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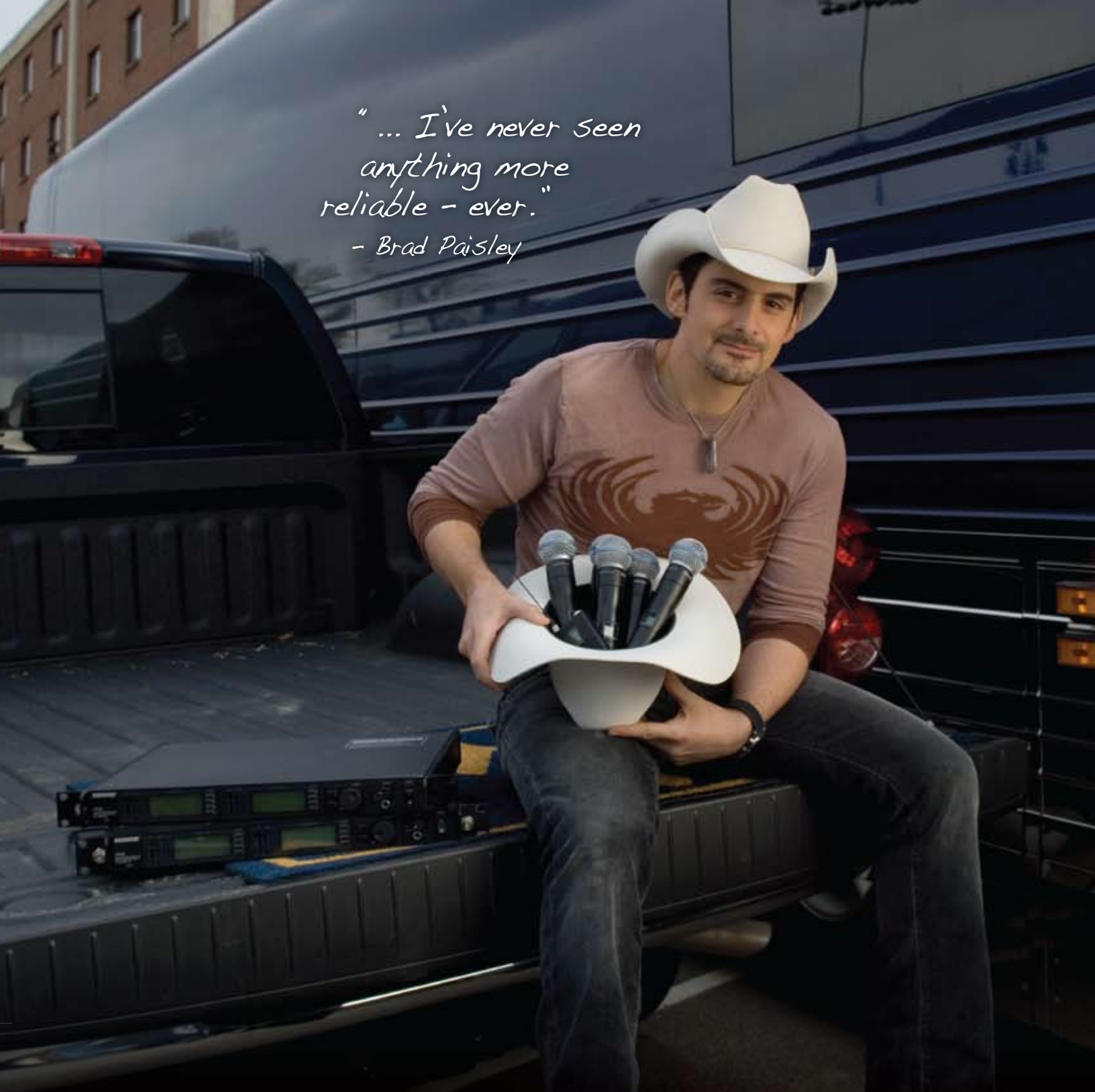


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FROM THE *Publisher*



If there is anyone in this industry who understands adversity, I am that person. However, nothing could prepare anyone for the devastation that the flash flood delivered to Nashville.

The companies, individuals, equipment, offices, homes and lives that were damaged or destroyed are still being counted. In particular, the touring musicians who lost equipment that took a lifetime to assemble may have been the hardest hit.

I was struck first by the nearly total lack of news coverage on the national level for several days. It seems as though other national stories were more important or more interesting for a long time. Finally, the country woke up to the tragedy and there were a few dedicated spots, but still, nothing like the coverage that has followed similar disasters in other parts of the world. The *real* story was not as much the damage, but the way the community responded.

Whether it was within the industry itself or everyday residents both inside the damaged areas and outside in nearby communities, there was an outpouring of volunteerism, charity and real caring that was like a beacon of light. It is hard to overstate the way the community turned out to help their neighbors, but I can tell you that it made me proud to live here. Staffers from our magazine even took food and supplies to communities, friends and neighbors who had lost so much in such a short time.

I fielded many phone calls and emails from companies offering to help the affected businesses and musicians in town. I was struck by the depth of caring that our industry exhibited. No matter how hard we compete with each other, there is a fellowship that is a part of this industry that will never be diminished. God bless all of you who were there for your brothers.

Larry Smith

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BY TOURGUIDE

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BILLY IDOL Rocks The Cradle of Love

On summer-through-fall European & US Tours With **DIGICO D1**



pictured above: Engineer Matt LaVoice

Hard to believe it's been over three decades since punk band Generation X hit the scene, co-founded and fronted by Billy Idol. In the years since, the blonde rocker has crafted a wildly successful solo career, studded with Number One hits, best-selling albums and music/video accolades. This summer, Idol takes to the road playing festivals throughout Europe (including the 44th annual Montreux Festival in Switzerland) and later smaller venues in the States through the fall. Joined by perennial sidekick, guitarist Steve Stevens, along with bassist Stephen McGrath and keyboardist Derek Sherinian, plus new additions Billy Morrison on rhythm guitar and Jeremy Colson on drums, Idol will be showcasing classic hits as well as new compositions.


With Sound Image as production partner, engineer Matt LaVoice is handling all of the tour's monitor requirements with a DiGiCo D1. A diehard analog aficionado, LaVoice converted to digital with DiGiCo several years ago, and has used them exclusively on previous tours with Idol, Lenny Kravitz (SD7) in 2009, and countless others.

"I was a full-on analog guy," LaVoice confessed. "Prying that 4km out of my

hands was a tough one. But frankly, the D1 was the closest thing to an analog console I'd found. It does absolutely everything I need, and has exactly just the right amount of processing on it. The surface is very intuitive and is a joy to mix on. It's a tiny desk, which is good for a lot of the places we play. And, it's eliminated all of the outboard gear I used to need for mixing in-ears and wedges—which made my production manager happy... He's glad that I don't have a big old analog desk and racks

to fit on stage anymore."

With an input list consisting of 48—for drums, two guitars, bass, keys and Billy, who also plays acoustic and electric guitar—LaVoice is also managing 5 stereo in-ear outputs, as well as 6 mixes, drum shaker, and sidefills.

"Having all of the onboard processing has allowed my mixes to evolve on stage. I used to travel around with only two reverbs and that was it. Now I can actually do a lot more... I use 6 channels of graphics and I can utilize the rest of my effects now and it has really fattened up the ear mixes quite a bit. Also, I used to take that 4km because I liked the onboard EQ for ears, and the D1's processing channel now handles that. One of my guy's wears one in-ear and listens to wedges. With the simple delay, I can delay the in-ear to his wedges, which cleans things up considerably." 

digico.org
sound-image.com

ASL INTERCOM'S Digital System Provides Perfect Comms for Movimentos

Maier Sound Design GmbH has been involved with the Movimentos Festival since it first started in 2003, providing a complete audio solution which includes an extensive intercom system. "Movimentos" - which is held in Wolfsburg, Germany including the Autostadt of Volkswagen - offers a series of contemporary performances from international dance ensembles, dramatised readings, discussions, lectures and live concerts covering everything from the classics to jazz and pop. Over the years, the technical requirements of this outstanding international festival have increased considerably, particularly in terms of the communications element and it became clear that the existing analogue solution could no longer cope. So this year Maier Sound Design has switched to a new digital system from ASL Intercom.

"Every dance company and every band has different requirements regarding communication," explains Maier Sound Design managing director, Andreas Maier. "In previous years, we had to provide a totally different comms set up every week or even every three days or so. Sometimes it was a success, other times there was a lot of noise and on occasion it simply was not possible to do it with an analogue system.

"In 2010, we had the opportunity to work with ASL's new Digital Intercom and decided to use a system comprising a DS 4000 matrix, a DS 1640 16-channel Speaker Station, 25 DS 290 Beltpacks, which we have found to be extremely rugged, and DS 73 Audio in/out Interface modules."

Andreas and his team have found that this combination makes it very easy to set up a complex intercom system in a short space of time.

"The 16-channel Speaker Station is used by the stage manager to contact everyone directly before the show and ensure that all technical equipment is OK," continues Andreas. "The Beltpacks are used for audio, light, video and production personnel. The first Audio Interface is used to connect the wireless intercom to the ASL digital. The second audio interface is used to connect a

Motorola wireless receiver to the DS 4000 for important cues to Front of House." The function the Maier Sound Design team uses most, however, is to build different user groups: some that are allowed to talk to each other; and some where there is no need to talk to each other.

"For example, generally the follow spot operators do not need to communicate with the audio technicians," he explains. "PTP - Person to Person - however, allows the follow spot operator to talk to anyone within the system on a person to person basis, which means they can talk to someone from the audio crew within this function, but one can also switch off this feature on any of the user stations. And we must not forget the audio quality of the system, which is absolutely stunning."

"The festival crew works in shifts and runs almost 24/7, so the Intercom needs to work 24/7, too," adds Tobias Kiemann, who has been Front of House engineer for the festival since 2003. "With this system, it was not a problem to let it run continuously and feel safe that it would work. During the setup of a show the crew can do their work in their own Group.

"For example, the rigging crew and the stage crew have a group to fix levels, lighting has its own group to do the focus



pictured above: (top) Tobias Kiemann & Andreas Maier (bottom) The Maier Sound team

and sound has its own group to setup the audio system. During the show they all use one big group, except the follow spots and the lighting desk operator. If I want to change between these two setups, I just have to load the setup I have stored before. It is very easy to do a new setup for the Intercom."

Andreas also appreciates the future proof nature of the new digital products. "Previously, when an analogue system was launched, the parameters were fixed and there was no opportunity to change anything in the future," he says. "Today, digital systems have the chance to grow on demand, to add features, optimize the software or simply react of the customer's wishes. This means that the value of such a system is increased.

"During the last few weeks, after various shows, we would send an email with requests or questions to ASL. The next morning, at 9am, we had the reply with the answers to our questions. This is just how it should be if you are using a new system and ASL provides fantastic support!"

asl-inter.com

HSL Supplies Lighting for Nabucco at Masada



pictured above: l to r Gabriel Cross, Rob “Starkers” Starksfield, Charlotte Stevens, Ian Stevens hslgroup.com

HSL was brought onboard by Jerusalem and Tel Aviv based Stage Design, who supplied all the technical infrastructure for the high profile 6 day event, and built most of the site. It was the first time the two companies had collaborated, which happened after HSL came highly recommended by several contacts.

HSL’s project manager Mike Oates says, “We were delighted to win the contract. Working with the Stage Design team has been a real pleasure. They have the same vision and dedication to providing great service, cutting edge technology and top people as we do. There were many challenges, but that is all part of the uniqueness of dealing with site specific events”.

HSL sea freighted all the gear - which included over 100 Robe moving lights including the first 20 of the new ColorBeam 2500E ATs off the production line after their launch 2 months ago at the Prolight+Sound exhibition in Frankfurt. They dispatched an experienced crew consisting of crew chief Ian Stevens, Charlotte Stevens, Gabriel Cross and Rob “Starkers” Starksfield, who worked tirelessly in the 47 degree heat, dust, dirt, wind and occasional sandstorms to rig and tech the show for lighting designer Avi Yona Bueno (Bambi).

Blackburn, UK, based lighting rental company HSL supplied all stage lighting equipment and crew to the acclaimed Israeli Opera production of Verdi’s Nabucco, staged at a new purpose-built open air site in the middle of the desert on the World Heritage site of Masada Mountain by the Dead Sea in Israel.



Says Oates, “This was an incredibly tough and challenging gig for our crew from many perspectives. They did a brilliant job, really proving themselves as true HSL ambassadors on the road. Hats off to them!”

All the lighting fixtures were mounted on two 19 metre high by 24 metre deep side stage lighting gantries set 52 metres apart, a FOH lighting gantry and around the sides and front of the stage, on special off-setting stands.

With the dramatic backdrop of Masada Mountain directly behind the stage, there could be no conventional rear lighting positions. With the distances that needed to be covered, 84 of Robe’s powerful ColorSpot

2500E ATs were specified, some of them fitted with bespoke reflectors and framing shutter gobos manufactured by Robe, allowing Bambi the very tight, intensely bright beams that he wanted to isolate specific areas of the stage at certain times.

HSL also supplied 24 Martin Professional Mac III Wash units which were positioned either side of stage.

The Robe ColorBeam 2500E ATs were rigged under the stage pointing up through gridded sections and 24 Robe REDWash 3•192 LED wash fixtures were mounted on the special brackets around the stage front and edges, used for casting powerful washes and slices of

saturated colour across the main stage area.

Over 300 PAR cans were an integral part of the rig, together with over 200 ETC Source Fours, with a mix of 10, 36 and 50 degree lenses. These were used for key and secondary lighting. Twenty strings of ACLs were positioned behind the numerous stage entrances and exits.

Upstage right at the top of the gantry, were 3 x Hungaroflash T-Light Pro mega strobes. They had their moment when the show's main protagonist Nabucco is struck down by God - an effect needing no compromises! For additional strobe effects, 24 Atomic 3000 Colours were dotted around the rig.

At FOH were 6 Robert Juliat Cyrano follow spots, 4 of them rigged on newly fabricated truss mount seats to maximise all possible height.

For atmospheric enhancements HSL supplied 12 of their Martin K1 smoke machines, which came out with a palette of fluid and had their work cut out to compete with the natural meteorology and space of the desert!

The control set up included 4 of HSL's proprietary 72 way 'hot' power racks and 2 x 24 way versions, together with 8 Avo 48-way and 2 x 24-way ART 2K dimmer racks. A City Theatrical wireless DMX system was installed to feed data to 60 xenon searchlights located in the 17000 metre boulder strewn wilderness area between the back of the stage and the foot of the mountain.

All lighting was controlled through a Compulite Vector Red console, with another for backup. The programming was undertaken by Alon Cohen and David "Vinnie" Vinnik, who spent a week prior to the show in the Opera's WYSIWYG studio, getting the basic building blocks into the desk before coming on site, where time was extremely tight.

HSL worked closely with two designated local lighting techs from crewing company Betty Bam, and in particular Saffiril "Saffi" Dagan, who also came to Blackburn to work on the prep and loading of the containers - staying a little longer than expected, due to the ash cloud from Iceland's Eyjafjallajökull Volcano closing down European airspace for 6 days. They all enjoyed some great teamwork and fun on site.

The show - which included many world firsts - was a great all-round success, and now the site is built - the Opera is planning to return next year for another season.

Eyal Lavee says, "Working with HSL has been fantastic in every way. They are a truly professional company with the best attitude and excellent equipment. Conditions on site were gruelling and thoroughly testing for people and equipment, and even through the most challenging moments, everyone kept smiling and getting on with it" ☺



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Gearhouse SA in "Best" SAMAs Production To Date

That was the general consensus of opinion apparent to anyone watching the **2010 MTN SAMAs** webcast, as countless winners and artists voiced their opinions on the awesome looking stage and set during their post performance interviews at Sun City Superbowl, South Africa, for the country's premier music awards.

The event's lighting, set and visuals were designed by Tim Dunn and the spectacular end product of a truly collaborative effort between show producers, Vertical Limit Productions, Gearhouse SA, The Recording Industry of South Africa (RiSA), Elmir Arnautovic of The Project and the SAMAs Executive Creative Director, Andrew Wessels.

The team took the style, presentation and aesthetics up a few notches from previous years, setting a new benchmark and delivering an extravaganza fitting to the stature and profile of the occasion, which included 13 live performances plus numerous Awards.

All technical production elements were supplied by Gearhouse South Africa. It was broadcast live by SABC1, and the event was project managed for Gearhouse by Bonni Meyer.

Design

The mission was to WOW the audience - both on TV and those watching live - and ensure it was the most dynamic and visually exciting SAMAs to date!

The 46 metre wide by 27 metre deep set featured multiple performance areas. "It is a music show," says Dunn, "And we wanted to make sure it looked and felt that way, with lots of drama, emotion and variations". The different stages worked individually for certain sections of the show, and together as one super-sized space for others.

The design skilfully integrated the key visual layers of lighting, screens and scenic elements into a seamlessly elegant space, providing plenty of camera-candy and expectation for the TV and a constantly shifting environment for the live audience.

Dunn also wanted to keep it simple and uncluttered, emphasising shape, form and



colours rather than lots of blingey, distracting LED surfaces. The key elements were to light the artists, communicate the information, create a buzz and stamp a clear visual identity on the 16th SAMA Awards.

Lighting

The lighting rig used over 160 moving lights - a mix of Robe and Martin Professional units, along with nearly 200 LED fixtures - Robe REDWash 3•192s and i-Pix Satellites and BB4s.

He chose these LED sources for the depth and 3-dimensionality they brought to the set illuminations, along with their rich colouration.

The 52 BB4s were positioned around the inside of the circular trussing framework that encased an impressive set of sweeping stairs on stage left. The round trusses decreased in size perspective front to back, giving it a tunnel like appearance.

Each cell of the BB4 units was individually patched, allowing the creation of some weird, wonderful and bizarre chases and aberrations of light as the individual pixels whizzed around.

The Satellites were attached to the front fascias of the different stages about a metre apart, which looked fabulous on camera, and the REDWashes were used to wash the stages in deep saturated colours for the live acts.

Dunn operated all the lighting - which also included conventional lighting and two 2K Xenon searchlights as well as two 5K Xenon searchlights positioned each side of stage and used for powerful cross stage swipes - from a grandMA full size console, with another for "hot" backup.

Stage Build

Gearhouse's sister company Sets, Drapes and Screens (SDS) built the set, which included an 18 metre revolve in the centre, specially engineered by In2Structures, another Gearhouse company. The revolve was used for swapping between band backlines and for getting different pieces of scenery onstage for the upcoming performances, helping provide a lively and constantly changing environment and making the camera shots that much more interesting.

On the stage left, the entrance steps were elevated 8 metres high at the back, complete with an opening door made from a painted skin to match the set.

The load in time was tight - 3 days to put in a massive amount of set - but Dunn's design also accounted for this, enabling the SDS



team to work efficiently.

They did so initially in round-the-clock shifts of 10 people, and built a scaffolding superstructure across the entire space. Once this was completed the various set elements were installed in strict order, first a large ground support system to hang the upstage LED screens, then the revolve, and then the circular stages. Having the scaffolding in place speeded up the rest of the process significantly.

The larger circular stages were 9.3 and 8.1 metres in diameter respectively and the presenter stage was 4.6 metres and positioned out in the audience, joined to the main stage by a thrust. There were also 2 x 8 metre circular stages built from scaffolding on one side of the revolve - just to keep that air of unpredictability. The 'skirt' of the revolve

was inset with LED panels helping make up a complete jigsaw of LED across the stage.

The facility to pre-cut the set pieces on SDS's CNC machines back in Johannesburg also made everything much faster.

Once all the staging components were in place, all 1240 square metres of the set was painted in situ, as per the design.

Media & AV

All audio visual content was provided by The Project with creative direction by Elmir Arnautovic who worked closely with the Gearhouse Media and Lighting teams to integrate all the show's AV aspects.

As is usually the case on high profile events like this, Dunn worked closely with his regu-

lar FOH visuals team, pixel crunchers Marcel Wijnberger and Chris Grandin of Gearhouse Media, and lighting director Hugh Turner, who assisted in cracking jokes and programming the show with Dunn in addition to calling follow spots. The screen design worked in perfect harmony with the rest of the shapes and contours of the set, the sweeping staircase on stage left and the multi-layers of round stages.

On far stage right was a large (12 m wide by 6 m high) curved screen attached to flats in strips. Directly in front was a scaffolding framework which broke it up and provided platforms for dancers, who could be silhouetted while the video ran right behind - a very eye-catching effect. This was back projected by 3 overlaid Christie 18K machines.

All the other screen surfaces onstage were Lighthouse R16 LED - supplied via LEDVision and managed by LED Project Manager, Grant Orchard. They were split into assorted different sized areas in an edgy break-up effect that looked great for abstract media, and also worked together brilliantly as

one big surface when it came to either text for Awards presentations or VT playback. The content was mapped over the LED by taking one full HD source and splitting it up over three screen processors.

On the right, there were 5 strips of LED which worked in conjunction with panels attached to the front of the revolve and the fascias of the static stages, so text announcing the Award, the nominees and winners could flow legibly across all these displays.

All the various LED screens were treated as one large continuous surface when it came to running content live. Masking was applied during the image processing stage that mapped all the video clips precisely to the individual pieces of screen.

The Awards stings, sponsor clips, beauty shots and associated playback material were produced in full HD by The Project in Johannesburg, working exactly to the screen mapping mask supplied by Gearhouse Media.



Screen content was stored on 3 different servers. A Wings system was used for all the click-track accompanied material for live performers and production numbers. The Awards stings and bumpers came off an EVS machine in the SABC OB van. The third source was video stored on an MA media server driving 2 HD outputs, and this was used for the 'totally live' performances, triggered via the grandMA full consoles.

A Barco Encore system run by Gearhouse AV's Craig McGinn was at the hub of the operation - outputting all the image feeds from each of the different sources to screen. The IMAG went straight to the delay screens.

A further 2 x 16K Christie projectors were used to feed two 16 x 9 ft IMAG screens positioned on the mezzanine of the venue with a TX of the show.

Rigging

The first Gearhouse team onsite was, naturally, Rigging, with head rigger Kendall Dixon applying some serious energy and smart thinking into getting a production as large and as heavy as this fitted safely into the venue!

It was split between flown and ground supported components, and involved a spider's web of intricate bridling (a veritable "wonderland" for rigging anoraks) to get each of the 120 roof points exactly where they were needed. An optimum goal was to squeeze as much height as possible out of the room, resulting in a reasonable 12.5 metres of headroom at the highest points and shrinking down to 8.5 at the lowest.

Integral to Dunn's lighting design were 3 large, raked, circular trusses in the air above the main stage, and a fourth, complete with



stretched, painted skin, above the bottom of the stairs. Another circular truss was directly above the presenter stage in the middle of the audience.

The ground support was built from TFL heavy duty trussing, and all the LED screens on the show - weighing 9.5 tonnes in total - were attached to this. The screens were also moved in and out throughout the show, via an IBEX motor controller allowing the presenters to walk through and bands and live artists to enter and exit.

The flown rig - lighting and PA - weighed 13 tonnes, the maximum roof weight loading as stipulated for this show by the Superbowl's structural engineers.

They have rigged in the building many times before, and that intimate knowledge of the space and the whereabouts of obstructions like the AC ducts and other plant etc., all helped the operation run smoothly.

Audio

Marius Marais - also a recent Award winner - of the 2010 TPSA's Sound Engineer of the Year - mixed FOH, while Kholofelo Sewela took care of the busy monitor world.

The L-Acoustics Kudo sound system supplied by Gearhouse Audio was spec'd for the event by Dave Tudor and Adriaan Van der Walt who have used it before in the Superbowl, and knew it had all the parameters to give an excellent result.

The main challenge included being limited for positions because of the amount of roof points taken up by the lighting rig! Working with a wide set is always interesting, and the subs were even wider on this occasion, so time alignment was complicated. They also

had to try and keep the PA as concealed as possible for sightlines and camera angles. Other exacting tasks were the short rehearsal time for the live artists, and, during the show, the need for lightening quick changeovers and some seriously on-the-ball mic'ing up and line checking.

The main arrays were 2 left and right hangs of 12 Kudos per side, with 6 x dV-DOSCs a side for outfills. The main hangs were about 6 metres off the downstage edge of the stage and 11 metres from centre, so the PA was a lot narrower than the stage space.

For further infill were 2 L-Acoustics Hi-Q wedges flown on a truss, for the artists performing on and around the edges of the stage. There were another 12 of these on the floor acting both as infills and monitors. All were driven by LA8 amps. The SB118 subs were required to be out of sight, so they were right offstage, approximately 34 metres apart - a total of 16 subs in 2 stacks, and on top of these were a further 2 more dV infills.

Marais chose a Soundcraft Vi6 console to mix the show, utilising all the onboard effects and processing. He engineered all the bands, live artists and the presenters, etc. For the Awards stings and walk ups, Gearhouse Audio supplied a Yamaha LS9-32 console which was operated by Henno Ritchie, again utilising all the onboard effects.

The monitor console was the *de rigueur* Yamaha PM5D, and from that he also sent a feed to the OB van.

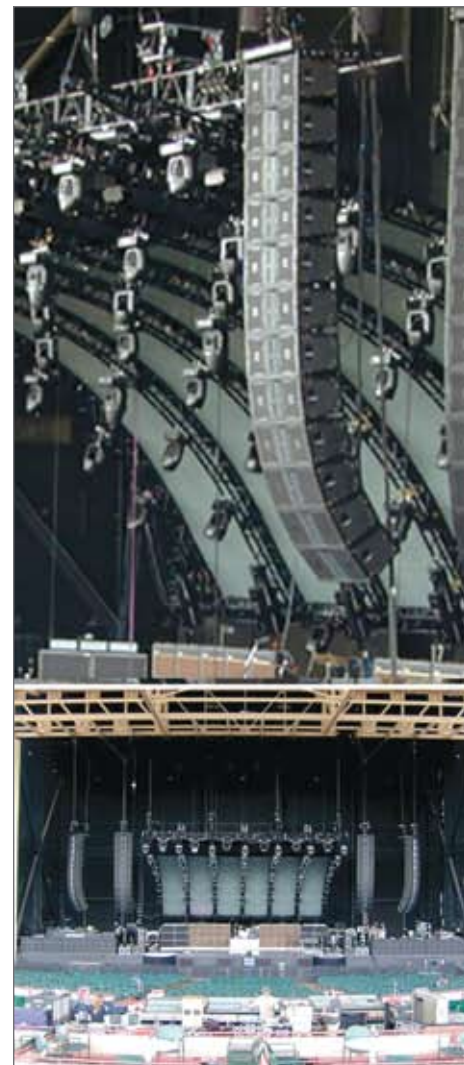
Monitors were a combination of the Hi-Qs and Sennheiser EW300 IEMs, and the Gearhouse Audio crew numbered 9 including the two engineers.

After comment

Tim Dunn said afterwards that the 2010 SAMAs was one of the "most enjoyable" shows he has worked on. The many reasons include the great teamwork and technical acumen involved in creating a spectacular end result, the diversity and quality of the live performances and the exhilaration of working on highly visible live TV shows - something of which he never tires.

"It was magic from the start - we had a great team on board, all determined to really make this the best SAMAs ever and I believe we achieved our goal. Walking into the Superbowl on the first day after our stage was finished and the first lights went on - I just knew it was going to be spectacular. I am proud to have been on the forefront of this fantastic event - it made us all feel proudly South African" - Delmarie Seaward, Executive Producer. ☺

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SHURE JOINS COORDINATED RF EFFORT AT COWBOYS STADIUM

Rising from the Texas landscape as grand as sunrise over the tall grass prairie, Cowboys Stadium is the largest domed stadium in the world. Home of the National Football League's Dallas Cowboys, the facility is outfitted with a communications infrastructure employing wireless systems supporting everything from the simple exchange of information behind-the-scenes to entertainment for the 80,000 fans that fill the stands on game days.

Playing a central role within a complex and rigidly-controlled RF blueprint, 16 channels of Shure UHF-R® wireless span the stadium all the way from the field through the club levels and up to the main systems control room. Joining the single and dual-channel UHF-R systems dedicated to the task, Shure PSM® 700 systems bring four channels of personal monitoring capabilities to the main bowl system.

Kevin Day, a senior consultant working from the Dallas offices of WJHW, provided a comprehensive audio spec, fulfilling the needs of the stadium. The implementation of the design was managed by Pro Media/UltraSound. With lots of experience with projects of this scale, the Hercules, California-based firm

has posted credits on its resume over the course of the last decade that include the modernization of the bowl system at Candlestick Park, the installation of sound systems at Dallas' American Airlines Arena, and high-profile sonic overhauls of the Honda Center in Anaheim and Kyle Stadium on the campus of Texas A&M University in College Station, Texas.

"Any pro sports arena is an extremely hostile environment when it comes to wireless RF spectrum," notes Demetrius Palavos, Pro Media/UltraSound's senior sales and design engineer. "What made this project exceptionally demanding was its proximity to Dallas/Fort Worth International Airport, which is a maximum of about eight miles away. A lot of

the airport's communication towers are even closer."

To meet the challenge, WJHW chose Shure UHF-R wireless based on the technology's track record for providing reliability and performance. On the club levels, single channel UR124S/Beta 87A combo systems leave a handheld UR2 receiver and UR1 bodypack transmitter at the disposal of users. Kept at hand for use with the bodypacks, Shure's cardioid WL185 lavalier microphones also see duty on each of the club levels. Elsewhere in the stadium where wireless needs are greater (such as in the control room system used to capture on-field entertainment and the singing of the national anthem), dual-channel UR124D/Beta 87A combo systems broaden the aural palette using the same UR2-UR1-WL185 approach. Built using wireless circuitry as robust as that included in the UHF-R systems, PSM 700 in-ear monitoring is used exclusively in the on-field entertainment system.

An active UA845-SWB antenna combiner splits a pair of UA870 paddle antennas for use across the channels in the on-field system. "The distance is a good 250

feet from the 50-yard line up to control booth-mounted receivers,” Palavos relates. “We initially talked about using helical antennas for this part of the project, but the stadium’s RF coordinator felt the Shure receivers and transmitters were already well-equipped for the job, so they wouldn’t be necessary. As it turned out, he couldn’t have been more correct.”

Keller McCrary has occupied the post as the stadium’s RF overlord since the earliest phases of the facility’s construction. Charged with giving painstaking coordination to every RF signal required for any event, McCrary brings a level of skill and authority to his ongoing assignment that Palavos credits as being one of the underlying factors in the rock-solid wireless performance found on the property.

“The other component responsible for our success is found in the Shure gear itself,” Palavos adds. “The electronics in the front-end of these systems does a great job of rejecting any off-band interference that may try to step on us. Having Keller lay down the law on who is going to occupy what frequency is vital. But some systems in use here may transmit extremely hot, or not be engineered that well. In the latter cases, a system may indicate that it’s tuned to a specific frequency, but in reality may be off-center to that frequency. The Shure gear holds its own in the face of this kind of competition and makes any potentially harmful episodes a non-issue.”

Pro Media/UltraSound tuned the Shure wireless systems with the aid of Shure’s Wireless Workbench® software for operation stadium-wide on the H4 bandwidths (518 – 578 MHz). By his own account, Palavos, along with Pro Media colleagues Richard Bratcher and Ted Leamy, “spent quite a bit of time walking around looking for dropouts. Richard exercised a phenomenal amount of patience in getting the club levels just right. All of our efforts were worth it in the end, as operation today is painless. If you go to where Keller tells you to tune and turn on the mic—wham! It works every time. We’ve never had to make any frantic changes, game-day mischief, or need to re-tune. Everything just works flawlessly.” ☺

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2010

NASHVILLE UNDER WATER

The Thousand Year Flood

by MICHAEL A. BECK





As the first weekend of **May 2010**

approached, the people of Nashville knew they were not only in for a wet weekend but it was forecasted to be a very wet weekend. In the simplest possible meteorological terms, a warm front stalled at the Kentucky/Tennessee border and trapped a low pressure system over the city. This meant that this massive system that measured roughly 200 x 150 miles had nowhere to go for the weekend.

Despite the fact that ample warning of something big and bad was coming, the reaction of the greater Nashville area was sadly less than it could have been. This wasn't because Nashvillians are complacent about such things, it's simply that this was a thousand year flood. There was no reference to go by. No one had ever seen anything like this before.

Saturday began and progressed like a very rainy day, but after a while it started becoming clear that this was something much more than anyone could have imagined. "Around 7 p.m. Saturday night it started sinking in that this was really bad," said one Nashvillian. "Every TV channel was filled with the news of what was going on in Nashville. We saw all this footage of cars and various kinds of small structures floating through the water on I-24 and hearing about deaths that had been reported."



photo courtesy of Steven "Creech" Anderson

General Manger of Sound Image's Nashville office Everett Lybolt has 30 years and over 5,000 hours of flying experience. As such he has an expert understanding of meteorology. For that reason he had a better handle on what was going on, and he knew there was a "bad moon rising." That being said, not even he saw the severity of the situation until Saturday night at a show. "I was at a Buffett show and the Mayor of Nashville came onto the stage with the Chief of Police and told the crowd that [Interstate] 24 had been closed down, and they had no idea what else was going to be closed by the time the show let out so everyone should be very careful going home."

Even that wasn't enough to paint a truly accurate picture of what was coming. On Sunday morning, Lybolt went to the Sound Image building and saw water in the parking lot and knew that "this could get bad." But there was nothing he could do but wait.

While Lybolt was checking out the status of his shop **Kase Jumper of Soundcheck** [rehearsal facilities] was doing the same thing. Soundcheck sits right on the bank of the Cumberland River and there was plenty of room for concern. Jumper explained, "I came in the back way and the water was about three feet deep on the road. It was over my headlights. It was pretty scary, but I saw some guy in a Buick come out so I figured if he can make it I can with my Subaru Outback. When I got to Soundcheck, the river was just about to the level of the parking lot."

However, while seeing the river that high in its bed was sobering indeed, it seemed to be holding steady. So Jumper moved the company's cartage trucks to a lot that sat on higher ground and went back and did some organizing in the building. By 1 p.m. the river had left the bank and was now spilling into the parking lot. Fearing the possibility of getting trapped he locked up and left. That was a smart choice given that by 3 p.m. the water had reached the level of the loading

dock and it was just getting warmed up.

Around the corner **Accurate Staging** was facing the same fate as Soundcheck. Like pretty much everyone else **Tye Trussell and Michael Garabedian** were watching the rain. "We were talking to each other on the phone, and we decided that maybe we should get down to the shop and make sure everything is alright," Garabedian recalled. There was a problem though. Trussell's neighborhood was flooding, and he had no way out. It fell to Garabedian to make the journey. When he got to the shop, the river had delivered roughly three feet of water into the parking lot of the warehouse complex, which also sits on the river. While it was clear that the water was steadily rising, it hadn't breached the loading docks yet.

Garabedian carried the computers, the rolex and Trussell's son's gerbil to the safety of higher ground. Now this is where it gets truly interesting. They had just completed construction of the 20' x 60' set for Brad



three foot alligator gar

“ I came in the back way and the water was about three feet deep on the road. It was over my headlights. It was pretty scary. ”

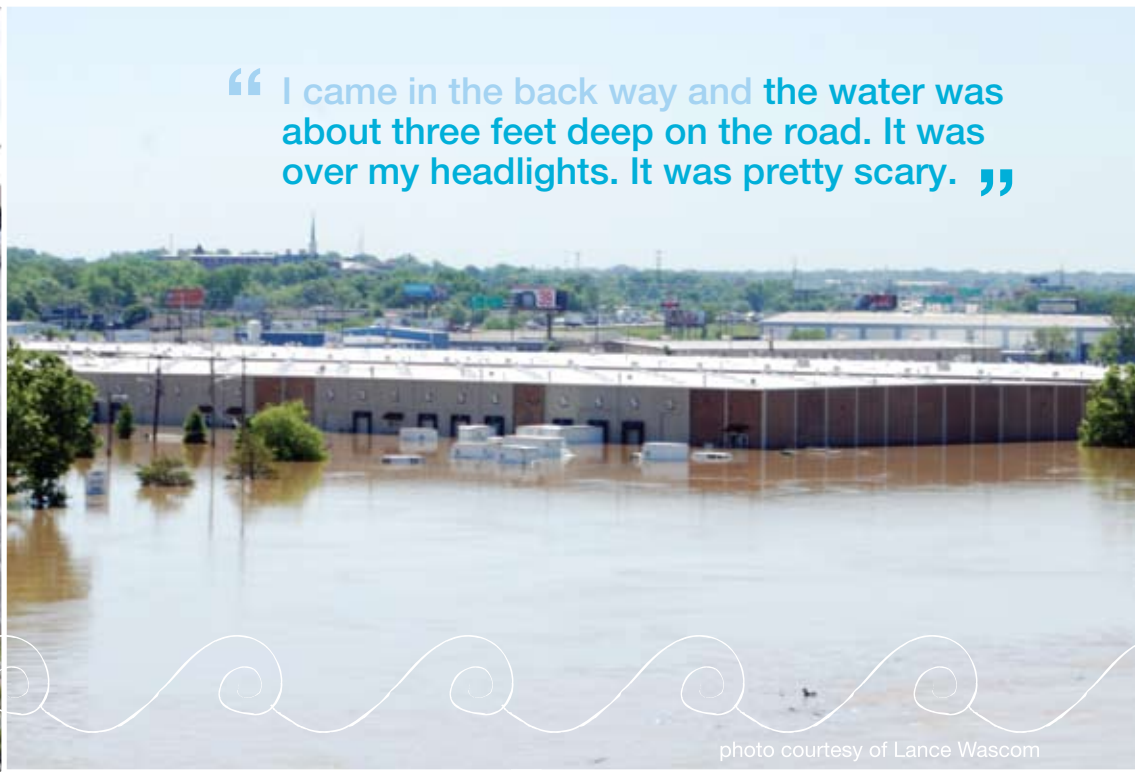


photo courtesy of Lance Wascom



Tye Trussell & Michael Garabedian of Accurate Staging set up shop in their warehouse



Stage Call's tour parking photo courtesy of Steven "Creech" Anderson

Paisley's current tour that was scheduled to ship the next day. So Garabedian backed a truck into the shop, and with one eye on the rising water level and proceeded to single handedly load the entire set onto the truck with the exception of five deck sections. When the rising tide told him it was time to go, he obeyed without hesitation and left the shop to the night and whatever it would bring.

SunnyMonday

When Monday came, it brought clear skies and sunshine with it. The last thing on people's mind was that a day like this could be anything but an end to the nightmare. But then there's reality.

From what he'd seen on Sunday, Everett Lybolt knew that he'd have to be at the Sound Image building at first light Monday morning. While the rain had stopped and the sun was shining, the water from two days of torrential rain would be running off long

after the rain stopped. This would be complicated by the fact that the Corp of Engineers would have to release massive amounts of water out of Percy Priest and Kentucky lakes into the Cumberland and Harpeth rivers. The land the building sits on slopes downward from the street in the front of the building to the back of the building and beyond. Although much of the property in the back of the building is paved, there is a large portion that is covered in gravel.

When Lybolt got there, the future was plainly visible. By now the water had risen from the gavel at the end of the paved area 2.5 feet. It was now at the bottom of the steps to the back entrance of the building and starting to rise up the walls. "That's when I made the call to the guys to get their butts in here," he recalled. "We've got to get everything off the floor of the building and onto the mezzanine level."

As the crew started showing up and work got under way, it became apparent just moving

gear to higher ground in the building was not going to be enough. The water was climbing at an alarming rate. Sometime in the afternoon the Corps of Engineers announced the water had crested but because of runoff it would rise another two feet. That's when Lybolt decided to get two trucks in and start loading gear onto them. Before long it became obvious that they would need two more. When those trucks were full, attention was turned to keeping water from breaching the building.

The front of the Sound Image building in Nashville has a distinctive visual image that turned out to be more function than form. There are palm trees decorating the front of the building to give the place a "California feel." The trees grow out of a bed of sand. When it was decided that they would need to sand bag the back of the building, the order was given to look into where they could get said sand bags. One quick thinking member of the crew noted that they had all the sand they needed in the front of the building. So



Everett Lybol
of Sound Image

Showing the water level at Sound Image's building on Cockrill Bend Blvd.

they grabbed a box of hefty garbage bags, doubled them up and headed out and borrowed the front yard for a day.

Meanwhile back on the Cumberland, Tye Trussell and Michael Garabedian had pulled out the checkbook and bought a small fishing boat and motor. They were able to put in the same back way that Kase Jumper had driven in early the day before. Only now instead being Vashti Street it was the Vashti Street Inlet.

When they got to the shop the place was all but totaled. Very little was salvageable, but Trussell had a quite serviceable outlook on the matter. "When we saved the contacts, we saved the company. I'm insured for anything that could have happened. None of us got hurt, so we can build back," said Trussell. That being said, all they could do on this day was float around the shop, take pictures of the damage and wonder what they'd see when the water receded.

That didn't take all that long and they had a boat so they set out to see who they could help. In doing so they were able to help **Scott Scovill (owner of Moo TV)** get into his place. They even brought food and water to two dogs that had been trapped on the second floor of a nearby building for the duration of the storm.

While the guys at Accurate Staging, Moo TV and Sound Image were able to get to their buildings, not everyone was so lucky. For the most part the police were sealing off as much of the flooded areas of town as they could in light of the fact that the death toll of the event was still mounting. Keeping everyone out of harm's way was paramount.

Thursday Morning

The quarantine of the area stayed in place until Thursday when the water had receded to the point where the streets in the affected areas were drivable. For many there was only the contemplation and even fear of what this event had done to their businesses. On this

day it all became reality. Soundcheck offers cartage and backline rental service. Additionally it provides storage and office space in its facilities to roughly 300 clients as well as several rehearsal studios. While some of the property in the buildings were stored high enough to be above the water, those were more the exception than the rule.

It's hard to know the exact numbers on the devastation, suffice it to say that there was no part of Soundcheck that wasn't damaged to some extent. The first order of business was to clear out all of the wreckage in the building. This resulted in piles of reuse that were level with the loading docks and 53 feet long. The precise length of the piles was because Soundcheck owner Ben Jumper didn't want them to extend farther out into the parking lot than a truck would.

Water and mud permeated everywhere. Things no one ever imagined could float not only floated but wound up hundreds of feet from where they'd been stored because of the four feet of water that had inundated the facility. The guys at Accurate Staging pulled two snakes out of their shop. In a gruesome exhibition of how high the water had risen, a three foot alligator gar was found dead after getting caught in the top of a chain link fence while trying to get back to the river from the parking lot of Accurate Staging. This meant that the fish had to have been able to swim *over* the 6' high fence in the first place.

One person described the scene by saying, "It looked like it might never be clean around here again." As big an image as the destruction was in everyone's eyes, there was a sense of optimism, a will to get by this long wet night and even, in many cases, a sense of gratefulness that was taking over the day for the fact that it could have been far worse.



Nashville Pro Hammond
photo courtesy of Steven "Creech" Anderson

Nashville Pro Hammond has a list of clients seeking repair and service expertise and all was lost in the flood. "We lost everything," said company owner **Murph Wanca** who was in the process of resurrecting the first of the damaged organs exactly one month after the flood. "It's just one of those deals. You know, we're well insured. We had all the usual business stuff except we didn't have flood coverage." He went on to explain that having flood insurance would have certainly made the financial recovery from the flood a bit easier, but it wouldn't have softened the loss of the instruments that were taken in the flood. Seven consoles, 12 vintage Lesley's, new Lesley's, Wurlitzer's and the list lost assets goes on. In it all he managed to find the silver lining. "The blessing was that all but one instrument in the shop belonged to Nashville Pro Hammond. We're going to do whatever we have to make the guy happy, but his stuff is gone. But he's the only one."

Wanca sees 12 to 18 months for a full recovery. Indeed his website states, "Murph is still available for repairs and service calls. The tools are in the truck!" Through it all Wanca was astonished at the kindness shown by people both in and out of the business. "On Memorial Day, we had 21 people from our church show up here and put in a day of work to help us get cleaned up as much as they could. I've had guys stick Lesley's and

B3's on planes and send them to me. When I was finally able to get into my shop, I called a buddy of mine who's a tech in Detroit and an hour later he was on a plane headed down here."

Kyle Jones of Stage Call in Nashville had a similar account. "We didn't have any tractors on the yard and the trailers are all

In the meantime, Beaver is looking at replacing all of the assets of his business after he'd just paid off all of his credit cards. He never once considered the possibility of giving up. "I ride motorcycles and the thing that has kept me safe is philosophy that I never focus on what's behind me. I always look at where I'm going. I'm going forward." As for the damaged guitars, he thinks that the cosmetic

ing his possessions into the house the he and his fiancé would be living in when the rains came. "When I bought the house not long ago, I was concerned about the possibility of flooding," Floyd recounted, "but I couldn't get it because I wasn't living in a flood plain. I looked at an insurance plan that the government was offering, but the price of the policy made it out of the question." The result was that he's taking the hit on everything that was in the basement of the house. The good news is that the wedding happened May 15 despite all that had occurred around them.

At the writing of this story Soundcheck had been cleaned and sanitized and dry wall

“ It’s just one of those deals. You know, we’re well insured. We had all the usual business stuff except we didn’t have flood coverage. ”



Some of Tour Supply's inventory drying out photo courtesy of Lance Wascom



Lance Wascom of Tour Supply

being refurbished and the insurance guys are doing what they do. We're back up and going and taking care of our clients that were affected." Jones went on to discuss the outpouring of kindness that was experienced in the aftermath of the storm, "I was amazed at the hundreds of volunteers that came down to help out. When I got to the office to start ripping stuff out and taking it out to the dumpsters there were ten people standing there saying, 'Don't touch anything, just tell us where to put it.' I'm talking about people from all walks of life; school teachers, a professor from Vanderbilt, all kinds of people who stepped in to help each other."

There were hundreds of guitars that had been lost or destroyed in the flood. It has been said that buying and selling vintage guitars is a full contact sport. In fact many people purchase and keep vintage guitars as retirement plans or to fund their children's college tuition. One person who had a ring side seat for the carnage of the many damaged or destroyed guitars was **Ed Beaver of Ed Beaver Guitar Repair**. Beaver told us that 70 percent of the guitars that came through his shop that were said to be lost were indeed salvaged. "Don't get me wrong, I'm not saying that they were made pristine again, but they play and sound just like they did. The only residual damage was cosmetic."

damage could eventually be a selling point by pointing out that they made it through the Nashville flood.

Most of the businesses that were damaged or even wiped out by the flood have been functioning since shortly after the flood in one form or another. Tye Trussell and Michael Garabedian of Accurate Staging pulled their computers and rolodexes out and set up the operation with makeshift desk in the shop within days of being able to reenter the building.

Due to the fast thinking and resourcefulness of Everett Lybolt and the crew at Sound Image Nashville, only a small puddle of water made it into the building and no gear was damaged. Although having 10 systems out on the road at the time of the flood didn't hurt matters. While there was damage to the building and parking lot it was back to business as usual immediately.

In the case of **Tour Supply**, which was also housed in the Soundcheck facility, a good amount of the inventory was lost but was quickly replaced. The company was functioning in a temporary facility with very little delay. However, such was not the case for an employee of Tour Supply, Blaunt Floyd. The storm began on the day he was to have his bachelor party. He was in the process of mov-

ing his possessions into the house the he and his fiancé would be living in when the rains came. "When I bought the house not long ago, I was concerned about the possibility of flooding," Floyd recounted, "but I couldn't get it because I wasn't living in a flood plain. I looked at an insurance plan that the government was offering, but the price of the policy made it out of the question." The result was that he's taking the hit on everything that was in the basement of the house. The good news is that the wedding happened May 15 despite all that had occurred around them.

There is no way to overstate the scope of this event made even worse by the fact that at the time of the flood there were only slightly higher than 1,700 flood insurance policies in place in the entire state of Tennessee. However, as indescribable as the devastation of this flood was the outpouring of human kindness from Nashvillians one to another was equally beyond words.

Soundcheck owner Ben Jumper put the whole thing into perspective, "With as much as we've lost in our business, this thing is so much farther reaching than just Soundcheck. There are people who don't have homes or insurance. They don't have clothes to put on. People have died. I really don't think that the people outside of Nashville have a clear idea of what's going on here. The reason we're not getting a lot of press on this is that you don't see folks standing in the middle of the street screaming, 'Who's going to take care of me?' We're taking care of each other and that's how we're going to get through this."

Tennessee Volunteers to the end. 😊

SCHERMERHORN Symphony Center Devastation 24 Feet Deep



story and photos by MICHAEL A. BECK

Typically when the sun comes out after a hard rain

we find that the earth has been replenished. The grass is a little greener, the air a little cleaner and there is an overall freshness that says, “It’s time to come out and play.” Unfortunately, the normal rainfall is not a two day torrential down pour that dumps as much as 19 inches on a city that sits on a river. So on the morning of May 3 when the sun finally came out, the people of Nashville, Tennessee found that while the rain had stopped, the aquatic siege of their city was far from over. The fact that the Cumberland River had crested at 51.86 feet was only the beginning of the problems. Yes, it had come out of its bed and inundated massive amounts of the land adjacent to it at the expense of what will undoubtedly total out in the billions of dollars not to mention the truly immeasurable loss of life and irreplaceable property. The nightmare continued when it became apparent that the river was spreading much farther underground than it had over land. The result of this flooding was the catastrophic rise of the city’s *water table*. This meant that the water was forced to into buildings not just through storm drains but literally through the walls of basements.

One place that was enormously effected was the magnificent Schermerhorn Symphony Center. Officially opened in December of 2006, the neoclassical design of the structure makes it a gem of the architectural landscape of Nashville’s downtown area. Needless to say, the people who work there take great pride in the building and its well being.

Before we go any *deeper* into this story, it will be helpful to describe certain attributes of the building. The orchestra-level seats are mounted on motorized wagons that can be driven forward and lowered through the floor on a lift system revealing an ornate Brazilian cherry and hickory parquet floor. These “chair-wagons” enable the Hall to be converted from a concert hall with theater-style seating into a 5,700-square-foot ballroom in approximately two hours.

When the “chair-wagons” are lowered into the basement, they are stored in a room below the main area of the concert hall with roughly the same measurements. The basement is also where instruments including a Steinway concert grand and baby grand pianos are stored. The Hall also features the custom-built Martin Foundation Concert Organ, which has 47 voices, 64 ranks and 3,568 pipes with three 32-foot stops. The console for the organ is also stored in the basement.

As the rain was falling on Saturday and Sunday, the maintenance team was keeping careful watch of the water levels inside the building, which are a common occurrence according to Nashville Symphony President Alan Valentine. “There is an underground stream that clips the corner of the build-

ing,” Valentine told us. “So it’s no big deal to have water down in the sub-basement at any given time. We’re always pumping water down there.”

With the rain continuing through Saturday and into Sunday, the pumps seemed to have had the upper hand on the water seeping into the building despite the fact that there was more water than usual. On Sunday night as the rain was beginning to subside the real horror was preparing to hit. Because the NES (Nashville Electric Service) electrical vault adjacent to the building was flooding, the company decided to cut power to the building. That is a reasonable course of action given the situation at hand. What was unreasonable was that they only gave the people in the building

As the rain water swelled the river, the river in turn poured into the *water table* of the city. Sometime in the night, the crew in the building had obtained more pumps as the volume of incoming water to the sub-basement was beginning to pick up. While the pumps were pumping out the water, the crew went up into the basement and began putting the pianos and anything else of value up on platforms in preparation for the possibility that the water could make it up into the basement level.

By the middle of the day on Monday, May 3, the water was not only coming into the building through the storm drains, but it was jetting through whatever cracks and crevasses it could find in the walls of the sub-basement and basement as a high velocity

“ There came a point where pumping the water out of the building became a futile venture because the water that was above the street was the water table. ”

five minutes of warning before they cut the power. As the power shut down, the building automatically switched over the emergency power provided by onsite generators.

When they realized that the area around the building was beginning to flood Schermerhorn staff decided to bring all of the instruments and other such valuables up to the concert level just in case. The problem now was that neither the chair-wagon lift nor the freight elevator was on the emergency power system. They couldn’t make the move.

stream that reminded Valentine of a scene in “The Poseidon Adventure.”

Valentine said, “There came a point where pumping the water out of the building became a futile venture because the water that was above the street was the *water table*. It was like pumping out of one end of a swimming pool into the other.” He added, “One very troubling aspect of all of this was when I got there they had pried an elevator door open, and we could hear the water rushing through the basement like torrent of rapids on a river.”



Now all they could do was watch the building fill up.

When the water finally stopped rising it had reached a height that was only five inches below the bottom of the slab, which is the floor of the concert hall. In order to get to the floor of the sub-basement scuba gear would have been needed to get through 24 feet of water. Everything below the concert level of the building was completely flooded.

Now they had to wait and see what would be left when the tide went back out.

It was awful. The organ in the main hall was undamaged, but the blower room and the console were lost. Both of the pianos were found upside down covered in silt. Several percussion instruments as well as all of the instruments that the symphony takes out to introduce children in the community

“ This building is our primary instrument. Our instrument got damaged, and that’s what we’ve got to fix. ”

to music were destroyed. However, as bad as that all sounds, it only accounts for \$1 million of the 15 to 20 million in total damages.

The most important instrument of the Nashville Symphony is the 1,844-seat Laura Turner Concert Hall itself. They went to incredible expense in order to get the room as close to acoustically perfect as possible. “This building is our primary instrument,” Valentine explained. “Our instrument got damaged, and that’s what we’ve got to fix.”

The first order of business was to dehumidify the building because while most of the building was above the waterline, none of it was impervious to the residual moisture and humidity. As the water was rising, the Symphony was on the ball hiring American Constructors, which is the company that built the structure to manage the remediation of the building. American Constructors in turn hired Royal Plus Disaster Clean Up. By the end of the first week there was 200 tons of HVAC and dehumidification gear on site.

Massive plastic hoses snaked throughout the building from room to room and floor to floor shunting humidity out into the open air. The only way to get from the main floor to the basement and below was to go outside and back in again because the two areas had been isolated from one another. In order to go downstairs in the building a Hazmat suit must be worn and proof of a tetanus shot must be shown.

In addition to the dehumidifying hoses there was thousands of feet of electrical



cabling coursing through the building bringing electricity into the house as the electrical systems all had to either be replaced or rebuilt. All lighting in the building came

from drop lights and portable floor lights.

The Schermerhorn typically hosts more events than there are days in the year, many of which involve high-end catering. Knowing that this would be the case an equally high-end (4,000 foot) kitchen was built to handle the catering needs of the building. Because of the need for acoustical isolation the kitchen was placed in the basement and was, therefore, lost.

The fore mentioned acoustical requirements also mandated that all air handling equipment be stationed in the basement as well. This didn’t just mean that the air handlers had to be replaced. All of the duct work throughout the building had to go because of the probability of mold in them.

The list of problems seems to go on forever in every direction. But none was more intriguing than the floor of the basement storage room for the chair wagons. Because of the size of the wagons that had to be placed in the room there could be no support pillars in the middle of the roughly 5,700-square-foot space. When the water was rising in the sub-basement, it was doing so faster than the air could evacuate the area. This created immense hydrostatic pressure in the top of the sub-basement. The result was the slab that serves as the basement floor lifted two feet and settled back into position when the pressure evened back out. What was left was a warped and cracked floor that will now have to be removed and replaced.

Despite all of the damage and loss to the Schermerhorn Symphony Center there is

an indomitable spirit that is alive and well in the people who call this building home. “At first there was a sense of shock,” said Facility Maintenance Technician Raay Creech. “We knew it had flooded, but we had no idea that it was as bad as it really was. It’s gonna come back though. They’ve got good people in place. Everybody’s optimistic, and so we will get through this.”

Four days after the flood Christopher Cross was scheduled to play in the pops series. So they asked him if he would donate his time to play for the city in a free event at the state capitol and they would have him come back and play with the orchestra when the building is back up and running.

Right now there is no real clear idea of when the Schermerhorn Symphony Center will be operational again. The best estimate we could get was mid to late autumn. In the meantime Symphony officials say they intend to stay in close contact with the community that has supported them as long as they have been in Nashville.

Everyone we talked to at the Nashville Symphony displayed acute awareness that their loss is nothing compared to the tragedy suffered by those who have lost their homes and loved ones. And although there was no one crying out for a first chair violinist as the disaster was unfolding, there is something to be said for the medicinal application of music. Indeed there is the argument that music [of all kinds] is a huge part of the mental and emotional health of our country.

“We play music.” Alan Valentine said, “That’s what we do. Music is food for the soul and at a time like this the community needs its soul to be fed more than ever.”

Four days after Nashville’s thousand year flood of 2010, 4,000 people came out to the plaza of the state capitol despite the pain, loss, devastation and bewilderment the day and fed their souls courtesy of the Nashville Symphony. 🎻

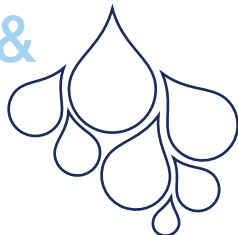


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There are few concert venues on earth that

are as readily recognizable as the Grand Ole Opry. When the floods of May came and laid siege to Nashville, it was not surprising that when the inquiries of how the people of the city were faring, one of the first questions was “what shape is the Opry in?” The damage was extensive to the point that the events of the venerable venue had to be moved to locations around Nashville namely the War Memorial Auditorium, Two Rivers Baptist Church, Ryman Auditorium and Jackson Hall in the Tennessee Performing Arts Center. Both the War Memorial and the Ryman are former homes of the Opry.

While this is certainly upsetting the apple cart of the Grand Ole Opry, it is not unprecedented nor is the reason for the temporary relocation. The last time the Opry had to relocate was in 1975 to Nashville’s Municipal Auditorium just one year after the opening of the Grand Ole Opry House. That move was also caused by the Cumberland River flooding.



“While we ourselves are shaken by the impact of the flooding of the Opry House and throughout the area, it is important that Nashville’s most treasured tradition continues with this week’s shows,” said Grand Ole Opry Vice President Pete Fisher. “We look forward to coming together both as the Opry family and as a great American city just as we have every week for nearly 85 years. Our hearts go out to all of those affected in the Middle Tennessee area.”

The Opry Call Center is temporarily out of service, and other operations on the Opry Entertainment Complex including Opry backstage tours and the Grand Ole Opry Museum, have been temporarily suspended. It is too early to determine how long Opry operations will be impacted at this time due to the extensive damage brought upon the venue by the record setting flood.

In a sensational display to the age-old religion the professes that the show must

go on.

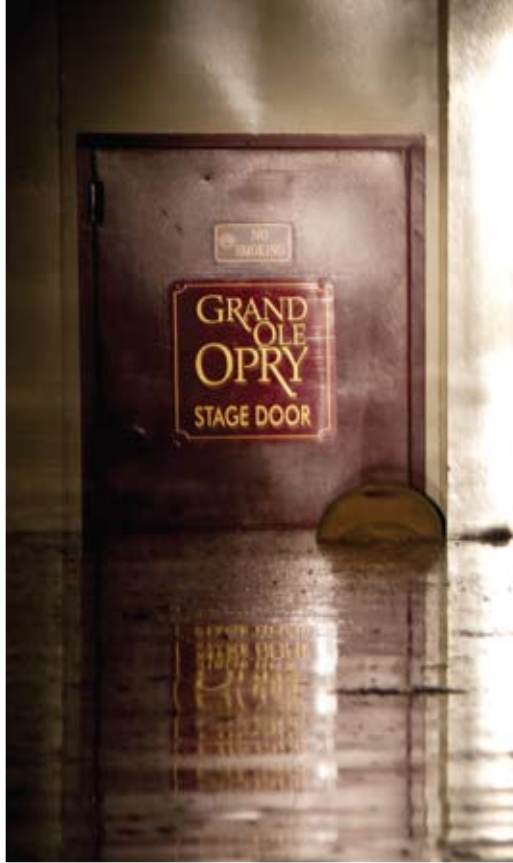
The world-famous Grand Ole Opry once again made history on May 4 as it performed its first show since having been temporarily displaced from the Grand Ole Opry before the flood waters had begun to recede. The performance took place at downtown Nashville’s War Memorial Auditorium, one of the Opry’s past homes (1939 - 1943).

In addition to an array of Opry members and other country artists, the show included honored guests Tennessee Senators Lamar Alexander and Bob Corker. Senator Alexander took to the piano for a performance of the classic “Tennessee Waltz.”

The show was bookended by stirring performances. Marty Stuart offered the first music of the night, an acoustic

performance of “Let the Church Roll On,” popularized by past Opry duo Lester Flatt & Earl Scruggs. The Opry member sang from behind one of several signature Opry microphone stands pulled earlier in the day from the Opry House. “Thank you for letting us come together,” Stuart said to the live audience at the top of the show. “Because that’s what we do at the Opry; we come together.” The entire cast





this week's flooding, Brad, Alan and the Nashville community obviously agreed wholeheartedly," said Pete Fisher, Grand Ole Opry Vice President and General Manager. "We are excited about keeping the Opry tradition alive with some spectacular upcoming shows." On that same day, Country Music Hall of Fame member George Jones and fellow Opry member Martina McBride added their names to the list of those appearing at the

Tuesday Night Opry May 11, also at the Ryman Auditorium.

Among others confirmed for upcoming Opry and *Opry Country Classics* performances are Eric Church, Charlie Daniels Band, Vince Gill, Lady Antebellum, Charley Pride, Blake Shelton, Ricky Skaggs, Josh Turner, Carrie Underwood and Steve Wariner.

talk to me about our music," Corker said. "Thank you for keeping it going."

As with all Opry shows, performances ranged from country classics to current hits. Chris Young, at No. 2 on the country charts this week with his single "The Man I Want to Be," thanked the audience for being

“ Tonight clearly proves that for both the Grand Ole Opry and for Nashville, the show truly does go on. ”

a part of the night. "It doesn't matter where you are," he said. "It's always the Opry when you let us put on a show. Thank you for letting us put on a show."

"Tonight clearly proves that for both the Grand Ole Opry and for Nashville, the show truly *does* go on," said Opry President Steve Buchanan. "This has been an historic night of great music. While we will not be back to our usual home for a little while, that by no means diminishes some special shows and memorable

moments I am certain we'll experience at Opry shows in the days ahead. As Senator Alexander said on stage, "The music's still playing in Nashville!"

On May 6 Grand Ole Opry superstars Alan Jackson and Brad Paisley added to the artist lineups for the weekend's Opry shows. "When we said 'the show must go on' after

"It's time to rally, and that's exactly how it feels," Paisley said after the May 11 performance. "I see why tonight our performance at the Opry is maybe more important than the first time I ever played it."

It may seem trite to be so concerned about making sure the performance schedule of the Grand Ole Opry carries on unabated especially in the shadow of a disaster of this magnitude and the death toll that came with it. Nashville has been badly injured, and the world outside of the city seems to be scarcely aware of. However, it was once said that entertainment is as much a part of the healthcare system of this country as is the medication that softens our pain and gives us comfort while we heal. There is something to be said that if making music and coming together is what the people of Nashville do as was suggested by Marty Stewart then that is what must be done.



concluded the evening with a performance of the Opry standard "Will the Circle Be Unbroken," with the crowd on its feet singing and clapping along. "Our family, our songs and our spirit live on," Stuart said.

Senators Alexander and Corker both complimented the Opry's resiliency and encouraged listeners to visit Nashville. "Everywhere I go around the world, people



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Eat To The Beat America

Return to Merriweather Post Pavilion & Welcomes Holly O'Hair

Eat To The Beat America (ETTBA), part of the international catering company Global Infusion Group, is delighted to return to the Merriweather Post Pavilion in Maryland for its third season of music and live events. Having successfully provided production catering for the back of house crews and artists at 31 events in 2009, including the Virgin Mobile Festival, the location and tour catering specialist is looking forward to another great year of outdoor music events.

Susanne Howell, Operations Manager for ETTBA said, "We just love working at this Amphitheatre. It is in a beautiful setting and has a special feel to it, and I am really looking forward to another busy year."

ETTBA was recently joined on the West Coast by Holly O'Hair as American Sales and Marketing Manager. O'Hair comes to Eat To The Beat with a wide range of experience in the music and entertainment industries, including over 6 years with Live Design magazine and most recently with lighting production supplier Epic Production Technologies (formerly Ed and Ted's Excellent Lighting and Q1 Production Technologies).

Speaking on O'Hair's appointment, owner and CEO Tony Laurenson said, "Holly is a fantastic addition to our team. Her industry knowledge, contacts and understanding of the touring market will make her a valuable asset."

Commenting on her new role O'Hair said, "Eat To The Beat America is extremely well known, and I feel that my many years of involvement in the touring and production industries make this the ideal company through which to make a change to the catering side of the business. Tony and his team are amongst the most experienced and well regarded professionals in the industry. I'm thrilled to bring my own industry knowledge and relationships to

this dynamic team and further establish Eat to the Beat's position in the marketplace."

Global Infusion Group consists of 9 brands – Eat To The Beat, Eat To The Beat Film and TV, Eat To The Beat America, Upbeat Event Catering and Design, e2B Logistics, GIG Asia, Dunes Middle East, Globestar Management and GIG International Catering Consultancy. GIG have been operating internationally for 26 years, winning the TPi Award for Favourite Caterer 7 times since 2003.

As worldwide tour caterers GIG also have offices, crews and equipment in Europe, The Middle East and China. Holly's appointment follows GIG's 22-year presence in the States, with ETTBA having worked with such legendary artists as Lou Reed, Lenny Kravitz, The Eagles, Bruce Springsteen and more recently Celtic Thunder, Slipknot, Marilyn Manson and Coldplay. In addition to the tours ETTBA have been backstage feeding the crews at the Virgin Mobile Festival, Lollapalooza, All Points West and have an in-house appointment at the Merriweather Post Pavilion in Maryland. Besides music business and with the aid of sister company Upbeat Event Catering and Design, ETTBA have also provided corporate hospitality catering on numerous corporate roadshows around the US. ☺

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