



fall out boy Mounts the Challenges

by MICHAEL A. BECK

Fall Out Boy was, to be sure, a big, loud, rock and roll show. While one couldn't call it "gag city," it had its moments where gags were concerned. The show opened with the three downstage players (Pete Wentz, bass, Joe Trohman, lead guitar and Patrick Stump, lead singer/guitar) entering through toasters that flung them about six feet above the top riser of the stage.

This made for a fairly impressive kick-off to the show except for one particular night when, in the mother of all "Spinal Tap" moments, the toaster hydraulics malfunctioned and only lifted them about half way to stage level and they had to climb out of the holes to get the show started. They had been forewarned that this might happen and, to their immense credit, they took the whole thing in stride and even laughed about it later.

There was another pretty cool gag. On either side of the stage were glass changing rooms. When the band members entered the rooms to change, the glass became opaque and made for interesting shadow play after which they re-entered the stage to resume the show. We'll allow you to draw your own mental image about the Spinal Tap possibilities (which never came to pass).

There were significant challenges in this show. Among them was the schedule. This tour worked as hard as any show on the road all year. The number of back to back dates coupled with the fact that there were no multiple days off made for a very exhausting schedule. Added to that was the fact that the tour had five acts, which presented its own set of problems.

"There are a number of acts on the bill that had never toured at this level before," said Production Manager/Tour Accountant, David Norman. "So we were faced with having to work an 11 truck tour around that lack of experience. And some of them never got that there are rules in place that are meant to protect them as well as the tour and they have to be followed."

Another challenge was audio. A pop rock show of this nature is meant to be loud. But the crowds at this show were pushing 111 db on a regular basis. In order for the show to be heard, the FOH engineer Kyle Chirnside had to push the system up over the top of the crowd, which made for an insanely loud show.

Chirnside explained, "You reach a point where you can't bring anymore gear in because of the weight factor. It's just a constant struggle that's hard to win. You're fighting a house full of 14-year old girls."

Lighting on this show was its own challenge. There were some interesting elements to the show, however, it was hard to escape the idea that the designer of the show wasn't aware that it was actually going to play sheds and not full-blown arenas.

There were two offstage trusses on each side that were primarily meant to hit downstage targets, which had to be reconfigured on a regular basis because they couldn't fit behind the audio arrays. And at the end of the reconfiguration, they still couldn't do the job.

In the center of the rig was a truss array that spelled out "FOB." These were filled with over 250 LED Color Blasters so that when the lights were on, the letters were clearly visible. At various times the upstage end

of the letters would be flown down to reveal the display to the audience.

Among the many problems with this look was the fact that it was also used to wash the stage. And while it did a great job at doing so, whenever it was brought up as a wash, the effect of creating letters was given away. So by the time the rig was dipped down for the big look for the first time (of far too many) there was no ah-ha moment, no reveal.

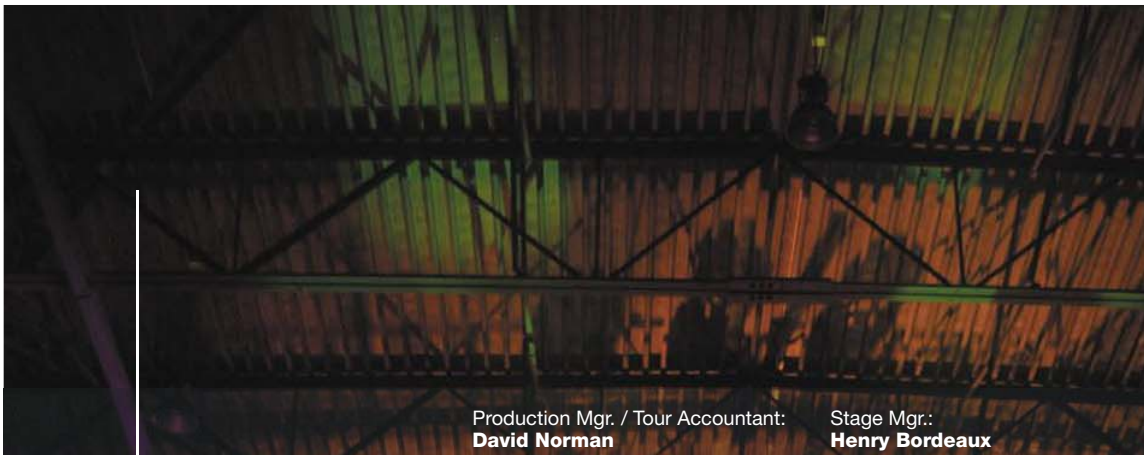
Aside from that, it's just a passé look. It's something that was growing old by the mid-90's. And with the stellar video look that was taking place upstage, one had to wonder why any designer would throw resources at a look that could be much better achieved by video.

All of that being said, Lighting Director Esteban Caracciolo did a great job of executing the show.

By the time *TGJ* caught up with the tour, Video Director Jon Beswick had left the tour to join up with Def Leppard and had been replaced with Deb Collins who was on break from Josh Groban.

Coming from Groban to this was a fun challenge for Collins who explained, "This is the first real rock show that I've been out with. The show just cruises by with four young guys running around all night. They have all of those ramps that they can run around and jump off of."

CONTINUED ON page 21



Production Mgr. / Tour Accountant:
David Norman

Stage Mgr.:
Henry Bordeaux



Guitar Techs:
Jim Bomann



Kyle Chirside
& David Coyle

Lighting (back) – Kile McClure,
Bryan Tilke, Michael Ponsiglione,
(front) Esteban Caracciolo, Josh
“Scuz” Wagner, J. T. McDonald

Video – Mason Braislin, Thomas
Braislin, Chris Kemp, Jason Lip-
ton, Deb Collins, Troy Baccheshi





CONTINUED FROM page 19

The camera crew had to really be on the ball due to the fact that there wasn't a lot of time to camp out on a shot. The shots had to be acquired quickly so that Collins could move on to the next thing and keep pace with the show.

The show was pyro-heavy. There was a lot going on all night with a confetti blow that ended the night, which was so intense that it obscured the video wall that made up the majority of the upstage area.

When asked what he would change about this show in the future, Dave Norman said, "I would have fewer support acts where we could have

more stage space and the bands could play a little bit longer."

All in all, this was just what the poster advertised. It was a big rock show that did what big rock shows are supposed to do. As a result, several thousand 14-year old kids went home happy, hoarse and unable to hear for the next few days.

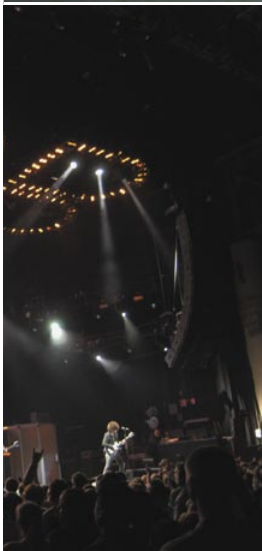
It must be said that David Norman ran his show with as much poise and professionalism as any production manager this writer has ever seen and the result of his skill was shown in how smooth the tour ran despite its rigorous schedule and numerous challenges. ☺

band

Bass Guitar: Pete Wentz
 Vocals, Guitar: Patrick Stump
 Drums: Andy Hurley
 Guitar: Joe Trohman
 Keyboards: Kyle Paas

crew

Tour Manager: Dan Suh
 Production Mgr. / Tour Accountant: David Norman
 Production Coordinator: Sian Balogh
 Stage Mgr.: Henry Bordeaux
 Live Nation Rep: Mike Bess
 Show Director: Andrew Logan
 Set & Lighting Designer: Alex Skowron
 FOH Engineer: Kyle Chirnside
 Monitor Engineer: Mike Baehler
 Lightinger Operator: Esteban Caracciolo
 Guitar Techs: Jim Bomann, Brian Diaz
 Drum Tech: Andrew Nosek
 Bass Tech: Kris Martinez
 Tour Assistant: Jim Sevcik
 Band Asst.: Jonathan Miller
 Venue Security Director: Bob Fontenot, Jr.
 Security: Charlie Mark, Andres' Stewart
 Motion Control Operator: Juan Carlos Guerra
 Bus Drivers: Jeff Calderwood, Dale Hunt, Randy Dennis, John Duva, Ricky McCollam, Dave Lopriore, Duanne Kottman
 Truck Drivers: Gary Nall, RAndy Ennis, Troy Williams, Dave Kummerow, Sean Biederman, Robert Jordon, Pat Mudgett, Gary Adair, Lee Frieze



vendors

Management: Crush Management
 Booking Agent: Creative Artists Agency
 Record Co.: Island Records
 Business Mgmt.: East Bay Business Services
 Travel Agent: Executtravel
 Tour Promoter: Live Nation
 Tour Sponsor: Honda-Event Resources, Marketing Factory
 Audio: Clair Brothers
 Lighting: Upstaging
 Video: Nocturne
 Set Construction: Accurate Staging
 Video Control: Showrig
 Buses: Nitetrain Coach
 Trucking: Upstaging
 Merchandise: Resolve Merch
 Freight: Rock-It Cargo
 Radios: Road Radios
 Itineraries: Control Freak
 Credentials: Cube Services
 Internet: Casbah Online
 Cases: Calzone / Anvil Cases
 Pyro: Pyrotek