

# george michael

## 25 LIVE

BACK ON THE ROAD WITH HIS FIRST SOLO TOUR SINCE THE EARLY NINETIES, THE FORMER WHAM! MAN HAS CAPTIVATED AUDIENCES ALL OVER EUROPE WITH A SHOW THAT CELEBRATES 25 YEARS IN THE BUSINESS

MARK CUNNINGHAM  
REPORTS FROM  
EARLS COURT

It is very comforting to report that, despite his numerous public embarrassments of recent years, the 43 year old artist formerly known as Georgios Kyriacos Panayiotou is performing at the very top of his game. Essentially a 'Best Of' package, marking his quarter century as a hit-maker, Michael's current show fully embraces the colossal advances in live production technology that have emerged since his last solo tour, 15 years ago.

While all the GM classics appeared to be present at Earls Court, there were a few surprises in store. Michael duetted superbly with Sugababe Mutya Buena on 'This Is Not Real Love' and 'My Mother Had A Brother' was accompanied by the artist's moving story of his uncle's suicide. Less poetic was the anti-Bush rant, 'Shoot The Dog', which reinforced Michael's political fury with the aid of a 40ft 'Bush' inflatable and his fellating friend — a diminutive British bulldog.

Launched in front of 18,000 fans at Barcelona's Palau Sant Jordi arena, the 16-truck 25 LIVE European

tour travelled to 28 cities before December 15, and there is every sign that Michael will be treading the boards again in 2007.

With his 15-piece band and backing vocalists 'relegated' to a three-tier platform that resembled a futuristic take on Elvis's classic 'Jailhouse Rock' movie scene, the only thing likely to dwarf George Michael's presence was the huge, dominating 'ski slope' video wall that divided the stage.

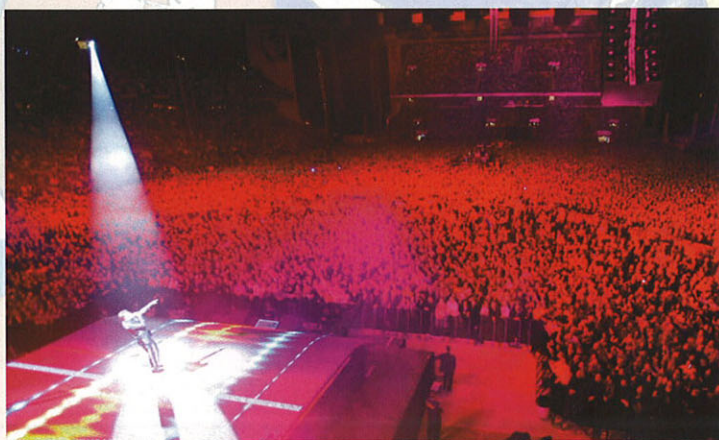
After the tour plans were drawn up in February, the rehearsal period began in the summer with a week at Music Bank to settle in the backline and monitors. "We then continued at AIR Studios with the band, and then moved into Lyndhurst Hall [AIR's largest room] to get George and the band used to a more ambient sound and the set layout, and working together on CCTV as they cannot see each other on the touring set," advised tour director Ken Watts, whose involvement with Michael goes back to the Wham! days.

"LiteStructures was then used for the production build and we all came together for production rehearsals at Wembley Arena."

For production manager Mark 'Springo' Spring, it was his first time at LiteStructures and he enjoyed the experience. "The US could use somewhere like that because if we needed some part of the set changed, replaced or welded, the expertise was literally next door. They should be pretty proud of themselves — the grid and the weight loading capacity makes it all work, and I'd go there again in a heartbeat."

Extending like an ultra hi-tech Venetian blind, the 25m x 9m curved display screen featured 3,000 of Barco's MiStrip LED modules and was provided as part of the XL Video video package. Robustly built to withstand Michael's stage movement, the enormous backdrop created a stunning visual element.

Appearing as a 'strip of pixels', the MiStrip is a linear LED screen element that can be combined in any shape and quantity to make up any size and form







of LED screen. Despite its sleek appearance, the MiStrip is structurally very strong, which made it ideal for Willie Williams' video staging design. The modularity of the system and special mechanics developed for the tour allowed the lower rear part of the screen to open up and reveal Michael's walk-on at the start of the show.

The process began when Frederic Opsomer from Innovative Designs in Belgium was contacted by Williams. Said Opsomer: "I received a phone call from Willie back in May, asking if it was possible to make a video screen that was curved like a ski slope and could be walked on. I had no drawings in front of me so I could only imagine what he meant!

"We were making the Barco MiStrip at the time so we developed it further to make it mountable in a panel. We also put a PMMA protection cover over each individual strip that could withstand a person walking on it. We made this cover anti-reflective so that when follow spots shone on George, the light did not bounce back into the eyes of the audience."

Opsomer showed the prototype to George Michael and his team who were extremely pleased with the result. He manufactured and delivered 3,000 strips that would be constructed to Williams' design: a flat backdrop that curved into the flat floor and then curved downstage.

He added: "We had to consider which type of LED to use because the shape of the screen meant the horizontal and vertical viewing angles were critical to the finished effect. We used SMD LEDs with a viewing angle of 175° and pixel pitch of 13.25mm. The strips were separated by 48mm centre to centre, with aluminium filler strips in between, and were powered using a Barco OLite platform."

Phil Mercer, the project manager for XL Video, commented: "The project demanded extremely high resolution — this proved to be no issue at all for the

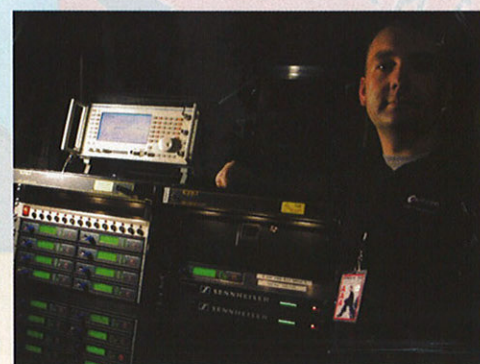
MiStrip which fulfilled a very exacting design brief. It made us start to think of all the other applications we can use this product for. It is so modular and flexible, and has the tried and trusted Barco processing and signal distribution as the basic building blocks of the system."

Not only did the 25 LIVE big screen look like a distant relative of the one from Paul McCartney's 2005 US tour, but the crew included a number of Macca's muckers, such as the afore-mentioned 'Springo' and his assistant Diane Eichorst, agent and promoter Barrie Marshall, stage manager Scott Chase, carpenter Gino Cardelli and monitor engineer John Roden.

"It's because of Barrie that I'm here," said Springo. "The hanging part of the video wall is very simple — it takes a standard XL frame and has the video applied to it. The part that George stands on and the 'half pipe' in the rear are on a stage deck, and those were harder to put in because they're heavier. Originally it was a really heavy show in terms of weight loading — around 50,000 kilos — but then it got reduced as the picture narrowed. It doesn't just go in and out too easily, but we don't have any problems that can't be solved because we went into a lot of rigging studies for this. The big video wall can be pulled off in modules of 1.5 metres at a time."

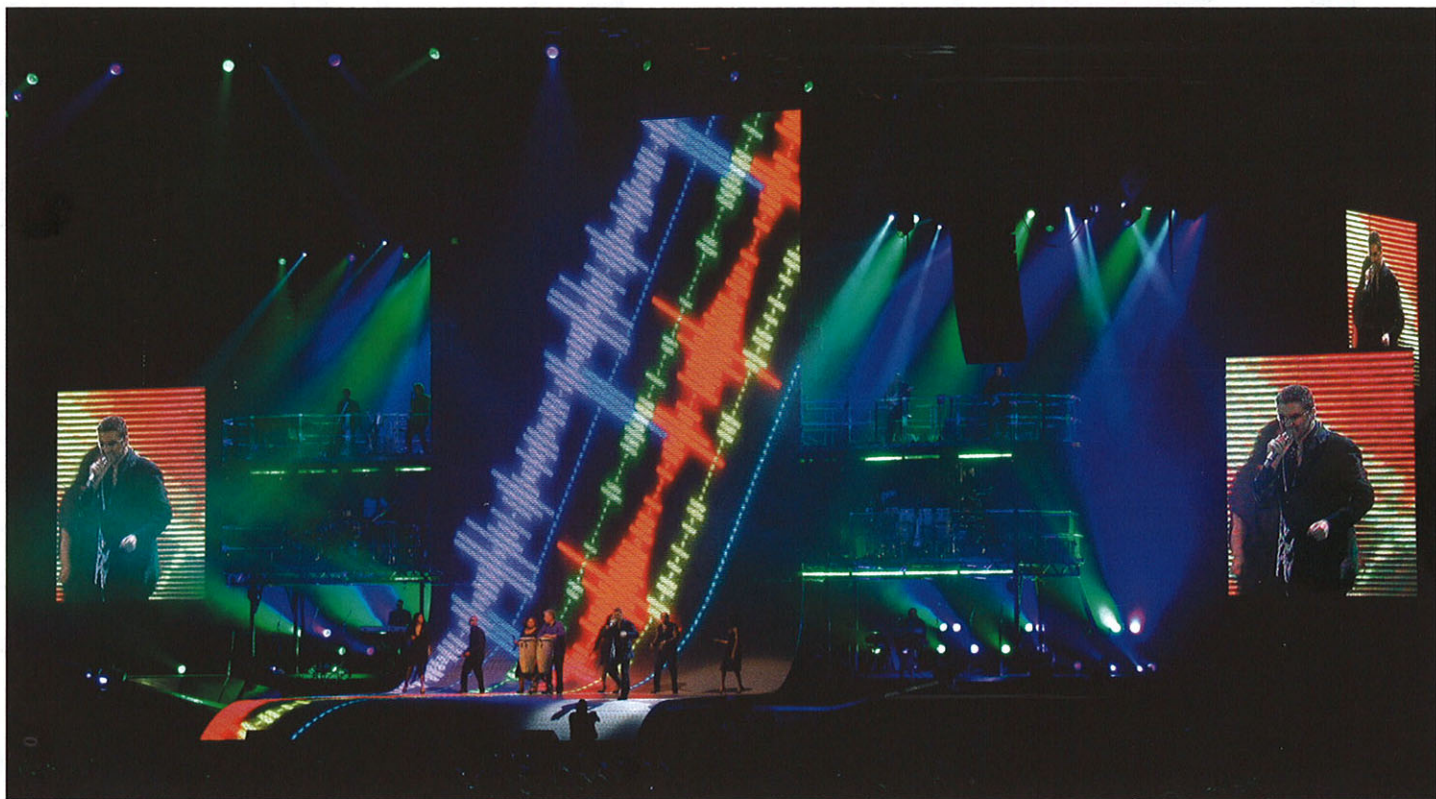
What was Ken Watts' initial reaction to the video concept in terms of logistics? "A challenge. But I always knew that when George decided to step on stage again it would be a special and unique production. Credit goes to Mark Spring for making it a tourable package."

XL Video supplied the full camera package and the side screens for the show, which included two Barco 45m<sup>2</sup> ILite 12 inner screens for pre-recorded footage and two Lighthouse 25m<sup>2</sup> LED outer screens fed by I-Mag. A team of three cameramen and three LED technicians, under the instruction of director



Crew pix, from top right: Tour director Ken Watts and assistant Lisa Johnson; production manager Mark 'Springo' Spring, production co-ordinator Diane Eichorst and stage manager Scott Chase; lighting programmer Dennis Chambers and LD Benoit Richards; Richards fires the cues from his Hog III during showtime. Above: FOH engineer Gary Bradshaw with his DiGiCo D5; monitor duo Andy 'Baggy' Robinson and John Roden; radio technician Johnny Sugden.





Andy Bramley and engineer Ed Jarman, co-ordinated a Kayak PPU camera system using Doremi hard drive machines for playback. XL Video also had the added task of installing a CCTV system by attaching monitors to the microphone stands, so that the musicians could see each other.

#### VIDEO CONTENT

Filling the main screen was a dazzling mix of video graphics content, for which Willie Williams brought in a crack team of animators and software gurus. Most impressive were the frequency graph-like waves that 'danced' in response to the band's sound with a different colour applied to each of the main sound sources — red for Michael's voice, green for guitars, purple for drums/percussion, and so on. Jason Bruges Studio was commissioned to supply the responsive software.

According to Williams' producer, Sam Pattinson of onedotzero, the team were blessed with ample pre-production time in which to originate new material, license existing material (from Getty Images and TV sources) and commission new sequences from external artists. The bulk of the material was made by onedotzero's Damian Hale and Luke Halls under Williams' direction, and included 3D renderings of a mirrorball ('Fast Love'), sun and sea ('Praying For Time'), and diamonds ('Everything She Wants'), plus a cityscape, also for 'Fast Love'.

For 'Shoot The Dog', Damian Hale reworked 2DTV's original animation and added 'references' to the Abu Ghraib and Guantanamo Bay prisoners. Meanwhile, brand new work was commissioned by Alex Rutterford, Richard Cullen, Universal Everything and Run Wrake respectively for the songs 'Outside', 'A Different Corner', 'Freedom 90' and 'Last Christmas'.

Said Pattinson: "The show is obviously video heavy. I think George was very interested in the content and has a good understanding of how to use video as part of show design. We were also faced with the problem of having a big black hole if there was nothing on the LED. But the screen is such a beautiful thing that a simple texture or flat colour really worked on it."

Interactive and control systems specialist Digital

Antics worked closely with Williams to develop a bespoke video playback and control solution after it became obvious to Sam Pattinson that an accurate and flexible pixel mapping system would be required.

Responding to timecode from the sound department, the video playback and control software developed for 25 LIVE by Digital Antics provides pixel mapping and layered compositing in real-time for multiple sources. This included QuickTime movie files from local hard drives, SDI video input and DVI graphics input as well as command and control over several external devices, including a Barco Folsom DVI Matrix and a Doremi Labs VI DDR.

The software was designed with simplicity and usability in mind for programmer Luke Halls and Bramley and Jarman at FPH. For the video operations team, an easy-to-use touch screen interface was designed with all important information and controls clearly laid out for immediate access.

End-to-end development of the various software components was completed in just eight weeks using a mixture of technologies including C++, VB.NET, DirectX and DirectShow. This tight pre-production schedule included rehearsal time at LiteStructures and Wembley Arena with Digital Antics' systems programmers Quintin Willison and Craig Edwards working around the clock to deliver software capable

of coping with the constantly evolving requirements of the production.

#### TOTALLY FABRICATED

The Vince Foster-designed set was constructed by Total Fabrications, with Neil Darracott of Xolve involved in the structural engineering. A rolling set of this size was never going to be easy but, as Watts told us, nothing was going to prevent the prolific company from delivering on time.

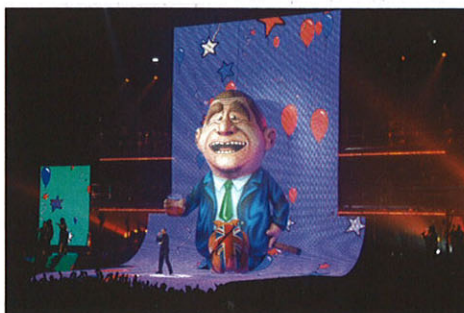
"We had some small problems to begin with but the Total Fabs team came to the production rehearsals and worked through that period to resolve them and then make the adjustments that you always find you need once you're applying the product to the task."

Total Fabs' brief was three-fold. The first part was to provide a sub structure to enable the LED vertical wall to continue across stage to beyond the downstage edge and provide the ability for the LED strip to become part of the stage floor. The uniform separation between each strip had to be maintained over the whole structure.

Part of the 9m x 6.1m LED stage floor design called for infill panels between each LED strip to provide strength and protection to the strips, and it was decided to continue these infill panels over the whole of the LED wall. The interface between the upstage LED wall and the LED stage was a 2.5m radius quadrant of LED strip which was designed to split in the middle to allow Michael to make his entrance. This had to be carefully engineered to open and close at variable speeds and with millimetre precision so as when the quadrants were closed, to look seamless. The movement for this was engineered by Specialz, working closely with Total Fabs' design office.

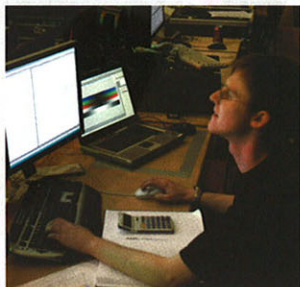
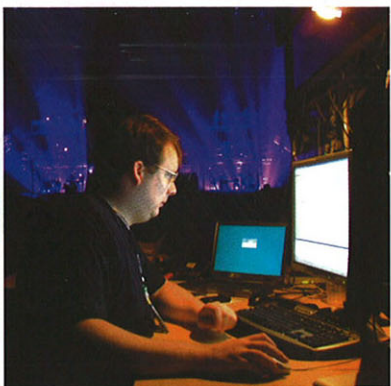
The LED wall continued downstage curving towards the floor thus totalling 84 square metres of LED floor. The whole stage floor system was packed into bespoke dollied system allowing safe transport of the delicate LED strips.

The second part was an upstage double level 18.3m x 2.4 m balcony for all the musicians. Part of the brief required to columns to have a very minimal appearance which meant that the sub structure had to be able to take the loads from the balcony through the



**Air Artists manufactured the inflatables for 'Shoot The Dog'. "Let's not go into details about what the little British bulldog does to 'the President' — George obviously wants to make a point!" said LD Benoit Richards.**





**Rehearsals at Wembley Arena and LiteStructures** — top: Video director Andy Bramley; Digital Antics' systems programmer Quintin Willison. Above L-R: Programmer Craig Edwards; Luke Halls of onedotzero; video control and playback racks. Bottom right: The FOH video 'cockpit' at Earls Court.

stage floor to the ground. This load was in addition to the local loads from the stage area.

In addition there was provision for stairs upstage of the LED wall integrated within the balcony structure. Part of the minimalist look was to use a polycarbonate hand rail system allowing the lighting designer to light these in various different ways. The balcony fronts were designed to incorporate LED lighting strips.

The final aspect to the project was the 23.5m x 10.1m main stage whose two levels incorporated internal stair units to the under stage which had an extensive dressing room area. This created several technical difficulties as the area was required to have minimal stage sub structure to allow as much unimpeded sub stage area as possible whilst being able to deal with the loads from the stage and the platform and provide enough stability and support.

On top of this whole stage was required to be rolling so as it could be assembled downstage whilst the lighting grid and vertical LED wall was assembled and positioned. The design of the arena stage system allowed the millimetre perfect positioning of the vertical LED wall to the top of the curved LED wall.

## FOH & MONITOR SOUND

TPI met the tour entourage at Earls Court in late November. This was perhaps not the most suitable of venues for experiencing 25 LIVE's audio, but with Gary Bradshaw at the FOH controls, the show had a good chance of achieving a quality result there.

His main weapon was the d&b J-Series — arguably the line array success story of 2006 — as supplied by

Wigwam Acoustics. "This has been my first use of J-Series and it's blown me away," said Bradshaw. "We have J8 cabinets at the top of the hangs and the wider dispersion J12s at the bottom, then we have Martin Audio LCs in the side hangs, and LMs facing backwards to cater for the 270° audience, plus J-SUBs on the floor and Q10s and Q7s for in-fills."

At Earls Court there were also a number of d&b and L-Acoustics V-DOSC delays. Bradshaw commented: "Adding V-DOSC for Earls Court was partly an availability decision, but it's also similar to the J-Series in terms of high end and vocal delivery. Until now, I'd always said that V-DOSC had the most hi-fi high end of any PA system, but J-Series is better in my opinion."

"The range is higher and it's definitely the best system for vocals, which is what this show is all about. It's also more powerful and I'd guess that it would perform very well outdoors. In most venues we're not using the delays, it's just that Earls Court is so bad, acoustically, that you need that extra help with definition. As far as I'm concerned you shouldn't do gigs in here at all!"

While the J-Series was powered by d&b's own D12 amplifier and processor racks, the Martin contingent was run by MA 2.8 amps and Lab.gruppen LA48a amps powered the extra V-DOSC delays.

Wham!'s monitor engineer on their final tour in 1986, Bradshaw has become "quite a fan" of the DiGiCo D5 Live console, and been very happy with its performance on other recent tours with Annie Lennox and Take That.

In order to accommodate a channel-heavy production, Bradshaw's





D5 had all of its internal effects and processing channels disabled. He was therefore forced to rely on external racks, featuring a TC 6000 for GM's vocal reverbs and ADT, and drum reverbs. Two TC D2s were assigned for delays, and Yamaha SPX 990s and Lexicon PCM 91 for band effects. All the dynamics, such as compression for vocals, stayed within the D5.

While Bradshaw's lot was "reasonably straightforward", it was a different matter in monitor world, where the control zone was hidden away behind the set rather than the wings and, like the band, relied on CCTV for visual contact with Michael and his musos.

Piloting the knobs and faders were Andy 'Baggy' Robinson and John Roden who respectively used a D5 exclusively for Michael's personal monitoring and a D5T for the band mixes. As in the case of Bradshaw's desk, all of the internal processing in the monitor desks were sacrificed in order to provide the maximum amount of channels.

"The D5s were the tools for the job, but I love them anyway," said Baggy. "The D5T is known as the Theatre model but we call it the Turbo because it has more outputs, and with 15 in the band we need all we can get!"

"Initially I was asked onboard to mix monitors but I told them it would be too big a job for one engineer, so we quickly employed John and went over to DiGiCo's HQ to work out the best approach. Each board has two local racks and two stage racks, and they are maxed out."

Although Baggy felt this wasn't a complex gig, as such, the sheer amount of kit made it well above average. "Of course, when you turn the DSP off in the board, you still need it, hence all the outboard gear. So there's a dozen SPX 2000s and 36 channels of TC EQ, Avalon tube compressors for George's vocals, and then you need all the racks to connect it all to. Wigwam very carefully put it all together in these big racks and the whole thing is plugged together with about 18 cables — it's a work of art really."

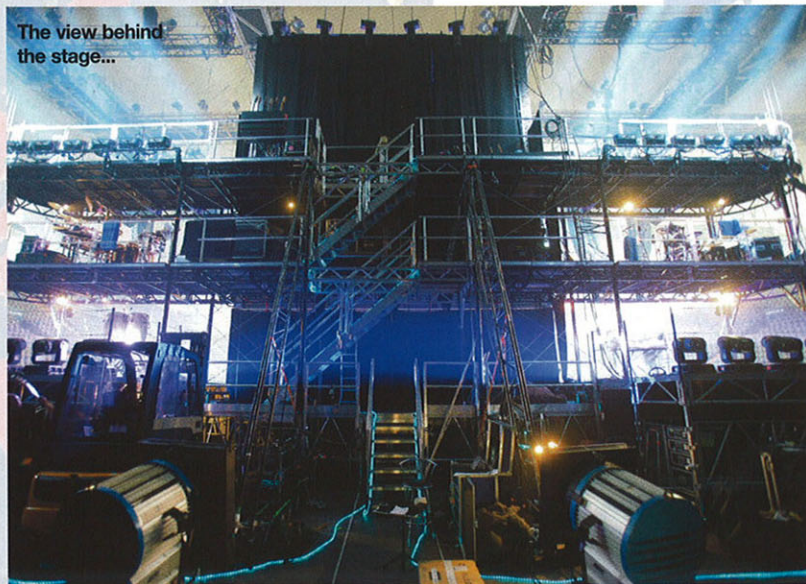
"We're on our own multicore loop and there are 16 channels of AES between us and Gary if we want to share anything like effects returns and a few mixes. We're effectively running 320 channels on a 16 x 8 foot riser!"

There were 17 channels of in-ear monitoring and 24 of radio mics, and most were always in use. Vocal mics, including Michael's, were Sennheiser SKM 5200 hand-holds with Neumann KK 104 capsules that received a solid thumbs-up from the engineers at FOH and in monitor world. "The kit has been superb with no failures of any kind, plus the back-up has been first class," said Baggy.

Other mics in use were Sennheiser 901s (kick drum), 406s (toms) and 904s (percussion), a Beyer M88 (additional kick mic), AKG C414 and Shure SM57 (snare), and Neumann U87s for drum and percussion overheads.

Michael used six d&b M2 wedges and six Q1 sidefills on stage but everyone else, including the singer, had Sennheiser G2 (eW300) wireless in-ears. Baggy commented: "The Sennheiser kit is excellent, but like many engineers I would love the company to introduce a hard-wired in-ear monitoring system. It would solve a number of problems."

Surprisingly, Michael's IEM mix was the one non-digital element of the monitoring. Said Baggy: "We use the D5 to generate his effects and band mix but the route from his mic to his ears is all analogue. He picked up on a little digital latency and the subtle chorus effect of that was slightly off-putting to him. When he was singing off-mike it got up to around 6-8 milliseconds so we chose a different route. Having gone through that learning curve I think we could return to digital by re-thinking the signal route, but we're OK for now."



The view behind the stage...

## INTERFERENCE

As soon as John Roden took one look at the video wall, he foresaw problems with RF interference, having jumped through similar hoops with Paul McCartney's US tour last year.

Formerly employed by Wigwam and Gearhouse Broadcast, freelance radio technician Johnny Sugden was charged with the responsibility of troubleshooting this dilemma. He explained: "Dave Hawker [Sennheiser's director of engineering] and I went to rehearsals at LiteStructures and we found that the screen was not only giving off a large amount of RF itself, but that its surface acted like a giant reflector of radio signals. So we went away and designed the system around that."





Sennheiser's SKM 5000 with a Neumann KK 104 capsule — the preferred choice for George Michael and his backing vocalists

"In order to get the audio signals through at the highest quality we're using the new [450-960 MHz] A5000 CP antennae from Sennheiser. They are 35° x 35°, have a flat response and you can pinpoint where the signal is directed on the stage." Also in use was a 'Vulcan' dual power amplifier — developed by Hawker — which increased the power output of IEM signals to rise above the noise floor of the screen.

"Every day is a challenge depending on the physical properties of the venue, so we're constantly tweaking everything to get the optimum power," added Sugden. "The SECC in Glasgow has a low roof with tons of metalwork up there, and it's situations like that which can seriously affect what we're trying to achieve. In contrast, Earls Court, being a lot higher and more open, is fairly simple from an RF perspective."

#### CHANGING HANDS AT THE LIGHTING DESK

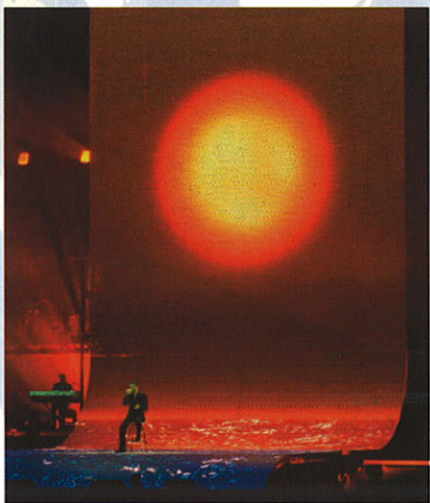
The tour began with Vince Foster at the helm of the lighting and set design. However, shortly after the initial European shows, he vanished from the tour to

join the Kylie production in Australia and was replaced at the controls by Benoit Richards.

Richards has worked with Michael Lippman [GM's American manager] for eight years, designing shows for his acts Rob Thomas and Matchbox 20, as well as lighting such rock gods as Yes, Metallica, April Wine and Dream Theater. "I do feel very blessed to have been invited over to Europe by Michael to take over the reins," he said. "I get chills up the spine every night because George is such an amazing performer, and I dance my little butt off at the console." Having watched the show from behind Richards, we can confirm this behaviour!

The ultimate hero in the lighting camp, said Richards, has been programmer Dennis Gardner because... "If it wasn't for Dennis, this tour would have been in jeopardy after Vince left. He immediately took over and ran with it so that when I showed up in Oslo [on October 19] I was able to take over with ease and add my musical touch."

"I figured that George was looking for more of a beat structured show that was more in line with a dance music and nightclub feel. I didn't want to rock







the boat and reinvent the wheel, mid-tour, so little changed in the way of fixtures. I did make a few changes such as adding five moving lights each side above the wings so we could top-light the backing vocalists and use them for side lighting, but essentially I worked with what Vince had specified — I just used them a little differently."

Michael's brief was that the video wall should not be impeded by lighting, and so their was a heavy reliance on truss and front spots. Said Richards: "George likes off-angled spots and that's how we highlight him in front of the big screen, which at times is a phenomenally bright light source itself, so the centre of the stage is definitely a challenge."

Neg Earth supplied all the lighting, trussing and rigging throughout Europe, and Richards name-checked Dave Ridgeway, crew chief John Shelley Smith and Paul Kell for their crucial assistance. The lighting rig — separated by the big screen — majors in Martin MAC 2000 Profiles and Washes, X&Y Big Lite 4.5kW's and a large number of Atomic strobes with colour changers.

"We also have nine 8-lite Molephays with colour changers for audience lighting

which is important to George because he provokes a lot of interaction with the crowd," commented Richards. "On the set we have some little Birdies all over the place to front-light the musicians and pull them out from the big washes. There are some iPix LED fixtures to add extra sources of colour within the lower two band stages, and under the second and third stage floors there are 16 PixelLine modules." Completing the lighting spec are six Robert Juliat Ivanhoe truss spots and Super Troupers out front.

Richards was consulted during the development of the Flying Pig Hog III console, and both he and Gardner piloted one each, running 20 DMX universes on Art-Net between them. "In the past 18 months, the console has made such incredible progress with huge fixes in the networking that it's now without doubt the best in the world — as it was always meant to be."

Well respected for his work with Peter Gabriel, Gardner operated the master console that managed the server while Richards ran the second as a networked client or slave, mirroring all the moves of the master. "This was ideal when we were programming, because it meant that Dennis and I could take charge of different parts of the rig at the same time."

Addressing his audience, a more mature and modest singer than we last saw on the road noted: "This tour has reminded me that for all the shit we see, there's still so much love around."

In order to avoid the inevitable cluster f\*\*k on the tube, TPI made a sharp exit before the end of the show, having witnessed a superbly executed production from all angles. If forced to make any criticism, the only slightly bothersome aspect were the sometimes painfully long blackout pauses between each and every song which Ken Watts explained was due to "the artist just wanting to 'settle' himself... it's something he's always done".

25 LIVE climaxed with a run of five sell-out shows at London's Wembley Arena, closely followed by a special one-off charity show for NHS nurses at the newly-refurbished Roundhouse. Expect an infinitely more settled George Michael at a stadium near you in 2007.

**TPI**

**Show photography by Ralph Larmann**

**Additional photography by Mark Cunningham & Digital Antics**

**Special thanks to Lisa Johnson**

## GEORGE MICHAEL

### 25 LIVE

#### Key Production Crew & Suppliers:

Artist Management: Michael

Lippman, Andy Stephens •

Agency & UK Promoter:

Marshall Arts • Tour Director:

Ken Watts • Tour Manager: Eric

Barrett • Production Manager:

Mark Spring • GM Tour

Manager: Looloo Murphy •

Production Assistant: Diane

Eichorst • Assistant Tour

Director: Lisa Johnson • Head of Security: Paul Dallanegra • Security Consultant: Ronnie

Franklin • Tour Accountant: Stuart Ross • Advance Security: Andy Frost • GM Touring

Assistant: Alex Georgio • GM Personal Assistant: Michelle May • Set & Lighting Design:

Vince Foster • Video Staging Design & Direction: Willie Williams • Show Manager: James

Kelly • Stage Manager: Scott Chase • Musical Director: Chris Cameron • Rehearsal

Facilities: LiteStructures, Music Bank, AIR Studios, Wembley Arena • PA: Wigwam

Acoustics • FOH Engineer: Gary Bradshaw • Monitor Engineers: Andy 'Baggy' Robinson,

John Roden • Radio Technician: Johnny Sugden • System Engineer: Sid Rogerson • Audio

Stage Technician: Simon Hall • Sound Crew Chief: Don Parks • Assistant Floor Manager:

Niall Ogilvy • Backline: Ben Leach, Kerry Hopwood, Yard Gavrlovic, Cyril Thomas, John

Armitage • Lighting: Neg Earth • Lighting Director: Benoit Richards • Lighting Crew Chief:

John Shelley Smith • Lighting Programmer: Dennis Gardner • Motion Control: Eugene

Benavidez • Chief Lighting Technician: Paul 'PK' Kell • Lighting Technicians: Tim Dallas, Alan

McGregor, Jim Mills • Set Construction: Total Fabrications • Stage Engineering: Xolve •

Soft Goods: Acre Jean • Inflatables: Air Artists • Video Staging Design & Direction: Willie

Williams • Video: XL Video UK, Innovative Design • Video Content & Interactivity:

onedotzero • Video Graphics Playback System: Digital Antics • Video Director: Andy

Bramley • Video Engineer/Crew Chief: Ed Jarman • Camera Operators: Roger Nelson,

Gordon Davies • LED Technicians: Martin McAuley, Koen Lavens, Jean-Pierre VanLoo •

Head Carpenter: Gregory Gish • Carpenters: Albert Thorig, Gino Cardelli, Daniel Witmyer

• Electrician: Jamie Cutler • Rigging: The Rigging Partnership • Head Rigger: Mike Farese •

Riggers: Bill Macklin, Danny Machado • Metal Work: Dan Wiseman • Comms: Mike

Weaver • CAD Services: Brungardt Enterprises • Travel: Media Travel • Aircraft: Chapman

Freeborn • Air Freight: Rock-It Cargo • Accountancy: SRLV • Insurance: Robertson Taylor

• Trucking: Stage Truck • Truck Drivers: Dave Anderson, Ian McLachlan, Mark Pool, Paul

Lawn, Steve Spillman, Ben Kledaisch, Andy Maclean, Adrian Green, Jon Wood, Mark

Coleman, Brian Devereaux, Richard Evans, Cliff Vandome, Dave Ballantyne, Andrew Mellor,

Nigel Webber, Jerry Boyes-Korkis • Buses: Beat The Street • Bus Drivers: Rick Bramhill,

Geoff Parnaby, Michael Nairz, Brenton Andriske, Hannes Hauser, Stuart Horsburgh,

Malcolm Vayro, Michael Bäch • Catering: Popcorn • Caterers: Sarah Muir, Pete Bailey,

Helen Bonel Valerie Chalmers, Chris Clarke, Rachel 'Em' Franklin • Backstage Furniture:

GLD • Dressing Rooms/Backstage: Simone Johnson • Wardrobe: Aislinn Corcoran,

Amanda Bracebridge • Stylist: Sumaira Lateef/SLR

