.

Istanbul's Ultima Audio Visual Communication Services has a production company, Ultimaturk, which installed the High End Systems package last February. The Ultimaturk lighting department designed the show.

Sebahattin Aydin, general manager for Ultima Audio Visual Communication Services, says they chose High End Systems products for its high-quality features. "The DL.3 is a special product in the entertainment market. If you have a good lighting designer using it, you don't worry about anything."

The DL.3 - a combination digital lighting fixture with a built in media server - projects team logos, players faces and other specialized content to get the crowds cheering.

The SHOWGUN 2.5s do what they do best: add excitement. When they blast their large exiting beams into the performance area and into the crowds, with their ring of LEDs - matching or contrasting around the lens - the crowds go wild.

The Road Hog Full Boar was selected especially because it is a full featured High End Systems console, adaptable to any size or configuration of show situations. "It is a user friendly console," Aydin says, mentioning that it can control any number of fixtures and accommodate any operator. Noting that High End Systems offers worldwide training and support are more factors for its specification. "The support department works well," he adds.

High End Systems equipment is already specified for the Turkish Airlines Euroleague Final Four matches next May, Aydin notes. highend.com



ROBE Rocks The House in Slovenia with DJ Chuckie

When the Playboy White Invasion dance event hit Ljubljana's Gospodarsko Razstavisce, 6000 dance enthusiasts raised the roof and appreciated Dutch mixmaster DJ Chuckie and others including Arty, Thomas Gold and R.I.O ... all illuminated by a Robe moving light rig!

This was supplied by locally based rental company Intralite and designed by their Primoz Kosir.

Kosir wanted to create a dynamic atmosphere lighting to match the vibe and pumping vibrancy of the music, he needed to produce

plenty of variety and scope for 'rocking the house' in every shape and form of the expression!

Trussing was installed over the main stage which featured the DJ booth and all performers, with more over the audience, providing lighting positions for zapping beams and effects around the room.

The Robe moving lights consisted of 16 ROBIN 600 Beams, 12 ColorSpot 1200E ATs, 16 ColorWash 575 AT zooms, 8 ColorSpot 575 ATs and eight ColorWash 575 XTs.

Kosir placed the ROBIN 600 Beams and some ColorWashes on the main stage, with 12 of the 600 Beams rigged to vertical trusses behind the DJ booth. The rest of the fixtures were scattered around





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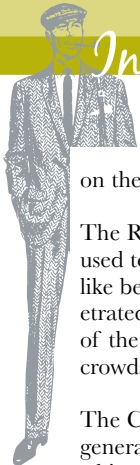
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on the different audience trusses.

The ROBIN 600 Beams were used to achieve long tight 'sword' like beams of light which penetrated right down the other end of the venue and really got the crowds energized.

The ColorWashes were used generally to wash the stage and whiz around the audience and the venue, while the ColorSpots added some spectacular aerial effects which complimented those of the super-bright 600 Beams.

The lightshow was also operated for the event by Kosir using an Avolites Pearl Expert and a Touch Wing, running Titan software.

He really likes the gobo sets of the ColorWash 1200s – which are still going strong after many years of active service for the company. He uses them on their corporate work a lot as well as for the music shows and festivals.

He thinks the small streamlined aesthetics of the ROBIN 600 Beam and its massive output are "Fantastic".

Intralite – owned by Ales Pirman – is one of the leading Slovenian lighting rental players, and has been a keen Robe user for many years. robo.cz

Sound

C.VILAR puts Project ENERGIA to the Test

Adamson Systems Engineering is proud to announce the addition of the first Energia Beta partner in Latin America.

Bogota, Colombia based C.Vilar Amplificacion LTDA, has been a long time Adamson user, with one of the largest Adamson inventories in South America. C. Vilar provides production for high profile shows, tours, festivals and installations. Recent Colombian productions with C.Vilar at the helm include FIFA, Coldplay, US President Barack Obama's recent visit, The Cartagena Classic Music Festival, Rock al Parque and The Bicentennial



Sound Designer Leonardo Vilar from CVilar & Sonic Design & Adamson Applications Engineer Ewan McDonald at the set up for Sir Paul McCartney in Bogota on April 19th 2012.

Celebrations of Colombia in Bogota.

With a series of 'new generation' line arrays to choose from C.Vilar had do their homework. Sound Designer Leonardo Vilar comments: "Energia's global network is growing rapidly and it's exciting to be a part of the vision from the beginning. Energia is without question the world's leading concept as far as innovation and interactivity is concerned. Many of Adamson's competitors have launched products with small incremental improvements in their driver technology, but no one has a package quite as revolutionary as the short and long term vision of Project Energia."

C.Vilar also stocks Adamson Y18, Y10, T21, SpekTrix, Metrix, SX18 and M series. adamson-systems.com

Five Finger Death Punch now touring with MIDAS PRO2C

As the heavy metal band Five Finger Death Punch tours the US in 2012, FOH engineer Bruce Reiter will be mixing them on his new desk: the MIDAS PRO2C. "I was looking for a compact console and saw it online," Reiter states. "I was considering a lot of different desks, but then I had the opportunity to touch the PRO2C for the first time at the NAMM Show. I decided then and there that I had to have it."

Two things combined to convince Reiter to invest in MIDAS digital. "First and foremost, it actually

sounded good," he says. "The preamps and EQ define the basic sound of any console, and in my opinion, MIDAS digital sounds as good as my old analog console of choice, the MIDAS XL3. The other thing was the way it's laid out. It's comfortable to mix on, and incredibly fast to get around."

That navigation is a product of the PRO Series architecture that eliminates layers in favor of multiple channel grouping options called VCA, MCA, and POPulation groups, to enable flexible configuration and instant recall of associated channels. The PRO2C and its sister console, the PRO2, both utilize the MIDAS DL251 fixed I/O stage box, which provides 48 inputs and 16 outputs, with eight more inputs and eight effects returns available on the mixing surface. On-board processing includes six multi-channel FX engines and up to 28 KLARK TEKNIK 31-band graphic equalizers. The only significant difference between the consoles is that the PRO2 includes eight more physical faders on the mixing surface. "Originally, I was looking at the PRO2," notes Reiter. "But



Five Finger Death Punch FOH engineer Bruce Reiter with his MIDAS PRO2C

once I tried them both, I just fell in love with the 2C. It has all the same I/O and effects, and is a perfect fit for my style of mixing."

In fact, the PRO2C is the most compact MIDAS digital console available, measuring less than 35 inches wide and weighing just over

80 pounds. Working with a band like Five Finger Death Punch, that was another big selling point for Bruce Reiter. "On this tour, we have one truck and two 15-foot trailers being pulled behind two buses," he reports. "Every bit of space counts, and having a console you can literally lift up and stack on top of the pack is really convenient."

While most tours opt to rent their consoles, Reiter sees things a little differently. "Like most independent sound engineers, I've always had a certain supply of equipment that I bring to the party," he notes. "Back in the day, it was a big rack full of effects. Later, that became a USB stick with plug-ins and licenses. This is the next step."

klarktechnik.com
midasconsoles.com

New ELECTRO-VOICE sound system for iconic Minneapolis venue First Avenue

According to a recent survey by Gibson Guitars, First Avenue in Minneapolis, MN is "one of the 10 greatest rock venues of all time."

Touring artists consistently rank it one of the best places to play, both in the U.S and anywhere in the world. And, as anyone who has seen a show there or performed on its stage will no doubt agree, between its authentic rock 'n' roll vibe, sightline-friendly layout, and, of course, its iconic status as the concert venue in "Purple Rain," First Ave checks all the boxes for what a truly great live performance space should offer ... including an exceptional sound system.

Having had an Electro-Voice PA in place for around 20 years, First Ave recently decided to upgrade to new, more efficient technology, and chose to stick with EV to ensure its reputation for superb audio remains intact.

"We are both thrilled and honored to be providing the new sound system for First Avenue," says Michael Doucot of Electro-Voice,



who worked closely with the First Avenue team and St. Paul-based Electro-Voice dealers and installation specialists Metro Sound and Lighting on specifying and installing the new mainroom sound system.

Doucot adds, "It was time to update the Electro-Voice X-Array loudspeaker system that has reliably served the mainroom night after night for the past two decades, upgrading to one of EV's state-of-the-art XLC line-array systems. The old system was still going strong and sounding great, but it will now be repurposed for stage-fill sound rather than main front-of-house duties."

Not only does the new XLC line-array system more precisely address the mainroom for more even coverage and intelligibility, it's also driven by the latest Tour Grade series amplifiers, which are both approximately 40 percent more powerful and more energy efficient than their predecessors. Another big change is that there are now loudspeakers covering hard-to-reach spots like the under-

balcony areas. These new additions – from the EVF line – will help provide more seamless audio throughout the venue. first-avenue.com / electrovoice.com

Video

XL VIDEO Engages in Wicked Game with II Divo

XL Video is supplying curved LED screens and special customised touring frames, video playback control, cameras/PPU, an I-MAG projection system and crew for II Divo's current "Wicked Game" world tour which is on its first UK/European leg.

The production design encompassing the three curved over-stage screens was the concept of II Divo's artistic director, Brian Burke.

This follows on from Paper Tag Cut



Out 8 m an initial curved screen idea showcased at the group's high profile one-off shows at London's Coliseum Theatre last year – with XL also supplying video production. Central to the concept is that the screens should appear to be 'floating' in the air – with minimal or no rigging visible – a task with which XL Video was then challenged to recreate in a tourable format by tour director and production manager, Andy Proudfoot.

XL's project manager Paul "Macca" McCauley explains, "The main objective was to replicate the curved aesthetic making it as quick to rig and as easily portable as possible – and we are extremely pleased with the results".

The three screens – upstage left / right and downstage – are made up from a total of 280 modules of Pixled F11 LED surface, mounted in 55 of XL's 2x2 touring frames which have been specially modified to create the curvature.

Two of the screens – upstage left and downstage – each comprise two staggered surface sections one below the other, which required a further customization to the standard frames.

The screens also move up and down on a Kinesys automation system supplied by lighting con-

tractors HSL. XL had rolled metal pipes fabricated to the same radius as HSL's Kinesys trusses – which also happened to match the radius of the stage design and layout. These are attached along the tops of the touring frames.

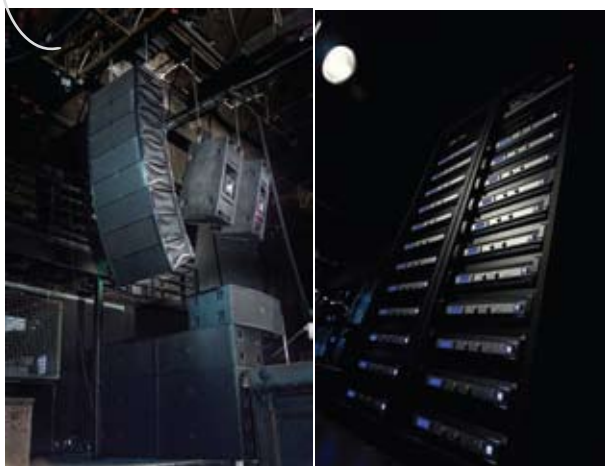
The upstage right screen that is the largest surface area of the three, made up from 160 Pixled F-11 tiles, is stepped out every two tiles by two tiles to make its unique shape, and these stepped sections are also supported by steels running through the touring frames above.

As a finishing touch, XL had lightweight black masking drapes manufactured which Velcro neatly and precisely to the back of the touring frames, cutting out any transparency or ambient light leaking through from the rear.

The screen content was commissioned by Brian Burke and has been formatted exactly to fit the screens. It consists primarily of scenic and ambient footage that adds a dramatic visual texturing to the show.

The screen moves are smooth and seamless – many happening in the blackouts which compliments the pace and vibe of the performance, that is focused on the rich vocal harmonies.

XL is also supplying four Sony DF50 cameras – positioned two at FOH and two on track-and-dolly in the pit – and a Kayak mixer / switcher and PPU for the European tour for video director Stuart Merse who is cutting the





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OTTO PASSES The Bubble Comes to Pass

Dave Otto describes Otto Printing's path to its latest product, *the Bubble Pass*.

by MIKE WHARTON

You can hear it in his voice. With almost childlike wonder Dave Otto describes Otto Printing's path to its latest product, "The Bubble Pass." "These are the slickest badges you ever saw. We can do virtually anything," Otto says after our introductions.



pictured above:
Dave Otto, Owner

Our industry has long been plagued with problems of counterfeiting security badges and tickets. Otto's, since its inception in 1964 producing security badges for local promoters in Dayton, Kentucky, has devoted a research and development department toward eliminating that problem. The company called Otto Printing originally belonged to his grandfather. In 1964 a series of hand-downs and interfamily handoffs became Otto Printing and Entertainment Graphics in the late 60s and early 70s, which was the precursor to present day Otto Printing.

"We were doing passes and badges for promoter's local



events back in the 70s when (as Otto refers to them) 'a group called Boston' came to town."

Otto put together a backstage pass system utilizing the spaceship guitar artwork from their debut album. A deal got cut allowing Otto to print his logo on the back of the pass. As the band travelled from city to city, and country to country, the backstage pass was born. "I might be a bit biased," says Otto, "but I think we're the most innovative pass printer in the industry."

With the new process, the laminated badge can be any size. Custom art work or logos are encapsulated in a clear synthetic polyurethane bubble which is then molded to the surface of the laminate. The urethane elastomeric are available in any color including metallic gold and silver. Holographic images, bar codes and RFID (Radio Frequency Identity) can be embedded, as well.

Otto continues with a bit more background on how the badge came to be a reality. "From my small brain came this idea of like spreading pudding on a pan," jokes Otto. "Everybody thought it was a cool idea, but the big question was 'how the hell we gonna figure this out?' It started out as just a glob and there were all kinds of mistakes along the way. It was the R&D team that developed this into what it is today. As you know, a smart manager or business owner surrounds himself with smarter people around him."

The process of developing the "bubble" pass also solved Otto's concerns regarding the eco-footprint of its original rayon satin cloth sticky passes. The sticky cloths

material took forever to decompose in landfills.

Through the "bubble" pass R&D, they have eliminated the old material and now print on latex, which is much more eco-friendly. The company's logo is now phantom embossed on the badge.

The passes cannot be counterfeited, and the security team can identify the "bubble" easily because of its uniqueness and clear visibility. Both have patents pending.

"To top all that off," Otto practically shouts, "it just looks really cool!" The industry seems to agree. In the first two weeks of getting this product online and up and running, the response has been tremendous.

Otto has had longstanding relationships with loyal clients, but not one to rest on his laurels, he is embracing the social media as a marketing tool.

Through his contacts with Facebook and LinkedIn, he has been sending an email package of the bubble product. Packets have gone to Brazil, Dubai and Slovakia, as well, since a good portion of its 20 percent increase in business last November and December came from abroad. Otto says that a typical mailing campaign gets approximately a 3 percent return on information packets. The "bubble" pass has generated a 50 percent response.

Otto has kept his 15,000 square foot plant on the cutting edge as well. All mold making is done in-house utilizing Computerized Numerical Control machining equipment. Digital presses and laser etching complement die cutting and hot foil stamping. Turnaround time is about 2 weeks from artwork to mailing.

Otto continues, "Bands want the very best image, top notch. They look at cost but esthetically they want the badge to





↑ LOTTO's clients over the years

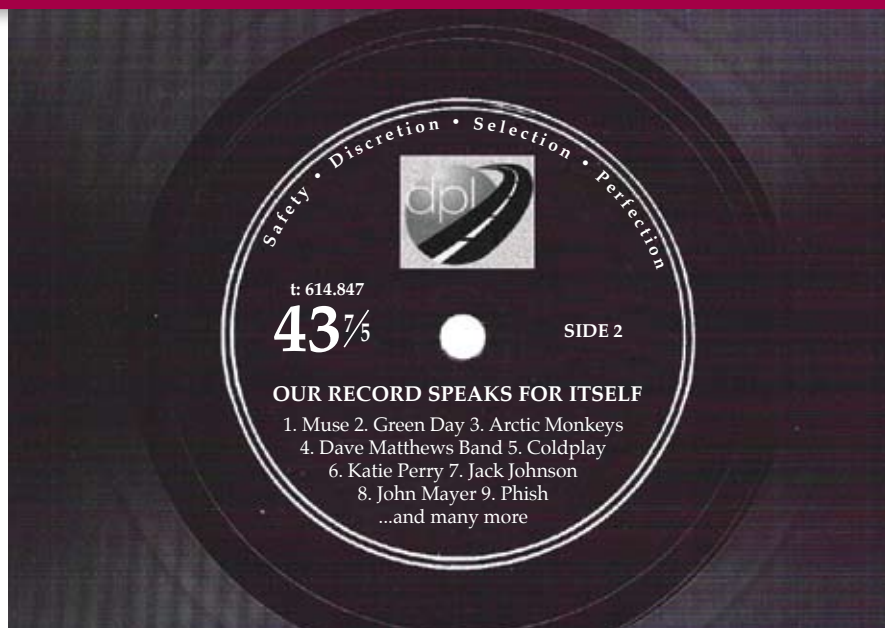
be 'hot'. This product meets both those criteria so the cost is not prohibitive." Embossed wrist bands are being introduced as well, which can also have the RFID stitched into them. "This is a niche market," states Otto, "so the more niche I can whittle out of it, the better, and people like to get all their needs met at one place."

Otto is really enthusiastic about the *wow* factor regarding these "bubble" passes, repeating that you need to feel and see one of these to appreciate just how big of a *wow* it is.

He's quick to point out that as cool as his job is and as much as he likes it, security is not just a toss-off word at Otto's. He recalls recently how an audience member got within feet of Lady GaGa's dressing room with a fake pass he had learned how to make online. He's not just selling a product, he's hoping to contribute to the artists safety.

By the same token, he notes how he sees bogus credentials being sold on websites. Although it's aftermarket and does not affect his finances, his concern is for the fan that is getting ripped off. Because hey, without the fans where would any of us be?

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Where the A-listers Lay Low



The original Sportsmen's Lodge opened in the 1880s before the movie business existed and before Studio City had its name. A history of Studio City published by the *Studio City Sun* describes the Lodge as an "enduring symbol of lost rural Valley life. The *Sun* notes that the site has had many owners since the 1880s but was "always a geographic crossroads for travelers because of its proximity to the river, the canyons, and watering holes created by a natural artesian spring. In the days before freeways were built across the Valley, all traffic passed along Ventura's two dirt lanes in the sparsely populated Valley, and when people were starting to take road trips, this was an oasis at the end of the road.



In the first half of the 20th Century, the Sportsmen's Lodge was known for its trout-fishing lake where families came to catch and eat their own dinners, cooked courtesy of the lodge's restaurant. In the 1910s, the Lodge was called "Hollywood Trout Farms" and was described as a ramshackle collection of huts. The ponds were augmented with man-made lakes in the 1920s, and fish were grown and delivered as far as Las Vegas and San Luis Obispo. From the late 1930s until the end of World War II, it was known as "Trout Lakes"

The Sportsmen's Lodge became the place to hang out for cast and crew members working at the nearby Republic Studios. The heart of Republic Studios was its B-Westerns, and many western-film leads, including John Wayne, Gene Autry, Rex Allen, and Roy Rogers, became stars at Republic. Movie posters signed by Hollywood cowboys who stayed there still hang on the walls of the Lodge's coffee

shop. Some of Hollywood's remaining silver screen cowboys still gather at the Sportsmen's Lodge for the annual Golden Boot and Silver Spur Awards.

In 1945, the property was renamed the Sportsmen's Lodge, and a formal restaurant and cocktail lounge were added. Guests were given rods and bait to catch their fish and make dinner. Clark Gable, Humphrey Bogart, Bette Davis and John Wayne are reported to have taught their kids how to fish at the Lodge's trout ponds. According to one account, the Lodge's trout ponds "drew luminaries such as Tallulah Bankhead, Lena Horne, Bette Davis, and Joan Blondell, who baited hooks with liverwurst and drank martinis as waiters served dinner on white tablecloths. A small pier adjacent to the restaurant catered to celebrities who worked in nearby studios. The pier was said to be Clark Gable's favorite fishing spot, and Humphrey Bogart and Lauren Bacall were

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regulars there to. When the hotel opened in September of 1962, celebrities that frequented the Lodge were able to enjoy rates that started at \$9 for a single room and \$25 for a suite. A small pier adjacent to the restaurant catered to celebrities who worked in nearby studios.

According to the *Studio City Sun*, the Los Angeles Health Department ended the era of fishing at the Lodge when the 1971 San Fernando earthquake diverted the natural spring.

The Sportsmen's Lodge has a long history of celebrity guests. In a 2007 article on "Where the A-listers lay low," Nucor

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described the Sportsmen's Lodge as "a pleasant and unpretentious establishment." The General Manager noted, "There are always some stars that need to stay at the most expensive, fanciest places, but others just want to be comfortable, relaxed and feel at home." Spencer Tracy and Katharine Hepburn were visitors, and former Beach Boy Brian Wilson reportedly likes to lounge by the Olympic pool. Other celebrities known to have stayed or hung out at the Sportsmen's Lodge include Marlon Brando, Doris Day, Gene Autry, Tim McGraw, David Lee Roth, Billy Bob Thornton, Randy Travis, and Trisha Yearwood just to name a few.

The Sportsmen's Lodge remains a popular location for events, dining and lodging. motion pictures and TV shows are occasionally shot around the waterfalls, lagoons, lily ponds, swans and gazebos. Recording stars and their entire road crews regularly stay so you can count on the them taking care of touring acts. One writer recently noted of the Lodge: "It's unexpected, finding a mountain chalet bar complete with massive stone fireplace, antique wooden snow-skis, log-beamed ceilings, and moose antlers here in the midst of strip malls and suburbia. But this is Hollywood's back yard; why not enjoy a hunting lodge right off Ventura Boulevard?" ♦



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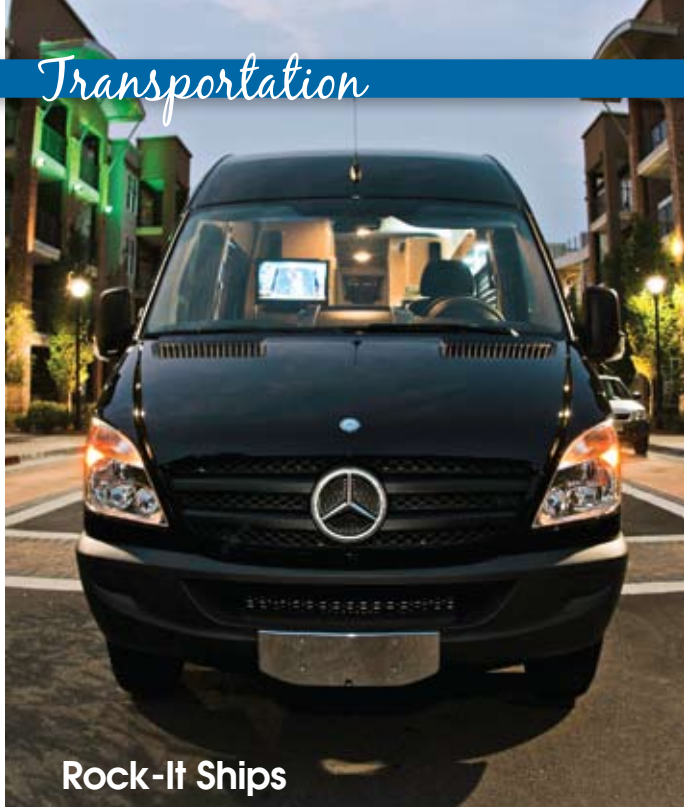
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Rock-It Ships



They sleep seven, with five bunks and two couches. They come with a kitchenette with refrigerator; satellite television, a phone lounge and internet capability. And the company already claims acts like George Clinton as clients.

“The concept of a Sprinter van isn’t really new but taking everything that a bus has and shrinking it down is,” CEO Derek Hart said.

“I’ve been in the tour bus business since 2003 and we started to see a rapid decline,” Hart said. “In 2007 I started managing Go Radio, out of Tallahassee and on Fearless Records, and we were kind of looking for something in between. We had the 15-passenger

Rock-It Ships Take A Tour Bus, Shrink It Down

Started by tour bus company veteran Derek Hart,

Rock-It Ships converts vans into mini-tour buses – particularly, Mercedes-Benz Sprinters. Rock-It Ships has 15 of them, sporting carbon-neutral BlueTEC diesel engines that get 22 mpg without a trailer, 17 mpg with. That is the equivalent of a Ford Taurus, versus the usual 9 mpg of a 15-passenger van, or the 5 mpg of a tour bus.

van, and there’s a company called Bandwagon that provides a vehicle a little bit smaller than a bus, and then there’s a tour bus. They decided to use a bus and came home with no money in their pockets. That sparked me to create this vehicle.”

The concept fills a unique niche – bands can have all the mod cons of a tour bus, yet can travel freely

around a town, and sleep in a Walmart parking lot without fear of blocking vehicles. It also eases the pain for acts that are on a career slump but don’t want to give up the bling. Hart suggested the niche hasn’t been filled until now because of the stigma attached to passenger vans, and because tour bus companies have no interest in cannibalizing their own businesses.

Bands helped modify the first two prototypes. For instance, a generator turned out to be a bad idea and was removed.

But they requested USB ports for the bunks, for example, and those were added. By the time SXSW arrived this year, the company had vans on display at the Gear Expo. The vehicles apparently came across like mobile versions of Dr. Who’s TARDIS.

“People were walking around with these smiles on their faces,” he said. “They couldn’t believe how much room there was inside. It’s 6 feet, 3 inches tall.”

MORE Info

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Of course, there are sacrifices – like not having a toilet. On the other hand, there’s no need to hire a dedicated driver and put





him or her up every night. The cost is around \$450 daily, all-inclusive, according to the company, estimating it to be about a quarter of the cost of a tour bus. But it also means sacrificing a little.

“We lease them out with a matching black trailer,” Hart said. “The whole idea is being efficient so, if a band has too much gear, we try to educate them that there’s a cost to pulling that weight. You have to reduce what you bring with you; sometimes you may have to drop-ship your merch. But all that reduction is saving the band in the end.”

Hart added that the company has a unique delivery system: if a band prefers delivery to a flight to Florida for pickup, a driver will take the van to the delivery location, then, from the trailer, leave in a smart car. Hart added that, unlike some tour bus and rent-a-car companies, Rock-it Ships’ insurance policy not only covers damage to the vehicle but liability for the passengers.

Rock-It Ships expects to open offices on the left and right coasts by fall if enough capital is raised, Hart said. ♦

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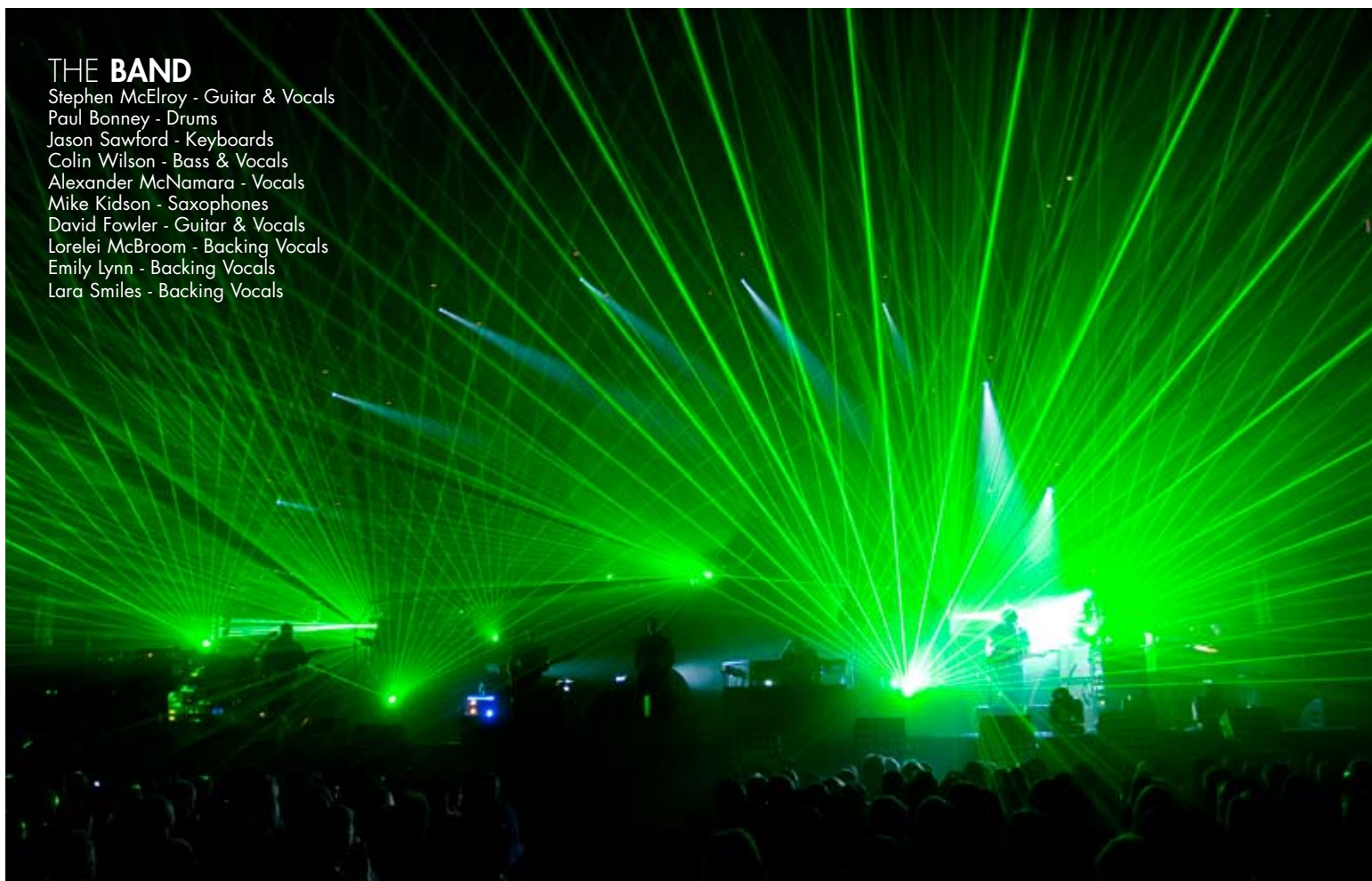
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Lorelei McBroom - Backing Vocals
Emily Lynn - Backing Vocals
Lara Smiles - Backing Vocals



THE AUSTRALIAN PINK FLOYD SHOW

- BY RICHARD BENNETT

AS I HEAD TOWARD the typically quaint English, seaside town of Bournemouth to spend the day with the Australian Pink Floyd Show, I half expect to see a giant inflatable pig or a least a kangaroo filling the bright morning sky like a beacon calling out to Floyd fans across the region.

Alas, my fetish for all things inflatable, would have to wait, as the only things circling above my head are two kamikaze seagulls preparing to dive bomb the unsuspecting old age pensioners, as they lick their ice creams in the shadow of three 45 foot Fly By Nite touring trucks, the only indication from outside of the venue that the tour is in town tonight at the Bournemouth International Centre.

Since forming in Adelaide, North Western Australia in the late eighties, the Aussie Floyd, as they like to be known, have created a spectacular live reputation by not only replicating the iconic British bands music note for note, but also within the realms of the original Floyd tradition for outstanding lighting, effects and visuals.

While it's up to the band to supply the main

course in the form of the intricate sound-scape arrangements of the original Floyd, it's down to the crew to add the many varied side dishes, which combined give the audience a veritable audio and visual feast to satisfy all the senses.

"We may be running only three trucks on this tour, but they are carrying a heck of a lot of gear. It's a good bang-for-your buck show," says Production Manager Phil Murphy.

It's this bang-for-your-buck approach that has seen the Aussie Floyd move beyond the traditional tribute band club and pub circuit and into the bigger venues, which has brought its own set of problems.

"On this tour we are playing several different types of venues, from small theatres, which were never built to house a rock show, to bigger purpose-built concert halls," explains Murphy. "With a show like ours, with the lights, lasers, effects, and the inflatables, fitting it all in is where the challenges start. Before the tour we sat down and went over the specs for each venue, checking the size of the stage right through to the weight loading. But until you walk into the place on the actual day of the show, you are never really sure what you're going to get, what you can fit in and what you will have to leave out. Therefore, we make the final call on site, depending on the size and shape of the venue. It's an easy show to put in and out. The production is well thought out, and it's designed to reduce and expand as we need it, so we are able to deliver the same show in any size venue."

"We have two mother cross stage trusses, which can be set at either 40, 50 or 60 feet, and we have taken it up to 70 feet at times. From that we have 12 sub-hung fingers. Because its all sub-hung, we only need six points to get that in, so from six points we can get a lot of kit out there. The fingers form an arch over the stage. Below that in the centre is the circular projection screen. On this trip we are using a five meter diameter screen, but in the larger venues we use a six meter. And then we fit the band around that," says Murphy.

With the arch and screen in place, Lighting

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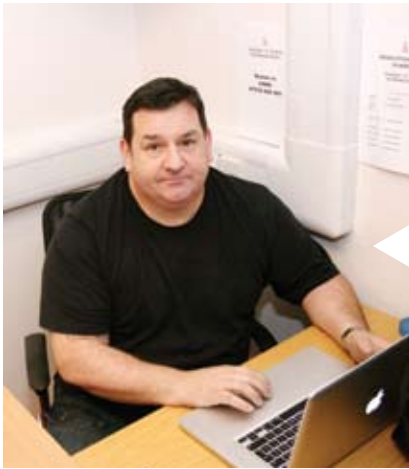
Designer Phil White and his team start

loading in the lights, which as any self respecting Pink Floyd fan will quickly tell you, are as much a part of the experience as the music itself.

"On each mother truss, we have two Clay Paky Alpha Spot HPE 300s, because we are only on three trucks for this tour, which have to take the sound and light systems, loads of other gear and the huge backline we are using on this tour," White says. "The 300s are perfect because they are lightweight, about 25 kilos each, and they don't take up much room. They are also nice and bright, a good fixture from an operators position. We also have 24 of them on the arch, two on each section which goes down to 20 in the smaller venues. Along with six Atomic strobes, the center projection screen circle has 16 lights around it and the mother truss is internally lit with 12 I pick LED's and 2 x 8 Vari*Lite blinders. On the arch we use an assortment of Vari*Lites, including the 3500s, 2500s and the 880s."

White continues, "Each section of the arch has a blinder on it, so 12 sections, 12 blinders, which really shows the shape of the arch and the circle. On the floor at the back we have ten Max 700 spots, which are a little bit brighter than the 300s. There are a couple of LEDs on the drums, along with 3 main and 19 profiles to light up the three backing singers. I am also using two, 4 Lite moles and Philips Color kinetics color blasts."





THE AUSTRALIAN PINK FLOYD SHOW CREW

Production Manager: Phil Murphy

Tour Manager: Kevin Hopgood

"I had so many problems with the grandMA 2 when I tried it out a couple of years ago. So many things were missing. The effects weren't there and they had changed the syntax, which was fine but it takes time to do it. This show file has been running for about ten years now and although the show has developed over the years, the song cues are always the same, so it's easier to just add to the basic set up than to start from scratch. At the time they didn't have a 1 to 2 conversion so I would have had to start from scratch all over again. But they have done so many changes to the series 2 that I will give another go," admits White.

"We are using MIDI a lot more now as well, I have 'MIDled' up some of the show, for songs like *Us and Them*, *Time* and parts of *Sorrow*. I have no issue with the desk running the show, but I do like to have a manual con-

trol aspect all the time. Sometimes the MIDI cues play havoc with the moles, setting them in the wrong position, so from an operating point of view I like to start the song and then let the desk take over. I will pause it at the end and start of each song, manually run it then switch it back on," he says.

Complementing the staggering amount of lights during the gig, is another key element of any Floyd show, tribute or otherwise, and that of course is the lasers and the good old smoke machine, supplied by ER Productions and operated on this tour by Laser Tech Lawrence Wright.

"We have three, 3 watt Quad rings, using IP cell technology and two 6 watt white lights, a six pangolin rack using pangolin Showtime and four Viper NT smoke machines. The lasers are all pre-programmed with the syncing done by Ryan Hagan in pre-show rehearsals, although on the road I have to trigger them at the right point during the show. Once they are in time, the pre-programming takes over. Due to the varying sizes of the venues on the UK tour, we have had a few challenges with the mirror ball, because each night the ball sits at a different height according to the venue and the trick is making sure that the lasers don't hit it. A lot of the set features the lasers, and to maxi-

Backline Techs: Tecwyn Beint (Keyboard Tech/ Stage Manager, John Martindale (Guitar Tech), Andrew 'Paz' Brennan (Drum Tech)

Merchandiser: Les Brunskill



Lighting Crew: Simon 'Boff' Howarth, Sudip Shrestha, Phil White, Urko Arruza

White is the first to admit that the show is a bright one, with over 300 lamps on stage and 275 in the front of stage lighting system. "I try to get the lighting a bit moody, with a lot of shadows around and on the stage and the band, but sometimes we have to pull it back a bit or we risk blinding the first few rows of the audience."

The whole set up is run via a grandMA series 1 board, although White is thinking about using the series 2 for the US tour, despite his early misgivings when it first came out.



FOH Sound Engineer: Colin Norfield

Monitor Engineer: Sammy Murphy



mize the effects we have 10 fraction mirrors on stage facing out towards the audience, and 10 straight bounce mirrors to hit those, which is how we can get a spectacular laser show at key times,” explains Wright.

My attention is drawn away from our conversation by the bass-like hum from the compressors, and I cannot hold back my excitement any longer as the infamous inflatables, rise phoenix-like, or should that be pig-like, from the venue floor. Supplied by Air Artists Ltd, the same company that supply the original Pink Floyd and Roger Waters tours, the venue is soon filled with a rather large angry looking pig, the sadistic school teacher from *The Wall* and the biggest pink kangaroo I have ever witnessed sober.

Lasers: Lawrence Wright

that they will soon pick something up if we do it wrong,” he adds with a laugh.

With an air of unease walking past the ominous looking pig whose eyes follow you around the room, I head off to meet Tom Mumby, who is responsible for the projectors and video images throughout the performance.

“The key is to get a good image that fills the screen, which as it’s a circle, can cause a few issues,” Mumby says. “All the video is run through a Hippotizer, controlled by Phil White. The film sequences are all originals but are shot in the same Floyd style, and in some cases have been filmed in the same

locations. All the sequences are put together as one giant piece of timecode, and then run via MIDI, triggering at the beginning of each track. For the projectors we layer two Christie 10K’s which are not only light in weight, but have a great output. The problem with the different size venues has been the lenses, and getting the focus right so we can get a clear image on the screen. With the five meter screen we have a four meter projection. On a few of these shows we have had to hang the projector in some non-conventional ways that health and safety would question, but at the end of the day we always make it work.”

With most of the production now in place,

Catering Crew: John Goodall, Dexy Murphy, Simon Collard

Truck Drivers: Jerry Fearn, Graham Butler, Ronald Redekar



Live Nation Rep: Mike Roberts

“The inflatables are an iconic part of the Floyd legacy,” says veteran Tour Manager Kevin Hopgood. “What kind of tribute band would we be if we didn’t have them? Pink Floyd was about more than just the music, it was an event, with so many different elements coming together, and that is the challenge every night for this tour. The people who come to see us are die hard Floyd fans, they know every note, lighting change, visual shot and laser angle so well

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Production Manager - Phil Murphy

FOH Sound Engineer - Colin Norfield

Lighting Designer - Phil White

Keyboard Tech/Stage Mgr - Tecwyn Beint

Drum Tech - Andrew 'Paz' Brennan

Guitar Tech - John Martindale

Lighting Tech-Entec - Simon 'Boff'

Howarth, Urko Arruza, Sudip Shrestha

Monitor Engineer - Sammy Murphy

Audio Tech-Wigwam - Jon Brooks, Neal Sellars

Lasers - Ryan Hogan, Lawrence Weight

Projectors/Video - Tom Mumby

Photographer & Videographer - Wendy Wilson

Live Nation Rep - Mike Roberts

Merchandise - Les Brunskill

Catering - Dexy Murphy (Caterer), John Goodall (Chef), Simon Collard (Chef)

Bus Drivers - Brian Taylor (Lead), Mike Fields

Truck Drivers - Graham Butler (Lead), Ronald Redekar, Jerry Fearn



and various crew members disappearing for a bite to eat or a quick afternoon kip, the final piece of this complex jigsaw, the sound system is run through its paces by ex-Pink Floyd and David Gilmour FOH engineer, Colin Norwood. As a veteran of original Pink Floyd tours, the addition of Norwood on the UK leg of the tour has brought another level of authenticity to the shows.

"I am using a Digico D5, with up to about 57 channels," says Norwood. "The advantage of this board is because of the pre-sets. I can use an aux as a sub which means you can be more creative with it, so you can put more sub in some songs and ease it off on others. Last year we were using a quadraphonic sound system, and the D5 made it really flexible to work with. In the small venues the Quad sound is not possible and we couldn't fly it, so it would have to sit at the back of the stage and it would just be too much."



"As a sound engineer," continues Norwood, "what I like about this band is they respect the space within the songs, which is so true of the way the original Floyd played. I have worked with so many top name artists in the live situation who don't respect the space within the sound or song, they feel that they have to fill up every gap, which is not the case. When we do the song *Sorrow*, it's loud it's got lots of things going on in it, and at the end when the guitar comes in getting louder and louder, there is still space to bring the female backing singers in. There is always that little bit of space you can move things into if you know where to find it. As BB King said, 'It's not about the notes you play, but the space in between' and that is a key factor in the Floyd's music. This group, although it's a tribute band, respects that as musicians, and that is how they are able to get so close to the original sound of Floyd. From an engineer's point of view, that makes my job very easy."

The onstage monitor duties are taken care of by Sammy Murphy, using a Digico SD8, with 39 buses on it. It more than suits the diverse range of sounds and music emanating from the stage during the show, with the various reverbs and effects for each song going on.

Says Murphy, "I use the snapshot menu a lot, and I also trigger some timecodes via the snapshot from our playback system, a Foxtex D2424LV, triggered via MIDI or a foot switch. I also run the clicks from here, on songs like *Money*, with the cash registers and the clock sounds for *Time*. We are currently running 56 inputs for various things through this system, which allows us to get as close to the original sound on the albums as we can."

As showtime approaches, the crew take up their positions, and with the sold out crowd quickly filling up the venue, the final tech checks are carried out. As the house lights dim and the stage becomes a wash of color and smoke, the distinctive sound of Pink Floyd echoes around the venue, confirming that the Pink Floyd legacy is in safe hands with this ultimate tribute band and its experienced and professional crew. As I sit in the FOH taking in the spectacle that is the Australian Pink Floyd show, I can't help but feel that, the pig is giving me a really funny look. ♦




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photos by Michael A Beck



RED HOT CHILI PEPPERS

BY MICHAEL A. BECK

Upon walking into the bowl at The Arena at Gwinnett Center in Duluth, Georgia the production set of the Red Hot Chili Peppers show looked huge. The most prominent feature of the show in its starting position was the center cluster of three tightly placed octagonal lighting trusses provided by Premiere Global Production. The lighting rig was surrounded by eight 10.5'x10.5' V-9 [Classic] screens put forth by PRG Nocturne that created a loosely fitting wall around the outside of the octagonal lighting rig.

The center array was actually pretty small, trimmed out at 54 feet and hung off of a mother grid that flew at 58 feet. The octagon only covered the very center portion of the stage. "The original design concept was based on the fact that the band always plays close together," said Production Manager Narcí Martínez. "That's why we have the octagonal rig with everything focused on the middle."

The center piece of the show looked fairly compact as the show opened but it didn't take long to spread out. Each of the eight square screens were able to rotate and fly vertically. This offered the ability to change the perception of depth to the array. Additionally, when the screens were flattened out and facing directly at the FOH, the system gave the look another 30 percent of coverage across the stage. Each of the wall pieces weighed roughly 1,800 pounds. However, there was a bit of a balancing act that had to be dealt with. The back side of each panel was loaded with 14 horizontal strips of ACL's (aircraft landing lights) with 12 lights per strip which allowed the panels to flip around and hit the audience with the light of a supernova. Because there is a weight differential between the V-9 on the front and the ACL's on the back, some counterbalancing had to be done so that the piece would hang straight down off the rig points.

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“...with the amount of effects we put on the camera shots, it’s a little more artistic to look at as opposed to just straight up IMAG.”

- Video Director George Elizondo



At a point during the middle of the show, the panels were flown in. As they descended, they separated like a huge venetian blind unit with 28 slats. This created an enormous column of video above the stage. Each of the panels was lifted with four Vario-Lift hoists from a connecting truss that attached to the mother grid via an AC motor which rotated the panel on a huge bull gear. Two of the Vario-Lifts were connected to the bottom of the panel and two attached to the top. For the most part, the bottom hoists were usually carrying all the weight. As the main body of the panel lowered, it left a trail of "blinds" behind it which traveled on Kevlar rope with evenly spaced stops along the way. As

the move progressed, the top hoists took on more of the load until and the column was fully deployed, at which time they shared the load equally. At all other times, as automation driver Robert "Motion Rob" DeCeglio said, "They are just along for the ride."

As all of this movement of the video panels in the octagon was taking place, the overall look was anchored by a '60'x22' wall of PRG Nocturne V-28 medium resolution video product. Despite the term 'medium resolution', the image coming off the wall was amazingly crisp. With seven cameras – four handheld, two lipstick POV's and one permanently mounting in the center of the

tent. This was the reason for the down shot of the camera in the center of the octagon.

The bulk of the lighting, designed by Scott Holthaus, flown over the stage was housed in the octagon, which also flew in and out according design needs. The outer ring of truss was loaded with 24 Martin Mac 3k's inside the truss with Clay Packy Sharpies posted at each point on the outside of the Octagon and an Atomic Color at the center of each truss section of the octagon.

In addition to the aforementioned Atomic units, the second ring of the octagon was also loaded with 16 Mac 2k's, and the center

"During the show they are meticulously focused on how they're playing together and connecting with the audience and they allow us the creative space to do what we think will work best within the show. Not too many artists these days allow you that freedom." - Video Director George Elizondo

octagon shooting down at the stage - the primary purpose of the video system was IMAG as opposed to pre-produced content that usually dominates the main body of any given production's video system. However, there was a small portion of content incorporated in this show. Video Director George Elizondo explained, "There might be three or four songs programmed that we have graphics going through it, but for the most part it's IMAG because we don't have side screens for IMAG. Plus, with the amount of effects we put on the camera shots, it's a little more artistic to look at as opposed to just straight up IMAG."

Those video effects that Elizondo spoke of were a big part of the ethos of the tour. "What's really cool is that the band have been doing this for 30 years, so they do their thing and they allow us to do our thing. During the show they are meticulously focused on how they're playing together and connecting with the audience and they allow us the creative space to do what we think will work best within the show. Not too many artists these days allow you that freedom."

In addition to the flown video system, there was an LED video display inlaid into the stage by Tait Towers, which had the shape of the iconic asterisk associated with the Chili Peppers, within which ran video con-

ring contained 16 Sharpies. This was all augmented by four truss spots slung under a single truss stick offstage/downstage on either side. Each of the truss sections also sported four Mac 2k's.

One of the more dramatic elements of the look was also one of the more subtle aspects. Four independent sticks of truss lived along the back side of the V-28 video wall on Vario-Lifts and flew in and out separately of one another and shot three Mac 3K's, three Mac 2k's and six sharpies per section through the wall from different vantage points. Although the effect was used often throughout the show, it never got old because of the ability to move the truss sections around. However, the look was at its dramatic best when it was applied during the deployment of the Venetian blinds because the lights were blowing through the V-28 wall and continuing on through the gaps in the octagonal column of V-9.

The entire show was framed by the three torm ladders each of which contained 16 Elation Impressions. At the top and bottom of the torm was an Atomic Color and the truss section from which the ladder hung held four Sharpies. The first two torms (at the center of the look) flew just upstage and on either side of the octagon. The other four were placed farther off and downstage from the center two. Although the original design had all three ladders positioned over the stage, once the tour left Europe and came to the US, the decision was made to spread the look out. Martinez explained, "When all of the torms were hanging over the stage [light-



RH CP CREW

Tour Manager - George Freeman
Assistant Tour Mgr - Paul Hinojos
Band Security - Dave Sauter
Production Mgr - Narci Martinez
Production Coordinator - Tim Metrovitsch
Tour Accountant - Chris Risner
Venue Security - Jason Ledbetter
Backstage Coordinator - Lyssa Bloom
Backstage Assistant - Rose Kuhn
Production Assistant - Kara Paulus
FOH Engineer - Dave Rat
Monitor Engineer - Tim Engwall
FOH Tech - Jim Lockyer
Monitor Tech - Taka Nakai
Pro Tools Engineer - Jason Gossman
Lighting Director - Scott Holthaus
Video Operator - Leif Dixon
Stage Manager - Phil Dannemann
Bass Tech - Tracy Robar
Guitar Tech - Ian Sheppard
Drum Tech - Chris Warren
Percussion Tech - Henry Trejo
Chef - Corrina Becker Wayman
Chef Assistant - Lilah Shafsky
Head Rigger - Ken Mitchell
Rigger - Stephen Chambers
Lighting Crew Chief - [the late] Dave Evans, Mike Hall

Lighting Techs: Mark Donahue, Johathan Edwards, Bradley O'Donnell, Marcus Caylor
Spot Tech - Joe Zimmerman
Video Director - George Elizondo
Video Engineer - Graham Holwill
CC/LED - Mark Woody
LED/Camera Operators: Ben Rader, Scott Lutton, Stephen Gray
Video Engineer - Nicholas Keiser
Automation Operator - Robert DeCeglio
Automation/Video - Dwayne Diaz
PA Crew Chief - Thomas Caraisco
PA Techs: Chuck Smith, Emmanuel "Manny" Perez, Andrew Gilchrest
Carpenters: Seth Posner, Scott Badeau
Merchandise - Charles "Midge" Midgley
Band Bus Drivers: Dan Gillis, Ronnie Johnson
Crew Bus Drivers: Dennis White, Scott Seeley, Christ VanKersen, Doyle Andrews, Time Lisska
Lead Truck Driver - James Johnston
Truck Drivers: Nate Thompson, Chris Freeman, Jimmy Edelen, Dam Bergman, Dorothy McKnight, Chad McKnight, Franklin Farr, Tim Faye, Paul Rush, Sam Hammond



pictured above:

1 Phil Dannemann - Stage Manager, Narci Martinez - Production Manger **2** [the late] Dave Evans, Johathan Edwards, Mark Donahue, Joe Zimmerman, Marcus Caylor, Bradley O'Donnell **3** Nicholas Keiser - Video Engineer, Ben Rader - LED/Camera Operator, Mark Woody - CC/LED, George Elizondo - Video Director, Stephen Gray - LED/Camera Operator, Scott Lutton - LED/Camera Operator, Ken Mitchell - Head Rigger **4** Chuck Smith - PA Tech, Jim Lockyer - FOH Tech, Dave Rat - FOH - Engineer, Thomas Caraisco - PA Crew Chief, Tim Engwall - Monitor Engineer, Emmanuel "Manny" Perez - PA Tech, Andrew Gilchrest - PA Tech, Taka Nakai - Monitor Tech

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“Lighting guys are adventurers. They’re always trying to outdo each other or out-do their last show. We’re just trying not to f— up.” FOH Engineer Dave Rat

ing designer] Scott Holthaus and I got tired of looking at them because they were all in front of the video screen.”

Thus the decision was made to spread them out with the farthest offstage forms being outside of the line arrays and over the audience. The effect of the move was to make the show look a lot larger than it was, which is what Holthaus was going for.

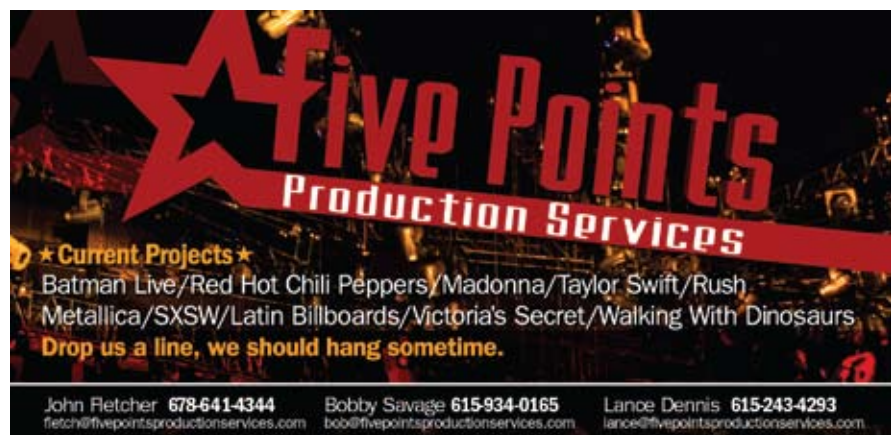
The audio portion of the show was delivered through an L-ACOUSTICS system provided by Rat Sound. And while FOH Engineer Dave Rat was [typically] pleased with the gear, there was a new piece of technology aiding in the delivery of that great sound. “I specked the same system in Europe and almost the same rig with Blink 182 and Soundgarden. I was taking the same amount of boxes into bigger and bigger venues and I noticed that the sound of the rig seemed to be changing on me even though everything else was identical. L-ACOUSTICS has incredible auditory consistency worldwide.”

After rubbing some grey matter on the subject, Rat figured out that they were using more cable in order to get around sightlines and follow cable bridges on the bigger shows. Whereas with Soundgarden, he was running cables directly up into the rig from the amp racks and getting by with 75 ft runs, the Chili Peppers’ required taking the lines all the way upstage to cable bridges and back down to the mains. The first thought that might come to the untrained person would be a loss of line voltage was the cause of the problem, but Rat discounted that straight away, “I don’t mind a line voltage drop so much because if anything, that will make the signal quieter and give me more headroom.”

While in South America he ran into the same problem with two different back to back Vertec systems provided by the same vendor. The larger system sounded *soft and mushy* and the smaller system was tight, clean and compact.

The decision was made on this tour to fly the amp racks with the speakers to knock down the cable length, which caused a noticeable sonic improvement. However, in decreasing the length of the speaker cable the return lines were increased. The answer was the Reidel Communications Rocknet System, which behaves very much like a traditional analog active split system. It conveys 160 24bit/48kHz audio channels counterrotating on a single CAT5 cable so there was no signal loss over the length of the run. That being said, Rat wasn’t going to take chances. There is still an analog backup through which he is also able to do A/B analysis of the signal.

There is another interesting aspect of Rat’s mixing zeitgeist. He mixes with his console facing house right with no board labels or lights. “I was in Europe with Blink 182 and we played a festival but my analog console wouldn’t fit on the [mix] platform in the standard configuration. I wasn’t there so I called about the situation and said, ‘I want my analog board. I don’t care where you put it. Put it facing off to the side, just get it up there.’ They put it up against the house left rail of the platform. It just so happened that this particular gig had a barricaded central walkway up to the stage and I stood there during the show and it was glorious. I was standing right there. There was nothing between me and the band. When the gig was over I turned to my tech Ollic and



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“When all of the forms were hanging over the stage [lighting designer] Scott Holthaus and I got tired of looking at them because they were all in front of the video screen.” – Production Manager Narci Martinez

said, ‘Move this to the other side and do this every day.’”

Because Rat wanted to stay connected with what he was hearing in the same way a musician does, he worked up to a point where he could manipulate the console without ever having to look at it. “The best musicians don’t have to look at what they’re doing,” he explained. “They just feel it. That’s what I wanted to do.”

Despite the ever creative approach Rat takes to doing his job, he had an interesting description of the difference between people who work in audio and those who do lighting. “Lighting guys are adventurers. They’re always trying to outdo each other or out-do their last show. We’re just trying not to f--- up.”

There wasn’t a person we talked with who seemed to have problems with the way this tour is going – even off the record. That’s not to do with the fact that the show has been running since early last year. “From Narci all the way down, it’s been a really good thing to be a part of,” said George Elizondo.

Unfortunately, in the midst of a tour that was so smooth from the very beginning that it loaded out in 3 1/2 hours on the very first show, there was also the sorrow of loss. Shortly after we visited the tour, lighting crew chief Dave Evans suffered a massive

heart attack in his hotel room and passed away the night before leaving for a two week break. Evans was universally loved and respected by everyone he knew on and off the road. Premiere Global Production VP of Touring, James Vollhoffer, spoke of Dave’s character, “He was the genuine real deal. He

said, ‘Here I am take it or leave it.’ and that’s why he had such friends as Eric Wade and Robbie Greenberg, to name just a few in this business lamenting his passing.”

One testament to how well Evans did his job was the ease with which his successor came into the position behind him. Narci Martinez explained, “We were going to give the lighting crew an extra hour when we came back from the break to get it together on the load in. However everyone was so much on top of the gig that they didn’t need it.”

In terms of truck space, this show is a lot smaller than it looks when it’s fired up. Once again we find that there’s more to a show than the number of drivers it takes to get it down the road. ♦



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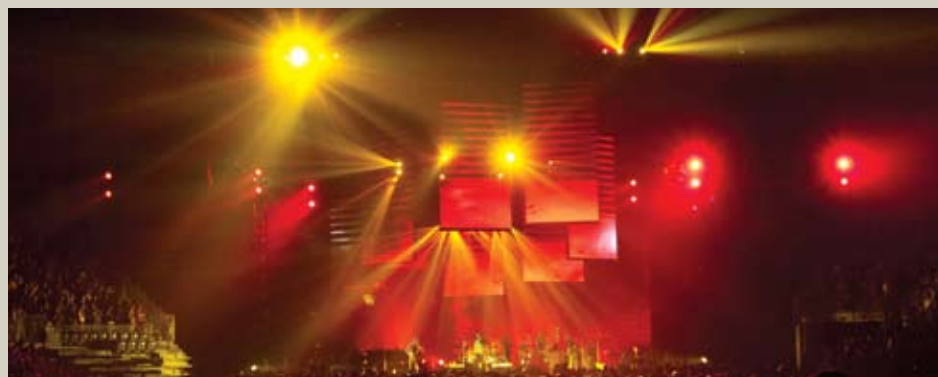
MOJO BARRIERS

1,100 METERS OF BARRICADE PROTECTION THAT CAN STRETCH ACROSS THE GLOBE

Mojo Barriers US office supplied 218 feet of aluminium stage barrier to the North American leg of the Red Hot Chili Peppers' *I'm with You* World Tour.

The Red Hot Chili Peppers kicked off their world tour of arena's in Paris, Sept 7 2011, to great reviews and sell out audiences across 36 shows. The tour sourced its' stage barriers from Mojo Barriers' International headquarters in Holland, so when the tour began its North American dates, the continuity of having the same equipment appealed to the band's production.

Mojo Barriers US President J.B. Dolphin tells *mPm*, "We first worked with the Red Hot Chili Peppers in 2005, so we have developed a good understanding that the band's production is meticulous in delivering high standards in all areas - from their AV and PA systems to the crowd barriers, which ensure the safety of the band, security personnel and their audience. The Chili Peppers deliver an energetic show, so it is important that the production infrastructure allows for the possibility of a lively audience. We have been able to deliver the same system the team used across Europe, with a front of stage barrier and surrounding the front-of-house position."



"Our Mojo Barriers crew has been attentive that our aluminium barrier is installed according professionally to the agreed designs for the barriers," added Dolphin. "We have also supplied heavy-duty metal cable ramps and rubber cable ramps."

Any given venue can be counted upon to provide up to roughly 80 feet of barricade. That will do the job for a show that simply has a straight downstage line to be secured. However, when a show goes out with an odd shaped stage, a thrust or a B stage, those 80 feet of house barrier fall short right out of the gate at which time other product has to be dry hired locally.

This of course adds to the already weighty logistical advance work that all tours face. Then there is also the quality of the gear to be considered, "We had a system out with Taylor Swift

that covered the world," said Dolphin. "When that tour got to New Zealand and Australia it had the same gear as in America. That's why you call Mojo."

With offices and rental distributors in 13 locations worldwide ranging from the Pacific Rim to Germany including three in The United States, Mojo has the ability to extend the same level of equipment to its clients no matter how far they travel from the point of the tour's origin.

With a 2012 concert touring line up that includes the aforementioned Red Hot Chili Peppers as well as Bruce Springsteen, Roger Waters' *The Wall*, Madonna, 500 feet of barrier on *Wrestle Mania* and much more, the company's inventory of over 10,000 meters of barricade can more than amply cover the work load. ♦

SpotRental FIXTURES LIGHT UP RED HOT CHILLI PEPPER'S WORLD TOUR

Just inducted into the Rock and Roll Hall of Fame, Red Hot Chili Peppers, used SpotRental to supply the high powered lighting that ensured they are under the spotlight at every gig.

Managing Director JB Dolphin of SpotRental US mentions, "We have supplied four of our high power Strong Gladiator IV follow spots to the RCHP tour. Once again our Holland based sister company was the chosen supplier for the European leg of the tour, which meant consistency of this state of the art equipment for the production team across different continents as

we supplied the US dates.

SpotRental's Tour Technician was Joe Zimmerman, "These Strong Gladiator IV's are ideally designed for touring - robust, efficient cooling systems and the 4,500 watt Xenon bulb delivers an impressive individual output with great, user-friendly focusing." Taking responsibility for the US dates, he set out in search of the latest equipment available "to maintain quality on every show." Zimmerman continues, "SpotRental focuses on technical expertise to support clients at all times. We clean and test every light prior to every hire, and are available 24/7."

Since the lighting plot does not make use of front lighting, and also uses a lot of fast moves

and strobes causing the light levels on the band to be inconsistent throughout the show, the design calls for two truss spots and a house spot for each member of the band. The spots really have to be in tip-top shape. If a front fixture would fail during the show, one of the band members won't be highlighted, and that is unacceptable. For this reason, Zimmerman keeps working away at every show stop to make sure this does not happen.

On top of the lack of front wash, there are quite a number of larger moving heads that deliver a punch. But with the Strong Gladiator IVs, SpotRental is able to provide at least 150 foot candles on stage for each band member. Zimmerman has hands full with these spots for the next several months. At times when the venue location of the spots dictates to use the house spots, he'll also go in and make sure the house spots are up to par for the show as well. ♦

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DAVE RAT CREATES ANOTHER WORLD OF CHALLENGE with “Dave Rat Seminar”

BY MICHAEL A. BECK

What happens when you reach a place in your career where a huge chunk of what you do fails to hold your interest? Such has become the case with renowned FOH audio engineer Dave Rat.

“Touring has become less interesting to me,” he told us. “I love starting up tours. I love getting with the band, getting them dialed in, getting all the sounds locked, getting the stage volume together, and getting it all ramped up. I even like going out for a month and really establishing the pattern, but after that, just repeating it over and over again is just not that interesting to me.”

“I’ve mixed huge gigs and small gigs, and I’ve transitioned between them. I’ve gone for multiple systems and multiple vendors. From the time the show starts to the time it finishes, I have a blast. It’s the other 21 hours in the day that are killing me. I’m an entrepreneur. I’m not a repetitive guy.”

This is not a new dilemma for this veteran of the road who admits that “just touring” has not been enough of a challenge for many years. In the late 90s while on tour with Rage Against the Machine, he decided to create web pages. He spent his off hours on the tour learning HTML. On another tour he set out to learn welding and brought his welder out. On yet another tour he decided to try his hand at writing and wrote “articles” during his down time. “I’ve always had some kind of alternate project on tour,” he explains.

Early this year Dave was on the intellectual prowl for yet another way to remain stimulated on the road when the idea of holding industry related seminars for the public occurred to him. He explained, “During the three month break at the beginning of the



year I was asking myself what I was going to do to keep it fun and different and stay excited. I came up with doing a seminar on show days after days off in the cities we’re playing in.”

The classes, called Dave Rat Seminar, hold a group of roughly 12 people in meeting rooms close to the venue. The subject matter of seminar is both tightly focused and far reaching at the same time. Dave described his approach, “I’m trying to pool a unified theory regarding what we do as sound engineers in the entertainment industry and gluing everything together with a common theme of using cooperation and conflict. Whether it’s on the largest scale of promoters and booking agents or lights

regardless of what area you’re in whether it’s rock ‘n’ roll, houses of worship, politics or anything else.”

Beyond those aspects of the project there is also an element of the seminar that speaks to the artist on stage. “I talk about keeping the artist in a state of mind that keeps them connected with the audience and free from distraction while they’re on the stage,” Dave adds.



and sound and video; all of the departments working together to find harmony and create memories that people will never forget. That’s our purpose in this business

The Seminar also explains how to assemble an audio crew with a focus on using specialists rather than several people who can be multi-purposed. Finally it drills all the way

down to the technology of wave forms and insulating microphones from picking up multiple sources and using polarity and cancellation in sub-arrays.

To any mere mortal who might come up with the idea to do something like this, the first and most daunting task would have been getting the word out. Such was not the case

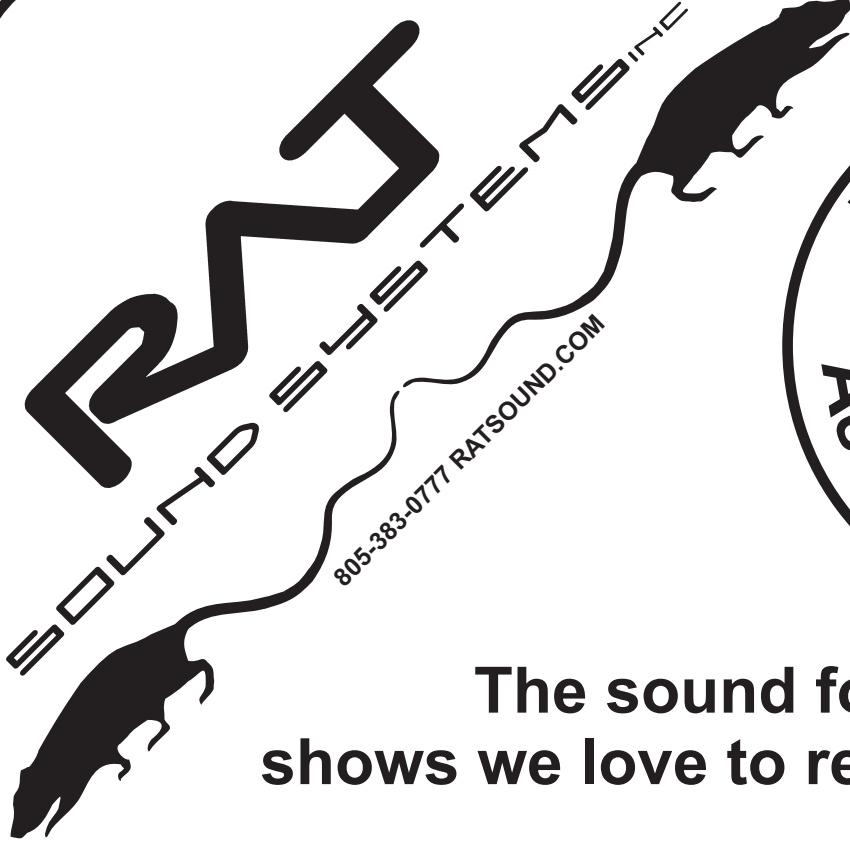
for Dave Rat. "I just put it up on Twitter and Facebook," he said. "I have about 6,000 Twitter followers and about another 4,000, maybe more, Facebook friends. I put it up on those two and it networked together and created a little web page [Daverat.com/seminar.htm] and updated an email [seminar@info.com] and soon I had two or three hundred requests to do seminars all over the world."

as well as other similar facilities that could accommodate the gathering. In recent weeks Dave has started to push into a more offsite format such as the seminar he conducted at Chuck Levin's Washington Music Center in Washington D. C.

Right now the Dave Rat Seminar is taking place in cities where Dave's current client, Red Hot Chili Peppers is playing. However, the long term desire is to be able to draw enough attention (and attendees) to be able to take it on the road independently of the concert tour. The best way to help make that happen is to catch up with him on Twitter, Facebook, daverat.com/seminar or drop him a line at seminar@info.com and invite him to come to a location near you. ♦

The initial intent was to conduct the seminars for free. However, acquiring space and paying an assistant proved to be cost prohibitive without charging a fee. Therefore, the ticket price is \$80. In the beginning, the classes took place in meeting rooms at hotels





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TouringTech.com LARGE OR SMALL ANY PRODUCTION CAN BENEFIT FROM THIS COMPANY

BY MIKE WHARTON

It's been three years since mobile Production monthly spoke with the information technology company, WANetics LLC. Venue Wi-Fi installation expansion and development of a truly scalable product line has kept founders Janet Rogers and Dave Bauman, and their support team far from idle.

The name WANetics is well known as an information technology provider to venues and other businesses around the world, but over the course of attendance at Tour Link the last few years, it became clear that the touring industry did not readily identify with the company's other services. "We felt we needed something more descriptive of the services we offered within the touring segment," says Rogers.

TouringTech.com is the name brand realized out of that need. Essentially telecommunications on a tour has reached a point of intricacy and necessity which requires consistency equally important as the rest of the production being carried. WANetics and TouringTech.com are uniquely qualified to fill these needs.

"We're probably the only company, literally worldwide, that truly understands both sides of this coin," states Rogers. "We have installed systems into many major arenas and seen infrastructure of what networks look like in hundreds and hundreds of venues. We know what it is like to be both the guest and the host."

The WANetics side of the company concentrates on voice and data service for small/medium businesses, IT infrastructure and Wi-Fi systems for venues. It is this very aspect of the company that paved the way for the mobile application and development of TouringTech.com. In 2005 Chris Weathers, Regional Director of Live Nation contacted Rogers to solve a telecommunication problem at the Charter Pavilion in Chicago. Weathers had introduced Rogers to the venue side of the industry in 2000.

He told her that the new venue already under construction had not been able to allocate pathways to route phone and internet cable. WANetics solved the issue with what in those days was a revolutionary idea for phones; go wireless. Shortly afterwards when Celtic Women Tour came through, Steve Dixon, Tour Accountant for that show, planted the germ of an idea in Rogers mind that "it would be nice to package what you have here in a box and take it on tour."

Rogers and Bauman came up with the "Office in a Box" concept of packaging an integrated, high-speed and secure Wi-Fi system, business class phone system and network printing, scanning and fax, in a touring road case. The germ Dixon had planted now had legs... or wheels as the case may be.

Originally, the concept for scalability of these packages had been heading in the direction of larger and larger events. The "American Idols Live Tour" was awarded to TouringTech.com for the fourth year running due to this asset. The company has since seen a need for productions to scale down as well. The "box within a box" image of taking a full sized corporate office of phone portability and independent internet access specific to the production's needs on the road has now become a "suitcase" as well.

Rogers notes that, "Hundreds of small tours are out every season, sometimes for very short runs. The suitcase package works well for them. There are far fewer large arena or stadium tours in any given season. Even those, however need the variety of scaled products we offer."

TouringTech.com's current work with the Red Hot Chili Peppers current tour is a success story which grew out of its meeting Chili Peppers Production Manager Narci Martinez at Tour Link. The relationship with Martinez has demonstrated this need amply. The Chili Peppers are doing large arenas as well as festivals and fly dates. In the case of a festival, little if any of the larger touring rig is utilized. Travel often includes air transport rather than truck and bus. Couple this with the fact that festival production office space is at a premium.

Martinez, expressed the need for a system that can expand or contract to fit the various venues and dates.



"We had redesigned our system several years ago during the Carrie Underwood tour so all the 'smarts' were in a suitcase, because they had sent all our gear back while they did the summer festival shows. They just did not have the room for it," recalls Rogers.

The suitcase sits on a sliding shelf in the bigger case. When someone rents a full-size case they get this as well, so they can just pull these suitcases out and leave the bigger case with the printers in storage. The Chili Peppers started with these suitcase units and now have the full scale solution on tour.

TouringTech.com has taken the smaller system another step forward and created a "virtual" touring phone system, called Tour Voice, which the Chili Peppers utilize as well.

Tour Voice is able to turn any phone, anywhere into a tour phone and keep the same phone number originally assigned from TouringTech.com. A simple user friendly app named Call Control is utilized to point where the call goes. Incoming calls can be routed to laptops, iPads, cell and smart phones as

continued on 38

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Dave Evans – Was A “No Worry” Guy

BY MICHAEL A. BECK

On April 12 of this, year Red Hot Chili Peppers played the FedExForum in Memphis, Tennessee. It was the last day before most of the crew were to take a 13 day break. Lighting Crew Chief Dave Evans was as anxious as anyone to enjoy the down time with plans to fly to Texas and take some time off with family, specifically his two sons.



The next day Premiere Global Production VP of Touring James Vollhoffer received a call from Dave's sister Margie Crawford asking where he was. Crawford's daughter had gone to the airport to pick him up but he never made the flight. Knowing that Dave was too professional to ever miss a flight without a very good reason, calls were made to Dave's hotel inquiring if he'd checked out. He hadn't. After several agonizing hours, hotel management became sufficiently convinced that reason existed to have the authorities enter the room.

Upon accessing Dave's room everyone's worst fears were confirmed. Dave Evans had passed away during the night. Vollhoffer vocalized the thing that is, at one time or another, at the back of everyone's mind who has ever toured, "It's the ultimate roadie nightmare, dying alone in your hotel room. This was a real tragedy. Dave was a great guy."

By all accounts, Dave was a serious professional who kept his head down and his eye on the ball. Chili Peppers' Production Manager Narci Martinez recalled

Dave's steadfast reliability, "When PGP [Premiere Global Production] got the bid to do the tour, James [Vollhoffer] came to me and asked if I'd mind having Dave as a lighting crew chief. I said 'absolutely not, he's a great guy.' He had his hands full. He had a lot of gear and not very much staff, but to his credit, and that of PGP, I can honestly say that for the seven months he ran this show I never ever once heard of one single light not working during the show. To me, that's the sign of a good crew chief."

Kevin Blevins, PGP Business Manager, remembered the last time he saw Dave in Memphis, "He was in great spirits and he was looking forward to going to Texas and being with his family. He told me that he was happy to be working with us on that tour. He seemed incredibly content."

Lighting Designer Eric Wade was a close friend and touring mate of Dave's through whom Dave came to the Chili Peppers' tour. "Besides being an incredibly great friend, Dave was as good as they

came as a lighting guy. You never had to worry about a thing with Dave. He was a 'no worry' guy."

After describing the time when he and Dave were on the same gig and they both got calls from their wives on the same day saying they were pregnant, Wade explained how close they really were, "He was one of those guys you talked with once a week. If I went two weeks without hearing from him, I'd call and find out what was going on."

Dave was the youngest of four siblings. As was stated earlier, his sister Margie Crawford was on point in finding out what had happened to him. "When it first happened, I was very busy carrying on with what had to be done at that time, and I had a lot of help here in town getting arrangements made. Now that everything has slowed down it is hitting me like a ton of bricks. Dave was a wonderful brother and a great father. He wanted nothing but the best for his two sons. He had so many friends. I didn't know until after he passed that he had so many girlfriends [laughing]. But more than anything he always wanted to do the best thing and the right thing for his children. I haven't turned his phone off yet and I found that something very interesting has been happening. People were calling his phone just to hear his voice."

If a person wanted to find a detractor of Dave Evans, they probably could, but it would be a long, hard, arduous search that would test Google to its very limits. He had a very close knit group of five friends dating back to high school and beyond, whose comments on his life spoke volumes. One of those friends, Catherine "Cat" Wall was easily brought to tears when asked to talk about Dave's life, "He kept us all together," Wall recalled. "The last time we talked I told him I love him

and we talked about what that means. I said, 'you know I love you right?' and he said, 'Cat, I know you love me and I'll always love you.'"

Wall went on to explain the value of the conversation, "If there's a gift from heaven that was it. Who wouldn't want that to be their last conversation with a friend?"

Dave Evans is survived by his sister Margie Crawford, brother Terry Crawford, two sons Adyn Brooke Evans 16, Elya Rain Evans 13, and an army of friends both on and off the road who will never forget the way he brought everyone together and did the right thing.

Keith Anderson – A Roadie Brother We Will Never Forget



On January 29, 2012, the touring industry lost yet another roadie brother

– Keith Anderson. He was a devoted father, son, brother and friend, who will be remembered for his big smile and contagious laugh. He will be sadly missed by all his roadie brothers and sisters who loved him.

KENNETH THOMAS:

It could be a 103 degree day at load in and Keith would still be there with that smile on his face.



EDMAN SKINNER:

Endless love never dies. My brother Keith: Fly Free, Fly Free, Shine On, Shine On, 'till we meet again.

CHIEFBEAR LONG:

I remember meeting Keith seven years ago when Brooks & Dunn opened their tour to Roadie.Net. He came up, introduced himself, and within minutes you felt like he was your best friend. He thought what I was doing with "Chiefbear on the Road" was cool. I explained to him I wanted to write about the unsung heroes of the business. He gave me a bit of advice I will never forget and still practice: 'Always go by the rules of the tour'. He followed with, 'Darlin', if you ever need anything while you're here, just call #37.' Keith, I will miss your big smile and your friendship. Oh and how we loved the Pittsburgh Steelers!

PAUL SERIO:

I had the honor of working with Keith for the past couple of years on Transiberian Orchestra. He was a hard worker and a great friend. You will be missed, Keith. Rest in peace.

DAVID BOYD:

I met Keith as a rookie on the Rascal Flatts' Still Feels Good tour. I was one of the new guys that came with the new PM, need I say more. I worked as a stage hand in Charlotte, North Carolina for 13 years prior. I knew who Keith Anderson was, but he knew me as "Kendall's boy". Again, need I say more. I was honored to be working with the best in the business, even knowing he disliked me. Four years after, we were the best of friends and I was learning every day alongside of the man. We were in old fashion terms best friends - everyone knew that wherever Keith was, so was I - BROTHERS on tour. I was excited

and proud and knew one day with hard work and Keith, I would start to get a name in the business.

In our third year touring with Rascal Flatts, I received a phone call from TSO to interview for the head carpenter position. After the interview, I was hired and was asked if I could bring a carpenter with me. It took one second to tell the PM that I knew just the guy. I recommended that Keith come as the head carpenter and I come as his second. Deal done!! Call me stupid, but I still had more to learn from Keith and we did it with hard work and perfection. Keith returned to TSO this past year, and while I wanted to, I had taken another one of those calls from the Foo Fighters and decided to put what I had learned from Keith Anderson to use. I left Rascal Flatts and Transiberian Orchestra to pursue my solo run. The Foo Fighters made a stop in Pittsburgh, and Keith just happened to be there. Yep, Keith came in and observed the load in, and his brother came to the show that night. That was the last time spent together for us. We talked almost every day, either on the phone or texting. I love you Keith. I am so sadden with the loss of my best friend.

RICARDO JAY LANEY:

My boy just left wardrobe for his wing fittings, he went with black and gold ones. Gonna miss you bro.

JIMMY JAMES, JR.

Keith, you will be truly missed by all the people whose lives you touched every day. What a true blessing it was to know you and call you a true friend. You are now with the 'Biggest Entertainer' of all. Enjoy your fabulous ride. Love ya brother.

SONNY SLATER:

The last time I was lost for words was the day my dad passed away. Thinking about the first time I met Keith was on the lake - in Party Cove - go figure! We became great friends. Then I got to work for him on Brooks & Dunn. He always was smiling. No matter how bad things were

going on stage, he always made it happen before show time. Keith never met a stranger - everyone was his family - and he treated you that way. One last thing Keith, when you get the big stage set, please get my dad a ticket down front next to a lot of pretty ladies, he would like that. You and he get to meet again.

JOHN "SCHMEE" SCHMIEMEIER:

What a huge loss to the biz.

JOHNNY SEAY:

I love you, brother. Hope your journey will take you to great places. I know you are watching over us now and I will see you on the other side!!! Love you! R.I.P. Keith!

TREZ GREGORY:

We have lost some light down here but we have gained a beautiful and wonderful angel.

JAMES JONES:

Hey you young whippersnapper! I really miss you a lot! Tell everyone in heaven that Jonesy the Crossman said hi! Thanks! I will see you again.

BRENT CRAWFORD:

I was thinking about how much it's going to suck to never see Keith's contagious smile again when I realized that I'll always see it in the memories we shared and it's still just as contagious today. My favorite part of touring with Brooks & Dunn was carpooling with Keith and Johnny. I got to hear all the good gossip of who got tanked and jacked something up or dropped \$15K on the tables! One of my favorite stories to tell has always been regarding Case 37 and being issued a shot of Crown before the shows. Lots

of smooth, fluid-like movement from the camera ops! Keith wanted everyone to have a good time and his presence alone insured that you had a blast! Miss you bro.

DAVID VINCENT GAGRIC:

I am going to miss you dear friend and the laughs we had when we got together. You are one of the kindest men I know. May God bless you. Jesus, welcome home our brother Keith. I miss you and love you.

GREG HENSON:

Rest in peace, brother. I'll never forget the good times we had those two years Brooks & Dunn and Reba toured together. You will be missed.

CASEY VREELAND:

This guy made a huge impact on a lot of people. Hope I can be half the guy he was.

JEFF KERSEY:

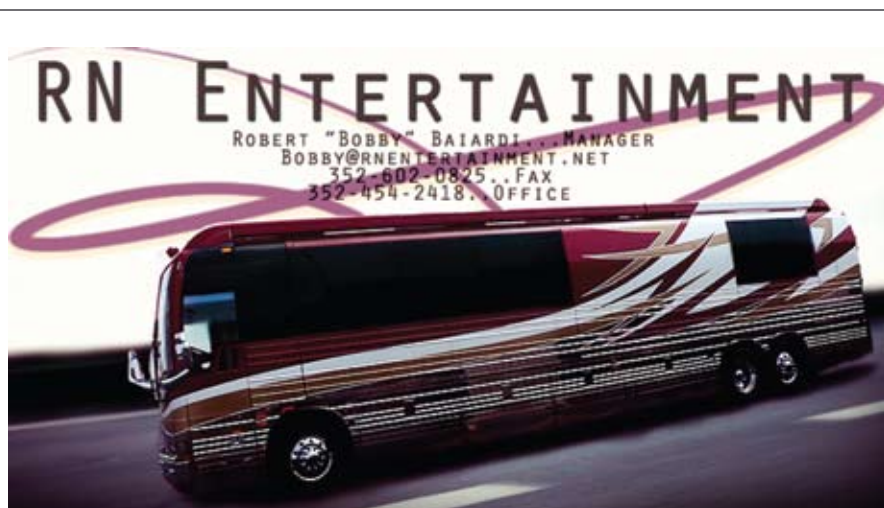
Keith, with the lump in my throat, it is hard to put my feelings into words. You were a friend and mentor from the day we met and a person who was there to help us through tough times in our lives. Always a giver, sharing your talents and your wit. So many great memories I will carry with me for the rest of my life. I am a better person for having known you. Rest in peace my friend - I love you.

ANDY OMILIANOWSKI:

Thank Keith for the good times. You always made the carts disappear!

KEN SORRELL:

The Brooks & Dunn crew taught me a lot about the business. I'm really going to miss you Keith. It's always sad losing
continued on 38



well as a traditional land line. For outgoing calls, the person receiving the call still sees the original tour number no matter the source.

Over the course of her history in the touring industry, Rogers has observed that people on tour really don't want to get involved in non-essential problems. The production manager's hands are full on a daily basis with the logistics of getting the show in and out of the venue.

Roger points out, "Our service eliminates that headache of daily set up of tech infrastructure for a production and 'outsources' any potential headaches to us."

Previous to the advancements made in telecommunications a touring production had one of three ways to cobble together something as simple as a Wi-Fi for the staff each day.

One: people could go to a central location such as the production office. Two: repeaters could be strung about the backstage area, or three; acquire the venue password for Wi-Fi access. Each has inherent problems such as too much traffic in the office. Repeaters lose bandwidth with each additional station, and venue passwords may not be provided or sometimes simply don't work. Above and beyond that, the PM has a daily additional project to add to his/her schedule. A good quality blanket Wi-Fi system that covers the backstage has become the companies number one request in the last couple years.

Bauman notes that developing venue systems that are "resilient and self-healing", as well as remotely monitored has enabled the design of similar solutions to ensure TouringTech.com delivers on that request.

"Our company absolutely could not do what we do without David and the support from the rest of our team," says Rogers.

"We are constantly looking for new products and ways to better integrate our systems for touring applications," adds Bauman. The Cisco Wi-Fi telephone, which is standard to all new TouringTech.com systems, is a good example. It still has a corded handset with a color screen and five buttons on the base. However as a WiFi device, the production assistant need not spend time running cables. The handset attrition rate is zero compared to small handheld Wi-Fi phones that can easily get lost as 2-way radios often do, eliminating unnecessary bills at the end of the tour for lost equipment."

Realizing the importance of a good IT person and that tours seldom include a dedicated IT position in their crew, Rogers offers the following advice to the newcomer, "There are a lot of production assistants that are great at their core responsibilities, but don't necessarily know anything about IT. Embrace and be comfortable with all this technology. Become the bridge between the PM, TM, tour accountant and a vendor like TouringTech.com."

Bauman agrees, adding that "Educating the production manager about the efficiency and value of TouringTech.com's services" is part of his ongoing awareness training of his staff.

Next on the horizon for TouringTech.com is the Linkin Park tour, yet another success story from a meeting with their Production Manager Jim Digby at Tour Link. ♦

a brother, but we're all blessed to have known you.

SAMUEL B. SIMPSON:
R.I.P. Keith. Save me spot in FOH.

KEVIN ALLEN:
You will be missed. Godspeed to all your family and friends.

JOE C. BUSH:
Keith, Ed, Joe C., Tommy - we all were on the Brooks & Dunn tour for years. Keith, it is so sad to find out about your passing. I will miss you brother. R.I.P.

LARRY BOSTER:
To my dear friend Keith Edward Anderson: 'Friends are the siblings God never gave us'. You will surely be missed. We shared many laughs and tears - great times. I know you're up there watching over all of us with that big Keith laugh and smile. For now, good-bye my friend and brother. See you on the other side someday. Godspeed and rest in peace.

BOB EDWARDS:
R.I.P. #37

CHARLES BOGARD:
R.I.P. buddy.

BOSCOE FRANCE:
A friend of mine I toured with passed on. Keith was a wild man who loved life. He was one of the funniest guys that I had the pleasure of getting to know. I wish I could share more stories about him but I don't want to offend anyone. LOL! I often think of my time on Bus 7 and it was something I would not trade for the world. I love you Keith and the rest of Bus 7.

CYNDI SANDS:
Just shocked. You taught me what it meant to be a good stage manager - how to run a crew, turn over a stage in less than four minutes, where to hide the Crown, always found me a private

shower (if there was one), and where you place your trucks at the dock so you don't get backed-up during load-out. You even let me run your pre-show crew meetings a few times. You always had a smile on your face and a way to fix all the things that went wrong. Finding out you were the guy who shot Jon Bon Jovi in the air during 'Lay Your Hands On Me' was the icing on the cake. I miss you my friend, you will be missed by many. Rest in peace, 37.

PATTY LEWIS:
R.I.P. my friend. I can't believe that crazy laughter from you is silenced so soon.

BRANDON LEWIS:
We had a great ride together. R.I.P.

MIKE 'MOSES' BECK:
I am sad to say that my pal has passed. He was a hell of a good guy. R.I.P. brother.

MARK BEASLEY:
I as well had the honor of working with Keith on the Brooks & Dunn/Reba tour of 1997 - two bands, two crews - but to Keith it was just one big 'ole happy family. He always had that smile and laugh. We have lost one hell of a road brother!! Gonna miss ya bud and how 'bout them Steelers!

In conclusion, Dave Shadoan, one of Keith's good friends, stated, "I sure will miss you on this long road we call home. R.I.P. Keith - see you when I see you! ♦





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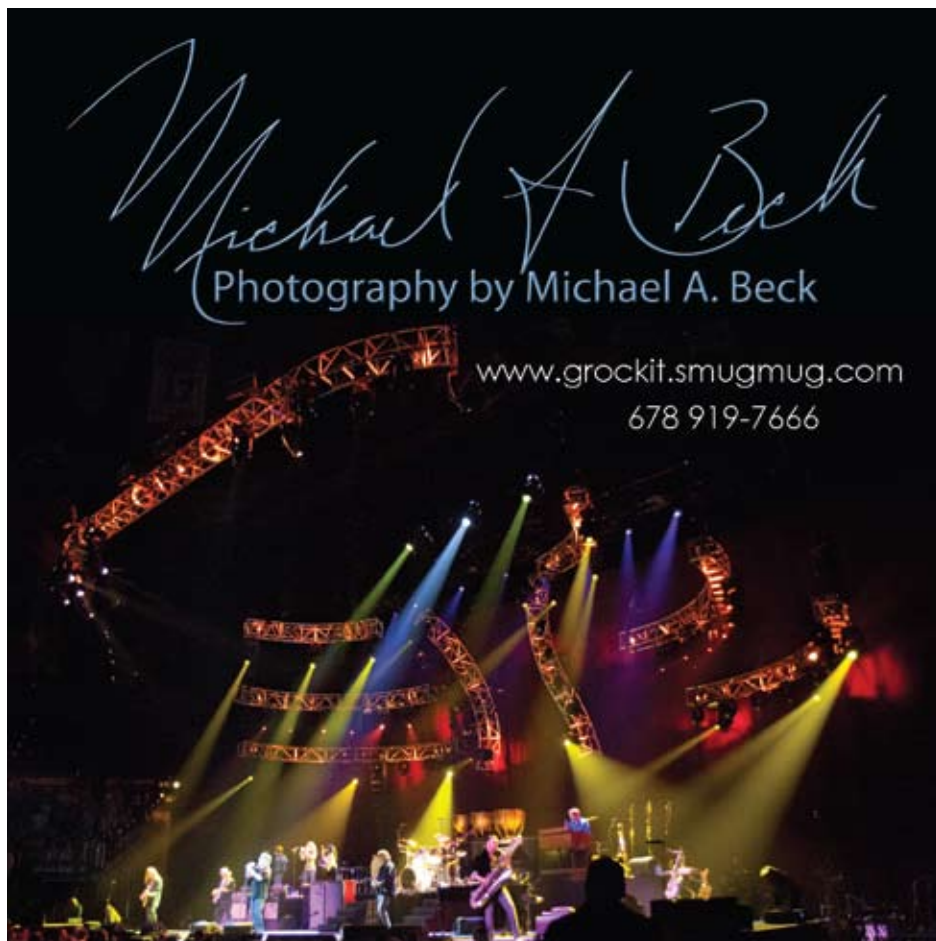
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