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contents

volume 3 issue 7 2010

24

6 Stage Mfg Tait Towers
Sting Symphonycity Tour 2010

8 Video Nocturne & FilmAid Team Up for Soccer in Haiti
10 World Cup 2010 Closes in with First Large Format Projections in South Africa

12 Sound Mojave Audio Microphones
Used to Capture New York's Vision Festival XV

16 Lighting DTS TITANS Meet The Dinosaurs!

18 Transportation Potenza Enterprizes
Trucking Through North America

20 [mPm Showcase] Pyro Engineering
Fireworks Night Reinvented at Citi Field

24 Crossroads Guitar Festival 2010
Celebrating Positive Personal Change Through Music

26 Accurate Staging
Sets the Stage

28 Upstaging
Going Beyond Trucking & Lighting

30 obit Albert Giuseppe Leccese

32 Advertiser's Index

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FROM THE *Publisher*



The Crossroads Guitar Festival is the second major festival we have covered this year. Even though summer tours are out, it seems as though the festivals are keeping everyone going this year. Clearly, this is one of the best festivals going and certainly worthy of our coverage. We think you will enjoy reading about the production and support companies involved.

Our chief writer Michael Beck also traveled to Haiti to cover the work being done there to aid in the ongoing humanitarian efforts. FilmAid International and Nocturne Productions teamed up to give the people of Port-au-Prince the chance to watch the World Cup, movies and disperse information in the form of PSA's. This type of "escape" has shown to help the people of Haiti deal with the dire situation that surrounds them. A fascinating story indeed!

We also want to advise our readers that mobileproductionpro.com is expanding, and you can read all of our current and past monthly magazines online anytime for free. We are getting a lot of hits on that part of our site, so those of you on the road apparently like this feature. The site also has the largest search engine in the business, breaking news and updates on our Tour Link Conference. (January 27 - 30 in Scottsdale, AZ at the Scottsdale Marriott at McDowell Mountains).

Finally, it may be just my perception, but it seems as though a lot of people in the industry are holding their breath waiting for the next show to drop. There seems to be an air of anticipation, but it is not necessarily optimistic in nature. Frankly, I am ready to get on with business and to stop worrying about the economy. After all, this is still "Show Business" and although it may be a cliché, there is still no business like it. I for one, intend to enjoy what time I have left in this magical industry and press ahead with our plans and activities. If the other shoe eventually drops, then so be it. Until then, let's get on with the show!

Larry Smith

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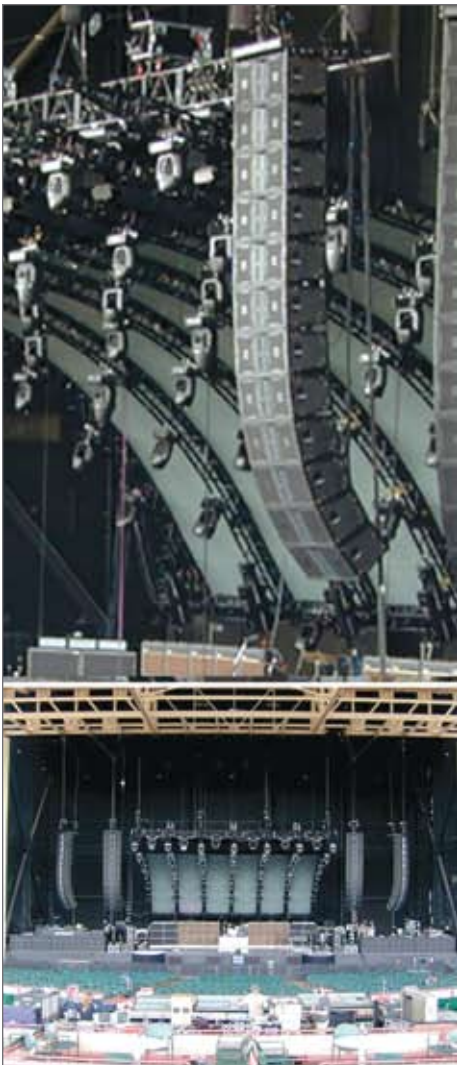


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STING Symphonycity Tour 2010

It might be argued that Sting's latest tour, *Symphonicity*, is a case of 'art imitating life', yet the addition of 48 members of the Royal Philharmonic Orchestra to his stage has enabled Sting to approach his work afresh – this is not imitation, rather it is reappraisal. That, of course, is exactly what Aristotle meant when he first uttered those immortal words. In the wider context of show design, Danny Nolan has rightly interpreted this shift of focus as an opportunity to reappraise his own methods and, like Sting, Nolan looked to other art forms for inspiration.

"When I first took my ideas about staging to Tait Towers for construction, the main focus was what we now refer to as the light boxes," says Nolan. "These are flown LED video panels made up from Nocturne's hires V9 modules. Because the original concept from Sting's stylist was predominantly orchestral with operatic overtones, the panels were perceived as something solidly three dimensional; structures that would evoke images of the large sound baffles you see flown above stage in orchestral concert halls. As such they are shallow rectangular boxes, rather than slim flat surfaces." This was a difficulty for Nolan, "You can't get light around a solid baffle; the stage would be covered in shadow. But then I had the

idea 'why not have something that looks like a sound baffle, but functions as a light source'."

It was a short step from there to V9 LED video, but Nolan looked to Tait to realize a more esoteric application of the medium. "I needed the panels to be visually functional, but also to be able to be broken into segments, something that took the viewer away from the conformity of their normal expectation of video, whether that be projected or LED."

The fascias of the boxes are, by Nolan's own description, "derivative of Mondrian" (Pieter Mondrian the Dutch artist 1872-

1944). In constructing the framework to support the LED modules (each of the three panels is 16'w x by 13'h and 1.75' deep) Tait have mapped the panel fascias, front and sides, with the familiar irregular black vertical and horizontal lines that characterize so much of Mondrian's work. "To me it was also important to disguise the LED element and to soften the image," continued Nolan. "Diffusion was the answer and it was Tait that researched and presented a variety of potential materials to Production Manager Charlie Hernandez and myself. We chose a particular acrylic treatment they produced which has proved perfect."

Tait developed stand-off frames that hold the diffusion approximately three inches away from the LED modules. "The effect is visually amazing," said Nolan, "and with typical Tait engineering flair the frames are fast, easy to fit, light-weight and strong; Matt Hales and Adam Davis at Tait did a really good job. From the audience perspective - well even from the orchestra's close point of view - the individual LED pixels are completely subsumed; the image is pure, totally coherent. What's even more startling is there's no loss of resolution."

Nolan uses the light boxes to color the stage, and he plays video content through them. "They're not a static visual entity, they also gimbal in space. Each is flown from three points so they can be oriented in any direction. That gives me the latitude to re-contextualize the stage; from open operatic with the panels flown high, to lowering and enclosing them shell-like above the central area to create an intimate contemplative mood as becomes a string quartet. Using Catalyst and mapping software, I track images around the surfaces of the box, sometimes split, so I-MAG dominates the main screen area, while the side panels take created content."

For lighting, supplied by Upstaging, Nolan has plundered the art world further, referencing the contemporary work of US kinetic sculptor Arthur Ganson. "I wanted something that allowed me to move lighting physically through space to complement the panel positions. Pantographs are a familiar solution but would have diminished the impact of the panels. Ganson's work features movement as a key element realized in unexpected ways. His piece, The Chair, which utilizes an arm like structure pivoted in two places, provided the model for what Upstaging has provided for me here." Redolent of Victorian engineering, Nolan's 'Drop Arms' as he calls them, move with humanistic grace.

Tait Towers also provides the main stage for the forty-eight piece orchestra. "Charlie Hernandez planned the layout," said Nolan. "The orchestra are arrayed traditionally, strings stage right, woods left, but with Sting's more traditional ensemble of percussion, guitars, bass and backing vocals nestled within. At 60' by 44' it's large and multi-tiered, but even here Tait has applied a level of finish to the stage that wouldn't shame the Carnegie Hall or the Avery Fisher hall."

This current Symphonycity tour might be visually and musically unfamiliar to Sting fans, but they have become accustomed to him challenging preconceived notions, whether through his music or his presentation. We're sure Aristotle would have approved, as he said, "The beautiful is that which is desirous in itself."

Nolan video recorded footage of lighting effects instruments on the Police tour last year, notably of Maxi 12 and Kino Flo fixtures, and plays these images across the Mondrian panels of his light boxes, "The Tait diffusion material is so effective that the images are rendered life like, in effect what the audience sees is Kino Flos and Maxi 12s," he said. ☺

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Nocturne & FilmAid Team Up for Soccer in Haiti

When you fly into post-earthquake Port-au-Prince, Haiti for the first time you are shocked by how much your pre-trip research fell short of the actual situation on the ground. Such research only draws the outlines of the picture. But not until you put your feet on the ground, smell the air and get caught up in the frenetic activity that takes place in and through the almost total devastation do those outlines get filled in.

The phrase “I can imagine” is blurted out by far too many people when they hear the account of someone who has been there. It’s almost funny to hear that that from someone who hasn’t taken in the experience because those who have made the trip can only barely grasp the situation. You expect to see some kind of incomprehensible destruction. You expect to see starvation and illness. Therefore, it’s easy to understand the need for basic staples such as food, water, medicine, clothing and shelter.

What doesn’t necessarily hit you when you think of a situation like this is there might be a need for entertainment. After all, if ever there was ever a “foxhole” situation, this is it, and whoever heard of entertainment in a foxhole? So when Nocturne Director of Touring and Logistics Todd LePere told us that it had something going on in Haiti, it grabbed our attention.

Soccer is the national sport in Haiti, and the World Cup is a big deal. However, given the current state of the Port-au-Prince area, there was no way anyone was

going to be able to follow progress of their favorite team. This is a much larger problem than one might think. It’s not just a matter of people wanting to put the game on. It’s an issue of escape. Enter FilmAid International. FilmAid International is a humanitarian NGO (Non-Governmental Organization) that was founded by Oscar Nominated Film Producer Caroline Baron who produced *Capote* with Phillip Seymour Hoffman.

“FilmAid started in 1999 as a response to the refugee crisis in Kosovo,” Baron recalled. “Being a film producer, I had a hard time figuring out how I could help the refugees. But I felt very distraught by what was going on, and I wanted to do something. Then I heard a report on Public Radio that the biggest problem in the refugee camps in Macedonia was psychological issues. So I got this idea to create an outdoor cinema for kids, and within 24 hours I had a bunch of friends in the film business ready to help.”

Within the next 48 hours, the office of the United Nations High Commissioner for

Refugees expressed a desire to partner in on the project. With that endorsement, the project had immediate legitimacy, but it was all theoretical without gear. Enter Nocturne Productions.

“In 1999, I was approached by a movie producer named Jeff Silver,” said Nocturne Co-CEO Bob Brigham. “He said, ‘I’ve got a strange one for you. I’ve been referred to you by some people I know. There’s a woman named Caroline Baron who has an idea to do something in Kosovo where they have all these refugees. They have food and medicine and tents, but they don’t any entertainment; they’re bored to death.’ The idea was to show movies in the camps at night. They couldn’t get anyone to donate projectors or crew, and no one would help them figure it out.”

The guys at Nocturne jumped into the deep end of the pool and with full systems, projectors and crew. However, by the time everything got in place there was about a week left before the conflict ended and the refugees were able to go back to their



Publisher's note: The logistics involved in getting a story such as this one present challenges that are difficult at best to mount. We wish thank: Todd LePere at Nocturne Productions for bringing this story to our attention, Caroline Baron and Lou Auguste at FilmAid for welcoming us into their project and Dean Giasi at Apollo Jets for getting us there. Most of all we wish to thank the ever resilient people of Haiti for inspiring us all though the unimaginable act of getting up every day and facing the life that lay before them.

by MICHAEL A. BECK



FilmAid & Nocturne

homes. But FilmAid had been born.

It didn't take long to realize that just showing movies and cartoons for entertainment was only the tip of the iceberg of how FilmAid could help the psychological status of the places it went into. Nevertheless, the process of getting up to speed did not take place without a learning most of which was cultural.

Baron explained, "It was a 90 degree straight up learning curve. In the camp in Kosovo, we showed films to children without watching them – animated shows like Tom & Jerry cartoons or 101 Dalmatians. This was stuff that we thought was totally benign, but some of the [slapstick] images were painful and scary to them." The result was to have the people in the camps create their own advisory committees that screens the movies and decides what will or won't be shown based upon their knowledge of their own culture rather than that of someone from New York, Los Angeles or London.

The next step was to put together PSA (Public Service Announcement) programming that would get certain messages out to the people in the camps. Again this programming was not only cleared but in many cases produced by camp members. A good example of this is Kakuma, which is a town located in the Turkana District of northern Kenya.

Rape is a major problem in many parts of Africa because there is a belief that a man could be cured of AIDS if he has sex with a virgin. The outcome of that thought

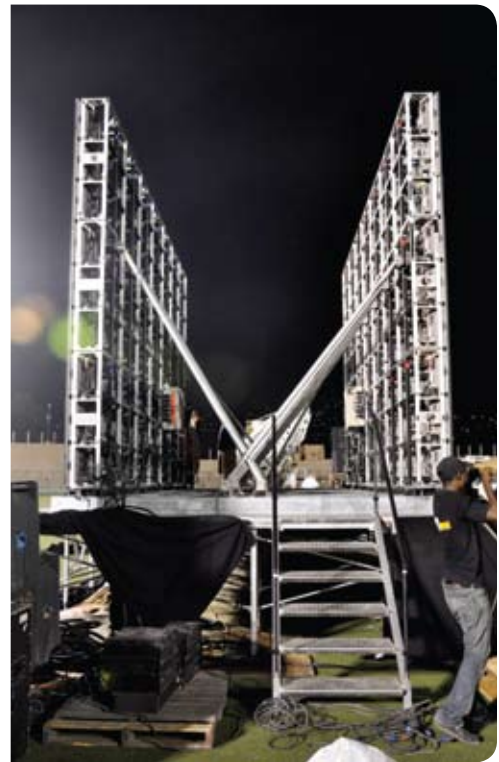


process is as gruesome as it is predictable. Through the use of PSAs produced by people of the local culture, the message can now get out that this belief is both false and dangerous. While the practice may not have stopped, this is a great way to spread the word more effectively than before. Another effect of the project is that evidence has shown that running these films has reduced violence in the camps.

In some cases, there are as many as 5,000 to 15,000 people showing up to these movies. An added draw is that the movies and PSAs produced in the camps features the camp inhabitants. When the programming is over, the camp has its own facilitators that engage the groups in attendance about what they saw. This is important because in many cases this is the first time many of the people have ever seen a projected image.

Of course there is more to all of this than just putting video gear on the ground in third world countries. In the end, the gear does have to get there and work. This calls for the same logistical and technological expertise that *mPm* typically focuses on.

Now, as a case in point, let's look at the World Cup soccer project in Haiti. The idea to put LED video walls in the national soccer stadium made perfect sense. The



left: Lou Auguste - FilmAid Project Manager, Marc Crifasi - Nocturne Tech, Norvin Maloney - Nocturne Tech

problem was that this perfectly sensible idea was thought up well late in the game – one month before the World Cup tournament started to be exact. That would be okay if the gear was going from Dekalb, Illinois and Lititz, Pennsylvania (Tait Towers donated the stage) to Miami, but it was going to Miami and on to Haiti; Haiti is a different matter all together. People routinely age in dog years waiting for things to clear customs in Port-au-Prince.

Thankfully, Nocturne had the necessary Barco D7 video product available as was the case with Tait's staging gear. The other matter that fell in favor of the project was the positioning of people on the ground in Haiti who were able to get the gear fast tracked through Haitian red tape. FilmAid Project Manager Lou Auguste addressed that aspect, "When you're doing something good, it's amazing what gets cleared out of the way. I think everyone knew that this was a really good project and that it would be very good for the country. It was incredible how it all got done. Plus, we had Caroline Baron working on it, and when you have Caroline working on something, it gets done."

Load-in and load-out had the usual "lost in translation" issues that might be encountered with a local crew for whom English is not the first language. That being said, Nocturne Tech Marc Justin

continued on 31



World Cup 2010 Closes in With FIRST LARGE FORMAT PROJECTIONS in South Africa

The Closing Ceremony for the FIFA 2010 World cup at Soccer City stadium, Soweto, Johannesburg, featured the first ever large scale video projections to be integrated into a live show in South Africa.

The ground-breaking extravaganza that brought the tournament to a close just before the Final was produced by the VWV Group. UK-based The Projection Studio's Ross Ashton was appointed as projection consultant for this aspect of the show by Mik Auckland, part of a specialist team from Jack Morton Worldwide, who brought their experience of producing large, high profile events to the equation.

All the projection hardware and software solutions were supplied by E/T/C Paris working for Gearhouse South Africa, the event's main technical contractors, who also supplied lighting, audio, rigging and power for the acclaimed Closing Ceremony that wrapped up one of the most successful World Cups in great style.

Ashton's role included overseeing the entire projection process, from selecting the equipment supplier to assisting Johannesburg based content providers, Ministry of Illusion (MOI), optimise the imagery to work on a monumental scale.

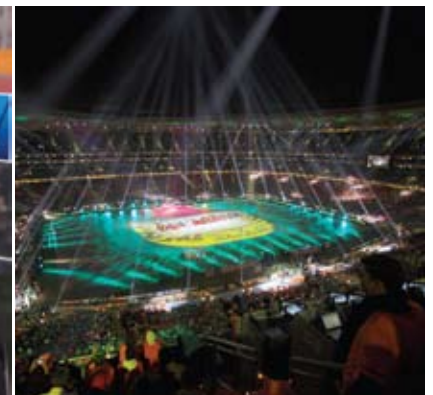
On site, he worked closely with the E/T/C Paris team led by Partrice Bouqueniaux, with whom he has a long history of collaborating on innovative and spectacular projects. He also co-ordinated between the

visual departments including lighting really pulled out the stops to ensure it was a memorable show fitting the occasion. E/T/C Paris are the best known experts in this field and it was great to be working with them again, and also with MOI, who produced an impressive array of images".

The dramatic 55 metre square projections in the middle of the field-of-play - onto a cloth covering the pitch - were delivered by 18 Christie 18K Roadster projectors, mounted on 2 platforms flown in the roof of the upper concourse of Soccer City,



Hugh Turner & Tim Dunn



Robe World Cup Closing

show caller and the host broadcasting service (HBS) with information about which video clips were coming up next.

Ashton comments, "It was a huge privilege to be asked to work on this, and all the

along the east and west (long) sides of the venue. The projectors were configured in 16:9 format and rigged in 3 stacks of 3, covering the pitch that was divided into 6 target areas.

The content varied from digital scenery like



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lakes and mountains to colourful graphics, moving patterns and texturing and flag insignia. PIP video replays of the sporting action were inserted into the overall picture, and all these and other images helped differentiate and push along the fast paced 30 minute narrative.

Each projector received its own video feed and keystone correction to eliminate discrepancies between their optical centers, optimising the smoothness and brightness of coverage across the full surface area.

E/T/C's powerful proprietary OnlyView PC-based system was used for control, programmed and operated by Yan Kaimakis. Eighteen active OnlyView servers, one per machine, were utilised, with another 18 running as a hot backup system - a major stipulation of the original tender document - and data was distributed via a fully redundant networked system.

Footage for the stadium's 2 Lighthouse high resolution LED screens was edited by locally based VLS and also output via the OnlyView system, with a pitch projection feed from OnlyView also sent to the host broadcaster to be available for their mix.

The projections have been a great talking point as has the Closing show and the tournament generally, all helping to raise South Africa's profile as a destination for world class sporting and entertainment events. ☺

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USED TO CAPTURE NEW YORK'S VISION FESTIVAL XV

The Vision Festival is the world's premier festival of experimental music (typically free jazz/avant-garde jazz), art, film, and dance. Held annually in the Lower East Side of New York City, the musical extravaganza recently completed its 15th year. Having just completed his ninth year as the festival's chief recording engineer, Cologne, Germany-based Stefan Heger, recording and mastering engineer with Fisheye Music and Supow Studio, used several microphones from Burbank, CA-based Mojave Audio to record this year's performances.



Heger commutes regularly between New York and Cologne, Germany as part of his professional responsibilities. After spending the early part of his career at Bristol Studios in Boston as a full-time engineer and at the Music Room in Cambridge, MA—plus a considerable amount of freelancing in New York City at Sterling Sound and several other studios—he re-located to Cologne, Germany and opened Fisheye Music, a privately owned surround sound mixing and mastering studio. When he completed recording this year's Vision Festival performances, he returned to Germany with approximately 300 - 400 GB of recorded audio. He now mixes and masters these recordings for the various artists and their labels who prepare to issue live releases of the Vision Festival performances.

“So far this year, I'll be working on releases for several artists,” explained Heger. “These performers include Rob Brown's New Quartet, free jazz pianist Borah Bergman, the Dave S. Ware Trio, along with Jayne Cortez & the Firespitters. I used Mojave Audio microphones extensively on this project, including two MA-200 vacuum tube condenser mics,

two MA-100 small diaphragm condenser mics, two MA-101fet condensers, and the MA-201fet condenser mic.”

“The performances at the Vision Festival force me to approach music differently than I would typically do with pop music,” Heger continued. “I always want to capture the best sound possible, but this is more about capturing the energy of the performance and, for this, the Mojave Audio microphones really came through.”

“For the most part,” Heger said, “I prefer to use a vacuum tube mic like the MA-200. This microphone provides a refined, studio-type character. This mic does a great job with the acoustic bass. I also like it positioned out in front of the drums and, for horns, it's incredible. When positioned at a distance from the horns, it makes the overall sound of a sax or trumpet sound absolutely gigantic!”

Heger is equally impressed with the Mojave MA-100, MA-101fet, and MA-201fet microphones. “A pair of MA-100's makes a terrific choice for drum overheads or for capturing

the marimba,” he said. “This microphone adds a wonderful ‘shine’ on the high end. For drums, I used a pair of Mojave MA-101fet mics to capture snare drum and hi-hats. The MA-101fet has tremendous headroom to handle the sharp attack transients and delivers a very full sound. Rounding out my Mojave mic arsenal was the MA-201fet, which I used on the piano. Every one of these mics performed beautifully.”

With the Vision Festival XV behind him, Heger now has the task of taking all those recordings and mix / master them for public release. He reflected on the project, “The Vision Festival offers a lot of really creative performances and some very fresh music. The microphones I use to capture those performances play a huge role in the sound of the final recordings. I've been very impressed with Mojave Audio's products. They offer well balanced and very natural recordings of the instruments, and the quality of those tracks is what, ultimately, helps make a fine recording.”



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DTS TITANS

Meet The Dinosaurs!

DTS Titan LED wash lights were used to illuminate several life size animatronics at the London edition of Dinosaurs Unleashed! Its the UK's largest interactive dinosaur encounter - which has now just opened at the Bournemouth International Centre (BIC).

The lighting has been installed by Ian Austin of Kent, UK based STL Lighting, who purchased the Titans specially for the exhibition from DTS's UK distributors, Lightfactor.

Austin designed both interior and exterior lighting schemes for Dinosaurs Unleashed, which ran until May on the Land Securities Parklife site in Oxford Street, London. The brainchild of Nicky Allison of Progressive Events, the slightly industrial setting made an ideal home for the 24 dinosaurs, one of a number of temporary events/uses that maximized the prime real estate during a break in the ongoing process of redeveloping the site.

Austin does a lot of work with Progressive Events, and was delighted to take up the challenge of illuminating the experience's prehistoric inhabitants. His initial brief was to deal with the exterior elements, but that later extended to lighting the interior exhibits as well.

With limited power available on site, LED was an obvious option, and he needed a good IP65 rated fixture for outdoors. Having already purchased a quantity of LED from Lightfactor, Peter Coles suggested he look at the Titan, which has a light output similar to that of a medium flood PAR 64 can.

This resulted in the purchase of 18 Titans, which were dotted around the site high-lighting the beasts in a variety of edgy dinosaurian shades and colours. Austin was really impressed with the way they stood up to the inclement weather during the London exhibition, which was truly appalling for much of the time with freezing temperatures and frequent downpours.

For the Bournemouth show, the Titans are being used to colour wash the roof of the domed hall, showing the fixture's versatility.

The new DTS compact self-contained Titan is designed for indoor or outdoor fixed and mobile installations, with a tough aluminium casing and integrated power supply making it extremely easy to set up and use.

These and other lighting for the 15 exterior exhibits in London were controlled by a LightProcessor QCommander 512 console, and all the dimmed lighting inside and out was powered by a combination of different LightProcessor Paradim dimmers. The

QCommander and a LightProcessor Zip desk for interior control were selected for their simplicity and ease of use. They were pre-programmed with a number of different shows, so all the duty managers had to do each day was press one button to play.

The entranceway was lit with a selection of Source Fours complete with camouflage style break-up gobos and LDR 1K fresnels for colour washing the area. The LDRs were also purchased from Lightfactor.

STL's 5 person installation team worked intensively for 2 weeks to rig and set up everything, which included the provision of power distribution throughout the exhibition.

STL does a lot of architectural lighting and other exterior work, so the Titans are now generally available from hire stock.



Dinosaurs Unleashed is scheduled to move from Bournemouth to another location in September, and will also do a Christmas show at a venue currently TBC. ☺

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Since opening its Las Vegas office in the last quarter of 2008, Potenza Enterprizes Inc. has been expanding its presence in the West by providing on-site service for its clients, increasing mobility and flexibility with localized equipment in the region and preparing for the fall/winter touring and event season. Sitting down with **company owner Paul Potenza**, who started the company in 1993 with one truck in Toronto, Canada, we discuss his company's growth, the state of transportation in North America and entertainment transport in specific. The result, some great insight into how it moves and where things are going.

mPm: Paul, what's your take on the entertainment industry, and now that you are in Vegas, the corporate, trade show and convention industries, right now?

Paul Potenza: Like all industries at this time things are tight, and everyone is looking at the bottom line. This is true in Canada as well as in the US. That being said, things are not at a standstill. People are cutting back at all levels. The trade show and convention markets have scaled back the size and length of time of shows and reduced production and crews. This means clients need fewer trucks to transport the shows. Customers are always looking for value, but that does not mean the low quote always gets the work. Clients also expect great service, which is as much a priority for us as great pricing. The touring industry as always looks for value of service, this industry relies on relationships and the ability to up-size or downsize, as the situation requires.

mPm: How has the recession affected transportation?

PP: We have to keep finding innovative ways to remain competitive. We are continuously trying to minimize our operating costs without jeopardizing the integrity of our work.

With the downsizing of everything due to the recession, there is more equipment available for less work. You have to try and offer something that adds value to the service. In our case, flexibility has really played an important role. Especially with the presence here in Vegas, we've been able to help our clients on the spot.

Recently we were working for a client in Las Vegas doing a local corporate show. At load out, we were informed there was an additional truck showing up to take part of the production to Montreal. When the truck showed up, the equipment was not as specified by the client, and they were not able to secure the load properly. Our client turned to

us at 2 a.m. and asked if we could provide transport to do this crucial move, requiring team drivers. I was personally on site and was able to coordinate drivers and equipment to accommodate them, and the load arrived at its destination safely and on time.

mPm: So what would you say are your secrets to success, your company has grown steadily over the past 15 years.

PP: First and foremost it is our employees. We deliberately built the company at a slow and steady pace careful not to over extend ourselves for the short-term gain. With this model, we were able to be particular about whom we hired, and we're not just trying to fill positions. Rather than that, we developed relationships with other entertainment carriers to augment our fleet and to service our clients. As a result, we have been able to put together a very diverse team. Starting with our management team, we have people from all aspects of the entertainment industry. Our staff has worked extensively in logistics management and planning, production, event planning, security and the recording and management sectors. Our drivers are handpicked and trained before they ever tour on their own. We only hire drivers that are able to cross borders, as this can be a major stumbling block on international tours. This is a significant benefit to our clients both in our flexibility and keeping costs down staffing wise. We really have a great team with a great work ethic. We are now incorporating these same ideals into the expansion in Las Vegas.

Our clients are the backbone of our operation. We work very closely with our clients, and try to make each event unique and tailor to their specific needs. We do this whether it is a single truck or a 30-truck tour. This seems to keep clients coming back and recommending us to their colleagues. We have grown our client list slowly and methodically. We have used this methodology in all aspects of our business. Our clients are also very diverse, from trade

shows and conventions to theater, sport and, of course, music. Our goal is to service each client individually and provide as many resources to the client as possible.

mPm: You seem to have a wide variety of clients, tell us about some of them.

PP: One of our unique clients is LiveWire Remote Recorders. We are the exclusive carrier for LiveWire. This is a 31' mobile studio that does many types of recording projects for: all genres of live music, live broadcast, television, film, theater and DVD recordings. We've been working with owner Doug McClement since he built this studio, and as a result, we've been exposed to a vast array of situations we may otherwise not have encountered.

PRG Canada, along with PRG Services here in the US, have been long standing clients, and we have provided transport for everything from the North American Auto Show to the Pope through this relationship.

In Canada, Westbury National Show Systems is another long time customer. It is one of Canada's premier production houses. We've worked with this company over the years on the annual AID's event Fashion Cares, the MuchMusic Video Awards and many unique special events and festivals.

mPm: So what is coming up for you?

PP: We're starting to gear up for our annual Trans Siberian Orchestra tours. It is a perfect example of a relationship that has grown over the years and a wonderful success story in terms of its work.

We started out with Trans Siberian Orchestra in 1998 when the tour consisted of two trucks, one for the west and one for the east. Today we are preparing for the simultaneous East and West touring shows which last year had a combined 31 trucks. TSO is a really professional organization, but it is also like a family and we're really fortunate to be a part of that family.

We're thrilled to be involved with the 2010 Winter Olympics and the Para-Olympics coming up in British Columbia.

Generally, we are seeing things picking up, and our presence in Las Vegas is creating more opportunities for the company to grow. We're looking forward to some new ventures in the marketplace and just continuing to provide really high value service to our great stable of clients. ◊



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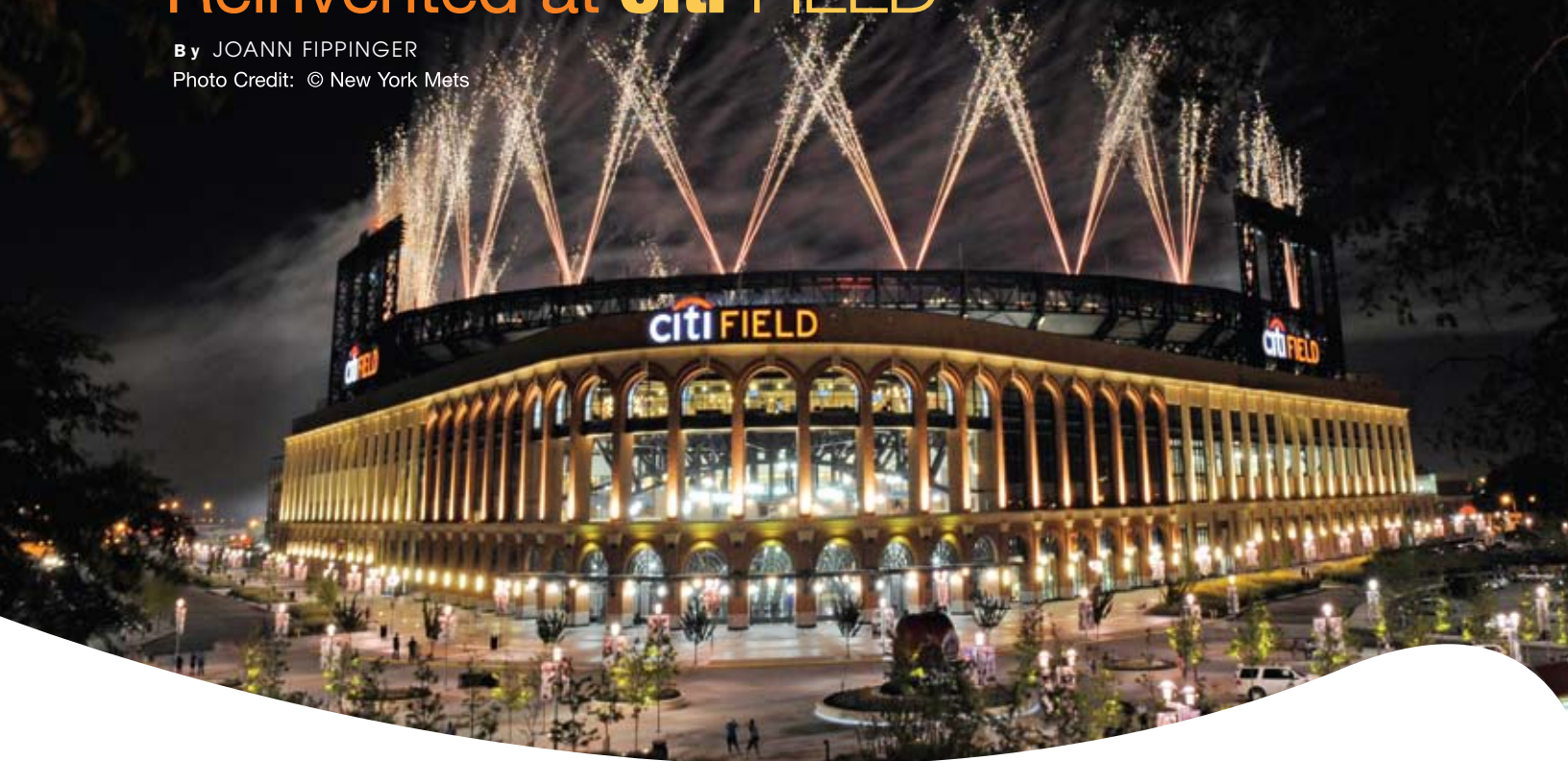
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FIREWORKS NIGHT Reinvented at Citi FIELD

By JOANN FIPPINGER

Photo Credit: © New York Mets



MONDAY, JULY 5, 2010, Mets fans gathered at Citi Field in anticipation of the resurrection of an event steeped in sentiment and tradition...Mets Fireworks Night. It's a special evening put together for Mets fans as their own July 4th tradition.

Enthusiasts of this special event gathered, wondering how their team will reinvent the usually mind-numbing display from their former home, Shea Stadium, which rivaled the Macy's display over the East River, under the constraints of the new stadium. The last fireworks display at Shea Stadium was in 2007, so they were primed and ready. During the second season in Citi Field, with 37,000 fans in attendance, the Mets Organization, Dennis Brady, Jr. of Bay Fireworks and Luis Torres Jr., formerly of Gryphon F/X, brought together two forces to create Pyro Engineering.

Pyro Engineering, the close proximity and special effects division of Bay Fireworks, will provide the entertainment industry with an array of multimedia productions and services. The inaugural display for this new entity commenced with the introduction of Pyrotechnic Night at Citi Field.

Conventional fireworks require an unobstructed view and hundreds of feet of clearance in all directions. Shea Stadium had the benefit of an opening in center field, allowing an ideal view of the fireworks rising from their parking lot. Citi Field is an enclosed stadium, with the scoreboard in the middle of center field, creating the need for a brand new application. The techniques used embraced those special requirements creating an awesome, spectacular event by turning the potential limitations into assets.

This was no small feat but was done in just six weeks from inception to production. Strict attention to engineering diagrams of the stadium and grounds were necessary to properly position the 50 firing locations, lighting, cryogenics, pyro-

technics and video production. The cool and dynamic elements in this display involved a series of chases and scenes fired around the circumference of the entire stadium, keeping the audience on the edge of their seats in anticipation of the next surprise.

Musically choreographed employing the FireOne™ system, the display utilized over 6,500 pieces in 11 minutes and was comprised of comets, crossets, mines, flames and gerbs utilizing a musical cross section that was comprised of songs spanning decades of Mets history. It was the perfect way to begin a new era in a new home.

Opening a new venue can be a difficult task, but as the fans exited the stadium singing the songs that comprised the incredibly mood enhancing show, their skepticism was infused with a sense that while Fireworks Night at Shea Stadium was always memorable, Pyrotechnics Night will take the Mets into a new realm of excitement. ◊



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CROSSROADS

GUITAR FESTIVAL 2010

Celebrating
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Through
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Eric Clapton's daylong musical celebration, Crossroads Guitar Festival 2010, was held on June 26th at Chicago's Toyota Park and benefited Crossroads Centre on the island of Antigua, founded by Clapton in 1997. Crossroads Centre was created to provide quality, affordable treatment for alcohol and other drug dependencies. The 32-bed facility is recognized as an international Centre of Excellence for addiction treatment. Program services have expanded to also include a 16-bed halfway house called Bevon House and The Sanctuary in Delray Beach, which offers transitional living homes for men and women in early recovery.



Featuring legendary guitarists and artistic collaborations by Clapton and his friends (including Allman Brothers Band, BB King, Buddy Guy, Jeff Beck, John Mayer, Sheryl Crow, Steve Winwood, Vince Gill, ZZ Top, Albert Lee, Bert Jansch, David Hidalgo and Cesar Rosas of Los Lobos, Derek Trucks, Doyle Bramhall II, Earl Klugh, Gary Clark Jr., Hubert Sumlin, James Burton, Jimmie Vaughan, Joe Bonamassa, Johnny

Winter, Pino Daniele, Robert Cray, Robert Randolph, Susan Tedeschi, Sonny Landreth, and Stefan Grossmann), the unique performances at Crossroads Festival 2010 were a not-to-be-missed

event. Eric Clapton's daylong musical celebration, Crossroads Guitar Festival 2010, was held on June 26th at Chicago's Toyota Park and benefited Crossroads Centre on the island of Antigua, founded by Clapton in 1997. Crossroads Centre was created to provide quality, affordable treatment for alcohol and other drug dependencies. The 32-bed facility is recognized as an international Centre of Excellence for addiction treatment. Program services have expanded to also include a 16-bed halfway house called Bevon House and The Sanctuary in Delray Beach, which offers transitional living homes for men and women in early recovery.

With this in mind, *mPm* gives you a look at some of the players that make this event happen year after year...



Mountain Productions

Mountain Productions has been involved with the Crossroads Guitar Festival since its inception. For the inaugural event in 2004, Mountain Productions erected its Tower System with Super Mega Truss roof grid at the Cotton Bowl in Dallas, Texas. In addition to the main staging structure, Mountain Productions also provided some smaller auxiliary and support structures, as well as the digitally printed custom softgoods for the header, audio wings and on-stage elements.

The venue change in 2007 to Toyota Park in Bridgeview, Illinois proved to be a new challenge for Mountain Productions as it was not building a complete staging structure, but augmenting an existing structure to the client's specifications. In addition to the refitting of the structure and building of the FOH, Mountain Productions once again supplied the digitally printed custom softgoods, as well as designing and manufacturing specialty equipment to rig the header banner over the existing signage.

Again in 2010, Mountain Productions augmented the stage and built auxiliary structures at Toyota Pavilion for the 3rd Crossroads Guitar Festival. It also provided the digitally printed custom softgoods and specialty equipment to rig the header over the existing signage.

Mountain Productions is very proud and grateful to have been a part of such a great cause for the past nine years and look forward to working with the festival again in the future. ☺

mountainproductions.com

ACCURATE STAGING Sets the Stage at CROSSROADS FESTIVAL

by LESLEY CUTTLER

This thriving, full-service staging and production company provided a rotating main stage at this year's amazing edition of the renowned festival founded by iconic guitarist Eric Clapton to benefit substance abuse and addiction recovery.

Joey Gallagher was Accurate Staging's Project Manager at Crossroads Festival 2010. After acting in the same capacity at a prior Crossroads Festival, Crossroads Festival 2010 Production Manager Tim Rozner requested a repeat performance from both Joey and Accurate Staging.

Crossroads Festival 2010's main stage was distinguished by the exceptional Accurate Turntable, a 55-foot round rotating stage that enables an act to set up while another artist is performing. Crucially important for multi-act shows and festivals like Crossroads 2010, where there is no time for set changes, the Accurate Turntable also has major versatility since it can be broken down to 47, 39, 31 and 23 foot versions. With its super fast assembly of one to three hours, the Accurate Turntable Stage also has an unblemished, perfect performance track record, having never malfunctioned at any show.

Accurate Staging's design systems are based on meeting and surpassing the needs of touring industry professionals, with the input of production/stage managers and the experience of owner Joe Gallagher's long history in the music business as a manager and promoter.

Joey Gallagher says the company's greatest strengths are two-fold: Firstly, the product, including quality of craftsmanship and reliability, ease of assembly, versatile options like adjustability, and possibly most important, speed of assembly

since their gear is not limited by typical production time constraints (products require no more than a couple of hours to be up and ready to go).

Equally important is Accurate Staging's 24/7 customer service par excellence. Availability and accessibility to clients is paramount (Joey Gallagher says the company mandate is that no cell phones are ever turned off!), and he notes that the most critical component inherent to the company's success is to always cater to the needs of their customers' production staff.

This 10-year-old staging and production company hosts its corporate headquarters in Los Angeles, with owner Joe Gallagher Sr. and Joey Gallagher handling Rentals & Sales and Jose Cantu heading up Fabrication & Design. To accommodate client needs and increase the accessibility of equipment, reduce trucking and shipping costs and meet delivery time requirements, Accurate Staging expanded with regional offices in San Francisco (led by Bobby Schneider) and Nashville (run by Tye Trussell).

With impressive equipment (a large inventory of sophisticated decking systems and stock items for rental or purchase, as well as custom manufacturing to make design dreams a reality) and teams assembled in all three locations, Accurate Staging boasts a staff of close to 75 employees. The company has garnered great success with a broad and varied client base in

continued on 31





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Upstaging the CROSSROADS FESTIVAL Going Beyond Trucking & Lighting

by JESSI WALLACE

upstaging.com



John Huddleston, General Manager over the Lighting Division of Upstaging, served as the Director of Production for The Crossroads Festival. He took some time to share with *mobile Production monthly* what went into the production of such a prestigious guitar show. "They're a great group to work with," he said. "They're a first class organization running a first class festival."

Upstaging's team worked directly with Mick Double, Clapton's Production Manager, to make sure everything was how they wanted it. The show is 11 hours long, so it was imperative that everything ran smoothly. The Show Designer Dave Maxwell designed all the video elements, lighting and artwork that goes around the stage and the stadium. He had a specific vision for the event that Upstaging was easily able to fulfill.

When the Crossroads Festival decided to return to Chicago, it was a no-brainer that Upstaging was the company to go to for all production elements. Upstaging is known for handling the trucking and lighting for some of the biggest tours on the road, but what many don't know is that they go above and beyond just lighting and trucking. Upstaging has at least 12 years of working with Eric Clapton's organization, including the 2007 Crossroads Festival, so everyone knew they would be able to manage the production of the event so that it fit Clapton's specifications. Audio, video, lighting... Upstaging did it all with class.

Upstaging had a turntable stage from Accurate Staging that was used to keep things going on time. Tim Rozner ran the deck and the stage to make sure artists got on and off in time.

On the other side of the turntable were the trucks and vans for unloading. Huddleston explained, "It was as if Rozner was running an aircraft carrier. There was lots of noise, hand signals, making sure the audio guys have everything patched right, recorded tracks were all good... it was recorded for a DVD, which has its challenges."

Not only did Upstaging assist with the production of the show, it also worked with Fender to build a lounge backstage for the artists. Upstaging set it up and catered it, ran all the dressing rooms and helped with managing a guitar village out front where attendees could look at the new equipment. There was a lot going on in the 11 hours of the festival and Upstaging played a big part in making it go perfectly.

So who is Upstaging and how did it get its start towards becoming one of the largest production/transportation companies in the industry? Back in 1972, Robert Carone started out at his parents' house putting together lighting systems. He quickly got a great rep for doing good work around Chicago, then the Midwest and then

nationwide. It all started in a garage and then blossomed.

After starting out as a lighting company, they soon after branched into trucking and decided to pursue both. "We have a great reputation, and we spend a lot of time and energy making sure our clients are pleased. We remember we're in a service business. We're no different than the dry cleaners down the road. It's service with a smile, making sure the customers are happy and doing anything we can to keep them happy," Huddleston shared.

Upstaging has a lot to be proud of over the years. Some of its first acts include the original Lynard Skynard, Bob Seger, KISS, Cheap Trick, The Police, Prince and many others. Some of those clients, such as The Police/Sting, have stayed with Upstaging for over 30 years. Today, it has a wonderful relationship with Eric Clapton's organization and hope to continue working with them far into the future.

Huddleston shared throughout the entire interview what a pleasure it was to work with Clapton's organization on the 2010 Crossroads Festival, "Dave Maxwell deserves a lot of credit, he's really gifted. He did an amazing job, and the show looks great. The Fender people, you can't say enough about Fender... they're all about the music; you have to really respect that. They did an amazing job supporting the festival with equipment and ambience. Tim Rozner running the stage... he took the time to come in from a tour he was on and deliver his expertise. Andy Hayward did all the pre-production work making sure everything was on budget and that the artists were happy." 🎸



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Albert Giuseppe Leccese

May 11, 1953 – July 17, 2010

Written by ALBERT'S FAMILY

Albert Giuseppe Leccese passed away peacefully with his family at his side on July 17, 2010. True to his nature, he refused to give up during his four-and-a-half year battle with lung cancer. He is survived by his wife, Denise, his two sons, Paul and Steven, his father, Plinio, his brothers, Joe (wife Christine), Mario (wife Jodi), his nephew, Evan (girlfriend Raina), great niece, Illianna, and great nephew, Julliano.

Leccese spent his life working for Audio Analysts, a professional audio company. A true innovator, he worked on the cutting edge of the live sound industry. He never passed up an opportunity to mentor younger colleagues and impart on them his knowledge and experience.

Laccese will be remembered as a caring, virtuous and intelligent man who constantly sought to learn and better himself. His devotion to his family and friends and his dedication to his life's work have inspired those who knew him. He will be dearly missed and fondly remembered. ☹



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Crifasi said the crew was great to work with. "I'd put these guys above a lot of crews I've worked with in other places," said Crifasi.

The idea was to pull the feed of the games off of a com satellite and put it up on two Barco D7 walls positioned in the middle of the pitch facing out to each side of the stadium. The first serious problem was that they had trouble acquiring and maintaining a clean signal. The good news was that they had two satellites to choose from, so they aimed at the other signal and were able to pull down the signal just in time for the start of the first game.

Never wanting to be without a backup plan, they were ready with the ability to put the local broadcast of the game up if they dropped the com-sat, which happened more often than one would have hoped. Once the system was set up and running, it was a matter of settling in for the next five weeks and babysitting the rig. While there was the occasional hitch that was most often caused by communication breakdowns, the whole thing came off remarkably well.

In addition to the World Cup events presented

on the video wall, there were movies and PSAs as well. There were also live events that took place on the part of the stage that wasn't occupied by the walls.

The conditions of this project were far less than ideal. However, when zooming out and looking at the entire picture, the notion of "ideal conditions" takes on an almost comical perspective. Allow us to provide that zoomed out view: Ben had been living in Miami before he decided to move back to his native Haiti. He now owns an audio company in Port-au-Prince, and he runs the national soccer stadium. On January 12, 2010, Ben was teaching 23 little girls the finer points of soccer when the city of Port-au-Prince and its surrounding areas were hit with a catastrophic magnitude 7.0 Mw earthquake. When the 35 second event ended, it was dead quiet for roughly two seconds. Then as Ben and his horror-stricken charges lay face down on the soccer pitch, every voice in the city let out a cry of terror in unison as if a choir director had signaled the first beat of a horrible, discordant song of fear and despair. The chorus went on for days.

When the dust had [quite literally] settled, 1.5 million people had been displaced either because their home had collapsed or because of

the terror of going into a building of any kind. To date, 300,000 bodies have been found and all estimates say that number will reach between 900k and 1 million. The displaced people are living in gigantic tent camps of as many as 50,000 people per camp and will continue to live there for what may be as long as 10 years, which translates to 10 hurricane seasons. They live in what can only be euphemistically called "tents." The UN says that it will take 35 years to remove the rubble and wreckage caused by the quake.

When I was there, an aid worker challenged me to write about the needs of Haiti. I asked what those needs are, and she responded with two words: soccer balls. "These kids saw the same thing the adults did," she told me. "They saw their schoolmates killed when their poorly built classrooms fell in on them. They saw their siblings and parents die in front of them; they saw the chaos that has followed. We have to find a way for them to duck back into any kind of childhood they can locate for whatever amount of time they can be there."

There is no such thing as an "ideal condition" in this place. 🇸🇦

Accurate Staging continued from 26

multiple entertainment genres, providing permanent and temporary staging for both outdoor and indoor events, concert venues to arena and theme park shows, live performances to television tapings, trade shows to corporate and special events.

Accurate Staging's notable clientele includes: superstar country acts such as Taylor Swift, Brad Paisley and Keith Urban (serviced out of the Nashville office); rock and roll luminaries like Green Day, Foo Fighters, Kid Rock, Offspring, Guns N' Roses, 311 and many others (serviced by Los Angeles and San Francisco locations); television's *Let's Make A Deal*; cor-

porate clients Oracle Systems and Macy's; the venerable Disneyland theme park; and Universal CityWalk, the entertainment and retail districts located adjacent to the theme parks of Universal Parks & Resorts.

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ADVERTISER'S *Index*

Access Pass & Design.....5

Accurate Staging.....27

Apollo Jets.....22

Baker Donelson.....5

Cube Passes.....30

D&S Classic Coach.....15

Dega Catering.....11

Engine Power Source (EPS).....17

Entertainment Cargo.....32

Eventric.....11

I-MAG Video.....1

Mega-Stage.....2

Midway Car Rental.....11

Motor Coach Industries (MCI).....IBC

Mountain Productions.....23

Nocturne.....17

Potenza Enterprizes.....7

Precise Corporate Staging.....7

Prevost.....BC

Professional Wireless Systems.....32

Pyro Engineering.....21

RIC Corporation.....32

Road Radios.....15

Roadhouse Coach.....4

Roberts Brothers Coach Co.14

SOS Transportation.....11

Sentient Jet.....IFC

Sound Image.....5

Stage Hands Massage Therapy.....4

Taylor Tours.....31

Tour Transport.....32

TourTechSupport.....2

Upstaging.....29

X-Streamers.com.....15

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