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Michael Martin Murphey

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Happy New Year! Let's all gather together with our list of New Year's Resolutions and agree to be nicer neighbors, friendlier competitors, better business people, healthier human beings, more conscientious of the planet and spiritually renewed. If we can pull that off, then the economy be damned and Katie bar the door. However, for those of you who are too darned busy to notice, there does seem to be a breath of fresh air in the wind. Beware of the "doom and gloom" types... they will bring you down.

We thought that in view of the weather so far, it made sense to present a feature on Cruise Ship Production. Atlanta Sound & Lighting gave us an idea for a feature that would transport our thoughts away from the cold weather into sun and fun. Our ever-expanding area of coverage is nearly complete. We have presented the Air Force Thunderbirds, the Detroit Auto Show and various other corporate gigs in the past, so why not a taste of the sea? This is serious production work, and those who are lucky enough to secure these gigs will testify that they are both challenging and rewarding.

So, the new year is on us, and everyone is curious to see how things will shape up in the mobile production world. I am going to dust off my crystal ball and venture a guess that the year will indeed be a good one for most of the industry. There may be some casualties, but I have a feeling that the bulk of our companies and personnel will be all right. I still believe that hard work, honesty (Really!) and attention to the needs of the client can weather a storm. Remember, attitude is everything and a faint heart 'ner won a maiden's heart.

Larry Smith



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

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

ADVERTISING SALES OFFICE

Jessi Wallace • Nashville

jwallace@mobileproductionpro.com

ph: 615.256.7006 • f: 615.256.7004

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TURBOSOUND LOUDSPEAKERS form artistic blend in Beijing

The popularity of Turbosound loudspeakers has been a feature of a number of recent audio installations in China. One of the highest profile projects was completed at the Ganbei Art Restaurant in Beijing's famous 798 Art Zone, which is becoming an increasingly important focus for international artists and artisans.

Often compared with New York's Greenwich Village, the 798 Art Zone houses a thriving artist community among architecturally unique, decommissioned 1950s military factory buildings. Such is its importance that, despite coming under pressure of possible redevelopment in the country's run up to the 2008 Olympic Games, the area was allowed to remain and is now thriving with renewed vigour.

The Ganbei Art Restaurant is part of a complex of three areas, comprising the restaurant (with live DJ music), a coffee

shop with a stage for live bands and a hall for events such as fashion shows, art exhibitions, corporate gatherings, parties, etc.

Installed by Turbosound's distributor, Phoenix Audio, the Turbosound system in the restaurant forms the first phase of a program to equip the entire three-part complex with high quality sound reinforcement.

Given that producing and exhibiting art is the cornerstone of the 798 Art Zone, it was vital that the loudspeakers

do not visually distract from their surroundings, yet still deliver high quality sound. To achieve this a number of TCS Compact, Impact and TCS-C50T ceiling loudspeakers were chosen, controlled by Turbosound LMS-D24 processors. From the first meeting with the client to completing the system, the installation took just ten days and Ganbei Art Restaurant is now proud to boast it has the best quality audio system in the entire 798 Art Zone.

"China is an extremely important market for us and the 798 Art Zone is a truly internationally-renowned quarter of the city," says Tim McCall, Turbosound's Middle East and Asia market manager. "The Ganbei Art Restaurant is run by Belgian artists and this installation demonstrates the global reputation which Turbosound products enjoy for their quality, unobtrusive aesthetics and ease of installation."

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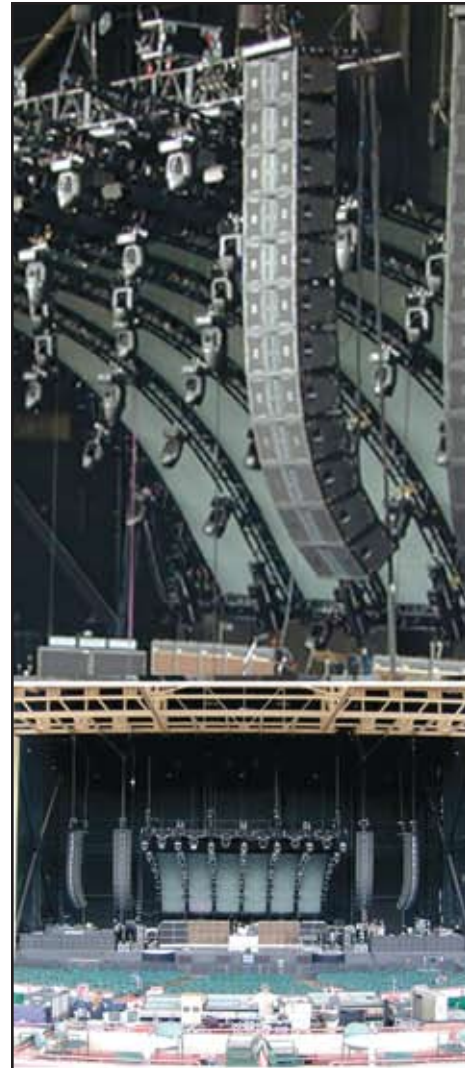
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AVLEX INTRODUCES SUPERLUX PRO238MKII TRUE CONDENSER MICROPHONE

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Avlex Corporation proudly introduces the new Superlux PRO238MKII True Condenser microphone. Featuring a modular design with a removable capsule, high SPL characteristics, a hidden low-cut switch, and a warm, detailed sound, the new Superlux PRO238MKII utilizes a 1-inch gold plated, 3µm thin film diaphragm in a protected capsule that delivers a wide and extended frequency range with emphasis in the mid-high band. Featuring a cardioid polar pattern for broad, uniform pickup characteristics, the new PRO238MKII produces a warm, even sound — even under close miking conditions and a frequency response that extends from 20 Hz – 20 kHz. The microphone's modular design makes it a snap to remove and restore the capsule while also contributing to lower handling noise. As a condenser microphone, the PRO238MKII operates on 9 – 52 VDC phantom power.

To accommodate a wide range of sound sources, the Superlux PRO238MKII has a switchable 100 Hz / 12 dB per octave low cut filter that can be used to eliminate low frequency rumble caused by wind that may occur during outdoor performances. This switch is hidden in the chamber that houses the microphone's capsule to protect it from being accidentally changed during performances. The PRO238MKII's maximum level is 136 dB SPL — great for handling a wide range of live sound reinforcement tasks — and the noise floor is only 16 dB SPL A-weighted. Together, this translates to a solid 120 dB dynamic range and enables this versatile microphone to deliver outstanding results on the human voice, miking guitar cabinets, and numerous other miking tasks.

Additional noteworthy features are its rugged, all metal, grey painted construction and a superior ergonomic design that results in a very natural feel that lies comfortably in the hand. Further, the PRO238MKII's strengthened grill/foam-lined windscreen is designed to withstand the rigors of live performance.

Jack Nead, national sales manager for Avlex Corporation, commented on the new mic. "As a true cardioid condenser microphone," said Nead, "the PRO238MKII is designed to provide a warm, detailed sound characteristic of studio condenser microphones in a form factor that makes this a great choice for live sound applications. The modular design of the microphone makes it a snap to remove the capsule if need arises and the hidden low cut filter prevents performers from accidentally changing the setting in the heat of performance. The PRO238MKII is a truly versatile microphone that, I believe, enables it to be well suited to both the studio and live sound environments." ☺



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THE 2008 NOBEL BANQUET

The Challenges of Production in an 85 year old City Hall

The Nobel Banquet is not your typical one-off. This is the highest profile event of the year in Sweden, and well known and watched throughout the world. The banquet follows the prestigious Nobel Prize Awards each year on December 10, held in the Blue Hall of Stockholm's City Hall. Today, the event involves advanced lighting and video and is even broadcast in high definition. The building was actually inaugurated in 1923, which presents a number of challenges for modern-day technology.

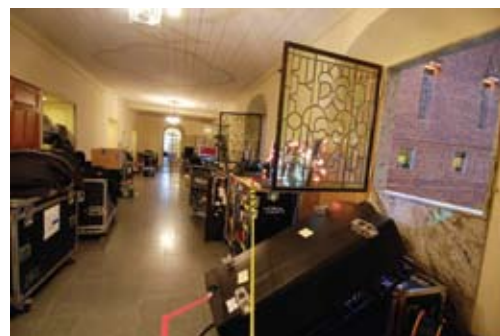


Per Sundin was Lighting Designer for the 2008 event, a position he has held for the last twelve years. Beside him was Ola Melzig as Production Manager, overseeing all aspects of lighting and video from build up through broadcast. The two have worked on the banquet and other shows together in the past.

dons tuxedos or long evening gowns for work on the evening of the banquet (preferably the guys wear the tuxedos and girls wear the evening gowns!)

So, going back to the original construction, power load was definitely not imagined to be what it is today. 63 amp feeds only handle 45 amps, and 32 amp feeds only load 25. The production team has to use all existing CEE outlets in connection to the Blue Hall and Golden Hall on all floors, including 125 amp and 63 amp placed outdoors. And then there's the cable runs. Due to one regulation or another, the shortest route is rarely the one used. For example, it is only 82 feet (25 meters) from dimmer to the outdoor outlets, but due to City Hall regulations it has to run through a ventilation shack which makes the run over 260 feet (80 meters). It takes four carpenters three full workdays to mount brackets over all the corridor doorways for the cable runs in order to keep the path clear for guests, cameras and fire regulations.

Time is an issue as well, since there are less than four days between load-in and the banquet. As there aren't massive numbers of moving lights or other equipment, this may sound adequate, but load-in itself takes



extra preparation time to bring in ramps and padding to protect the marble sculptures inside. Time was on their side this year, however, as load-in fell on a Sunday. Because the Nobel Banquet is held on December 10 every year, the crew is often faced with loading in on a weekday, while City Hall is running business as usual. That means dealing with a building full of people, waiting for the elevator, and trying to stay out of the way as much as possible.

Sundin and Melzig learned a few tricks over the years working in this building. They of course love to try new things (how else do you find out what works?) but they also have a few favorites.

For the first time this year, Sundin and Melzig worked together in advance using CAST Software's Vivien & WYSIWYG together. Using Vivien, a software for special event planners, Melzig recreated the banquet space in a 3D model, down to every last royal fork. This, combined with the lighting created in WYSIWYG, provided an accurate picture of how the combinations would look – before even one light was rigged or one table was set up. "This was an incredibly useful tool," said Melzig, "This banquet has been taking place in this same location for 75 years and the



Although the experienced team made the task look easy, lighting for the event is not always so simple. The structure of City Hall itself makes load-in alone a bit tricky. Stockholm City Hall was constructed between 1911 and 1923, so modern technology never entered the mind of architect Ragnar Östberg. Not only is there an absence of rigging points in the majestic Blue Hall ceiling, Front of House has to literally be built from scratch in the first floor corridors, requiring hundreds of feet of cable runs for electricity and DMX, and the installation of wireless internet routers. The building has no ramps and only one elevator large enough for road cases. Plus, according to the Nobel Committee, fixtures, cameras and cables can only be visible to guests when absolutely necessary. Last but not least, everyone within the confines of the walls of Stockholm City Hall on December 10 must wear formal attire. That means the entire production crew



drawings are all still on paper. It was a huge time saver for both me and Per to be able to try different looks in advance before we rigged a thing.”

Video screens have been used during the banquet in the past, but this year they spanned all 14 of the ornately sculpted windows on the second floor of the Blue Hall, where the guests spend the majority of the evening. Each window was backed with 450 square feet of Hibino Chromatek DLU screen. Green Hippo’s HippoCrittter was the unit to drive the LEDs in the windows. The units integrated with the HippoNet control protocol and run by the timeline only. There was no need for a separate console.

Due to the lack of any rigging points in the ceiling of the Blue Hall, 12 Vari-Lite VL3000 Spots were hung from two pieces of mini beam, flying from carefully rigged truss sections installed in two corners of the ceiling, secured on the sides by an 18-inch ledge. An additional 6 VL3000 Spots and 4 VL3500 Spots were carefully rigged from the small ledge along the ceiling and set on cases on the upper balcony for additional lighting.

Melzig explained, “In spite of being a challenging venue, it’s a huge advantage to work with most of the same team as in past years. We know exactly how to rig it, what we can and can’t do, and most importantly, where the smoking section is! And since we know the routine, the basics go up quickly and we have more time to experiment with new stuff or try our favorites in new ways.”

One of the returning favorite products for this event is W-DMX™ by Wireless Solution. The Blue Hall is an enormous space and the lighting is spread out in virtually every corner, high and low. The Nobel Committee questions the necessity of anything that

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SCHARFF WEISBERG SUPPORTS "SHREK THE MUSICAL"

It was an ogre of a job, but Scharff Weisberg handily embraced video and lighting support for "Shrek the Musical" on Broadway. The popular show is a production of DreamWorks Theatricals and Neal Street Productions Ltd.

"We've had the great pleasure of spending the last few months in the company of the big, green, ugly guy known as Shrek and the production team behind his Broadway musical," notes Josh Weisberg. "These folks have pulled some nifty tricks out of their hats using three Panasonic PT-D10000U 10K video projectors and a FLED 11io 11mm LED wall we provided. And of course, the only media server the big, green guy would want on his show is a quartet of Green-Hippo Hippotizer V3 HD media servers."

"This show was built very organically: I didn't come to Scharff Weisberg with a clear outline or structure," says Laura Frank, media associate and programmer working for set designer Kim Hatley and lighting designer Hugh Vanstone. "I knew my clients really wanted to evolve projection and the use of media onsite. We had to create a working environment and have tools available to work fast and meet demands in realtime instead of having projection design rendered out. Scharff Weisberg set up a real working environment

DreamWorks Theatricals
& Neal Street Productions
present **Shrek the Musical**
© DreamWorks Theatricals
(photos by Joan Marcus)

for me where I knew what the system was doing at all times and was never stressed with the behavior of the technology."

Frank helped configure and create the content as well as program the control system. "Media content includes projected



imagery that is predominantly scenic and lighting support from the projectors on the FOH rail," she explains. "A system of Color Kinetics iFlex is embedded into 8 pairs of scenic legs comprising 45,000 RGB LEDs controlled by one 1024x768 video signal. This signal is managed by the Green-Hippo and is processed by Color Kinetics VSE

Pro. For programming, one grandMA was used to control the Hippos with feed the projectors and iFlex. In addition, there is an F-LED 11mm LED wall that plays the role of the magic mirror. The mirror is approximately 12' high by 8' wide and uses 500 x 300 pixels.



The Panasonic 10K video projectors primarily provide scenic support enhancing sets and lighting. For example, the projectors furnish the rotating beams around a sun sitting upstage center. They display some tunnel imagery and ambient smoke for subtle, almost gobo-like textures around the set. They also boost the magic mirror's gilded edge and display kitschy dating show-style flowers in a game-show sequence. "With a Hippo assigned to each projector, we can use different layers in the Hippo and maintain our image convergence on multiple stage depths simultaneously through pan positioning," Frank explains.

The Color Kinetics LEDs posed a mapping challenge in the opening scene where Shrek

moves into a swamp, which grows up around him. "The grass grows up in sliders -- six pairs of stage sliders 30 feet tall that move and two narrower pairs that comprise the proscenium edges. They slide from side to side, and when the dragon roars, flames burst through the sliders," she says. "We had to take into account the physical movement of the scenic legs relative to the video movement. Josh Fleitel of Scharff Weisberg, my media assistant for Shrek, he and I came up with a system in After Effects that allowed us to track the physical position of the sliders onstage and output video files correctly."

Frank says she's "grateful" to Scharff Weisberg for "finding a front-of-house projection system that would remain quiet" during performances and was compact. "They've been really helpful. We've never had one complaint about the system."

Scharff Weisberg and Video Applications, firms with extensive histories in the presentation and staging markets, recently announced a co-ownership agreement. While continuing to operate independently, the two companies work together strategically to provide clients with state-of-the-art audio, video, lighting equipment and services. With a strong presence on both coasts, Scharff Weisberg and Video Applications are able to deliver a large array of cost-effective services on a national level. ☺

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PHILIPS TRANSFORMS RAYMOND JAMES STADIUM FOR SUPER BOWL XLIII



Raymond James Stadium, Tampa's host venue for the Super Bowl, has been temporarily illuminated with state-of-the-art LED technology as part of a city-wide beautification effort for the championship game on February 1, 2009. From January 27 through game day, the stadium was illuminated from dusk until dawn with Philip's ColorReach Powercore - a newly launched LED floodlight - becoming a dynamic, visual focal point for Tampa residents and visiting fans.



Design firm Infinite Scale Design was responsible for designing and branding the overall look of the city of Tampa for Super Bowl XLIII.

Working with lighting designer Dall Brown, they chose to accentuate the stadium's exterior crown with colorful, customizable lighting. Approximately 70 ColorReach Powercore

fixtures were used in total, with just two required to evenly illuminate each 40 by 80 foot bay. Mounted on a concrete cross beam from within the stadium, the fixtures project light onto the underside of the stadium's upper 30 rows.

Each fixture is individually programmable and can produce millions of colors and color-changing effects, which enables the stadium to display the colors of the opposing teams as well as providing dazzling lighting effects. Capable of projecting over 500 feet, the ColorReach Powercore fixtures make the stadium visible from the air and from multiple viewpoints across the city. The fixtures were supplied by LED Source and programmed and installed by local Tampa entertainment solutions provider, Bay Stage Lighting.



"The Super Bowl is considered by many to be the most important sporting event of the year, and we wanted to create a visually striking look for the city that matched the excitement of the event," said lighting designer Dall Brown. "When it comes to LED lighting, Philips Color Kinetics is known for its quality and reliability, which are critical for this globally televised event. ColorReach Powercore delivers the high intensity required for this project, along with unlimited color choices and low power consumption."



In addition to generating dynamic effects, ColorReach Powercore supports the National Football League's recent efforts to make the Super Bowl event more "green."

The temporary lighting scheme requires minimal energy; just 290 watts per fixture. Even when operating at full intensity, ColorReach Powercore consumes less than half the energy of a typical coffeemaker. By comparison, the traditional metal halide fixtures typically used in such exterior projects consume 1,600 watts each and require gels to produce colored lighting. This allows the stadium to be illuminated in a smart and sustainable way.

Other Philips Color Kinetics installations in entertainment and sporting venues include Boston's TD Banknorth Garden and Bank of America Pavilion, Los Angeles' Hollywood Bowl, Milwaukee's Marcus Center for the Performing Arts and Sweden's Globen Arena. ☺

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POTENZA Knows No Borders

by MICHAEL WADDELL

Potenza Enterprizes Inc. announces the opening of its office and trucking facility in Las Vegas, Nevada, making it the first entertainment transport company with offices and operations in both Canada and the U.S. The expansion of the company's U.S. operations further supports its multinational entertainment transport services coordinated from the Toronto office. President Paul Potenza will split his time between the Las Vegas and Toronto locations. He is joined in the Canadian Office by Operations Manager Peter Mazzucco and Office Manager Julie Rich and in the Las Vegas office by General Manager Kathy Meisler.

The main focus of the Las Vegas office will be to provide event and touring services to the many conferences, conventions, music, sporting and special events in the local market. "I saw an opportunity to fill a trucking gap in Vegas," Potenza told *mPm*. "We chose Las Vegas due to overwhelming demand for quality, affordable transport services in the region. The U.S. office also enables us to enhance touring operations support in North America."

Paul Potenza has over two decades experience in the transportation industry. In 1993, with one truck and essentially

owner operated, he established Potenza Enterprizes. It has since grown to one of the most respected and dependable trucking companies in the entertainment industry. For over 15 years he has executed reliable, quality, short and long term transportation for a wide variety of corporate, music, theatre, and industrial clients. With Paul Potenza at the helm, Potenza Enterprizes has developed a staff of professionals, and a network of carriers, which allows Potenza Enterprizes Inc. to augment the fleet, and add drivers or equipment whenever and wherever required.

Potenza Enterprizes currently provides production transport for David Copperfield, Trans-Siberian Orchestra, Stars on Ice, North American Auto Show (Detroit, Chicago, New York), Maple Leaf Sports & Entertainment, EAA AirVenture Oshkosh Wisconsin, and Fashion Cares. Additional clients and events include: Kids in The Hall; The Power Within; Billy Graham; Royal Opera Canada; Acura Tour; NFL Games; the Tarragon Theatre and Necessary Angel Theatre Touring.

Coordinated professional mobile audio recording services with LiveWire including equipment and expertise for digital remote radio broadcasts, television simulcasts and concert recordings have been provided for: the JUNO Awards (St. John's Newfoundland, Ottawa Ontario, Winnipeg Manitoba, Calgary Alberta, Saskatoon Saskatchewan, and Vancouver British Columbia); Motley



above President Paul Potenza
below General Manager Kathy Meisler

Las Vegas Office: 702-952-2871

Toronto Office: 416-690-4190

info@potenzaenterprizes.com

potenzaenterprizesinc.com

Cruc; Harry Connick Jr. PBS special from Quebec City; Michael McDonald Pages Discography; George Jones; CFL Gray Cup; and Meatloaf Three Bats Live (DVD).

A truck is just a truck, to a point. "We provide the highest quality equipment, the most experienced driving professionals, seamless border crossing services and personalized 24/7 customer service designed to respond to clients needs," Potenza told us. Paul's decades of experience on the road and coordinating tours and events add a level of venue specific knowledge and roadway/weather responsiveness clients rely on to ensure their success.

"We try to impact the environment as little as possible with our trucks and minimize our carbon footprint," shared Potenza. In 1999, Potenza Enterprizes was one of the first tour trucking companies in the industry to equip all of its tractors with Alternative Power Units (APU). The APU allows a driver to watch TV, run a fridge and rest in the sleeper bunks without running the engine. This results in decreased emissions, less impact on the environment and a reduction in fuel usage. ☺

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Gearhouse South Africa MISS WORLD 2008 Adding Light to Beauty

The most technically advanced Miss World event to date took place in Sandton Convention Centre, Johannesburg, defined by stunning visual aesthetics and architecture created by Tim Dunn's lighting & visuals design and Dewet Meyer's set.

All the creative and technical resources and talent required to produce the event were sourced locally, and the show utilized the services, expertise and technical savvy of six companies in the Gearhouse South Africa Group - GHSA, LEDVision, SDS, In2Structures, GH Power and Havaseat. Together they spanned ten technical production disciplines to provide design, rigging, staging, lighting, audio, video, specialist visuals, set building, power and seating in SCC's Pavilion venue.

The event was the first in the world to feature 12 of Czech republic based lighting manufacturer Robe lighting's new DigitalSpot 7000DT digital moving lights and 32 of their new REDWash 3 192 LED wash fixtures, which were an integral part of the lighting design.

The show was broadcast live by SABC (the South African Broadcasting Company) to 2 billion people in over 200 countries on 373 TV stations.

It was also one of the greenest Miss World's to date, consuming approximately 30% less elec-



tricity (with double the amount of lights) than the last time it was staged in South Africa - in 1995 at Sun City - also lit by Tim Dunn.

Gearhouse's project management team of Jesse Wang, Michael Lewis, Lee Reynold and Eyal Yehezky co-ordinated the ambitious task of getting 28 trucks of equipment into the building in a week - via two expediently sized service lifts and an 80 tonne crane. In the process, they organized and looked after 65 Gearhouse crew from the different companies, plus up to 150 locals.

The event was a great illustration of how the creative and technical synergies between companies in the Gearhouse group can be optimized to work symbiotically, sharing information and knowledge, producing a fast and efficient workflow, fluid communication and imaginative solutions to the demands of staging a world class event.

LIGHTING & VISUALS

Tim Dunn's innovative and eye-catching lighting design was based on a series of curved trusses which evolved after he saw Dewet Meyer's impressive 40 meter wide spherical stage design, based on an African jewel. This

comprised 7 complex multi-level interlocking circles and delineated the performance space.

Dunn and Meyer worked closely to ensure that their aggregate visuals fused at every juncture to produce real energy and a harmonious performance space. For this reason, and to maximise the potential effect of the lighting and particularly the special digital lighting that Dunn was pioneering on this show, the set was clad in grey toned skins.

It was important that the space had a contemporary African flavor and plenty of depth, so Dunn had PVC printed truss borders made with a triangulated pattern to cover the fascias of the large amount of metalwork up in the roof. These were also in differently graded greys - a simple idea which made a lot of difference - and, along with the set, lit beautifully.

Another important consideration was that the stage and set shouldn't be overpowering with only a few people on it. The intelligent application of lighting, combined with the elegant set curvature was dynamic enough to evoke both intimacy and deliver dramatic WOW factors when needed.

It was a TV show first and foremost, but Dunn also didn't forget to make sure it looked good to the 2000 odd live audience.

Always keen to embrace cutting edge technology and bring it to South Africa, Dunn broke new ground on this one by using 12 of Robe's new DigitalSpot 7000DTs and 32 REDWash 3 192 LED wash lights - the first time this many of either fixture has been used on a show worldwide.

The design also incorporated 230 conventional moving lights - a mix of Robe ColourWash 2500E ATs, Robe ColorSpot and ColorWash 700E ATs, Martin Professional MAC 2K Spots and Washes and High End Studio Colors. These were scattered all over the trusses.

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Conscious of power consumption issues - always a controversial issue in South Africa, where load shedding is a common occurrence - Dunn had 117 i-Pix Satellite LED 'bricks' ensconced into the set, hung on special custom brackets, which wrapped around the internal perimeter. These were pixel-mapped via one of two grandMA Video media servers. They are well known for their brightness and low power consumption, and were used for lively mid-level chases and color bursts around the set.

He also used 32 of the new i-Pix BB4s LED wash lights to highlight an 80 metre long by 8 metre deep printed cyc that wrapped around the exterior of the set. Each cell in the BBs was patched individually, allowing complete control for the creation of some awesomely smooth, undulating colour ripples.

With all 109 contestants onstage at key moments, Dunn needed really good even coverage all across the set and stage, so the rig also included 32 5K fresnels, rigged on the FOH trusses to produce large washes. These were all photometrically calculated to provide optimum and constant light for the cameras.

The Robe DigitalSpots were all located on one centre stage truss and fed by ArtNet protocol. Dunn used them as true digital moving lights rather than as projectors, and discovered a host of very funky effects that could be beamed onto the stage, across all areas of the set and onto the underside of three curved over-stage lighting pods which were also specially clad in a custom PVC material.

He commissioned GHSA's specialist visuals department, Gearhouse Media - headed by Chris Grandin and Marcel Wijnberger - to create a series of 30 bespoke video clips that were uploaded to the heads of the DT7000s. These included black and white and sepia toned sequences, carefully crafted to give ethereal liquid and fluid effects all over the set.

Using the DT7000's inbuilt LED modules,



he added color and further texturing to these images, producing some incredibly innovative results and great camera candy on the fins and outer ramp of the set. He was highly impressed with their brightness, quality of output and color temperature as well as the sheer creative potential.

The REDWashes were hung on both ends of the curved pod trusses, with others on the truss just behind this. Again, he discovered plenty of uses for these, including richly colored stage and set washes, creating a host of interesting colors particularly in the pastel range. This is often problematic for LED lightsources, but possible with these fixtures due to the homogenised LED sources. The REDWash's flat point source also introduced a nice juxtaposition to the circular lightsources on the rig.

Robe's SA distributors DWR provided on site technical support for the digital lighting, with Nick Britz and Bruce Riley on hand for the build week and show.

On the floor were 24 MAC 250 Wash fixtures for set and scenic washes, 4 MAC 2K and 4 ColorSpot 700s profiles underneath the screen for aerial effects and rear fill for the cameras.

Dunn ran the show on an MA lighting grandMA, full size lighting console - his desk of choice - with another grandMA full size operated by Wijnberger running visuals from one of two grandMA Video media servers. A third grandMA full size was run in tracking mode providing hot backup for Dunn's desk. The second grandMA Video media server - in Dunn's console - was utilised for pixel mapping the i-Pix Satellites.

The rig consumed a total of 17 universes of DMX including the media servers, four alone for the 12 DigitalSpots and another for the i-Pix. DMX was distributed via three networked MA NSPs, and the consoles were also all networked.

The lighting crew - seven on the in and out and five for the duration, plus the ten follow-spotters - were led by crew chief Lucky Nkosi.

There were ten follow spots, three 2K Super Troupers a side along each side of the room for key fill, and four 3Kw Gladiators providing the front fill.

Chris Grandin from Gearhouse Media devised the networking control needed for lighting. The DT7000s were run via an ArtNet network for easy uploading of new



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content as it was finished. The fixtures and all their video content was triggered via Dunn's grandMA. Cat 6 cables were fed into an Ethernet switch in the middle of the truss. Another Ethernet switch was located in one of the roof catwalks with a trunk running between the two for full and seamless signal path redundancy. There were two more Ethernet Switches connecting FOH and dimmers with the catwalk switch.

Clips for the central LED screen and Satellites were also created by Gearhouse Media and Dewet Meyer – interlinking static and moving set elements. The center screen ones were stored on Wijnberger's media server and the Satellites were pixel mapped and controlled from Dunn's. At any time, Dunn could either run video through the fixtures for more random output or use them as conventionally controlled light sources when something more uniform was appropriate.

This configuration ensured a continuity and coherence between all onstage video content whatever the source or the playback surface – the central LED screen, set, stage, underside of the pods or through the Satellites.

The output of Wijnberger's screen media server was routed into an Image Pro standards converter and then through a Barco Encore multiscreen control system supplied by Gearhouse AV and operated by Wayne Susman.

The Encore fitted everything to the screen and created all the picture-in-picture (PIP) formatting for a 4 x 3 window appearing in the main screen – an 11 metre by 5 meter high-resolution Lighthouse R16 LED. This was located upstage centre and supplied by LEDVision.

Three feeds from SABC's OB truck – one TX from the cameras and 2 from their EVS machine including all the Miss World graphics, stings, bumpers, squeezebacks and VT inserts – was sent to screen directly from the truck, and additionally run through the Encore, in case any improvisation was required.

The Gearhouse Media team also produced the opening edit and three custom video sections – some of which were edited on site on their two Final Cut Pro suites – that played out on the main screen during the show's production numbers.

The ten camera mix was directed by Ian Hamilton and output to the main LED screen window direct from the OB truck. It also appeared on two side projection screens – supplied by Gearhouse AV – that were dedicated to IMAG relay for the live audience.

The Lighthouse R16 screen was set at that specific size because Dunn wanted to avoid the stage being dominated by a massive LED screen that dominated the background of every camera shot.

He also wanted to ensure that the cameras had a true depth of field, hence the idiosyncratic aspect ratio and flying it 3 metres off the top level of the set. With the set's elegant curvature and clean lines, the screen was inserted in exactly the right place in the 3D picture to create a focal point and a new dimension for all the wide shots.

SET

The stage and set build was one of the most challenging elements. It engaged the dexterity and lateral thinking abilities of Sets, Drapes and Screens (SDS), In2Structures (steel set substructure) and Gearhouse SA. The newest Gearhouse group company SDS's team of 12 carpenters worked round-the-clock shifts to build the actual set, led by Pieter Joubert and Craig Pretorius. This once again illustrated how Gearhouse Group companies can combine talents and skill sets for the bigger picture.



It was a completely bespoke structure, with outside dimensions of 40 metres wide by 40 deep, constructed predominantly from wood.

SDS received confirmation relatively late, leaving it only three weeks to plan and complete the set pre-installation build in the workshop.

It could not have delivered such a complex design in the timeframe was it not for its CNC cutting machine, which crunched nearly 500 files in the process. Joubert and Pretorius divided this task between them, running the machine flat out and slicing up 1000 sheets of MDF.

Joubert reveals that Meyer is a pleasure to work for and very accommodating when necessary.



The set arrived on site on ten, 22 meter trucks, and was built in a series of boxes, which had the dual function of forming bases for the different levels of set.

The perimeter ramp was constructed from 18 panels of Steeldeck and built to be flexible and strong. It was lifted into place on four motors and supported by 15 ground support legs, seven on the left, seven on the right and one centre. In2Structures also supplied eight tons worth of steel sub trussing for the set and designed and built the Satellite holders and the rolling rear staircases.

Set's official load in was 7 a.m. on the Sunday morning (for the show the following Saturday), and they had to hand over the stage ready for rehearsals to start 10 a.m. Tuesday morning. They hit this target, and continued to finish off the stage working some intense night shifts throughout the week. The logistics of getting the right parts delivered to the venue at the right times was also quite a mind boggler! Everything had to happen in sequence due to the limited space in the room and the lack of any storage facilities, and one wrong delivery would completely railroad any contingency time.

The rear cyc was supported on a solid curved pipe partially supported from trusses in the roof and the most upstage truss that was ground supported and curled around the very back of the set.

SOUND

Sound – both FOH and monitors were mixed by Adriaan van der Walt – from the FOH position, and supplied by Gearhouse Audio.

An L-Acoustics Kudo system was specified for the show, primarily for its variable dispersion, which makes it very flexible, along with its smooth quality. The main left and right hangs were nine a side, the top three elements in long throw mode to reach the back of the seating



stands, with the other six boxes in medium throw mode.

The width of the set meant the main arrays were wide apart, so they added a subtle centre cluster of six dVDO SC centre fill, aimed at the front rows of the audience. The whole system was powered by L-Acoustics LA 48A amps.

There were three main production performance numbers in the show and guest appearances by UK rockers McFly and singer Alesha Dixon.

“The idea was to make the PA as unobtrusive as possible,” explains systems tech Tom Gordon. Being a TV show, it was a relatively straightforward gig that needed precision execution.

The processing was all XTA – a mix of 224s and 226s and the FOH console was a Yamaha M7CL with no outboards, ensuring a tidy audio footprint.

Monitoring was supplied by five L-Acoustics HiQ wedges, tucked out of the way in the

overhead trusses, providing playback for the dancers and band. They ran five sets of Sennheiser IEMs and 12 channels of Shure MA radios, 10 hand-helds and (SM and Beta 58s), complete with 2 Countryman E6 headsets.

Cable management was the biggest challenge for the Noise Boyz. To maintain ultimate neat and tidiness of their very compact system involved some long cable runs, run flat against the walls and down behind the draping.

Nathan Thiart was the dedicated comms tech, responsible for running a combination of Clearcomm cabled and radio comms to the whole production.

RIGGING

The first crew on site were the Gearhouse Rigging team led by Kendall Dixon. Working with seven riggers, four in the roof and three on the ground, it managed to shoehorn in two pre-rigging overnighters the weekend before the main show rig commenced, giving an essential head start.

With 120 points – all Lodestar hoists - and a serious amount of bridling, 21 tons of production was suspended in the roof with 5 tons of weight loading claimed by the LED screen. All available methods were explored to gain every possible millimeter of the Pavilion’s 11 meter headroom, including the application of some extra clever bridling and top hanging many of the motors.

There were over 160 sections of trussing in the lighting rig including Gearhouse’s new TFL folding truss.

The big challenge here was getting the amount of points required into a condensed area while remaining within the weight limits. It helped enormously that Gearhouse Rigging is also the house rigging contractor at SCC, so it know the venue and its foibles backwards.

Gearhouse worked night shifts, starting at stage right and left simultaneously, mimicking

bridles as they moved in to meet in the middle. Accuracy was key, as everything flown in the air had to match up to where it needed to be in relation to the set below. Motor wise, it was Gearhouse’s biggest rig to date.

SEATING

Havaseat installed the modular Periuip Arena Seating stands that accommodated the live audience of 2166. This lightweight system is extremely fast to set up, very compact - fitting 2.2 people per square metre - and proved an ideal solution for the space constraints of the Pavilion.

This new generation of seating stands is safe, well designed and aesthetically pleasing, with wooded non-slip decking that makes a nice sound buffer. There’s a choice of 11 or 22 degree angled versions and you can mix these in any combination.

With Chris Loeijs in charge, his crew of 7 and 20 locals completed the install in 2 days.

POWER

Power for Miss World was a combination of generators and land supplies, co-ordinated by Antony Sackstein from Gearhouse Power.

Three 300 KVA generators supplied automations and stage lighting equipment, the complete audio system, all projectors and onstage LED screen.

A second 350A supply came from the venue for audience and backstage lighting, backstage power, voice over and dressing rooms. It was all configured so that show power would not be affected if there was a power outage.

The SCC is seven levels up in The Sandton Convention Centre which means that all power cabling runs up through ducts installed between floors to service events run on generators. Cable runs were 120m and 150m respectively to stage right and left. There are 5 sets of 5 Powerlock cables running up to the 7th floor, 3 sets 120mm to upstage right for lighting, 1 set 120mm to upstage left for lighting and 1 x

continued on 34

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Forget Everything You Ever Knew About The Joint

STORY by MICHAEL WADDELL

If you have toured nationally over the past 15 years chances are you've played The Joint in Las Vegas. Well, file your load-in and load-out nightmares in your war stories chest because there's a new Joint in town. The Hard Rock Hotel & Casino in Las Vegas will close its legendary concert venue, The Joint, on February 7, 2009 to make way for a brand new expanded and state-of-the-art Joint. As part of their Saints of Los Angeles 2009 Tour, Motley Crüe will help close The Joint doors in true rock 'n' roll fashion with two closing weekend performances scheduled for February 6 and 7.



Vice President of
Entertainment Paul Davis

The Joint's \$60 million reconstruction project is part of the widely publicized \$750 million expansion the Hard Rock broke ground on in 2007; slated for completion in late 2009. The expansion will include the addition of approximately 860 guest rooms, including an all-suite 15-story south tower, a new 17-story north tower, approximately 75,000 square feet of meeting

and convention space, and approximately 46,000 square feet of casino space. In addition, the project includes the expansion of the Hard Rock's award-winning pool, several new restaurants and bars, a new nightclub, multiple new retail outlets, as well as a new spa and health club. As part of the project, the Hard Rock's existing suites and common areas will be renovated to revitalize the property.

Scheduled to open April 2009, the new Joint will be built on what used to be a parking lot, which interestingly enough used to host outdoor concert events for the likes of Linkin Park and Bon Jovi. "While designing the new venue," said Paul Davis, Vice President of Entertainment, "we

tried to keep in mind the experience of the artist, the concert-goer, and we spent a lot of time considering the needs of the production crew."

Without a doubt, they gave thought and delivered on these needs, not least of which production needs. With arena level production, there are two loading docks plus a space for parking an additional bus or truck. The docks load directly behind the stage. Backstage area has ample space for storing cases with about 1500 sq. ft. There are four dressing rooms designed with artists creature comforts and needs, a green room, a meet and greet room, a production office with tables running along



two walls and enough plugs for multiple laptops, Wi-Fi access throughout the venue and full blogging station for press coverage. No more stairs!

The stage is 60' x 40' plus wings with 33' trim and a hang weight of 175,000 lbs. Even Roy Bennett would have a difficult time designing a show that couldn't come in here. The wing space is 12'w x 48' deep. The house lighting rig includes; 48 moving lights, 30 conventional lights, 4 DL 3 – Projection, four spots, and is controlled by Grande MA.

The control booth is 60' downstage center. Front of House consists of a Digidesign Profile, D&B Audiotechnik sound system with 10 mains, six subs per side, center cluster with mid fills on the main floor, 36 delay speakers in the back of house, on the





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The Hard Rock Hotel & Casino, owned and operated under Morgans Hotel Group and equity partner, DLJ Merchant Banking Partners, is a premier destination entertainment resort located on 16.7 acres situated strategically on Harmon Avenue, one of Las Vegas' fastest growing entertainment corridors. Built in 1995 and expanded in 1999, the property is currently undergoing another expansion set for completion in early 2010 more than tripling its current size. Hard Rock Hotel & Casino offers an energetic entertainment and gaming experience with the services and amenities associated with a boutique luxury resort hotel. The property is known for its innovative nightlife and music scene where such acts as The Rolling Stones, Coldplay, Alicia Keys, David Bowie, Snoop Dogg, Nine Inch Nails and The Killers have all performed. Features of the property include an 11-story Hard Rock Hotel tower with 640 guest rooms; a 30,000 square foot casino; The Beach Club with a swimming pool that was selected by the Travel Channel as one of "The Top 10 Pools" in the world; Rehab, the trendsetting Sunday afternoon pool party; Body English nightclub which was selected by Cosmopolitan Magazine as one of the "Top 25 Sexiest Places in the World"; The Joint concert venue; newly opened rock lounge Wasted Space, owned by motocross star Carey Hart; restaurants including the newly opened AGO, world-renowned Nobu, Pink Taco and Mr. Lucky's; three cocktail lounges; several retail stores; and Rock Spa, an 8,000 square foot spa, salon and fitness center.

balcony, in the VIP areas and lobby.

Video world consists of two Panasonic HD full pan/tilt cameras, Barrio Encore switching system, 16 x 12 retractable front projector, 18000 Lumin Projection, upstage hangs a 23' x 16' retractable screen. There are also 38 Panasonic video displays throughout the venue ranging from 42' to 38'.



The Joints Director of Operations
Chas Smith

The Joints Director of Operations Chas Smith told *mPm*, "I believe we got the production needs right." We say with a resounding yes, you did. Paul Davis added, "we really wanted to maintain the same feel as the old Joint so the old concertgoers would feel at home. We wanted to give it the same look, feel and smell, while improving on their experience."

To begin with, capacity has doubled to about 4,000 with 700 fixed stadium-style seats. "There are zero nosebleeds, zero obstruction view," Smith boasted. New also are seven high-end luxury VIP suites on the second level about 100 ft from the stage, two of them with air-walls for expansion. On all three levels you will find bathrooms and bars.

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To top all of this off is the ability to transform the venue to accommodate boxing, wrestling, mixed martial arts events, corporate functions and trade shows, as well as red carpet movie premieres and advanced screenings.

“The Joint has played host to some of the world’s greatest rock bands over the years and Mötley Crüe is honored to be closing ‘The Joint’ down,” said

Tommy Lee, Mötley Crüe drummer. “We hope to bring the house down in true Crüe-style.”

The original Joint opened in February of 1995 and was the first rock venue in Las Vegas to be built at a high-end boutique property. Over the years it has played host to some of the world’s greatest rock bands. At the time, it helped establish national credibility for Las Vegas as a legitimate tour stop by luring top-notch talent who had never played in the market before. AEG Live was contracted in February 2007 as the exclusive promoter and booking agent for The Joint and will

continue in that capacity in the new venue.

”The Joint has been widely known as the country’s preeminent rock and roll venue and has been a must play for both established and up-and-coming artists,” said John Meglen, Co-CEO AEG Live/ Concerts West. “AEG Live looks forward to continuing that tradition by bringing the world’s most well-known musicians to the new Joint, a completely new, unparalleled entertainment experience that fans and artists have come to expect from live entertainment.” ☺

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NEW KIDS ON THE BLOCK



PHOTOS & STORY by MICHAEL A. BECK

As the seemingly endless stream of revival tours rolls on, it was inevitable that New Kids on the Block would join in. As has been the case with most other such shows that we have seen, this show was fantastic. With five primary players on the stage, all aspects of the show had to be built big to give each player the room to perform on his own when the show called for it.

The lighting system highlighted the Elations fairly new Impression that seems to be showing up on the road more and more. There were close to 80 Impressions in the rig that laid down a dazzlingly intense wash. The lighting challenge of the production was what one would expect to see on a show like this. There were five very active guys on stage that all had to be lit no matter where they were or what they were doing.

This isn't just something that could be done by the simple tasking of a couple of follow spots to each "Kid" (although that did happen with five truss spots and a sufficient number of spots in the house). The entire environment that the guys would travel through during the course of the show had to be lit for ambience. There was a large amount of floor level side light as well as foot light hitting them from the downstage edge of the thrust.

The upstage wall was made up of SofiLED that extended the length of the stage and played behind a high-res video wall upon which everything else was centered. The high-res wall spent a lot of time being used for I-MAG; a practice that can tend to draw attention away from what's actually

happening on the stage. However, in this case it was a great look and served the very practical purpose of centering the audience's attention on the performer that was being highlighted at any given time during the show.

The big gag during the show was a B Stage that was at the FOH position. It was a circular stage that had a baby grand piano on it. This



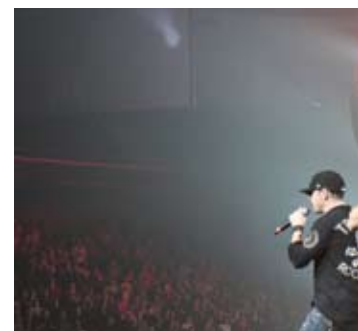
stage had no runway that led out to it. Therefore, all of the performers came out to it through a back way in the arena and performed on it with Assistant Choreographer / Dance Captain DeAnna "Sunny" Walters. Once they all got on the stage it rose slightly to get it sufficiently above the crowd and rotated during the segment.

At one point Walters did a fairly aggressive dance bit on the piano

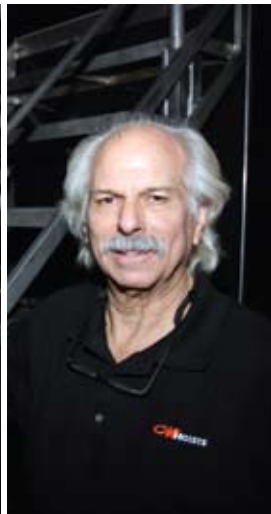
that tended to rock the stage and the piano (not to mention the house), which left no doubt as to the stout structural reinforcement of both the stage and the piano. The lack of any physical connection to the main stage gave it the look and feel of an "island in the crowd," which added to the excitement of the gag. For a good portion of the segment the house was lit, which also heightened the exhilaration of the look.

It was impossible to go through day without hearing the obligatory jokes about the "Not so New Kids on the Block." However, the people who were making those not so funny jokes were missing a much bigger part of the day. This was a real live *big show*, and it was (and still is) selling to big crowds in a time when economies everywhere were (and still are) coming apart like an old wet baseball. On a purely editorial note, such jokes have always seemed crass especially when the show is doing this well and helping to pay the bills of the very people making the joke. There was no question that it did its job as well as any show on the road...

No matter how old the "Kids" are.







NEW KIDS ON THE BLOCK

ENTOURAGE LIST

Drummer: Christopher "Chris" Coleman
 NKOTB Musician (Guitar): Michael "Fish" Herring
 NKOTB Musician (Keyboard/Musical Director)
 Robert "Rob" Lewis
 NKOTB Musician (Bass)
 Ethan "E Bass Man" Farmer
 Assistant Choreographer / Dance Captain
 DeAnna "Sunny" Walters
 Dancers: Lorena Ortiz, Nichole "Nikki" Tuazon,
 Stephanie Spanski
 Tour Manager: David Brown
 Production Manager: Robert "Bobby" Schneider
 Tour Accountant: Jeffrey "Jeff" Mauss
 Production Assistant: Iowa Wong
 Production Intern: Susan Matthews
 Mozes Rep. & Production Assistant: Candice
 Watkins
 Venue Security: Earl Gabbidon
 Personal Security Guard: Steven "Robo"
 Chandler
 Live Nation Rep.: Michael "Mike" Bess
 VIP Ticketing: Tara Larimer, Rose "Ruby Rebel"
 Kuhn
 Merchandiser: Billy Flynn
 Head Merchandiser: Gary Gardner
 Wardrobe: Johanna Pepitone
 Wardrobe Assistant: Patrick Petty
 Guitar Tech: David "Dave" Bernson
 Showstage Manager/Drum Tech: Joseph
 "Kentucky" Zaccone
 Pro Tools Programmer; Keyboard Tech: Kevin
 Cofield
 Lead Set Carpenter: Robert "Bobby" Reid
 Carpenters: J. "J Dot" Dennis, Kirk "Rockit"
 Larocco
 Head Rigger: Roy Bickel
 Rigger: Benjamin "Ben" Bickel
 Systems Engineer/ Crew Chief: Brian Rachko
 FOH Engineer: David Pinsky

Audio Technician: Eric "Ski" Piontkowski
 Monitor Engineers: Jason Brace, Christian
 "Chris" Holland
 Lighting Director: Jesse Blevins
 Lighting: Greg Walker, Gregory "Lil G" Kocurek,
 (Chris Keene's Replacement), Joseph "Joe"
 Eager, Bart Buckalew
 Video Engineer: Jon Huntington
 Video Director: Steven "Steve" Fatone
 LED #1/Cam Op #1: James "Jimmy" Johnston
 LED #2/Cam Op #2: Madison Wade
 Cam Op #3: Steven Tomanek
 Pyro: Eric "Mooch" Muccio
 Pyro Assistant: Kenneth "Ken" MacDonald
 Lead Chef: Anthony "Tony" Donofrio
 Caterers: Billy Lucas, Sarah Polaczyk, Wesley
 "Wes" Tischoff
 Lead Truck Driver: Kelley "Sparger" Hightower
 Truck Drivers: Anthony "Tony" White, Jeff
 Matthews, John Pyle, Leonard Lopez, Mark
 Beasley, Maurie "Hutch" Hutchens
 Bus Drivers: Lonnie Sweet, Mike Warbington,
 Robbie Basse, Robert "Matt" Griffith, Ross Ellis,
 Steve Kotzur, Tony Gornay, Tyrone Washington,
 Ken Lyons

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 Nocturne
 Pyrotechnics
 Bravado (Merchandise)
 Culinary Underground
 Live Nation
 Mozes, Inc.
 Hemphill Brothers Coach Company
 S.O.S. Transportation





left to right: Roy Bickel - Head Rigger, Benjamin "Ben" Bickel - Rigger, Eric "Mooch" Muccio - Pyro Shooter, Kenneth "Ken" MacDonald - Pyro Assistant, Gary Gardner - Head Merchandiser, Billy Flynn - Merchandiser, Steven "Robo" Chandler - Personal Security Guard, Earl Gabbidon - Venue Security, Michael "Mike" Bess - Live Nation Rep.

opposite page left to right; top to bottom: Jesse Blevins - Lighting Director, Bart Buckalew - Lighting Tech, Gregory "Lil G" Kocurek - Lighting Tech, Joseph "Joe" Eager - Lighting Tech, Greg Walker - Lighting Tech, David "Dave" Bernson - Guitar Tech, Kevin Cofield - Pro Tools Programmer/Keyboard Tech, Joseph "Kentucky" Zaccone Showstage Manager/Drum Tech, Eric "Ski" Piontkowski - Audio Tech, Brian Rachko - Systems Engineer/ Crew Chief, David Pinsky - FOH Engineer, Jason Brace - Monitor Engineer, John "Johnny" Assistant to Donnie - Walhberg Karatheodore, Zachary "Zach" Rittner - Band Assistant, Charles "Charlie" Pena - Jordan's Assistant



left to right: J. "J Dot" Dennis - Carpenter, Kirk "Rockit" Larocco - Robert "Bobby" Reid - Carpenter, Lead Set Carpenter, Anthony "Tony" Donofrio - Wesley "Wes" Tischoff - Lead Chef, Caterer (Culinary Underground Crew Chief), Sarah Polaczyk - Caterer, Billy Lucas - Caterer, Lonnie Sweet - Bus Driver (Band/Dancers), Robert "Matt" Griffith Bus Driver (Principles), Mike Warbington / Bus Driver (Principles)



ROCKBOAT THE BOAT (\$)



By BILL ABNER

For the fifth consecutive year, Atlanta Sound and Lighting is providing sound and lighting systems, as well as personnel, to deliver a highly successful series of themed cruises for Atlanta-based event producers Sixthman, LLC. What began as an idea by rock group Sister Hazel to get up close and personal with its fans on a cruise ship, has grown into a cottage industry touting acts with names as recognizable as Barenaked Ladies, John Mayer, and even the venerable Lynyrd Skynyrd.



And the concept is growing. In 2005, ASL and Sixthman produced a single four-day cruise with 'Hazel and a plethora of other up and coming acts. This year, the team pairs up again for the fifth time to produce a total of four cruises between January and March. ASL President and CEO Scott Waterbury, expounds: "The themed cruise concept is exploding, and we're fortunate to be on the forefront of the movement. Through our relationships with our vast array of team members, we have been able to fine tune the production aspects of the themed cruise concept."

Like all events, a cohesive relationship is paramount to success and it's no different with these shows. ASL's themed cruise relationship began with Sean Henry, a sound guy working for ASL at the time. Henry had worked previous Rockboats as a freelancer, and when he heard that the event's previous vendor was opting out, he suggested to Waterbury that, "We could do this!" And they did. This year in fact, Henry's new employer, consultants SES Live Pro, took over management of the productions and acted as liaison between Carnival, Sixthman, ASL, and

the talent, to ensure a seamless production. In addition to ASL, SES LivePro and Sixthman, contributing to the overall success of the events are other important and indispensable team members, such as Backbone Productions, the Atlanta-based army of stagehands who actually travel to Miami from Atlanta on tour buses to move the gear onto, around, and off of the boats, and BAH Express, ASL's trusted trucking company who gets the gear from Atlanta to Miami and back each time, safely and on time.

KIN'





The overall concept is simple: Sixthman hires a couple of headline acts to come play on a giant cruise ship for three, four, five, or seven days, adds in twenty or thirty genre-related acts for each cruise, and then through aggressive strategic marketing, virtually sells out every one. On board the ships, the acts rotate through a variety of venues--pretty much around the clock--and each of the on-board "rooms" or stages, of course, needs production. The production size varies from full-sized concerts in the main ballroom and on the outdoor stage (yeah, an outdoor stage--on a *boat!*), down to simple speaker-on-stand systems on the Promenade and Atrium areas of the cruise liners.

That's where Atlanta Sound and Lighting's expertise comes in and really pays off. "Because of our vast inventory of gear, we're able to easily fill all of the acts' riders and assign appropriate systems to each room," says Waterbury. As you can imagine, there are lots of "t"s to cross and "i"s to dot."

The gear list reads like a virtual wish list for most production companies. ASL's Audio Department Manager, Thomas Smith gives us the rundown on the audio systems: "Electro-Voice XLC line array speakers with the EV DX-38 processor system are employed as the main system in both the Grand Ballroom and the Lido deck stages, the two largest venues. We brought in a Yamaha PM5D-RH for



monitors to match the one that resides at FOH in the Ballroom, and a Crest VX and a Crest LM carry the load on the Lido deck stage. The highly sought after EV XW series floor wedges provide both monitor systems' backbone."

However, that's just the beginning. The list goes on and on. A wide array of more EV systems, from the XLC down to the SXA 250 powered speaker, and even the small but powerful ZX-1 enclosure, fill every possible spot for performances on the ships. Even the versatile Dynacord Cobra 2, a stackable or flyable line array system is employed in one of the rooms. "We love that rig!" says Smith.

The newest feature this year is the addition of a 48 channel, 96K Mamba digital snake system for the Ballroom. "We had a 450 foot run from FOH to monitor world and instead of piecing it together with two snakes or buying a longer analog snake, we decided to take the step and invest in the digital snake. After all, it is fast becoming a digital world and this puts us squarely in position to continue our growth into the digital domain," explains Waterbury.

The ships, generally speaking, have a fairly extensive palette of lighting fixtures permanently installed, so the lighting systems supplied by Atlanta Sound and Lighting this year are somewhat minimal, but surprisingly effective. Because power

consumption is always a consideration on cruise ships, an array of LED fixtures were designated for the outdoor stage and for some of the smaller rooms. Brian Hatten, ASL's Lighting Department Manager and LD for the Rock Boat IX cruise, integrated into his system the ship's on-board Martin 250 Kryptons that were permanently mounted in weatherproof bubbles on the Lido deck. He controlled the LED Fixtures and the Martins from the workhorse Avolites Pearl digital controller. One might think that overkill for a bunch of LED fixtures, but its ease of use and rugged dependability were deciding factors in its choice, and made it easy to take control of the onboard fixtures.

The entire package was designed to provide both the fans and the bands with the best possible experience while on board the floating arenas.

As you might imagine, logistics for a series of events of this magnitude are mind-boggling. Not only are there four different cruises to coordinate, each with a host of riders and their own idiosyncrasies to consider, this year, for the first time, the cruises are split between two different cruise lines, Carnival and Norwegian. The four cruises, Skynyrd's "Simple Man", Sister Hazel's "The Rockboat IX", Barenaked Ladies' "Ships And Dips V", and Lyle Lovett's "Cayamo", began departing out of the Port of Miami, Florida in January and will continue through March.

In the event production business, longevity is an important indicator of quality. It points directly to the strength and viability of a company. Atlanta Sound and Lighting, a thirty-two year veteran of the event and concert production industry, has brokered a long-standing relationship

that leverages its many strengths and talents, while providing top-quality services, and state of the art equipment, to a rapidly growing niche market. Additionally, Atlanta Sound and Lighting, a perennial winner of the prestigious "Consumer's Choice Award for Business Excellence" from 2002 through 2008 has been quietly garnering other awards in the industry. It was recently recognized for outstanding nightclub systems design in *Club World* magazine, and chosen by *FOH* magazine as *Southeastern Regional Sound Company Of The Year* award for 2008.

ASL continues to "rock the boat" of the industry with its unique brand of customer service, and innovative approaches to serving its ever widening customer base, on land *or* on the sea! ☺

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detracts from the aesthetics of the room during the banquet, and DMX cable is one thing that's easy to replace, as well as being a time saver. "W-DMX is a life saver at this event," said Melzig, "In past years we've used it on moving lights that had W-DMX receivers built in. This year we had to light the Prince's Gallery, where the King holds a reception for the Nobel winners. From Front of House, the Gallery is on the other side of a room where the Nobel winners are interviewed on live TV, so we couldn't run cable through there. The signal went through three very thick marble walls with no problem whatsoever."

Between the experienced team and their careful selection of gear, the event is always sure to succeed. Sundin claimed, "This is a wonderful show to do year after year – creating a beautiful and warm environment while it's snowing outside. The room is the same, the tables and china are the same, but we're able to create a completely new atmosphere each year through lighting and video. That, plus different entertainment and fresh flowers make this a new event for the guests who return each year. We're proud to be a part of it." ☺

70mm to upstage centre for Audio , AV and LED .

The total power required for the event calculated to 1236 Amps per phase, of which 850 amps was supplied by three synchronised 300 KVA sets. In the unlikely event of one machine failing, sufficient load to keep the event running would have been provided by the 2 remaining machines until the 3rd was brought back on line. With health and safety a critical element of the event, extreme care was taken to ensure bonding of earths for all 3 generators, house power and stage power – giving one earth potential.

Miss World 2008 – which culminated in the crowning of Miss Russia Kseniya Sukhinova as Miss World 2008 - has been hailed as one of the best looking Miss World's ever, and proved that a mix of technical audacity, imagination, superlative onsite teamwork and dedication to pushing the boundaries to achieve an outstanding result, is worthwhile.

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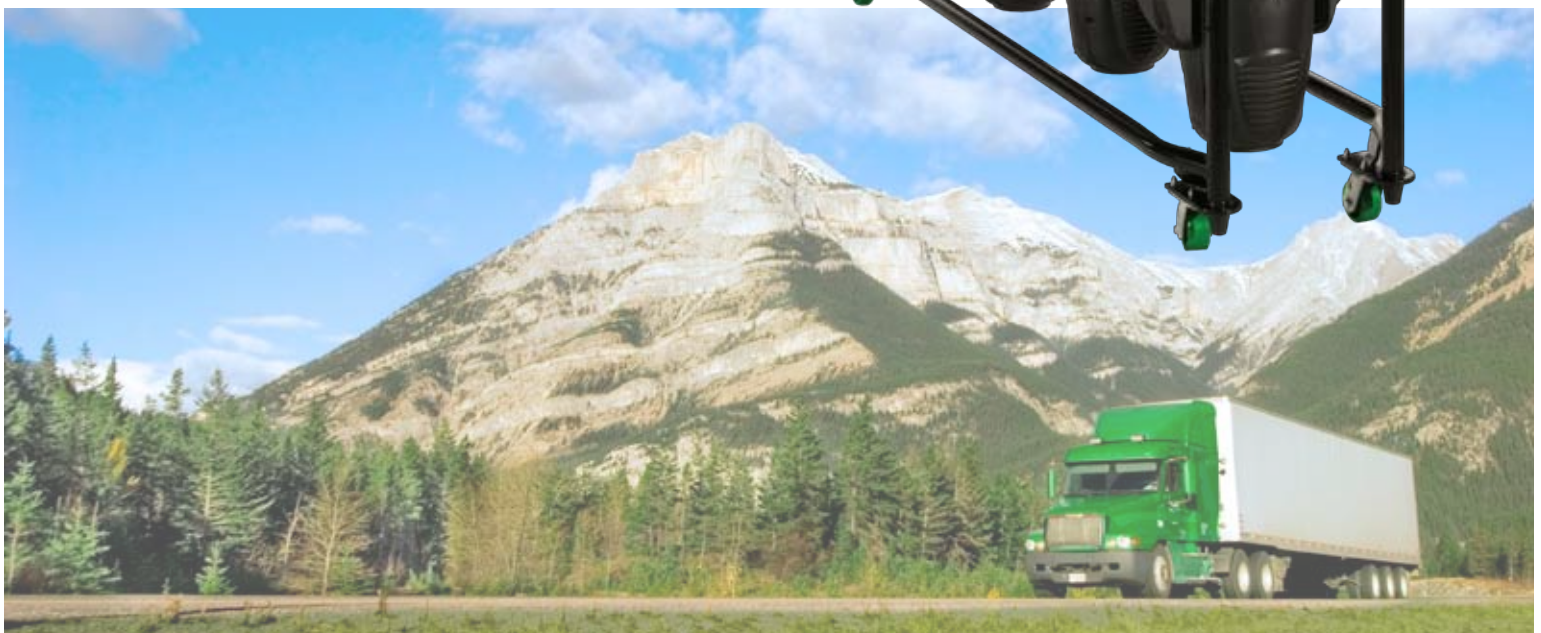
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