

The View from Cloud 9

Creating a pretty-in-pink
spectacle for
Megan Moroney's
first arena tour

Photos and text: Steve Jennings



"The challenge was figuring out how to take those things that worked in the album world and make them feel dimensional and exciting in an arena, as well as expanding the world even further to give the audience something new," Dawson says.

We caught up with Megan Moroney on her first arena tour, *Cloud 9*, named after her third album and themed after its artwork. The Nashville singer-songwriter, originally from Savannah, Georgia, grew up in a musical household. "Tennessee Orange" was the breakout single that brought her to Billboard's Hot Country Songs and Country Airplay. With her high-energy show (where audience levels can reach 113dB in screams and sing-alongs), she seems at home in arenas. Her crowds make it an all-out pink-fest, with many dressed in pink outfits to emulate the artist. Singing her hits like "I'm Not Pretty," "Girl in the Mirror," "Six Months Later," and "Am I Okay?," she has garnered plenty of praise.

Writing on the website *Riff*, Roman Gokhman notes, "The large performance area extended from a rectangular stage to a nine-shaped space with a short catwalk. A multi-tiered, prop-filled main stage resembled a wedding cake, with a backing septet spread out on the layers that were connected with numerous staircases. Three large arches sat atop it, and most of the surfaces doubled as LED screens. The entire stage was adorned with floral bouquets. There were several moving pieces including colorful, lit-up clouds that descended from the rafters, a lift

and—most impressive of all—a high-flying platform dressed up like a balcony from which Moroney performed three slower songs about two-thirds of the way through."

CeCe Dawson, creative director

Dawson and Moroney have worked closely across nearly every visual extension of her music. "As her creative director, my role is really taking the world she has in her head and helping build it out into something cohesive, from album artwork to photo shoots, music videos, live shows, and everything in between," she says. Dawson notes that Moroney has a strong sense of what she likes, which makes the collaboration fun. "A lot of our process is throwing ideas back and forth and figuring out how far we can push something while still making sure it feels unmistakably like her."

The color pink was already an identifiable part of Moroney's visual language, and with *Cloud 9*, the clouds gave them a natural scenic element to work with. "The challenge was figuring out how to take those things that worked in the album world and make them feel dimensional and exciting in an arena, as well as expanding the world even further to give the audience something new," Dawson says. "We didn't want to just put clouds on a screen...so



we dreamed up automated cloud elements to bring the world to life. We also had the idea to create a real-life window based on the image on the back cover of her album to use as her B stage, and have it fly 30' in the air so she could get closer to the fans in the back of the arena and give them a special experience. Megan's fanbase has a real appreciation for the small details, so we were constantly thinking about their experience as we curated each moment."

This being Moroney's first arena show, Dawson says it was important to collaborate with the right team. Production/lighting designer Stu Dingley says, "was able to take in all of our crazy ideas and intentions and produce beautiful designs that gave us flexibility to build out something magical. The three scenic arches on top of the custom leveled pink stage, dressed with white picket fences wrapped in florals, gave us a unique *Cloud 9* stage. It also offered flexibility to create different worlds with the video wall behind it. We brought on Silent Partners to collaborate on

the video content; they took every idea and brought it to life perfectly. We leaned into more set-extension-style content to set the scene for each song, while keeping a cohesive visual language throughout. From the custom 3D Cloud 9 castle in the clouds to the Megan Moroney dream closet, featuring her actual dresses and boots, to a dungeon with caged tigers, we were able to create a variety of unique looks."

Working with Dingley and lighting programmer/director Josh Beard, Dawson says they were challenged "to find different ways to make the color pink non-repetitive. We had lots of bells and whistles, like LED on the stairs and arches, allowing for unique and dynamic looks. One of my favorite moments is when Megan walks down the grand stairs in a big princess skirt, accompanied by thunderstorm sounds and a cello interlude, the arches and content form custom heart shaped windows with rain falling down, while Josh lights up each stair as descends. A huge thank you goes to our incredible crew, who were essential every step of the way in turning all of these ideas into reality. It was very magical!"



Above and opposite: Working with Dingley and lighting programmer/director Josh Beard, Dawson says they were challenged "to find different ways to make the color pink non-repetitive. We had lots of bells and whistles, like LED on the stairs and arches, allowing for unique and dynamic looks."

Stu Dingley, production/lighting designer

Dingley, part of the team at Silent House, says, "The starting point came from what CeCe and Megan had already created around the *Cloud 9* album. CeCe has a really strong relationship with Megan and was the link between her and our team throughout the design process. We would work up ideas, show them to CeCe and Megan, get their thoughts, and then keep developing things from there. It was a really enjoyable process."

Dingley knew the show would be scenery-heavy. "We wanted people to walk in and immediately feel as though they were on *Cloud 9*. The clouds glowing over the audience, the pink kabuki, and sparkly gobo wash all start setting that scene from the moment the doors open. The lighting itself is deliberately clean and simple. It frames the architecture of the set and is arranged almost like a slightly

distorted, densely packed theatrical rig rather than a conventional touring lighting system. We also rely quite heavily on side light and the LED built into the scenery, which pushes it further in that theatrical direction."

Handling the staging, scenic, lifts, and flying window is TAIT, spearheaded by project managers Ben Woida and Amber Steffey, with technical direction from Henry Drago. "TAIT are a brilliant bunch of people," Dingley says. "Silent House has developed a bit of a shorthand with TAIT at this point, so the process was extremely smooth. Generally, we design and model everything, then pass our homework over to them to rebuild in their engineering software. From there, we maintain a back-and-forth until the show comes to fruition. Our primary focus is the concept, aesthetics, and overall integration with the other show elements, while TAIT leads on engineering, tourability, and fabrication budg-



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et. The flying window started as a stand-alone idea while we were still working out how it could play over or behind the main stage. From the beginning, Megan was keen to have a B-stage moment that would let her connect more closely with the audience at the back of the arena, near the front-of-house position. We started developing the idea of doing away with a conventional B stage, instead floating her above the audience in this 'window' draped with flowers and silk curtains. Megan was adamant that it had to rotate so she could see the whole audience!"

Dingley notes that the window can feel terrifying when suspended at full height above the audience. "I don't think we even worked up to it in stages; we just maxed it out on day one, and from then on that was simply the norm. The clouds were fabricated by Glow Motion. Daniel Slezinger and his team threw themselves headfirst into the project. They were naturally one of the first big-ticket items to land on the chopping block, but the team quickly prototyped an idea, filled it with lights, and sent us videos showing the proof of concept. Their proprietary winches, with power and data carried through the winch cable, made them a perfect solution and helped us get the idea over the line. The clouds were programmed from the lighting desk, so

they became a really powerful tool for creating looks on the fly and timing their movement and illumination alongside the other lighting elements."

Once the design started to firm up, production manager Zach Snyder led the vendor process and put the different packages out to tender. "We worked through the options together to make sure each vendor was the right fit for the design, execution, and budget," Dingley says. "Solotech has an excellent reputation across the industry, and for lighting specifically, they have a great inventory. There is also a familiarity that comes from working with certain products repeatedly, which makes the design process very efficient. They have invested in both great technology and great people. For this tour, they offered the right combination of equipment, crew, and budget."

Dingley says he got everything he wanted in terms of lighting fixtures. "The rig is mainly made up of [Robe] Fortes and ESPRITES, [TMB] Flares, [ACME Lighting] Tornados, and MDG hazers. I did use the Martin MAC One Wash for the first time. They are incredibly compact, with a beautiful lens and optics, which made it perfect for lining the scenic elements without visually detracting from the design."

Josh Beard first worked with Dingley on a festival project

a couple of years ago. “He has also been part of the wider Silent House world. Originally, he was only going to program this tour, but we managed to convince him to go out with it as well. It is the best possible scenario when the show stays in the hands of the person who programmed it, especially when they are as strong a programmer and LD as Josh. He brings an incredible vibe to the camp, and all he asks in return is a punctual espresso martini post-show. We were very lucky to have Josh.”

Josh Beard, lighting director/programmer

Beard has worked with Ariana Grande, Ed Sheeran, and Justin Timberlake, among others. Along with Steve Williams, he started the Houston-based firm Sick Design five years ago. “Our goal was to create memorable experiences, from early design concepts right through to show-time,” he says. “We’ve been fortunate to do that with some incredible artists and brands across touring, broadcast, and immersive worlds. Plus, we’re having loads of fun at the same time!”

Beard programmed about 30 songs by the end of rehearsals. Not all of them made it into the show, but they’re all in the file, as songs move in and out of the set nightly. “Each night is roughly 27 songs, so there are a couple that Megan likes to move around,” he says. “This file was started from scratch, so no information was brought in from past shows or tours.”

Fortunately, Beard says, “We weren’t in a big rush, which was nice, as that’s not always the case. After getting the design from Stu and working with Solotech on the paperwork, I got into building out the file based on the workflow I wanted.” He did all the previz prep in his Houston studio. “After building out the file, I moved into timecoding all the songs. For me, that means recording the main structure of the song first, and then going back through and recording any button hits, like kicks, snares, fills, guitar riffs, etc. These are usually blank sequences on the first pass, so all I’m really doing is looking at the timing of the hits and making sure everything lines up where I want it.

“I like to put more into the desk than I will probably need. I’d rather spend the time doing it in previz rather than being on-site and waiting until the designer asks for something. After everything is recorded in the desk, I go back through the start, populating the sequences I had timecoded. I like having software that does what it needs. The grandMA3 console is my preferred choice. We were recipe-based. Not sure if that’s a good thing or not, but we did it.”

The rig consists of Robe FORTES, ESPRITES, and iFORTE LTX units; TMB Flare Q+s and Flare LRs; ACME Tornados and Pulsar S2s; Martin MAC Ones; CHAUVET Professional Strike Ms; and lots of LED tape from TAIT. Solotech, Beard says, “seems to always have the best fixtures and techs.”

Explaining the layout, Beard says, “The Robe Fortes are the primary fixture and were mostly in the air over the stage, with a handful upstage behind the band. The ESPRITES are on the sides of the main video/LED wall and are used mostly to sidelight the band. All the LTXs are on Megan as key light via [Robe] RoboSpot [remote followspot systems]. The Flare Q+s uplight the three arches upstage in front of the video wall. The Flare LRs are on the three overhead trusses and were used for effects and crowd washes.

“The ACME Tornados are split along the downstage edge on each side of the struts, and the Pulsars sit off-stage surrounding the thrust. The MAC Ones are in with the band, essentially positioned upstage and downstage of the players in two lines.” The Strike Ms are also on the sides of the video wall, mixed in with the ESPRITES. “They helped with effects and crowd wash, similar to what you would have seen from the LRs overhead.

“I enjoyed the whole process of working with Stu, CeCe, and Zach [Snyder, the production manager]. We got to do something special with Megan’s first headlining arena tour. As mentioned before, I really like working with Solotech and have confidence going into each show with them. My lighting team was great and got it done every day! Thanks to Vince, my crew chief, for keeping the ship moving from city to city, and thanks to Silent House for trusting me with another project.”

Carolyn De Bellefeuille/ Gabriel Coutu Dumont, screens creative producers

De Bellefeuille and Coutu Dumont, of Silent Partners Studio, were brought on board to lead the creation of screen content and support Dawson in developing the visual language and narrative arc.

Bellefeuille: “Megan Moroney already had a very established visual universe and identity, so our role wasn’t to reinvent that world but rather to translate it into a cohesive live experience. Working closely with CeCe, we helped shape the creative intentions into a visual journey that could evolve throughout the show, making sure each piece of content supported both the individual songs and the overall narrative. Gabriel and I worked closely together throughout the entire project, but with complementary roles. Gabriel acted more as a creative mentor and sounding board throughout the process, while I was more directly hands-on with the team and day-to-day creative production—leading the artists, overseeing development of content, and making sure all the pieces stayed connected to the larger vision.

“A big part of our work was really about creating that bridge between CeCe’s creative direction, Megan’s existing visual identity, and the team producing the screen content. The goal was to make sure the visual storytelling felt

intentional and consistent from beginning to end, while always remaining true to Megan's world."

Dumont: "I'd already had the opportunity to work with CeCe on a few other projects, so there was an existing creative relationship and trust between us. Every time we collaborate, we're drawn to her creative approach, her strong sense of collaboration, and the clarity of her intentions. So, when she reached out to us for Megan's tour, the process felt very natural."

Bellefeuille: "For Megan's tour, we assembled a team by bringing together talent from both Silent Partners and our external network. The goal was to build a complementary team rather than have everyone approach the work in the same way, bringing together different strengths, aesthetics, and technical skills while making sure the final result remained cohesive and true to CeCe's creative direction and Megan's universe."

Dumont: "We love CeCe's workflow and how it feels inclusive. We participate by inputting our expertise on the execution side. I wouldn't call us consultants, more like partners in crime."

Bellefeuille notes one of the most interesting creative challenges of this tour came directly from the album title. "We knew we had to fully embrace that universe, and more specifically the world of pink clouds that CeCe envisioned for the show. What sounds simple conceptually can actually be quite complex when you start translating it into a full world of screen content without it becoming repetitive."

This led to a significant R&D phase where they explored different techniques and workflows to understand how they could create clouds that felt rich, dimensional, and varied enough to evolve throughout the show.

Bellefeuille: "At first, we assumed we would find one software that would become our main tool for creating that universe. In the end, we used five different software packages, each for different purposes, technical needs, and even different visual qualities. We're really happy that we invested the time in that research. It gave us a much broader visual vocabulary to work with and allowed us to create different interpretations of the *Cloud 9* universe while keeping everything connected to CeCe's vision. That exploration became a really important part of building the visual identity of the show."

Charlie Alves, video director

Alves came into the Megan Moroney camp via Dingley, Dawson, and Sydney Yuman, of the talent-management firm Say Entertainment. "Drawing from my years of directing and touring experience, I knew I needed the ability to cut across multiple M/Es [mix/effects] and outputs without latency. Regardless of the camera plot, I utilized a Blackmagic 4 M/E desk and switcher, allowing me to program macros to control three to four outputs quickly and efficiently while maintaining communications via tally,

comms, and video monitor returns. Having seen Megan perform a year ago, I was struck by her expressive facial and eye movements. I felt it was essential for fans in the last row to experience those expressions, which also served as a showcase for the artistry of our tour makeup designer, Jaeda Marie, and our costume designers."

Video crew chief Randy Llamas works with David Cruz (video engineer) and Michael Brent (LED floater and first responder). "Fuse Technical Group [the tour's video supplier] provided an exceptional group of camera operators: Lindsey Guidry [camera one], who also serves as a tour carpenter, handles Megan's tight and responsive shots; Kelvin Melendez [camera two] provides the reliable full-body safety shots; and Elea 'EL' Hartman [camera three] manages nuanced focal lengths for extreme close-ups and medium shots. Camera four, a DJI Ronin 4D 8K operated by Emma Cusack, is the heartbeat of the show, delivering the essential vibe of *Cloud 9*. This stabilized shot elevates the production from good to great. Finally, our PTZ robocams, operated by camera supervisor Justin Russell, capture unique angles not typically seen by the audience. Engineer David Cruz paints all these live images to ensure they mix seamlessly, bringing the *Cloud 9* experience to life every night."

The tour utilizes two Disguise GX 3+ servers controlled via a grandMA3 lighting console, feeding into a Barco ImagePRO/Encore E2 system for graphic effects and Notched live feeds. "The system was engineered and designed by Kirk Miller and Manny Conde of EarlyBird Visual. Travis Caron, from Fuse Technical, manages the high-level programming and engineering daily. Our design allows Travis and me to evolve the show as the setlist changes and create custom looks for surprise guests. The ability to pivot quickly, supported by the teams at EarlyBird and Fuse, ensures we deliver a top-tier performance every night."

Alves notes the Disguise servers feed Brompton Technology processors for the LED walls, which consist of ROE Visual Vanish ST (18m-by-10m upstage wall) and ROE CB3 (5m-by-8m IMAG screens and two fascia risers). The entire system runs at 4K 59.94 at 10-bit.

"As the touring industry evolves alongside social media, it has become imperative that every seat in the house offers a close connection to the artist," Alves says. "CeCe Dawson did a magnificent job creating the *Cloud 9* world; by using high-quality 3D graphics and arena-format LED screens, we achieve a true suspension of disbelief—whether we're in the 'Pharmacy' or the 'Castle' scenes. High-level video processing and clear IMAG imagery allow the audience to connect with Megan regardless of their ticket tier. Thanks to Stu Dingley's production design, Zach Snyder's management, Quinn Adamson at Fuse, and a collaborative crew, we can deliver a technically superior show city after city."



The rig consists of Robe FORTES, ESPRITES, and iFORTE LTX units; TMB Flare Q+s and Flare LR's; ACME TORNADOS and ACME Pulsar S2s; Martin MAC Ones; and CHAUVET Professional Strike Ms, supplied by Solotech, and lots of LED tape from TAIT.

David Loy, front-of-house engineer

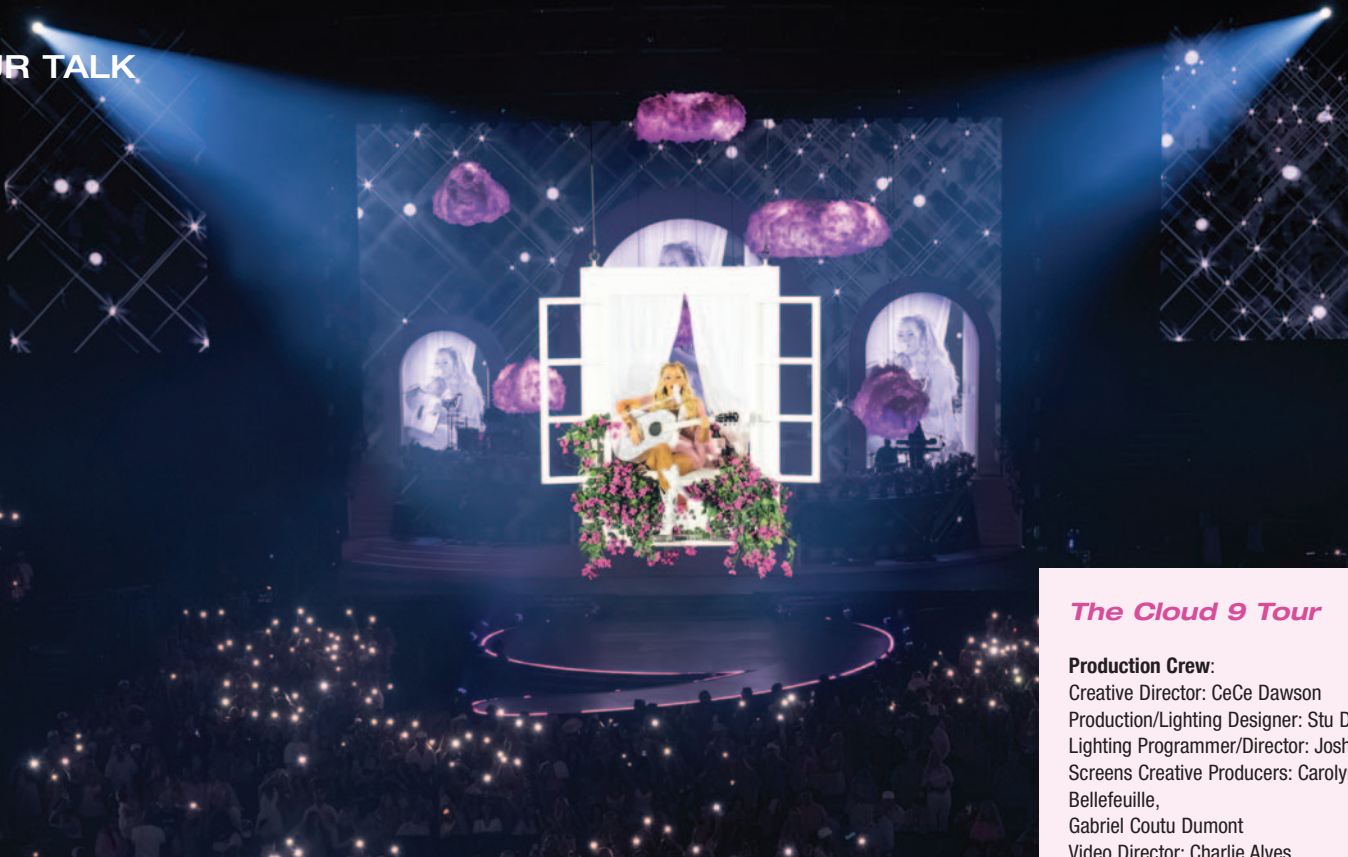
This was Loy's first tour with Moroney, having been connected to her team through Zach Snyder. "I came on in early February to handle some of the early album promo before the tour prep took over," he says. "I mix the tour on a Yamaha RIVAGE PM3 surface paired with an RX-EX engine. This has been my board of choice for a few years, and it fits my workflow for this tour very well. There are 118 inputs for this tour."

With the RIVAGE platform, all of Loy's effects are in the box; he's not using any Waves or UAD systems. "I have Bricasti Reverb for my vocal plate, acoustic plate, and drum plate; Eventide SP2016 for my drum room; and REV-X for a few more spatial reverbs. On Megan's vocal, I'm leaning on DaNSe [a dynamic noise-suppression plug-in] and some upward dynamic EQ expansion as my Primary Source Expanders. Finally, I'm using a large amount of [Initial Audio] Dynamic EQ, Neve EQ, and premium rack compressors throughout the file."

Loy says he prefers to get as much done as possible within the console, adding outboard gear as needed. "Usually with tour prep, I'll build my file fully in the box and then add outboard gear at a later stage. For this tour, I

actually used my ITB file for the first three shows and didn't dial in any outboard gear until we got to production rehearsals. I did this so I could learn the inputs and material first before selecting outboard chains. I found this was much more effective than just automatically applying whatever I've always done before hearing the material first." His gear consists of a Neve 5059 summing mixer, API 2500 compressor, Elysia nvelope, two DBX 560As, two WesAudio Diones, an Elysia Xfilter, Elysia Xpressor, SSL Fusion, Neve Master Buss Transformer, TUBE-TECH SMC 2B, and a Neve Master Buss Converter.

"I would say the biggest thing consistent with me from tour to tour is the Neve 5059 for my outboard summing, followed by my kick and snare groups going through a dbx 560A and Elysia nvelope chain," Loy says. "Using the summing weight the 5059 gives me adds a great character and glue that is hard to recreate with digital consoles. This year, I added a Neve Master Bus Transformer and Tube-Tech SMC 2B on my master bus. Putting both of these pieces right before the final conversion of the Neve MBC was huge. The Neve MBT added a massive amount of clarity and width, while the TUBE-TECH gave it that glue of multi-band compression that really allowed me to keep my



The tour utilizes two Disguise GX 3+ media servers controlled via a grandMA3 lighting console, feeding into a Barco ImagePRO/Encore E2 system for graphic effects and Notched live feeds.

dynamics in check while mixing loudly.”

Loy has toured with a Cohesion PA package fairly consistently for the last ten years, so it was an easy choice. “It’s a system that I know well and prefer for many reasons. On this tour, [systems engineer] Randy Weinholtz primarily handled the design. My only request was that I have six CP218s flown per side in omni. I was also slightly particular about our front-fill coverage around the ‘nine thrust,’ but Randy really ran with it from the start. I was really pleased with our coverage of Megan’s vocal. Every video I found online sounded clear and articulate, and I attribute that to Randy’s planning/deployment and our existing knowledge of the system.”

The biggest issue was microphone selection. “I had seen two of Megan’s shows in 2025, and I was impressed with how loud her crowds are,” Loy says. “I knew that would be a challenge. A friend recently recommended looking into the re-released Sennheiser 9235, and after hearing the rejection it had in band rehearsals, I knew it would be key for us. It definitely took some adjusting, though. [Monitor engineer] Jon Kooren and I had to discuss mic technique with Megan and make sure she understood how to use the microphone’s rejection to our advantage. In the end, it gave us a very stable result, especially with a flying set that raised 35’ at the front of house and rotated 360°.”

Something Loy immediately noticed when he joined the camp was the strength of Moroney’s mic/vocal technique. “There are definitely songs where she’s softer, but she’s

really good about keeping the microphone technique proper for those moments. During those songs, I remove one stage of PSE, so those softer words are heard clearly, and then I re-engage it whenever the louder songs return. Other than that, multistage compression and dynamic EQ really help me keep her vocal in the pocket and clear throughout the whole show.

“I feel like this show was a great culmination of incredible people really giving 100% of their skills,” Loy concludes. “Everyone brought their full expertise to the table to pull off something really special, and I am very grateful to have had a role in this tour. It pushed me in new ways and made me think outside the box in a lot of challenges, and I’m incredibly proud of the product we were able to give.”

Randy Weinholtz, systems engineer

Weinholtz has been with Clair Global for the past 18 years. His role can change on each tour assignment, from front-of-house mixer to monitor mixer to systems engineer. “I have been in the live sound industry for 40-plus years, both touring and house positions,” he says.

The Cohesion PA package consists of 16 CO-12 main hangs per side, 12 CO-10 rear hangs per side, 16 CO-12 side hangs per side, six CP218 flown subs per side,

The Cloud 9 Tour

Production Crew:

Creative Director: CeCe Dawson
Production/Lighting Designer: Stu Dingley
Lighting Programmer/Director: Josh Beard
Screens Creative Producers: Carolyn De Bellefeuille,
Gabriel Coutu Dumont
Video Director: Charlie Alves
Media Server Programmer: Manny Conde
FOH Engineer: David Loy
Systems Engineer: Randy Weinholtz
Monitor Engineer: Jon Kooren
Tour Manager: Chelsae Partosan
Production Manager: Zach Snyder

Production Companies:

Lighting: Solotech
Video: Fuse Technical Group
Staging/Flying/Lifts: TAIT
Sound: Clair Global
Cloud Fabrication: Glow Motion
SFX Confetti/Low Fog: Strictly FX

three CP218 cardioid floor subs per side, and seven CF28 front fills.

"In rehearsals at Rock Lititz, we had half the PA turned on to give David Loy and production a sense of what it would feel like at the front of house. When we got to the first arena, we turned it all on and made a few adjustments. We are currently using Cohesion's new prediction software, called Canvas. It gives us good information as to what the venues require for excellent coverage from the floor to the last row. Our daily routine is to check the phase of all the hangs, shade it according to Canvas, then walk the room and listen. Any adjustments we need to make as far as shading depends on the placement of the stage and how the rear and sides affect those seats." Weinholz also serves as front-of-house engineer for the two opening acts, Solon Holt and JP Saxe, using a Yamaha QL1 console.

Jon Kooren, monitor engineer

On this, his first tour with Moroney, Kooren uses a DiGiCo Quantum 5. "I was brought in very quickly," he says. "I programmed the console with some rehearsal multi-tracks in the Clair shop and had one day of production rehearsal to build my show with the band and Megan. I've mixed monitors for most of my career, with Justin Timberlake, The Jonas Brothers, and Justin Bieber as clients. I prefer the monitor position because I excel at communication with the artist and band members. It's great having all the gear in my vicinity, with the experience and expertise of knowing how to troubleshoot any issues that may arise."

Moroney is currently using a Sennheiser 9235 capsule with an Ambient Recording HHA-SSH handheld microphone adapter on a Shure Axient receiver. "This is a great capsule," Kooren says. "I've used it with other artists. It has a very directional polar pattern and is useful for people who might cup the mic at times and perform in front of the PA."

For in-ears, Kooren introduced Moroney to 64 Audio A18s. "Megan was previously using a different brand. Because of past experience, I prefer mixing IEMs on 64 Audio, as they are less fatiguing to the ears over time and have a flatter EQ curve you can mix into. Their customer service far exceeds that of other companies in the industry, I feel."

Kooren primarily uses the Quantum 5's EQs, compres-

sion, and gates for most of the band's inputs. "I utilize Waves for certain compressors like 1176 to tame transients on a guitar group or an SSL bus compressor on a music group to glue things together," he says. "I use the Abbey Road Collection reverb on drums. Sending all the drums to a reverb can create a space for the drums, acting like a room mic."

Kooren also uses a few pieces of outboard gear to add a little flavor to Moroney's mix. "I do Megan's mix on the master channel in groups. This allows me to fine-tune some instruments with additional EQ and compression without affecting the band members' dynamics in their mix. I use a Neve MBT on the guitar group with color comp for subtle compression and frequency-dependent width to take the guitars out of the center and leave room for the vocal. Also, a touch of harmonics with [Rupert Neve] Super Silk. And I use an SSL Fusion on the music bus. This adds a finishing-touch EQ, high-frequency compression for anything that pokes out, and a touch of space and width to finalize the stereo image. On Megan's vocal, I use a Neve 5045. I prefer the outboard unit so I can quickly get to the knobs when needed. It helps me with the overwhelming crowd noise we get on this tour and the flying-stage moments. Finally, I use the Bricasti M7 reverb on her vocal—there really isn't anything better."

The project has provided Kooren with considerable creative satisfaction. "When my friend Zach Snyder approached me about this gig last minute, I was initially hesitant to accept the offer due to the short notice. However, I had a tour canceled and was available. Additionally, my nieces were huge fans and strongly encouraged me to participate. I am pleased I accepted this opportunity, as it has provided the chance to explore a new genre of music I had not previously mixed. Furthermore, I had the opportunity to collaborate with a talented group of younger Clair audio technicians. They all exhibit a positive attitude, readily follow instructions, work diligently, and possess promising futures in this industry. Thanks to Shelby Mindar [monitor tech], Gabriel Towell [RF tech], Anna Detrick and Elea Hartman [PA techs], and Mars McGurl [comms tech]."

The *Cloud 9 Tour* concludes on October 1 in Belfast. Moroney has booked three dates in Australia for May of next year. 🎧