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33 Years of Safety+Quality

Chaos Visual Productions

Lights, Camera, Action

Strictly FX

Making Sure Things Go Off
With One Hell of a Bang

Upstaging

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Sennheiser

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Featured: Michael Brown, Production Designer for The National, on the road with LMG Touring

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LMG Touring is on the road this summer with Smashing Pumpkins, Fall Out Boy, Train, and more. See the featured work of Production Designer Michael Brown, on tour with The National, at:



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This month's issue represents the efforts of our new, restructured staff. We have had a very smooth transition internally and trust the new team will continue to deliver a high-quality and interesting product to you. Lori Meadows, a long-time Production Coordinator on the road, is our new Director of Operations and also the new Tour Link Coordinator. Anna Cherry has been promoted to Creative Director/Content Manager. Both bring a lot of energy and excitement to their roles. My challenge, and the challenge of our writers, will be to keep up with them and a new operational schedule.

As many of you already know, I have spent the past twenty-eight months in a hospital bed enduring thirteen surgeries and untold hours of personal frustration. The new team and our writers, especially Richard Bennett in the UK and Mike Wharton here in America, have done a great job in helping me to identify and correct several problems internally and to sustain our operations. My sincere thanks go out to all of them. No one will know how hard they have worked and how dedicated they have been in this period of time.

In this issue, the team has really performed brilliantly. The Beyoncé tour gave us an opportunity to profile several top-flight companies on both sides of "the pond" and we have done our best to present our readers with a very comprehensive look at a big show with a big group of vendors. I think you will find this issue interesting, comprehensive, and fun to read.

Regarding the upcoming Tour Link Conference, we have secured OSA International as our Title Sponsor and are really excited to have them onboard. This is a quality company and we expect them to bring a lot of ideas and energy to the event. We have also secured Delta Air Lines as a Title Co-Sponsor again, which helps us to better position our conference as a real global event. We are working with a couple of other companies that we hope to announce soon that will further the importance and relevancy of Tour Link, so it is time to get serious about registering for the event and booking a hotel room.

As for me, I am recovering well, getting better each day and firmly in the saddle, growing our client base, working on the magazines, the conference, and the websites. My thanks to everyone who has sent me their prayers and good wishes and our clients who continued their business and support of our work while we have worked through this difficult period.believe me, we are just getting started!

Publisher
Larry Smith



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Mark Haney Joins CT Touring

CT Touring welcomes longtime industry veteran and video director Mark Haney to the company. Haney has had leading roles in concert touring for over twenty years and is a multiple award winning director whose roster includes Eric Clapton, Kenny Chesney, Britney Spears, and Star Wars in Concert among others.

CT Touring President Eric Wade said, "As we expand our presence throughout the country, we have been looking for talent to help take CT Touring to the next level and Mark is just that kind of guy. His years of experience and acknowledged sedulous nature make him a perfect addition to our team."

"I first worked with Mark around 20 years ago," said J. Barry Otto, Chief of Operations. "I am very excited to be working with him again. We needed an additional sales executive to help us move forward, that has the same standards we have here at CT Touring. We always aim for a perfect show, with the best gear, every show. His personality and work ethic will fit in perfectly with ours."

"I am very pleased to be working with Eric Wade, my old friend Barry Otto and all the CT Touring family. CT Touring is a leader in HD Flightpacks, LED packaging for tours featuring Tait frames, media servers and the latest in projection," said Haney. "When you put great people together with great gear, it makes us uniquely positioned to be the video company of choice for management and their artists. I look

forward to what is already shaping up as a great 2013 with this dynamic company."

CT Touring is currently supporting Taylor Swift, Selena Gomez, Rod Stewart and Darius Rucker with several additional new tours about to launch.

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WORLDWIDE

Hemphill Brothers: 33 years of safety and quality

by Mike Wharton

The Hemphill Brothers, Trent and Joey, have been in the entertainment bus business for over 30 years. Their beginnings in the business started at home, actually, due to the fact that the family had a gospel band. Their father owned 2 buses which transported this enterprise. He acquired several more buses over the years and leased them to other bands on the road in the '70s. It became somewhat of a family enterprise, touring on the weekends, then during the week, Trent and Joey performed all the maintenance and upkeep needed. The two brothers were well-rounded in all aspects of the business since they had been helping with conversions and in the shop as soon as they were old enough to. After the family retired from the gospel tour circuit, the brothers approached their father about purchasing the last two buses he owned. Trent and Joey knew these two buses well, as they had hands-on experience in maintaining them. On September 15th 1980, Hemphill Brothers became a business.

"We are equal partners in the company," says Trent, "though each of us tends to work mainly in the area we like best. Joey has always enjoyed the creative side, so he oversees and manages all of our conversions. After 33 years in the business, he has a good understanding of what the market is looking for. Of course he has several foremen and crew underneath him, between the two shops we operate. I deal mainly with day to day operations, leasing contracts, client contact and driver schedule. Both Joey and I have equal legal signing privileges, and we both will sit down with the client during the initial development stage. Likewise, we will both visit tours together."

Hemphill Brothers VP of Leasing, who works closely with Trent, is Mark Larson. He has been with the company since 1985. When the

longevity of Larson's employment is remarked upon, Trent goes on to say, "We like to see our employees flourish and prosper. We've always tried to take care of them and they've always taken care of us, so it works well."

Joey Hemphill picks up the conversation at this point and details what followed as the company grew.

"We wanted to be a full service company so we could respond quickly to our clients' needs."

With a deep background and the expertise to back them up, the brothers proceeded to mold the company along these lines. Quality control was assured with this business model, giving the Hemphill's another competitive edge. "A lot of bus leasing companies do just that, lease the bus," states Joey.

By necessity, that will involve third parties, which creates the potential of whittling away at quality control. Hemphill Brothers has a full paint and body department, two very large parts departments which service the engineered parts and one for maintenance only. Two shifts of mechanical crews operate night and day. There is a service representative on 24 hours a day to respond to fleet needs on the road. A conversion crew is dedicated only to new conversions while a crew of expert craftsmen performs all interior remodels and repairs as well. This operation is backed up by a fully staffed office well versed in the transportation industry. Hemphill maintains a roster of drivers who can respond professionally and

cater to the artists' needs and personalities.

These factors enable Hemphill Brothers to attract and repeatedly service some of the biggest artists on the road such as Beyoncé, who is currently out.

Says Trent, "We're very grateful that we have been providing entertainment coaches for Beyoncé's tours since the days of Destiny's Child."



Joey picks up again saying, "Our 'late model' fleet is second to none in the industry. Certain clients have multi-year contracts and have specific details they request. We use all Prevost brand buses. The fleet is set up to do large tour entourage. There are "star model" buses, as we call them, which are set up to carry the celebrity and two or three other people. These will also have special accommodations like a shower, baby crib, whatever the artist calls



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for that they want to pay for. Kind of like a rolling Ritz-Carlton on the road.”

Joey reiterates again how key the driver is. “It has got to be a good fit. Our drivers are veterans in this business with a lot of years experience behind them. Some of them have even been home grown, so to speak, here with our company. They know they need to be respectful, polite, professional, and have a great attitude.”

Trent adds, “Along with these qualities, our drivers know to keep the bus clean and in good working condition. It’s what we expect. It’s what our clients expect from us. Along with safety, having our clients happy with our service is the most important aspect of our business. That bus and that driver are representing our company. To be perfectly honest though, when it comes down to profit or safety, safety will always be first. Just before every bus goes out on tour, my brother and I will do a walk through to check everything out. The two of us started out doing conversions and maintenance for our father’s bus company back in the ‘70s and since our staff performs all that work here on the premises, we know how to keep these buses in shape. Still, we may notice something someone wouldn’t normally think of.”

“The other thing our father taught us,” says Joey, “is if it’s on the bus, it has to work.”

Trent adds finally, “Everything we’ve talked about has allowed my brother and I to build a very successful business for 33 years. And we both still have a passion for this business; in fact, passion is about the only thing that kept the business going the first 3 years. There is just nothing like it. We feel like we’re servants helping the artists achieve their goals.”

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 **SENNHEISER**
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Sennheiser launches Digital 9000 wireless system

Recently, audio specialist Sennheiser unveiled Digital 9000, a digital wireless system that can transmit completely uncompressed audio, artifact-free and with superb dynamics. Targeting broadcasting professionals, (musical) theatres and high-profile live audio events, Digital 9000 sets a new benchmark in digital wireless transmission. The system, which includes the EM 9046 receiver, SKM 9000 handheld and SK 9000 bodypack transmitters, and a comprehensive suite of accessories, has been meticulously designed for the highest channel counts in today's increasingly dense frequency environment.



Sennheiser's Digital 9000 system: a new benchmark in digital wireless transmission

"This system is a masterpiece, both in the digital and in the wireless realm," said Kevin Jungk, portfolio manager for wireless microphones at Sennheiser. "It offers unprecedented sound quality and ease of use. For example, users will no longer have to calculate and circumvent intermodulation frequencies but can conveniently place their transmission frequencies in an equidistant grid."

Ideal for the most diverse environments

The groundbreaking digital wireless system is fitted with two transmission modes to suit any need and environment. The High Definition (HD) mode will transmit entirely uncompressed, artifact-free audio, rivaling a high-quality cabled microphone. The Long Range (LR) mode

has been designed for difficult transmission environments with many sources of interference. It ensures maximum range with a proprietary Sennheiser digital audio codec. "This refined codec ensures an audio quality that is superior to that of an FM system," explained Kevin Jungk. "These two modes make Digital 9000 the most versatile digital wireless system available, and the best adapted to on-site requirements."

Built-in ease of use

In addition to IR synchronization between receivers and transmitters and a convenient antenna loop-through for creating larger receiving systems, Digital 9000 offers a number of groundbreaking features. First and foremost, the system does not generate any intermodulation products – the high linearity of the entire system, from transmitters to antennas and receivers, and a special transmitter design make laborious intermodulation calculation a thing of the past. Transmission frequencies can now be evenly spaced without generating intermodulation, maximizing channel count in congested RF environments.

The receiver also automatically measures the RF cable loss between the receiver and the booster and adjusts the gain accordingly. "This makes the RF wireless system easier to operate for users with less RF knowledge" said Kevin Jungk.

Optimum control – more information on the receiver

A large display with clearly laid out controls is at the heart of the EM 9046 receiver. Three display modes ensure that the RF or sound engineer has an optimum overview of important

Front and back panel of the EM 9046 receiver



parameters in live situations and can change settings quickly via an intuitive, icon-based menu. One or more channels can be monitored at a time via the headphone output.

The modular EM 9046 receiver is a mainframe that accommodates up to eight receivers internally. The receiver system covers the UHF range from 470 to 798 MHz (328 MHz bandwidth). To easily integrate the system into an existing infrastructure, the user can choose between transformer-balanced analog or digital AES3 audio output modules, or a mix of both.

System set-up is facilitated by a built-in graphical spectrum analyzer to scan the RF landscape, and an RF level recorder for checking reception and optimizing antenna positions. The receiver will also suggest the best transmission mode for the environment being worked in, and will automatically set an appropriate gain to counteract RF cable losses. The system's antenna boosters can be controlled via the receiver, which is helpful for installations with remote antenna positions.

Digital 9000 also offers encrypted data transmission, with proprietary keys generated randomly. With encryption engaged, transmission of sensitive information can be protected against hijacking and tapping.

The receiver stores up to ten complete system configurations so that set-ups can easily be recalled and repeated.

Powerful sound – more information on the handheld

The SKM 9000 handheld transmitter is compatible with all evolution wireless G3 and 2000 Series microphone heads, including the Neumann capsules KK 204 and KK 205. This means that an artist's favorite sound can easily be transferred to the new system. Besides these capsules, the handheld can be fitted with four dedicated 9000 Series capsules.



A wide choice of four dedicated 9000 Series microphone heads plus all evolution wireless G3 and 2000 Series capsules will provide just the right sound for the SKM 9000 handheld transmitter

“The 9000 Series would not have been complete without the sound of our most successful live capsule, and I am happy that the cardioid dynamic MD 9235 is part of our new digital system,” said Kevin Jungk. The rock ‘n’ roll sound of the MD 9235 is complemented by the transparency of three permanently polarised condenser mic heads, the ME 9002 (omni), ME 9004 (cardioid) and ME 9005 (super-cardioid). The condenser heads feature a low susceptibility to pops and have extremely low handling noise due to snowflake-shaped rubber suspensions above and below the actual capsules.

The rugged SKM 9000 comes with an 88 MHz switching bandwidth, and is available in black and nickel. Command switch versions for easy communication between broadcast units or artists and their crews are also available. As the handheld transmits digitally, it does not employ a compander and is exempt from the associated noise, ensuring a cable-like purity of sound.

Versatile and lightweight – more information on the bodypack

The SK 9000 bodypack transmitter is easy to hide and easy to attach;



The SK 9000 bodypack transmitter

it comes in a magnesium housing that combines maximum robustness with low weight. The transmitter can be used with any clip-on or headset mic with a 3-pin Lemo connector and has a line input for guitars or other instruments. “As the system is able to deliver cable-like audio, we have added a three-step guitar cable emulation – to round off the perfect instrument sound,” explained Kevin Jungk.

The SK 9000 is available in four different frequency ranges (88 MHz switching bandwidth); a command switch for communication between crews and artists/reporters is available as an accessory.

Selective and reliable – more information on boosters and antennas

To protect Digital 9000 against unwanted frequencies and interference, the AB 9000 antenna booster has been fitted with eight highly selective filters to allow just a specific frequency window to pass. Unwanted signals are thus blocked out before the first active component, adding to the overall excellent reliability of the system. The filter can be set manually on the booster or remotely via the antenna cable on the receiver.

The AB 9000 provides a maximum gain of 17 dB and is available as a stand-alone booster or integrated into the A 9000 omni-directional antenna and the AD 9000 directional antenna. Two booster versions (470 to 638 MHz and 630 to 798 MHz) cover the receiver's UHF range.

Power supply – more information on batteries and chargers

The transmitters of the 9000 Series operate on environmentally friendly lithium-ion rechargeable battery packs, with a precise remaining operating time indicated on both the transmitter and the receiver. The SKM 9000 is powered via the BA 60 rechargeable battery pack, which will provide 5.5 hours of operating time. The SK 9000 bodypack is powered by the BA 61,

which lasts for 6.5 hours. Operation on standard batteries is possible too.

The L 60 charger will recharge two BA 60 or BA 61 in any combination. It reaches 70% of charge in an hour and full charge after three hours, with the charging status being indicated by three-colour LEDs. Up to four chargers can be daisy-chained and powered via a single power supply unit.

Spectrum-efficient wireless

“Summing up, Digital 9000 is a meticulously designed wireless tool,” said Kevin Jungk. “Spectrum is a scarce resource, therefore every part of the system has been designed for the highest frequency efficiency. We have put much effort into allocating the largest possible data rate to the actual sound transmission, ensuring the unmatched audio performance of Digital 9000. Because audio is what it's all about.”

About Sennheiser

Sennheiser is a world-leading manufacturer of microphones, headphones and wireless transmission systems. Established in 1945 in Wedemark, Germany, Sennheiser is now a global brand represented in 60 countries around the world with U.S. headquarters in Old Lyme, Connecticut. Sennheiser's pioneering excellence in technology has rewarded the company with numerous awards and accolades including an Emmy, a Grammy, and the Scientific and Engineering Award of the Academy of Motion Picture Arts and Sciences.

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Sound Moves: Moving on up

In these technology-driven times, getting a tour production from Point A to B on time and in one piece is refreshingly simple if you stick to philosophy based on experience. Richard Bennett discovers this old school attitude is not only alive and well, but is helping global freight company Sound Moves establish themselves as one of the main go-to players in their field.

For something to survive, it must evolve and the live touring industry is not immune to that basic law of nature. In recent years, the industry has become a massive corporate industry, generating millions of dollars each year, and employing a varied and large amount of people. More and more tours now have huge accounting, merchandising and hospitality teams. The ability to get the production to the right place at the right time and in working condition is a fundamental cornerstone that any touring production is initially built on.

When it comes to getting your production where it needs to be and when, you need a company that will go that extra mile to offer a service that is one of the best in the business. Since the mid-nineties, global freight specialists, Sound Moves, has created a reputation for high levels of service, knowledgeable and experienced staff, and above all, cost-effective solutions to many of the challenges this industry can throw at you.

Sound Moves was formed in 1995 by a group of experts who came together to create and offer a unique, bespoke and customer-orientated service. Sound Moves was born and so was their philosophy of offering a service that would give production managers an alternative within market place.

This philosophy, like most great and successful ideas, is based on a set of basic principles, offering the customer what they want at the price they want with the personnel they want.

“A lot of it comes down to past performance in sometimes difficult situations, trusting someone who you have worked with before and who has delivered beyond the call of duty. It seems to count a lot more these days. In this business you get recommendations if you do a good job. There have been instances where I have done work on one tour and the production manager has mentioned me to another PM who’s just about to take a tour out, and they will contact me. One of the reasons for this is down to that old school philosophy of relationships. We have always had a very good relationship with people like Jake Berry. Whenever Jake takes out a tour we tend to take the work on for him. It’s because of the relationship we have and that he knows we will offer a good service. As a company we always try to come up with innovations and approach challenges with a different attitude. You also need to be a little creative.

A show is an opportunity, and if you don’t take that opportunity you may never recover from that,” says John Corr, Sound Moves, UK Business Development Manager.

Currently working on the *Mrs Carter Show*, John and his team have shown their pedigree from the first European dates.

“When Beyoncé cancelled her opening show in Antwerp due to sickness, her people were frantically working out how they could reschedule the show within the timetable of the remainder of the European tour. In the end they managed to drive from Stockholm to Antwerp to play on Friday night. The crew worked all through the night to get it out, then they went straight to their hotel in the UK for the next show. The trucks would be driving past Antwerp anyway to make it to the UK so they managed to fit the show in.

As the freight company on that tour, we had put in contingency plans in case she cancelled any more shows. We had to look at what we could do if there was unexpected downtime. There have been situations where we

have been made aware of problems that may lead to a cancellation of a show long before it’s been made public, which allows us to put in place quickly and efficiently our back up plans. We would hope that we could react accordingly, if the tour needs to be rescheduled or is on downtime for an unexpected period of time. We had it with U2 when Bono did his back in. We had it again with the Rolling Stones when Keith fell out of a coconut tree. In those cases we had to react. We are working with people who trust us and we are part of a team, so you try to mitigate the loss as best you can, if it’s rescheduling, that’s what you have to do. When Bowie fell ill halfway through his last American tour, the dates were rescheduled for after the South American dates. We were able to show the insurance company that we had worked out the best way to do it, which was to fly the stuff in. We had done our homework so we were able to show that it was the best and most cost-effective way. We are not like builders. When something unexpected comes up, it’s not a case of all quotes are off. For us, these situations are not a chance to charge what we like because it’s out of the contract. That’s not the way we work. We need to do what’s fair and honest. It’s a partnership and we will work together with the PM to help sort out the problems to the best for everyone,” explains Corr.

Unfortunately, it is a basic unavoidable fact that the industry has changed during the past five years. With bands touring, no longer to promote a product but to make money, the pressure on crews and vendors has become more of a daily fact of life than the occasional odd event. With more back to back shows, tighter schedules have had an effect on a number of vendors, including Sound Moves. Combine this with new and developing world markets opening up to the tour industry, that just a few years ago were closed to most types of imported entertainment, you have a series of new challenges, governed by geographical, political and security issues.

“One thing I think is becoming the biggest factor for everyone that moves in this business is security. If you think security has gotten tight in passenger terminals, you will want to see how tight it has gotten in the cargo handling areas. 9/11 was a game changer. America has implemented very tight security measures and protection to make sure that they know what is coming in and that it is from a reputable company. Certain requirements have been imposed on us to be more aware of what we are doing as a company. The other thing is the economic down turn which has seen certain governments looking for opportunities to increase certain charges, fees and levies that are coming in on a short term,” says Corr.

With the entertainment industry’s march into new, and in some cases, uncharted territory, Corr and his team have had to call upon their vast combined knowledge and experience to deal with a new set of challenges. Some of them are simply down to the fact that some countries’ legal requirements are dealt with by the letter of the law, as opposed to the sometimes blasé attitude of some more established markets that comes with repetition.

“Within South America, only Chile and Mexico will recognise carnet, if they are properly done, Russia now accepts them but they vigorously follow the full carnet rules. Some other countries have maybe become a little blasé with them but when a new country introduces them, they tend to enforce the full international agreement which has come as a bit of a shock. China and Dubai will now recognise them for certain events. Those places are a little bit more challenging, just to say you did it alright last time, it doesn’t mean it will be the same next time. Once you play these areas a few more times, it becomes a bit easier as they get used to what you need. As someone once said to me, “people don’t understand that what we do is create a new company, put together a product and then change business venues every two days around the world and then hand all the gear back and lay everyone off and make money,” laughs Corr.

There is no question that the market has changed a great deal within the past decade. The ability of a company to not only maintain but to grow their reputation has become more difficult. For Sound Moves, their philosophy has seen them not only survive, but has also seen them develop and enhance an already high pedigree for what they do, something that comes back once again to a simple but effective company philosophy, as Corr explains.

“We will always come up with the most cost-effective solution, it will also be the greenest solution, and the cost of what we do is force X

distance X time. The more you move and the quicker you move it, the higher your budgets are going to be and your environmental impact. Anything anyone can do to minimize those aspects is going to be effective. We have used barges, diverted ships to pick up gear, with U2 we even chartered our own boat because we worked out that was the most cost-effective way, and that’s what we will also try to achieve, the best quality product whatever the requirements and challenges.”

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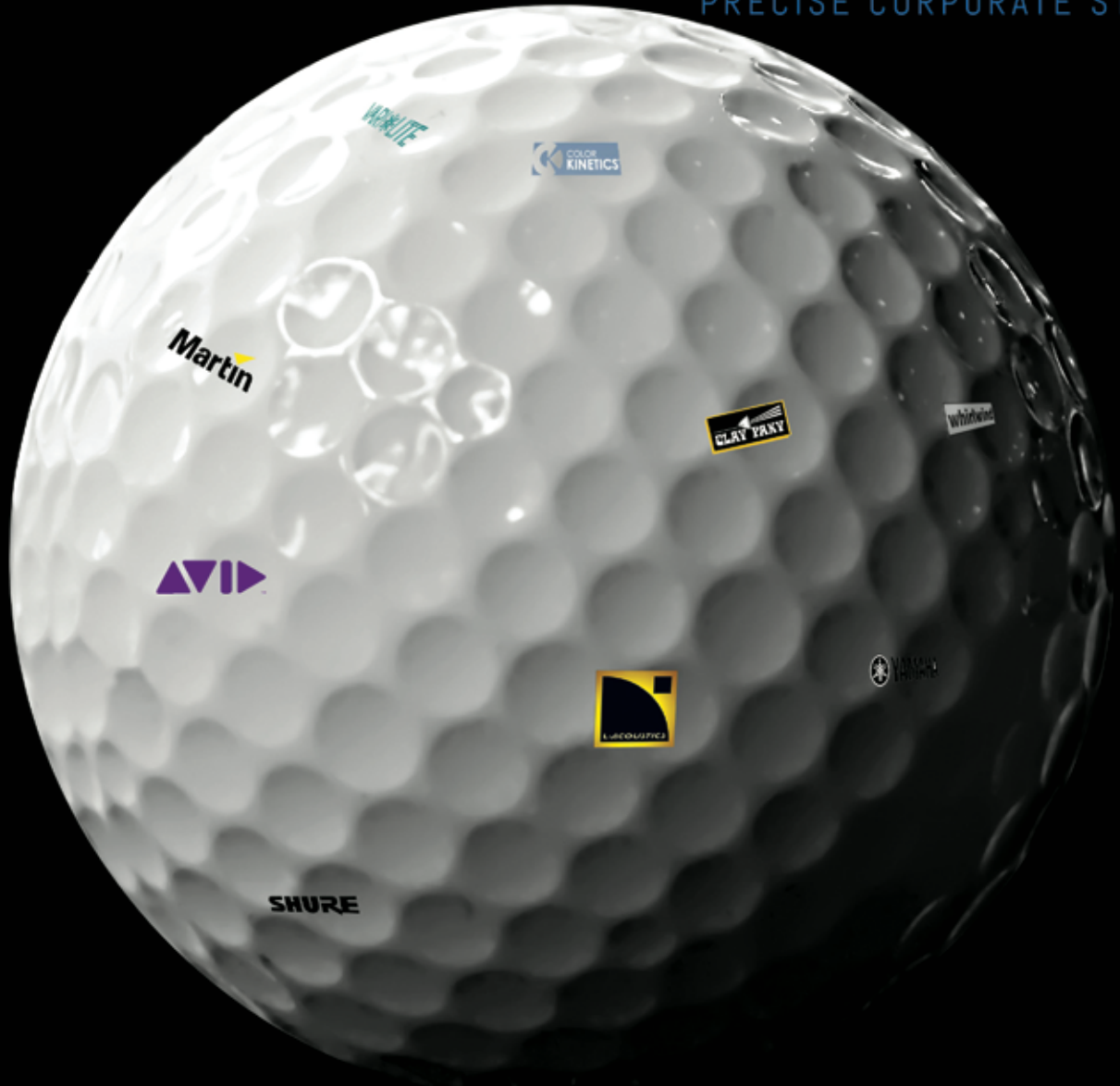


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Upstaging:
 Innovation from Vision
 for the Beyoncé
Mrs. Carter Show

MIKE WHARTON

Beyoncé's *Mrs. Carter Show* World Tour is her first outing in nearly three years. Looking at the players brought in to design and support this production. It is easy to see she wanted the best of the best.

Seth Conlin, Upstaging's Lighting Crew Chief on the tour, recalls that Beyoncé wanted to get away from the standard video format which seems to dominate so many stages these days and present a "real lighting show." Such a statement is music to a lighting designer's ears. Renowned Production/Lighting Designer Leroy Bennett was contracted to bring his visionary talents to light the show.

Of the eight fixtures Bennett used in the design, one was just entering the market: the SGM X-5 White LED strobe. There are 446 of these in the rig.

The second was truly a vision of Bennett's, as the fixture had not been invented or built yet. "A light to move a light to move a light," is how Paul Costa, Upstaging Account Rep to the Beyoncé tour, describes it.

"We work really well with Roy and demo'd several mockups, showed it to him, until he said 'yeah that's what I was thinking'." Bennett is on record as stating that Upstaging is his favorite lighting vendor, citing the company's all out efforts to support and help realize what he envisions.

In essence, this is what the team at Upstaging finalized for Bennett's vision of a "mirror ball" fixture.

The Mac 700's have had the head removed. Upstaging made the mirror, retrofitted it onto a MAC 700 base and yolk. The mirror is flat on one side, while the other side has one inch square facets and convex like a mirror ball. With the help of Martin, new firm ware was written for the 700's to compact the number of dmx channels. Instead of 27 channels, the

700's on the show now only utilize the pan, tilt, and reset channels. There are 196 of these Upstaging custom mirror ball fixtures in the rig. The system also contains 204 Clay Paky Sharpys, 94 Martin Mac Auras, 71 Martin Viper Profiles, 28 VL-3500 Washes, 7 Syncrolite SXL - 7s and two Martin Performance III's. Costa continues, "The production is dealing with upward of 25 universes out there. Cutting channels helped immensely."

The Upstaging mirror ball fixtures line up in four columns of rows of eight. At the top and bottom of each column is a pair of Clay Paky Sharpys. The bottom row of Sharpys are focused onto the top row of mirrors, while the top row of Sharpys hit the bottom mirrors. This creates two beams per fixture that can move on the axis of the 700's pan and tilt. Flip the mirror to the facet side and you have a myriad of beams with a Sharpy as the source light. With the gobos available in the Sharpy, another dimension is added to the mirror ball fixtures.



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Beyonce World Tour

LeRoy Bennett - Production Design

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In the technology and economically driven touring industry, getting your artist's performance to every pair of eyes in the arena has become a key factor within any show. With video screens making up an integral part of set design, having the right equipment and crew for the job is a decision that does not allow itself towards compromise. Mobile Production Monthly chatted to Chaos Visual Productions founder John Wiseman about the company and the future of visual presentation.

The Live Touring industry, like any other industry, has its fair share of interdepartmental rivalry. The sound crews will inform the lighting crew that a show could go on without lights, but never without sound, to which the lighting guys will respond in the same fashion, championing the importance of their contribution.

While a show is greater than the sum of its part, in this modern day environment of stadium and large arena tours, the video crews could justifiably claim to be the most important aspect of any touring production (Ok, maybe with the exception of the guys who supply the power).

With the paying public giving up their hard earned cash for a night of entertainment, their expectations of any show have become higher. Making sure the individual sitting in the last seat at the back gets the same experience as the one in the front row has become not only a priority, but at times a challenge, for any Production Manager.

With that in mind, it's no surprise that video rental company, Chaos Visual Productions, are in great demand. With a business strategy built on exceptional customer

service, a reputation for high standards of equipment and individuals at the top of their game, Chaos has become the go-to supplier within the visual entertainment field.

Formed in 2008 by John Wiseman and now with offices in Los Angeles, Nashville and the UK, Chaos Visual Productions has established itself at the forefront of the visual industry, something Wiseman puts down to his team.

"Our success is down to our people. That sounds so cliché but it's not. Look at the two components that go into making up a company like ours. It's servicing the industry of high maintenance clients and schedules. Any asshole can go out and purchase equipment, obviously, because I can. It's the people and the processes that we use that make the difference and sets us apart from our competitors. We pay our people really well, as opposed to concentrating on the bottom line. At the end of the day we are professionals charging professional prices. This is a dangerous and tiring business, and it's a business where a lot of the technology changes very rapidly, and there is no excuse for a show not working. It's the people you hire that make it work. There is an old adage that says "if you pay peanuts, you're going to get monkeys," says Wiseman.

It's this straight talking "say it as it is" attitude that runs through the whole company. Chaos Visual Productions pride themselves on providing the best possible service when it comes to specialty lighting, LED special effects, video projection and show programming. With an international team of industry professionals, bringing with them an extensive knowledge and level of experience to everything they do, Chaos Visual Productions and Wiseman are able to offer a very high quality of service and creative input to any tour production which has been the company's trademark since their

inception.

The relationship with both vendors and production managers, especially in these days of strict budgeting, is a vital key to maintaining Chaos Visual's reputation and pedigree. A point Wiseman will freely admit has become a bigger challenge as the accountants start to be more of a power on a tour, as Wiseman explains:

"The accountants have never been on the road. They don't know the value of bringing in an extra guy for rehearsals so we can start this right and save money down the line. All they have is a score card and it's based on money only. What that does is set you up to fail and treat your people wrong.

Budgets are a thing we can't avoid, but the production managers know what it is we have to do, so they will try to be efficient. One example where I think the budget thing is complete bullshit is the pendulum swings one way and then it swings too far the other way, and where it is right now has put us in a situation in a business with budgets, where you can have a guy like Kid Rock who goes out on tour and announces he is going to do it for the people, and charge \$20 a ticket, and then he cuts the production in half asks the crew to take pay cuts and then flies by fucking private jet every night. So where is that in the sense of the right thing to do? When you have artists making millions of dollars, and they then go to their crews and ask them to take pay cuts, who are living that life seven days a week. I have had people in the past say to me, 'we don't want to pay retainers.' My answer to that is 'well, then you're going to lose the people', to which they reply, 'well don't hire them.' My answer to that is, 'then I will look for someone whose mortgage vendor will take less money when you decide to take a break.' They just don't have an answer for that," laughs Wiseman.

And it's not only the accountants and the increased pressure of budgets that Wiseman pinpoints as contributing factors in the changing industry.

"There is a Production Manager who is one of the nicest guys you could ever want to meet, but when it comes to doing business with him, he's one of the worst. For him, it's all about the dollar. We refer to him to his face as the Tin Man, because the Tin Man has no heart, and he is actually proud of that nickname. You then have other well-known Production Managers who are fair, they are out there doing it and not afraid to try things," says Wiseman.

With his vast experience and knowledge of the industry, Wiseman has built a company and a team that are not afraid to step up to the mark when it comes to delivering a perfect show at the highest level, despite the usual challenges any vendor faces.

"One of the biggest challenges in our business is that people think they can just buy some gear and do it. I am a technology guy, I started with Veralite at the very beginning and I have prided myself on being one step ahead of the others when it comes to spotting trends. I remember talking to Cindy Lauper, and she says to me "I don't like those lights that just move around all the time." My suggestion to her was 'turn them off between songs, re-position them, turn them back on and you have a whole new show.' It's just simple things like that which can make a difference," says Wiseman.

It's this ability to spot trends that has helped Chaos Visual Productions stay at the top of their game, something that is a key factor in the ever-changing world of a business based around technology. Wiseman always has one eye in the present and one on the future.

"Just take a look at iPhones, the one that came out last year is already obsolete, in our business there was a huge change from SDI to HS camera systems, when that changed five years ago, you had to make the change. Back then those camera systems were 2 million dollars. Now that same system is \$500,000. And it's the standard and it is not going to change for a while. LED for many years was very labour intensive and very heavy, it wasn't creative. Now they're making paper-light LED so you can create a bigger wall.

The shift now is higher resolution. Much lighter and you can include in set pieces. The next advancement in LED will take a bit of time because they have already made that quantum leap. People look at what's in front of them, and now they see HD, light weight gear. Where that goes from here is anyone's guess, but it will develop."

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Strictly FX Making Sure Things Go Off With One Hell of a Bang BY RICHARD BENNETT

When Beyoncé was announced as the half time entertainment for this year's Super Bowl, the expectations amongst fans, the media and the production industry was high, to say the least. With the biggest TV audience in the world all glued to their television sets, gulping down beer and woofing up hotdogs, Beyoncé's set needed something special to earn its place in the history books.

As anyone who witnessed the show can testify, the diva delivered and then some. With a number of different elements of production involved, the whole thing was greater than the sum of its parts. For US based special effects company Strictly FX, their contribution was not only a master class in the art of pyrotechnics, but was the first stage of a continuing relationship with Beyoncé that has seen them become the FX vendor of choice for her current *Mrs Carter Show World Tour*.

"Modern day audiences are a little more sophisticated than they used to be. If you're going to ask them to part with their hard-earned cash then you better be giving them something a little bit special.

With Beyoncé, it was collaborative thing, we worked very closely with the artist. At the Super Bowl, there

were a couple of moments during the half-time show which were magical. For us, and the artists, it is a constant battle to keep coming up with something new and different. Every single artist wants their show to stand out, to be unique, they want it to be their show, and that's where we come in" says Strictly FX Partner, Mark Grega.

Formed in 1996 by Grega and Ted Maccabee, the pair found themselves dealing primarily with sporting events.

"When Ted and I started the company, we started doing sports, which is similar to concerts-big audiences, big stages, a lot of pressure and a lot of stress, but that's why we do this, right? Our first Super Bowl was in 1997 and to date we have done six of them. We have also done effects for 16 out of 32 NFL teams, 10 NHL teams and 15 NBA teams. Business was good because all of those sporting teams have a cycle. We found that we had consistent work all year round. I went to see 'N Sync with my oldest daughter, I was sitting there in the audience and it was then that I realized I really missed the road and doing concerts, so we began to inch our way in to the live touring scene," adds Grega.

Getting back into the touring circuit in 1999, Grega found to his relief that the business of running a tour was still operating the old fashioned way.

"When we ventured back into touring, it was still all about relationships. We did a local radio gig for 'N Sync, and their production manager, Tim Miller, asked us not to do effects for other acts on that gig because 'N Sync had only brought minimal production resources. That opportunity and the relationship with Miller turned into an invitation to join the band's *No Strings Attached* tour and allowed Strictly to begin forming their philosophy of creativity and professionalism.

"I think what helped us on that tour was that we came in with the right mentality. We turned up with all new gear and cases. We looked the part. It gave us enough time to hone our trade. You have to cut your teeth very quickly and learn how the business works, and right now we are out with 23 tours," says Grega.

With his many years of road experience, Grega has worked hard to not only learn his trade but also to keep pushing the boundaries of pyrotechnics, something he approaches in his own unique way, as he explains,





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BEYONCÉ



“I have a vivid imagination, for me I can see cues visually, when I hear music I see visuals, mainly within the context of pyro. When someone asks us to create a cue, I have to listen to the songs and see what the artist is doing, and then I can see it visually and that’s where we get our inspiration from.”

Today, Grega is the first to admit that the industry is a completely different beast, something he puts down to the advances in technology.

“Nowadays with the internet, if you want to get hold of a production manager you can go on Google and search for them, find their details and can send out an email. Ten years ago you just couldn’t do that. If you didn’t know someone who knew a production manager’s number you just couldn’t get hold of him.

Technology has made it easier for people to get in, but for me and Ted it’s still all about the strength of relationships, getting into people’s faces, putting in your time, earning the respect and that’s the difference between the old school and the new players in the market. A vendor can tell you it’s going to be the greatest show you are ever going to see, but if they don’t deliver on that promise, then they are only going to do one show for you. Our approach is much different and has been quite successful.”

Almost everyone in the industry has been affected by the ever growing pressure of the dreaded tour budget, something that Grega admits can not only be trying at times, but has also affected the way the industry works, as he explains:

“For us budgets are hard to deal with. We have to supply crew, gear and whatever effects we are using on the tour. You have to remember we are dealing with consumables every single night, and what we have to explain to some production managers and accountants is that if you had a lighting company that smashed six or seven lights a night, there would be a cost associated with that. With us, whatever we do is a consumable, it is going to last just one show, albeit every show. When I was 17, I worked at Walt Disney World, and the Director of Entertainment was a gentleman called Peter Bloustein who came from Broadway. At that time Disney World was still running on Walt’s philosophy. You go to Disney World to be entertained and forget your troubles in this magical place and you always went back. The word budget was never mentioned. It was all about the show, which was the most important thing. Then when Disney got bought out, all the accountants came in and they started saying ‘well do we really need that or this?’ It’s hard to get an accountant to understand when you talk about entertainment, or about fans. The show is about the fans. When you start talking about the show as just

numbers, or the bottom line, it can get hard to deal with at times.”

It’s this open honesty about the market and more importantly a genuine love for what they do that is the main drive behind the company. Working with the production managers and artists, along with a team that boasts most of the top pyro technicians in the industry, has helped the company gain a reputation for quality and professionalism, second to none.

“Things are really busy for us right now. In fact, we are having to say no to customers which is tough. I can’t just throw another person on a tour because all of our people are at the top of their game. We would never send out someone who was not up to a high standard. If someone makes a mistake with sound, the end result is not going to be as bad as if someone makes a mistake with a piece of pyro. Our people have put their time in on the road. They have worked their way up the ladder, through blood, sweat, tears and bloody determination. In the old days, if you wanted to be a sound guy, you were told ‘well here’s the feeder cable, and in about in 15 years we may let you get behind a desk.’ We still live by that, every member of Strictly FX has earned their stripes the hard way and for us, that is the only way to do it” says Grega.

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A full-page photograph of Beyoncé performing on stage. She is wearing a shimmering, silver and white vertically striped, short-sleeved, high-cut outfit with a wide, jeweled belt. Her hair is long and wavy. The stage is lit with dramatic spotlights, creating a hazy, atmospheric effect. In the background, other performers and stage equipment are visible in silhouette.

BEYONCÉ

Mobile Production Monthly Explores *The Mrs. Carter Show*

With Beyoncé's current *Mrs. Carter Show* tour a sellout, the pressure was on the crew to deliver a spectacular show. Not only did they surpass expectations, but they even made it look easy as our very own Richard Bennett discovered when he joined the tour for its multi-show run at London's 02 Arena.

It would be fair to say that most people will, at some time or another, suffer from a bout of “whim of the week”, that inexplicable, illogical thought process that sees you throwing yourself into some trend or whim, which you have seen on TV or read in an article. These changeable and usually short-lived obsessions explain why there are a number of snowboards, diving suits and fishing gear sitting unused and unpacked in many a cupboard.

For award-winning and iconic set designer Le Roy Bennett, when it came to designing the stage set for Beyoncé’s *Mrs. Carter Show* tour, his obsession was for mirrors, lots and lots of mirrors.

“I really wanted to do something different with a wall of lights that didn’t involve lights,” laughs Bennett.

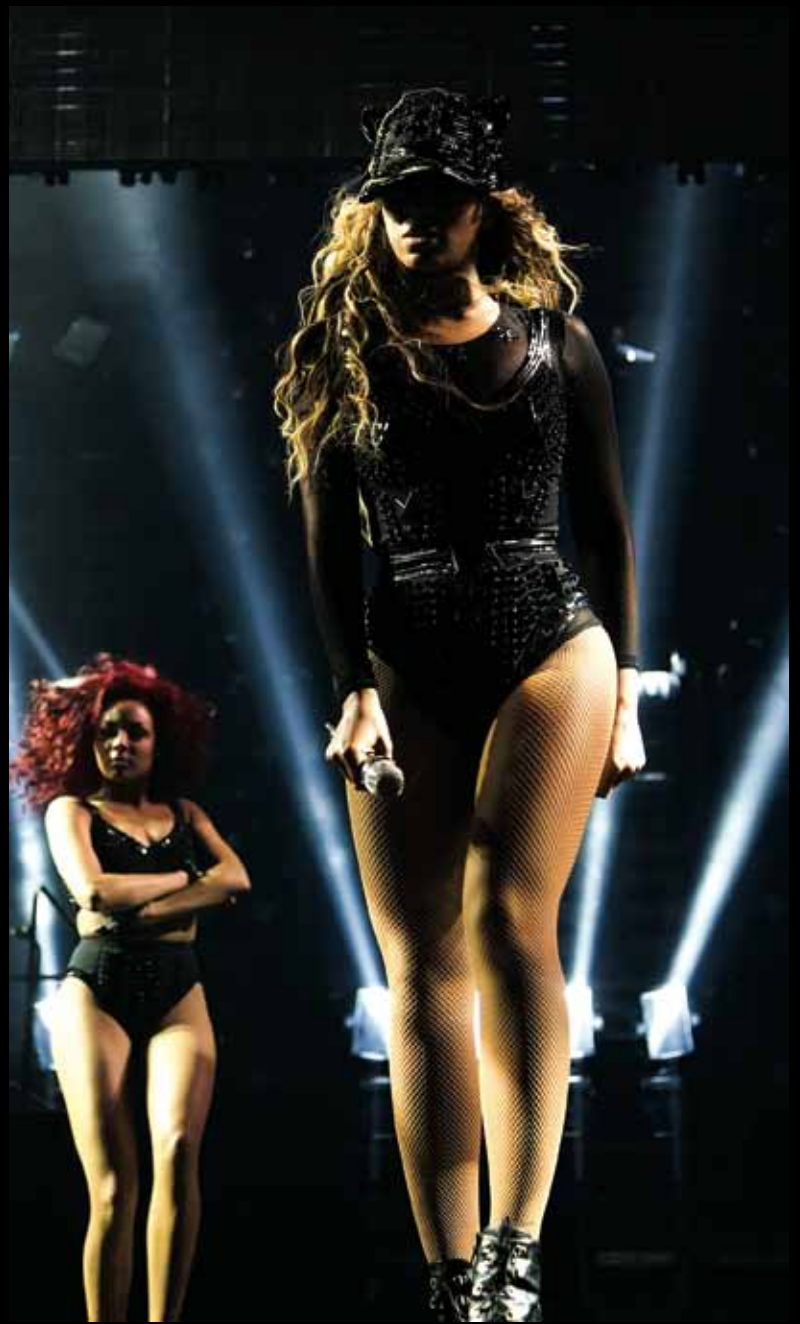
“When I started working on this project, I had a ‘thing’ about mirrors and that was the inspiration for this show,” Bennett says. “The wall of mirrors, situated at the back of the stage, and measuring 7.3m x 18.2m, consists of 198 double-sided mirrors in a block formation of 4 x 4. One side is plain while the other is convex and finished similarly to a mirror ball. They are all mounted on Martin Professional MAC 700 fixtures with the heads removed, allowing them to move independently. The great thing about them is that we can change them to all plain, all convex, or a combination of both. Due to the size of the show, and it’s pretty big, the wall of mirrors has to be set on a daily basis very precisely. We did pre-production in an old shipbuilding warehouse in Brooklyn which was never built to hold a touring show, so we had some problems sorting out the trim. Now that we are out running with it, everything is working well.”

It was while working as a technician for Zenith, located in Los Angeles, and still living in his homestate of Rhode Island, that Bennett made the move that would see him become one of the most sought-after and respected designers in the industry.

“I went to work for the LA office, and the director there knew I wanted to be more than just a technician,” says Bennett. “One day he told me, ‘in that case, the next customer who walks through the door is yours.’ The next customer was Prince, so I went out on the road with him and stayed for 14 years. Eventually, I got fed up with some of the sets I was seeing and thought that I could do better ones, so that’s when I got into set design.”

Bennett’s name is well known, and his vision and ability to think outside the box has seen him working on some of the most breathtaking stage sets to ever grace a venue in recent years. Working with Beyoncé for the first time in May 2012, gave Bennett the direction and inspiration to create something special for the *Mrs. Carter Show*, as he explains:

“I worked on her show at the Revel Hotel in Vegas last year. Then it was a big video show with a big video screen on the floor. For this tour, Beyoncé decided that she didn’t want to carry all that video, but she still wanted to keep the ‘wall of lights’ idea from the Revel. So basically what I did was come up with the idea of creating a wall of lights, combined with





mirrors, giving the impression that there are more lights than there actually are. The biggest challenge was the B-Stage, creating it to incorporate the VIP section and the Front of House within it,” says Bennett.

Working with Beyoncé’s, or B as she is referred to by the crew, lighting director Whitney Hoversten, the pair were able to create an exceptional pallet of light and color.

The core lighting system is based around 446 SGM X-5LED strobes, which by the way is heading into the Guinness Book of Records as the brightest show, as far as lux output goes, to ever grace a concert stage. Complementing the strobes are 71 Martin Professional Vipers, 94 Martin Pro Auras, and 28 Philips Vari-Lite 3500s. It doesn’t end there thanks to two MAC IIs and 208 Clay Paky Sharpys, all run through a MA lighting grand-MA2, specked by Bennett himself.

The overall choice of lights is a key factor visually within the whole production, as Hoversten explains.

“The Sharpys work well because of their intensity; it’s the perfect light to interact with the mirror. All the lights are run through an MA2 at full capacity, due to it being a big show. For some of the songs the lighting is on timecode, but there is also a lot of the show where I manually operate the lights. We use timecode as a tool, not as a means to control the whole performance. There are so many layers in the show, with thousands of cues preprogrammed.”

The relationship between Hoversten, Bennett and Beyoncé herself, is another key element. Working closely together, they have created a stunning palate of color throughout the show.

“I would have to give a large majority of credit to Le Roy for the creative input, although I had a bit of a creative influence. Now that the show is out on the road and running, Le Roy has entrusted me to make the appropriate changes that Beyoncé wants to make.”

Another challenge facing Hoversten, come show time, is the calls he makes.

“On this show, I am calling 14 spot cues, in addition to all my other manual cues, which is a large task on an arena tour. I really pay attention to the spots during a show, and I have a lot of discussions with Beyoncé to make sure she is happy with the spots from show to show,” says Hoversten

While the lighting system on the production is both practical and visually effective, it is just one component of the whole show, which is greater than the sum of its parts. Giving the paying public the occasional respite from the vast array of lights, is a pretty stunning set of pyrotechnics supplied by Strictly FX.

“We have 180 pyrotechnic devices within the show, chosen based on the effect and the proximity of the cast,” says Strictly FX Crew Chief John Lyons. “We worked on Beyoncé’s Super Bowl half-time show earlier in the year. The challenge with that gig was that the Superdome in New Orleans has old 1974 HVAC technology, so that restricted us on what we could shoot. For the full tour, the designers wanted do something slightly different, so it came down to working with and facilitating what the management wanted.”



Like any touring production, there have been a lot of changes along the way since rehearsals started, to the point where Lyons and Pyro Technician Eddie Romack Jr. have refined the whole process to not only fit in with the other

aspects of the show, but to also complement them. A vast arsenal was supplied by UK firm Le Maître. This includes a couple of different propane effects, four venom units upstage and a 30 foot wide flame bar sitting midstage, used during “Naughty Girl”, burning for about 20 seconds and reaching a height of two feet. Needless to say, the safety aspect of things is taken very seriously by Lyons and Romack.

“All of our systems are third party certified. We also have safeguards in there if we don’t have positive ignition, so the flame bar is not going to release gas. We take our time and check that everything is in place and use sniffers to check for leaks,” explains Lyons.

A number of CO2 jets along the downstage create a nice big white cloud for the transition from “Crazy in Love” into “Single Ladies”. Away from the onstage area sits six floor-based confetti blowers, shooting sixty pounds of gold mylar confetti per show, which is not only a lot of fun to watch, but also makes one hell of a mess.

Complementing all of this are four small blowers on the fly truss, creating a stunning effect as Beyoncé flies from the A-Stage to the B-Stage. Using a smaller type of the gold confetti, it creates a trail behind the singer, giving the illusion of pixie dust. With the spotlights hitting it at just the right angle, the effect is outstanding.

And just to make sure Lyons and Romack have everything covered, there are four flame cannons upstage used at the top of the show, shooting to about 15 to 20 feet into the air.

“I manually fire the ignition from stage right where I have a direct sightline across the stage. Romack is backstage spotting for areas I can’t see and we have constant radio contact during the whole show,” says Lyons.

Competing against the roar of the pyro within the context of the mix, is the task of FOH Engineer Stephen Curtin and Monitor Engineer Daniel Gonzales. With the sound system supplied by Cleveland based Eighth Day Sound, Curtin and Gonzales have a vast array of tools at their disposal to make sure that the whole performance comes across in a clear and crisp way.

“I am using my favorite desk on this tour, a DiGiCo SD7. I do have some outboard stuff, but mostly it’s just a couple of effects including a TC6000 processor and the Waves system, along with a couple of analog compressors; a main and a spare one for her vocal. It’s just a habit of mine to have an EQ and a compressor there. I also have a smart research C2 compressor which I like to use across the left and right as a coloration kind of thing. For me, it’s just something I like to hear,” says Curtin.

In monitor world, Gonzales uses an Avid Profile, the only one on the sound crew; with mostly all Waves plug ins, and a couple of soft tunes, but no outboards.

“I have used the Avid for so long, it’s become natural for me to work with. I like having that amount of freedom with effects and reverb that the Waves system gives me. It avoids me using a rack and patching it all in every day,” says Gonzales.

With both guys using 80 to 90 channels on the boards including audience mics, the sound is not only clear and crisp, but also reaches at times, an almost studio environment sound quality. However, Curtin and Gonzales have had their challenges, in particular the microphones for the band and backing singers.

“The only open mics are on the drums, horns, background singers and Beyoncé’s mic. There is enough separation due to the stage being big enough to avoid any bleed, which is also helped by the fact that the bass player and drummer don’t have cabs. The drum riser is a thumper and the drum deck is where the thumper is attached to the bass player who also uses a thumper,” Gonzales continues.

“When we first started rehearsals, one of the main challenges we had was when Beyoncé is on the B-Stage, how do we keep her to sound in time? We solved it by delaying the entire band except for B’s vocals from monitor world. Originally I started it all the way up on the B-Stage, but I soon discovered that she still seemed to be out of sync. Beyoncé was still hearing herself and the band in her mic, so there was constant slap back. I finally sorted it out by splitting the delay in half, so now I run it up to halfway between the main stage and the B-Stage,” explains Gonzales.

Additional challenges that are faced by every sound crew on a world tour, are the differing types of venues and the varying climates which play havoc with any sound system.

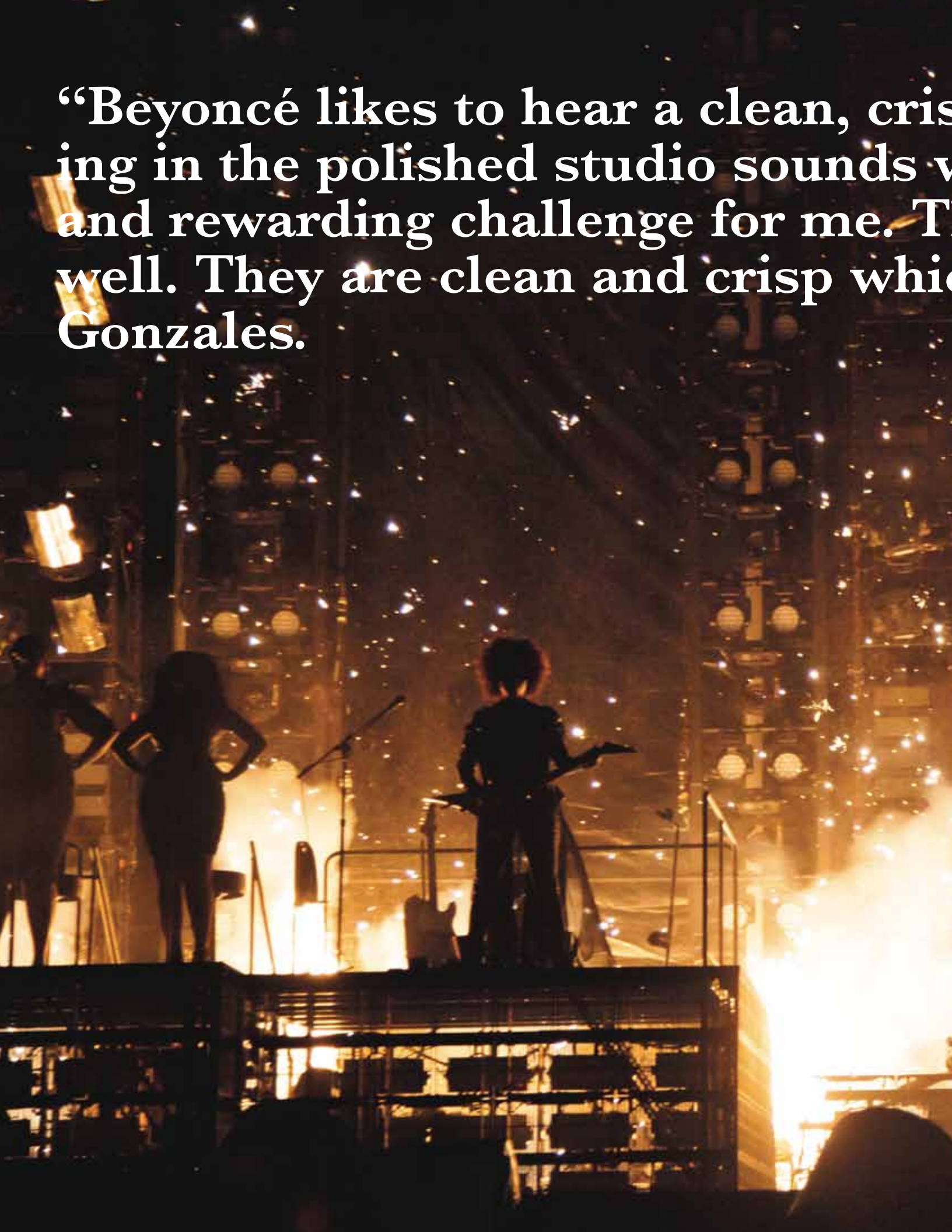
“Having a full house can create different challenges,” Gonzales explains. “At a recent show in Paris the temperature in the venue was so hot and humid that it changed the sound dynamics. In those situations, you can lose a bit of the reflections because people absorb them, which for me is a good situation to be in. I like that. The temperature in a venue, for me, is the bigger X factor than the amount of people per se,” says Gonzales.

“Once it becomes humid, the air becomes so much thicker and your molecules are full of moisture so your sound waves are slowing down. You lose some energy as it’s not moving as quickly and the room tends to shrink a little bit. It’s one of the hardest things to deal with. You almost have to flip your EQs and your mix upside down to balance it out. Once the venue is full of people, your high frequencies don’t cut through anymore to the point where they are almost non-existent. You have to take some of your low energy, get rid of some of the frequencies on either side, and push through what you can,” adds Curtin.

Dealing with these types of challenges quickly and professionally is not only down to Curtin’s and Gonzales’ vast experience and knowledge, but is also in part to their strong and solid working relationship.

“The relationship between FOH and monitor world is crucial,” adds Curtin. “If we are not working on the same page during a show it can be extremely disastrous. It comes down to simple things such as mic placements. During a show, I can call Daniel and ask him to help me out with this frequency or that frequency and I know he will do it. If we didn’t have a good rapport, then he’s going to go, ‘ok whatever,’” he laughs.

“Beyoncé likes to hear a clean, crisp sound coming in the polished studio sounds which is a rewarding challenge for me. They are clean and crisp which is why I love working with her and her team at Sony Music Studios in Los Angeles.”
—Gonzales.



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with the live sounds has been a fun
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ch is what Beyoncé wants,” shares



“When I first joined the tour, I had to trust Steve a lot as he had been with the production for some time, so when we were putting the package together, we trusted and listened to each other’s ideas,” says Gonzales.

Projecting the mix to every paying seat in the house is covered by a d&b audiotechnik J-Series, comprising of 24 J8s each side with eight J-Subs. The main speakers are flown, and are made up of 12 V12’s hanging per side with 12 B2 subs per side. There are also eight J12s per side.

Everyone on stage is using Sensaphonic in-ears, with Beyoncé using the 2MAX model, and the band and backing singers using the 3MAX.

“Beyoncé likes to hear a clean, crisp studio mix in her ears, so mixing in the polished studio sounds with the live sounds has been a fun and rewarding challenge for me. The Sensaphonics really help as well. They are clean and crisp which is what Beyoncé wants,” shares Gonzales.

Elsewhere in the arena, huddled stage right in the compact and designated video area, sits the Chaos Visual Productions crew and IMAX director Kevin Carswell, with enough gear to make sure that no aspect of the performance is missed and not projected on to the video screens.

“On this tour we are using five manned cameras; three long glass, one hand-held and also a rail cam designed by TAIT Technologies. It’s a track that interlocks with the stage that has a moving electric rail cam on it that has a ten-foot telescopic mast. We also have two POV’s on the drums and three robot cams, one in the truss, one for a reverse shot on the stage and another one that is in the keyboard position. Inside the B-Stage, we have placed two long glass cameras covering the A-Stage. So when Beyoncé goes out to the B-Stage, my hand-held camera operator breaks his cable, goes out to the B-Stage and is ready to cover there, as one of my long glass operators jumps down and picks up another hand-held. My third long glass is a slash-cam in the back of the house to pick up the back area of the stage. We are using Grass Valley Kayak switchers. We are not using any effects on this show and it’s a very straightforward cut. B likes a fast, energetic cut. During the show, I make all the calls. It’s humans directing humans. We are just a good old fashioned I-Max workshop in here,” laughs Carswell.

With all the video content supplied by Beyoncé’s own Parkwood Entertainment, along with Creative Directors Melina Matsoukas and Ed Burke and their team, the imagery is projected onto the 60 x12 motion video screen, which sits mid-stage via four Barco HDF-W26s and two Christie M series HD10s all running time-code through two Hippotizer Genlock HD machines. In addition to the main screen, there are Windvision 18s on all the band risers along with a number of Barco MiSTRIPs. The side screens are covered by Christie projectors for the smaller ones and Barco 30s for the larger ones.

For Production Manager Alex Miasnikof and veteran Beyoncé Stage Manager Terry Cooley, the main challenge has been how to keep the show to a tourable scale.

“The biggest challenge has been finding the fine balance between putting together the simple elements of the show, along with the complex assembly of all the components,” Miasnikof tells us. The lights, which Miasnikof refers to as ‘the wall of inferno’ may be a straight forward and simple idea, but when you have to put something that vast at every venue, it becomes a bit more challenging.

TAIT Technologies worked closely with Beyoncé, Roy Bennett and the production team to create a complete staging package for the run. With a main stage that includes a flagapault lift, retractable dance bars, duck blinds, and pantograph stairs, it is the B-Stage that warrants some level of praise. Constructed of two u-shaped walkways and connected by a custom-built retracting stair system, the whole thing provides a unique performance area, complete with a video panel set into the center deck and a hidden fan beneath the stage to give Beyoncé that all important and





dramatic “wind-swept” look on key numbers. The most interesting thing about the B-Stage set up, is that the FOH has been incorporated within it, sitting at the back of the layout. While separated from the VIP seating, it is still close enough for Curtin to clearly see Beyoncé, while monitoring the correct sound levels.

TAIT along with the other vendors on the tour have worked hard as a team to create a production that is greater than the sum of its parts. It is these vendor relationships that are key to a tour not only running smoothly but also staying on the road in optimum performance condition anywhere in the world.

As Curtin explains, “The vendor relationship is the key thing for me. Nowadays, you can get the gear you want from pretty much anywhere. The most important thing for me is that I need to know that if I have a problem I can get ahold of the vendor and they will fix it right away or before the next show. With the amount of back-to-back shows we are doing, you need vendors that will fully support you 24/7.”



Beyoncé Crew

Lee Anne Callahan-Longo-General Manager
Jim Sabey-Head of Worldwide Marketing
Angela Beyince-VP of Operations
Yanique Thorman-Controller
Ed Burke-Visual Director
Scott Nylund-Design Director
Jenke Ahmed-Tailly-Creative Consultant
Bill Kirstein-Video Producer
Sapphira Molina Hill-Marketing Manager
Melissa Vargas-Brand Manager
Amber Glaspie-Web/Online Manager
Ashlee Senser-Brand Coordinator
Kwasi Fordjour-Creative Coordinator
Justin Law-Office and Personal Affairs

CREATIVE DIRECTION

Show Direction/Staging/
Choreography
Beyoncé & Frank Gatson, Jr.

**PERFORMANCE ENVIRONMENT
DESIGNED AND ILLUMINATED BY**
Le Roy Bennett

MUSIC DIRECTOR
Derek Dixie

ADDITIONAL CHOREOGRAPHY

Christian Owens
Sean Bankhead
Dana Foglia
Mishay Petronelli
Darrell Grand Moultrie
Amy Hall Garner
Jeffery Page
Sheryl Murakami
Bianca Li
Larry Bourgeois
Laurent Bourgeois
Michelle Robinson
Anthony Burrell
Dancee Baptiste
James Alsop
JaQuel Knight-Choreographer
Chris Grant-Choreographer

TOUR MANAGEMENT

Alan Floyd-Tour Manager
Marlon Bowers-Assistant Tour Manager
Larry Beyince-2nd Assistant Tour Manager

COSTUMES

Givenchy
Roberto Cavalli
D Squared
Kenzo
Ralph & Russo
Asher Levine
Tina Knowles
Alon Livne
David Koma
Rubin Singer
The Blondes
Vrettos Vrettakos
Pucci
Julien Macdonald

FOOTWEAR FOR Beyoncé

Guisepppe Zanotti
Stuart Weitzman

PERSONAL ASSISTANTS TO BEYONCÉ

Samantha Greenberg
Manuel Mendez

EXECUTIVE ASSISTANT TO TINA KNOWLES

Taneka McCleod

SECURITY

Julius DeBoer-Head of Security
Bob Fontenot-Director of Venue Security
Mitchell Bullock-Venue Security
Kelly Samuels-Security

WARDROBE FOR Beyoncé

Ty Hunter-Head Stylist
Raquel Smith-Stylist

WARDROBE FOR TOUR

Tina Knowles-Creative Consultant
Timothy White-Head Designer for Tina Knowles
Wendy Smith-Ambiance/
Dressing Rooms
Su Flesland-Carter-Wardrobe
Hannah Kinkead-Wardrobe

BAND

Cora Coleman-Dunham-Drums/Band Leader
BiBi McGill-Guitar
Lauren Taneil-Bass
Rie Tsuji-Keyboards/Assistant Arranger
Dani Ivory-Keyboards
Crystal J. Torres-Trumpet
Kat Rodriguez-Harold-Tenor/
Bari Sax
Adison Evans-Alto Sax

BACKGROUND VOCALISTS

Montina Cooper
Crystal A. Collins

Tiffany Monique Riddick

DANCERS

Ashley Everett-Dance Captain
Kimmie Gipson-Dance Captain
Les Twins, Larry & Laurent Bourgeois
Amandy Fernandez
Hannah Douglass
Sarah Burns
Hajiba Fahmy
Tanesha Cason
Kim Gingras

PRODUCTION TEAM

Malcolm Weldon-Production Manager
Alexandre Miasnikof-Production Manager
Stephanie Duval-Production Coordinator
Terry Cooley-Stage Manager
Gregory Bogart-Stage Manager
Jennita Russo-Theatrical Stage Manager
Stephen Curtin-FOH Engineer
Daniel Gonzales-Monitor Engineer
Demetrius Moore-Band Monitor Mixer
Whitney Hoversten-Lighting Board Operator
Kevin Carswell-Image Director
Chad Koehler-Head Rigger
Lyle Harris-Rigger
Aaron Alfaro-Rigger
Mike Ryder-Rigger
William Shewmake-Head Carpenter
Kevin Levasseur-Carpenter
Kerry Jay Rothenbach-Carpenter
Emerson Shewmake-Carpenter
Gilbert Castilleja-Carpenter
Brian James-Carpenter
TK Woo-AUTOMATION
Jamie Pharrand-Automation
Russell Macias-Automation
James "McGoo" McGregor-Drum Tech/Crew Chief
Kevin "Kwiz" Ryan-Pro Tools Programmer
Sean O'Brien-Guitar Tech
Cody Orrell-Keyboards Tech
Cory Fitzgerald-Lighting Programmer
Troy Eckerman-Lighting Programmer
Loren Barton-Video Programmer
Arno John Voortman-System Engineer
Clinton Reynolds-RF Tech
Mike George-Systems Tech
Christopher Fischer-Audio Tech
Gregory Horning Audio Tech
Jeffrey Hubbell-LX Crew Chief
Randy Garrett-LX Tech
Gabe Boltson-LX Tech
Andy Cimerman-LX Tech
Matt Tucker-LX Tech
Brian Kasten-LX Tech
Benjamin Meserole-LX Tech
Allison Faith Sulock-LX Tech

Jorge Del Angel-LX Tech
John Bedell-Video Crew Chief
Christopher Jones-Video Tech
Sean Harper-LED Tech
Kyle Brinkman-LED Tech
Nathaniel Fountain-Projectionist
Seth Sharpless-Video Engineer

VIDEO CONTENT

Melina Matsoukas-Creative Director
Ed Burke-Creative Director
Jonathan Lia-Producer
Good Company-Production Company
Ralph Miccio-Post Production Supervisor
Keenan Flynn-Associate Producer
Chaka Pilgrim-Creative Consultant
Alexander Hammer-Senior Editor
Jeremiah Shuff-Editor
Alexandre Moors-Art Director
Nathaniel Brown-Art Director
John Perez-Cinematographer
Jackson Hunt-Cinematographer
Erdi Yao-Animator
Jennifer You-Chen Yang-Animator
Emilie Liu-Animator
Eric Linn-Animator
Anthony Asaro-Production Designer, 11th street
Workshop

ADDITIONAL VIDEO CONTENT

Jonas Åkerlund
Pär Ekberg
Breathe Editing
Click 3X

TOUR CONSULTANCY & PRODUCTION

Bob Ward-SAFE AS MILK TP Ltd

BOOKING AGENT

Scott Mantell for ICM

TOUR PROMOTERS

Belgium-Greenhouse Talent
Croatia-Adria Entertainment
Denmark-ICO Concerts
France-Live Nation France
Germany-Music Pool Wessels GmbH&Co KG
Holland-Greenhouse Talent & Mojo Concerts
Ireland-Aiken Promotions Ltd.
Italy-Di and Gi SRL
Norway-Live Nation Norway
Poland-Charmenko
Serbia-Adria Entertainment
Slovakia-Vivien Agency
Sweden-Live Nation Sweden
Switzerland-Good News Productions
United Kingdom-SJM Concerts
North America-Live Nation

VIP TICKET SERVICES

TurnUp Group

MERCHANDISING

Global Merchandisers Services, Inc.

TOUR PROGRAM

Dippin' Sauce-Program Design & Imaging
David Roemer, Atelier Management
Photographer
Aviva Klein-Behind The Scenes Photography
Jayne Lies-Behind the Scenes Photography
Berman Fenelus-Behin the Scenes Photographahy
Francesca Tolot-Make up Artist For Beyoncé
Neal Farina-Hair Stylist for Beyoncé
Lisa Logan-Nail Artist for Beyoncé
Virginia Linzee-Make Up Artist for Band/
Dancers
Quinn Murphy-MakeUp Artist for Band/
Dancers
Rashad Taylor-Makeup Artist for Band/Dancers
Eric Williams-Hair Stylist for Band/Dancers
Yukiko Tajima-Hair Stylist for Band Dancers
Michael Duenas-Hair Stylist for Band Dancers

BUSINESS

Reed Smith LLP-Legal Team
Gelfanc, Rennert & Feldman-Business
Management
Daniel Kernen-Accountant
Momentous Insurance Brokerage-Insurance

RECORD COMPANY

Columbia Records-Sony Music

PUBLICITY

Yvette Noel-Schure, Schure Media
Carl Fysh, Purple PR-United Kingdom

WIRELESS MICROPHONES

Sennheiser

VENDORS/SUPPLIERS

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Set Builder & Motion Control System-TAIT
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