

mobile *monthly* PRODUCTION

Bob Seger

JUST LIKE IT'S ALWAYS BEEN

PLUS
inside

NASHVILLE Under Water RECAP

SOUNDCHECK

RETUNE NASHVILLE

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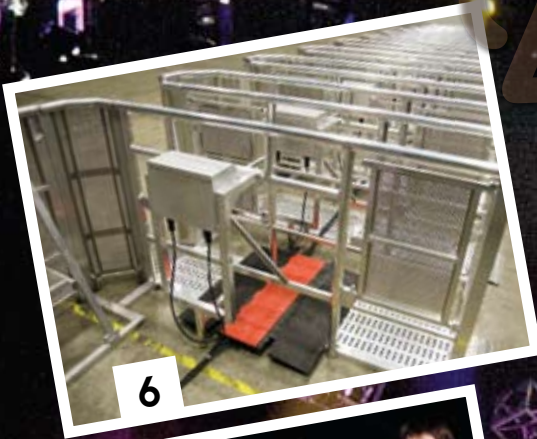
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FROM THE *Publisher*



Bob Seger



The cover feature this month features one of the longest running touring artists in our industry, Bob Seger. Appropriately, it also features one of the longest running production relationships, M.L. Proise, of Clair and Seger. Their work together has spanned over 30 years. In this era of shifting loyalties and questionable commitments, it is refreshing to see that there are still professionals who understand how to service and maintain a client.

Another piece in this issue features Jason Browning of The Browning Group; another pro who understands client loyalty. New product pieces include the latest offerings from Mojo Barriers, Harmon Soundcraft and L-Acoustic.

Also in this issue is a follow-up story on the amazing recovery of businesses that were struck by the sudden flood in Nashville last year. This is the "feel-good" story of the year, so far, and we hope you will not only enjoy the story but reflect on the strength of character and dedication exhibited by these companies and individuals.

Finally, we want to direct your attention once again to our website, mobileproductionpro.com. The search engine continues to grow, news items pour in daily and there is an announcement of the date and location of the next Tour Link Conference. (In case you have not heard, the last conference was an overwhelming success.)

So, enjoy this latest issue and we hope to see you in Scottsdale at the Talking Stick Resort in January for Tour Link 2012!

Larry Smith



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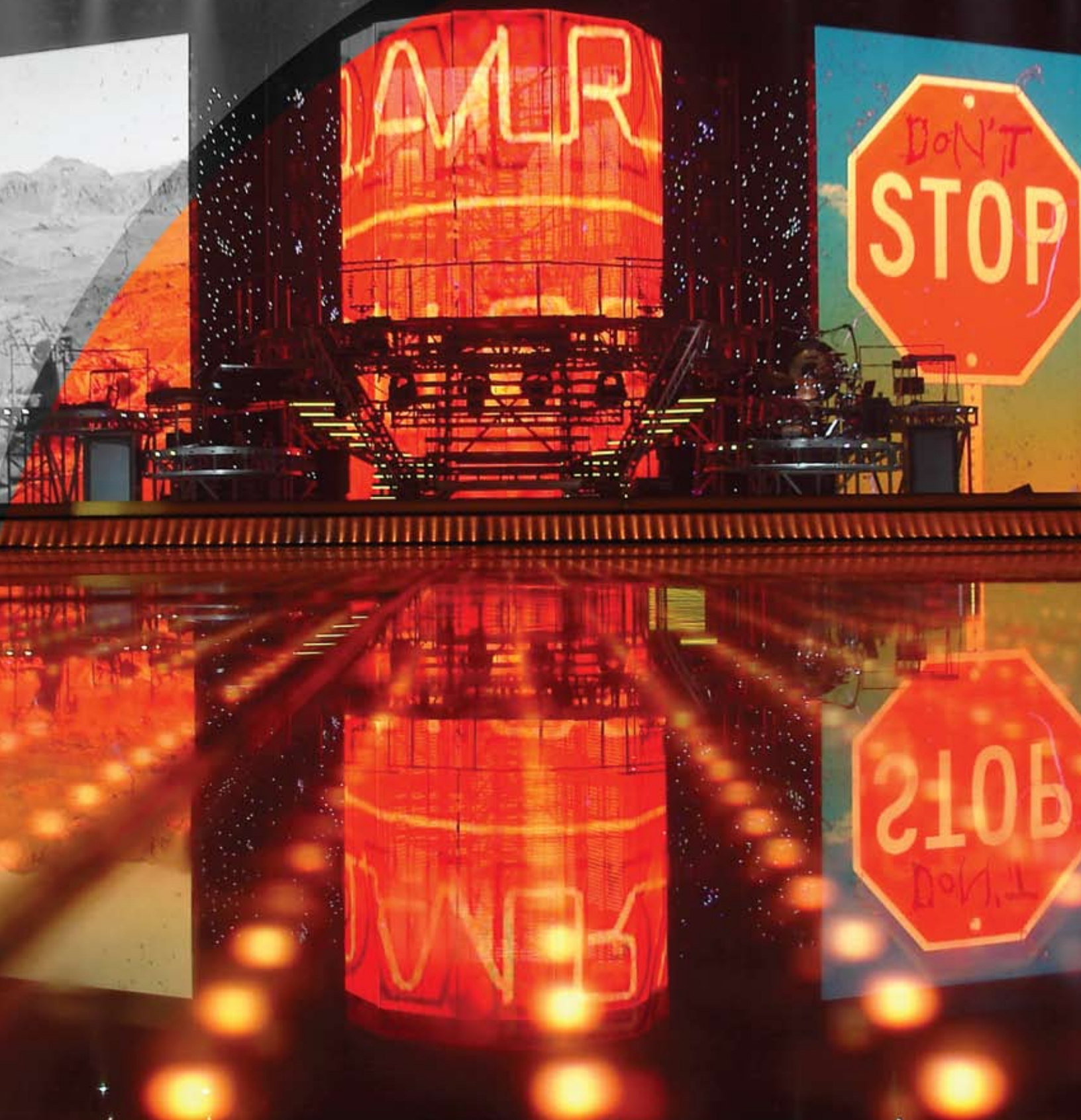


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HARMAN SOUNDCRAFT VI6™

Impresses at the Donaufestival

The Donaufestival is an Austrian festival of music and performance that takes place each April on the River Danube in Krems, in the state of Lower Austria.

Promoted by the NOE Festival-Ges for the past two decades, the festival showcases a wide range of artistry — from avant-garde rock, performance art and electronica.

This year for the first time the production brought in the Soundworx team of audio engineers, with Klaus Hübner on monitors, and Michael Schmidt given the task of piloting the house mix through a Soundcraft Vi6 — supplied by Redline Enterprise — over two week-ends.

The FOH engineer, who had specifically requested the Vi6 after being introduced to the desk at the Prolight+Sound Show in Frankfurt, was gratified that so many visiting artists' sound engineers also specified the desk on their riders.

With a multiple-act show occupying three stages — including a gothic church, as well as several small locations spread throughout the town — the Vi6, running up to 96 channels, was configured with two MADI cards in the local rack for additional connectivity.

The OB Van (containing a Studer Vista 8) also received signals from an active analogue split onstage — a stereo sum and FX sum from the Vi Stagebox (configured 64 in / 32 out).

Although Michael Schmidt has worked the festival for several years as a sound tech, this was his first outing in charge of the house mix — and he stressed the importance of having a high-calibre sound engineer down in Monitor City. "A very important aspect with 'hot' inputs — with a high tendency to generate feedback — is that you can rely on each other," he said.

"Many bands came with their own sound engineers, but I had the fortune to mix some on my own, like the Irrepressibles, Lydia Lunch, Gonjasufi, Laurie Anderson and oth-



ers." The Wild Beasts' engineer came with a show file created on a Soundcraft's Vi1 and John Cale's technician brought a session that was created on Soundcraft's Offline Editor." The number of inputs varied from 48 (in the case of John Cale) down to just three for Laurie Anderson.

Michael Schmidt says it never took him longer than five minutes to familiarise new Vi6 users with the environment. "As a general rule I create a specific user layer the way the band engineer wants it — that makes life much easier, especially for an engineer with no Vi experience.

"I remember the old analogue days at festivals with up to nine bands per day, where you had to convince a lot of band engineers to go for a generic patch," he continued. "Now it is a real pleasure to offer them a 1:1 patch to the band's input list."

While some bands had ordered an analogue graphic EQ, they did not use it once they had tested the board's dynamics. "I had even considered using my own tube preamps, and was happy afterwards I did not have to carry this extra weight back home again. Definitely a good time now to sell them!"

However, some engineers used an interest-

ing mix of both external and inline FX. "For instance the Irrepressibles had their own FX engineer who received several sends from the local rack into his FX rack, and returned a sum to my band mix. I used the internal FX for backing vocals, drums, strings, wind instruments, acoustic guitar and vibraphone!"

The Soundworx man found himself using all the desk's internal dynamics, — Gates, De-essers, Compressors and even Limiters (for bands with less stage experience). "The original Laurie Anderson input list comprised more input channels than she sent me from stage in the end, so I had to deal with a stereo sum including all her vocals, violin, vocal effects and additional effects — which made it a little difficult in terms of feedback suppression and using additional reverb."

Summarising the console's attributes, he pointed to the obvious sonic quality and ease of use — and the fact that it provided the best overview (with all dynamics, inputs and outputs at a glance). "Other plus points were the Lexicon FX, the compact dimensions and the fact there is no more layer confusion — thanks to FaderGlow™. Also, two engineers can work on the desk at the same time (via the fourth flexible input bay)."

Michael Schmidt remains unequivocal that the Vi6 is his favourite desk. "I have been using Vi6's now for two years — but only for monitor purposes until now," he summarised. "This was my first opportunity to get in deep at FOH, and it did not take more than an hour to establish my basic festival set-up and answer all relevant questions to myself due to the self explanatory surface and software.

"In fact this festival reinforced the decision that Soundworx will definitely invest in a Vi Series console during 2011!"

L-ACOUSTICS K1

Sings With Andrea Bocelli

More than 15,000 fans recently packed the Club de Gimnasia y Esgrima of Buenos Aires (GEBA) to hear Andrea Bocelli and special guest Chenoa perform with a large choir and orchestra on the Latin leg of his Incanto tour. To ensure that every subtle detail of the famous genre-crossing tenor's performance was clearly heard by all, Sao Paulo-based concert sound provider Loudness Sonorizacao specified the deployment of an L-ACOUSTICS K1 loudspeaker system.



Fourteen K1 enclosures were flown per side, each with four dV-DOSC tails for downfill, while a third array of ten additional dV-DOSC addressed the center audience section. Two arrays of ten KUDO each delivered superb coverage to the far left and right seating areas, and a tally of 20 SB28 subs--four per side under the KUDO arrays, plus 12 in front of the stage--provided generous low-end for the outdoor venue. Loudness additionally deployed a dozen 12XT coaxial enclosures--six across the stage lip and three pole-mounted on either side--for maximum clarity and coverage to the front of the crowd. All systems were powered and processed by a total of 14 LA-RAKs loaded with L-ACOUSTICS continued on 30

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MOJO BARRIERS Innovation On The Agenda

Following the US launch of Mojo Barriers' innovative Gatekeeper and Barrier Load Monitoring System (BLMS) at this April's Live Event Expo in LA, mobile Production monthly caught up with Mojo Barriers' US President, JB Dolphin to talk about the company's developments.



Gatekeeper



pictured above (l to r): J.B. Dolphin, Jim Gaffney, Cees Muurling

"We've had an incredibly productive beginning to the year," explains Dolphin. "Preparing for a busy season, increasing our capabilities with investments in new stock and extending our US network. In February, we appointed a new distributor, American Stage Company, allowing clients to benefit from the combination of the highest international standards of stage barriers delivered and installed by local experts. Reduced transport costs also result in improved value for money while our renowned progressively high standards ensure crowd safety is upheld across both coasts of America. We proactively look to increase relationships with both distributors and venues across the states and will continue to do so throughout the year."

Along with the logistical expansion, Mojo Barriers continued investment in innovative



Gatekeeper is a computerised turnstile system, with pioneering proprietary software, designed to improve crowd safety. ~ J.B. Dolphin

crowd management and safety technology maintaining their position as a leading and forward thinking barrier company.

"Gatekeeper and BLMS have both been created with public safety and clients' needs as our focus," continues Dolphin. "We have worked closely with external educational institute Bucks New University in the United Kingdom to research crowd pressure at live events across Europe."



pictured above: The Gatekeeper

"Both of these products have arisen from clients asking us how they can address specific issues of crowd safety," he continues says Dolphin. "They have progressed from the design stage, to testing, to manufacturing with Mojo Barriers, so we are now very proud to make them available to clients across the US."

Dolphin continues, "Gatekeeper is a computerised turnstile system, with pioneering proprietary software, designed to improve crowd safety." The product works by providing real-time monitoring to a central control area, allowing security teams to constantly identify the exact amount of people within a designated area. Gatekeeper also automatically controls the capacity in real-time, by counting the number of people entering and leaving an event area through multiple exits and locking entry when it reaches a certain number.

Gatekeeper has been trialled at events in Europe since 2009, with European festival Lowlands first in line to use the system. Since then it has helped a huge variety of event



organisers and promoters measure and control the exact size of a crowd to prevent overcrowding, including effective use at free, ticket-less events.

The BLMS measures the pressure exerted on barriers by an audience using innovative pressure sensors built into the load bearing arms of the Mojo front of stage barriers. These are linked to a computer which can be located in a convenient position (e.g. backstage) to display the pressures being experienced at any one time and can be programmed to record the reading at set time intervals.

Early results from BLMS system readings have been used for academic studies, to correlate audience behaviour and study the effects of high density crowds on their comfort and behaviour. Locating pressure 'hot spots' in barrier systems has also been very useful in creating more effective barrier configurations to assist crowd management and ease pressure points. The results have also been used for helping clients modify the designs of their front of stage barrier configurations. Mojo Barriers continues to support this research and development to progress crowd safety at live events.

"We've been listening to production managers and venues about investing in the resources that will best help them with their needs for providing safe events environment," concludes Dolphin. ◊



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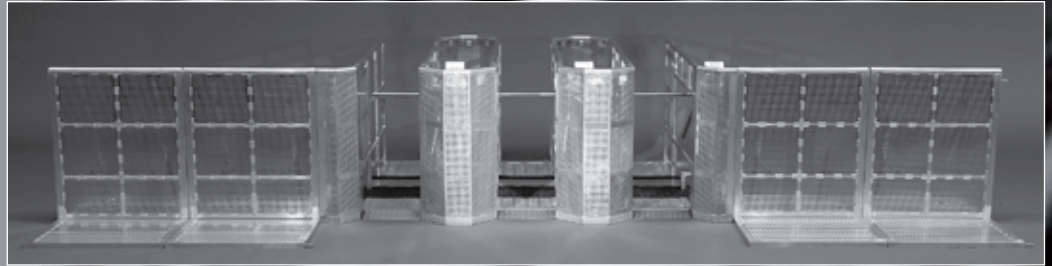
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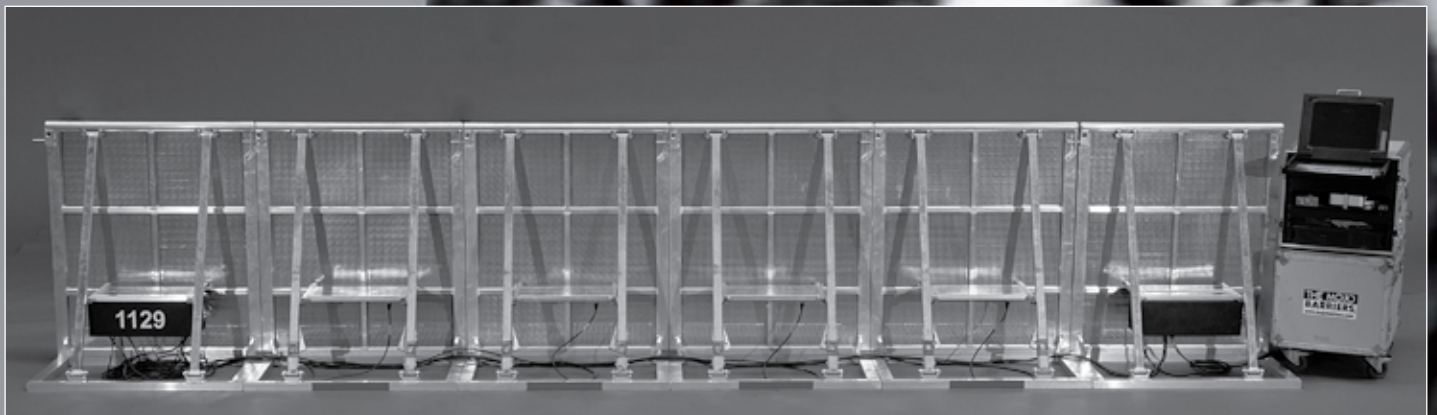
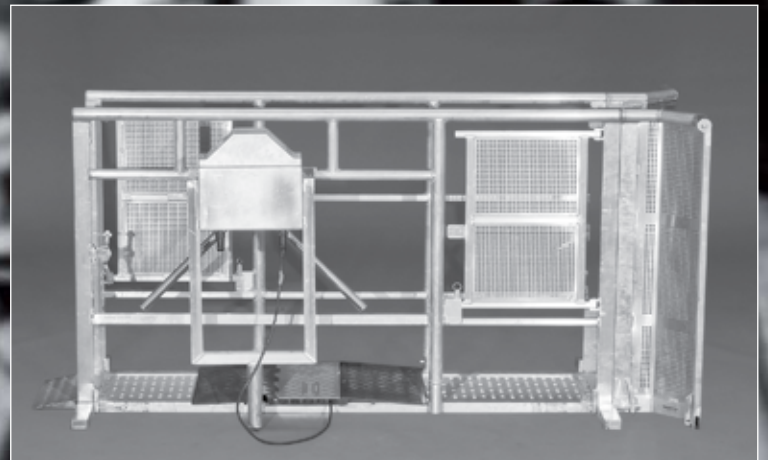
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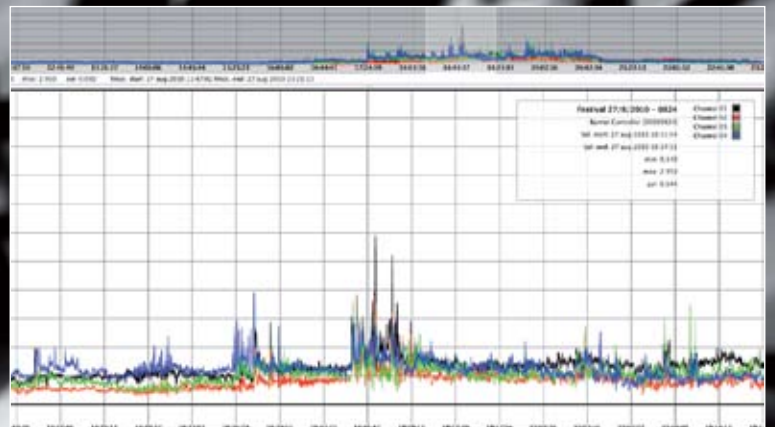


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THE BROWNING GROUP BY TODD "TK" KRAMER Tour Management and Beyond

Your mission, should you decide to accept it Mr. Phelps, is to investigate and uncover the secrets to the success of The Browning Group, an organization dedicated to the security and service of touring artists worldwide. Discover and unlock the mysteries behind Jason Browning and his crew of super-agents of the road and what makes them stand out in a field where competition is fierce.

Founded in January 1998 by Jason Browning driven by a passion for music and a dedication to serve those who make it, he formed The Browning Group, providing security and tour management to touring artists around the globe. Previously to forming The Browning Group, Browning served as the director of security for The Pond of Anaheim in 1997 and at The Polaris Amphitheater in 1996 crafting the skills that would lead him to life on the road, tour managing performers such as Matchbox 20, Rob Thomas and The Goo Goo Dolls. From his first show in 1995, working the pit at the Polaris Amphitheater, Jason was hooked, fueled by the energy of the crowd. Browning was now on a path that would soon lead to the creation of The Browning Group within a few short years. Working trailer security for Meatloaf at his second show at The Polaris, Jason recalls the defining moment he knew he needed to be a member of this industry, "I remember Meatloaf stepping out of his trailer and taking time to sit and speak with me as if I were a member of his *entourage*."

Following a short run doing security on Ozzfest in 1996, Browning soon found himself on the road with Hanson through 1998. This led to a long relationship with Rob Thomas and Matchbox 20 whom Browning proudly retains as a client and friend, tour managing for both Matchbox and Rob Thomas's solo tours since 1998.

One of the core values in which Browning has instilled within The Browning Group is pride and acknowledgment of client retentions, maintaining a growing roster of exceptional artists including Linkin Park, Shinedown, Orianthi Pangaris and Regina Spektor to name but a few. He states, "In an industry that is constantly changing and in which artists come and go, I'm very happy and proud of the fact that our clients stay with us. Our artists stay with us because we are always prepared as advancing is everything. We start the process by meeting with the artists to pre-plan for their requirements, and we provide extensive training to our staff to insure that our high standards are met on tour, working out issues together long before hitting the road." Recently adding The B-52s and Debbie Gibson to the list, The Browning Group is growing once again bringing their high standards of integrity to their newest clients.

Surrounded by a stellar crew of talented individuals including Ed Baker, Teresa Gozdzinski and Scott Flaws, The Browning Group is a band of brothers and sister living their dream lives in the touring industry building lasting relationships with artists and audiences alike.

Coming from a musical family and a music fan from birth, Ed Baker joined Browning and in 2005 after a tour of duty in Afghanistan trading in his camo fatigues for a laminate, tour managing Shinedown through 2006. Touring

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with such renowned artists as Lenka, Regina Spektor and God or Julie to his current position as Linkin Park's tour manager, Ed Baker has spent the last 15 years serving clients in the entertainment industry. As vice president and director of public relations and marketing for The Browning Group, Baker brings a unique perspective to both the office and the road. Baker says, "The learning process never stops, that's why I always keep an open mind. That's what keeps this business exciting."

Browning exemplifies loyalty not only to his clientele but to the people he surrounds himself with. Teresa Gozdzinski first met Browning while attending Michigan State University where she was working her way through school as a runner at The Breslin Center. Building a long friendship with Browning over the next seven years before beginning her touring career on a two week run with Lenka and leading to her current position within The Browning Group, Gozdzinski owns it all to a one day gig and meeting with Browning, a day she will always remember. Gozdzinski says, "That is



pictured opposite page: Jason Browning, Ed Baker, Jeff Traynor & Anthony Agin pictured below: Jason Browning with INXS & Rob Thomas

the one show I will always be grateful for. It was a day that changed my life.” She brings a compassionate open point of view to the road maintaining approachability and, like all members of The Browning team, striving to gain and give respect to all those they meet along the way. “I feel like I’m the one who becomes the center point of the tour. I interact with every member of the crew and band. I become the glue that holds it all together. All the guys become my big brother, making us one big happy family,” says Godzdzinski.

The newest member of The Browning crew Scott Flaws comes to the company like many of the rest through a one-off stop for Browning and Baker, while working as a house production manager at a casino in Hammond, Illinois. While handling house PM duties for such artists as Alice Cooper, Bette Midler, Smashing Pumpkins and Rob Thomas, he first met Browning and Baker in 2008. “They made me feel like I was a part of the road crew and a member of the family from day one,” says Flaws. Browning takes great pride in mentoring and fostering new talent, giving those who deserve it a first break into the industry. That is the passion of The Browning Group which lead to Flaw’s current position as TM/FOH touring currently with Lenka.

From arena to soft seater to club or stadium, no show is too big nor too small for The Browning Group, tackling each project with integrity, a drive to communicate openly, strong attention to detail from the artists needs to the local crew and venues. Browning and all The Browning Group team members remain open and vigilant from load-in to the last case rolling back on the truck at the end of the load-out.

The Browning Group go above and beyond the day to day operations of the stage and road always being there as the “go-to” guys for the artists on their roster. It even works alongside Rob Thomas of Matchbox 20 and his wife Marisol with their charity endeavors such as Sidewalk Angels Foundation (sidewalkangels-foundation.com) and Pets Alive (petsalive.com), donating time, energy and resources to help the Thomas’s help others and animals in need. The Browning Group support their client’s interests on and off stage with the same core values and energy they display at show time. Browning enjoys giving back to the community and to the artists and industry that has given so much to him. “Spending as much time as we do together continued on 30

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NASHVILLE UNDER WATER



RECAP

Soundcheck Nashville

BY MICHAEL A. BECK

Soundcheck rehearsal and storage facility, which sits directly on the Cumberland River took a massive hit as did all of its clients. At the time of the flood, there were only 1,700 flood insurance policies in effect in Tennessee. Had anything other than a flood (and earthquake) caused the damage, Soundcheck would have been covered well above the damage that took place. Unfortunately, that wasn't the case. This meant that Soundcheck owner Ben Jumper took the entire blow.

"I was doubtful that we would ever open our doors again," Jumper recalled. "Katie [Jumper's wife] and I had bought out our investors the December before this happened and because it was all on us now, we basically lost our entire life savings overnight. So not only were we looking at losing Soundcheck, we were looking at losing our home, our farm and everything. I feel very blessed that we still have our home. With the help of manufacturers, our clients and prayers we got it back up to where it's supposed to be."

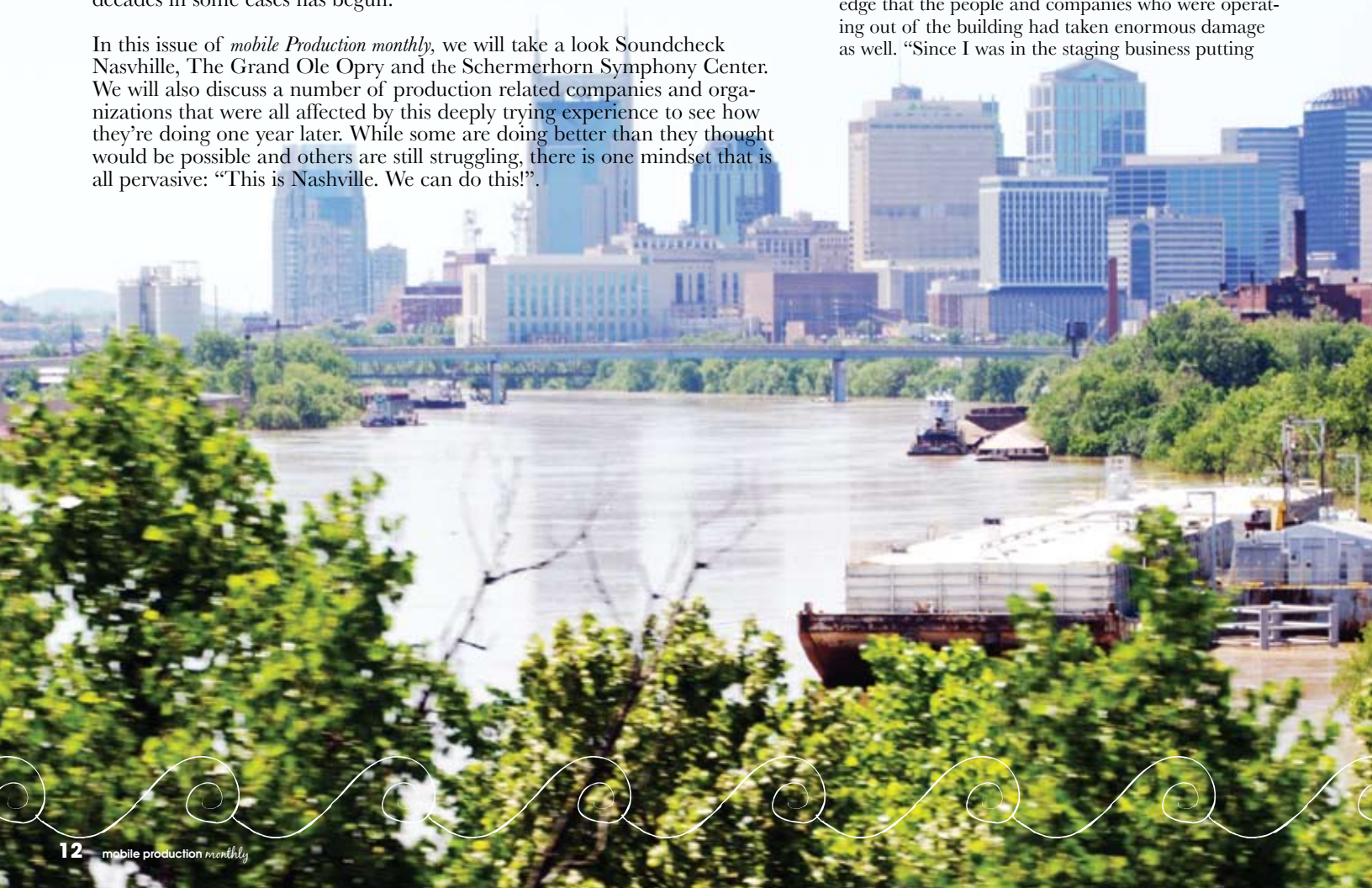
The personal financial load that the Jumpers carried wasn't all there was to it. There was also the knowledge that the people and companies who were operating out of the building had taken enormous damage as well. "Since I was in the staging business putting

One year ago, Nashville was under siege by a flood

the likes of which its citizens had never seen before. No one saw the storm for what it was until it was too late. The waters receded almost as fast as they encroached upon the land and that was when the heartbreak truly began. Indeed, that was when the people of Nashville were finally able to see how bad the damage was.

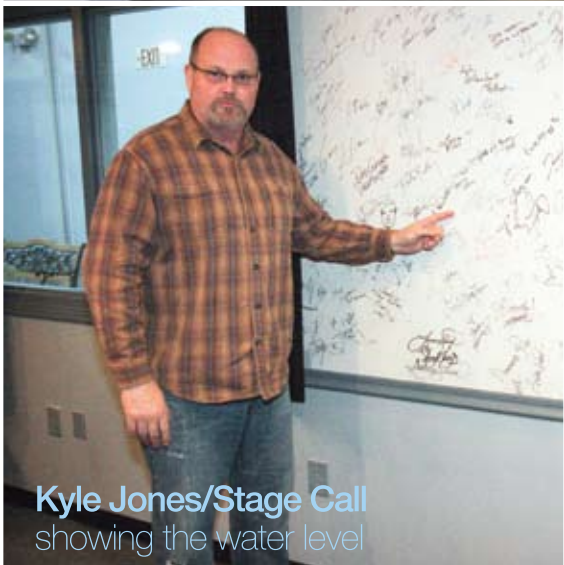
Like the storm itself the devastation was unlike anything Music City has ever seen. But the Tennessee Volunteers spent very little time asking "Where does one begin?" or "Who will take care of me?". They scanned the situation and jumped in. The music industry took a tremendous gut punch as did every other segment of the area. One year later the dirt and mud has been taken away along with the destroyed property, the rivers are flowing gently in their beds and the healing process that could take as much as decades in some cases has begun.

In this issue of *mobile Production monthly*, we will take a look Soundcheck Nashville, The Grand Ole Opry and the Schermerhorn Symphony Center. We will also discuss a number of production related companies and organizations that were all affected by this deeply trying experience to see how they're doing one year later. While some are doing better than they thought would be possible and others are still struggling, there is one mindset that is all pervasive: "This is Nashville. We can do this!".





Soundcheck Nashville



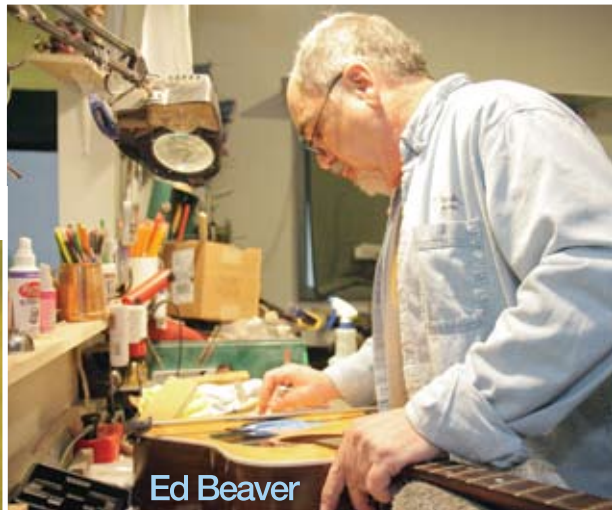
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Top Dog Award



Ed Beaver

roofs over people's heads, I've always taken issues like safety and security very seriously," said Jumper. "I feel that protecting people's equipment is my number one job here at Soundcheck. I can't take responsibility for the flood but like I said, protecting my client's equipment is my responsibility. I did that to the best of my ability, but I feel really bad about the awful hits that were taken by many of our clients."

The ones who really got hurt here were the everyday working studio musicians who had their instruments in lockers. Some of them had their stuff up on shelves above the water. Unfortunately, many others lost much, if not all, of their property. One studio musician had 120 guitars in his locker and 100 of them were destroyed. As was the case all over town, these individual musicians had their instruments covered under a rider on their homeowners insurance but the fact that this was a flood negated their coverage.

Within three months the doors of Soundcheck were open again, and Kenny Chesney had begun rehearsals. "I never thought that it would happen that quick," said Jumper. "I certainly didn't think that a year later you could

walk through here and not see any evidence that the flood ever happened."

When we talk about the hit that Soundcheck took in this disaster, we must be ever mindful that several businesses live within the walls of the building and as goes the fate of Soundcheck, so goes the fate of everyone within its walls.

Moo TV

One such business was Moo TV. Owned by the super low-key Scott Scovill, Moo TV is a touring video company whose operation is based upon very strict and frugal financial guidelines. So while this company was not much more prepared for this disaster than any other where flood insurance was concerned, careful debt management went a long way toward mitigating the extent of the damage. Scovill explained, "We've always strived to be a company that is cautious about debt so we were fortunate in that we didn't have too much debt at the time of the flood. That put us in a pretty good position. We were actually able to take on debt right after this all happened. We've had a tremendous history with our bank, and they

believe in us as they always have, so when we called them, they only had one question, 'Are you going to survive?'. I promised them that we will survive, and they gave us a loan, which right on the heel of a disaster is pretty solid."

In addition to the grace granted by his bank, Scovill had another providential stroke. "We had been saving up to buy our own building, so we were able to put that money toward our recovery. The reality is that a lot of our tours were out. You take what money we did get from our insurance, combine it with the loan we got and the resources we'd earmarked for the building and that's the recipe for survival."

Since the disaster took place, Scovill and company have replaced the part of Moo's inventory of gear that was not necessarily the most up-to-date, and now the trains are all running on time again. "We always have all the work we can handle, and this year is no different. Typically the biggest problem we have by this time of the year is how we are going to handle the work that we have, and it's always been that way." Despite everything that happened, Moo TV won Pollstar's Concert Industry Award for Video Company of 2010. Additionally Scovill bought 1/3 interest of Burbank based CenterStaging, which won the Top Dog Award for Rehearsal Facility of the year. Nice recovery!

Ed Beaver Guitars

While Moo TV was saved by the backing of a stellar relationship with its bank as well as outstanding management of resources prior to the

flood, one serious key to the equation was that there were resources to manage well or otherwise. However, that wasn't the case for everyone who got hit by this train. Ed Beaver runs a small luthier shop from within the Soundcheck facility. It's a one-man operation that doesn't have the deepest pockets in the world.

"It was touch and go for a long time there," Beaver explained. "The amount of money it took just to survive while we were rebuilding the business was astronomical. It was just amazing. Then, like all businesses, I had to wait for everyone else to get over the tragedy and the shock of how the flood affected them. Many of my clients didn't have anything for me to fix. However in the end, for those of us who were patient and stuck it out, things are coming back. It's actually looking fairly good now, and I might even be able to take a vacation or do whatever it is that people do when they actually have an income."

There came a point in the recovery process when Beaver had to make some serious choices about whether he wanted to stay in business or not. "I'm a tradesman, and like so many other tradespeople, I live hand-to-mouth for the most part. It took me about six months of assessing whether to stay in business or not."

With the knowledge that his clients who had damaged gear would be coming back, the task now was to retool and get back in the saddle. Now the business is back up and running and many of his loyal clientele have come back.

Rich Eckhardt

One of the musicians who lost property in the flood was Toby Keith's lead guitar player Rich Eckhardt. "I lost plenty. I lost everything that I've ever played on stage with Toby Keith: amps, effects pedals, guitars, everything," said Eckhardt. "We'd just left for a USO tour. We

did a full blown show in Southern California, and we went on to South Korea. The equipment went back to Nashville and was placed in storage at Soundcheck. We went on to Korea then to Germany. The band came back after that, but I stayed in Europe for an extra week. That's when the flood happened."

Upon arrival home, Eckhardt went to Soundcheck to see what was left. "It was just a mess. Our stuff was in the same space with Keith Urban, Vince Gill, and I think Lady Antebellum was in there as well. They had all of the gear laid out and everyone was trying to salvage what they could. It was an awful sight to see all that stuff laid out like that," said Eckhardt.

Where this was a total loss for many musicians who had stored their gear in the flood affected parts of Nashville, Eckhardt was more fortunate than many. "We were back up and on stage playing within two weeks of the flood. I have endorsement deals on every guitar that I play as well as my amps. My new amps showed up in something like two days. We got cases made on short order, and I just kept on going. There was only a hand full of things that I had to handle out of pocket, and Toby was kind enough to reimburse me for that."

There were too many stories to mention in this recap of the resilience of the people of Nashville, but the accounts are much the same across the board. Most of the companies that seemed to be destroyed the day after the waters

receded are back up and running and have made the best of a very bad situation although they are still in recovery mode. Whereas before the flood, Soundcheck had a waiting list of 30 people for storage lockers. Now there are 74 lockers sitting empty. "I don't blame people who didn't come back," said Ben Jumper. "I just hope they don't blame me." That being said, the building is indeed up and running with little trace of what happened one year ago.

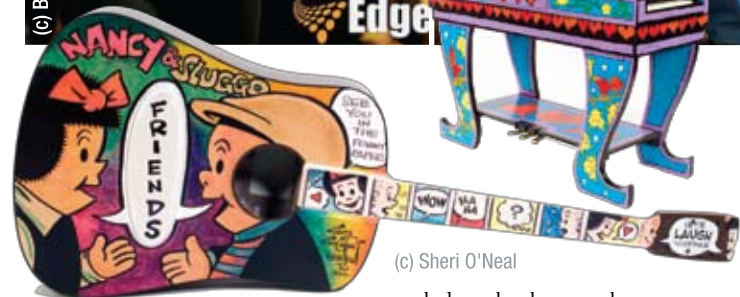
The story didn't have quite such a happy ending for many of the musicians who lost their livelihood in the musical instruments that were destroyed. There is one thing that can be counted upon. Just as sure as the pentatonic scale makes for a great blues lick, you can count on the fact that everyone will carry on. As Ed Beaver said when asked if he's going to make it, "Yeah man. This is Nashville. Come on. It's what we do." 🎸



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RETUNE Nashville

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profit organization called ReTune Nashville. "I'd been out volunteering with the Red Cross helping people clean up, and I wanted to give more than what I was doing. I'd seen some pictures of all these guitars and other instruments laid out. After all this is Music City, we're all about music here. There are musicians and songwriters on every block. So it occurred to me that we could safely take something like that and create a piece of artwork and sell it for charity. After all, it's not any good to the owner any more."



(c) Sheri O'Neal



According to its website, ReTune Nashville exists with a mission to provide relief to uninsured musicians in the industry through the sale of artwork created from flood damaged musical gear. The proceeds from the sale of artwork are donated to MusiCares Nashville Flood Relief and the Nashville Musicians Association Flood Relief Fund for distribution to uninsured musicians in the industry.

RE Tune Nashville

Despite his remarkable recovery, Rich Eckhardt knew that he was not in the majority. He wasn't the only one who saw that disparity. To any serious musician the sight of a destroyed instrument of any quality is a tough thing to handle. However, beauty is in the eye of the beholder, and when that particular beholder works in the world of visual creativity, a pile of destroyed musical instruments looks less like a graveyard and more like an art gallery. Nashville photographer Sheri O'Neal got the idea to retrieve these instruments and put them in the hands of visual artists of all stripes and create pieces of art with them and sell them at auction.

O'Neal was deeply touched by the plight of uninsured working musicians in Nashville who'd lost everything they had and now had no way to be made whole again. "I'd never been through a natural disaster before," O'Neal explained. "I grew up in Florida and somehow bypassed all of the hurricanes. Where I lived, we never got hit until after I'd moved away. This was the first time I'd seen anything like this, and it was heart wrenching to see people who'd lost everything."

In response to the situation, she created a non-

The auction took place at Soundcheck in October and included several live performances. The event raised over \$20,000, but it didn't stop there. Not everything was sold. Monthly auctions were held culminating in another live auction on the anniversary of the flood this year.

While the numbers are still being tallied, O'Neal and her *staffmates* in the project are pleased with the take, although there are still some items that didn't sell. 🎸



Duh...

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Grand Ole Opry House

Post-Diluvium and Post-Bellum, An Improved Opry House Rises Out of the Flood

BY HANK BORDOWITZ

On any normal day, The Opry House, home to the Grand Ole Opry since 1974, has a lovely view of the Cumberland River. People can park for the Opry right on the river's bank. When the river overflowed its banks during the first weekend of May 2010, the new expanded Cumberland River inundated the Opry House and grounds with water as deep in places as 13 feet. One of the world's most famous stages, usually occupied by stars like Mel Tillis and Brad Paisley, hosted 4 feet of water.

While the building underwent repairs and renovation, the Opry went on. Over the course of the almost five months it took to put the Opry House back into fighting shape, the Grand Ole Opry itself – the longest running regular broadcast on the planet – never missed a beat. Instead, it took a journey back in history, moving back to Nashville's War Memorial Auditorium for that Tuesday's performance. The War Memorial, along with the Ryman Auditorium were two of the many venues from which housed the show since the first broadcast of the WSM Barn Dance in 1925 – the show that turned into the Grand Ole Opry two years later. During the five months it took to refurbish the Opry House, the Grand Ole Opry played in half a dozen Nashville venues. "The Grand Ole Opry is a show, it's not a place," says the Opry's VP Pete Fisher. "It's where a family of country music performers – we like to use the phrase 'New Stars, Superstars and Legends' – come together every week and present all the diversity of country music. It's really a celebration of the past, present and future, with a high regard to the legacy of country music."

The Opry House, however, *is* a place and an important Nashville venue. Since it opened in 1974, the building has had little down time. As the world's hub of country music, the Opry is booked nearly all year. It has its own shows two or three times a week and also book the venue out. During the day, the Opry is a major tourist mecca. This has made major upgrades to the Opry a challenge. Upgrades include: replacing the front of house speakers a couple of years ago and putting in new stage monitors weeks before the flood, but it has never been



easy. In this way the flood had a silver lining.

"We were given the opportunity to really upgrade the Opry House in a manner which we would not normally do," Fisher confirms. "With the support of our parent company, Gaylord Entertainment, and the city of Nashville, we were able to do it the way we felt is should be done. There was no request that was denied in bringing the building to the incredible quality that it's at now."

After spending days under water, much of the wiring needed to be replaced. As they took care of that, they also did an extensive run of fiber-optic cable. They changed the FOH amplification system and put in another new monitor system. A new Vari*Lite system took the place of the old Martin moving lights. Of course all the curtains and other soft goods had to be scrapped in favor of new, un-water-stained cloth. Additionally, the old rigging system had to be



replaced as well as the preexisting video components, which were replaced with a HD projection system. The old staging was torn out and a new, dark teak stage floor put in.

"The signature Opry barn now has an HD digital wall," Fisher muses. "Probably nothing that Roy Acuff or Minnie Pearl ever imagined. These upgrades make the Opry House one of the finest venues in the world. It's now not only one of the world's most famous venues, it has



process went something like, “This is the home of country music, so let’s do this up like a home,” Fisher says. “The furnishings, fabrics, the decorating touches all strove for that homey touch. There’s a real comfortable, warm feeling backstage. The artists just rave about it, and we couldn’t be happier with the end result. The new dressing rooms really tell the story of the Opry, and our green room is more like a family room. I think the artists gain a greater sense of what the Opry stands for. That has translated on the stage and on the airwaves in every show we’ve presented since our opening night.”

These new dressing rooms honor the storied history of the Opry. However, when you have something with this much history, certain iconic items exemplify that bond with that past. One of the most performed songs at the Grand Ole Opry may well be “Will The Circle Be Unbroken.” Indeed, it was the closing hymn, if you will, at the May 4, 2011 show. They might have been singing about one of the most cherished items of the Grand Ole Opry House, a six-foot circle of oak taken from the Opry’s longtime home at the Ryman, and placed front and center on the new venue’s stage. A highlight of any country stars’ career is the moment they get asked to

with polyurethane kept actual damage to the country music talisman to a minimum. Brad Paisley and Little Jimmy Dickens unveiled it at the press conference announcing the grand re-opening of the Opry House on September 28, 2010.

Country music fans can see the Circle and the new dressing rooms and all the rest on a daily basis, as, along with the shows, tours of the Opry House have resumed. A year after the flood, the Opry House is back and better than ever.

“It’s not only great to be back in one place,” says Fisher, “it’s nice to be in such a great facility, too. We’re looking forward to a lot of great shows in the future.” 🙌

Schermerhorn Symphony Hall

Restoration of a New Building

BY MICHAEL A. BECK

One of the places that got hit the hardest by the flood was Nashville’s Schermerhorn Symphony Hall. Whereas places like the Grand Ole Opry and Soundcheck were inundated by water flowing over the banks of the Cumberland River, the water that encroached on the Schermerhorn came as the result of an inundated water table. The result was 24 feet of water that completely submerged the basement and sub-basement of the building. The vast majority of everything on both floors was lost including the floor of the basement where seating dollies for the main floor concert hall are stored.

One of the main concerns in restoring the building was making sure something like this couldn’t happen again in the future. When the flood occurred, the building had only 1,000 gallons per minute of pumping capacity. That was the equivalent of draining a bathtub with a soup spoon. Another problem was pressure. Because the building was being pressed on all sides with water wanting to get into the building, the PSI at the point of entry was astronomical. The result was hydrostatic pressure that destroyed the floor between the basement and the sub-basement.

The first step was to allow the water to come into the building, thus being able to choose the path of entry as opposed to allowing the water to make that decision. Once it’s in the structure, it now has to be pumped out. However, no matter how much one tries to mitigate the outside pressure it will always have the capability of winning the battle unless the mode and path of egress are engineered beyond what one might ever imagine. The answer there was to install pumping capability to remove 20,000 gallons a minute.

Massive water evacuation capability notwith-



all kinds of enhanced technical capabilities.”

In addition to this, the backstage area received a major face-lift. All of the dressing rooms got stripped down and not just rebuilt but re-envisioned. Each of the 19 dressing rooms now has a theme, ranging from rooms honoring Opry legends like Porter Wagoner to rooms celebrating the Opry’s roots on WSM.

“In redoing the dressing rooms, the thought

“step into the circle.” In the refurbished Opry House, the circle remains unbroken.

“It was the first item to come out of the building,” Fisher confirms. “It was the item that most of the fans and artists and media were interested in.”

Fortunately, the circle was well made. Years of polishing, preservation and protection



standing, there is always the possibility that minuscule amounts of seepage may take place. Therefore, measures were taken to protect vital systems from even the slightest amount of water that might enter the building. All such systems like air handlers and electrical switch gear are located in the sub-basement to isolate them acoustically from the concert hall two stories up. That means when water comes into the building, it will go to that bottom floor first. For this reason the main electrical vault is completely sealed off. All entrances to the room are 6 feet above the floor to accommodate 6-foot-high flood walls surrounding the room. Additionally, the equipment inside the vault sits on 4-inch raised foundations. Finally, (in this room) the space is fitted with a vacuum system designed to remove even the slightest seepage that may appear on the floor.

The air-handling system of the building is in the same area that houses the system of massive 2-foot pipes that manage water intake and egress. Due to the proximity of the two systems, the building's air handlers are mounted up on 6 foot stilts. This allows the room to be flooded if needs be to manage any sudden catastrophic influx of water. According to Nashville Symphony President & CEO Alan Valentine, the contractors who installed these systems are so confident in the success of their work that they will bring lawn chairs and a cooler of beer and sit in this space if there is ever another flood. Valentine added that he will bring anchors and chains to add commitment to their bravado.

Despite the fact that the damage to the sub-basement was crippling to the building, it could be argued that the most visually spectacular damage occurred one floor up. One of the more impressive features to the design of the Schermerhorn Symphony Hall is the seating system. To maximize the usefulness of the main hall, the seating system can be removed to transform the room from a formal concert hall to a ballroom. For this reason, the seating system is made up of several trolleys that can



Before and after looks at the electrical switch room that was under 24 feet of water.

be rolled forward onto a lift positioned where an orchestra lift would normally be located in a traditional theatre. The elevator then lowers the trolleys down to the basement where an empty room the same size and dimension of the concert hall waits to store them.

Thankfully the seats were in place in the concert hall the night of the flood and were spared destruction. However, the basement was not so fortunate as the waters rose some 24 feet from the floor of the sub-basement to only inches below the concert hall floor. Had it just been a matter of water flooding throughout this level of the building, we would still be talking about serious damage. Unfortunately that is not the case. When the water came into the building, it did so with such volume and speed the building's internal air pressure couldn't keep up. The resultant hydrostatic pressure warped and bowed the floor of the basement upward like a balloon. When the water receded, the floor fell back into place, essentially dealing a fatal blow to the entire floor requiring its total demolition and replacement.

When the floor was replaced, the design included certain upgrades that the Symphony paid for beyond what the disaster compensation provided. The most impressive of these improvements is a track system built into the floor to guide the seat trolleys. At first glance the track (similar to train tracks) cannot be seen because they are covered up by the epoxy floor sealant. This is because the same upgrade

hasn't been made to the floor of the concert hall or to the trolleys. At such a time as these makeovers do take place, the epoxy will be taken up and the tracks will be revealed.

There was a time when the Symphony's staff had the same incredulous rolling sensation in their stomachs as did hundreds of thousands of people in middle Tennessee. However like all the other people who stood on either side of them, they understood that tomorrow is coming without delay, and they weren't going to wake up to that new day having gotten nothing done.

Associate Vice President over Venue Management Eric Schwartz explained the first and most formidable obstacle to get over, "The hardest thing for everyone to wrap their arms around was the fact that on this day we're going to open. Once you do that and commit to it, it's game on."

Johnny Sanders Chief Technical Engineer added, "Once you make that commitment, you do it a step at a time. You say, 'Today we're going to do this, and then we're going to do this and on it goes. That's how you get through it.'"

After completely restoring the Schermerhorn Symphony Hall from the damages of the flood, a process that involved a list of projects that vastly exceeds those noted in this piece, the Nashville Symphony was officially home



Nashville Symphony President & CEO Alan Valentine



above: Eric Schwartz - Associate Vice President over Venue Management, Johnny Sanders - Chief Technical Engineer, Alan Valentine - Nashville Symphony President & CEO, Kevin Butler - Housekeeper on the Venue Management Team.

again as of this year's New Year's Eve when Itzhak Perlman played to an exuberantly full house.

Valentine described, with a touch of emotion, the experience of taking the stage that night before the show, "I had a list of people I wanted to thank, and I never got to the center of the stage before the place erupted. People jumped to their feet and wouldn't be quiet. I had to motion for them to sit down so that I could say what I had to say, and we could get on with the show. It was a fantastic night."

Finally Valentine added, "We have an incredible team of people, and this place wouldn't be open if it wasn't for them." 🙌

Michael A Beck
Photography by Michael A. Beck

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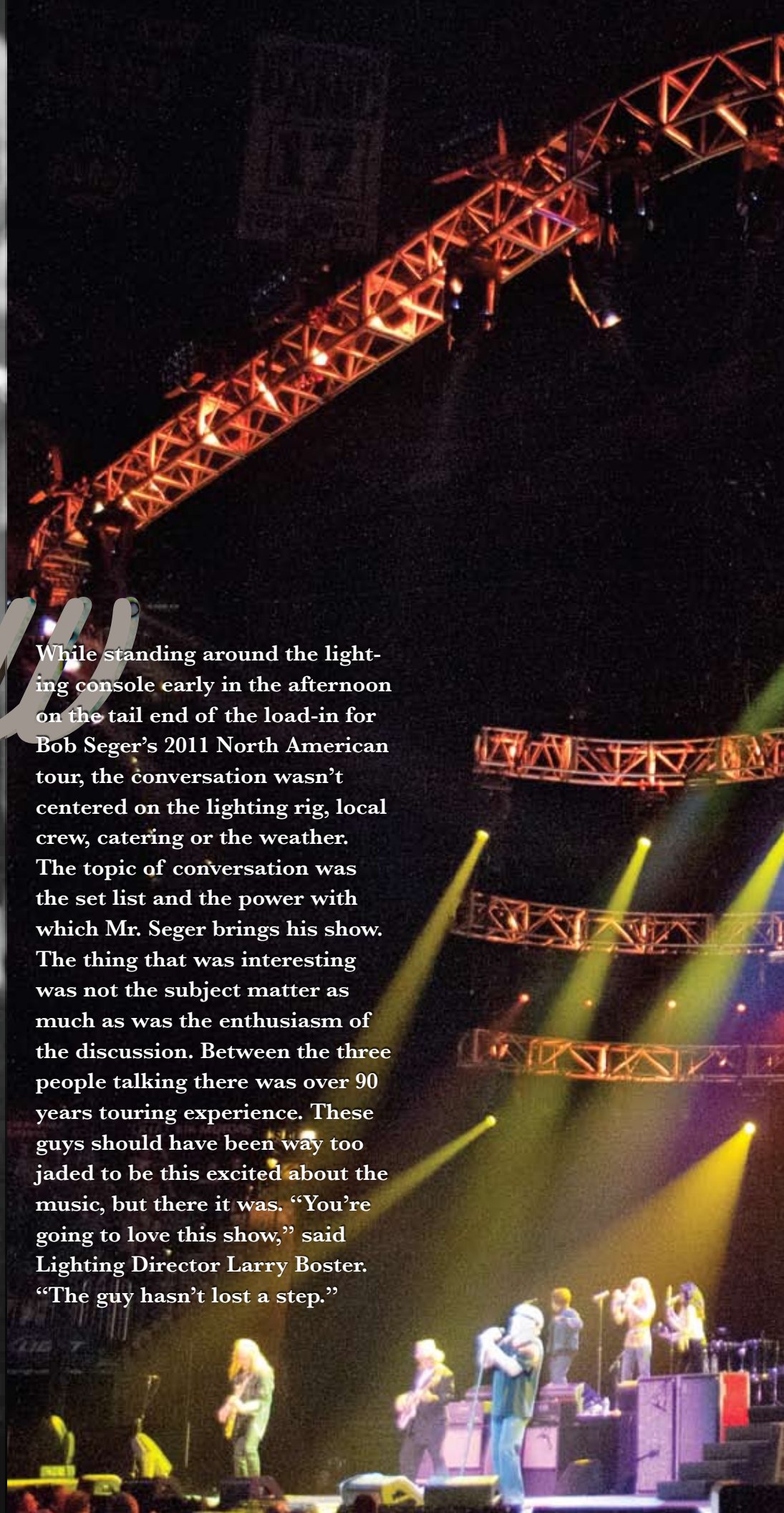
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While standing around the lighting console early in the afternoon on the tail end of the load-in for Bob Seger's 2011 North American tour, the conversation wasn't centered on the lighting rig, local crew, catering or the weather. The topic of conversation was the set list and the power with which Mr. Seger brings his show. The thing that was interesting was not the subject matter as much as was the enthusiasm of the discussion. Between the three people talking there was over 90 years touring experience. These guys should have been way too jaded to be this excited about the music, but there it was. "You're going to love this show," said Lighting Director Larry Boster. "The guy hasn't lost a step."





Bob Seger

Just Like it's Always Been

BY MICHAEL A. BECK

Band

Vocals - Bob Seger
Bass - Chris Campbell
Saxophone - Alto Reed
Keyboards - Craig Frost
Guitar - Mark Chatfield
Drums - Don Brewer
Gtr /Key /Vox - Jim Brown
Background Vocals: Shaun Mariani,
Laura Creamer, Barbara Payton
Horns: Mark Byerly, Robert Jensen, John
Rutherford, Keith Kaminski

(c) Michael A. Beck

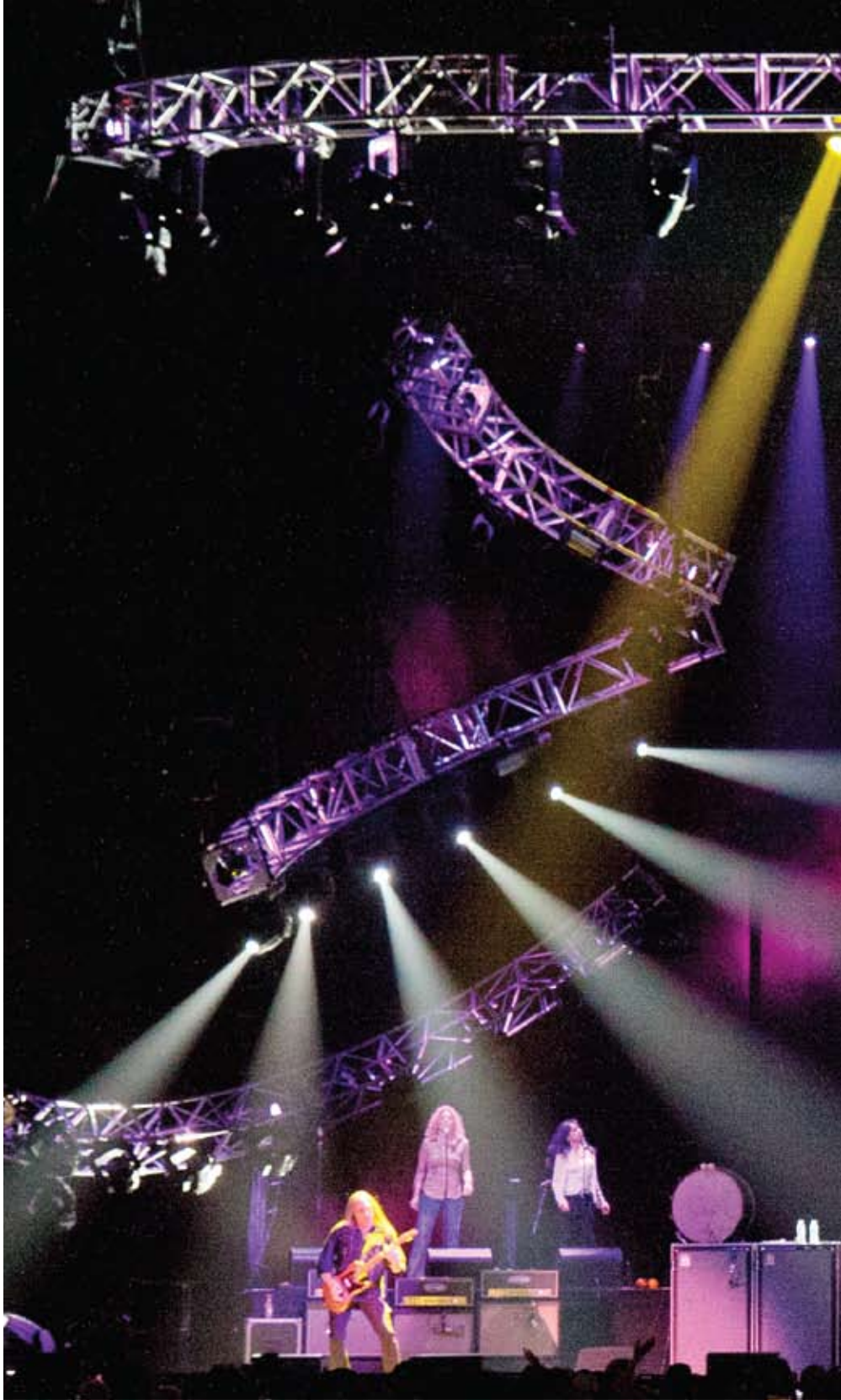
That particular gaggle wasn't the only place where this exchange occurred. It was the common affect of the show. Let's be clear about another thing; this wasn't blind loyalty to someone who was providing a paycheck. The show really did deliver a huge looking product out of an incredibly small package. However, the element of loyalty to the boss was strongly evident on the crew. Legendary Production Manager Tim Lamb explained, "What everyone has to understand is that this show that Bob Seger is doing will no longer be in existence in 10 years time. It won't happen that a person with Bob Seger's catalog will be able to go out and perform without all kinds of gags and preconceived versions of what that song should look like. Bob leaves that up to the people. These people have all lived this music. They have memories of certain periods of time in their lives that are triggered by this music. It resonates in their hearts and souls."

When thinking of Bob Seger's music, there is the mental picture of blue collar meat and potatoes rock 'n' roll rather than surf and turf. The show had no video of any kind. The upstage presentation was a huge burgundy drape that was only lit for one song, "Sunspot Baby". For the rest of the night the show had no backing. It was all up to Bob and the band. The rig was the very same design as the last tour in 2006. It ran off of Martin's Maxxy Plus console. One would think that using the same design would save a lot of time in preproduction and indeed it did. But there were a few nervous moments when Programmer Chris Stuba plugged the files of the last tour into his PC, and it didn't work. Designer Bob Peterson described the scene, "Chris was running the new version of the Maxxy software on his computer, and it refused the file from the last tour. It wasn't until we actually got to the console that it finally worked."

Given the somewhat frugal manner with which Seger's Manager Punch Andrews operates, the idea of taking a couple of extra weeks to reprogram everything would not have gone over well at all. The lighting rig consisted of a main grid off of which eight curved truss sections flew. Throughout the show this array achieved several different looks, and while truss toners can sometimes create a distraction that leads the eye from the stage to the gear over it, Peterson beat that problem by bringing the truss elements all the way down to the stage thereby using them as set pieces that made up the background for the show. The system was composed of Vari*Lite models 2202, 500, 3000, 1000, Robe 1200s, Atomic Strobes and the trusses were painted with LED Pars. The cutting edge of the system was beautifully tempered by the warm tungsten tone of the VL500s.

The sound of the show was delivered through two huge Clair Prism arrays. When walking into the arena and seeing Prisms in the air in place of the ubiquitous line array, your mind goes right to, "Okay, what's this going to sound like?" While in the six years writing and studying productions for Tour Guide Publications, there might have been two other shows that sounded this good. There are 14 people on stage and everything they were doing was incredibly well represented.

continued on 30



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Bob Seger



M.L. Procise & Clair

Making It Happen for Bob Seger...Again

BY HANK BORDOWITZ

M.L. Procise III has had a long and illustrious career, mixed over 4,000 stadium and arena concerts and now serves as the Senior Director for Clair Global Touring. In all, he's been at this for 36 years, first with Showco and since 2000 when Clair bought Showco. Among many other clients, he has cared for Bob Seger's live audio needs for over a quarter of a century now, starting in the early 80s when Seger needed the kind of service that only companies like Showco and Clair could offer.



"Before they bought us back in 2000, Clair would say that their only real competition in quality was Showco, and Showco would say their only real competition in quality was Clair," Procise holds forth. "Both of our companies are global companies. We could send our systems all over the world, other companies don't have the wherewithal to do that."

Their relationship started simply – Showco bid on the tour and won. However, Procise has worked with Seger and his management ever since. That's a longstanding relationship in this capricious business. Seger isn't the only one. Many of Procise's clients have been with him for even longer.

"We still have the clients we started with back in the 1970s," he says. "We have a very loyal client roster. That's because we have a make-it-happen attitude. No matter what it cost, no matter what hoops we have to jump through to solve the problem, we spare no effort and expense."

Renowned in the live sound business, Procise never actually *mixed* for Seger. "When we started working with them, a guy named Jay Barth, better known as 'Hot Sam' was the sound mixer," he recalls. "He was Detroit born and bred. He had worked with a lot of R&B acts. They went with Rob 'Cubby'

continued on 30

Management Team

Manager - Punch Andrews
Tour Mgr / Accountant - Bill Blackwell
Asst. Tour Mgr / Dir. Tour Security - John Rapp
Cpa Punch Enterprises - Frank Copeland
Publicity Punch Enterprises - Michael Boila
Radio Web Promotion - Art Penhallow Jr.
Office Mgr / Graphic Design - Anne Tenbusch
Detroit Prod. Coordinator - Jim Kaatz
Production Mgr - Tim Lamb
Production Assistant - Corey Vadala
Stage Mgr - Steve Nimmer
Tour Merchandise Mgr - Rob Feinstein

Crew

Bob's Tech - Skip Gildersleeve
Key Tech - Kurt Wolak
Alto Tech - Marty Gelhaar
Bass Tech - Mike Rush
Moose Tech - Steve Cohen
Guitar Tech - Andy Harrison
Drum Tech - Dave Johnson
FOH Engineer - Brad Divens
Monitor Engineer - Peter Thompson
Systems Engineer - Brett Stec
Audio Techs: Joshua Weibel, Michael Gamble
Lighting Designer - Bob Peterson
Lighting Director - Larry Boster
Lighting Crew Chef Steve Schumi
Lighting Crew: Jim Michaelis, Mike Caporale,
Kile McClure
Rigger - Billy Humphreys
Gr. Rigger / Carp. - Hector Mimosa
Bus Drivers: Ronnie Knox, Mike Edlin
Lead Truck Driver - Edgar Stuckey
Truck Drivers: Randy McDonald, Rob Tison,
Tony Sparrow, Rodger Baughman, (Merch
Truck) Jack Crawford



photographed

- 1: Mike Caporale
- 2: Peter Thompson - Monitor Engineer, John Rapp - Asst. Tour Mgr/ Dir. Tour Security
- 3: Marty Gelhaar - Alto Tech, Andy Harrison - Guitar Tech, Kurt Wolak - Key Tech, Steve Cohen - Moose Tech, Mike Rush - Bass Tech
- 4: Steve Nimmer - Stage Mgr
- 5: Steve Schumi - Lighting Crew Chef, Jim Michaelis - Lighting Tech, Mike Caporale - Lighting Tech, Kile McClure - Lighting Tech
- 6: Tim Lamb - Production Mgr
- 7: Michael Gamble - Audio Tech, Brad Divens - FOH Engineer, Joshua Weibel - Audio Tech, Brett Stec - Systems Engineer, Peter Thompson - Monitor Engineer
- 8: Corey Vadala - Production Assistant, Bill Blackwell - Tour Mgr / Tour Accountant, John Rapp - Asst. Tour Mgr / Dir. Tour Security
- 9: Larry Boster - Lighting Director



Bob Seger



Michael Caporale

Finishes What He Starts



(c) Michael A. Beck

No Matter How Long It Takes

After having done a couple Prince tours and a few other gigs, the call came to go out with Bob Seger in 1983. "It was supposed to be a nice country club tour," Caporale recalled. "He was selling out everywhere back then, two nights minimum everywhere he went. I knew this was going to be beautiful. I was 23 years old, no problem."

It was beautiful, indeed, until the sixth show in Seneca, South Carolina. While climbing the hanging ladder up to the lighting rig, Caporale lost his grip and fell 28 feet to the stage hitting a monitor wedge. According to Caporale, hitting the wedge was a blessing in disguise because it actually broke his fall. Unfortunately, it also broke his right ankle and both wrists. The injury to the ankle was a very severe compound fracture. While the pain of the injuries was astounding, the main thing on his mind was the tour. "I remember laying there on the stage thinking, 'Well there goes this great tour,'" Caporale said.

Because of his injuries, Caporale didn't work all of 1984. In '85, he went to Upstaging and tried getting back into the game but the pain from the broken ankle was too much to bear. At the time, his parents owned an Italian restaurant in Arlington Heights, Illinois, and he went to work for the family business as the kitchen manager and pizza chef from 1986 to 1990 when the eatery was sold.

BY MICHAEL A. BECK

In 1977, Michael Caporale was playing a lot of hockey with the Carone brothers who founded Upstaging Lighting. When they told him they needed some help in the shop, Caporale being fresh out of high school, agreed and went to work. As has happened countless times with countless people over the years, the shop work turned into a touring position and as the company grew, so did the position.

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When his culinary career came to a close, he went to work in the used car business from 1990 until 2007. At first he sold the cars until 2003 when he became a manager of his department handling 150 cars in the inventory. As time stretched out so did his patience with the management gig. He explained, "That got really old, really fast. I really got tired of it. The economy was tanking, and I'd had enough."

At the time Caporale had a friend who had become a vice president of I.A.T.S.I. Local 2 in Chicago who offered to put him to work on shows if he quit the dealership. Caporale happily agreed and immediately called Upstaging asking if there was any work he could do there as well. The memory of the time he'd put in 23 years earlier was still fresh and so was the friendship. "Without hesitation they said, 'Come on in. Not a problem. We love you. Just

come on in.'" Suddenly after all this time he was back in the saddle with all the work he could handle and loving life.

When this year's Bob Seger tour was in preparation, word got out to someone on the tour that Michael Caporale was back in the game and the question came up as to whether he'd like to go back out and finish what he'd started back in 1983. So as what is widely rumored (even by members of the tour) to be only the first leg of Bob Seger's 2011 tour wound down, Michael Caporale was finally able to complete the work he started 27 years and seven surgeries ago and he couldn't be happier. "When this thing is over, I'm going back. I'm going to let the union know I'm in town, and when I'm not working there, I'll be working at Upstaging. I'm having a great time." 🎸

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LA8 amplified controllers.

Marcio Pilot, co-owner of Loudness and director of the company's sound reinforcement and live recording divisions, notes that Bocelli's FOH engineer, Andrea Taglia, was highly pleased with the K1 system's performance. "Andrea Taglia is a brilliant audio engineer with a tremendous ear for detail," he says. "He normally specifies KUDO and V-DOSC for Bocelli, but we were able to provide him with K1 for this performance and it sounded truly fantastic--extremely clear and natural--under his control. We heard glowing comments from many people on how incredible the entire performance sounded that evening."

According to Taglia, himself, "Working with Loudness was even better than I could have imagined. They provided the same standard

that I am accustomed to in Europe and the US, offering the highest quality gear like K1 and a hard-working professional crew to support it. It was a real dream!"

In the months since taking delivery of its K1 system, Loudness has used it on a diverse range of artists, including Bon Jovi, Rush, Eminem (F1 Rocks Festival), Rammstein, Tiesto, Motorhead, Norah Jones, Paramore and many Brazilian performers. The sound company also deployed the system at a huge New Year's Eve celebration for more than two million people on Rio's Copacabana Beach. Pilot adds that "the impressions of the system are always positive. It's a joy for engineers to use, and we even hear the audiences comment on the sound quality and power. From Bocelli to Rush, K1 is a perfect system for any stadium-sized performance." 🌟

Bob Seger continued from 24

"Of course the biggest challenge is to get it to sound great everywhere in the room," said FOH Engineer Brad Divens. "Within that challenge, I have to get Bob's vocal to sit right up on top of the music. I want to look up on that stage and hear every single instrument. I hate looking at a stage and seeing instruments or vocals that I can't hear."

This show traveled in five trucks (plus one merch truck). There was no video, pyro, lasers or gags of any kind. It was done just like it's been done from the beginning. Maybe it's the historical nature of the show. Maybe it's the style of music. Regardless of what the X-factor is about this gig, there is a hyper-cohesive sense of camaraderie that is uncommon even in the tight knit culture of touring.

When Tim Lamb spoke of the loyalty of Bob Seger's fan base, he didn't leave himself and his crew out of the family portrait of people who have walked through their lives with Bob Seger's music. "It's about conveying this man's legacy and these songs and the way they were written, and it's about that to all of us on the crew," said Lamb. "It's a wonderful experience to watch this crew flow though the day. They do a great job out here, and they do it because they love their work, but they also love Bob and his music."

I guess working with Bob Seger is the thing I am the proudest of in my career," said Bob Peterson, "I'm very proud of this relationship. It's the first job I got out of high school, and I'll never let go of it." 🍌

it's easy to get involved with artists off-stage interests. Good things come from long hours on the bus together," says Browning.

Growing by leaps daily, The Browning Group looks to a bright future, adding artist management, full event production and staffing from key personnel to stagehand labor to logistics and gear. The Browning Group is a company on the move. Adding to an already impressive roster of skilled production professionals, it vets all members of their team to best utilize crew members talents matching their clients' needs to the right crew members and vendors globally.

Looking down the road and to be on the road for a long time to come, Browning and his team of passionate, talented, music loving touring professionals are proud to announce signing Debbie Gibson and the B-52s to management recently. In conclusion Mr. Phelps, your investigation complete, facts checked and insight into The Browning Group gained. Safe in the knowledge that The Browning Group is a company of dedicated professionals bound together by a passion for music and those who create it living and loving life on the road. 🍌

M.L. Prociase & Clair continued from 26

Colby after that. For the last two tours, Brad Divens has been the engineer."

However, he remains a major part of the tour. Prociase still hits the road with the acts and equipment during the early days of the Seger tours as a trouble shooter and expeditor. "I start tours off with him, solve problems," he says. "I have a dialogue with the manager. I've been with them since the beginning."

That said, Seger is not what he would regard as a "problematic" artist. "He's not a terribly needy musician," Prociase says. "He's like a rock (no pun intended). One thing that we provide for him is the Prism Speaker system, which is a trapezoidal enclosure, an integrated system. Back in those days, everybody had conventional systems, a two box or a single box system. The Prism was introduced in 1986 or 87. He still uses it today. He doesn't like the line array, what he calls the 'banana peel.'"

Just one of the ways that Prociase and Clair "make it happen." 🍌

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