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volume 1 issue 6 2008

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FROM THE *Editor*



Editor's Notes:

Our esteemed Publisher Larry Smith has been on my case since I took over as Editor of this fine publication, to put together some *Editors Notes*. So here we go...

This issue features a first for *mPm*, as we present a cover feature on the Jay-Z/Mary J. Blige tour. We have never featured an Urban bill in our coverage before, much less a cover feature.

The fact is, this tour was too great to ignore. Our Chief Writer, Michael Beck was the one who was enthusiastic about this show. For that, I commend him. We will look out for more shows like this in the future as we continue to expand our coverage.

On another note, we are implementing a new feature to *mPm* – the “Tour Manager/Production Manager Open Mic” feature. This is the springboard for TM's and PM's to sound off on whatever topic *tickles their fancy*. This month we are delighted to have a tutorial on European Touring do's and don't's from Mary Jo Kaczka. She has an extensive resume and we are more than pleased that she would give us her time. You should find her an educational read, especially as a fresh TM, having never taken a tour overseas.

With illegal downloading and high CD prices driving public interest in recorded music down, the live show is something that cannot be duplicated. *No, not even on a DVD*. Fans will continue to go to live shows for the singular experience of the LIVE show. I have faith that this experience will keep us all in this business forever. Mark my words.... the New Kids on the Block's new tour will not do harm to the live music industry. It will actually help, at least for the short-term. *Some people...I just don't understand.*

If you have any insight or topics you want discussed in *mPm*, please let me know. Your ideas would be greatly appreciated by our readers, including the young, who share our passion for live music and who want nothing less than to learn. **Email me at ccogswell@mobileproductionpro.com**

Chris Cogswell

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Portland, OR is a place with fresh mountain air, a diverse culture, and NO sales tax! Even though it's a secondary market, it's a great location for a corporate meeting or concert. It is home to the largest convention center in the northwest, one of the industry's classiest hotels, a convention hotel that is perfect for conferences and special events, a beautiful arena, and so many tourist attractions, visitors will have to return several times to just to visit them all.

mobile Production monthly is pleased to bring you our second market feature.



photo courtesy of Travel Portland

Travel

Travel Portland COME FOR A CONVENTION... AND STAY A FEW EXTRA DAYS



photo courtesy of Travel Portland/Brent Bradley

Ringed by natural beauty – Mount Hood, the Oregon Coast, the Willamette Valley wine country and the Columbia River Gorge – Portland has always been a magnet for outdoor enthusiasts. And many of the same reasons that make Portland an attractive destination for skiers, hikers and cyclists also make the area a popular draw for conference attendees.

“One thing we hear repeatedly from conference planners is that their Portland events blow previous attendance figures out of the water,” said Michael Smith, Vice President of Convention Sales for Travel Portland. “Delegates get excited when they hear ‘Portland.’ They come for the conferences, but many of them also add extra days before and after their meetings to explore the destination.”

Portland’s allure extends beyond its scenic charms, however. For meeting planners, many of whom now have green guidelines built into their conference goals, Portland makes sustainability a breeze. The Oregon Convention Center is LEED (Leadership in Energy and Environmental Design) certified and follows a sustainable business model. Conference attendees might not notice all the green touches,

however, as many are masked as aesthetic elements.

The OCC’s two glass spires add sparkle to the skyline, but they also draw in large amounts of natural light, reducing the need for electricity. The center’s beautiful Rain Garden, masquerading as a stunning landscaping project, handles a very serious job. All of the rainwater that hits the center’s massive five-acre roof is channeled to the Rain Garden. As the water travels through a series of ponds, rocks and native grasses, it is cleansed of pollutants. The clean water eventually flows to the Willamette River, just behind the center.

Just across the river, the Gerding Theater is the first historic landmark building ever to earn LEED Platinum status, the highest and most prestigious

certification awarded by the U.S. Green Building Council. The theater, which occupies Portland’s former armory, is home to Portland Center Stage, one of the area’s theatrical companies. Conference planners can also rent the castle-like theater for lectures, receptions, presentations and other special events.

Big on recycling, Portland has applied that passion to the preservation and reuse of buildings. In addition to the Gerding Theater, the nearby Ecotrust building has a conference center within its historic confines. Formerly a turn-of-the-century warehouse, the Ecotrust building has a LEED Gold rating (the highest level that was available when the building opened). Inside the building is a sustainable marketplace, where all of the businesses – from Hot Lips Pizza to Patagonia sportswear – share an earth-friendly approach. The building’s meeting space is great for conferences, dinners and presentations, and during meeting breaks, attendees can take a self-guided tour of the building, including a peek at its ecoroof.

Like most of Portland’s conference and performance venues, the Ecotrust building is accessible by mass transit.

Travel

PORTLAND

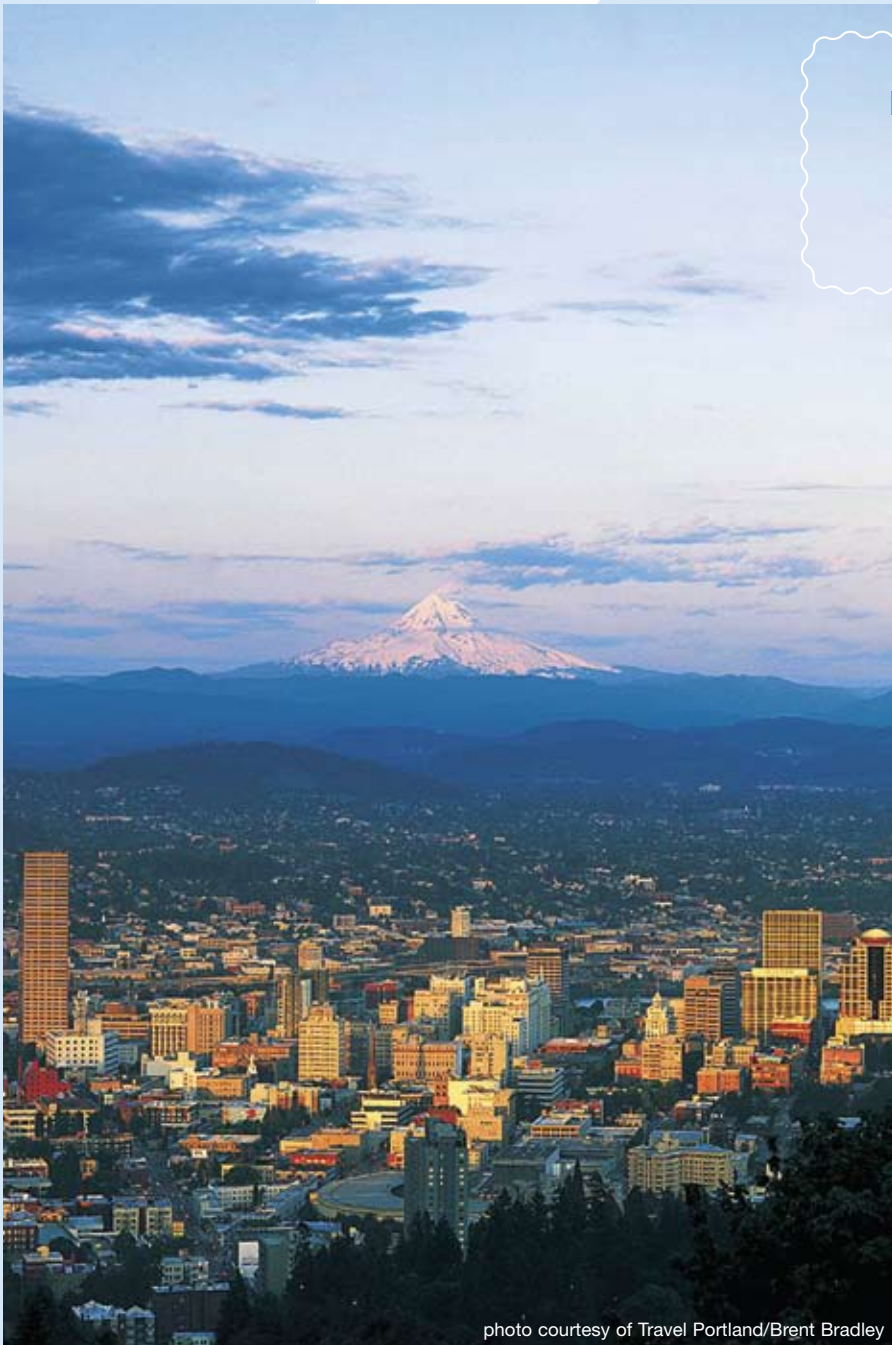


photo courtesy of Travel Portland/Brent Bradley

The Portland Streetcar runs through Ecotrust's Pearl District neighborhood and has a stop at the Ecotrust building. This makes it easy for delegates to travel from their downtown hotels to the meeting space (which is also only a 15-minute walk from downtown).

The streetcar system connects several of Portland's neighborhoods, including Nob Hill/Northwest Portland, an area rich in restaurants and tax-free shopping (there's no sales tax in Oregon); the Pearl District, another enclave of upscale restaurants and shopping (Powell's City of Books, the world's largest independent bookstore is here); downtown Portland's Cultural District, where the Portland Art Museum, the Oregon Historical Society and the Portland Center for the Performing Arts are located; and the South Waterfront, a planned-green community where visitors can catch a ride on the Portland Aerial Tram (the best photo opp in Portland).

The streetcar is complemented by the MAX light rail train network, which connects downtown Portland to the Oregon Convention Center, the Rose Garden arena and other meeting venues. Best of all, the convention center and the downtown hotels all reside in "Fareless Square," a 330-block area in which all rides on all forms of mass transit – MAX, buses and streetcar – are always free. So, as conference attendees move about the downtown or to and from the convention center, they never have to fuss with tokens, change, etc.

Portland's progressive approach to transit is matched by its zeal for protecting nearby natural areas. Thanks to the city's Urban Growth Boundary, an invisible circle beyond which development is restricted, visitors can travel from the middle of the city to the heart of the wine country in about 30 minutes; or 40 minutes to the Columbia River Gorge National Scenic Area; or an hour to the foothills of Mount Hood. These close-in amenities make Portland a joy for both residents and visitors.

So, be sure to tell those conference attendees to schedule a few extra days. ☺

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Center



The Oregon Convention Center

“AT THE CENTER OF SUCCESS”

The Oregon Convention Center (OCC) is the largest convention center in the Pacific Northwest, making it an ideal venue for conventions, industry tradeshows, meetings, and banquets. Located in beautiful and lively downtown Portland, Oregon, the OCC is the preferred destination for many groups because of its commitment to customer service and leadership in sustainable practices.

Built with sustainable products and systems, the Oregon Convention Center has greatly enhanced Portland's national reputation as a front-runner on green building and other environmentally responsible practices. Travel Portland and OCC have worked together to target the growing market of environmentally-aware groups and to establish Portland as the leading destination for green meetings.

The Oregon Convention Center is the first convention center to receive certification under the U.S. Green Building Council's Leadership in Energy and Environmental Design (LEED) Existing Buildings' (EB) rating system. The center has been upgrading fixtures

and equipment in pursuit of LEED certification for the entire million square foot facility, which the center hopes to attain by Fall 2008.

The Oregon Convention Center manages an extensive material and waste recycling and recovery program that includes pre- and post-consumer organic waste, cardboard, newspaper, cans, plastics, glass bottles, wood pallets, cooking oil, and landscaping trimmings.

The center's operations department continually works to improve the efficiency of managing its organic waste composting program. All public spaces inside the center have convenient, clearly marked recycling barrels for waste disposal. To encourage employees to use public mass transit when commuting, the center participates in the Lloyd District Transportation Management Association's Passport Program that provides reduced transit fares.

Oregon Convention Center's food and beverage partner, Aramark/Giacometti Partners, Ltd., also takes numerous measures to support sustainable operations. It now serves condiments from bulk containers, composts food



waste, and has chosen to use locally grown and organic produce wherever possible.

The Oregon Convention Center has also become the first convention center in the U.S. to earn Salmon-Safe certification. The designation was awarded for safeguards the facility deployed to protect water quality and Pacific salmon habitat, as well as commitments the organization has made to further reduce its environmental impact over time.

The Oregon Convention Center is highly experienced in hosting a variety of events - from conventions and trade shows to corporate meetings and parties. We want you to consider us a valuable resource throughout the planning stages of your event and during your stay with us.

Our partners at the Travel Portland concentrate on multi-hotel meetings and citywide conventions. The OCC books



short-term business (occurring within the next 18 months), while Travel Portland sets its sights on long-range business (conventions that book meeting sites more than 18 months out).

Do you ever wish that you could have just one point of contact for all your meeting needs? That's the advantage you enjoy when you book your meeting at the OCC! One person will handle all your room set-up needs, food and beverage orders, and audio visual services.

Your Account Executive works out of our Event Services department and will take you from re-booking through event preparation through to working the event. Your one contact is "Your Meeting Advantage".

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by JESSI WALLACE

In downtown Portland, OR, right across the street from the convention center, is a hotel that is great for a business gathering or private party, and has been hosting such events since 1962. The Red Lion Hotel and Convention Center is home to 172 guest rooms and two master suites. Between the Windows Skyroom & Terrace, and the Grand Ballroom, it has approximately 6,000 square feet of meeting space that can convert to service many different sizes of events.

Since opening in the sixties, the hotel has undergone a few name changes before becoming part of the Red Lion family in 2003. From May-September 2008, several renovations will take place to better the facilities for those hosting conferences and special events. Already, the rooms have enhanced comfort with all new pillow-top mattresses. This summer, all the guest rooms will receive



new wallpaper. The bathrooms will get granite counter tops, curved shower rods, tile flooring, and new wallpaper.

Aside from room comfort, the lobby is one of the first places to undergo changes. The hotel is completely demolishing the lobby and putting in a new reception desk, tile flooring, furniture, window and wall coverings. The business center is also getting an upgrade and moving up a level, as well as receiving an additional work station. The Grand Ballroom isn't getting left out! It will receive all new air walls in the fall, as well as new carpet. By the

time 2008 comes to a close, the hotel will be completely renovated and ready to open a new chapter in its life.

All meeting areas reside on the sixth floor of the hotel. The Windows Skyroom & Terrace is a beautiful location for an evening event, as it showcases a panoramic view of downtown Portland. It is a prime spot for a hospitality suite, opening night reception, or even a wedding reception. The Grand Ballroom is best for panel sessions, town hall sessions, and meetings. It breaks down into four different rooms, if needed, and ranges



from 760-1,480 square feet.

When hosting a conference, sometimes it can be a hassle to search for a good caterer to take care of the meals. At The Red Lion, the caterer is already in house and has a diverse menu, so it's one less thing for event planners to deal with. When it comes to finding the proper technology for a meeting, the hotel has several options in house, including free high-speed wireless internet. Conferences aren't all about work though. Within walking distance to the hotel is the Lloyd Center, which is Oregon's largest shopping mall. With no sales tax in sight, visitors can enjoy a few hours of shopping in between meetings, and then enjoy a pleasant walk back to the hotel.

In addition to the convenience of an in-house caterer and several meeting room options, the hotel is a direct stop off Portland's MAX rail system. Visitors can get on the MAX for less than \$3 at the airport baggage claim and within half an hour, arrive right across from the hotel parking lot. The hotel will also reimburse MAX riders for their fare from the airport when a receipt is presented to the front desk. Anything else visitors



need is within walking distance or a quick hop on the MAX.

The Red Lion Hotel and Convention Center in Portland, OR is excited about the upcoming renovations and hopes to serve as the best choice for special events and meetings in Portland. ☺

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The Hotel Lucia

by JESSI WALLACE

PORTLAND'S "ARTIST FRIENDLY" ACCOMODATIONS

The Hotel Lucia in downtown Portland, Oregon is no stranger to the entertainment market. The hotel had its sixth birthday on May 13, 2008, and while it is young, it has done an excellent job serving the entertainment market. The Lucia has consistently been at the top of several lists of best hotels in the United States and was recently chosen by Oprah Magazine as the hotel to be at in Portland. Hotel Lucia and Todd Widme, its go-to man for the entertainment market, have been spoken very highly of by Entertainment Travel's Nick Gold. Gold tells *mPm* that the hotel is "... excellent in looking after the bands that go to the Portland market. They really step up to the plate and are great at making last minute changes if needed."

The Lucia is classy and modern, offering 127 comfortable guest rooms, seven of which are studio-style Junior Suites with king bed and two baths. These rooms can adjoin a corner king guest room, which creates a two room, three bath suite with a king bed in each room. The hotel also has the one bedroom Gallery Suite with wet bar, fireplace and original works of art. Recently the hotel upgraded all linens, comforters, pillows and eco friendly towels made from bamboo. The Gallery Suite is slated for a complete remodel this year in addition

to new equipment in the fitness center in June 2008.

Because of the size of the hotel, the entire building can easily be booked for a tour, providing artists and crew the privacy they sometimes need while on the road. Todd Widme has served the entertainment market since 1996 and has had a pleasure doing so. He tells *mPm*, "I choose this market because of the excitement, the challenge of granting unique requests and the opportunity to make the artists as comfortable as possible. I have to admit



that it has been personally rewarding being at the hotel at 3 a.m. to meet with the tour manager, make certain key packets are correct and walk the VIP rooms. I feel it is imperative that the person responsible for booking the group at the hotel be there upon arrival. No matter what the hour is, Plus, I cannot begin to tell you the number of legendary and fabulous entertainers I have met during the midnight hours. The bus drivers always appreciate this as well. I have often shuttled them back to the hotel

after getting the parking situated.”

Upon entering the lobby of Hotel Lucia, guests are greeted by professional and friendly staff, whose first priority is comfort and security. While many hotels make sure no one may enter certain executive floors without a room key, Hotel Lucia ensures that no one may access the elevator to reach a guest floor without a room key. This creates a more secure environment for the group.

A major concern many tour managers face when looking for the perfect hotel for their artist, is finding one that is willing to offer dining options in the wee hours of the morning when the tour rolls in hungry. The Hotel Lucia is geared for 24 hour room service with an understanding that a tour should not have to worry about where they are going to eat when rolling in. The guests should be able to check into their rooms, get comfortable, order some food, and have it sent up without a hassle. At Hotel Lucia, this is possible. Widme told *mPm*: “The late night menu is limited however, we are more than willing to offer hot menu items with advance notice. We have opened the kitchen to those artists that travel with their personal chef.”

Aside from the dining, tour managers are always faced with the issue of where to park the buses and trailers. Hotel Lucia is familiar with the best locations to park, and while there isn't bus parking on-site, it is always arranged prior to arrival. Having to park off-site is a tiny hiccup compared to all the perks this hotel has to offer in terms of convenience and security. It is located only 1 mile from the Rose Quarter and surrounded by places to shop, dine, and be entertained during down time.

There's no doubt that the Hotel Lucia is an excellent choice for both artist and crew. For additional hotel information and details, visit them online at HotelLucia.com. ☺



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10 SIMPLE THINGS to make your life easier at **European Festivals**

It's that time of year again – European festival season. There's not a road warrior out there who, when talking to another touring person about their upcoming summer European tour, won't ask "are you doing _____ festival?" and proceed to share their war stories about past experiences there.

At best, European festivals offer organized artist and crew areas, decent production, good access for vehicles, great catering, and a local staff that are on the ball. At worst, you're left trying to load into a tent through the mud while starving, because once you figured out where catering was, you didn't have time to trek the mile it took to get there.

European festivals offer a unique set of challenges that can make life rough – gone is the 'flow' the tour gets into when you're doing a run of solo shows, as many of the normal day to day details are out of the touring personnel's hands.

There are, however, measures you can take to make your life easier when doing European festivals. The following 10 tips are basic (though often overlooked) things that will help streamline your experience across the pond, ranked in descending significance:

ADD EXTRA WATER ONTO YOUR RIDER.

You can never have enough water, and there are times during festivals where water is like gold -- it's in such short supply. If you end up with a surplus, throw those extra cases in the bay of the bus. You **WILL** need them eventually.

KNOW YOUR FESTIVAL CONTACTS

and be in touch with them as far in advance as possible. Send them your rider / tech specs directly. Don't rely on the agent to get your info to the promoter. Remember, there are sometimes a hundred other acts on the festival, and it's easy to get lost in the shuffle – even if you are the headliner.

ADVANCE WITH ALL POINT PEOPLE INDIVIDUALLY.

Don't just advance with the local stage manager and expect him or her to get your transportation, hospitality, merchandise and settlement info to the correct people. Find out who the point people are, contact them directly, and get confirmation in writing as to what they will provide. A saved e-mail showing what was agreed upon in advance can alleviate headaches later, should there be a problem or disagreement.

SPELL YOUR GROUND TRANSPORTATION NEEDS OUT IN DETAIL.

If the festival is providing transport to / from the airport and/or hotel, send a detailed spreadsheet of your arrivals and departures to the festival transportation coordinator directly.

INCLUDE:

- Complete flight info (airline, flight number, departure airport, departure time, arrival airport, arrival time)
- Number of passengers
- What type of vehicles (and how many) you'll need
- How much (and what type) of luggage / gear you'll have
- A contact number for the traveling party leader.



Mary Jo Kaczka has been working in the live music industry for 15 years doing Tour Management / Tour Accounting and Festival / Event Coordination & Management. Her touring clients include: Kraftwerk, Bauhaus, King Crimson, Green Day (ticketing), and most recently, Tool. Her festival clients include: The Coachella Festival, Bonnaroo, Stagecoach, Mile High Music Festival & Tin the Park.

Although Mary Jo spends some of her time based in Los Angeles, her current home is Glasgow, Scotland, where she does work as a freelance promoter rep for DF Concerts and has come to realize that even the liver of a long time American roadie can't keep up with those of the Scots'.

If your touring party is arriving on a few different flights, appoint one person on each flight as a group leader, and note their name / contact number on your spreadsheet for that group. Make sure you get the number(s) of the driver(s) picking you up, AND the contact numbers of the transportation coordinator, and give them to each group leader in your touring party. This can save hours of waiting and looking for your ride, which is not the most fun thing in the world to do (read: sucks) when you've just gotten off a 14 hour flight and all you want to do is get to the hotel.

KNOW HOW TO ACCESS THE FESTIVAL.

Make sure to advance your access to the festival in detail. There are a few festivals (Sziget, anyone?!) where you have to drive through the festival grounds themselves to get to your backstage parking / dressing room area. In these instances, you'll have to time your arrival for as early in the morning as possible, so make sure you get more than one on-site contact name and number to give to your bus drivers and truck drivers should they need guidance into the site (or clearing of some obstruction in the road). After the show, you may have to wait until the whole night is over to get busses / trucks out. If you need to get out fast, you may want to consider finding a secure parking area a couple of miles down the road, and arrange a runner to take the band immediately to their bus after the set, followed by the crew when they're done. This extra piece of logistics can save you hours waiting around to depart a "uniquely" laid out festival.

NEGOTIATE YOUR PARKING IN ADVANCE.

Even if there is good access to the festival, don't just leave to chance where you'll be parking and assume you'll be in a spot near your stage or dressing room. Find out where the festival parks busses, splitter vans, etc. You CAN ask to park in specific places. Of course, if you're the headliner, you'll have priority, but even bands lower down on the bill can get a decent parking spot if you just work it out in advance with your festival rep.

GET THE BACKSTAGE / CATERING LAYOUT.

Some festivals are laid out wonderfully backstage, offering easy access to the stage, comfortable dressing rooms, lots of toilets, and good catering (i.e. Pukkelpop). Then, there are others where the dressing rooms are a mile away from your stage, in an elementary school building with communal toilets, and catering with fairly short hours (i.e. Dour). Find out what the backstage layout is (get a backstage map if you can) and plan accordingly. That may mean something as simple as making a note on your daysheets each day as to what the backstage / dressing room situation will be, or even deciding to forgo the festival dressing rooms altogether and

use your busses. It may still be rough, but at least it won't be a surprise for everyone as to what you're going into if you find out in advance.

DON'T COUNT ON THE FESTIVAL TO PROVIDE YOUR HOSPITALITY RIDER.

Research the items on your rider to see if you can get them in Europe easily. Go online and see if you can find them listed in European supermarkets and stores – if you can't easily get them, buy as many of the item as you'll need and carry it with you. Remember, if you're not the headliner (and even if you are) festivals often cut down the riders to "basic festival hospitality and catering," so even if that "must have" item is available in Europe, the festival may not provide it. If you absolutely MUST have an item, bring it with you.

At the festival, make your dressing room rider a priority early in the day. Get with your catering contact early, and ask for the items on your rider to be in the dressing room 2 hours in advance of the time you actually need it, to give yourself time to fix it – because 90% of the time, something WILL need to be fixed, or sent out for.

MAKE SURE YOU HAVE THE RIGHT POWER!

This seems like a complete no-brainer, but on every tour, from club to stadium level, someone forgets to bring the right converter / adapter / gear for the power and ends up scrambling for a solution. Check all your gear and office equipment at least a couple weeks in advance of your departure from the US to see if it's universal or 110 volts only. For everything that's universal, get a LOT of the adapters you'll need to match the outlets in the countries you'll be in. Going to an electronics store and grabbing 30 US-to-Euro or US-to-UK adapters (or ordering online) to have on hand will make your life infinitely easier than trying to find the same thing after you get to Europe (and it will be much cheaper). If your gear will not work at 240 volts, rent some power converters, or consider renting gear in Europe. Renting converters may seem obvious to those of us who tour with larger tours, but power levels have been the bane of many the smaller act playing their first European run, and outlaying a little cash can save in big

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Roger Waters Pig Escape Was an Inside Job

by MICHAEL A. BECK



On April 29 of this year, The Huffington Post ran a story about an interesting thing that happened at this year's Coachella Valley Music & Arts Festival. It seems that, with roughly 60,000 people looking on, the graffiti covered pig that has been a fixture of the Roger Waters show since the Pink Floyd days GOT AWAY. Indeed, the headline read, "Roger Waters' Giant Obama Pig Lost, Reward Offered."

At first blush this story had the look of that anus-clinching moment that everyone who has ever been on a production crew dreads. Just imagine the sheer mind-splitting terror of looking up into the night sky as the only thing you are responsible for in your

professional world (a giant pig covered with political graffiti) goes sailing off into the night sky and there is nothing that can be done to bring it back.

To anyone who reads this story it brings to mind one question: What kind of mallet-headed idiot let that happen? And how long did it take for him and anyone who was within fifty feet of the situation to get sent home in a rickshaw?

There is no denying that those thoughts ran through this writer's mind as the email came in from the mPm Chief Editor Guy, Chris Cogswell, suggesting that there might be a story here.

When we sent off an inquiry about this to Roger Waters' Production

Manager, Chris Kansy, his response was lightning quick. In fact, the guy couldn't wait to talk about it. That seemed more than a little odd given that no one really wants talk about such things.

The fact is that it wasn't odd at all when you consider what he said. "We do this every night we do an outdoor show," said Kansy.

For the uninitiated, an inflatable pig has been a staple of the show for both Pink Floyd and Roger Waters (after he left the band) since the *Animals* album came out in 1977. There was a time, way back when, that they were filling it with flammable gas and blowing it up once it got a safe distance away. And there was one time when it actually got away and they had to get a sniper to shoot it down.

But none of that happened on this Roger Waters tour. "In the beginning of the tour I figured out how many outdoor shows we would be doing and I bought that many pigs." Kansy told us, "On the day of the show we hire a local graffiti artist who puts the message of the day on the inflatable."

The message could be political or it could be a line of poetry. It's whatever Waters is in the mood for that day. On the day we spoke with Kansy, the show was at the Starplex in Dallas. For





that show a 30-foot Pink Pig was to be released. The pig that supposedly “escaped at the Coachella show was a 40-foot white one.

It’s not clear exactly why the story was passed on to the press in a manner that would look like the crew dropped the ball in such a way. The logical bet is that it was a done by Coachella organizers in order to keep the festival’s name in the news for a few extra days.

Whether that is actually the case will most likely never be known. However, it is known that the Waters organization had nothing to do with story beyond the fact that the show did happen and the pig did fly off into the night. But the reward was offered by Coachella and was split between two people who found pieces of the downed inflatable.

Regardless of how or why the story was fed to the press, two things are sure, the mainstream press ate it up with a spoon and ran with it until the story died upon the payment of the reward and (more importantly to this writer) it showed the Waters crew to look like it could pull it together enough to hang onto a rope with a big rubber pig on the other end.

The fact is that we have looked at this crew in the past and nothing could be farther from the truth. You have to be able to bring some serious game to the field to play in the league of a show like Waters, and this crew does just that.

So shame on everyone who ran with this story and who thought, even for a minute, that this might have happened at the hands of a less than competent crew. We all got snookered by someone who was just trying to grab a little press time. ☺


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Roger Waters "In the Pink" with L-ACOUSTICS

Impressive surround system set up by Rat Sound for live re-creation of Dark Side Of The Moon album at Coachella Festival



Pink Floyd's magnum opus, *Dark Side Of The Moon*, long revered as one of the finest headphone-worthy albums of all time, was recently brought to life as a live surround sound concert 35 years after its release by originator Roger Waters at the ninth annual Coachella Valley Music & Arts Festival in Indio, California.

For this year's sound reinforcement duties, festival promoter Goldenvoice again called upon Oxnard-based Rat Sound Systems who utilized more than 200 L-ACOUSTICS loudspeakers on the four largest stage areas. Of particular note was an eight-tower surround system around the Main Stage audience for Waters' headlining sets, which, accompanied by massive pyrotechnics and a giant inflatable pig floating overhead, rounded out the third and final evening of the festival.

Coachella's Main Stage, where Prince and Jack Johnson had performed as headliners on the two preceding nights, featured left and right main PA arrays



each comprised of 15 L-ACOUSTICS V-DOSC® enclosures with three dV-DOSC hung below. Far left and right crowd areas were addressed by two additional side hangs each featuring six more V-DOSC flown above six dV-

DOSC. Six ARCS® for side-fills and two dozen 115XT HiQ stage wedges rounded out the Main Stage's L-ACOUSTICS loudspeaker complement.

For surround and delay, Rat Sound set up eight towers cumulatively boasting an additional four dozen V-DOSC, 12 dV-DOSC, 12 KUDO™ and six ARCS enclosures. "The center left and right towers had six surround sound V-DOSC firing toward the stage and dV-DOSC delays firing to the back," notes Jon Monson, Rat Sound's head of touring. "The delays were used for everyone, but only Roger used the surrounds."

Waters' first set, which was peppered with classic Pink Floyd songs like "Wish You Were Here", "Shine On You Crazy Diamond", "Comfortably Numb" and "Another Brick In The Wall (Part 2)", used the surround setup only very sparingly. However, during the intermission after his first set, the surround system came to

life as a host of rain forest sounds enveloped the audience, leading Waters' into his second set, the re-creation of the entire *Dark Side Of The Moon* album in highly engaging surround sound.

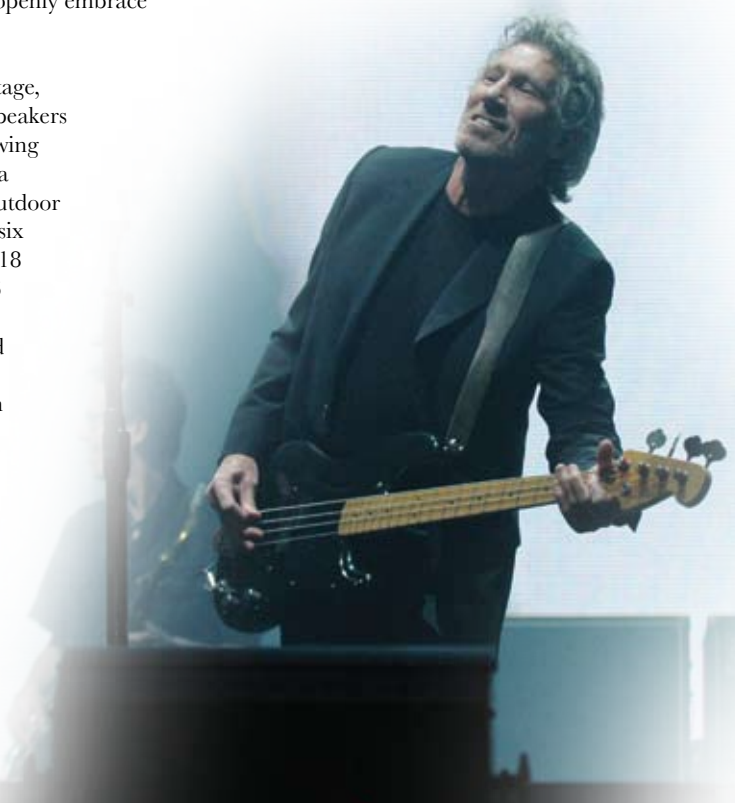
"Roger Waters' surround sound was the most amazing reproduction of an album's sound I have ever heard," Kevan Wilkins, Goldenvoice production manager for the entire event. "I was very grateful to stand next to Trip Khalaf, Roger's front-of-house sound man, for the performance."

Rat Sound's main man, Dave Rat, agrees: "Roger Waters' Coachella performance was one of the best all around shows I have ever seen and heard. And I wasn't the only one who felt that way; the general consensus was that his show was flat-out amazing. I doubt that you could find anyone who was there that would disagree."

"Part of that success can certainly be attributed to the L-ACOUSTICS system, which sounded great and covered very well," Rat adds. "Practically everyone loves

V-DOSC. Rarely will you find a rider nowadays that doesn't openly embrace it."

Aside from the Main Stage, L-ACOUSTICS loudspeakers made a prominent showing at three other Coachella stages, including the Outdoor Theatre (18 V-DOSC, six dV-DOSC and 24 SB218 subs), Mojave Stage (16 KUDO), and Sahara Stage (40 V-DOSC and 24 dV-DOSC). These same systems were then used a week later for the country music-oriented Stagecoach Festival, similarly put on by Goldenvoice.



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AVOLITES at the Regal, Oxford



An Avolites Pearl Expert has been specified and installed to control all lighting in the main room at The Regal, Oxford's new 1000 capacity multi purpose venue.

Technical director Kieran Hayes has been the driving force behind the Regal project over the last 3 years, which has seen the Grade II listed former cinema, opened in 1927, restored to its original Art-Deco splendour, and enjoying a new lease of life as an entertainment hub.

Situated on Oxford's vibrant Cowley Road, the venue is already hosting a variety of dance nights, tours and live bands.

When it came to lighting, Hayes consulted Dave Parry of Most Technical and asked if he could help



Regal Technical Director Kieran Hayes with the Pearl Expert console avolites.com

them with specifying and procuring a cost effective lighting rig that would give the requisite quality and dynamics.

Parry suggested that flexible control was a key element in accommodating the Regal's lighting production requirements, and spec'd an Avolites Pearl Expert for the task.

"It was a case of it being absolutely the most appropriate console for the job," says Parry.

It was the first time that Hayes - who operates lights on several of the 5

"Opie," "Springo," "Bobzilla," We KNOW you.
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nights a week The Regal is currently open - has used an Avo product, but he's very pleased with the results. "Dave gave me some basic training," he explains, "After which I picked it up extremely quickly. I've still only scratched the surface in terms of its power and capacity, but I am looking forward to getting to know it a lot better."

Hayes also specifically wanted a console that was equally as good for operating dance nights and for live band lighting, and also a machine with which visiting LDs were likely to be familiar. "Most professional LDs will know how to operate a Pearl," he says.

Currently the main room's lighting is arranged on a box truss around the dancefloor and on a goal post truss over the stage, offering a decent 10 metres of headroom.

The Pearl is controlling 12 High End Systems Cyberlights, 6 Martin Professional MAC 250s, 40 PARs, 4 Robe LED Blinders, 8 ETC Source Fours and 3 Martin Atomic strobes.

Most of the generics are concentrated around the stage, while the moving lights are used for swooping across the dancefloor and also for highlighting some of the room's very cool architectural features.

The Regal is a unique venue in Oxford, and production values were always high on the agenda says Hayes, "Things like having the right kit really add value to the space for all those using it."

The Regal is hosting a diverse range of events including salsa, live bands, community dances and leading dance nights from Ministry of Sound, Cream and top international DJ's. ☺

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JAY-Z & Mary J. Blige

Heart of the City





JAY-Z & Mary J. Blige

Heart of the City Tour

by MICHAEL A. BECK

Walking into the arena to cover the Jay-Z / Mary J. Blige *Heart of the City* show one expected a much more stark appearance to the stage. The name of the tour would seem to bring to mind a more hard edged, urban appearance. While there were two names on the bill, neither one was a headliner or opening act. Both performers are A-level acts, and the show presented that by giving the audience two completely separate productions out of the same system.

This presented something of a challenge for the production design team at Artfag whose other production design credits include Green Day, Gwen Stefani and the spectacular “can you top this” looks that Bon Jovi takes out on every tour. There were two distinct performance styles on this tour.

Blige had a deeply melodic and decidedly feminine feel to it whereas Jay-Z’s show was much more hard edged and masculine.

LD Patrick Dierson explained, “We wanted to have a delineation between their looks.”

Both artists opened the show together for one song. But there was no mistaking that this would be Mary J. Blige’s portion of the show. The upstage wall was a video wall that ran the length of the stage in a gentle arch. The wall was bordered on the top with white drapery swags, which came to the floor on either side of the screen.

The swags were obviously lit in beautiful contrast to whatever was going on both the stage and the video wall. In addition to the drape, there were three crystal chandeliers that flew into the look during three songs. The lighting of Blige’s portion of the show was big and bold while being soft and elegant at the same time. This gave extra power to the already huge sound coming off of the stage.

For Jay-Z’s set the drapes were lost via kabuki drop, what was left was the clean edge of the video screen. Where in Blige’s set, the video content was gentle and lending to her style, Jay’s was faster moving more provocative.

As opposed to the big established looks and feminine set accoutrements such as chandeliers and drape of Blige’s set, Jay’s show led more into quick lighting accents, stabs and pyro.

One notable highlight of the lighting rig was the presence of Elation’s Impression LED wash unit. “It’s my new favorite instrument.” noted Dierson. Because it is LED, it uses very little power and produces virtually no heat on stage. In addition to its low power appetite, it is also extremely light weight which makes it as nimble as it is efficient.



The

result of the afore mentioned attributes of the Impression is a light that can be used more liberally than more expensive wash units in any give system with serious effect.

In the case of this show, there were 24 Impressions hung across the upstage line, and they hit the stage with astonishing power. They were also able to acquire new looks with surprising speed.

However, the biggest challenge for the guys at Artfag was that both Dierson and Show sesigner Justin Collie were suffering from pneumonia during rehearsals. "We both should have been in the hospital on opening night." Dierson noted as he politely tried to hide his coughing throughout our chat.

That wasn't the extent of the hurdles to be crossed while this show was in rehearsals. There were three name changes on the carpentry crew before the tour ever got out of rehearsal. The problem with that is that there were only four positions on the crew.

Jay-Z Production Manager/ FOH Engineer Bryon "Hot Dog" Tate explained, "I had to go off and do another gig. As Harold Behrens, MJB Production Manager, was loading out the stage in the first day of production rehearsals, two of our cars came in and said, 'Oh, that's what I'm supposed to be working on.'" Behrens simply responded by

telling them, "Yeah, hurry up and figure it out. We're putting it back up in five hours."

During the week of rehearsals, the load out time went from ten hours to three. Lead Carpenter, Norm Segal was not shy about showing the pride he has for his crew, "I think it's a testament to the fact that four really good guys can outperform 14 garbage guys any day of the week. This is a great crew."

Given the fact that this show had two headliners of distinctly different styles, the mix for each artist was equally distinctive yet faced similar challenges such as volume. Mary J. Blige has a sensitive sensuous show that typically runs at about 100 to 105db. "Mary sends her crowd through an emotional roller coaster. They sing just about every word to every song. When they really give it to us it gets up around 110" said MJB FOH Engineer Kyle Hamilton.

The issue was that this isn't a show where you can just run it up over the crowd and be done with it (not that that is entirely the case on any show). But in this case, fidelity was everything. While Hamilton did admit that the crowd noise was a bit of a challenge at times, the Clair I-4 system was enough to deal with it and then some.

Jay-Z on the other hand has a very loud show. "He insists that his show have the feel of a big loud rock show," said Tate.

And while there are those who wince at comparing Hip Hop with Rock 'n' Roll, this show had a massive and wildly talented band that included a horn section, percussion and all of the elements of a big fat rock band. What was left was for Tate to turn it way up.

The result was that at times during the show (more often than in MJB'S set) it became a shouting match of sorts.

It should be noted that when we covered this show it was only about ten days out of rehearsals and already this crew had its "A" game on. There was a sense of calm about it that belied the amount of time it had *in* rehearsal as well as the short amount of time it had been *out* of rehearsal.

There was no sense of urgency beyond what one expects to see on any tour to get it in and out in the most safe and efficient manner possible. But when one considers the number of possible problems that could arise on a tour with two headlining acts, it brings to mind a paraphrase of what Lead Carpenter Norm Segal said...

I think it's a testament to the fact that 72 really good guys can outperform 140 garbage guys any day of the week. This is a great crew. ☺





JAY-Z & Mary J. Blige
Heart of the City





HEART OF THE CITY TOUR CREW

Jay-Z Production Manager/FOH Engineer: Bryon "Hot Dog" Tate
Mary J. Blige Production Manager: Harold Behrens
Production Coordinator: Becky Mendoza
Prod. Assist/Stage Matters: Phil Gillespie
Tour Accountant: Josh Kasman
Live Nation Rep: Ciara Flaherty
Lighting Director: Patrick Dierson
MBOX Operator: Drew Findley
MJB FOH Engineer: Kyle Hamilton
Monitor Engineer: Brian Evans
Stage Manager: Art Freund
Head Rigger: Gabe Wood
Rigger: Charles "Chuck" Anderson
Rigger/Fly Carpenter: Kenny Ackerman
Show rig Carp: John Purciful
Carpenters: Jack Dietering, Mark Storm, Curtis "Duewerk" Baker,
Noam "Norm" Segal (Head Carpenter)
Audio Crew: Jim Ragus (Audio Crew Chief), Michael Dunwoody,
Dustin Lewis, Steve Carter, Justin Hoffmann
Pro Tools: Danny Cheung
Drum Tech: Marco Zambrano
Key Tech: Carl Golembeski
Guitar Tech: Andrew "Drew" Williford
Lighting Crew: Jason "Attaboy" Stalter (Lighting Crew Chief),
Matt Schneider, Drew Johnston,
Robert Simoneaux, Ryan Textor
Mark Stutsman Video Director
Video Crew: Damion Gamlin, Johnny Jordan, Seth Sharpless,
Mark Inscoc, Kyle Brinkman, Wayne Matlock
Jib Operator: Vance Kaopuiki
Pyro Shooter: Kevin Hughes
Pyro Tech: Adam Biscow
Jay-Z Wardrobe: Ashley Sampson
MJB Wardrobe: Gina Barker
HOTC Band Wardrobe: Jennifer Blanchard
Venue Security Lead: Todd Fox
Venue Security: Armando Vera
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Mike Jones, Lynn Pitts, Gary Ramella, Roy O'Blenis, John Wrinkle,
Doug Willis
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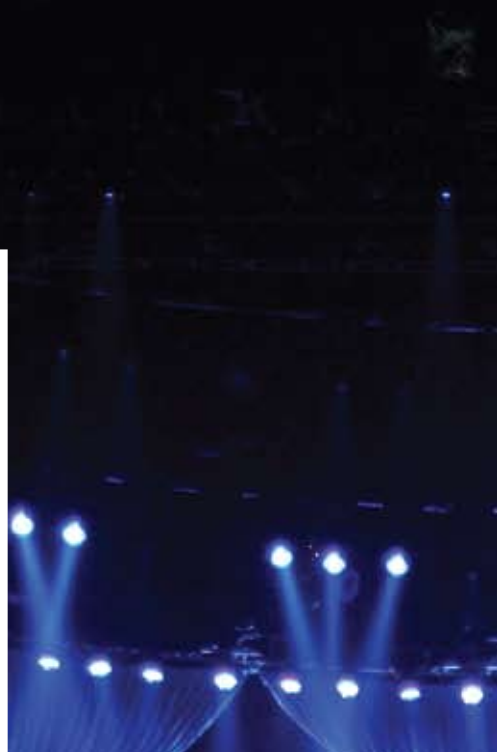
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TOUR BOOK

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PICTURED LEFT: (l to r, top to bottom)

Bryon "Hot Dog" Tate - Jay-Z Production Mgr/FOH Engineer, Harold Behrens - MJB Production Mgr

Becky Mendoza - Production Coordinator

BACK ROW Carl Golembeski - Key Tech, Marco Zambrano - Drum Tech. FRONT ROW Danny Cheung - Pro Tools, Andrew "Drew" Williford - Guitar Tech

Armando Vera - Venue Security, Todd Fox - Venue Security Lead

Alan Thompson - Al Hayman Promoter Rep.

Patrick Dierson - Lighting Director/Designer

Drew Findley, Kyle Brinkman - Video Crew, Mark Stutsman - Video Director, Johnny Jordan - Video Crew, Wayne Matlock - Video Crew, Damion Gamlin - Projectionist, Mark Inscoe - LED Tech, Seth Sharpless - Video Engineer, Vance Kaopuiki - Jib Operator

Matt Schneider - Lighting Crew, Jason "Attaboy" Stalter - Lighting Crew Chief, Drew Johnston, Lighting Crew, Robert Simoneaux - Lighting Crew, Ryan Textor - Lighting Crew

BACK Mark Storm - Carpenter, Jack Dietering - Carpenter, Noam "Norm" Segal - Head Carpenter, Center

Jim Ragus - Audio Crew Chief, Brian Evans - Monitor Engineer, Bryon "Hot Dog" Tate - Jay-Z Production Manager/FOH Engineer, Dustin Lewis - Audio Tech, Steve "Boy on a Box" Carter - Audio Tech, Michael Dunwoody - Audio Tech, Kyle Hamilton - MJB FOH Engineer



JAY-Z & Mary J. Blige CREW



BIG PIMPIN'

with Coach Quarters

by DESLEE GONZALES

As it continues to heat up here in Music City, business continues to look bright for **Coach Quarters Entertainment Transportation** after coming off the road with the Jay-z and Mary J. Blige tour. They kicked off the tour on March 22, supplying ten Prevost XLII band and crew buses. **Co-owner Olan Witt** explained that they



regularly send out 2-5 buses per tour and that this was the largest tour Coach Quarters has landed since opening its doors last year; they could not be more excited. Witt boasted about his drivers stating, "Our drivers did an excellent job on the tour. They are seasoned

drivers who do their job well, take care of their buses, and who understand that on a large tour like this it is important to stay out of the production office, away from the show, and get their sleep." He also explained that while many people assume because the bus company is located in the Nashville area they only do country music tours, that they in fact service all genres of music and look forward to expanding their client base as well as continuing to work with existing ones.

Summer tours are in full swing at the coach company and as they continue to grow and add equipment, clients can continue to expect only the best personalized customer service, safe and reliable transportation, and value added services that make it easy to travel. The crew at Coach Quarters is ready and looks forward to an awesome Summer season. ☺



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ALL IN YOUR EAR with Road Radios

by DESLEE GONZALES



In May of 2004 Road Radios opened its doors, and after five years in business owner Jeremy Schilling has never looked back. Before opening Road Radios, Schilling spent ten years touring and traveling the world carrying his wide range of talents, especially his expertise in lighting, with him. With two way radios being the primary equipment used in supporting staff and crew members, Schilling realized that there were several things that could be improved upon. In the end, these things could save the consumer a lot of time and most importantly, money. Schilling explains, "I knew I had found my niche. My experience in the field provided me with an edge in developing a better product! With great enthusiasm and confidence, I began to do my homework." After contacting Motorola, the FCC, accountants, and the attorneys Schilling created one of the most respected radio companies in the industry.



Jeremy Schilling

Road Radios stresses that no job is too large or too small. They also pride themselves on excellent customer service. By providing clients with 24/7 real time customer support, they guarantee their clients needs will always be met. Their clients are only a phone call away from a real person, who will be certain to get the job done. Customer Service, the ability to save the end user time, which equals money, and the use of dependable products top Road Radios list of things in maintaining a solid, successful company within

the industry. Speaking of dependable products, Road Radios only uses the very best: Motorola HT, CP and GP series radios and accessories. Just recently, Schilling's company acquired a subsidiary in Europe, which in turn Schilling boasts "provides our clients with European frequencies, the Motorola GP series and immediate assistance overseas."

Road radios has also just recently come off the huge tour with Jay-z and Mary J. Blige. Schilling expresses his gratitude in exclaiming,

"It's been a pleasure being a part of this tour! This talented duo will see endless years of success, and I hope Road Radios will witness each tour. Congratulations to Jay-z on his recent marriage to Beyoncé ... road to go man!"

The most exciting years are yet to come. With business more than doubling each year, Road Radios promises to continue to provide their clients with the utmost in quality and customer service. ☺



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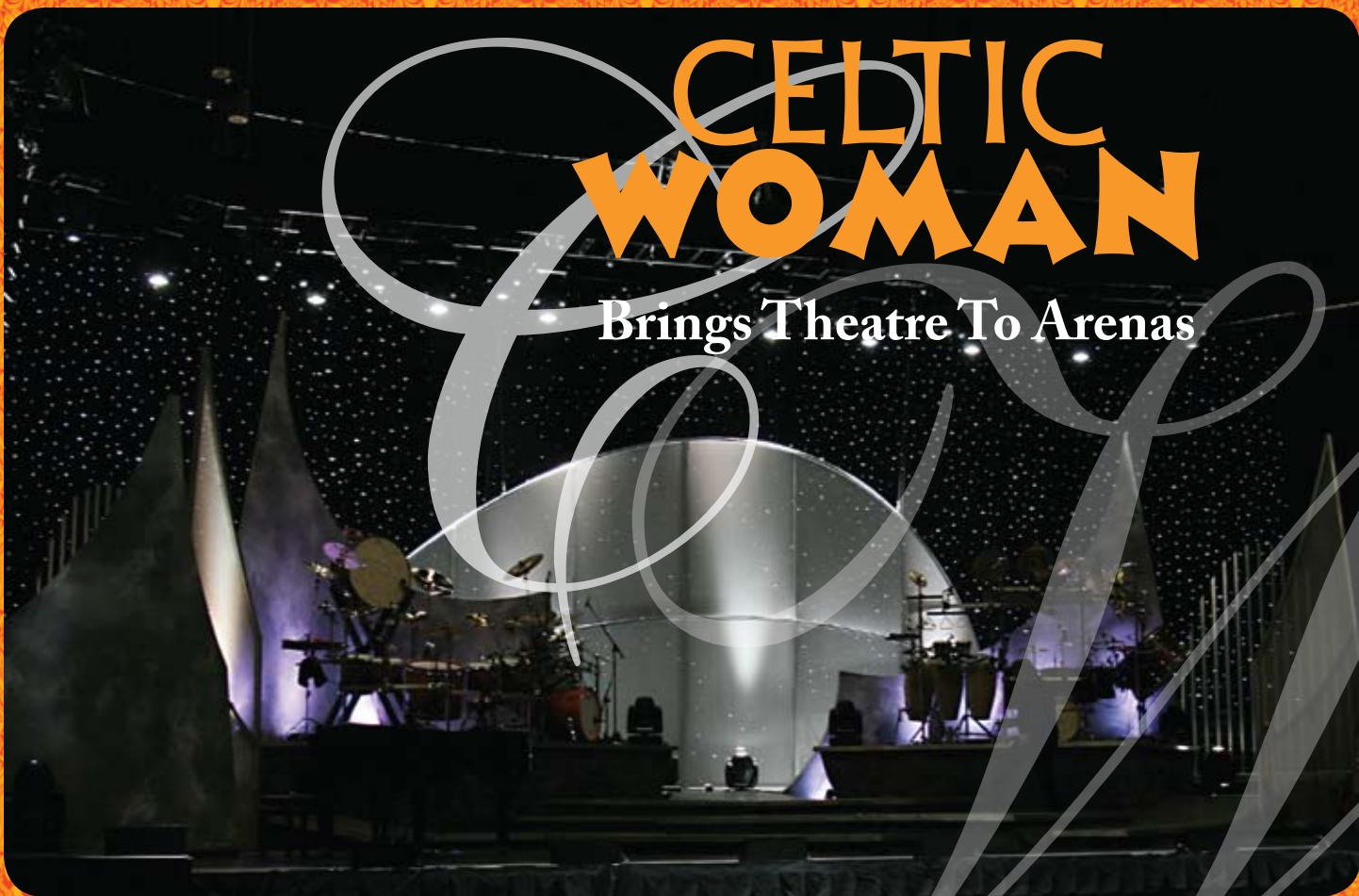
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CELTIC WOMAN

Brings Theatre To Arenas



by MICHAEL WADDELL

When one thinks of a theatre tours, perhaps venues such as Schermerhorn Symphony Center in Nashville, TN or the Wells Fargo Theatre in Denver, CO. come to mind. Not as far as Celtic Woman is concerned. Production Manager Scotty Ross and his crew are bringing a full-fledged theatre tour to 67 sold out or nearly sold out arenas and theatres across the country.

mobile Production monthly caught up with Ross and his crew at Nashville, TN's Sommet Center Arena. The first thing one is likely to notice in this, the arena configuration, is the overwhelming sense that you might have just walked into an intimate theatre.

The stage is 60' x 48' and the deck is four feet off the ground. It is set nearly 1/3 the way deep onto the arena floor. There are 24 rigging points plus picks, hanging 21, 750 lbs. (The theatre show has 18 points plus picks hanging a total weight of 14, 550 lbs.). Sommet draped off-stage right and off-stage left from ceiling to floor to assist in creating a theatre feel. The only real challenge for the crew in this configuration is finding accurate rigging points since

most arenas were not built with a stage set this far in on the floor in mind.

Lighting Designer Tom Kenny's approach to design was very graceful and elegant and achieved a stylish, classic theatre look. The soloist was always well lit and, with so many people on stage, this was imperative. At most there are 11 people on stage at one time. FOH Engineer Wayne Pauley II quips, "There're nearly two crew members for every performer."

Masque Sound provided the audio needs, while FOH Pauley masterfully blended the voices and instrumentation. The sound was crisp and vibrant while the nuances of the traditional Celtic instruments were clearly heard.

In addition to the accolades given here to the production value, what should not be overlooked was the feeling of professionalism while attaining a relaxed environment that seasoned veteran Scotty Ross (it is rumored Ross was involved in the production of the Last Supper) instilled in his young crew. "This is a great gig," said Ross, "and I'm fortunate that the crew is so eager and hard working."



(left to right, top to bottom)
Scotty Ross Production
Manager

The delightfully accommodating
Joanne Ryan, line manager

Audio Techs Tom Stegemann
and Jason McCarrick

Evan Young tends to
merchandise

Carpenter Eric Marshall smirks
at the camera

Monitor Engineer Gordon Adams
takes a moment for the camera

Production Assistant Lynne
Bennett

'The camera loves ya' Sarah
Tencer, wardrobe

Striking a dapper pose is Jason
Tallin RF engineer

OPPOSITE PAGE

(left to right, top to bottom)
Lighting Director Drew Gnagey
giving *mpm* a 'look'

FOH Engineer Wayne Pauley II



TOURING CAST

Star Vocalists: Chloe Agnew,
Olagh Fallon, Alexandria Sharpe
Star Fiddlist: Mairead Nesbitt
Star Vocalist Alt.: Lynn Hillary
Composer/MD: David Downs
Musicians: Feargal Murray, Ray Fean,
Des Moore, Eoghan O'Niell,
John O'Brien, Nick Bailey
Chorus: Catherine Neylan,
Una Pedreschi, Catrina Scullion,
Amy Rivard, Andrew Nangle, Sean
Loftus, Niall McGrath, Jillian
Edwards

TOURING CREW

Tour Manager: Rachel Davis
Production Manager: Scotty Ross
Lighting Designer: Tom Kenny
Stage Set Designer: Alan Farquason
Line Manager: Joanne Ryan
Production Assistant: Lynne Bennett
FOH Engineer/Sound Crew Chief:
Wayne Pauley II
MON Engineer: Gordon Adams
RF Engineer: Jason Dallin
Audio Technicians: Tom Stegemann,
Jason McCarrick
Lighting Director: Drew Gnagey
SM/Lighting Crew Chief:
Paul Mundrick
Lighting Technician: Joshua Gezzi
Backline Technicians:
Matthew Heineken, Eric Heineken
Lead Carpenter/Rigger: Rosco Smith
Carpenter: Eric Marshall
Wardrobe/Backstage Coordinator:
Sarah Tencer
Hair: Ryan DeLaRosa
Hair Alt.: Lucy Simas
Make Up: Nilima Srivastava
Promoter: Ken Craig
Merchandiser: Evan Young
Tutor: Claire Madigan

VENDORS

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GMA Music Week

by JESSI WALLACE



Since 1979, the Gospel Music Association (GMA) has hosted its own event in Music City, USA. April 19-23, GMA hosted more than 3,000 attendees at the Nashville Convention Center, the Renaissance Marriott, Nashville Hilton and other area hotels, proving 2008 as successful as previous years. For the first time ever, Tour Guide set up a booth on the exhibitor floor and experienced first hand the magic of GMA Music Week and saw why it is an important part of the Christian music industry.



The event hosts a diverse list of attendees, such as booking agents, radio stations, record labels, personal managers, tour managers, road managers, agents, media and even the artists themselves visit the booths to gather information. Many of these people are new in the industry and attended boot camp sessions designed to help them get started. The road managers for Third Day and Casting Crowns served as mentors in these sessions. Agents and promoters attended their own boot camps in order to learn first-hand everything that goes into booking shows.

While the daytime hours are spent learning and soaking up new information, nighttime is spent enjoying live music. Every night of GMA Music Week, there are exclusive live shows all

over Nashville that are announced only to attendees. Every show is different. There is something for everyone, no matter what music style or venue size is preferred.

On the last night of GMA Music Week, the Dove Awards are held at The Grand Ole Opry, where the Christian music

For additional info. & updates
visit: GospelMusic.org

industry's leading performers and songwriters are recognized for their success. According to GMA, "The Dove Awards is the longest running and most prestigious televised awards ceremony recognizing achievement in all genres of Christian and Gospel music." It first began in 1969 and has grown bigger and stronger ever since.

While GMA Music Week tends to focus more on the logistics of the music and touring industry, in August 1974 a "training camp" was launched for aspiring and independent artists, worship leaders, and songwriters who are trying to learn more about breaking into the industry. The event is called GMA Music in The Rockies, and is coming up August 3-9, 2008, in Estes Park, CO. Detailed information on the event can be found at MusicInTheRockies.com.

The Christian music industry is growing bigger every year. The power and size of GMA Music Week proves that the industry is bigger and more successful than ever. The next GMA Music Week is scheduled for April 18-22, 2009. ☺

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Even if you're playing later in the day and using all festival production, send someone over to the site early to check everything out and make sure things are set up correctly. If you arrive in town the day prior for a day off, try to go to the site to meet your festival rep and do a quick walk through. Knowing the site will make your life easier and allow you to address any issues before they become BIG issues – and the locals will be familiar with you when you show up the next day, which can make a big difference when there are 10 other bands on your stage.

At the end of the day, it all boils down to a few basic things: Be proactive. Be creative. Be resourceful. The more details you can gather and take into your own hands, the more control you'll have over how your day runs. Don't be afraid to ask for what you need and negotiate details with your local rep that work for you – even if you're not the headliner. Think out of the box when coming up with solutions to potential logistical problems, and utilize all the resources you can to implement those solutions.

... One more thing – take the time to enjoy your run in Europe when you can. It's easy to become jaded when it's your 10th time through Europe, but we're in a unique position to do and see things that most "normal" people will never experience, so try to make the most of it when possible. ☺



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