

25-July-2025

Jeremy Roth Evokes Emotion with SÖL Blinders on Nathaniel Rateliff Tour

For their first major arena tour as headliners, Nathaniel Rateliff & the Night Sweats hit the road this past spring on their “South of Here Tour” with a soulful, vintage-inspired production design that reflected their signature blend of folk, Americana, and rhythm & blues. At the heart of the lighting design was the Elation **SÖL I Blinder**—a key fixture chosen by production and lighting designer Jeremy Roth, who specified 106 units as the core element of the visual aesthetic. Brown Note Productions delivered the full lighting, audio, and rigging systems for the tour.



Throwback Feel

Roth turned to the SÖL Blinders for their unique blend of retro form factor and modern color capabilities. “I’m generally attracted to retro-looking fixtures,” he explained. “My preference is to utilize the best aspects of new technology, but ideally in a fixture that has a throwback feel to the earlier days of the lighting industry. I liked the feel of the SÖL—the Fresnel lens, the high CRI, the roundness of the front bevel—it had a nice throwback feel.”

The fixture proved to be a natural fit for Nathaniel Rateliff’s vintage style of music. With its RGBLAW chip, the SÖL I Blinder delivers a full-color spectrum, including warm and cool shades of white, and a high CRI over 93 for looks that translate beautifully both live and on camera.



FOR IMMEDIATE RELEASE

“They’re great because you can mix some very convincing tungsten in them,” Roth said. “A lot of Nathaniel’s songs fit in that tungsten color, and they handle chases and flashes really well.”

Emotion through simplicity

Roth has always been fascinated by light and its ability to influence human emotions. His design approach for the tour emphasized emotion through simplicity, relying more on static positions, carefully tuned color temperatures, and intensity shifts rather than fast movement or effects. “The show is about simplicity and holding back. It often starts at low intensity and builds up,” he said.

The band is tight, and Roth says the production needed to match that precision while providing a classic visual look. Although the show’s color palette remained intentionally limited, Roth used the SÖL I Blinders to shift from a wide range of warm white hues for soul revival songs to CTB, steel, and dark blues for more intimate moments. The fixture’s wide color temperature range (1800K - 8500K) enabled him to create such nuanced looks with 10-12 shades in the warm range alone.



Incandescent-like Dimming

Roth was also impressed with the fixture’s dimming behavior. His programming approach often involves syncing effects with the beat while also incorporating a manually controlled element—something that can be brought up or down on a fader to give the light a sense of pulse.

“That ability to emulate the dimming response of a tungsten fixture is incredibly important. It creates the feel that the light isn’t reacting in a literal or immediate way but instead follows with a delayed dimming curve for a more natural feel. That’s one of the things I’ve always loved about Elation fixtures. They don’t just offer standard dimming curves, they allow for subtle, delayed response curves that closely mimic the behavior of incandescent sources. This makes them well-suited for fader control because it lets the light respond very subtly instead of abruptly. That’s key for me in programming.”

Surprising Punch

Then there are moments where Roth pushed the fixtures to full intensity. One standout moment came during the song “Survivor”, when the SÖL Blinders transitioned from warm tungsten-style looks to a full-intensity cold white strobe to match a staccato horn line in the outro.



FOR IMMEDIATE RELEASE

“Up to that point, they’ve been doing mostly tungsten chases, and you don’t really know that they can do much more than that. It’s a moment where this light that was seemingly innocuous, creating these nice warm looks, suddenly punishes you for a few seconds with 9000 lumens of bright white flashing. The show becomes all about the horns, and the punch from the lights is spectacular in that moment. It kind of bangs you over the head right at the end of the song and then ends with a blackout so you have an after image of all 106 blinders.”



Standing Apart

Another technique Roth used to great effect was shifting unexpectedly into saturated colors, sometimes even unexpected ones like UV or teal, to create a look that stood apart from everything that came before. “When those colors are brought in during a song or a sequence of songs, the change has a striking impact as it creates a different look and vibe that the audience hadn’t seen up to that point.”

The production also featured a large video component, with three main video screens behind the band plus I-Mag screens. The SÖL I Blinders were used to form a mid-stage frame of light with more fixtures mounted around three large video screens to create a picture frame effect. They were active for roughly 90% of the show, with Roth typically running them at just 5-10% intensity.

Brown Note Productions

Supporting the production was longtime partner Brown Note Productions, who has been Nathaniel Rateliff’s vendor since the start of his touring days. The company worked closely with Roth to bring his vision to life, even purchasing the SÖL Blinders specifically for the tour. “It’s always amazing to have a company so open to bringing in the tools the designer needs,” Roth said.

Brown Note also engineered a custom mounting system for the SÖL fixtures that ensured precise alignment and consistent spacing between the fixtures and the video walls. They also met the challenge of adapting a tightly specified production design to a wide variety of venue sizes and configurations.

For Roth, one fixture stood out as indispensable throughout the *South of Here Tour*: the SÖL I Blinders. “Honestly, if I had to strip everything else away, I would keep the SÖLs,” he said. “They



FOR IMMEDIATE RELEASE

carry the core energy of the show and are the one fixture I couldn't substitute. They're small, travel easily, and are road-worthy. I don't think we had to replace a single unit."

The *South of Here Tour* kicked off in fall 2024 and wrapped in spring 2025, with a scaled-down version planned for the final leg this fall. Even in the reduced setup, the SÖL I Blinders will remain an integral part of the show.

Lighting Team

Production Managers: Rick Procopio, David Gleeson

Tour Manager: William Pepple

Production/Lighting Designer: Jeremy Roth

Lighting Crew Chief: Jamie Oebeles

Lighting Director/Assistant Video Director: Kat Rodgers

Video Director / Lighting Programmer: Michael John Grant

Lighting Crew: Marco Valdez, Nick Luecking, Ryan Key, Brady Coates, Hunter Davis

Photos: Jeremy Roth

About Elation

At Elation, we collaborate with leading professionals in the lighting industry to help bring extraordinary experiences to life. As a designer and manufacturer of a wide range of high-performance entertainment lighting products, we're proud to be a trusted partner to top lighting professionals and rental houses around the world. Our commitment to quality, innovation, and creative solutions has made us a go-to resource in the industry. We also offer an advanced line of lighting control products through Obsidian Control Systems, and a full range of dependable specialty effects called Magmatic. We invite you to take a closer look at www.elationlighting.com

For more information, contact:

Elation US

6122 S. Eastern Avenue

Los Angeles, CA 90040

USA

Tel: (866) 245-6726 (toll free)

Tel: 323 582-3322

sales@elationlighting.com

www.elationlighting.com

Elation EU

Junostraat 2.

6468 EW Kerkrade

The Netherlands

Tel: +31 (0)45 546 85 66

info@elationlighting.eu

www.elationlighting.eu

Elation Mexico



FOR IMMEDIATE RELEASE

Av Santa Ana 30,
Parque Industrial Lerma,
Lerma, Mexico 52000
Tel: +011 52 728 282 7070
ventas@elationlighting.com
www.elationlighting.com