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Notes from the

Publisher

This year, rock and roll band, the Foo Fighters were faced with a dilemma when lead singer and guitarist, Dave Grohl, broke his leg on stage in Sweden. In true rockstar fashion, the band finished their show—after all, the show must go on. Since the injury Grohl suffered wasn't detrimental enough for the tour to be canceled or severely interrupted, in close collaboration with Grohl, production companies teamed up and got creative in order to deliver the fans the same kickass show without compromising the artist's health.

In this issue we dive deep into the production of the Foo Fighter's Sonic Highways Tour as well as the sonic sounds themselves with pieces on Britannia Row, who provided audio for the band in the UK, Delicate Productions, providing sound in the US, and FocusRite RedNet with their new audio interfaces.

Additionally we've featured behind the scenes looks at the crews for Def Leppard and the co-headlining tour of Incubus and Deftones. Award Winning Video Director for Def Leppard, Chris Keating supplied commentary on the narrative of the show, with additional profiles on veteran crew members. Production Manager for Incubus, Eddie Kercher, shared with us the crews' work with non-profit organization, Just A Bunch Of Roadies, who we're pleased to have joining us this year at Tour Link Conference 2016 for a service day project.

Time is ticking on registration for Tour Link in Palm Springs, CA. From the Event Safety Alliance hosting a day of event safety certification classes, to our golf tournament, to the Transportation Outing at Palm Springs private airstrip, Just A Bunch Of Roadies service day, two days worth of industry related panel sessions, and the infamous Top Dog Award Show, there's truly something for everyone. Plus, it's Palm Springs in January—what more could you ask for!

Be sure to visit www.tourlinkconference.com to lock in your registration. You're not going to want to miss it!

Larry Smith
Publisher



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The shape of the AirOrbs can be customized in a variety of ways: branding messages can be imprinted on the orbs, lightweight pieces can be added inside of a transparent AirOrb, and depending on the aerodynamic details, then can be shaped into a variety of forms and styles. "We have already constructed and flown various branded AirOrbs, translucent AirOrbs with silver-star inlays, oriental styled lanterns with bases and interior lighting, fully programmed RGB LED lighting spheres, heart shaped AirOrbs with interior lighting, lightweight 3D company logos and product models inside the AirOrbs, shining chrome effect AirOrbs and many others," says Barker

While other forms of airborne objects often require safety netting below, that's not the case for

the Airstage AirOrbs. Bill Welter, executive producer and creative director at Clarity Creative Group, used three individually piloted AirOrbs for the 2015 Intel Developers Forum. He states, "One of the things that I really liked the AirOrbs was the fact that they could fly over the audience without any safety issues, which was amazing."

Airstage also works with designers and producers to create unique events that are tailored for their event and their brand. "Working with the AirOrbs and with Airstage was a very good and creative collaboration. They were asked to do things that they had never done before; they didn't know if it was going to be possible, but they were courageous enough to try and it turned out perfectly," says Alex Burgos, Associate Creative Director/Choreographer at ABC Event Production, who used ten programmed AirOrbs in a recent corporate event.

AirOrbs give designers endless opportunities to make an impression on indoor audiences in theme parks, theaters, convention centers and corporate shows. "The creative potential and uses are almost endless. We can create product branded AirOrbs in the shape of almost anything aerodynamic including every kind of sports ball, hot air balloons with baskets suspended underneath, UFO's, jellyfish, interior lit Halloween pumpkins, Easter eggs, theme park character heads, as well as interior 3D designs such as company logos and products, star inlays with swirling glitter and, in the not too distant future, we hope to include video mapping on the Orbs," says Barker.

The AirOrbs can be seen in the U.S. in the Radio City Music Hall Christmas Spectacular and in South Korea, performing daily at Lotte World in Seoul.

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Pictured L-R: Bryan Worthan, FOH engineer for the Foo Fighters; Jason Alt, Delicate Productions President; and Phil Reynolds, System Technician for the Foo Fighters



A gear rack at the Foo Fighters' FOH position, featuring Focusrite RedNet D16R and RedNet 4 (system alignment/monitoring)



Phil Reynolds, System Technician for the Foo Fighters

Focusrite RedNet and Dante Perfectly Serve the Foo Fighters' Major Rock Tour

The RedNet D16R and RedNet MP8R Dante™ interfaces offer the professionals behind one of the most powerful rock band's sound system the ability to configure audio routing to best fit each venue and situation, and to never sacrifice sound quality.

The fast-paced whirlwind of the Foo Fighters' "Sonic Highways World Tour" has encouraged the professionals behind the sound to be on top of every detail at every venue behind the scenes, but they haven't had to worry about signal transport and sonic quality, thanks to the integration of several Focusrite RedNet Dante™ interfaces into the sound system. Focusrite's latest RedNet D16R AES interface is used to bridge 16 channels of AES/EBU between the DiGiCo SD5 digital console on the tour and the speaker clusters, and a RedNet MP8R 8-channel remote-controlled microphone preamplifier and A/D on the Dante audio-over-IP network utilizes Focusrite's legendary mic pre-amp sound for vocals. Together, they've changed the sound and the way the band's sound team works.

"With the Foos, [we] found that we needed so many different system configurations," explains Phil Reyn-

olds, the band's System Technician, who has been with them since the Wasting Light album tour back in 2011, and who collaborated on the design of the tour's L-Acoustics K1/K2 PA system fielded by Delicate Productions, Camarillo, CA, which has been Foo Fighters' sound reinforcement vendor for the past six years. "One day it will be a stadium with seven hangs of PA, the next an amphitheater with a left/right. We also need to send ADA and press feeds from FOH or backstage. So Delicate chose to switch to a Dante system, so we could have almost limitless possibilities," notes Reynolds.

RedNet D16R AES is a 1U, 19in rack-mount Dante interface featuring 16 channels of AES/EBU connectivity to and from the Dante audio network. Reynolds explains that they use a DiGiCo

SD5 console with a Dante card at FOH, and from there route the audio to the Lake/Lab.gruppen LM44 processors via Dante. "The RedNet D16 takes AES feeds from the opening acts' desk to the LM44s," he continues. "This allows for control of routing with just a few mouse clicks. The system is run on a fiber backbone to each side of the stage with two Cisco SG300 switches at each location. The amp racks are fed with two or four AES feeds so when we need to switch modes, the rig converts with a click of a few buttons." In terms of sonic performance, Jason Alt, President of Delicate Productions, says the D16R is totally transparent. "We've found from some units that impart their own sound to the audio, which is not desirable when it comes to audio distribu-



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tion,” he says. “But the Focusrite D16R takes nothing away from the high quality of sound that we have across the rest of the system, which is of critical importance.”

The RedNet MP8R 8-channel remote-controlled microphone pre-amplifier and A/D for Dante audio-over-IP is the latest addition for the Foos’ system. Reynolds says the MP8R was on hand for some time before the tour’s pace settled down enough for he and FOH mixer Bryan Worthen to experiment on something as foundational as Grohl’s vocal sound, but once they did, he said the results were stark — and great. “It was like night and day once we kicked the MP8R in,” he exclaims. “The DiGiCo pre-amps are great, but the MP8R just took the vocal sound to another level.” A few days later, that success prompted them to try it on

drummer Taylor Hawkins’ vocal microphone as well. Now, four channels of MP8R are part of every show: Grohl’s and Hawkins’ vocals, a back-up channel for Grohl, and the mic Grohl uses at the end of the 20-foot stage thrust.

Foo Fighter’s front-of-house mixer for the last thirteen years, Bryan Worthen, comments, “Everything I put through the Focusrite MP8R preamp sounds better. It is more akin to that great analog sound we are all used to. Digital tends to sound sterile, the MP8R changes that.”

Apart from their sound quality and reliability, Jason Alt says they also like the ease of use of the RedNet devices. “Sometimes it can be very challenging when we start to implement new gear into

our systems, because you need to put the techs through training so that they can learn how to use it,” he says. “But with the D16R and RedNet in general, we’ve found that it’s really easy for our techs to jump on board and start using it. There’s no need for hours of training. The more we delve into RedNet, the more we like it.”

In addition to the D16R and MP8R, Reynolds uses a RedNet 4 Mic Preamp for system testing due to its amazing linearity, the RedNet 1 eight-channel analog I/O, and RedNet 3 32-channel digital I/O box for his last several tours.

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Britannia Row have been providing sound for The Foo Fighters' European tours since they first came over in the 90s, starting in clubs and now filling the biggest stadiums such as London's Wembley and Milton Keynes Bowl.

Obviously, the speaker systems and consoles have grown and evolved over the years and for this autumn's European outing the PA system will consist of a reassuringly large L-Acoustic K1/K2 system with a plethora of D&B M2 wedges on stage. Bryan Worthen will be using a Digico D5 at FOH and Ian Beverage will be controlling the monitor system via a Midas PRO9.

'It's been a real privilege being involved in the Foo's trajectory' says Britannia Row's Bryan Grant.

They've always delivered 110% for their fans whether in a club or in a stadium and that's why I believe they're the biggest Rock band touring in the world right now. They and their production team are always a pleasure to deal with, they're enjoying life and surely that's why we all joined this business isn't it!

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Delicate Productions – Your One Stop Shop

by Jordan Haymaker

Delicate Productions, Inc., based out of Camarillo, CA, has provided Audio, Lighting, Multimedia, and Video all over the US for 35 years. Jason Alt started in the late 80s working for hair metal bands and various companies in Southern California before meeting Delicate co-founder, Smoother Smyth, at a KROQ festival in the 90s. Jason decided to join Delicate 8 years ago, and took over as President in 2011.

Delicate started when 14 guys from the crew for Supertramp decided to take the tour gear and start a production company once the gigs began slowing down. The core focus in the beginning was touring productions, but eventually expanded to corporate events as well.

In 2008, they sought out other opportunities and began searching for someone to start a separate division. George Edwards was also looking for a change, so he and Delicate teamed up to open an additional branch in San Francisco. They started out at a very grass roots level in the bay area, but now they cater to a lot of the major players there.

Staff headcount is around 35 crewmembers of not only smart and talented people, but also professionals with impressive work ethic. Jason noted that, "They understand that sometimes they're still going to have to pull cable." One of the things that Jason refined was the fact that everything gets built in the shop, so the techs who work on each project get to work hands on with the gear before anything goes out on the road. "We really prep these guys from the ground up," added Jason.

With Delicate, there's no room for egos and even the account managers have been known to get their hands dirty. Jason admitted, "I'll still hang PA if I have to." This kind of camaraderie has lead to their family oriented type of vibe. "We all work together with the same goals with our careers and Delicate is there to back us up," noted Jason. With a low turnover rate, they have an average employment timeframe of 14 years.

With a diverse client base and 400+ gigs a year, previous clients of Delicate include Google, Twitter, Stevie Wonder, the Grammy's, Beck, and Foo Fighters on their Wasted Light tour and 2015 Sonic Highways tour. Recently, they also provided a unique multimedia setup that ran for a month with LED, projections, and surround sound for Louis Vuitton. "It really showed off our skill set and what we can do as a company. Every detail of the setup, even down to the millimeter, was examined," said Jason.

What really sets this company apart is the fact that they're a turnkey, "one call does it all" business. They have the infrastructure and team to support this claim with experts in every field. One example of their ability to provide for any and all needs was their first time at BottleRock festival, which is now a recurring event for Delicate. They provided all the gear and staff for all 5 stages, which isn't something a lot of other companies could do. Jason was excited that, "Our guys went in, worked as a team, and knocked it out. We've proved to ourselves that we can do it, so now we just refine and repeat."

When you talk about the history of Delicate, Smoother Smyth, Stephen Dabbs, Spy Matthews, and Gus Thomson built the foundation, and they've excelled and evolved with the changing times for the past 35 years. They're managed to remain neutral with other vendors while also maintaining longstanding relationships with clients. Jason takes pride in the fact that, "Our customers are loyal, and they always know what they're going to get from Delicate."

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Altamirano (left), Delicate's "Big Guy" — Chris "Smoother" Smyth (left), with lighting assistant Ken Altamirano, Spy Matthews, Steve Dabbs & Gus Thomson

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KICKS ASS ON "THE BROKEN LEG TOUR"

Photos and story by Jordan Haymaker

Who knew the formula for a kick ass rock show would be wailing guitars, the blur of hair from continuous head banging, and a...seated lead singer with a broken leg? If you're Foo Fighters, it absolutely is.

Dave Grohl broke his leg after suffering a fall on stage in Sweden and toughed it out to finish the show. Medical issues weren't enough for the band or the crew to stop touring, it just meant they had to improvise to provide the same performances that their fans expect.

Mobile Production Monthly caught their show at Klipsch Music Center in Noblesville, IN. While it wasn't one of their larger stadium stops on The Sonic Highways Tour, the band still put on a non-stop, adrenaline fueled show, and forcibly took their bows after "only" playing 2.5 hours due to venue curfews (which is apparently a short set to them).

The energy of the band was unwavering, and it was easy to forget that Dave Grohl was sitting down because he still packed a punch (and many casted kicks) upon his throne. He effortlessly entertained and worked the crowd, playing all their hits and a few covers.

**Joe Beebe - Foo Fighters
Production Manager & the
Importance of Persistence!**

Portland, OR native, Joe Beebe, has 25 years in the music in-





dustry. He started as a musician playing in his band Chum and began working in local clubs in hopes of giving his band a better chance at getting gigs. Andy Banton ran sound for Chum. Andy had moved on to Everclear, and called Beebe when a position opened for guitar tech, which started his touring career. Beebe has also worked with 311, Weezer, and Tenacious D.

While working SnoCore with Everclear, he met Foo Fighter's sound guy, Craig

Overbay. Beebe admitted, "I wanted to work for Foos so badly, I crawled up his ass and made a home and called him every 2 weeks." He had just committed to a festival at the Portland Zoo, but on opening day he finally got a call from Overbay explaining, "It was too big to turn down. Even though I was already committed to the festival, it just felt right."

At his very first gig with FF in 1999 at Klipsch, Beebe said, "I fucked up the guitar change and Dave didn't have any sound. I went out to fix it and Dave just started humping my leg. That's when I knew I was home." After the show, Beebe was sitting on the bus alone. Dave saw him and insisted he take shots with him and Chad Smith from RHCP. They took a shot and Chad raised his fist into the air, accidentally punching out a ceiling tile. This prompted Dave to do the same, and it turned into total mayhem and destruction. Beebe said, "It was a really good fit for me from the beginning."

Now, Beebe oversees the equipment and crew hauled by 16 Upstaging trucks and 11 Senators busses, provides crea-

tive input, puts together logistics, and builds the team and vendors. He adores Delicate for audio because they're very family oriented, and thinks Control Freak does a tasteful job with video providing big rock looks that don't distract from the band. A good team is really the most important thing for Beebe who, "tends to hire focused on ability to work together. It's not rocket science, and skills can be taught, but you can't teach someone to be a good guy."

There's no pyro and no lasers, just modern lighting. Beebe appreciates that, "LD, Dan Hadley, is great about not taking the focal point away from the band and making a stadium feel like a kegger in a garage." Foo Fighters doesn't need flashy effects because their stripped down, in your face rock and roll is front and center, which the production perfectly complimented without overshadowing the music.

Andy Pollard – Stage Manager

According to Beebe, "Andy Pollard is so amazing with organizing everything, from unloading the trucks to hiring local labor, and keeping people working together. He's the best stage manager I've ever seen, and this production couldn't be done without him."

Hailing from Halifax, England, Andy worked for 7 years doing lighting in an Atlantic shop. Andy joined the FF crew back in 2011 when Ally Christie,



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then Crooked Vultures guitar tech and now Grohl's tech, suggested him to Beebe. As Andy put it, he's the "mobile warehouse technician."

"As a stage manager," Andy joked, "one of my main duties is taking all the blame." He was responsible for making sure the 200 personnel got in and out without injuries, hiring local labor in each city, managing the doc space, and keeping everyone happy.

They loaded in in 5 hours, starting at 8am, and loaded out in 2. "It's just about finding the formula that makes it work and getting in a rhythm." He mentioned with stadium shows it was more hectic trying to keep an eye on everything, but the talented crew could do it in their sleep at this point.

Lighting by VER

Production Designer and LD, Dan Hadley, said he pulled his first curtain in 5th grade to get out of class. He began doing concert lighting at Six Flags and decided to pursue similar jobs. He worked with Alanis Morissette, Brian Setzer Orchestra, and has been full time with FF since 2011, although he has filled in periodically since 2001.

His main goal was helping facilitate the connection between the band and the audience. He designed the show and controlled roughly 200 fixtures including Martin MAC Viper Profiles and Air FX, Solaris LED Flares, Ayrton MagicBlade and MagicDots, Clay Paky Sharpy and Mythos, and Robe Pointes.

The main solution to the newly incapacitated lead singer was a giant throne on wheels. They'd never done a show where Dave couldn't run around, but Dan brought Grohl's morphine induced hospital napkin scribbles to life with the throne provided by SGPS. MagicDots and Solaris Flares adorned the throne along with a Martin JEM ZR44 fogger under the seat and a rearview mirror. Since it was built in 2 days, there wasn't time for rehearsal with the throne, which left many unknowns. According to Dan, "We were pretty confident, and just thought, 'We're going to do it and it's going to be rad'."

Automation, Staging, and Rigging by SGPS

Automation Crew Chief, Alex Dew, worked as a freelancer for 7 years from his beginnings pushing boxes and rigging, to joining the crew for his 2nd tour with FF. He was in charge of anything that moved that wasn't a light, including the video walls, the

throne, and the other moving stage they used when Dave Grohl could walk.

Alex claimed, "For the most part, it's had the kinks worked out, but it can be tough with all of the cabling." There were 5 miles of cable for the 12 individual hanging video panels that spin and move up, down, together, and apart. Each panel was 21ft tall with a 3ft bracket and a Mythos light on top all carried by a custom designed 24in whirligig.

The throne was powered by a 90 model Servo Motor and traveled 63ft down stage on a custom designed knife blade system. The kabuki curtain was the most dynamic automation in the show, as it dropped at the beginning while the sniffer pulled the curtain into the grid. Alex said, "With the band playing and the curtain dropping, it creates an energy in the audience at that moment that I haven't experienced with any other artist."



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Audio by Delicate Productions

Steve Walsh, Audio Crew Chief, started 20 years ago when he was playing in a skatepunk band in NYC and realize he was the only one willing to fix stuff when it broke. He found Delicate when he was working with Moby, and has also worked with Blink 182 and Rob Zombie. This was his first year with FF, but he also filled in as the monitor guy in 2002. Steve's favorite part of the show is Dave's witty stage banter.

He was in charge of continuity with Delicate in the US and Britannia Row in the UK and day-to-day operation. Steve said, "Delicate is willing to bend over backwards to provide lights, sound, and video to meet the needs of the customer." For this tour, Delicate provided the DiGiCo SD5 console for FOH (which is really versatile and easily accommodates for additional feeds), a Midas PRO 9 monitor console, and d&b wedges with D80 amps. For load ins and load outs, they used giant megadolies that allowed them to unplug and roll out in only 25 minutes after the show.

Bryan Worthen, FOH Engineer, grew up in Phoenix. His neighbor owned an audio company, so he was over in his garage all the time. In 1988, he was lighting for Cheap Trick and in 1991 with punk band Fall From Grace.

Since the show was never the same from night to night, Bryan said his job was, "Really all about chaos control

and we just kind of wing it. We have to be ready for inevitable setlist changes at any time." He admitted he loves how Dave Grohl drives his shows, mentioning he often asks, "Did you come here for a professional rock show or a keg party?"—and usually dishes out a bit of both.

His main focus was making sure everyone was heard, which was challenging with 3 guitars and dealing with sub coverage and slapbacks in the larger stadiums. Even since going digital in 2004, he still likes to use to Avalon compressors and the Midas XL42s to help add some grit to keep it from sounding too digital. Philip Reynolds, FOH Systems Tech, has been with Delicate for 5 years. He worked the first few years installing large AV systems, then moved on to live events and touring for the last 10 years. His first tour was Serj Tankian as a monitor tech, then PA tech for numerous tours until moving into a system tech roll prior to working for Delicate.

They have 16 K1 over 4 K2 for the main hang, 12 K2 for the side hang, and an additional 40 K2 to add to the side hangs and delay towers for stadium shows. Philip really likes Audinate's Dante, a digital audio over protocol. He said, "It's a very powerful tool to have these days." For signal flow, they used 4 Lake LM44s that get fed from the Dante SD card located in the FOH SD

rack. The support desk came in from a Focusrite D16 AES. On stage used new Focusrite D16Rs to feed AES to the L-Acoustics LA8 amps. They had a total of 6 LA-Rac's on each side. Stage left utilized Focusrite RedNet 1 for A-D/D-A, press feeds, and any extra analog sends. "The delay system is pretty rad too," he mentioned. Instead of running XLR, they used Dante on each tower with 3 Focusrite D16Rs and analog back ups. With a total of 7 of these units, it was pretty easy for him to route audio in AES or analog for pretty much every need. Philip appreciates that, "Delicate isn't focused on being flashy, but on their strong team of engineers and techs for a well-rounded experience. They allow a lot of freedom to experiment as long as the gig gets done."

Video by Control Freak

From the FF crew, Leif Dixon, "Screens Overlord", programed & operated the media servers for the tour. Leif comes from the lighting side with 15 years experience, including programming for Red Hot Chili Peppers and working as touring LD for Jack Johnson.

Leif said, "There's a lot of throw and go, and they'll abandon the set list mid set, which keeps me on my toes." The show is operated on a pair of grandMA2 consoles (one for lighting and one for video) that share a single show file and console session. "I operate most of the show's video looks, but networking together allows Dan to fire some video cues



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along with his lighting cues when it's appropriate."

Troy Giddens, Control Freak Systems guru, looks after the care and feeding of the custom-built CFS system including 5 Mbox media servers and a Barco Encore with CFS Encore Bridge software. Troy got his start when he, "dropped out of high school, went to a rock concert, and left with the band." According to Leif, "Troy is one of the smartest guys I know."

Asked about Control Freak's strengths, Troy noted specialized signal distribution, motion tracking, and handling various needs and requests. Since they are totally encapsulated with video, movement, and staging, the client can have almost whatever they want. Leif said, "They're opening doors as to what can be done and are big into customizations."

And as for the band? Troy thinks the guy who sits on that throne is amazing, and said, "The fact that we work for a good band makes the 2.5 hour show seem like nothing."

Video by PRG Nocturne

Josh Adams, Video Director for FF since 2011, started in 1996 with Tina Turner on her largest European tour. For this tour, he oversaw the 7 camera operators and 4 robos. His crew also provided live feeds and webcasts for special projects and the content for the LED walls.

Josh said, "It's interesting in that it's modular and keeps changing with the mobile screens. It's never the same show." With unexpected set list changes, the crew was prepared to keep up and nail each shot. Josh's favorite part was working with the guys and observing to get the quickest reactions and best shots.

PRG provided a Sony MVS 3000 Switcher with Grass Valley LDX 80 cameras. They also used an overhead robo and Bradley cameras for drums and keyboard. Josh believes that, "PRG is willing to go the extra mile to get things right."

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Owner Tim Conner of Center Stage Events has recently catered for Van Halen, Kid Rock, and caters in house at The Lawn at White River, Bankers Life Fieldhouse, KFC Yum Arena, and Klipsch Music Center.

He owns three 53-foot semis that are fully self-contained and is working on building his 4th. All are equipped with walk-in coolers, 300-gallon fresh and grey water tanks, double stack convection ovens, a range, and fryers. Previous setups not only include food, but also oxygen bars, massage chairs, specialty cakes, and for FF there were 5 ice sculptures, one of which was used to pour shots.

His staff of 43 loves creating an environment to sit down for a nice home cooked meal. They also serve vegan options that don't rely on tofu unless requested. Instead, Tim hired a vegan specialty chef to cook more creative dishes. For dinner, they serve an elaborate 12-15 item salad bar, 1-2 veggies, a beef, chicken, fish, and vegan entree, a juice bar, smoothie station, and a wellness station stocked with protein and vitamins.

Nod to the Production Companies for the UK Leg

The band finished up The Sonic Highway tour in Europe, and had some amazing companies helping them along the way including Fly By Nite trucks, Beat the Street busses, PRG UK for video, and Britannia Row for audio.

At the beginning of the show, Grohl asked how many people had never seen Foo Fighters in concert. As the hands raised, he shot back, "What took you so long? We've only been around for 20 years!" Excellent point. It was amazing seeing the mutual respect of the band and crew who are so dedicated that they gladly put in the extra effort to work around any obstacles just to keep rocking out.



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Photo Credit: Austin Shapley

THE JUDDS “GIRLS NIGHT OUT”

The Judds, Las Vegas, 2015

It was girls' night out in Las Vegas when superstar country duo The Judds took the stage at the Venetian Theater. As a follow up to their 2010 “The Last Encore” tour, The Judds brought their signature sound back to the stage once more for

a limited engagement at the Venetian. For just nine shows, the mother-daughter act wowed fans with an array of classic hits and new material from Wynonna's upcoming album.

Lightswitch designed media content for the show in its second collaboration with The Judds. Reprising its design for “The Last Encore” tour, Lightswitch customized the existing media to suit the theater's movie screen backdrop and added fresh content for the new numbers. “An important part of the show was bringing back the tour experience and reprising it for a theatrical setting. This time it was in the Venetian Theater, which has a more traditional feeling than most touring venues. It was about making the show about the two women, and what made it special for them to be able to perform together for possibly the last time,” explains Lightswitch designer Austin Shapley.

“In terms of the media design, we focused on establishing aesthetics and location, and then letting them settle in. Their history together is something they really wanted to enjoy. They like to connect to the audience by engaging in those memories. For instance, there were a couple of songs in the show that speak to their history. We put up a picture of their family home and it provided them with a talking point,” says Shapley. The show also included new songs from Wynonna's upcoming album, Wynonna & the Big Noise. “The new content was the highest energy part of the show,” adds Shapley. “We got to rock out with the media and get more active and engaging, because the new music has a lot of Wynonna's strong energy in it. What was cool is that it provided an opportunity for new generations of fans to experience The Judds live who had never been able to before.”

Lightswitch coordinated the content with lighting designer Craig Rutherford and video director Phil Dougherty, resulting in a cohesive design that showcased these two incredible artists. “Austin and I worked closely together to match the colors of the video content with the lights, and one of our primary goals was to make sure that the energy level of the lights and video never became a distraction with the legendary performers on stage. At the same time we wanted to do our best to emphasize the sometimes rockin' upbeat songs, and I think we achieved a harmonious balance of energy and softer, intimate moments,” notes Rutherford.

“As for the lighting design, there was no budget for rentals of any sort or any time in which to build a custom set, so we had to make do with what we had onsite,” says Rutherford. “Underneath the large front-projected video screen, I placed several

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lighting towers with not only some movers, but also 16 PARs with wide lenses for audience washing effects and some soft 'twinkly' light behind the performers. They were a perfect way to emphasize the softer side of the performance."

Rutherford also used the MAC III AirFXs as the primary washlight for most of the show. "They have a versatile gobo wheel as well, so to switch things up on a few songs and keep the lighting fresh I switched to the Auras for washlights and used the AirFXs for texture around the stage," he adds. Clay Paky Sharpys were used as washlight for several songs, by inserting both the prism and the frost filter to make a narrow yet soft-edged beam of light that drew attention to the performers and solos. Viper Profiles were Rutherford's main spot fixture because of their "really solid color mixing and great feature set," he says.

Using a combination of existing and new content—including family photos and memories—and thoughtfully integrated lighting, the team created a scenic environment that was a tribute to the artists' past and a look forward to their future.



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RedNet AM2 is a Dante-compatible stereo monitoring unit combining headphone and line outputs for flexible monitoring of signals sourced from the Dante network. RedNet AM2 features a quarter-inch front-panel headphone socket plus a pair of balanced line outputs with male XLR connectors mounted on the rear panel, which may be used for loudspeaker monitoring and other applications.

The headphone output delivers significant audio output power, sufficient to drive even high-impedance headphones at substantial levels. RedNet AM2,

fitted with non-slip feet, is designed to either sit securely on a flat surface or be mounted on top of a mic stand using a standard threaded bush in the base.

RedNet AM2 includes a two-channel Dante receiver based around the latest “Ultimo” hardware and features a road-worthy aluminum extrusion-based enclosure. Two large volume control knobs are provided for Headphone and Line output levels; the latter also features a mute button with associated LED. Other indicators show the presence of power, network and signal.



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RedNet AM2 is planned to ship spring 2016.

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BEHIND THE SCENES WITH THE DEF LEPPARD CREW

Photos and Story By Shelby Cude

The popular rock and roll band, Def Leppard, is at it again with another tour, packing arenas and major amphitheaters across the world. Stopping in Music City, Mobile Production Monthly paid the crew a visit and checked out the band's production.



Tour Manager, Malvin Mortimer, posed for a photo with his daughter, Lesley Mortimer Wallace, the tour's wardrobe stylist, and Production Manager, Phay Mac Mahon, and son Eoin Mac Mahon, one of the tour's LED techs and camera operators.



Another veteran to the tour is guitar tech, Dave "Wolfie" Wolff, who's worked with the band for just about twenty years. As his road case says, Wolfie truly is a "Roadie for Life."



An extraordinary part of the backline gear is what drum tech, Jeff Diffner, calls "the most complicated drum kit," considering the fact that drummer, Rick Allen, lost his left arm in 1984. Designed by Peter Hart, the kit is a D-trig system, incorporating four kick pedals, four drum heads, and multiple live cymbals, keeping it tight on the right side. Since the drum triggers have to be in the same spot every time, it's a one piece kit, taking all of 25 minutes to assemble. According to Diffner, it's "fast, stable, and as versatile as it gets."



Guitar player, Phil Collen, has used Jackson Guitars for over thirty years. Collen's tech, Scott Appleton, was pleased to show off the Bela Lugosi guitar he just got back from the Rock and Roll Hall of Fame. Appleton's previously worked with acts like

Journey and Rush, and jumped on with the Def Leppard crew in 2007. According to Appleton, "While Malcom says 'there's too many guitars,' I say, 'there's not enough.'"





Def Leppard's rig is relatively light in weight but not in fixtures, weighing in at 45,000 lbs, according to rigger Dan "Sexy Legs" Michaels. Lighting has been provided by Upstaging since 1983.



Ronan McHugh keeps busy as the tour's FOH Engineer and the band's studio manager. Since the band doesn't use ProTools in the

studio or on stage, the band is very live and in the moment with every sound they produce.



Award winning Video Director, Chris Keating, has worked with the band since 2012 and is responsible for all video elements, from directing the six cameras to conception of the various video content pieces that run across the three onstage LED screens throughout the show.

"The band gives me a lot of free reign in terms of the video content. I typically get a rough set list from them a few weeks before we go into rehearsals and work on ideas to suit each song, which I then present to the band for approval. Sometimes i-mag works best for a particular song and other times a video content look works better. The idea is that there is a narrative runs throughout the show. Roger Staub, from Infect Productions, produces the video content for me and is always a pleasure to work with. It's always great when you see the final pieces on the 40ft x 25ft main LED screen. I've had a lot of positive feedback from people on the content and picked up some new clients along the way," said Keating.

Upstaging provided trucking for the tour and Senator's Coaches has provided busses for the band since 1987.

Def Leppard's Brand New Album was released October 30th.

For more information on the tour, visit www.defleppard.com



BEHIND THE SCENES: JUST A BUNCH OF ROADIES IN THE INCUBUS CREW

Photos and Commentary by Shelby Cude

Prior to the rock band Incubus embarking on their co-headlining tour with the band Deftones, the crews spent three days in production rehearsals at the Annex at Bridgestone Arena in Nashville, TN where Mobile Production Monthly dropped in a paid the crews a visit.



Production Manager for Incubus, Eddie Kercher, paused from yelling, "again!" from his crew and took a moment to pose for a few photos with his son and Gallagher Carpenter, Zephyr Kercher, and Charlie Hernandez Jr, Deftones Monitor Engineer and Stage Manager, son of long time friend and production guru, Charlie Hernandez Sr.

Eddie Kercher and Charlie Hernandez Jr. are very much involved in the non-profit organization, Just A Bunch Of Roadies, founded by Charlie Hernandez Sr. While on tour, the production crews teamed up with local crew members, laying out cardboard boxes at the loading docks as Eddie and Charlie asked everyone to contribute anything from extra shampoos and soaps from the hotel rooms to extra stock off the buses. The supplies were then taken to local women's and homeless shelters.

And as opposed to spending their day off in Atlanta hanging out on the busses or exploring the city, the crew split up for a day of service work. Eddie's crew went to The Emmaus House where the crew painted decks, did yard work, built a food pantry, and helped clean, while Charlie's crew helped the Kids In Need Foundation, where the crew



went shopping for school supplies for the kids. Rockstar Guitar Tech, Grady "Dragon" Champion, working on a pedalboard, with Keyboard Tech, Willie Cole, fine tuning in the background.



Tour Link Conference Director, Lori Delancey tagged along on our visit, having toured with Ed

die (right) in the early 90s with Judas Priest, and Grady (left) in the early 2000s with Pantera.



Design of the production is thanks to the work of Lighting Operator, Darien Koop, as well as Theatrical Media Services, INC., for supplying Lighting, Rigging, and Special FX. Darien ran not only lighting, but also video and lasers for the tour.



FOH engineer, Greg Nelson, working on his console during rehearsals, provided along with the PA and monitors, by Clair Global.

For more information about the tours visit the band websites at www.incubushq.com and www.deftones.com.

For more information on non-profit organization Just A Bunch Of Roadies, visit their website at www.justabunchofroadies.org

Also mentioned:

The Emmaus House

1017 Hank Aaron Drive SW
Atlanta, GA 30315
(404) 525-5948
www.emmaushouseatlanta.org

Kids in Need Foundation

970 Jefferson Street NW
Atlanta, GA 30318
(404) 347-8673
www.kinf.org

Incubus Production Crew-

Eddie Kercher - Production Manager
Ted Whitacre - Stage Manager
Janice White - Production Assistant
Kate Destito - Wardrobe / Production Assistant
Greg Nelson - FOH Engineer
Darien Koop - Lighting Operator
Audra Breyer - Lighting Crew Chief
Jerry Woiderski - Lighting Tech
Chris Bier - Rigger / Head Carp

Zephyr Kercher - Gallagher Carp

Charlie Bybee - Audio Tech
Dave Quigley - Audio Tech
Nicole Wakefield - Audio Tech
Ricardo Avila - Audio Tech
Danny Badorine - Monitor Engineer
Greg Grit - Video Tech
Matt Lindstrom - Video Tech
Phil Keller - Video Tech
Rick West - Drum Tech
Grady Champion - Guitar Tech
Paddy Thomas - Bass Tech
Willie Cole - Key Board Tech
Michael Stook - Band Bus Driver
Ricky Tyner - Crew Bus Driver
Ray Brown - Crew Bus Driver
Justin Wysong - MYF
Carl Lewis - Merch
Julian Schratter - Band Photographer
Mark Postma - Rigger
Michael Glazer - Caterer
Carrie Todesco - Caterer
Marieke Fehrle - Caterer



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