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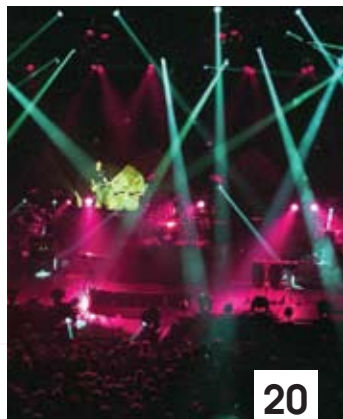
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## FROM THE *Publisher*



Wow, what a topsy-turvy summer. This has been one of the strangest seasons I can remember in all of my years of involvement in this business. The spike in fuel prices has forced many tours to re-tool and scale down their plans. However, while this may seem to be a problem, there is always a silver-lining for those of us who are the eternal optimists. This situation should actually be a boost for the industry in several areas.

First, tours might start using regional production companies more than in years past for production support. The companies that have been carving out a living on local events will now be able to do more work with national tours and thus be in a position to capitalize on the investment they have made in equipment and may even afford to upgrade. This is another plus for the manufacturers. The market will be ripe for equipment sales to these companies.

Second, the national touring companies may have to position equipment regionally to support their national tours rather than transporting them the way they have in the past. Again, this should encourage more equipment sales to these companies that may have to increase their inventories to some extent.

Third, the mid-size venues should profit from more shows scaling down their productions. A show may stay in a location for two or three shows in a smaller house to play the same cities. This is another boost to the hotels servicing the tours.

Finally, even the transportation companies (coaches and trucking) could benefit, because instead of tours utilizing the bulk of the available units in a few shows, more shows will be out, using the same amount of equipment but in higher numbers.

So, for those pessimists who always find doom and gloom in everything that shakes the normal way business flows, I suggest that adversity only presents new opportunities. We are a business of entrepreneurs and problem solvers. Those in our industry who survive long-term are the ones who have the vision and drive to take advantage of opportunity and find innovation instead of stagnation. It is time for innovation and new solutions, not hand-wringing and despair. Take heart, readers. Everything changes, ultimately, but change is not always a bad thing.

Larry Smith [TOURLINKCONFERENCE.COM](http://TOURLINKCONFERENCE.COM)

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## PUBLISHED BY

Anvil Productions, LLC

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## MIPRO ON TOUR WITH THE SINGING COYOTES

*Frequency agile wireless technology never inhibits performances*

Capitalizing on the fame brought to them by the 2000 release of Touchstone Pictures' film *Coyote Ugly*, the Singing Coyotes are the latest endeavor in the ever-expanding Coyote Ugly brand founded by Coyote Ugly Saloon owner and founder Lilliana Lovell. Ms. Lovell took her best entertainers/singers from the 13 Coyote Ugly saloons across the country to form this all-female singing and dancing group. Consisting of Brandee, Christa, Crystal, Lindsay, and Nathalie, the group tours extensively, and wherever they go, MIPRO wireless technology—distributed throughout North America by Avlex Corporation—helps them keep the action fresh.

Nashville, TN-based Thunder Sound & Lighting, a design/build firm that handles a wide range of installed and live sound projects, including sites such as Raging Waters in San Dimas, CA, was contracted to outfit the Singing Coyotes with wireless systems for their performances. After meeting with the group and its management to gain an understanding of their expectations, the entertainers were provided MIPRO ACT-707HM PLL synthesized handheld transmitters and three ACT 707-D dual channel receiver systems for a total of six channels. For monitoring, the Singing Coyotes each use MIPRO's MI-808 T/R in-ear monitoring system, which consists of the MI-808T stereo transmitter and the MI-808R stereo receiver.

According to Steve Kimbrough, co-owner of Thunder Sound & Lighting and sound engineer for the Coyotes, the ability to easily locate

and lock in open frequencies in a crowded RF environment was a key factor in selecting the MIPRO wireless transmitters.

**“The Singing Coyotes travel a lot,” says Kimbrough, “and you never know what type of RF environment you’re going to find yourself in. For this reason MIPRO’s ACT (Automatic Channel Targeting) technology was very important to us, as the ACT system makes it quite easy to identify and select available frequencies.”**

“Similarly,” continued Kimbrough, “the MIPRO MI-808 in-ear monitoring system provides a consistent and balanced mix every time the group performs. The Singing Coyotes perform in such a wide range of venues and situations, that giving them a stable and consistent reference is critical. Each performer has her own custom mix. When you have 500 screaming guests in the audience as the girls are dancing and singing, the ability to hear clearly is absolutely essential. Without the freedom of movement and the clear fidelity provided by the combination of their in-ear monitors and wireless mics, they could not do their show.”

A recent engagement highlighted the Coyotes' need for frequency agile wireless equipment, as Kimbrough explained. “The Singing Coyotes recently performed for Chet Culver, Governor of Iowa at a NASCAR sanctioned auto race in Newton,



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IA,” said Kimbrough. “In this situation, there were literally hundreds of wireless channels we had to avoid. Each car’s race team has numerous voice frequencies and their cars also have them. This way, the crew chiefs can monitor the car and its engine via the on-board computer that communicates with the pit crew’s computer during the race. There are also TV up-links, track radios, plus police and EMS radios all around, so we depended on MIPRO’s ACT function to provide us the full 100 channels—enabling the girls to hear clearly and perform without dropouts.”

“We’ve trained each girl in the group how to select alternate frequencies,” said Kimbrough. “So far, we’ve never had to make a change during a performance, but it’s great to know they can handle the situation should the need occur. The equipment performs exceptionally well and once the frequencies are selected, the MIPRO gear holds onto it.”

Kimbrough was also very complimentary about Avlex Corporation’s technical support services. “Avlex has great support,” says Kimbrough. “Before we travel, we frequently call Fred Canning to check on frequency conditions in the area where we’re going and to see if there are any frequencies we need to avoid. The MIPRO wireless mics and in-car monitor systems are a pleasure to use and, with Fred’s help, we’ve always had a great show.” ☺

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## AGORA TAKES SINGLE BIGGEST SD7 DELIVERY

*Italian rental company, Agorà, has recently taken delivery of no less than four DiGiCo SD7 digital mixing consoles, the biggest single delivery to date.*



**B**ased in L'Aquila in central Italy, Agorà's high profile client list, which encompasses the majority of the country's top tours, means that its inventory of consoles - which was already impressive, comprising six D5s, and a D1 - needed to be augmented. Enter the SD7s, the purchase of another two of which are planned for 2009.

The four SD7s were set up in one room and the assembled engineers very quickly got to grips with them with only a minimal amount of instruction, followed by a Q&A session.

Product support was, as always, high on DiGiCo's list of priorities for the sale, so during August, DiGiCo's managing director, James Gordon, visited Agorà's premises to head up a training program that had been organized.

"Agorà has a long association with DiGiCo," says Stefano Cantadori, president of Audio Link. "It was one of the first companies to invest in the D5 and has an impressive stock of both digital and analogue desks. Agorà already had the edge in the Italian market and the purchase of the SD7s has reinforced that."

"We decided to invest in the SD7. It out performs every other console currently on the market," says Wolfango Di Amici from Agorà. "Not only does it have an incredible feature set, but it is, quite simply, the best sounding console we have come across. We can only assume that this is because of the new Super FPGA that DiGiCo uses in its new consoles."

"The training day was very exciting, with an unbelievable amount of top class engineers attending, including directors of Agorà, Wolfango and Vittorio Di Amici, Andrea Corsellini (Vasco Rossi's engineer), sound designer Daniele Tramontani and Paolucci Polidori and Ghini."

"Everyone liked the desk and were impressed that the answer to each question they asked James about what it could do was 'yes,'" concludes Cantadori. "The team at Agorà is now completely confident that it can successfully address the future needs of its clients." ☺



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# Jonas Brothers

## The Real Thing

By MICHAEL A. BECK

**When one looks at the state of the touring industry, the true icons of the culture are bands like The Rolling Stones or Paul McCartney who have been around 40 plus years with no end in sight. These guys can still sell out huge venues simply by leaking a rumor of touring plans. Then there is Madonna, U2, Janet Jackson, Tina Turner and even George Michael and Spice Girls who have shown that they still have game and could drive massive crowds wild under street lights on a loading dock.**

But the one thing that this small, and very exclusive group of entertainers have, is that they have been in the saddle for a very long time. With all due respect to those who are on the climb today, rarely is it more fitting to say that time will tell.

That being said, there is an even more exclusive handful of acts on the road that are making the very low rumbles reminiscent of times gone by, times when artist development gave birth to acts that would be around 30 and 40 years later. If one listens closely, one can hear words like college tuition, mortgage, and even retirement off in the distance.

One such act is the Jonas Brothers. At a first glance of the Jonas Brothers television show on Disney, you don't necessarily get the picture of what the show really is LIVE. This is a huge pop show and it's getting better every day. Rob Brenner is one of the main architects of the whole thing and is very aware of the good thing in which he has found himself.

"I'm blessed that I work for artists that have the budget that allows us to do cool things," Brenner told us, "Last year when we were playing some pretty awful places, we walked into a convention center that had two trusses, and maybe 20 moving lights. The guys had never seen that many moving lights in one place. That's when I knew that we would be able to meet and exceed their expectations."

One such expectation was the desire to make the opening of the show look like the scene in the Nicholas Cage movie *National Treasure* wherein the heroes find the world's greatest cash of hidden treasure in a hidden room. As the story goes, Cage lowers a torch down into a narrow trough and that runs throughout the room and lights up the entire space with flames.

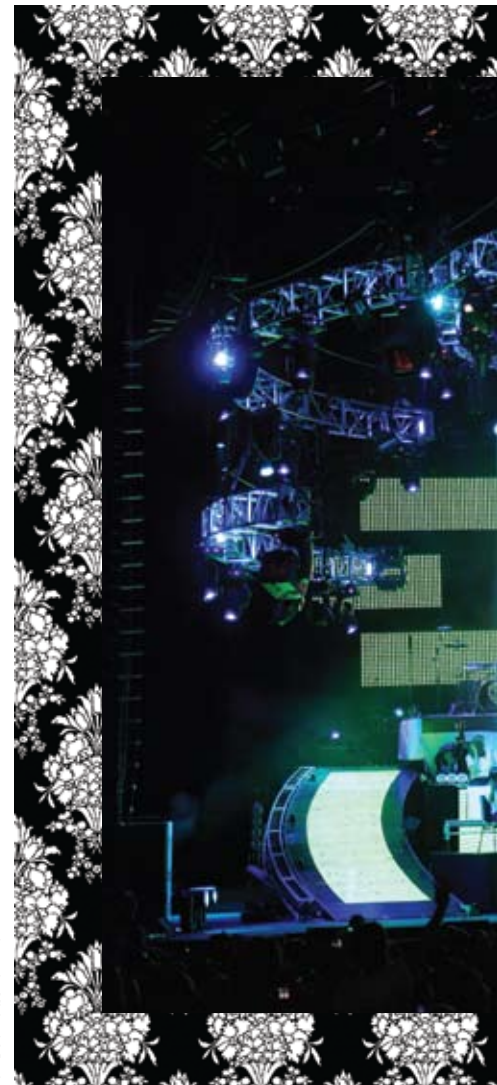
The answer came from Toronto based Pyrotek Special Effects Inc. Pyrotek had been developing an effect called Fire Screen for some time but it wasn't quite ready when Rob Brenner came calling. "I had to bring in a whole team of people to work around the clock to make the Jonas Brothers deadline," said Pyrotek co-owner Lorenzo Cornacchia. "The show loaded into the Molson Amphitheatre in Toronto, which is what made this all possible because we were doing the development of the product out of our Toronto office."

The effect made for a great opening to the show during which the lads entered on a mechanical bridge that flew up out of the middle of the set and lowered them down on the downstage apron.

But the aesthetic danger with pyro and laser is that it is easy to give into temptation to over use the look. Such was not the case in this show. Both pyro and laser were used sparingly, allowing for more punch when they were used. In addition to the fire screen and laser, there was a circular piece that hung over the center of the stage. It was a round truss with a flat metal cutout of the Jonas Brothers crest cut out of it. The piece had several propane lines running to it so that during the song "Burnin' Up" while the massive amounts of video were showing flames, the crest showed up as real flames.

The piece was affectionately dubbed the "Gig Stopper 9000" by the crew because while playing a show at an amphitheatre in Bethel, New York, the house forgot to deactivate the sprinkler system over the right side of the stage. When the "Gig Stopper 9000" fired up (as it were) the gig was stopped by a torrential down pour.

The lighting design of the show was fantastic! The primary bulk of the rig was made up of curved truss that played on either side of the stage at three differ-



photos by Michael A Beck

ent trim heights. While it is the humble opinion of this writer that truss toners in concert applications rarely do anything but take attention from the act itself, such was not the case in this show.

In this production, the lighting system gave the look of playing in a technological cave of spectacular color. It was an extension of the risers and video walls as well as the pyro and laser effects. The color pallet was sensational. It's been a long time since a show has had this kind of cohesive amalgamation of effects.

As is often the case with shed tours, one big challenge of this show was getting it in everywhere it went. The problem was that it had a lot of pyro and trim height had to be carefully considered for every load in.

"I'm very proud of the fact that there were very few shows where we didn't get the whole thing," said production manager Joel Forman.

The other challenge which was more formidable than the issue of getting the whole thing up every day, was getting the sound of the show over 13,000 screaming girls.



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 Mike Puckett, Randy Ennis, Mike Harvey,  
 Al Kelly, Christian Pageau

It's not a battle you want to try to fight or  
 you'll wreck it," said FOH engineer Hootsie,  
 "So you leave it where it is and let the crowd  
 come to you."

A lot of the show happened out on a thrust  
 that extends out 40 feet from the stage and  
 has the band within arms length of a hys-  
 terical crowd. It would be FOH 101 except  
 that there were a lot of aspects of the mix  
 that were a bit delicate, like an eight piece  
 orchestra.

It was a lot like playing golf. You can't win,  
 you can only play.

Quite frankly this show needed no special  
 effects whatsoever. It didn't really need any-  
 thing but the Jonas brothers and a house full  
 of kids who are dying to see them.

When Rob Brenner got a call from their  
 manager back when they were playing gym-  
 nasiums, he could have blown it off. Instead  
 he flew down to Little Rock, Arkansas and  
 had a look where he saw that it was the real  
 thing and jumped on.

These guys are the real thing indeed and

continued on 42

## Tour Personnel

Jonas Brothers  
 Joe Jonas, Vocals/Artist  
 Kevin Jonas, Guitar & Vocals/Artist  
 Nick Jonas, Guitar & Vocals/Artist  
 Manager: Philip McIntyre  
 Tour Director: Rob Brenner  
 Road Manager: Josh Miller  
 Security: Rob Feggans, Mike Meehan  
 Tour Assistant: Felicia Culotta  
 Family Assistant: Kiyoko Kibbel  
 Family: Maya Kibbel  
 Family Bus Driver: Jeff McCardle  
 Management Bus Driver: Erik Frankman  
 Band Driver: Kenny Humphries  
 Strings Driver: Todd Harrison  
 Tour Manager: Matt Petroff  
 Music Director: John Taylor  
 Band-Bass: Greg Garbowsky  
 Band-Drums: Jack Lawless  
 Band-Keys: Ryan Leistman  
 Media: Rob Hoffman  
 String Leader: Melissa Reiner  
 Strings: Jenny Takamatsu, Rebecca  
 Cherry, Adrienne Woods, Alwyn Wright,  
 Caroline Buckman, Claudia Chopek,  
 Eleanor Norton  
 Production Manager: Joel Forman  
 Stage Manager: Brian Bassham  
 Light Director: John Labriola

## Tour Offices

Co Management: Philymack, Inc., Jonas  
 Enterprises, Wright Entertainment Group  
 Director of Touring: Rob Brenner, Jonas  
 Enterprises  
 Booking Agencies: CAA Agency  
 Business Manager: The Nordlinger Group  
 Tour Promoter: Live Nation  
 Tour Management: Matt Petroff  
 Production Management: Joel Forman  
 Tour Press: M2M Construction  
 Merchandising: F.E.A. Merchandise  
 Travel Agency: Travel like a Rockstar  
 Audio: CLAIR  
 Lighting: BML- Black Bird Theatrical  
 Services  
 Video: Screenworks  
 Tour Catering: Culinary Underground  
 Trucking Company: Upstaging Inc.  
 Bus Company: Robert Bros Coach Leasing  
 Co.  
 Freight Company: Rock It Cargo  
 Scenic Elements: Show FX  
 Radio Company: Road Radios  
 Pyro & Special Effects: Pyrotek Special  
 Effects  
 Set & Foam Guns: Tait Towers  
 Credentials: Cube Services, Inc.  
 Tour Itineraries: Smart Art

# Jonas Brothers CREW

*pictured top to bottom*

BENJI WOERLY - Stage Right Tech,  
CHRIS NAUDA - Backline Crew Chief-  
Playback, BRAD SANDERS - Drum  
Tech, JEFF MAYES - Stage Left Tech

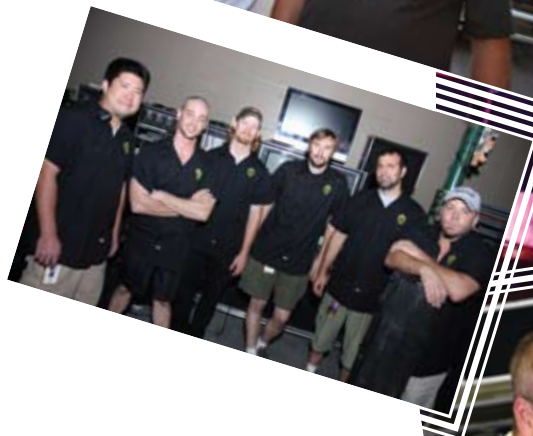
GORDON HUM - Laser Tech, BRIAN  
VAN TRIGT - Laser Tech

*Front row* CURTIS "DUEWERK"  
BAKER - Carpenter, DANA  
VANELLA - Carpenter

*Back row* MATT MCLAUGHLIN  
- Carpenter, TODD GREEN  
- Head Carpenter, HECTOR  
MIMOSO - Carpenter

BRAD WAVRA - Senior  
Vice President of Touring  
for Live Nation, Los  
Angeles, MIKE BESS -  
Live Nation Rep

KEVIN TOKUNAGA  
- Video Engineer,  
ADRIAN BRISTER  
- Director, Jessie  
Cole, BILL QUINN  
- LED Tech,  
STEVEN FATONE  
- Camera Op,  
William Duncan,



*left*  
ROB BRENNER  
Tour Director

*right*  
BETH GOLD  
Production Assistant





## OTTO PRINTING:

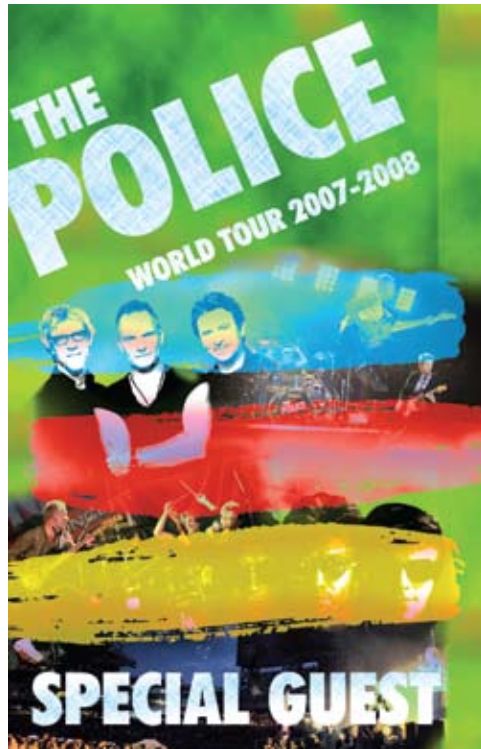
### “Tricked Out” Laminations

**Otto** customer service representatives get asked all the time, “What do you have that’s new?” And, while there are always a dozen or more ongoing experiments in-house at the Dayton, Kentucky plant, very few of them ever meet the stringent requirements for cost-effectiveness and high quality on which Otto insists.

Over the years, Otto has printed passes on many different stocks, from plain old paper to clear polyester. One of the most popular is the ever-changing holographic foil.

Otto had printed passes on foils in the ‘70s, but the laser laminate grew out of a conversation with some tour personnel in the early ‘80s. Otto’s people extended electronic fingers around the world searching for materials and processes that would let the company bring the technique from an expensive novelty into the realm of a cost-effective, counterfeit-resistant product that any tour could use.

Over a period of months, Otto developed the techniques necessary to print on this most difficult of materials. Since the company had earlier perfected the ability to print full color on adhesive satin, confidence was high, and justified. With very few miss-steps, the product was added to the line and has been a staple ever since.



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Enter the digital age. Since nearly any image can be reproduced with a color copier, or a cheap scanner and Photoshop, the demand for holographic foil on laminates has only increased. The metallic appearance and shifting reflections of laser foil cannot be copied.

Over the years, as ever-more of Otto’s production has been changed over to digital techniques, constant challenges have been faced. As always, the company’s designers and production engineers have combed the

world for answers and have found solutions.

This past summer, first on a Paul Simon tour, then on some pass orders for the Police, Live Nation, and the Moody Blues, Otto has developed the ability to print with a special process that offers a huge amount of new advantages.

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*The second advantage:*

**FASTER TURNAROUND**

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*The third advantage:*

**FLEXIBILITY**

Otto can print barcodes from a special chart, variable data, serial numbers, names and/or photos, right on these holographic laser laminates. Otto believes if are the only pass printers in the industry who offers these services. Short runs are a snap with orders as few as 25 laser laminates. Otto can also make you one of something, if you want it.

*The fourth advantage:*

**PRICE**

Otto can produce these holographic foil laser full color passes for as little as \$1.95 each in a quantity of 500.

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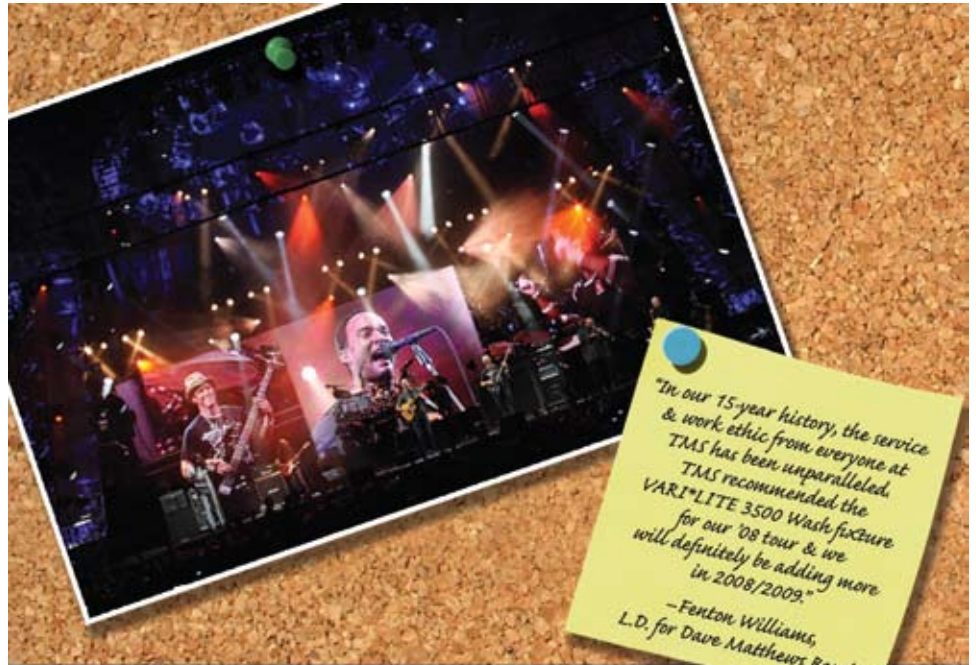
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-Fenton Williams, L.D. for Dave Matthews Band

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# 10 Years of JET PRODUCTIONS WORLDWIDE

**J**et Productions Worldwide Inc celebrated its 10 year anniversary in September of this year. Jet Productions is a private jet charter brokerage company based at the Van Nuys Airport in Van Nuys California, specializing in arranging private jet charters for touring and entertainment travel.



“I started this company in 1998 and booked the Ozzfest 1999 tour the following year. Ozzy remains one of our best and most loyal clients to this day and will always hold a special place in my heart. How can one not love Ozzy and Sharon?,” says Kim Scolari, President of Jet Productions.

*pictured left:*  
Kim Scolari

**jetproductions.net**  
**818-781-4742**

“When I formed this company, I had already logged about 12 years in the aviation business,” explains Scolari. “I began my career as a corporate flight attendant for private jet owners such as Kirk Kerkorian, Merv Griffin, Arnold Schwarzenegger, Frank Sinatra, Saudi Royalty and many others. From there, I moved up to a career in Charter Sales and Marketing for various charter companies in LA.”

After several years training with some of the top charter companies, Scolari felt qualified to start her own business, but the real training came in putting together those first tours.

“It was the tour managers and assistants themselves that taught me about the details,” says Scolari. “Checking and double checking every single detail from stocking the plane with the performers favorite items, to calling ahead and ensuring the ground transportation is in place, resourcing the best catering, and always thinking ahead to ensure a smooth journey.”

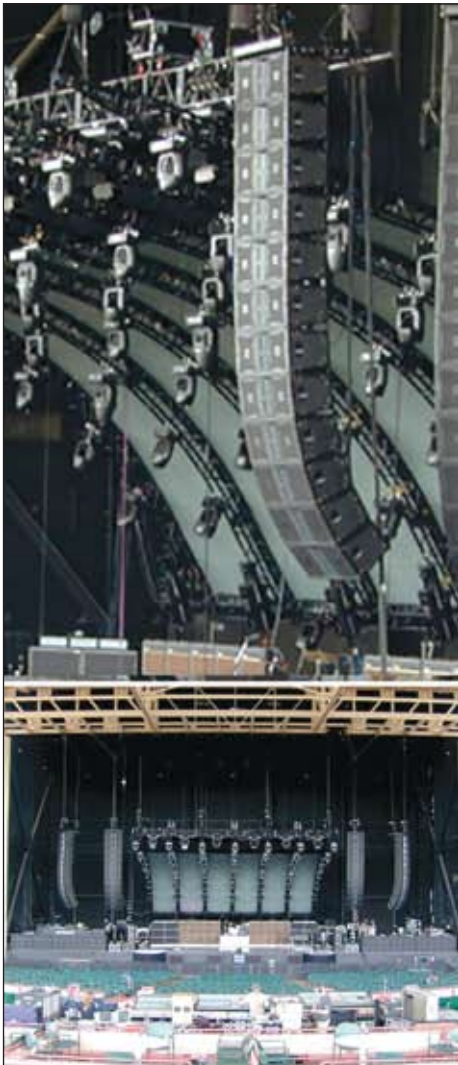
Jet Productions has completed many successful tours since 1998 and has two tours in progress currently. ☺

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## ALL EYES ON SAINT PAUL

for the 2008 National Convention

*“The Republican Party could not have found a better venue for the 2008 Republican National Convention.”*

*- Maria Cino, President and CEO, 2008 Republican National Convention*

By KATHY O'CONNOR

The eyes of the world settled on Saint Paul, Minnesota from September 1-4 as it played host to the 2008 Republican National Convention. Much ado was made over politicians and the media incorrectly stating Minneapolis as the Convention's host city. Although Minneapolis played a significant role in providing hotel rooms, venues and hospitality, it was Saint Paul that had finally been awarded its long sought-after moment in the spotlight, due in large part to the world-class facilities located in the heart of its downtown area.

Saint Paul's "ace-in-the-hole" is a sparkling complex overlooking the Mississippi river that features a 20,000-seat state-of-the-art arena, the flexible event space of a 250,000-square-foot convention center and a 5,000-seat auditorium. More commonly known as Xcel Energy Center, Saint Paul RiverCentre and the Legendary Roy Wilkins Auditorium, the three facilities possessed the unique capability to meet the complex demands of a national political convention. They are situated on a three-block radius and connected to one another via under and aboveground walkways, ensuring climate control and an added level of security, in addition to seamless traffic flow between the venues.

Securing the Convention was also a large endorsement for the value the three facilities brought to the city of Saint Paul. Minnesota's capital has experienced a renewed vitality in recent years and landing the Convention has helped Saint Paul reestablish itself on the national landscape.

“The impact Xcel Energy Center and the Saint Paul RiverCentre (which includes Roy Wilkins Auditorium) has had on the city of Saint Paul is immeasurable,” said Saint Paul Mayor Chris Coleman. “This complex is the heart and soul of our city's entertainment district. The energy generated by so many of the rallies, games, and concerts at the facilities can be felt throughout the city. Xcel Energy Center and the Saint Paul RiverCentre are a huge part of what makes Saint Paul the most livable city in America.”

A report released by the Saint Paul Area Chamber of Commerce in 2003 showed that after the opening of Xcel Energy Center, the last component of the complex, millions of dollars of new spending flowed into Saint Paul's economy, producing a significant positive economic impact throughout the Minneapolis – Saint Paul metropolitan area. In 2003 alone, the



Roy Wilkins Auditorium - Moby / 311

study estimated Xcel Energy Center's overall impact added \$247 million into the Twin Cities' economy and \$103.8 million into Saint Paul.

For the Republican National Convention, Xcel Energy Center served as the main convention hall, while Saint Paul RiverCentre and the Legendary Roy Wilkins Auditorium were converted into media workspace, RNC operations and hospitality areas.

The three venues work well together offering a variety of space configurations to meet the needs of any public, industry or business-related event. Together, they have played host to the 2004 NHL All-Star Weekend, 2004 International Ice Hockey Federation World Cup of Hockey, 2002 NCAA Men's Frozen Four and its inaugural "Fan Fest," annual Minnesota State High School tournaments, the 2006 Visa Championships (USA Gymnastics Championships), and of course, the Republican Convention.

Clients benefit because one company manages and operates all three facilities. Everyone receives the same level of staff experience, imagination and event coordination. It also makes sense for the bottom line, where shared resources can lead to more profitable outcomes for all parties involved.

For Saint Paul, Xcel Energy Center, Saint Paul RiverCentre and the Legendary Roy Wilkins Auditorium have meant revitalization in every sense of the word.

### HISTORY

The Legendary Roy Wilkins Auditorium, as identified by its name, is the most storied of the three venues contained in the downtown Saint Paul multiplex. Built in 1932, it was originally known as the Saint Paul Auditorium and was home to Ice Follies figure skating expositions, the Minneapolis Lakers NBA team, the University of Minnesota hockey team and various teams and tournaments for years, including the early days of the storied State High School

### Spotlight:

THE LEGENDARY  
ROY WILKINS AUDITORIUM

#### THE FACTS

Opened: 1932

Renovated: 1984 & 2005

Owner: City of Saint Paul

Home to: Minnesota RollerGirls (Women's amateur flat-track roller derby)

Operator: Saint Paul Arena Company (SPAC), affiliate of Minnesota Sports & Entertainment

Architect: Renowned African American municipal architect Clarence W. Wigington

Capacity: Configurations to accommodate over 5,000

continued on 42

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## Rascal Flatts Tour Geared Up With Vari-Lite Luminaires

**Life** is a highway when you're the top selling artist in all music genres. Grammy Award-winning country music group Rascal Flatts is currently on there *Bob That Head* tour carrying 60 VL3000™ Spot luminaires and 48 VL3500™ Wash luminaires.

"Since I started doing lights 22 years ago, I always wanted to use Vari-Lite luminaires and have a complete rig of Vari-Lite products," said lighting designer Andy Knighton. Andy's wish came true with an all Vari-Lite rig. Knighton has a remarkable lighting team as well. "I am extremely lucky to be surrounded by a hand-picked team from dealer Bandit Lites," said Knighton. "Excellence comes to mind when I think of my Rascal Flatts team."

Knighton's team designed lighting for the super-sized set mastered by Bruce Rodgers of Tribe Designs.

The team had their work cut out for them. From top to bottom the show is a mecca of

visual and audio surprises. "I first wanted the horsepower necessary to provide adequate lighting in a heavy video world," said Knighton. "Horsepower" is the best way to describe the rig," added Knighton. The luminaires had to compete with and complement LED walls with video.

"Secondly, I needed to satisfy the criteria for live video and camera," said Knighton. Some of the shows are set on lawns in amphitheaters where the audience is captured on screen with the band. "I placed some of the VL3500 Wash luminaires out on the lawns of the various amphitheaters to provide an exciting atmosphere outside," said Knighton. "Outside environments often are without haze, yet the

Vari-Lite luminaires still provide beams. The luminaires are not so excruciating to look into when you hit the crowds in the face yet the crowd is fully and uniformly lit."

And lastly, Knighton needed to set the lighting groundwork for the aerial portions of the show. The VL3000 Spot luminaires provided texture with gobos to all the aerial looks and to the set. "The optics are great on this luminaire," said Knighton. "If you're not careful, one can see fingerprints on the gobo projection. How cool is that?," added Knighton. "Exceptional beam options are capable with the narrow lens on the VL 3500 Wash luminaire. I used the luminaires to simulate sky trackers." This lighting is strong and creates a feeling of motion for the audience.

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Knighton says that within his five-year tenure with the group, Rascal Flatts consistently puts on a powerful performance, which is also reflected in their production. The lighting had to match these demands. **“The show has large lighting rigs spreading from one end of the arena to the other,”** said Knighton. **“We are running twelve universes.** There are endless options available during programming so I don’t have to repeat the same look throughout the show.”

Knighton adds a few tips for up and coming lighting designers. He states that the designer should select products that have a standing reputation and a strong company behind them. **“Reliability is more important than all the bells and whistles that accompany a unit,”** said Knighton. ☺

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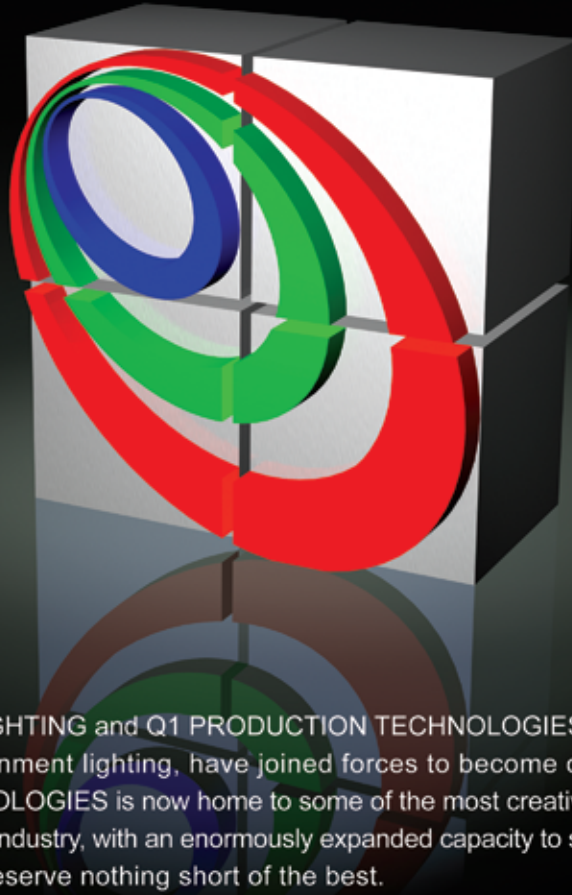


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# RASCAL FLATTS

by MICHAEL A. BECK



## NOW THAT'S HOW IT'S DONE!

When *mPm* started trying to get access to the Rascal Flatts show two years ago, we knew that there was something very serious going with that production. We finally put it together to catch the show when the current tour came through Atlanta and all expectations were met and exceeded.

This band is only nine years in the saddle and already it has the look of something that will pay for the mortgages and children's tuitions of those who are smart enough to hang onto this career opportunity.

Tour manager, Jake LaGrone spoke to the meteoric climb of this band, "In today's climate it really has happened pretty fast. I know that it may not seem that way to the guys (in the band) because they're in the middle of it and they've worked real hard. They're real humble about it and they don't take anything for granted."

LaGrone went on to say that the band sees value in rolling back into the show, "The guys invest in themselves and their career. They understand what it takes to take a show out on the road and compete and try to get the fans to come back year after year."

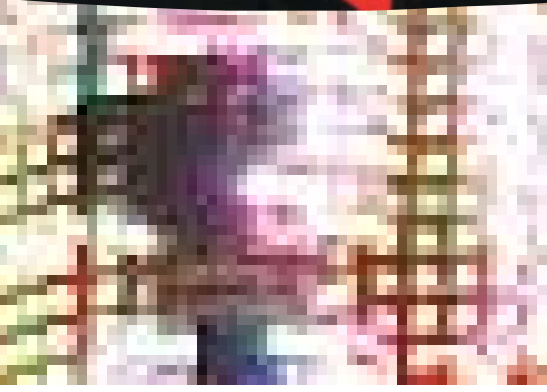
The most obvious part of this show was that it was very video heavy. The video presentation was made up of three high

resolution O-Light walls upstage. An LED star drop filled the area between the wall and gives extra punch the video walls.

The center video panel was obscured by a low resolution video drape that wrapped around a huge spiral staircase just downstage of the center high-res panel. The staircase, aptly dubbed the "silo," houses a group of dancers who danced on various levels of the silo that rose the full height of the upstage wall.

The effect of the three layer visual presentation carried a heavy impact. The content of the lo-res screen was such that it complimented the high-res imagery while allowing the silhouette of the dancers to play through when that was needed. There were also times when the dancers seemed to blend into the image and disappear.

The lighting system on this show was made up exclusively of Vari-Lite units. The system was used more in a theatrical sense than many shows with this much activity. That is to say the one



photos by Michael A Beck



static look was replaced with another. There wasn't a lot of movement.

The show had a great color pallet, but it was never the highlight of the show. Throughout the night the lighting was ever acquiescent to video content either for lighting of I-MAG or as color accessory to the video content. That being said, if the lighting aspect of this show were to fall out at any time, the show would lose much more than half its power.

Given that the tour played sheds, there was attention paid to the lawn portion of the venue. There were five towers placed across the field. Each tower had three VL-3500 Washes that ballyhooed the lawn crowd at various times throughout the night. There was also a confetti canon on each tower that fired at the end of the show.

The presence of pyro, in addition to the huge video and lighting presentation, made the show more like a high profile pop show than what is expected to see in the world of country.



photos by Michael A Beck

The audio of this show was flawless. It had punch and sensitivity. That would seem to make sense given that Both Stuart Delk (monitor engineer) and Jon Jon Garber (FOH engineer) have been with the show from the beginning. Such longevity has made for a very smooth production that is able to shift on a moments notice.

This show had a lot of gear for a shed tour. The daily challenge, according to production manager Kendall Carter, was in getting it all into spaces that were so very different from one another. Carter explained, “We didn’t really know what we were going to do until we got in and marked the floor.”

If you’re the type of person who likes it to happen the same way every day, this wasn’t the tour for you. On the other hand, for the folks who like a challenge, this was the place to be. Carter added, “That’s what makes the gig worth doing. It really keeps you on your game.”

These people are on their game for sure and are happy to be there. The band knows that all glory is fleeting, and the star won’t always burn as bright as it does right now. So there is a commitment to make hay while the sun shines. The clock never stops.

The next incarnation of the tour is already out playing arenas. The production will lose two trucks of gear from the shed tour and add three trucks for the indoor show. The main addition to the show will be a box thrust that extends out 100 feet into the house and involve most of the front of house.

As was said in the beginning of this story by tour manager Jake LaGrone, the principle members of this band understand what it takes to go out and compete for the ticket dollars on the road. In the expanding world of put up or shut up, these guys put up in a manner that will have other productions making some serious decisions about what they’re willing to put up in order to hang with Rascal Flatts. ☺



## RASCAL FLATTS personnel

### ARTISTS/MANAGEMENT

Jay DeMarcus, Artist  
 Gary LeVox, Artist  
 Joe Don Rooney, Artist  
 Doug Nichols, Management  
 Trey Turner, Management  
 Mike McGrath, Tour Director/Accountant  
 Kendall Carter, Production Manager  
 Jake LaGrone, Tour Manager

### RASCAL FLATTS BAND

Kevin Adams, Keyboards  
 John "Chank" Jeansonne, Fiddle  
 Jim Riley, Drums/Band Leader  
 Travis Toy, Steel  
 Jonathan Trebing, Guitar

### RASCAL FLATTS CREW

Keith Anderson, Carpenter  
 David Boyd, Carpenter  
 Stuart Delk, Monitor Engineer  
 Rex Frazier, Backline Tech  
 Marty Friend, Carpenter  
 Jon Jon Garber, FOH Engineer  
 David Graef, Backline Tech  
 Ann Jurasek, Production Assistant  
 Craig Krolicki, Backline Tech  
 Jeff Munzert, Head Carpenter  
 John Murphy, Fashion Stylist  
 John Prater, Carpenter  
 Kenny Riggs, Backline Tech  
 Jamie Rowell, Rigger  
 Jimmy Ruderer, Carpenter  
 Jay Schwartz, Stage Manager  
 Chris Sorensen, Rigger  
 Jessica Suchter, Tour Assistant  
 Patrick Turner, Rigger

### BANDIT LITES

Andrew Heid, Lighting Tech  
 Andy Knighton, Lighting Director  
 Stephanie Lough, Lighting Tech  
 Adam McIntosh, Lighting Tech  
 Scott Sepe, Lighting Tech  
 Marcus Wade, Lighting Tech

### SOUND IMAGE

Jason BlackSburn, Audio Tech  
 Ian Maurer, Audio Tech  
 Jeremy Peters, Audio Tech  
 Landon Storey, Audio Tech

### I-MAG

Jeff Dooley, Video Tech  
 Mike Drew, Video Director  
 Collin Johnston, Video Tech  
 Brian "Bubba" Ress, Video Tech  
 Evan Smith, Video Tech  
 Eric Wallace, Video Tech

### SHOWRIG

Angel Aguirre, Rigger  
 Joe Allen, Rigger  
 Jimmy George, Rigger  
 Tom "Bis" Kelleher, Rigging Crew Chief

### OTHERS

Gary Bishop, Pyro/Special Effects  
 Zach Henderson, Fan Club  
 Joey Jackson, Text-to-Screen Tech  
 Allen Paul, Merchandise Manager  
 Melissa Schleicher, Hair and Makeup

### DIAMOND COACH

Chad Cates, Band Bus Driver  
 Neil Derington, Management Bus Driver  
 Randy James, Crew Bus Driver  
 Gary James, Crew Bus Driver  
 Larry Jones, Artist Bus Driver  
 Charlie Mirelez, Artist Bus Driver  
 Lee Pharris, Artist Bus Driver  
 Jeffery Read, Crew Bus Driver  
 Robert Redding, Crew Bus Driver

### STAGECALL

Rick Conner, Truck Driver  
 Tom Deinema, Truck Driver  
 Kat Gordon, Truck Driver  
 Mark Hopkins, Truck Driver  
 Charlies Hughes, Truck Driver  
 Tom Ivie, Truck Driver  
 A J Jones, Truck Driver  
 Jimmy Locklear, Truck Driver  
 Linda Locklear, Truck Driver  
 Bobby Long, Truck Driver  
 John "Yo" Mallen, Site Coordinator  
 Tom McCray, Truck Driver  
 Johnny Moore, Truck Driver  
 Jerry Nester, Truck Driver  
 Joe Silagyi, Truck Driver  
 Casey Vreeland, Transportation Manager  
 Dennis Watterson, Sr., Truck Driver



# crew photos

TOP TO BOTTOM, LEFT TO RIGHT

LEFT Andy Knighton - Lighting Director, Josh Marcus - Lighting Tech, Scott Sepe - Lighting Tech, Marcus Wade - Lighting Tech, Stephanie Lough - Lighting Tech, Adam McIntosh - Lighting Tech

BELOW MIDDLE Front - Stuart Delk - Monitor Engineer, Jon Jon Garber - FOH Engineer, Jason Blackburn - Audio Tech, Back - Landon Storey - Audio Tech, Jeremy Peters - Audio Tech, Ian Maurer - Audio Tech

BELOW LEFT Front - Collin Johnston - Video Tech, Mike Drew - Video Director, Jeff Dooley - Video Tech, Eric Wallace - Video Tech, Back - Evan Smith - Video Tech, Brian "Bubba" Ress - Video Tech

BELOW RIGHT Front - Mike McGrath - Tour Director/Accountant, Jessica Suchter - Tour Assistant, Back - Zach Henderson - Fan Club, Jake LaGrone - Tour Manager



LEFT Angel Aguirre - Rigger, Tom "Bis" Kelleher - Rigging Crew Chief, Jimmy George - Rigger, Joe "Joebot" Allen - Rigger

BELOW MIDDLE David Graef - Backline Tech, Kenny Riggs - Backline Tech, Craig Krolicki - Backline Tech, Rex Frazier - Backline Tech

BELOW RIGHT Kendall Carter - Production Manager, Jay Schwartz - Stage Manager

Bobby Savage



Gary Bishop - Pyro/Special Effects



PICTURED LEFT & AS BACKGROUND This is the Silo. It was between the upstage video wall and a curved to res video wall. During the show dancers played on various levels. I realize it's not the best quality, use it if you can. But I understand that you may not be able to.

PICTURED RIGHT This is one of five towers that sat out in the field for the shed shows and ballyhoed the crowd with three VL 3500 Washes and fired confetti in to the crowd in the end.

# SHOW GROUP PRODUCTION SERVICES

## Rascal Flatts, Catwalks and Practical Designs

Show Group Production Services (SGPS) was asked to take a look at the rigging, trussing and automation needs of the latest Rascal Flatts tour by our old friend (and former employee of ShowLites) Kendall Carter.



### SGPS.NET

Carter, working as Production Manager on the tour, wanted the most efficient, reliable, speedy and manpower effective rigging package he could get. Knowing that he had enough other logistic and operational worries on the tour already, he did not want or need anymore. Carter introduced SGPS to Bruce Rodgers of Tribe Design, who was responsible for the conceptual design of the show and immediately started to assist with truss layouts, rigging point positions and calculations. Handling the basic truss and rigging requirements even with the unusual curved truss sections and space issues was not a problem for SGPS due to its extensive in-stock and in-house custom fabrication capabilities.

The challenge on the production was the automation needed for the opening effect. The band fly in on a custom curved catwalk system built by Brian Sulvan that they had already contracted with John McGraw for the engineering design and fabrication. The idea was to come

up with an efficient “Mother Grid” to incorporate the automation winches to safely fly the catwalk system, that matched the already established physical design of the catwalk as developed by McGraw. Determining the weights involved, the speeds of movement required and meeting the stringent safety specifications set out by McGraw took a few attempts until everyone was confident with the final approach.

ShowRig, having helped revolutionize and completely modernize the overall approach to rigging in the film industry over the last few years, has recently concentrated its efforts on getting back to its roots in the touring music industry. With the help of state-of-the-art Servo Motor based automation products controlled by the Navigator Motion Control software from Fisher Automation, it has been very successful in reestablishing its leading position in the touring marketplace. It has been especially successful in the country music field with such acts as Kenny Chesney, Keith Urban, Brooks & Dunn, Carrie Underwood and now Rascal Flatts. It is looking at the possibility of opening a third location in Nashville early next summer.

Its rock ‘n’ roll heritage continues as well with such recent clients as Motley Crew and Tom Petty out there amongst others with full ShowRig Systems.

Currently ShowRig is putting a lot of attention into developing its scenic fabrication business, ShowFabrications, Inc., now with full CNC based capabilities both in Los Angeles and Las Vegas. With sets built for recent clients like Van Halen, Barry Manilow and Carrie Underwood, ShowRig sees itself able to offer the same sophisticated manufacturing techniques as Tait Towers, at a cost effective price mixed with the practical design and packaging capability.

ShowRig just completed “Giant Flying Coffins” for the current Metallica Tour at John Broderick’s request, which turned out very well and demonstrates its ability to turn concepts into practical touring reality in a quick period of time.

Ongoing plans include the expansion of ShowStaging Rental Services, with a new generation of rolling stages due out early next year, and a wide range of servo-based elevators and tracking systems to replace the use of messy hydraulics systems wherever possible.

So SGPS, Inc. now covers all production needs (excluding sound, lights and video), including ShowRig, with truss, conventional chain hoists and now automation rental services, ShowStaging with rolling stages, elevators and riser rentals and ShowFabrications with custom sets. ☺

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## DWR Takes on Vari\*Lite Distributorship in South Africa

*DWR Distribution has been appointed as the official VARI\*LITE distributor for South Africa.*

VARI\*LITE had been scouting South Africa for some time, and Bob Schacherl, VP of Sales visited earlier in the year with the objective of identifying a suitable partner company. While there, he consulted with many industry professionals and “The company most frequently mentioned was DWR,” he recalls.

He was also familiar with Duncan Riley’s history in the industry, and the passion and enthusiasm that drives the company and has carved out its reputation for delivering world class customer service and support – a goal shared by VARI\*LITE. Furthermore, he knew that DWR already distributes several premium brands, so “It was a natural fit”.

Riley and Schacherl met recently at PLASA 2008 in London and came to a verbal agreement which has now been formalized. Schacherl says he is “very excited” to be entering the South African market.

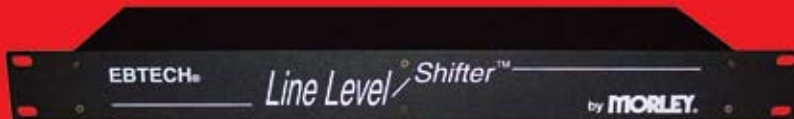
Riley comments, “The timing was perfect for us. Apart from that, we’re delighted to have VARI\*LITE onboard. It’s such a well respected brand, with an amazing pedigree and history of innovation that has made it truly legendary.” He adds that it’s also a testament to the ongoing development and buoyancy of the South African production industry that a demand is emerging for products of this caliber.

DWR’s technical manager Nic Britz is due to visit VARI\*LITE’s HQ in Dallas and receive full product training, enabling DWR to continue to offer the excellent technical support and back up for which it is known. ☺

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*Dancing on Ice Tour featuring the ITV1 show.*

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*Alpha Beam 300 at a live show in Poland.*



*Carl Cox concert in Rome.*

Just months after its debut on the international market, the ALPHA BEAM 300 was selected by many LDs and adopted by rental companies such as PRG USA, PRG Europe, PRG Asia, Atlanta Sound & Light (USA), Flashlight Rental (NL), Aukes Theatretechniek (NL), Stage Electrics (UK), Bandit Lites (UK), Arpège (FRA), Régie Lumière (FRA), Blue Squares (B), Limelite (ITA), Giochi di Luce (ITA), Gienne Allstimenti (ITA), Mixer Sound & Lite (ITA), Siempre Creativos (ESP), TSE (PL), Transcolor (PL), SLS (UAE), Showtech (UAE), Protec (UAE), Creative (Qatar), Lumen Art (Lebanon).



Alpha Beam applications include the musical "Mary of Nazareth", that debuted in the Nervi Room (the huge auditorium in Vatican - Rome, specifically built for the audience with the Pope) and will soon begin its world tour, the Dancing on Ice Tour featuring the ITV1 show, The High School Musical Tour in Spain, the Queen + Paul Rodgers Tour... and many more.

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# DEF LEPPARD

## “Sparkles” on Tour with VLite

by CHRIS COGSWELL

In 2008, a *successful* Def Leppard tour might seem an impossibility. Not only is this band touring behind a new record in 2008, but the tour is hugely *successful* for a band whose “best days” are supposedly behind them.

We all know how the business model for a touring band has changed over the last few years. Bands today tour to make money, not necessarily to promote an album. With record sales way down, for most, touring is the only way to recoup and then make money. (Or simply break-even, as many working bands hope to do).

*mPm* was given access to the second leg of Lep’s U.S. summer tour. After a brief conversation with production manger Rocko Reedy, it was clear that he was very familiar with this new business model.

“The few current rock bands that sell millions of records these days, can’t sell out arenas,” says Reedy. “While Def Leppard no longer sells millions of their new releases, they continue to play huge shows and sell out the majority of them, anywhere in the world. This band still has legs.” Without naming names, it was understood of who Reedy spoke. There are so many bands that get more air-play and sell more recordings (including downloads, mind you) than The Leps, however, these bands’ tours don’t draw ‘em like Def Leppard. There is a bit of nostalgia involved, no doubt. But how many bands have this kind of shelf life? Not many.

The production was neat and clean, as there was little to get in the way of the band’s performance. Aside from the “ego ramp” so prevalent in rock n’ roll today, the production highlights belonged to the wonderfully choreographed video presentation and the VLite LED Screen provided by Nocturne Productions.

Nocturne’s CO-CEO Bob Brigham explains how this tour came together. “Back in late January, we were work-

ing with Dan Braun on his design for Metallica’s upcoming Summer European Stadium Tour. Dan’s design called for a medium resolution LED screen that was 25’ x 75’. He then said, “That’s the easy part. Here is what the screen needs to be able to do. It must be extremely light, able to build and dismantle quickly and the complete video system has to fit in one 45’ Euro truck trailer.”

Brigham continued, “So while we were at Tait Towers in early February, Ron Proesel from Nocturne/Vidicon, designed what we now call VLite, driven by a vista systems spyder processor.”

Proesel collaborated with LSI-Saco in Montreal for all LED components, and with Tait Towers on the frames. Brigham said, “We couldn’t be more pleased with the performance of VLite. The image looks amazing. On top of that, we build a 25’ x 75’ show ready in 45 minutes and can be taken down in under 30 minutes.”

Nocturne’s Jon Beswick, who produced/directed the video montages for the tour, commented on the ease of VLite’s operation.

“The VLite is incredibly versatile. A lot of thought and time went into building something that totally rock ‘n’ roll friendly,” says Beswick. “For example, if there is a problem with one of the LED’s, they are interchangeable. Just pop the strip out and replace it and it’s done! The strips are held in place with magnets so there are no clips whatsoever. On other products, if you lose LED’s, you have to take out the entire panel.”

Nocturne also provided two 15’ X 20’ projection screens stage left and right with I-MAG running on these screens



during the entire show. The VLite wall is used for full screen playback of content.

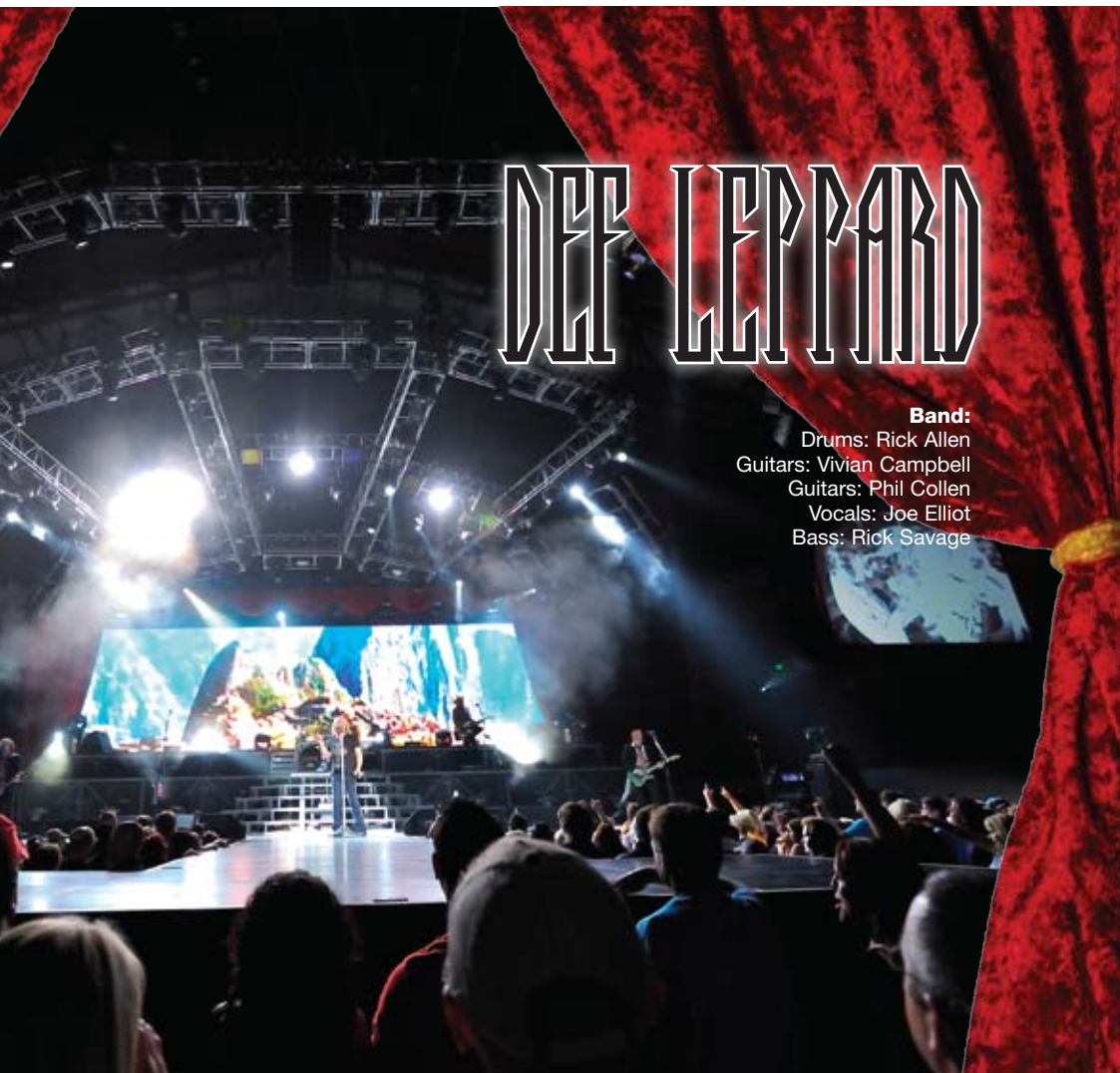
As for the video content itself, Bewick noted, “For the Def Leppard tour, there is a lot of animated content in the show. Most of that content has a bit of tongue-in-cheek humor to it. The band are very light hearted guys, and they are a lot of fun to be around and good guys to work for. They take their music seriously and they are great players, but as far as the content goes, everything that we have done doesn’t really have a serious note to it. It’s more about kind of having fun, and rock n’ roll and *taking the piss* out of yourself, if you want to use the English way of saying it! There is a lot of this kind of Monty Python-ish humor with

continued on 42

### CREW PHOTOS

OPPOSITE PAGE (L TO R) TOP TO BOTTOM) Steve Davis - Crew Chief Engineer; Malvin Mortimer - Tour Manager; Ken Mitchell - Head Rigger; Thomas Braislin - Camera and LED Wall tech; Seth Conlin - Lighting Crew Chief, (left) Ted Bible - Systems Engineer, (middle) Jonathan Beswick - Video Director, (right) Ronan McHugh - FOH; Chuck Beckler - Stage Manager; Rocko Reedy - Production Manager; (left) Caitlin Phaneuf - Production Coordinator Caitlin Phaneuf & (right) Lesley Mortimer Wallace standing





# DEEP LEPPARD

**Band:**

Drums: Rick Allen  
 Guitars: Vivian Campbell  
 Guitars: Phil Collen  
 Vocals: Joe Elliot  
 Bass: Rick Savage

## CREW

Tour Manager: Malvin Mortimer  
 Production Manager: Rocko Reedy  
 Stage Manager: Chuck Beckler  
 Prod. Coordinator: Caitlin Phaneuf  
 Guitar Tech: David "Wolfie" Wolf  
 Drum Tech: Tod Burr  
 Guitar Tech: Scott Appleton  
 Bass Tech: Aidan Mullen  
 Monitors: James "Pilgrim" O'Brien  
 Wardrobe: Lady Lesley  
 Sound Crew Chief:  
 Kenneth "Ted" Bible  
 Sound Techs:  
 Nathan Klaeser, Mike Murante  
 Video Director: Jon Beswick  
 Video Engineer: Steve Davis  
 Video Techs: Tom Braslin, Mason  
 Braslin, Tom Simpson  
 US Lighting Directors: Kenji Ohashi,  
 Takeshi Tabuchi  
 Lighting Crew Chief: Seth Conlin  
 Lighting Techs: Terry Paluskiewicz,  
 Ricky Krohne, Dennis Lance  
 Rigger: Ken Mitchell  
 Carpenter: Jeffro Hannah  
 Merch: Tim Walston  
 Band Bus Drivers: George Harris,  
 Kent Hardy, Merle Williams  
 Crew Bus Drivers: Tom Dilworth,  
 Bert Haseldon, Buzz Blauvelt  
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## Dragonforce for ADLIB

ADLIB is supplying lighting and audio equipment and crew for the current Dragonforce UK tour.



**The** energetic speed metallers come complete with a powerful rock-tastic lightshow designed by Stuart Gray, and one of the clearest, cleanest, mega loud metallic sonic experiences mixed by Bruce Reiter.

### Audio

ADLIB is supplying a Nexo Alpha system, with the standard configuration being 18 M3 mid high boxes, 12 B1 bass cabinets and 10 S2 subs. Playing a wide variety of venues, they're flying where possible and ground stacking the rest of the time. For general infills, they are utilizing 4 ADLIB AA122s.

Nexo's NX242 processors are used across all the Nexo elements, feeding Camco Tecton amplifiers driving the mid highs, Crown VZ5002s powering the bass and subs and Crown XTi's for the infills.

The system is time aligned each day by ADLIB's systems engineer Richy Nicholson using EAW's SMAART analysis software.

The FOH desk is a DigiDesign Venue, Reiter's console of choice because "It sounds fantastic." He's using only one piece of outboard – a dbx Drive Rack

PA which contains a sub-harmonic synth, through which he routes the toms to an aux send and returns it to the channel with added boom and click.

They are using EV Rev microphones, including the RE510 vocal mic which "sounds awesome" enthuses Atlanta, GA based Reiter, who certainly seems to have cracked the challenge of getting it hugely loud with every word being totally audible. They are using some Sennheiser mics on the toms and the new EV PL series on cymbals and other vocals.

Creatively, he tries to keep the low tight as howling guitars are the primary focus, so the bass needs to be controlled because of the sheer pace of the band.

Reiter has worked with Dragonforce since 2006 and has done 2 previous tours with them using ADLIB commenting, "They're all great people."

[adlibaudio.co.uk](http://adlibaudio.co.uk)

Monitors are mixed by ADLIB's Dave Davies, who's been onboard for a year. All 6 of them use Sennheiser G2 stereo IEMs which keeps the stage extremely clean, allowing them to maximize every inch of it for their hectic show.

Davies mixes with a Yamaha PM5D which he likes. It's also a logical choice to run in tandem with the IEM system, and the two combined make for an exceptionally quick set up and tear down. They are also running Pro Tools for clicks and firing the guitar sounds and pedal changes. The monitor set up is really straightforward explains Davies, "They are a no-nonsense rock 'n' roll band" and fit onto one page of the PM5D.

### Lighting

Adlib's Stuart Gray was delighted to get the opportunity of injecting some anthemic rock 'n' roll and ACL looks based on beam technology into the show, which he's really enjoying.

The design is based on three 40 ft trusses and a bunch of fixtures on the deck, which move day-to-day according



to the venue and how the stage set risers and ramps have to be moved to fit the available space.

The back truss is rigged with 5 bars of 6 PARs, 6 Martin Professional MAC 250 Washes, 4 bars of ACLs and 4 Linear 4-lites; the mid truss has 6 MAC 250 Washes and another 4 bars of ACLs and the front truss has 4 bars of 6 PARs, 6 Source Four profiles focussed on specific riser areas and another 4 linear 4-lites.

On the floor are 6 MAC 250 Washes in front of the set and 12 JTE PixelPAR 90s, some up-lighting from beneath the gridded risers and others dotted around the set. Upstage are 4 vertically mounted ACL bars on tank traps.

Smoke is a serious business, provided by a mix of 2 JEM ZR33's and a DF50 Hazer.

Gray operates using an Avolites Pearl Expert console – his desk of choice for a fast, furious show like this, replete with improvisational moments, when you need to have everything available and be totally hands-on.

continued on 42

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Hockey Tournament. In 1985, it was re-named after former NAACP director, civil rights activist and Saint Paul native Roy Wilkins.

Over the years, the Legendary Roy Wilkins Auditorium has hosted some of the most recognizable artists and memorable performances in entertainment history. The Grateful Dead, David Bowie, Bob Dylan, Dave Matthews, Alanis Morissette, Journey, and The White Stripes are just a few of the renowned acts who have come to appreciate the welcoming parlor feeling of the venue.

### VERSATILITY

The Legendary Roy Wilkins Auditorium is a destination for music appreciation. With its relaxed and retro feel, it's the perfect mid-sized venue for performers that have out-grown clubs but aren't necessarily ready to make the leap to a major arena. It can accommodate a wide variety of artists and events and is an ideal setting for rock, hip-hop, jazz, country, comedy and folk music.

But beyond live concerts, it is also home to a mosaic of colorful exhibitions, dance, sport and educational programs. Over 77,000 square feet of exhibit hall space attracts festive celebrations, informative expos and national trade shows and conventions.

Since 2005, the ever-popular Minnesota RollerGirls has called the Legendary Roy Wilkins Auditorium home. The RollerGirls is an all-women amateur flat-track roller derby league based in the Minneapolis – Saint Paul area. Annually, it attracts around 50,000 fans to a dozen derby bouts each season.

Roy Wilkins Auditorium is a versatile space featuring a 5,000-seat auditorium with floor and balcony seating and 44,800 square feet of exhibit space on the main level. There's an additional 32,000 square feet of exhibit space on the lower level, which adjoins the Saint Paul RiverCentre exhibit hall.

### AMENITIES

In 2005, Roy Wilkins Auditorium underwent numerous upgrades. The additions included a full service production audio system, upgraded production lighting and communications options, installation of a new balcony curtaining system, video screens in the main lobby, acoustical treatments, balcony seating refurbishments, improved HVAC controls, new concession equipment and restroom renovations.

Creating its own vibrant energy, the Saint Paul Conservatory for Performing Artists Dance Instruction School currently resides in the upper level of the Legendary Roy Wilkins Auditorium. Designed professionally for instructional, social and competitive dance, the school features four 3,240-sq.-foot dance studios with spring-loaded flooring, 18' ceilings, rigging for silks and flying devices, and built-in sound systems, providing another multi-functional space within the venue.

### FUNCTIONALITY

The Legendary Roy Wilkins Auditorium is a space adaptable for everything from concerts to trade shows, galas to business meetings, and groups of five or five thousand. With high tech staging capabilities and an experienced and dedicated staff, it's a stop on your tour you won't want to miss. ☺

everyone who sees them knows it. How else could you explain the idea that they would, as an opening act for Hannah Montana, begin their show with a fly gag? NO ONE get's that kind of respect as an opener!

It was summed up quite well by Brad Wavra, Senior Vice President for Live Nation Touring out of L.A. who noted, "These kids are some of the most talented kids I've ever met. To be able to write their own songs, play their own instruments and sing their own vocals is incredible. This is not a packaged simulated boy band. They're grounded in their family – their family travels with them. And they have a work ethic that is unparalleled."

The prediction is that they will be playing Stadiums next year and when they do, *mPm* will be there as we ride this train as far down the track as it goes.

This isn't something you see everyday. ☺

### Def Leppard continued from 38

some of the stuff, there is some sexual content that isn't anything too over the top, that the kids would be offended by, but we had a lot of fun putting it all together and we think that it goes with all the songs really well."

With all US shows on their summer trek having sold extremely well, there is no doubt that Def Leppard has "legs" even in 2008. "The Sparkle Tour" continues in November with visits to Australia, Japan, New Zealand, and India. ☺

### ADLIB continued from 41

He comments that he is very impressed with the brightness of the MAC 250s, which are also an ideally compact size for some of the smaller venues when stage space and headroom has been really tight.

For control, they are using 2 Avolites ART 2000 dimming racks, one with 48 ways of dimming and the other with 12 ways of dimming and 36 ways of switched hot power.

ADLIB Lighting also supplied all trussing, 1 tonne Lodestar motors and technicians Tim Spilman and Shaun Moore. ☺

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