

mobile *monthly*

PRODUCTION

formally known as *Tour Guide Journal* by TOUR GUIDE

volume 1 issue 8 2008

• BRUCE SPRINGSTEEN

NOTHING BETWEEN THE BAND
& THE CROWD BUT MUSIC

AUDIO ANALYSTS

It's still Audio

COMMUNICATIONS DIRECT

In Direct Contact
with "The Boss"

>> fly on the wall

mpm listens in on a conversation
between Lighting Designers

BRIAN HARTLEY & ROY BENNETT



COMMUNICATIONS
DIRECT INC.

MCI Updates the **Ultimate** Smooth Ride DesignworksUSA-styled **TOUR BUS**



Now featuring 450 HP 2007 EPA Compliant Cummins ISM, Wide-Ride Suspension, Electronic Stability Control, Reverse Sensing System, additional 12 or 24 Volt Alternator, and many other enhancements made with input from our customers.

To schedule a test drive today,
call **1-866-MCICOACH.**



www.mcicoach.com

© 2008 Motor Coach Industries, Inc. All rights reserved.



The updated 2009 J4500 conversion shell shown with 2 optional slide-outs.

The number one selling Tour Bus in the USA continues to improve for the conversion market. The J4500c body looks great and rides smooth with our Wide-Ride Suspension featuring Koni FSD shocks. The MCI J4500 conversion shell comes standard with class-leading 89" of interior headroom and can be equipped with up to 3 slide-outs. For 2009, the EPA-compliant engine significantly reduces emissions, while providing great fuel economy and performance. To learn about the many 2009 improvements we've made with feedback from our customers, converters and operators, please call us at 1-847-285-2171.

Top Dog
Award Winner

Tour Guide 2006
and 2007



Built to Ride

Comfort, Dependability, and a Smooth Safe Ride!



ROBERTS BROTHERS COACH CO.

- Largest New Fleet of Prevost Coaches
- Luxurious and Innovative Conversions
- Unequaled Service and Attention to Detail

210 Charles Ralph Drive
Springfield, TN 37172
Phone: (615) 212 - 0226

www.robertsbrotherscoach.com

REGISTRATION FEES

FULL CONFERENCE

Includes all panels, minigolf/lazer tag/go-carts, lunches, dinners & awards show.

Regular (Register between Dec. 1, 2008 – Jan. 25, 2009) – \$325.00 each

Advanced (Register between Nov. 1, 2008 – Nov. 30, 2008) – \$300.00 each

Early Bird (Register before Oct. 31, 2008) – \$275.00 each

Walk-ups (Register onsite) – \$350.00 each

ADDITIONAL FEES

Spouse Registration – \$100.00

Industry Dinner/Awards Show ONLY (Included with full Registration) – \$100.00

Mother Hubbards Cupboard

In an effort to further the education for students and young people who wish to make a career in the live entertainment world, Tour Guide is offering the opportunity for the industry to sponsor a student or students at the above registration cost. This cost will include accommodations and all Tour Link functions for the students.



Tour Link Conference 2009

THE MOST COMPREHENSIVE
EVENT PRODUCTION CONFERENCE
IN THE WORLD!

This event brings production managers, tour managers, business managers, transportation companies, concert service personnel, crew, hotels and venues together for the most talked-about conference in event production history.

Dates:
January 22-25, 2009

Where:
Phoenix Marriot Mesa
200 N. Centennial Way
Mesa, Arizona 85201
800-456-6372
marriott.com/PHXMM

fax form to 615. 256.7004

① TOUR GUIDE MAGAZINE:
615.256.7006

Name: _____

Company: _____

Street Address: _____

City: _____ State/Prov.: _____

Postal Code: _____ Country: _____

Phone: _____ Fax: _____

Email : _____

Additional Names: _____

Number of full conference registrations - QTY: _____

Spouse (\$100)

Mother Hubbards Cupboard - QTY: _____

Industry Dinner Awards Show ONLY(\$100) - QTY: _____

TOTAL: _____

Payment Type: CHECK CREDIT CARD: _____

contents

volume 1 issue 8 2008



26



10



18



22

on the COVER

Bruce Springsteen 26

Nothing Between the Band & the Crowd but the Music

Audio Analysts 34

It's still Audio

Communications Direct 36

In Direct Contact with "The Boss"

Fly on the Wall 12

mpm listens in on a conversation between Lighting Designers Brian Hartley & Roy Bennett



12

6 L-Acoustics

Radiohead, *in-Rainbows*, storms the globe

7 XTA

all I need is my XTA

8 Lectrosonics

Santa Fe Opera selects Lectrosonics wireless technology

10 Tour Manager Q&A

q&a: DJ Walton

12 Fly on the Wall

mpm listens to 2 Lighting Designers

16 Video Wisconsin

helping businesses communicate

18 PID

at Plasa 2008

20 North Carolina Cultural Center

credibility beyond its size

22 grandMA

rocks the house for "WrestleMania"

24 Milos

set the stage in Belarus

26 Bruce Springsteen

nothing between the band & the crowd but music

34 Audio Analysts

it's still audio

36 Communications Direct

in direct contact with "The Boss"

40 Advertiser's Index

departments

4 Editor's Notes

6 Sound

10 Tour Manager Q&A

12 Fly on the Wall

16 Video

20 Venues

22 Lights

24 Staging

40 Advertiser's Index

FROM THE *Editor*



Notes from Editor Guy:

This month we are happy to have the Bruce Springsteen Tour as our cover feature. Our chief writer, Michael Beck, was given all access to two shows on this tour, one stadium gig in the band's home of New Jersey, and one arena show in Georgia. We think you will find his coverage of the differences between the two productions an interesting read to say the least. On tour with "The Boss," are Audio Analysts and Communication Direct, both of which are also featured in this issue.

Also, we have the unique opportunity of listening in on a *fly on the wall* conversation between two of the most in-demand Lighting Designers working today: Bryan Hartley and Roy Bennett. Hope you enjoy it!

We have a *Tour Manager Q&A* with Alicia Key's DJ Walton. This will become a regular feature for us, as more and more Tour Managers, Production Managers and other willing participants involved. Send your requests to ccogswell@mobileproductionpro.com and I will follow up.

Keep in mind that Tour Link 2009 will be here before you know it. (January 22-25, 2009) Although we are currently revamping the site, we currently have registration available now at tourlinkconference.com. Now through October 31, the early registration is only \$275. New website will be up and running shortly. We are once again in Mesa, AZ at the Phoenix Mesa Marriott. Sluggos awaits!

Please let me know if you have any ideas to improve our publications. I am always open to input to help promote the industry. See ya next month when we feature Rascal Flatts current tour.

Chris Cogswell

HOME OFFICE STAFF

ph: 615.256.7006 • f: 615.256.7004

email: info@tourguidemag.com

tourguidemag.com

750 Cowan St • Nashville, TN • USA 37207

Publisher: Larry Smith

lsmith@mobileproductionpro.com

Editor: Chris Cogswell

ccogswell@mobileproductionpro.com

Advertising Coordinator / Contributing Writer: Deslee Gonzales

dgonzales@mobileproductionpro.com

Chief Writer/ Photographer: Michael A. Beck

grockit@comcast.net

Contributing Writer: Mike Wharton

wharton8317@bellsouth.net

Contributing Writer: Bill Abner

bigolbill@comcast.net

Contributing Writer: Jessi Wallace

jwallace@mobileproductionpro.com

Art Director / Graphic Designer: Kristin Searcy

kristin.tourguide@gmail.com

ksearcy@mobileproductionpro.com

Webmaster: Michael Stalcup

mstalcup@mobileproductionpro.com

TOUR LINK BOARD OF ADVISORS

Benny Collins, Nick Gold, Jon Nevins, Stuart Ross,

Bobby Schneider, Jay Sendyk, Seth Sheck,

Nicki Goldstein, Chuck Randall, Michael Waddell

tourlinkconference.com

ADVERTISING SALES OFFICE

Jessi Wallace • Nashville

jwallace@mobileproductionpro.com

ph: 615.256.7006 • f: 615.256.7004

Gavin Allen • West Coast

gavin@mobileproductionpro.com

ph: 818.635.8747 • f: 615.256.7004

PUBLISHED BY

Anvil Productions, LLC

ph: 615.256.7006 • f: 615.256.7004

info@tourguidemag.com

©2008 Anvil Productions, LLC. Nothing may be reproduced without written permission of the publisher. The publisher reserves the right to edit any and all editorial content included in this publication. The publisher has made every attempt to insure accuracy and consistency of this publication. However, some listings & information may be incomplete due to a lack of information provided by various companies listed. Please send any inquiries to the attention of the publisher. All advertising appears at the paid solicitation of the advertiser. Anvil Productions, LLC, can not be held liable for any errors, omissions or inaccuracies appearing in this journal in the form of editorials, listings or advertising.

Member of:

NATD Nashville Association Of Talent Directors



ROADHOUSE

1-888-PREVOST (toll free)
1-800-995-4900
jay@roadhousecoach.com
ROADHOUSECOACH.COM

Serving the Entertainment Industry for over 30 years!

PREVOST
PREVOST CAR INC.
Coach Manufacturer

Photography by Rife-Firm.com

**Midway Car Rental:
The Industry Specialist**

Midway Makes the Road to Great Music an Easier One to Travel

- Latest makes & models, compact to luxury, production vehicles & vans
- Airport Meet & Greet
- Low mileage fully equipped vehicles
- Over 35 years of experience in Southern California
- Customized service
- Special industry rates

Nicki Goldstein
818.523.8135
nickig@midwaycarrental.com

IT PUNCHES ABOVE ITS WEIGHT



new

ALPHA 300 SPOT HPE | SPOT | WASH | BEAM

Compact and EXTREMELY BRIGHT*, the new Alpha 300 projectors boast all the potential of the Clay Paky Alpha larger sized projectors. Excellent value for money.

(* Alpha Spot HPE 300 and Alpha Spot 300 produce double the brightness of their best known competitors in the same power category. Alpha Wash 300 even beats them by approx. +20%. The brightness of Alpha Beam 300 is triple that of a standard 1200 W Wash projector.



8607 Ambassador Row, Suite 170B
Dallas, TX 75247
Phone: 214-819-3200
Fax: 702-942-4607
E-mail: info-NA@prgdistribution.com

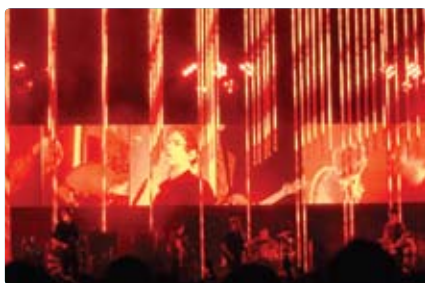


www.claypaky.it

Radiohead, *In Rainbows* Storms The Globe With L-ACOUSTICS



Radiohead has returned to the road this summer in support of its latest album, *In Rainbows*, which shook up the record industry when it was first made available online last October for basically whatever price fans chose to pay.projects.



Jim Warren and Sharif el Barbari l-acoustics.com

After a handful of initial US dates starting in May, followed by a European/UK tour in June and July, the highly innovative and critically acclaimed band now returned to the States for the entire month of August before heading on to Japan for additional performances.

Firehouse Productions of Red Hook, NY, served as the sound provider for the US tour legs, with Wigwam Acoustics of Heywood (Manchester), UK, handling the European dates.

The tour's FOH loudspeaker configuration, designed by Freelance System Engineer and L-ACOUSTICS Certified V-DOSC Engineer Sherif el Barbari, features left and right arrays each com-

prised of 15 V-DOSC® cabinets with three dV-DOSC hung below for front-fill. These loudspeakers are complemented by two additional arrays of 14 V-DOSC plus three dV-DOSC to address both the far left and right seating areas. For low-end punch, the system features 32 SB28 subwoofer enclosures, all driven by L-ACOUSTICS LA8 amplified controllers.

"With the exception of two shows at Bercy in Paris, all of the concerts are outdoor shows – stadiums, sheds, green fields, or amphitheaters – which make the sound design very challenging," notes el Barbari. "However, I am impressed by the power of the 32 L-ACOUSTICS

SB28 subwoofers driven by LA8. We have also used the SB28 in cardioid configuration on several shows now and the results are impressive."

Jim Warren, Radiohead's FOH engineer from day one, adds, "I still sometimes find myself going to switch off my near-field monitors in an arena show, only to find that they are off already. The clarity and precision of the V-DOSC system continues to surprise me even after 10 years of using them in just about every live sound environment there is." ☺

l-acoustics.com



ALL I NEED IS MY XTA

Dave Wooster has been manning Gary Moore's front of house position for two years and has been working as an audio engineer for, he says, too many years. He is no stranger to the festival scene, working under varying conditions and with whatever equipment is thrown at him. However, experience has shown him that there are certain bits of equipment that are easy to carry and make like a whole lot easier. Enter the XTA DP448.

This summer, Moore appeared at festivals in Scandinavia, Montreux, Germany, Spain and - Wooster's personal favourite - a biker's festival in Portugal. "As a traveling engineer, I'm still surprised at the lack of knowledge that is out there," he says. "Systems are set up and sometimes just don't work properly. Having the DP448 with me worked a treat."

The DP448 meant that Wooster did not have to reconfigure the front of house desk each day, as integrating into the available system was easily done by turning it into a glorified matrix mixer, providing extra EQ and delay settings.

"At one show, there were two front of house consoles and they refused to make mine the main desk," recalls Wooster. "So as a compromise we put both desks into the XTA and used it as a summing mixer. This meant that both desks connected directly to the

PA, instead of one going through the other. It gave us two inputs, saved an argument and made it work for both bands because they each had separate EQ over the front end of the PA, which was distributed via the XTA."

At another gig, Wooster found that the local sound company had supplied a line array that had three XTA DP224s per side as system control, but no computer there to check or correct the system and no one who was able to fix things.

"On an initial listen it was obvious that problems were abundant," he says. "After managing to explain things in sign language, all the XTAs were connected to my 448 and the reason the system sounded so bad became very clear: each one of the DP224s was configured with random delay times, completely throwing the arrays out of phase."

Wooster got the interpreter to ask how long the system had been like this.

The answer: since they had installed it four weeks previously for this summer's series of shows. "We were the last band to use it and no one had checked or modified it," says Wooster. "So without the 448 on that occasion, goodness only knows what I would have done. The local guys stood with their mouths open at the end of the show because the system sounded so different."

The XTA DP448, alongside his Digidesign D-Show Profile, were the only pieces of kit that Wooster carried with him throughout the summer. His final verdict? "It fixed a multitude of problems at the most basic of levels and saved me a whole heap of trouble. It was invaluable!" ☺

xta.co.uk

Celebrity
COACHES.COM *call today!* 877-5STAR TOUR *phone:* 662-842-1858 *fax:* 662-842-1845

CelebrityCoaches.com

SANTA FE OPERA Selects Lectrosonics Wireless Technology

Sound quality, compact size, and remote control capability are key attributes

Internationally known for introducing new and innovative operas as well as for its productions of works from the standard operatic repertoire, The Santa Fe Opera has grown to become recognized as one of the world's leading cultural festivals. This highly acclaimed opera company treats theatrical and musical values as equally important, and the organization also plays a vital role in the development of aspiring young opera singers. The Santa Fe Opera recently made a substantial investment in wireless technology, and after careful evaluation; they selected products from the Lectrosonics catalog.

were particularly impressed with the SM's small form factor. These transmitters get buried beneath the costumes, so their diminutive size was really important to us." The SMDa's dual battery design was an equally important consideration for Dillman. "The extra battery life these transmitters provide means a lot to us," says Dillman. "I've been very please

According to Dave Dillman, Audio/Video Manager for The Santa Fe Opera, contemporary operas frequently require modern day logistical support. "Just as Mozart relied on the orchestra for his operas," said Dillman, "many modern day operas incorporate signal processing and other audible effects. A perfect example of this is our current production of the opera, *'Adriana Mater.'*"

"*'Adriana Mater'*" takes place in an unnamed country at war;" continued Dillman, "and its themes include revenge, forgiveness and redemption.

For this production, there is a dream sequence that requires reverb on the voice. **Wireless mics become a necessity. As we examined our options, it became increasingly clear that, for us, Lectrosonics was the best possible choice.**"

The Santa Fe Opera ultimately selected a 12-channel Venue receiver system with twelve VRS modules, twelve



from the opera *Adriana Mater*
PHOTO CREDIT Photographer Ken Howard and The Santa Fe Opera.

SMDa Super-Miniature Digital Hybrid Wireless™ UHF beltpack transmitters, and an RM remote control for the SM Series transmitters. "As a precautionary measure," notes Dillman, "we place two transmitters on each performer for redundancy— configured for separate frequency bands. While we've never encountered a single issue, we wanted that extra measure of comfort. Since the performers wear two transmitters—we

with them. Signal strength is consistently strong, operating duration is very good, and the sound quality is first rate.

It's crystal clear, natural, and never sounds processed— unless we want it to sound processed. With no companding, the audio quality is everything we had hoped for. Combined with our DPA

microphones, the entire system has been terrific.”

Dillman is also quite enamored with the Lectrosonics RM remote control. “With the transmitter buried under several layers of costumes, it can be a monumental task to get at the transmitter should it require adjustment,” Dillman said. “With the RM remote, we can make adjustments without having to dig down into the costume. Whether it’s waking the system up, changing the input gain, or altering the RF operating frequency, this is a tremendous benefit and was a very strong selling point for us.”

The Santa Fe Opera purchased their Lectrosonics equipment in mid April through TC Furlong of Lake Forest, IL. In addition to the responsive support provided by their dealer, Dillman also spoke very highly of Lectrosonics’ customer and technical support services. “Both the dealer and Lectrosonics took an active role in helping us select the right equipment for our requirements,” said Dillman. “Being roughly an hour away in Rio Rancho, NM, Karl Winkler from Lectrosonics even made a personal visit and performed a full spectrum scan to help us determine the best equipment. We were very impressed. At the end of the day, it all comes down to this: The system’s frequency flexibility, its remote control capability, and all the various features are perfectly aligned with our requirements.” ☺

For additional information about the Santa Fe Opera, visit them online atsantafeopera.org. For more information about TC Furlong, visit the company’s website attcfurlong.com. Lectrosonics is available online at lectrosonics.com



**TONIGHT, YOUR BAND WILL
MOVE 34,982 SCREAMING FANS.**

**TOMORROW,
WE’LL MOVE YOU.**

We’re Powersource Transportation, Inc., one of the nation’s leading power-only trucking companies. Wherever you’re going and whatever you have, we’ve got the power to move you, your trailers, and your tour to the next venue—whether it’s in the next county or in the next state.

1-800-438-8789

www.powersourcetrans.com

2023 N. Lafayette Court • Griffith, IN 463190

powersource transportation inc.
your source for power

q&a

with DJ WALTON

mobile Production Monthly recently had the opportunity to chat with DJ Walton, TM for Alicia Keys and owner of FTGU



mPm: Is this something you have always wanted to do?

DJ: *Not necessarily. My degree is in Public Relation. I went to college thinking I would play football in the NFL or work in marketing, but I have always had a deep-seeded love and appreciation for music in general. In college I promoted a lot of special club nights, parties and worked with a lot of local struggling artists. I produced a few events that were successful in Florida, from Miami to Jacksonville. One happened to be a Youth Talent Showcase that Alicia Keys hosted and performed at when she was relatively new to the industry. I was always very interested in touring but never really thought it was a realistic goal until approached with the opportunity. Now that I'm in it, I realize this is something I was born to do.*

mPm: Where did you get your training, if any?

DJ: *What training, ha? I was thrown to the sharks when I first started and it was very much sink or swim for me. All of my training was literally "on-the-job" which, in retrospect, was the best way to learn especially considering there's no school to learn how to be on tour, much less a Tour Manager. Most importantly, I had the privilege to work alongside some very established touring professionals such as Production Managers like Jake Berry and*

Chris Balogh and Tour Managers like David "5-1" Norman and Steve Dixon. So from day one I really took notes and learned from the pros. It definitely took some time though. It's really amazing to see how far I've come once I really started looking at tour management as a career not just a cool gig.

mPm: Tell us about landing the Alicia Keys gig? Seems like a TM's dream job.

DJ: *After I graduated college in 2002, Alicia & Jeff Robinson (Alicia's manager) asked me to come aboard as an assistant road manager, to learn the ropes for six months to see if this was something I was interested in. Alicia's project manager at the time recommended me for the job after working with me on one of Alicia's non-profit organizations, that I founded my senior year at Jacksonville University. I was able to recruit Alicia on our board of directors. Alicia and Jeff were impressed with the way I was operating the organization so well as a showcase I put together, which Alicia was the host. So Alicia asked me to come out and give it a try. My first day on the job was working the guest list at the door of her album release party, then a few weeks later I was assistant road manager. A few more months went by and I became Road Manager and after a year, I became Tour Manager. I have experienced good growth within the camp and yes, it is a dream job! Of course it can be challenging to work with*

such an A-lister since she really never stops, jumping from Albums, to promo, to tour, to movies, etc...but It's amazing to work with someone you truly believe in as an artist and a person, and who, perhaps most meaningful, believes in you just the same. Her work ethic is amazing and I have learned a lot working alongside of her!

mPm: Tell us about FTGU Music.

DJ: *FTGU Music is my vision for a company that provides elevated artist representation and Tour Management. We have recruited some of the industry's most respected and ambitious Road Managers, Production Managers and Production Assistants to provide full service tour logistics and operations management. My Assistant Tour Manager, Lydia Bourgeau, who is out with me now, is an FTGU Music employee. She has over twenty years of experience in the touring world and has served just about all positions possible. Outside of the road, FTGU Music manages some amazing up-and-coming talents such as songstress Erika Rose (www.ErikaRose.com) who has co-written one of Alicia's biggest hits "A Woman's Worth" and one Florida's newest talents Dukwon (www.myspace.com/dukwon-smusic). One particular project we are all very excited about is an artist I am working closely with MBK Entertainment, Alicia's management company, on Jermaine Paul who has been Alicia's background vocalist since 2003. Jermaine has been nominated for two Grammy*

Awards and also opens as support for the Alicia Keys "As I Am" World Tour.

FTGU Music is a small company with a large network of resources. We only have a total of three full time employees but our pool of Road Managers, Production Assistants and Production Managers is plentiful.

mPm: Other artists you have worked with? What about future gigs?

DJ: I have worked primarily with Alicia since 2003, however I have done a few other AEG Tours. Most recently I was the Tour Director for their summer 2007 Streetball National tour and I have done talent management and production for countless one offs and special events. As for the future, I am looking towards the opportunity to touring with different music genres and with emerging talent. We have a few offers in 2009 that we are very excited about. ☺



Apple Specialist



MACSPECIALIST



The Music Industries #1 Mac Resource!

MacSpecialist Offices:

Chicago: 500 North Wells Street, Chicago, Illinois 60610
T: 312.755.0000 | F: 312.410.9011
E: sales@macspecialist.com | W: www.macspecialist.com

Villa Park: 234 West Roosevelt Road, Villa Park, Illinois 60181
T: 630.858.0000 | F: 630.559.0186
E: sales@macspecialist.com | W: www.macspecialist.com



Specializing in Facilitating all your "on tour" needs with a class of service unparalleled in the industry.

"ELEVATED TOUR SOLUTIONS"

FULL SERVICE TOUR LOGISTICS & ADMINISTRATION
ROAD MANAGEMENT | TRAVEL & LODGING | TOUR STAFFING
VENDOR NEGOTIATIONS | BUDGET DRAFTING & SUPERVISION

Presently on tour with the Alicia Keys "As I Am" World Tour

VISIT US ONLINE @ WWW.FTGUMUSIC.COM



obile Production Monthly listens in as a fly-on-the-wall conversation between Lighting Designers Bryan Hartley and Roy Bennett. Bryan's CV includes his work with KISS, Trans Siberian Orchestra, Motley Crue and Marilyn Manson among many others. Roy Bennett has worked with many artists over the years including Nine Inch Nails, Madonna, Paul McCartney and Prince.

Bryan Hartley:

You obviously have been doing this (Lighting Design) for a long time, so what still does it for you? What inspires you?

Roy Bennett: Well, the only reason I've ever done it and still do it is because I enjoy entertaining people. I don't do it through being on the stage. At a very early part in my life, I didn't want to be on stage, but I could still entertain through doing it visually through lighting and the whole show. That is what still stimulates me.

BH: You obviously still love it, right?

RB: Oh, absolutely! I don't know who else gets to do things like that in any other business. You know, things that we do in the rock and roll industry.

BH: We're very fortunate, but what would you be doing if you didn't do this?

RB: Well, at this point I think I'd probably own a restaurant. We all like to eat, right?

BH: What differences do you like or don't like as far as from 20 years ago until now? Your kind of processes from twenty years ago to now, what changes do you see that you like and don't like?

RB: For me what's changed and what I do like is that the technology has gotten closer for me to be able to express visually what I always wanted to do in

the past. You've got more tools to work with that you can use in very blatant ways and very subtle ways, like being able to create different atmospheres that you couldn't have created 20 years ago. It's the technology and development of all that stuff that constantly is exciting because it enables you become more organic, more

BH: Diverse?

RB: Yes, more diverse! What I don't like, it's hard to say. I don't usually

RB: Actually, in reality, the first tour I ever designed was a Sammy Hagar tour.

BH: What has been your most challenging design?

RB: They're all challenging to a certain extent. It doesn't matter how big or small the challenge is, it's what you place on yourself and I'm always hard on myself.

BH: Which ones did you maybe have

Paul McCartney never uses time code, never. He's old school, the real deal. They aren't many of those left. He's the analog in a digital world. -Roy Bennett

think about things I don't like. I don't spend a lot of time on the negative. I try to spend more time on the positive.

BH: What's your typical design process, say for instance someone like Paul McCartney. I'm sure it varies sometimes but does he give you an idea or do you just get to come up with it totally on your own?

RB: With Paul, I will come up with some ideas and then we'll bounce it back and forth and then it becomes more of a collaborative thing. It's fun! I refine it and then the show develops.

BH: What was the first design tour that you did?

the most fun doing? I mean it's tough to pinpoint just one because every one's a little different.

RB: Most recently, I guess, one of them was the Tim McGraw-Faith Hill Show in the round. Taking the time to present a seamless, non-stop show between the two performers, that was fun. Doing the Madonna shows there's always a lot going on. She's theater, and not rock n' roll, and there's always new, crazy things going on. She's known for her theatrical, spectacular event shows. They're always entertaining and pushing the boundaries of what she can and can't do.



**Brian Hartly
& Roy Bennett**



BH: On Madonna or even Paul McCartney, did you guys do any time code at all? I know it probably depends on the artist.

RB: Paul never uses time code, never. He's old school, the real deal. They aren't many of those left. He's the analog in a digital world. It's the warmth, it's the real way of doing things. You can't run time codes with him because things are always slightly changing from night to night. Madonna on the other hand, because it is a very heavily choreographed show, everything is within the inch, within the second, then the second to the frame of how things work. So anytime I have a situation like that, I always like to take advantage of the time code.

BH: I've got Motley Crue talked into time code, and I've also got Trans Siberian Orchestra using it too. There are a lot of things you can do with the time code that you can't do manually.

RB: Oh yes, there is some timing stuff that you just physically couldn't operate a show that way with the delays, and the mechanics of lamps. Sometimes the cuing of the light happens split seconds before you actually visually see it. It would be very difficult to try to run a show that way.

BH: What's the coolest products you know out there? I mean anything interesting out there that you're liking?

RB: What have I seen recently that I like? As far as moving lights go I have been using the Vari*Lite 3500 Wash.

He's (Trent Reznor, NIN frontman) the guy probably sitting in there directing it, producing it, doing all the edits and everything. It's really his vision more than it is another guy producing the video. -Brian Hartley

BH: They're great!! I love them!

RB: They are just work horses. You know what you're going to get, you know? They're reliable for the most part, and the colors are always the best. Actually, I have used them a couple of times with the Alpha Spots from Clay Paky. I was really impressed by what they could do, and not only with what they could do but the way that you can swap gobo's out.

BH: They are a moving head, right? Not a moving mirror?

RB: Yea they are a moving head. Both the spot, and the wash lights are cool, and I was pretty impressed with the Coemar Wash lights as well.

BH: They aren't bad either, but you know that 3500, boy, that thing is bright!

RB: That thing kicks! If you need power, 3500 Wash Light, that's the real deal.

BH: What about Stealth? Did you have Stealth on Madonna?

RB: Yeah, I had Stealth on Madonna and Ricky Martin. I have used that quite a bit. I like Stealth. It's semi-transparent, a very



Nine Inch Nails
PHOTO CREDIT Michael A. Beck

delicate screen. As far as traveling, or road worthiness, it just needs a little bit more help, but I was impressed with how it looks, as well as the resolution. It is high maintenance. But there are some new products coming out now that are based on the same principle that are a little bit more road worthy, low watts, low power. There is a whole bunch of new L.E.D. products coming around, new screens.

BH: Yeah, it's amazing how Time Square looks so different than it did 20 years ago!



RB: There is so much of it that you don't really notice it, I mean other than it is just bright. It has become really over-saturated. None of it really means much anymore.

BH: Here's an idea, and you are the perfect guy to do it - for a band to play in Time Square and to use all the L.E.D. stuff, now that would be cool!

RB: Oh absolutely! But politically, Holy Crap! (laughter) Let me tell you, I know the politics of Time Square, and to get all the people on the same page to be able to use there stuff, that's a lot of work! It would be awesome! Unfortunately, it just comes down to advertising and how much people pay for that stuff. (laughter) It's a nutty world in that little part of town.

BH: What are your projects coming up? Tell me what are you working on now?

RB: Right now we are working on designing Madonna's promo tour

which will start in August. I also have Nine Inch Nails going out then Paul McCartney going out later in the year.

BH: I am getting ready to go to Europe with KISS for about six weeks, and come back and do the Motley Crue thing. The Motley Crue thing should be great. Lot's of video and huge pyro. Anything else you think you want to add, Roy? Do you have a company name or anything, or do you just pretty much do it all yourself?

RB: My company name is Eakana Design.

BH: When you come up with your renderings, does someone do free-hand drawings for you and you present them like that, or do you do it on computer - animated drawings?

RB: Basically I do the whole thing in VectorWorks (CAD software). I have art directors and I give them the file and they put the skins on it and do all the color rendering.

BH: Nine Inch Nails. That should be a good one. Have you got something pretty cool planned for that? I'm sure it's huge!

RB: Yeah, a lot of video stuff is going on with that one. Trent Reznor (NIN mainman) always puts on an awesome show.

BH: He does. I was telling my Trans Siberian Orchestra guys about Reznor's hands-on ethic. He's the guy probably sitting in there directing it, producing it, doing all the edits and everything. It's really his vision more than it is another guy producing the video. Is that right?

RB: It's basically Reznor doing the whole thing.

BH: Well, all right then Roy, thanks for talking to me and enjoy the rest of the year.

RB: My pleasure Bryan. Take care.




We've Gone Green
 New emission systems added to our coaches now increase fuel mileage, as well as capture 75% of the exhaust. All coaches are now BioDiesel friendly.
www.musiccitycoach.com

1330 Gateway Dr. Gallatin, TN 37066
 (615) 230-0440 fax: (615) 230-0444



The trademark HYATT and related marks are trademarks of Hyatt Corporation. ©2008 Hyatt Corporation. All rights reserved.

STAY IN STYLE IN SEATTLE.

INTRODUCING HYATT AT OLIVE 8 AND GRAND HYATT SEATTLE.

Located amid upscale shopping, fine dining and entertainment, these dramatic downtown hotels offer modern and sophisticated décor with first-class amenities. Step inside to experience luxury including health clubs, Pacific Northwest-inspired restaurants and guestrooms that are sure to satisfy every sense, as well as the full-service spa at Olive 8. Take in awe-inspiring natural beauty while sitting effortlessly at the center of the high-tech revolution. Two exquisite hotels. One difficult choice. Feel the Hyatt Touch®. For more information, call 206 695 1234, or visit olive8.hyatt.com or grandseattle.hyatt.com.



VIDEO WISCONSIN

helping businesses communicate

Energy, excitement, enthusiasm... These are the direct products of a well-staged corporate meeting that cannot be transmitted through a brochure or computer screen. The best corporate meetings combine elements of stage and screen into a synthesis of atmosphere and event that can motivate and inspire to an unparalleled degree.

Video Wisconsin brings an exacting blend of skills and capabilities to the art of the corporate meeting, along with decades of experience in helping businesses communicate. From its home in Southeastern Wisconsin, this media powerhouse has staged corporate events across the United States and Canada, as well as in Europe., Video Wisconsin is a capable partner, providing all the elements necessary for a high-impact, turn-key event. This can include the planning, scripting, and creative services necessary to establish the communications foundation. Graphical themes and speaker support in the form of graphics or video segments package the message with eye-appeal. Staging, with large screen projection and surround sound support brings the art of the theater into the meeting room. All of the elements come together with impact that impresses through staged sound, video projection, and lighting using one source to handle the details.

Of course, all of the energy doesn't have to be contained in one room. Events can include video streamed over the World Wide Web to share the event across the globe. Video can also be recorded and edited to document the event and DVD's can make the memories mobile. According to John Barto, President, and one of the founders of Video Wisconsin, "Visual impact is very important to meetings and working in a facility such as this with state of the art technology in production and post production capabilities and a 40' x 60' sound stage can make the difference".

Video Wisconsin's corporate meeting clients have included Women's International Bowling Congress, Wisconsin Dells Visitors and Convention Bureau, General Electric Medical Systems, Mercury Marine, Brunswick and Shopko, just to name a few. Audiences can range in size from 300 to

5000... but the excitement is unlimited!

Whether a meeting is a half-day or a month, as some can be scheduled, it is all about the details. An audience comprised of brand managers, sales people, distributors, or convention delegates puts the meeting planner in the spotlight for performance plus scrutiny and a team, focused on results, can make the meeting planner shine.

The end product is a blend of show business and professional business communication, executed with seamless precision. If motivation or inspiration is your goal, you can do no better than a group of people gathered with a common focus. Think of it this way- many sporting events can be seen for free, yet fans continue to buy tickets. The Superbowl is always sold out! ☺

Taylor Tours

- Specializing in Coach Conversions and Tour Leasing
- Travel in style: Home away from Home
- We work HARD for you: 24/7/365
- Family owned and operated

Taylor Tours, Inc. 4210 W Opportunity Way • Anthem, AZ 85086
623-445-0111 • Fax 623-445-0333
www.taylorstours.com • taylorstours@taylorstours.com



SOUNDCHECK

NASHVILLE

REHEARSAL STUDIOS * CARTAGE & STORAGE * INSTRUMENT RENTAL

THE NATION'S LARGEST FULL-PRODUCTION
REHEARSAL FACILITY



Soundcheck is truly one of a kind facility. As the largest rehearsal studio complex in the world under one roof, Soundcheck is recognized as the rehearsal venue of choice by many top touring and recording acts. Soundcheck also provides a wide range of support services for touring and studio musicians, both in Nashville and on the road.

750 Cowan Street Nashville, TN 37207
Phone: 615.726.1165 Fax: 615.256.6045

soundchecknashville.com

PID AT PLASA 08

Projected Image Digital – digital video solutions specialists – will feature three hands-on areas on Stand F92 - highlighting a selection of their range of digital video products.

The three areas will be focused on the Catalyst V4 software and media servers; the various digital output devices that PID distributes plus a full range of digital content products. Each area will have seating and hands-on stations, and PID staff will be on hand to answer questions and offer advice.

Catalyst – the first established digital media server for the entertainment industry, offers huge creative flexibility combined with affordability in a wide range of options from ‘Lite’ to ‘PRO’ versions to suit all budgets and applications.

Catalyst V4 features include multiple camera inputs and remote triggering, and non-DMX control surfaces for Catalyst are also available for projects not required to run via a lighting or other control console. This is in addition to up to 14 layers of video playback, dual output, 8 mixes and the 10 DMX Universes that are all available with Catalyst PRO software.

PID will also show an array of Catalyst related hardware such as the new single and dual input HDSDI cards from Active Silicon, plus Luminex, MTRON and others which allow users to configure Catalyst to suit their exact needs.

PID also illustrates some of its versatile range of digital output devices, popular for numerous projects from entertainment to architectural. These will include high and low resolution LED screens, surfaces, pixels and tubes, plus partner brands Element Labs and High End Systems’. HES Digital and Pixelation luminaires will be high-lighted, along with their WholeHog lighting consoles.

Digital Content collections from PID include the popular Digital Juice, Frame FX, Motion Loops, Dosch Designs and Beacon software.



Introducing a tour bus company that drives home your high expectations.

Coach Quarters™
ENTERTAINMENT TRANSPORTATION

PREVOST
THE 'ULTIMATE' CLASS

For a detailed cost quote for your next tour, contact
Olan Witt or **Timmer Ground** at (615) 859-0200.



With content becoming so integral to many shows, events and installations, having access to the right sources is increasingly important. PID distributes a carefully selected range offering the most creative options.

PLASA 08 is also an ideal opportunity for anyone interested in training on Catalyst, Hog lighting consoles and HES moving light fixtures plus Element Labs technicals – to sign up for a session at PID’s new and expanded facility in Chiswick, West London.

PID is committed to providing full and ongoing training on the products it distributes, and is highly proactive in organizing and promoting digital product awareness events like the recent Digital Light University and Catalyst/DL-3 Test Drive.

The company is running Catalyst training and hands-on days immediately after PLASA, featuring a fully dedicated training area. This is a perfect opportunity for those wanting to learn Catalyst V4 or just to practice in a relaxed ‘non-show’ setting. On the Thursday evening, PID hosts a BBQ and social night for all those attending. ☺

pi-digital.co.uk

DSG DEWITT STERN GROUP
For What You Value Most • Since 1899

We're a full service insurance company dedicated to your business. Call today and see how we can help you with all your insurance needs.

Errors & Omissions • Camera/Musical Equipment Floaters • Music/Concerts/Performers/Musicians • Special Events
Non-Appearance/Abandonment/Cancellation • Performing Arts/Dance Cos. • Special Events • Tenant/User Liability
Theatres/Venues • Union Guild Accident Insurance • Weather/Rain Insurance • AND MUCH MORE

Pete Shoemaker
New York • 212 867 3550
pshoemaker@dewittstern.com

Peter Tempkins
Brentwood, TN • 888 762 5771
ptempkins@dewittstern.com

David Oliver
North Hollywood, CA • 818 623 1170
doliver@dewittstern.com

Northeastern Production Systems, Inc.
Sound • Lighting • Video • Staging • Roof Systems
Power • Barricade • Backline

nps@frontiernet.net

PH: 585-427-8760
FX: 585-427-8854

PO Box 23199
Rochester, NY 14692

www.northeasternproduction.com

BUILT TOUR TOUGH

EBTECH[®] Hum Eliminator™ by MORLEY

*ELIMINATES AC GROUND HUM, BUZZ & NOISE
*1/4" TRS 'SMART JACKS'

*COMPLETELY PASSIVE DESIGN
*STANDARD 19" RACKMOUNT

EBTECH[®] Line Level Shifter™ by MORLEY

*CONVERTS TO AND FROM -10DBV & +4DBU
*COMPLETELY PASSIVE DESIGN

*BUILT IN HUM ELIMINATOR
*STANDARD 19" RACKMOUNT

ALSO AVAILABLE:
2 CHANNEL
HUM ELIMINATOR & LINE LEVEL SHIFTER
WITH XLR & 1/4" JACKS

EBTECH[®]
YOUR PARTNER IN CRYSTAL CLEAR SOUND

WWW.EBTECHAUDIO.COM/MOBILE
CARY, IL (800) 284-5172



NORTH CAROLINA CULTURAL CENTER

Credibility Beyond its Size

When the Holly Springs (NC) Cultural Center opened in December of 2006, the hope was that the facility would become a great place for the community to gather and enjoy the cultural, performing and visual arts. In less than 18 months, the response from the area, southwest of downtown Raleigh, surpassed expectations with over 100,000 visitors. The Holly Springs Cultural Center, which shares a common lobby with the Wake County library also provides programming through the recreation department for the Town of Holly Springs (pop. 22,000) from classes in dance, music, acting, cooking, and even provides space for sidewalk chalk art.

The Center has hosted numerous concerts which include bluegrass, gospel, jazz, classical, country and stand-up comedy. This intimate facility, which seats only 191 people, continues to sell out many of the shows. With a limited number of seats one would think that the talent level would be considerably less than professional in that it would be difficult for ticket revenue to cover costs, but with artists like Mike Cross, Livingston Taylor and Mike Seeger working in this venue, it has built a level of credibility far beyond some venues three times its size.

Holly Springs Mayor, Dick Sears, is one of the biggest supporters of the facility, attends many of the performances and is not disappointed in the level of talent that takes the stage, "I envisioned that this dream would be big and had really put no limits on the possibility of bringing in talent. So far, with the exception of Tony Bennett, the Boston Pops, Liza Minnelli, etc., I have not been disappointed." The mayor generally sits

in the front row and introduces many artists, but he is not discouraged by the limited number of seats, "Several of us talked about the possibility of a bigger facility but factors such as cost, the unknown, space available, etc., encouraged us to limit seating to 191. There have been a few occasions where we could have seated 20 to 30% more, however. Overall, it is good"

The reputation of the Holly Springs Cultural Center is growing when you look at the quality of entertainment that has graced the stage, and there are no delusions of grandeur to try to compete with the Progress Energy Center or the RBC Center. Booking agent, Larry Weaver, who has provided numerous acts for the venue is overwhelmed by the response of audiences and artists alike, "My entertainers love performing there and it has an intimacy that other area venues just can't match and the audience and performer are just a few feet from each other. The low stage and stadium seating create a connection that really adds to the magic of a live performance.

Holly Springs Town Manager, Carl Dean looks back at the beginning of the process that created this community facility and is very pleased with the results, "While the intent was never to be Radio City Music Hall, the direction and function of the building was to serve our area which it has accomplished successfully. We provide a wide range of programs and services, and the partnership between the County and Town has been very successful. We wanted quality product that would meet the needs of our residents, and I think we succeeded in that objective."

The HSCC programming is enhanced locally throughout the Performing Arts Alliance which allows 14 local and regional performance entities to use the building as their home theatre. The alliance is made up organizations that provide bluegrass, jazz, dance, community theatre and a local community band that is reminiscent of the community bands that thrived in the early 20th century. According to Cultural Center Director, Don

CONTACT
Don Briscar
 Cultural Center Manager
 Town of Holly Springs, NC
 919.567.4015
 don.briscar@hollyspringsnc.us
 hollyspringsnc.us

Briscar, “the Performing Arts Alliance provides a base for entertainment and music education that seems to be growing in many areas of the country. While the music and entertainment industry is alive with major tours, concerts, music videos and cross-promotion of everything from sporting events to major fundraising events, every one of those artists and musicians had some form of music education or local venue to help them plant the seeds for their successful careers. My hope is that the Holly Springs Cultural Center is the stepping stone to someone’s career in the entertainment business.”

As the summer ends, and the Cultural Center’s second anniversary approaches, this December, the Cultural Center will feature a number of nationally-known comics, theatrical productions and concerts. With the diverse entertainment events offered to residents of Holly Springs and the Raleigh metro area, the hope is that the tickets continue to sell, the seats get filled and those who took the time to dream big can celebrate and smile that they have created something special for many years to come. ☺

UpLight Your World!

Lighting | Sound | Scenic

615.428.3366
 uplighttech.com

UpLight technologies

CREDENTIALS WORLDWIDE

Access Pass Design
 1.800.4.PASSES

BACKSTAGE PASSES
 TOUR ITINERARIES
 CUSTOM GRAPHIC DESIGN
 STICKY PASSES
 WRISTBANDS

www.accesspasses.com 1.800.4.PASSES

A GREEN COMPANY

CLASSIC D&S COACH

D&S Classic Coach Rentals, Inc.

Monumental Service is our goal
 *Bio Friendly Fuel

23910 N. 19th AV.
 Suite 32
 Phoenix AZ 85085
 t 623 580 9190
 f 623 580 9242
 laklee123@aol.com
 dandsclassicoach.com

Arie Crown Theater® at McCormick Place® *The coolest shows in Chicago happen here!*

- State-of-the-art, 4,200-seat theater with private loading dock.
- Superb acoustics, house lighting and sound.
- Easily accommodates shows of all sizes – 90’ proscenium opening, 60’ stage depth, large orchestra pit.

cooler by the **Lake**
Arie Crown Theater is right on Lake Michigan.

2301 S. Lake Shore Drive
 Chicago, IL 60616
 tel 312.791.6196
 fax 312.791.6100
 www.ariecrown.com

THE GRANDMA ROCKS THE HOUSE FOR "WRESTLEMANIA"

At World Wrestling Entertainment's (WWE) slammin' "WrestleMania" there's even room for grandMA. Media server programmer Peter Acken tapped one grandMA, one grandMA Light, and grandMA on PC for "WrestleMania XXIV" at Orlando's Citrus Bowl, where they were primarily used to control servers, and the "Big Lights," Syncrolights, which were utilized for the big crowd shot moments. A.C.T Lighting, Inc. is the exclusive distributor of the grandMA in North America.

Peter Acken has chosen the grandMA Platform exclusively on other projects such as Disney's "The Little Mermaid," "Das Rheingold," Symantec '08 Meeting in Las Vegas, Blue Man Group, and soon "Faust" at the MET in NYC, utilizing the grandMA to control all the major show elements over a vast LAN.

"The grandMA is great: It can control anything that takes DMX commands or anything that can be modified to.

You can switch cameras, output sources, even control projectors directly from the grandMA,

as well as utilize remote control with a keyboard through MIDI," Acken explains. With that kind of workflow they'd, be ready to tackle Wrestlemania!

"WrestleMania" is WWE's five-hour live, worldwide PayPerView event – a larger than life extravaganza that rocks the house for wrestling fans and, as such, requires an intense focus on detail.

With a theme of Art Deco/Florida beaches/fun in the sun -- and Wrestling of course – production designer Jason Robinson crafted a 150 x 120 foot replica of a South Beach hotel from various LED

surfaces with a giant curved screen for text in the middle and a "WrestleMania" sign on top. In addition, there were three enormous can-shaped LED walls on stage deck right behind the wrestlers' entrance; a Versa Tube sculpture that gave the whole intro area a 3D thrust; and low-res LED stick surfaces above and to the sides that completed the hotel set. "Those low-res LED surfaces are what really makes the total experience that much more intense, as your eye fills in the gaps for what's not there. 'Total Eye Candy' is the end-result."

"It was a gargantuan, over-the-top playground -- something WWE fans have come to expect," Acken declares.

He was challenged to port the show from another control console over to the grandMA when grandMA became available for the event. Acken had a day before moving on site to rebuild the base show using the most current show file, and to using all the detailed notes he made of each wrestler, which included entrance videos, music and the Hippo media library structure -- which amounted to hundreds and hundreds of cues. That way onsite, Acken and Dan Cerasale (The WWE's best 3D Composer) would be ready to upload and create all the new custom media that would comprise the look of WrestleMania 24.

"I like the grandMA's view buttons and command line macros," Acken says. Combine that with timcode shows and then you're really talking "Mad Science!"





The thing about ‘WrestleMania’ is that there are 130 wrestlers. “We made a macro for every single wrestler and used a macro number for them instead of a page. We let the console automatically reload itself.”

“Jason and Peter had an enormous job and a strict time schedule that needed to be adhered to. The grandMA proved to be the perfect tool for the job. The console’s live & real-time abilities, tied with Peter’s programming magic made this work,” comments A.C.T Lighting President and CEO Bob Gordon.

Acken enjoyed his gig with WWE and “WrestleMania.” “It’s a great organization,” he reports. “The show required a lot of last-minute stuff, but WWE does nothing subtle, and that is why working for them is so much fun!” ☺

actlighting.com

The One Stop Shop For The Touring Professional

New York (SIR) • Nashville (Soundcheck)
Hollywood (Third Encore)

TOUR SUPPLY INC

1.800.933.TOUR
www.toursupply.com

Laminates / Satins / Drumhead Graphics
Backdrops / Scrims / Velcro / Tape / Batteries
Custom Snakes & Cables / Wireless Systems
Pro Audio Gear / Flight Cases / Case Stencils
Musical Instruments & Accessories / Drumheads
Flashlights and much, much more!

ConCentRICs is an interactive comprehensive software package that brings all the information you need to your fingertips. Each module handles a specific function of facility management. The modular design allows you to choose only the functions you need and to add new functions as your needs grow.

ConCentRICs
by
RIC CORP

riccorp.com

RIC Corporation | 6215 Constitution Drive | Fort Wayne, In 46804 | 212.432.0799

ConCentRICs is an event organization stemming from a central source.

MILOS sets the stage in Belarus



A MILOS MR3 staging/roof system complete with S4 decking has been supplied to the City of Minsk’s local government via company Art Ramos Studio a.l.c.

The 20 x 14 meter stage/roof offering an impressive 6 meters of headroom, is being operated for the City Council by the company MinskReklama. A competitive tender was issued for the contract to supply the mobile stage equipment, which was won by MILOS and Art Ramos against stiff competition.

“MILOS was chosen by the clients because it offered the best quality product and value for money,” explains Art Ramos’ Anton Streltsov, who has been working with MILOS products for the last 3 years. “It’s an extremely quick and easy system to rig and de-rig,” he says, adding “it’s also very flexible, and end users like all these attributes”.

He further comments that MILOS products also have a good reputation for being very robust and well engineered.

MILOS’ S4 staging system is one of the most flexible

available on the market – the decking is adjustable from 1 metre to 2.5 metres in height and fits together using straightforward connection nodes based on scaffolding technology to provide very stable and versatile performance areas. Heights are determined by the number of half-metre profiles used per leg section in combination with the connection nodes. The final height can be levelled and adjusted by 0.4 of a metre via screw jack feet once the decking is fully assembled.

The M3 roofing system is one of MILOS most popular such products. It is a large roof system designed to cover areas of up to 280m² (3,014 square feet) with a full height of 15 metres (49.2 feet) and is perfect for concerts, festivals and outdoor events of all types. The MR3 is constructed using MT2 towers with M400 & M520 series components, giving great strength and stability plus speedy construction. The canopy is



custom manufactured from fire-retardant grey PVC, and securely fastened and tensioned using ratchets.

The Minsk stage/roof has already been used on numerous events, including the state’s recent Independence Day celebrations at Victory Stella in central Minsk – a free concert starring a host of Belarusian and Russian singers and bands, culminating in a stunning fireworks spectacle.

For this, Art Ramos collaborated with MILOS to design and supply a custom double-decker FOH tower to provide sound and lighting mixer positions. This measured 5 by 4.5 meters and stood 6 meters high, offering 2 completely independent floors and weather resistant skins. It proved such an ideal solution, that the FOH tower has now become one of MILOS new standard product ranges.

The Minsk stage has also been utilized to celebrate the City’s birthday and for the State Annual Festival of Agriculture. ☺

milosgroup.
com

We understand your needs

"TSO has used Potenza Enterprizes since their first tour. They've grown with us from 2 trucks to 26. Their attention to detail, the caliber of their drivers & equipment is the reason we use them and will continue to do so. They are part of the TSO family". Elliot Saltzman, Tour Director -Trans-Siberian Orchestra.

*Touring
Transportation
Specialists !!!*



Potenza Enterprizes Inc.
Touring Transportation Specialists

Head Office 416.690.4190
Toll free 1.877.832.5546
potenzaent@on.aibn.com
www.potenzaenterprizesinc.com

- TOURING SETS
- ROLLING RISERS
- SALES & RENTALS
- CUSTOM MANUFACTURING



**ACCURATE
STAGING**

1820 West 135th St.
Gardena, CA 90249
Voice 310-324-1040
Fax 310-324-1017

Contact Joe Gallagher
www accuratestaging.com

The professional, versatile, durable, flexible, gooseneck lamp system

Littlite
The Pro's Tool
(...not just for consoles!)

Littlite LLC
Hamburg, MI 48139 USA
PH 888-548-8548
sales@littlite.com www.littlite.com

Intelligence

Performance

Quality

PCS
PRECISE
CORPORATE
STAGING
THE TECHNICAL SOLUTION

Phoenix - Atlanta
866-294-3026



TRIPLE STRIKE

Syncrolite's 3 Series

XL10

500,000 LUMENS

SXB 5/3

300,000 LUMENS

MX3000

100,000 LUMENS

UBER POWERFUL

INCREDIBLY BRIGHT

AFFORDABLE AND VERSATILE

UNLIMITED POSSIBILITIES

Standard with OmniColor™ -
DichroFilm™ color mixing system:

Seamless CYMRGBOV Dichroic
Color Mixing/Crossfade



SYNCROLITE™

WORLD LEADER IN AUTOMATED
XENON LIGHTING SYSTEMS

214.350.7696

SYNCROLITE.COM



Nothing Between the Band and the Crowd But Music

BRUCE • SPRING



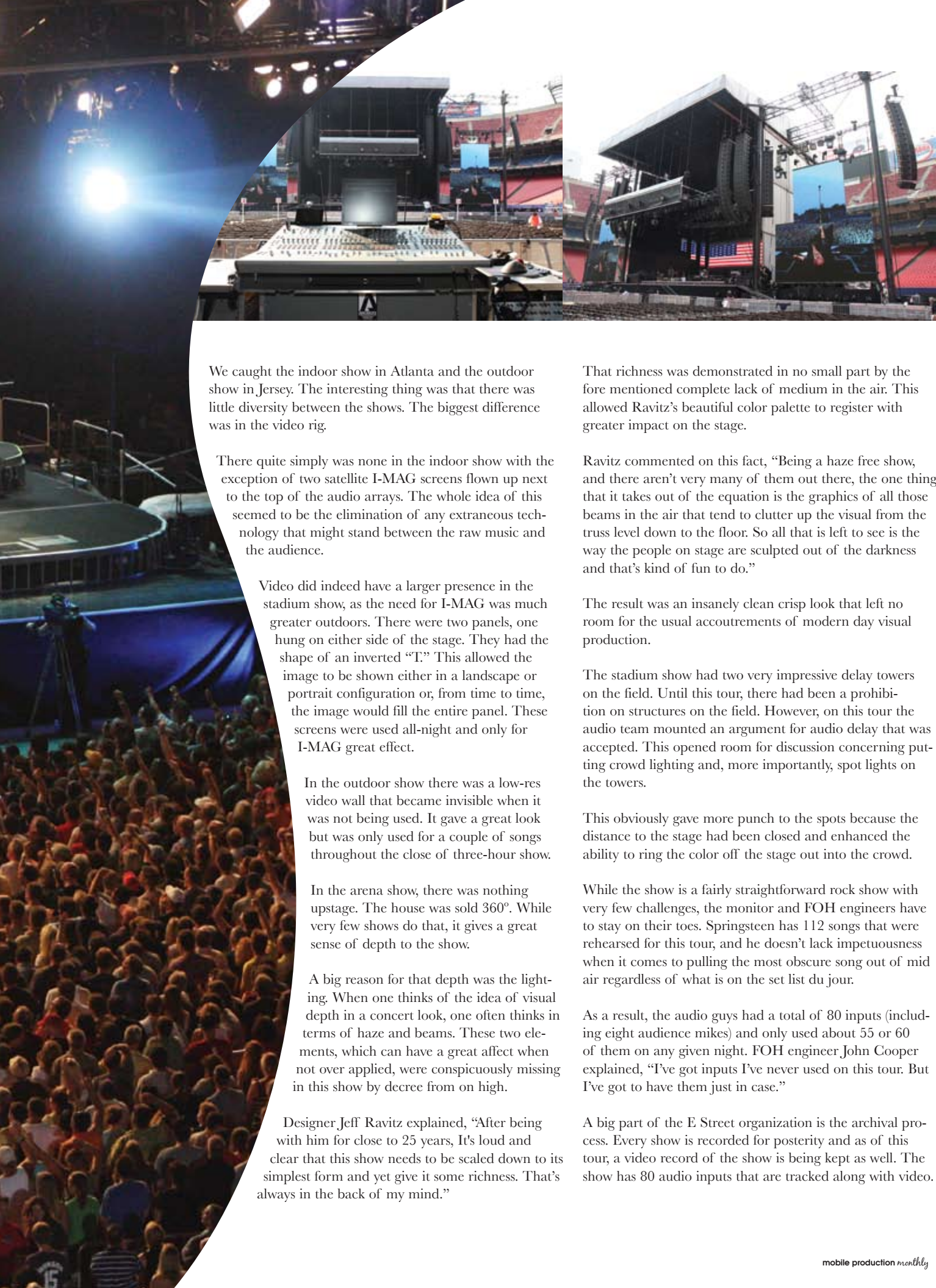
by MICHAEL A. BECK

It is a natural fact that until you've seen a Bruce Springsteen show live, you simply can't understand the power of the music. And until you've seen this show in New Jersey's Giants Stadium with close to 60,000 New Jersey natives, you're just letting one of life's biggest parties go on without you.

STEEN



BRUCE • SPRINGSTEEN



We caught the indoor show in Atlanta and the outdoor show in Jersey. The interesting thing was that there was little diversity between the shows. The biggest difference was in the video rig.

There quite simply was none in the indoor show with the exception of two satellite I-MAG screens flown up next to the top of the audio arrays. The whole idea of this seemed to be the elimination of any extraneous technology that might stand between the raw music and the audience.

Video did indeed have a larger presence in the stadium show, as the need for I-MAG was much greater outdoors. There were two panels, one hung on either side of the stage. They had the shape of an inverted “E.” This allowed the image to be shown either in a landscape or portrait configuration or, from time to time, the image would fill the entire panel. These screens were used all-night and only for I-MAG great effect.

In the outdoor show there was a low-res video wall that became invisible when it was not being used. It gave a great look but was only used for a couple of songs throughout the close of three-hour show.

In the arena show, there was nothing upstage. The house was sold 360°. While very few shows do that, it gives a great sense of depth to the show.

A big reason for that depth was the lighting. When one thinks of the idea of visual depth in a concert look, one often thinks in terms of haze and beams. These two elements, which can have a great affect when not over applied, were conspicuously missing in this show by decree from on high.

Designer Jeff Ravitz explained, “After being with him for close to 25 years, It’s loud and clear that this show needs to be scaled down to its simplest form and yet give it some richness. That’s always in the back of my mind.”

That richness was demonstrated in no small part by the fore mentioned complete lack of medium in the air. This allowed Ravitz’s beautiful color palette to register with greater impact on the stage.

Ravitz commented on this fact, “Being a haze free show, and there aren’t very many of them out there, the one thing that it takes out of the equation is the graphics of all those beams in the air that tend to clutter up the visual from the truss level down to the floor. So all that is left to see is the way the people on stage are sculpted out of the darkness and that’s kind of fun to do.”

The result was an insanely clean crisp look that left no room for the usual accoutrements of modern day visual production.

The stadium show had two very impressive delay towers on the field. Until this tour, there had been a prohibition on structures on the field. However, on this tour the audio team mounted an argument for audio delay that was accepted. This opened room for discussion concerning putting crowd lighting and, more importantly, spot lights on the towers.

This obviously gave more punch to the spots because the distance to the stage had been closed and enhanced the ability to ring the color off the stage out into the crowd.

While the show is a fairly straightforward rock show with very few challenges, the monitor and FOH engineers have to stay on their toes. Springsteen has 112 songs that were rehearsed for this tour, and he doesn’t lack impetuosity when it comes to pulling the most obscure song out of mid air regardless of what is on the set list du jour.

As a result, the audio guys had a total of 80 inputs (including eight audience mikes) and only used about 55 or 60 of them on any given night. FOH engineer John Cooper explained, “I’ve got inputs I’ve never used on this tour. But I’ve got to have them just in case.”

A big part of the E Street organization is the archival process. Every show is recorded for posterity and as of this tour, a video record of the show is being kept as well. The show has 80 audio inputs that are tracked along with video.

The show is saved to three 500 GB hard drives every night and dumped to digital LTO tapes that hold about 200 GB uncompressed. For the uninitiated, LTO (**Linear Tape-Open**) is an open standard for a backup tape system, providing formats for both fast data access and high storage capacity, developed jointly by Hewlett-Packard, IBM and Seagate.

IBM released the first LTO products in August 2000. LTO was developed in two different formats - one for fast data access and another for greater storage capacity. The Accelis format uses 8mm-wide tape on a two-reel cartridge that loads at the mid-point of the tape to provide fast data access, specifically for read-intensive applications, such as online searches and retrieval functions. LTO is the chosen archival tool for the library of Congress and is said to have a 100-year life span.

The Ultrium format uses a single reel of half-inch wide tape to maximize storage capacity, specifically for write-intensive applications, such as archival and backup functions.

In past years production was sending hard drives back to the warehouse where they were dumped on the tapes, then placed in Bruce's vault for storage. Now the dumping takes place on the road and the tapes are sent directly to the vault.

The spontaneous nature of the show gave birth to an interesting entrepreneurial venture. Dan Lee is the tour's teleprompter tech. That's such a tough gig when the band has the same show every night. But when there are 112 songs that could pop up at any time, the show takes on the feel of square dancing through a minefield.

Lee explained, "With this many songs to have to access, I really needed software that would act fast. So I downloaded every teleprompter package out there and the fastest response time I could find was a five second delay. Anything more than two seconds and I'm dead in the water." By then, they're already into the song. Added to the number of possible audibles that Springsteen could call on the line is the potentiality of a guest singer on any given night.

The packages that Lee found had two major problems. One was the latency that he mentioned. The other was the fact that he couldn't see all of the songs in one view to pick from.

So Lee bumped into a retired Disney programmer, told him what he wanted and got the prototype. The package allows him to grab the songs on the night's set list and put them in a folder much like an iTunes play list. He then labels the folder with the date of the show, and he's set for the show. He has a redundant computer in the event his primary goes down. He saves the list to a memory stick, loads it into the backup machine, and he's ready to go.

In the event of a guest singer on any given day, he's able to handle that with equal ease. Let's say the guest is going to sing the second verse of Glory Day. Dan is able to highlight that part of the song, paint it a different color from the main body of text, serve it up, and

it all happens with lightening speed.

The software is called Shad-owscripT Teleprompter Software and is now well past the prototype stage. Lee says that the system has been bullet proof on the Springsteen tour and is currently being used by two other touring acts, but he was reluctant to release the names of those acts at this time. More information on ShadowscripT Teleprompter Software can be found at ShadowscripT.com

The stage of this show was as impressive as it was austere. "Made by Tait Towers" should be all that needs to be said. The same stage was used for both the arena and stadium shows. The stage came together with lightening speed. Head Carpenter Aaron Cass told us that the biggest challenge of the day was figuring out what to do with all the free time. "We dump our trucks early, we build early and an hour and half into it we're pretty much done." The big time saver was the magnetic decks developed by Tait, which we will go into in depth in an upcoming cover story featuring the ubiquitous think

continued on 38

crew photos TOP TO BOTTOM, LEFT TO RIGHT:

Power Crew Chief Beanie Perez, Dennis Crespo, Calvin Escalera, Jordan Centola

Lighting designer Jeff Ravitz, Managing Partner for Morpheus Lights Paul Weller

Dan Lee – Teleprompter

Shelly Shaunessy – Production Coordinator

Travis Braudway – Lighting Tech, Todd Ricci – Lighting Director, Brad Brown – Crew Chief, John Hoffman – Board Op., Bryan Humphries – Lighting Tech, Carl Hues – Lighting Tech, Kevin Humphries – Lighting Tech

John "Boo" Bruey – Audio System Tech, Ray Tittle – Audio Tech, Rob "Z" Zuchowski – Audio Tech, Monty Carlo – Stage Left Monitor Engineer, John Cooper – FOH Engineer, Brett Dicus, Troy Milner – Stage Right Monitor Engineer

Aaron Cass – Head Carpenter, Denny Rich – Carpenter

Back Row: Kim Hampton – Camera Op., Rob Villaobos – Camera Op., Chris Hilson – Video Director, Dave "Legs" Driscoll – Camera Op., Paul Whitfield – Video Engineer, Madison Wade – LED Tech/Camera Op., Mike Colucci – Camera Op., Front Row: Kevin McGrath – Mesh Scen/Hippo Op.

Bottom Row: Kevin Buell – Guitar Tech., Tracey Robar – Violin Tech., Roy Witte – Guitar Tech., Next Row Up: Harry McCarthy – Drum Tech, Joe Lopez – Horn Tech, Kurt Wolak – Stage Left Keyboard Tech, Aron Michalski – Guitar/Bass Tech, Marty Gelhaar – Keyboard Tech

BRUCE • SPRINGSTEEN Crew





BRUCE • SPRINGSTEEN band & crew

Bruce Springsteen – Guitar/Vocals
 Patti Scialfa – Keys
 Roy Bittan – Sax/Percussion
 Danny Federici – Keys
 Nils Lofgren – Guitar/Vocals
 Garry Tallent - Bass
 Stevie Van Zant - Guitar
 Max Weinberg – Drums
 Soozie Tyrell – Violins
 Charlie Giordano – Keys

Jon Landau – Manager
 Barbara Carr – Manager
 Jan Stabile – Management

Wayne LeBeaux – Road Manager
 Fred Girello – Road Manager
 Lenny Sullivan – Asst. RM
 Michael Lorick – Accountant
 John Czajkowski – Accountant
 Andrew Courtney – Ticket Logistics
 Mateo Ambrose – Hair/Makeup
 Scott Ritchie/Nicole Barsalona – Personal Assts.

Jerry Fox Jr. – Security Director
 Gil Gamboa – Security
 Jerry Fox Sr. – Security

Gary Schiavone – Accommodations
 Gabriella Barta Tony Strollo/Clay
 Burwell – Trainers
 George Travis – Tour Director

Chris Hilson – Video Director
 Paul Whitfield – Video Engineer
 Dave “Legs” Driscoll /Mike Colucci /
 Rob Villalobos/Kim Hampton/Phil
 Summers – Cameras
 Paul Quiroga/Rich Whitney – Merch
 Toby Scott – Recording Engineer
 Thom Zimny – Video Archivist

John “Stranger” Adams
 – Lead Truck Driver
 John “Pops” Berneche /“Big Mike”
 Mason /Donn Rupert/Scott Dishotel/
 Dave Nickerson/Jeff Masservy/Mo
 Hassan/Richard Foxtom/Mike Lavelle/
 Tom Conklin –Truck Drivers

Blair Camp – Lead Bus Driver
 Em Lehman/Lee Roy Sommons/
 Emory Tiner/Les Wethington- Bus
 Drivers

George Stipanovich – PM
 Lyle Centola – Site Coordinator
 Tom “Zep” Lyster – SM
 Kelly Shaunessy – PC

Kevin Buell – Guitar Tech
 Harry McCarthy – Drum Tech
 Joe Lopez – Horn Tech
 Marty Gelhaar – Keyboard Tech
 Aron Michalski – Guitar Tech
 Kurt Wolak – Keyboard Tech

Ricky “Chainsaw” LaPointe –
 Guitar/Violin Tech
 Brian Collins – Rigger
 Thom Moore – Rigger/Teleprompter
 Dan Lee – Teleprompter
 Aaron Cass – Head Carpenter
 Denny Rich – Carpenter
 Mary Ann Flippin – Wardrobe
 Rolando Ramos – Catering
 Coordinator
 Jennifer Jacobs – Dressing Rooms

John Cooper – FOH
 Monty Carlo – SL Monitor Engineer
 Troy Milner – SL Monitor Engineer
 John “Boo” Bruey – Audio Systems
 Tech
 Brett Dicus - Audio Systems Tech
 Rob Zuchowski/ Ray Tittle/Todd
 Hartman – Audio Techs

Todd Ricci – Lighting Director
 Brad Brown – Lighting Crew Chief
 Johnny Hoffman – Console Operator
 Bryan Humphries/Kevin Humphries/
 Carl Hugh – Lighting Techs
 Travis Braudaway – Lighting Tech

photos by Michael A Beck



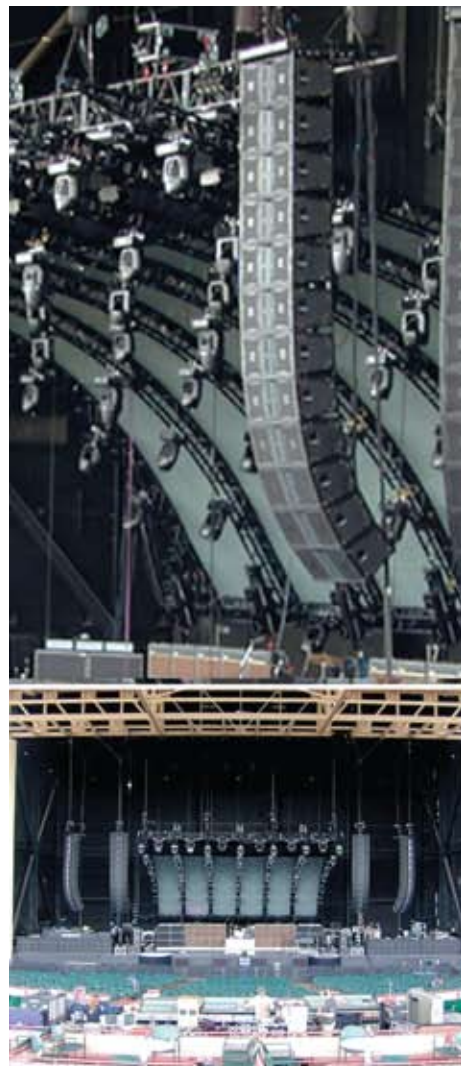
vendors

Travel/Charter – US
Airworks
Travel/Charter – Europe
Premier Aviation
Freight Forwarding
Rock-It Cargo
Travel/Hotels - Europe
The Travel Company
Travel/Hotels – US
Tzell Travel

Trucking – Europe
Edwin Shirley
Trucking/Redburn
Transfer Ltd.
Trucking – US
Roadshow Services
Coaches – Europe
Phoenix Bussing
Coaches – US
Roadhouse
Sound – Europe
Sirius
Showequipment

Sound – US
Audio Analysts
Lights
Morpheus
Lighting/Set Design
Visual Terrain
Video
Pete's Big TV
Stage
Tait Towers
Power
CAT Entertainment

Services
Merchandise
Signatures
Credentials
Cube Services
Itineraries
Book of Lies
Radios
Communication
Direct
Backstage Wireless
Casbah Online



**Service you can depend on...
People you can trust...**

...and the most technologically advanced inventory in the business!

800.962.9422

sound-image.com



Looking For Gear?



Just Think Creative!

“Our recommendation could not be higher of Creative Stage Lighting.”

Scott Porter
Show Producer and General Manager of Celtic Woman

CREATIVE STAGE LIGHTING
RENTALS AND PRODUCTION
T: (518) 251-3302
CREATIVESTAGELIGHTING.COM



audio analysts

It's Still Audio

by Bill Abner

Bruce Springsteen, outdoors, live in New Jersey.

For a sound company, it just doesn't get much bigger or better than that. For Audio Analysts, out of Colorado Springs, Colorado however, it's just another day's work. They picked up the US leg of the tour straight out of Europe. Right out of the gate they produced three sold out shows in New Jersey, then moved on to Boston for another outdoor show before heading west for the rest of the tour.

For a sound company, it just doesn't get much bigger or better than that. But for Audio Analysts, out of Colorado Springs, Colorado, it's just another day's work. It picked up the US leg of the tour straight out of Europe. Right out of the gate, it produced three sold out shows in New Jersey, then moved on to Boston for another outdoor show before heading west for the rest of the tour.

Needless to say, a show of this magnitude has all of the newest tools and toys in the production arts. From an audio perspective alone, the gear list reads like a wish list for most sound companies out there. Line arrays, digital consoles (both digidesign and Yamaha!), tablet controllers, ProTools rigs, state-of-the-art wireless technology—all provided and manned by Audio Analysts. The venerable soundco provides awesome gear lists like this for all of its tours. Stevie Wonder, KD Lang, Blue Man Group; these are just a few of the major acts that are, or will be, out on the road this year with Audio Analysts.

One would think that a company with this kind of inventory would be willing to rest on its laurels and let the gear speak for itself. However, when asked what's new and exciting for this 35 year old company that seems to already have all of the toys in its arsenal, Vice President of Operations Mario Lecesce says, "We've recently added more digidesign *Profiles* to our inventory and we are currently building more ProTools racks to go along with them and our other digital consoles." The newest thing for sound guys on tour is the "virtual sound check." The engineer will record the show on any given night in ProTools and at the next venue, play it back so the engineer can get a good idea of what the room is going

to sound like -- without ever having heard the band live in that room. "It is a very, very helpful tool for the engineers," says Lecesce.

Audio Analysts has even incorporated a thing or two gleaned from the European touring market. The engineers are actually flying twelve boxes per side as delays now, using a combination spot platform/delay tower instead of just stacking some stuff behind FOH to throw out there. "Because of the new larger video screens and technology, the stage is now brought further back into the audience, and so those delays need to be more full-range and not just mids and highs," says Lecesce. It's an approach that is working and being used in Europe for large-scale outdoor shows, and one that Audio Analysts is beginning to use here in the United States.

What about logistics for a show of this size? How do you approach transporting a concert or any other event the size of the Springsteen show, considering today's fuel prices, not to mention the economy in general? To begin with, this company tries to make the heavy equipment as compact and light as possible. We have all seen that as the gear gets smaller and smaller, it requires less truck space, goes in and out more quickly and costs less to transport. Lecesce adds, "We're trying to reduce the size of the gear so that it's lighter and more compact, so that the racks don't weigh more than the gear that's in them - that's a start. We've also designed a whole new series of floor monitors using lighter components and new technology and that shaves a couple pounds off of each mix." He warns however, "You'll never get rid of feeder cable, mic stands and speaker cable though."

Audio Analysts is also looking to the future and taking note as to how the industry is changing. One major change with the advent of digital consoles is something as basic as how shop prep time is changing. The modern day engineer, of whom Audio Analysts boast many, no longer spends his shop time building racks of gates and comps, limiters, effects and dynamics. He is spending that time programming and building things like console files, processor files and amplifier control pages. "He almost has to be more of an IT guy," suggests Lecesce.

A strong dedication to basics seems to round out the high-tech inventory though. Lecesce asserts, "It's great to have all of these tools but we have to remember that it's still audio. When the singer walks up to that mic, it better be un-muted or we don't get paid. It is important that an engineer knows how to take a result or a bit of info, assess the validity of the info, and know how to interpret

continued on 38



Since 1968



Thank You to Bruce Springsteen & the E Street Band and the Crew



COMMUNICATIONS DIRECT

In Direct Contact with “The Boss”

Communications Direct is a full line Motorola authorized two-way radio dealer specializing in two way radio sales, rental and service. **Eric Cokee is Vice President** and has been head of rental operations since 1994. All the gear is Motorola. Cokee explains, “We are competitively priced and have the best products on the market, brought to you by a dedicated staff and expert technicians.” Communications Direct prides itself on the numerous custom orders it fulfills and carries all of the accessories anyone might need. Communications Direct also has a 24/7 customer service line that is answered by a real person.



It would seem that the combination of superior customer service and the best products out there may be one of the reasons it recently got a call from Production Manager, Lyle Centola, to equip the current Bruce Springsteen tour. “When you get a call to do a major tour like this, it is exciting even with everything else we do,” Cokee said. Although Communications Direct gets many calls for tours, its expertise originated in the big music festivals like Lollapalooza and Memphis in May.

It has also sponsored Farm Aid for eight years. Cokee and his team feel it is great for the local, family –owned farmers and think it is important to give something back.

Its expertise also lies in customer service. When dealing with numerous tours and big music festivals, that expertise is necessary. For example, if it gets a call at two in the morning because a radio goes out on tour, Communications Direct expedites the radio or part needed to the crew’s next site, problem solved. This company also likes to stay one step ahead and will typically provide spare gear from the beginning. “Let’s say Bruce Springsteen needs 125 radios,” comments Cokee. “We might give them 135 radios. So, if a radio goes down in the middle of a show they have a replacement immediately. It is simple, but it works.” Communications Direct does not charge for extras; the spares are free. That is part of what makes it different from the competition and that’s why it gets so many calls, including Matisyahu who Cokee revealed, “is one of my favorites! We met him and his people at Farm Aid in New York last year, and they have been using us ever since.”



Communications Direct has been awarded the Motorola Pinnacle Club Award for ten consecutive years. It is in recognition for the top performing Motorola dealers, based both on sales volume and customer service. You are definitely not going to get this Pinnacle Award unless you have the customer service to back up your huge sales volume. The two go hand in hand.

When dealing with such a large volume of sales and rentals, challenges present themselves on a daily basis. The biggest challenge for Communications Direct these days is just simply having enough gear. Cokee further explains, “We have seen exponential growth and there is that challenge of keeping up. We are waiting for some new stuff coming down the pike, so I am trying to hold steady, since we’ll have a huge capital expenditure next year when this new technology is available. When it does, we will be at the forefront to bring it to market for our customers.”

While getting ready for the new technology, Communications Direct is already taking care of all the prep-work for Austin City Limits, working to clinch Bonnaroo, and going out with its new client G. Love and Special Sauce. After rolling through Austin City Limits it will continue with the Voodoo Fest in New Orleans, and then starts to prepare for the Grammy’s. Don’t exhale yet... if that is not enough, right after the Grammy’s it moves its gear to across L.A. to the Kodak Theatre for the Oscars and then into Coachella. When asked about the never ending craziness, Cokee replies, “Well, you try to manage the craziness!”

Communications Direct has offices in Chicago, Dallas, Florida and has a joint venture partnership in Southern California. Its Dallas office is dedicated to convention center services, with its top client being Microsoft. Recently in Cokee’s rental division, it has launched a new group referred to as the Radio Roadies. The Radio Roadies go out on-calls for big festivals.

continued on 38

Events Coast-to-Coast Choose Comm Direct Rental

We go way beyond equipment rental to provide you with:

- FCC licensing for your event
- Special event frequency coordination
- Pre-event site surveys
- Customized labeling
- Complete turnkey solutions
- Preprinted inventory control forms
- On-site technical support on call 24 hours
- Online delivery tracking
- Over 50 combined years of experience



*When your special or seasonal activities demand dependable portable communication...
Communications Direct Rentals ... every time!*

- Utilize staff more efficiently
- Improve security
- Streamline operations
- Better management control
- Increase productivity

Wireless Camera Systems

- Flexible & scalable
- Real-time video surveillance
- View from off-site location
- Recordable record of events



Clients Include:

Bruce Springsteen & the E Street Band
Kid Rock
Matisyahu
Josh Groban
Bob Dylan
Umprey's McGee
STS9
G Love & Special Sauce
Lollapalooza
Austin City Limits
Essence Music Festival
Coachella
Rothbury Music Festival
Grammy Awards
And proud sponsor of Farm Aid

1-800-62-RADIO

www.commdirect.com

Email: rental@commdirect.com



**COMMUNICATIONS
DIRECT INC.**

"It's service that counts!"

tank in Litiz, PA.

The tour did its indoor leg first but planned to use the same stage when it moved outside. So, the stage had to be pre rigged for air-conditioning during the stadium run. When summer rolled around, the stage was set (as it were) for easy conversion to an air-conditioned stage.

The system used six five-ton A/C units for the European run, but they were slow-boated back to the states and didn't make in time for the shows at Giants Stadium. They were replaced with two-ton models instead. The ducts were attached to the ports in the stage with quick connect collars made by Tait Towers. The exhaust was jettied from under the stage through holes in the sub floor.

Everything about this show was built for efficiency and ease. The production had the same humble blue collar feel as the music did. The goal was simple:

Don't let anything stand between the band and the crowd but music.

To use a slightly over played phrase,

“Mission Accomplished!” ☺

it - know how to *use* it.” At the end of the day, after all the new tools and gadgets have been inserted, programmed, and tweaked, -- it's still audio. Lecesse enthuses, “You see, the people that come to see the shows are listening to it with their ears -- they're not watching it on the controllers and screens.”

Let's go back to the Springsteen show for a moment. When met with the special challenges arising out of a tour with “The Boss,” Audio Analysts rose to the occasion there as well. Consider for example the sheer number of people on stage. There are wedges, there's wireless -- in-ear, instruments, and mics -- close to ninety channels of wireless among them. That takes a massive amount of coordination. In fact, the stage employs two monitor engineers just to split up the duties. Both have wedges and ears in addition to instrument channels. Most of the vocal channels are on the Shure UHF-R system. The IEM's are Sennheiser, and the instruments all tend to be Shure UA or UP, and are mostly owned by the musicians themselves. “We almost sent out a guy to do nothing but RF, but we got out a big ol' spreadsheet and put it all together and it seems to work fine,” says Lecesse.

Audio Analysts has been out there “doing its thing” for over thirty-five years and doing it with top-notch gear. In the words of Mario Lecesse, “Most of the latest technology, what's the latest and greatest, is in our inventory. If you don't keep up with all the latest technology, you are losing the race.” That doesn't seem to be a problem for Audio Analysts. After all... “It's still audio.” ☺

These festivals demand more. The CD staff will be there to take advance site surveys, budget analysis and need analysis. It also just built a new trailer, the C.O.W. (Communications On Wheels) which is state of the art vehicle equipped and ready for the next generation Motorola products. Additionally, CD has just developed a proprietary software program to help aid it in its on-site inventory control, which contributes greatly to event budget management and tracking. CD realized it needed something more sophisticated when it started supporting these huge festivals and was checking out 700+ radios on a daily basis. Communications Direct's C.O.W. and Radio Roadies made their debut this past July at Rothbury Music Festival in Michigan providing them round-the-clock staff. This includes the only custom communications trailer with a fifty foot tower, housing the most sophisticated two-way radio system ever presented to ensure that the entire 700 acres of festival grounds had communication coverage.

Communications Direct has some really great things on the horizon and Cokee couldn't be more thrilled. “We love what we do, all my people do. We're passionate about the industry and excited to be part of it. We are all available around the clock and that's how we have gotten to the point where we are. The Rental division started out with 40 radios, now we have thousands. That's where passion, drive and a commitment to our customers will take you.” In the words of a one-time Bruce Springsteen manager, Cokee has been extremely successful because, “his shit works.” Direct contact. Plain and simple. ☺

ALL ACCESS
LIMOUSINE, INC.



VEHICLES:

- Lincoln Town Cars
- Luxury Import Sedans
- Full Size SUV's
- 15 passenger, luxury & cargo vans
- Stretch Limousines
- Buses



**WORLDWIDE RESERVATIONS:
ALL ACCESS LIMOUSINE, INC.**

163 Amsterdam Avenue, #249
New York, NY 10023

212 501 9644 phone

718 628 8587 fax

Mike Whelan | whelan@optonline.net
Sean Karsian | skarsian@nyc.rr.com

CALL CUBE
FOR PASSES.

775.823.9933



 **Collinsworth,
Bright & Company, P.C.**
Certified Public Accountants
and Business Managers

**When there is more at stake than
a decimal point.**

When you need advice.

Finance • Music Industry
Auditing • Business Management
Taxes • Consulting • Business Evaluations

Cummins Station • 209 10th Ave. South Suite #216 • Nashville, TN 37203
tel 615.322.9900 • fax 615.322.9379
www.collinsworthbright.com

NITETRIN COACH

Nitetrain Coach Company, Inc.
 7454 Old Hickory Blvd. Whites Creek, TN 37189
 Ph: 615-242-9696 FAX: 615-244-7601
 Email: info@NitetrainCoach.com
 Website: www.NitetrainCoach.com

Okay...

But, let's talk shipping.

At Tyler Truss Systems (TTS), we're all about custom structures. And while we won't ask you why you want a particular structure built, we will ask some pointed questions about load capacities, shipping and venue realities, powder coating, spigoted or bolt plate connections, and more to ensure that what we build, and how it's delivered, meets your expectations.

So, for all of your custom and traditional truss design and manufacturing needs, out-of-this-world customer service, and on-time turnaround, contact Tyler Truss today.

Custom • Standard • Entertainment (Custom Rigs & Scenic) • Corporate • Architectural • Specialty



Pendleton/Indianapolis

Business and Fabrication • Ph: (317) 485-5465 • Fax: (317) 485-4228 • www.tylertruss.com

Nashville @ Soundcheck

Entertainment and Corporate • Ph: (615) 401-7201 • Fax: (615) 401-7203 • Skype: tyler.truss.tn

Made in the USA

ADVERTISER'S Index

Access Pass & Design.....21

Accurate Staging.....25

All Access Limo.....38

All Access Pass & Design.....21

Arie Crown Theater.....21

Audio Analysts.....FC, 35

Celebrity Coaches.....7

ClayPaky.....5

Coach Quarters.....18

Collinsworth & Bright.....39

Communications Direct.....FC, 37

Creative Stage Lighting.....33

Cube Services.....39

D & S Classic Coach.....21

Dewitt Stern Group.....19

EBTECH.....19

FTGU Music.....11

Grand Hyatt Seattle.....15

Hyatt at Olive 8.....15

Littlite.....25

MacSpecialist.....11

Midway Car Rental.....4

Motor Coach Industries (MCI).....IFC

Music City Coach.....14

Nitetrain Coach.....40

Northeastern Production Services.....19

Potenza Enterprizes.....25

Powersource Transportation.....9

Precise Corporate Staging.....25

Prevost.....BC

RIC Corporation.....23

Roadhouse Coach.....4

Roberts Brothers Coach.....1

Showstar Nashville.....IBC

Sound Image.....33

Soundcheck Nashville.....17

Syncrolite.....25

Taylor Tours.....16

Tour Supply.....23

Tyler Truss Systems.....40

UpLight Technologies.....21

STATE OF THE ART TOURING SOUND AND LIGHTING SYSTEMS!



Our systems include state of the art A-Line Acoustics speakers. Not only do they sound great, but they save time and money:

- Quicker Set Up / Tear downs = Less Labor
- Tighter Truck Packs = Less Gas Expense
- New Systems Designed and Built to Tour = Less Headaches



We can handle any type of event including:

- Country and Rock Music Tours and Festivals
- Christian Music Tours and Festivals
- Corporate Audio Visual
- No show too large or too small we do them all!



SHOWSTAR
N A S H V I L L E

SOUND AND LIGHTING - We do touring!

For more information, or to book a tour, go to www.ShowStarNashville.com



THE INDUSTRY'S CHOICE

The world-class PrevoSt XLII Entertainer is the choice for best overall performance.

PrevoSt has the most stringent manufacturing tolerances and has been committed to the Entertainer industry for more than 30 years.

Nobody goes the extra mile like we do!



FOR MORE INFORMATION
Juan Lepe, Sales Manager, Entertainer Market
800-897-7386 or visit WWW.PREVOSTCAR.COM



PREVOST

The ultimate class.