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RUSH

Welcome to the *High Tech*
World of STEAMPUNK

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Helps Rush Fire Up
the *Time Machine*

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Perchance to Dream

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FROM THE Publisher



This issue we feature the Rush *Time Machine* Tour. This thing was a marvel of lighting, sound and video that had to be seen to be believed. It's even more incredible once you read our conversation with Rush's long time LD Howard Ungerleider and how he describes his process of design, as well as his long journey with Rush.

We also have a chat with UK bus company Beat The Street and pyro superstars Pyrotek who were both vendors for the *Time Machine* Tour.

It is with heavy hearts that we hear of the recent stage collapses resulting in severe injuries and loss of life. While it is not our duty to point fingers, we would like to give our chief writer Michael A. Beck some space to vent:

Larry Smith

Discretion is the Better Part of Valor: by Michael A. Beck

There is a lot of Monday morning quarterbacking going on in and out the concert production industry in reference to the tragic incident at the Indiana State Fair; noble talk of making changes in the area of outdoor temporary roofing systems and the way they are used. The truly tragic fact is that this conversation is well overdue. As many as five roofs of various designs and sizes come crashing down every year (that we actually hear about) and unfortunately that is where the conversation stops until the next bullet gets dodged. In truth, the industry hasn't been dodging the bullet as much as it's been dodging the issue. This problem isn't going to be changed by laws and regulations because they can be worked around. A good first step might be to get bands, management companies and booking agencies to start addressing the issue in their riders and then we go from there to face down the menacing reality that this is not a legal matter but a cultural one within the industry.

Regarding people sitting back in their comfortable chairs and pontificating over their morning coffee on what they would have done had they been there, I would respectfully remind them that discretion is the better part of valor and it might be a wise idea to restrict their comments to what they actually know. A roof came down in high winds, 43 people were injured and seven people died. Nothing else is known by anyone who wasn't there. The people who actually do have expert knowledge in this area and are doing the work day in and day out are talking quietly among peers with the careful caveat, "I wasn't there" as opposed to publishing their "findings" online.

One final word on dodging bullets: if an outdoor stage roof falls in the forest and no one is there to hear it, it still makes a sound. No one dodges a bullet when this happens no matter what the end result turns out to be.

To be continued...



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Festivals

PRECISE CORPORATE STAGING EARNS STURGIS MOTORCYCLE RALLY

PCS will provide lights and sound to the historic event for next six years

Precise Corporate Staging (PCS) announces that it was awarded to be the supplier of sound and lighting for the historic Sturgis Motorcycle Rally. Since 1938, Sturgis, South Dakota has been home to one of the most famous – and infamous – motorcycle rallies in the nation. For the last few decades it's been increasingly known for the live music.

As that aspect ramps up even more for this year's event, the producers have turned to PCS to handle the seven days of music on the main stage. Alice Cooper, Leon Russell, Greg Allman, Lynyrd Skynyrd, Def Leppard, and a special benefit concert hosted by actor/musician Jeff Bridges with guest stars are just a few of the acts PCS will be supporting on the main stage.

PCS David Stern says that the producer of the event signed a six-year agreement with the company. He adds that new hire Mike "Woody" Woods secured the agreement based on a combination of Woods' reputation for managing such events and the quality of crew and gear PCS can provide. "They were particularly impressed when we came in with our L-Acoustics' V-DOSC system in addition to all the other upgraded gear we've recently invested in."

The live music headliner portion of event will be held from August 8th to August 14th.
pcstaging.com

GIGS AT THE DEBUT OF ELECTRIC DAISY CARNIVAL, LAS VEGAS

eps provides equipment for new kingpin in electronic music festivals

Festival producer Insomniac has been putting together the Electric Daisy Carnival for 15 years, but the event reached new heights this summer when it premiered in Las Vegas, Nevada. For the first time in the event's history, it stretched over three days. Each evening from June 24th – 26th, 80,000 attendees descended on the Las Vegas Motor Speedway, where five performance stages, carnival rides, and art installations transformed the 1,000 acre racetrack into the largest electronic dance music festival in the United States.

At the main stage, where international DJs Tiësto and Paul Oakenfold were scheduled to perform, eps america constructed a long passageway of GIGS barricade from the stage to the front of house, creating a protected space for cables and security staff. At a secondary stage, where Empire of the Sun and Bassnectar would play, additional GIGS guarded the stage and front of house. In total, eps america supplied more than 1,500 feet of black and silver crash barricade to keep spectators and festival equipment safe.

Work crews were especially thankful for GIGS stage barriers' lightweight aluminum construction, particularly during festival set-up and breakdown in the hot Las Vegas weather. The modular units were bolted together and multicore access, vario corner and gate elements provided accommodation for any number of unique stage and front of house configurations.

eps also provided 240 yellow jacket cable protection units. They were used across the festival site to eliminate trip hazards.

The Electric Daisy Carnival is



held annually in four U.S. cities and Puerto Rico, but this is the first year it has been presented in Las Vegas. eps america was delighted to supply equipment and services to this and other Insomniac events like Beyond Wonderland and the Electric Daisy Carnival in Orlando, Florida. eps.net

Lighting

CLAY PAKY ANNOUNCES PLASA SLOT MACHINE COMPETITION

Clay Paky has announced a competition in which visitors to PLASA will be able to win a free Sharpy spotlight.

Visitors to this year's PLASA exhibition may come away with more than they bargained for. Clay Paky has announced a competition in which visitors to the London exhibition will be able to try their luck at winning a Sharpy spotlight.

The company is bringing two of its vintage, Vegas-style slot machines to the show, customized to allow players to play for one of the company's most sought-after products.

Clay Paky President Pasquale Quadri, a long-time collector of

gambling paraphernalia, has had two machines from his personal collection specially refurbished in a Clay Paky theme. All guests at the Clay Paky stand (1E 36) will be entitled to a free spin of the reels, while any visitor bearing an official voucher will be able to double their chances with an additional play. The redeemable vouchers can be retrieved from the official PLASA catalog or from the July edition of Lighting & Sound International.

The slot machines will be in operation throughout the official opening hours of PLASA (11-14 September 2011) and there is no limit to the number of Sharpy units available for winners. In the event that no player wins during the designated period, a draw of players' names will take place in the closing hours of the show to assign a spotlight to a randomly selected player.

About Sharpy

Weighing just 16kg, the tiny, 189W Sharpy produces a bright, parallel beam capable of matching fixtures of far higher wattages. The breakthrough concept, the result of an optical re-design, creates an unusually crisp, laser-like beam – free of any fuzz or discoloration around the edges.

Since launching in January 2011, the spotlight has found an instant fan base among designers and rental companies, winning favorable reviews in the press as well



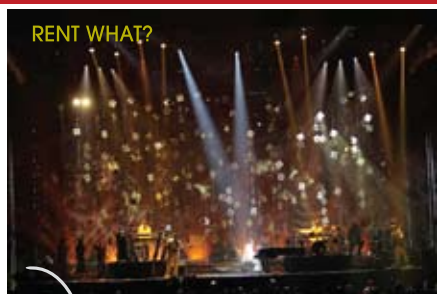
as a string of industry awards. The Sharpy has already seen action on major shows including the Eurovision Song Contest, the NME Awards, BBC Blue Peter, Sky TV's Oscars Night and is now on tour with Take That, Usher, Bruno Mars, Beyoncé, The Foo Fighters and Ricky Martin.

Scenery

RENT WHAT? GETS "SWANKY"

Stage and Theatrical drapery rental supplier Rent What? Inc. has announced the addition of a new collection in its Specialty Drapery Series. Called "Swanky," it epitomizes the splashy, glittery, sexiness of Las Vegas couture. As company partner Megan Duckett describes the collection, it's "jewelry for the stage."

The initial offering in the new "Swanky" collection of rental



drapes is a dazzling linear mobile of 420 mirrored plates randomly suspended on invisible threads. As the lighting changes, or as the free-hanging mirrors rotate, the effects range from glitzy gold bijou to moody blue lounge.

The debut of this new drop is on the current concert tour of Grammy-winner John Legend, running through September. "We're especially excited about this latest addition to our Specialty Drapery Series," said Ms. Duckett. "Our new mirror drop represents a creative drapery approach that's less fabric and more 'bling.' We're envisioning a whole range of products in the "Swanky" collection that staging and set designers will most certainly want to exploit, that goes beyond the expected."

Other collections in the Rent What? Specialty Drapery Series include: Silver Satin, Rockin Red, Delightably White, Industrial Textures, Timeless & Traditional and Starlight LED.

They are all photographically presented on the drape rental company's website at www.RentWhatInc.com. Rent What? encourages stage designers to browse through the numerous designs in their online portfolio as a source of exciting ideas for stage and drapery rental, featuring everything from kabuki solenoids for rent, to metal mesh drapes, to traditional satin drapes.

"We want to expand our clients' notions of what's possible," added Ms. Duckett. "That includes making available for rent new products they may have never dreamt about. Being of extreme service means doing everything we can to help our clients deliver amazing shows...and that means pushing the boundaries of what rental drapery companies have to offer."

Sound

CELINE DION RETURNS TO LAS VEGAS WITH HARMAN'S STUDER VISTA 5 SR CONSOLES

After a more than 3-year absence, international superstar Celine Dion has returned to Las Vegas with Celine, a musical spectacular staged at the Colosseum at Caesars Palace. Celine features a 31-piece band to accompany Dion, who is performing her hits along with covers of classic pop songs. Celine Dion will perform 70 shows a year and has a 3-year residency at the Colosseum.

Canada-based Solotech was contracted to provide the audio system for the show. Solotech supplied Studer Vista 5 SR consoles to handle both front of house and monitor mixing.

"The previous time Celine performed at the Colosseum, the show, A New Day... was more



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dance-oriented and theatrical, but this time the music is even more of a focus,” noted front of house engineer Denis Savage. “The 31-piece full orchestra and band includes 16 strings, five horns, a rhythm section plus other musicians, so the mixing requirements for the show are quite demanding. We do four shows a week and each show runs an hour and 45 minutes, with more than 20 songs and numerous cues.”

“We chose the Vista 5 SR for Celine because there was no other console at the time that offered what you could do with the Vista 5 SR. You can configure them the way you want with virtually any amount of ins and outs, and processing,” Savage continued. “We’re running 160 inputs on a console that has a relatively small frame, so it’s a very efficient way of doing things. You can customize the inputs any way you want. I love mixing, and this console is flexible and fun.”

“We first used the Vista 5 SR consoles on Celine Dion’s most recent world tour before installing them for the Vegas show,” said Savage. “We didn’t want to carry a bunch of spares, and their smaller size and weight were advantages. We tried a lot of consoles and found the Vista 5 SR could be used for both front of house and monitoring—the way the 5 SR is designed enables me to set up my console the way I want it, and our monitor engineer Charles Ethier can set his console the way he needs it. No other console gives you that kind of flexibility. At the same time, we have the advantage of both of us working on the same platform.”

“Being the monitor engineer for Celine is a much bigger job compared to the last Colosseum show,” Ethier pointed out. “There are lots of musicians and instruments on stage and with the Vista 5 SR I can mic them all individually, and still feed all the musicians customized in-car mixes. Another major advantage is that the Vista 5 SR also doesn’t take up much room on the stage.”

“The Vista 5 SR is fast and easy to use – I have a lot of preprogrammed settings that enable me to readily access what I need,” continued Ethier. “For example, I can control the volumes on mul-

ti-ple faders at once just by grouping them and turning one knob, without having to scroll through a lot of pages and navigating a lot of menus. You have to understand that when you’re a monitor engineer, a lot of people constantly ask for ‘more of this and less of that’ in the mix and you have to be quick! The Vista 5 SR has helped me tremendously.”

DEEP PURPLE KEYBOARDIST DON AIREY USES HARMAN'S SOUNDCRAFT® SI COMPACT 16 DIGITAL LIVE SOUND CONSOLE

POTTERS BAR, UK - Deep Purple needs no introduction to rock fans – the iconic riff to “Smoke on the Water” alone is instantly recognizable to anyone not born under a rock. For the last 10 years, Don Airey has been the keyboard player for Deep Purple. Airey has been on the rock scene for more than 25 years, having played on almost 200 albums with artists like Richie Blackmore’s Rainbow, Andrew Lloyd Webber, Jethro Tull, ELO, UFO and many others.

Don is using a HARMAN Soundcraft® Si Compact 16 Digital Live Sound Mixer on Deep Purple’s current U.S. and European tours. Gert Sanner, front of house engineer for Deep Purple, notes, “We are in the process of replacing our old mixers because we have two full systems going on tour, and we wanted to have more consistency between the two keyboard rigs. We chose the Si Compact 16 because of the quality of its internal effects, its sound quality and its ease of use.”

“We wanted to be able to take any adjustments to the settings that we did on one rig and transfer them to the other,” Sanner continues. “The Si Compact 16 lets us easily move our settings between consoles, rather than having to manually duplicate all of our reverb, delay and other effects settings every time we make a change.”

“We are also using the console’s MIDI capability by linking specific keyboard sounds to individual Scenes on the desk. This enables



us to store particular EQ settings to particular songs, and make the transition from one keyboard rig to the other a lot smoother.”

In addition to the Si Compact 16, Gert Sanner is using a Soundcraft Vi6 digital console for front of house mixing.

“We’re getting great results by working this way,” Sanner concludes. “We are busy hopping from continent to continent, so anything that makes the day easier is more than welcome.”

KID ROCK FLIES THE FLAG AND L-ACOUSTICS' K1 ON BORN FREE TOUR

Sound Image carrying L-ACOUSTICS’ flagship loudspeaker system on current shed tour with special guest Sheryl Crow

ESCONDIDO, California - July 2011 -- Following a three-month North American arena tour earlier

this year, Kid Rock is now out on his second US sweep in support of his latest album, Born Free. Joined by Sheryl Crow for most of the dates, which run into September, Rock and his entourage are also touring with another stellar performer: L-ACOUSTICS’ K1 stadium line source system. Escondido, California-based Sound Image is supplying the tour’s concert sound system,



which features left and right arrays of 12 K1 plus three dV-DOSC down, each flanked by an adjacent subwoofer hang of eight K1-SB. Additional arrays comprised of six KUDO per side address the extreme left and right seating areas, while four SB28 per side

positioned below serve as front-fill subs for the space not covered by the K1-SB hangs.

"My first real outing with K1 was back in mid-January," says Steve Cross, who has served as Kid Rock's FOH engineer for the past four years. "It was the very first day of Kid Rock's Born Free tour and he was celebrating his 40th birthday with a huge stadium show at the Detroit Lions' Ford Field in his hometown. Not only did we fly more boxes than any other show on the tour so far, but there were at least 15 special guests that showed up to perform with him. So the pressure was certainly on that evening, but Sound Image came out strong and the K1 system sounded absolutely spectacular."

Although Cross had only mixed on K1 once before--at the Coachella festival a few years prior--he notes that the current tour spec was ultimately driven by the musicians themselves. "Several of the band members went to see Tom Petty in concert last year and, after hearing that system, they asked us to get in touch with Sound Image and request the same setup. They were tremendously impressed and knew they had to have it."

"For me, the thing I most appreciate about K1 is that everything sounds extremely natural coming through it. If I put a vocal into a system and know that it sounds proper coming out of the console, I should expect it to sound natural coming out of the loudspeakers--not aggressive or obviously amplified. A good mix is not determined by its volume or looking the right way on an RTA. It's about accurately sharing what's

happening on stage and K1 does that very well. Even without the subs turned on, the mains reproduce such beautifully full-range, natural-sounding music. They're a pleasure to work

DR. MICHAEL SANTUCCI OF SENSAPHONICS TO PRESENT BREAKTHROUGH HEARING HEALTH PRODUCT - SOUNDBITES™ - TO THE MUSIC INDUSTRY



Audiologist **Michael Santucci**, the leading expert on hearing loss prevention in the music industry and founder of Sensaphonics, Inc., has accepted a position as Lead Audiology

Advisor to Hearing Health Science, Inc. (HHS), a start-up company specializing in hearing research and therapy. HHS is set to launch Soundbites™, a patented nutraceutical supplement that has shown exceptional clinical promise in preventing noise-induced hearing loss.

Developed by HHS and based on the pioneering research of Dr. Josef M. Miller at the University of Michigan, Soundbites are chewable supplements consisting of micronutritional agents that have shown great efficacy in preventing hearing impairment from loud sound exposures. The company is preparing for field trials in at-risk populations in military, industrial, and music markets,

prior to the product's consumer market release.

"Soundbites is one of the most exciting developments I've seen in my entire career in audiology," notes Santucci. "This product represents an entirely new approach to hearing health, and the preliminary research results are very promising. I'm thrilled to be working with Hearing Health Science to bring this new technology to the music industry."

The breakthrough Soundbites nutraceutical formula addresses the cause of noise-induced hearing loss (NIHL): inner ear oxidative stress. Used in conjunction with hearing protection, Soundbites has the potential to reduce hearing loss by up to 50 percent. This approach represents a paradigm shift in hearing loss prevention.

"Michael Santucci has devoted his career in audiology to addressing this issue in the music industry, which is obviously a major at-risk group," states Hearing Health Science CEO Barry Seifer. "He brings a wealth of expertise and a unique perspective to Hearing Health Science, and will be a tremendous asset to our organization."

According to HHS, hearing loss is the most common disability worldwide, affecting more people than the next four disabilities combined and second only to cancer in associated health care costs. Soundbites have the potential to reduce the tragedy of preventable hearing loss on a global scale.

hearinghealthscience.com
sensaphonics.com

Transportation

ACS SEES A BOOM IN MUSIC CHARTERS

Air Charter Service has reported a particularly high demand for charters this year to move bands' and artists' equipment from show to show -- whether it be for festivals or their concert tours.

The Summer festival season is now in full swing and artists find themselves in very popular as they are often wanted to play at more than one festival in one week-end, or they need to juggle their Summer touring schedule with festival commitments.



Ben Dinsdale, Assistant Director of ACS's London Cargo Department, commented: "Many American bands and artists combine festi-

vals within their European tours which, whilst logical, often mean very tight schedules that simply cannot be kept unless charters are involved. We help move the valuable stage sets, with the band's road crew often involved in the load planning of the aircraft to ensure a safe and swift transit as many artists have a performance in a different country less than 24 hours after they finish their previous set."

Dinsdale continues: "The size of the aircraft we use is obviously heavily dependant on how big the artist is and how much stage equipment they need to take with them for particular shows. We've

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"And across our departments we can offer the complete solution for tour companies planning their artists' movements with the executive jets team having been busy with flying many of the artists themselves and the commercial team having flown many of the entourage and crew."

ACS arranges more than 5,000 full-charter contracts every year consisting of tens of thousands of flights.

Video

PETE'S BIG TVS PROVIDES VISUALS ON DONNY & MARIE'S TORONTO SHOWS

Pop act Donny & Marie Osmond took their hot Las Vegas show to the cooler climes of Canada. Pete's Big TVs provided equipment for the special run of

high-energy "Donny & Marie Live" shows July 5-17 at the Four Seasons Center for the Performing Arts in Toronto.

LD Peter Morse, who designed the duo's long-running show at The Flamingo Las Vegas Hotel & Casino, designed a smaller production of the multimedia spectacular for this special two-week gig. Running the shows was Lighting Director Joseph Eddy, who directs the Flamingo shows for Morse as well.

"It's a fun show," Morse says. "It's a scaled down version of the Vegas show, with just three trusses of lights. There's a lot of archival content projected on the video screens, and we're adding three new songs into the repertoire from the new album."

Pete's Big TVs supplied three LED screens using Lighthouse R6 panels and the HD video production system with five cameras.

"The Lighthouse R6 LED panels were chosen for several reasons", says Guy Benjamin of Pete's Big TVs. "We thought the panels



PETE'S BIG TVS

would look best for this show. They have black faced LEDs, which allow for greater contrast. They are also fairly lightweight and silent."

The two screens stage left and right were approximately 9' x 9' and the center stage screen was 16' x 9'. The screens were fed by a Ross Vision HD production switcher, three Sony HDC1500 cameras and two robotic cameras. There was some packaged content

that is played from AJA Ki Pro units.

On Pete's Big TVs crew were engineer Jody Lane and LED tech Alex Keene.

The two-week Toronto run was presented by Toronto-based Dancap Productions.

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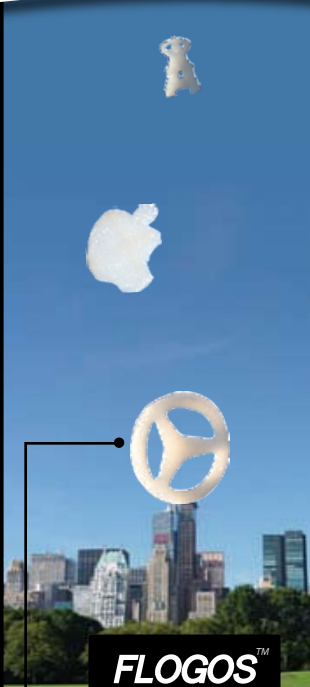
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Michael Sinclair and Stephen Tolve
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Michael Sinclair and Stephen Tolve sit at a table surrounded by the trappings of their business. There's a poster from the Singapore Opera, a massive performance, according to Tolve. There are a variety of theatrical posters from high school shows dating back a bit less than two decades. There are guitars, colorfully hanging off hooks. Then there are amplifiers, computers (a couple with huge monitors), and dozens, perhaps hundreds of books of blueprints. Someone blindfolded and set down in this room without context might wonder exactly what goes on here. And, in a way, that's the point.

The principals of Audio Incorporated pride themselves on doing jobs subcontracted from other, larger companies, often referred to by Tolve and Sinclair as "the big boys." In many of the "big boys" budgets, Audio Incorporated is a line item.

"On the install side, we take the sweepings off the table of the major installers," Sinclair explains. "We do churches, some schools, some local theaters. That kind of stuff, the kind of thing the big boys don't really want to get involved with. On the DSP side, and on the design side, we're programming and commissioning systems that are being installed by all the biggest integrators in our neighborhood. So, every one of the big boys is a client of ours. The last thing in the world we want to do is bid against them on jobs where they're going to use us anyway. It's an interesting kind of niche that we've developed here."

On the face of it, Tolve and Sinclair are an odd couple. Sinclair combines a great deal of charm with a roguish air; the guy you'd want to drink with at the pub, but would be advised not to wager when he asks you to play darts. Tolve comes across as someone who came up on the streets of Brooklyn, and it's still thick in his voice. However, like married people and

pets, these two business partners have come to resemble each other — both are heavy-set, grey or greying, with beefy, short sleeved arms that testify to a lifetime spent lifting heavy things. While these days that's generally left to their younger employees, you can tell that they'll pitch in to get the job done.

"I worked with somebody that Mike did some freelance work with at the time," Tolve explains. "I was looking to move on, because he was cycling down. He wasn't understanding the business anymore and I thought, if I'm here ten years from now, what am I going to be doing?"

"So one night we had a few too many beers," Sinclair continues. "I said, 'Why do we have to work for people? We're always getting disappointed doing this. Somebody else is making all the money. I have an opportunity for us to get started. Should we try?'"

"We surprised everybody when we announced we were going to be business partners," Tolve laughs. "They're like, 'What?! What!? Are you sure, Stephen?' And I said, 'No, but we'll go for it.' We beat the odds."

Having roots in the rental business, they knew how the cycle ran. One thing they didn't want to do was face the down cycle during the winter months. "I said to him, 'There's no sense in us looking at each other over the winter months and wondering what we're going to do to pay the rent. Why don't you get on with the rental side, and I'll see if I can build on the install side.'" Sinclair recalls. "We were the AV supplier for the local General Motors plant in Linden. The first two years, they were 75 per cent of our business."

The GM plant closed down, but Audio Incorporated remains. As we speak, Tolve and Sinclair's employees are loading up a truck with audio equipment, the company's original, and bread and butter gig. Last weekend the whole team was up in Saratoga, New York doing audio for the annual jazz festival. This weekend, they're working yet another musical side of the street.

"Tomorrow we're going to have people from the New Jersey Opera singing on the beach in Point Pleasant," says Tolve. "That's a job we've done for many years. That's going to be fun. You put a 30 piece or 40 piece symphony orchestra on a beach and then you've got to make it sound like something."

"We do a lot of different things here," Sinclair says in a South London accent sanded fine by a few decades in the US. "We advertise ourselves as a sound system design, installation and rental company. On the design side, we get involved with the design consultants to specify the DSP components and some of the more complex audio parts of system designs for board rooms, conference rooms, that kind of stuff."

That part of the job explains the blueprints. Such audio considerations often come well after a company has used their space for a while.

"We just did a law firm," Sinclair says. "That was interesting. There's three floors. The control room went into the first floor. The next floor had four rooms that went into a divide-and-combine kind of scenario. The next floor had three rooms in a divide-and-combine scenario. All in all, the thing came in at 200 microphone inputs, plus line level inputs out to 75 destinations. That's one of our standard conference room scenarios. That's the third one this year, and we have another two, this year, of that same size."

"The audience has a degree of sophistication," he adds. "They recognize a good mix. Up in Saratoga, I'm on the small stage with a very small digital console, and I get people coming up to me all the time saying, 'That sounds fantastic. I just heard that band opening down there, and now they're closing up here. They sounded great down there, they sound great up here. Michael's operating a quarter of a million dollars worth of audio equipment at the large stage. I'm operating \$50,000 worth of audio equipment. The audience just walked away with a great experience from both of them.'"

"We specialize in festivals," Sinclair interjects. "We're very good at festivals. Not only do we enjoy doing it, but we're good at getting acts on and off stage on time."

"Our on-time rate at festivals is about 96 percent," Tolve agrees. "We know what has to be done to make it happen. So, we've been very accurate, very well prepped and ready to do with what we do."

Audio Incorporated also continues with its original business - rentals. While their Central New Jersey warehouse is relatively small, it's full of the cream of audio gear for whatever level of audio is required.

"We have a large Vertec rig," Sinclair enumerates. "We have some DMV, AudioTechnics products as well as Digital consoles, DigiDesign, Avid, and Yamaha equipment. Of course we're dealers for most of it. We buy it for installations, as well. We have a lot of stuff that people like."

Beyond that, Sinclair and Tolve know their equipment inside out. Part of this has to do with yet another facet of the business. Audio Incorporated has developed quite a reputation as trouble shooters of sound. They demonstrated this at the US Open.

"The problem is, if you point the sound system at the audience, you're blowing away the person in the front row, and the person in the back row can't hear you," as Sinclair describes the acoustic dilemma at Arthur Ashe Stadium, home to the Open. "There wasn't enough distance between the sound system and the first row of people. I spent a few days over there doing some testing and measurements, and came up with this wacky idea. I turned the speaker around and placed it the other way, so all four speakers faced themselves and the audience is behind them, so you have four speakers taking care of a 90 degree quadrant."

"We went to the manufacturers and we said, 'We're thinking about doing this,'" Tolve picks up the tale. "Would you do us a favor and plot it for us? See what your high priced computers say." They said, 'Oh, we'll do it, but

that's crazy.' Five days later, we get a phone call, 'You know something? It doesn't look bad on the computer at all!'"

"It worked out very well, eliminated all the reflections in the building," Sinclair adds. "And you don't have the one guy in the back saying, 'Can't hear it!' while the guy who spent a fortune on his ticket is lying in the front row with his ears bleeding," Tolve concludes.

This out-of-the box, contrarian thinking goes beyond just acoustical concerns. One of Audio Incorporated's latest ventures goes against any kind of current conventional wisdom. As some of the best known recording studios, from Phil Ramone's Hit Factory to Muscle Shoals

Studios, they shut their doors for lack of business, Tolve and Sinclair decided to open one. "You have no idea how many calls we get on a regular basis, about rehearsing and recording here," Sinclair says. "The idea is to make this a comfortable place where you can come in and mix and get something accurate. A large enough control room where we can get some bigger monitors in there."

As in the office, the vestibule on the way into their space is lined with framed posters from a wide variety of high school musicals. This well might be Audio Incorporated's secret weapon.

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RICH SPILLBERG THE CIRCLE IS COMPLETE BUT EVER EXPANDING

BY MICHAEL A. BECK

FOURTEEN SONGS INTO JOSH GROBAN'S SET HE MOVES BACK OUT ONTO THE B STAGE LOCATED JUST IN FRONT OF THE AUDIO MIX POSITION WHERE HE STARTED THE SHOW ALONE. ONLY THIS TIME HE IS JOINED BY HIS SENSATIONAL GUITARIST/MUSIC DIRECTOR TARIQH AKONI AND SOME OTHER GUY THAT NO ONE HAS EVER SEEN IN A ROOM THIS BIG. THE THREE OF THEM DO A BEAUTIFUL ACOUSTIC SET FULL OF GUITARS, MANDOLINS, A STAND UP PIANO AND OF COURSE, THE UNBELIEVABLE VOICE OF JOSH GROBAN.

The "other guy" on the stage is the tour's ProTools driver, Boston native Rich Spillberg. Although Spillberg comes from a very musical background and has indeed toured Europe as a guitar player in a band, this isn't the way he's always made his living. "My mom is a singer and my father played trumpet, although he never played professionally," Spillberg recalled. "My mother sang in night clubs and local type gigs even all the way up to general business gigs in the Boston area. She always had a side band and she was in a band with a bunch of Cape Verdean dudes and they rehearsed at the house a lot, so I was exposed to that scene from the age of four. I remember being down in the basement watching these guys play and I was in awe of the experience."

Through this exposure Rich gained a deep love for music and a specific attraction to playing guitar. So at nine years old his parents gave him a guitar with what Rich recalls to be a healthy admonishment. "My parents told me the right things. They said, 'You wanted to play but this comes with lessons and if you're going to do it you have to do it right. It's like school and you have to take it seriously.'"

This wasn't his first shot at playing music. At the age six Rich's parents mandated he take violin lessons; a venture that didn't work out so well. Rich described the experience, "I didn't take to it. I hated taking lessons and learning 'Mary Had a Little Lamb'. I just didn't like the instrument."

His mindset changed significantly when the instrument in question was one of his choosing. It didn't hurt that the cool factor of the guitar in his young eyes was miles beyond that of the violin. All the sudden the "suck factor" of the much maligned 'Mary Had a Little Lamb' rolled off dramatically.

Guitar lessons lasted until Rich was 13 during

which time he became proficient at reading music and writing scales. However, this was when a guitar teacher taught him an Ace Frehley solo and everything changed. Suddenly he could play stuff that his teenage idols were playing and the cool component now went off the charts.

Around that same time the teacher went out with touring production of *Man of La Mancha*. Now Rich was on his own. "When he left I began learning by putting records on and letting them play for a few seconds while I'd try to find the first note on the guitar. If the guy playing on the record was using vibrato, I'd emulate the vibrato. I learned technique that way. After that until I was about 18 I tried to become the fastest and best rock guitarist there could be in the whole world."

As time went on he moved on to influences like Michael Schenker from UFO and Eddie Van Halen. Eventually he formed a three piece metal band called Wargasm with his brother Barry on drums and Bob Mayo playing bass and singing. This wasn't your average garage band. They recorded four albums and toured Europe numerous times. However, the band never made a lot of money and Rich was growing out of the metal vibe, which was being replaced with a desire to get back to where it started with the deeply soulful music his mother was performing and listening to back in the beginning. So in 1995 the band broke up but Rich was still fiercely devoted to his axe, practicing five hours a day.

At the age of 30 he decided to buy recording gear in order to write and record his own stuff. He did indeed pen a fair amount of music during this time but the thing that really attracted his attention was recording. He began asking friends in the business if he could record them. The problem was that this wasn't paying the bills any more than Wargasm did and he had



reached the age where he realized he would need a paying job if he was going to continue feeding his recording jones.

The answer was to go to school for computer programming. For the next several years he led a double life working for a company that developed medical software by day and recording bands at night. Because the computer programming world functions on the PC platform and most computer recording software is Mac based it was hard for Rich to mount the recording learning curve until he bought a Mac. Once that happened the doors to the recording world began to open and the night work started to balance out with his day job in terms of profitability.

Now Rich was mixing, recording and producing. At one point he took a band into a studio called Solstice Sound in Boston and before the session was over the owner of the facility was so impressed with Rich that he asked him to stay on with the company. Because the clientele of Solstice ranged from folk to metal, Rich was able to hone his chops in a vast array of musical milieus.

While Rich wasn't quite self sufficient within the music industry he was getting closer with every gig. He may not have been recording the major artists of the day, but on the other hand the time when he would no longer have to write code for a medical company to put food on the table was getting closer and closer.

Rich is the kind of guy you can't help but like the minute you meet him. You can tell where he's been by the trail of people he leaves who take a break from what they're doing to reflect upon how nice it was to come in contact with him. One such person was Josh Groban tour manager Dennis Brennan who had first met Rich back in the Wargasm days.



"Rich was always the teacher," Brennan recalls. "I started out as a guitar tech and I didn't even play guitar. One night Rich took me up to his studio and said 'I'll show you how to rip a guitar apart.' We took his main guitar apart and we learned how to solder and repair the electronics and everything. The oddest thing was that he had a gig in three days and he was going to need that guitar."

Years later when Josh Groban's Pro Tools driver became unavailable due to other commitments Brennan thought of "the teacher" without hesitation. "I knew Rich was really good with music. He can read, he can count, and he's got that classical training in his head. I said, 'Why don't you come out and do it?' I told him how much the pay was and he said, 'I'll be there.'"

Rich's first gig was the opening show for New York's Foxwoods Theatre with Alicia Keys and John Mayer. David Foster was the musical director for the show. Because Foster's music wasn't necessarily what Rich was personally interested in Brennan explained that there are few who exist on Foster's plain of existence. Rich took careful heed of the input and carried on with his work. At one point a splice need to be made in the Pro Tools time line. Foster told Rich what count the splice had to be made at and Rich CORRECTED him. When Foster spun on him with burning eyes Rich didn't back down but with loving eyes politely invited him to look at the monitor at which point Foster admitted he was wrong and Rich was right. Foster then asked Brennan who that guy is. When Brennan explained Foster then said, "He's really good. You should keep him around."

With all due respect to Mr. Foster, Brennan was way ahead of him. The die was cast and Rich was on his way. As time went by Josh Groban's trust in Rich grew to the point where he won't do a show without Rich there not only for his Pro Tools skills but also for his

willingness to gently speak truth to power.

But an interesting thing happened along the way. When the time came for Groban to hit the road with his first full blown tour in four years the decision was made to do a large number of teaser events called BWB (Before We Begin) shows, which were very intimate gigs performed in theatres with just Josh, Music Director/Guitar Tariqh Akoni and Pianos/Keyboard player Mark Stephens. One night while much of the entourage (including Groban) were in the lounge in a hotel in Germany Rich and monitor engineer Will Miller grabbed guitars and got up on stage with a local solo performer in the bar and performed one of Josh's songs called Higher Window. Rich recalled the event with a big smile, "We told him how much we appreciate working for him and we did the song."

Everyone got a big kick out of the event and that seemed the end of it. However, a short time later Tariqh Akoni approached Rich asking if he would be interested in picking up a guitar for some of the songs in the show. And with that the circle was now complete. He was doing what he wanted to do back when he sat and watched his mother rehearse in the basement with her "Cape Verdean dudes". To those who have known him the longest this was most certainly a beautiful thing to see. However, when asked if this came as a surprise

Brennan's response was quick and to the point, "With his talent, no way."

However, just playing on the stage with Josh and Tariqh wasn't enough. One of the songs they play requires a mandolin, so without hesitation Rich went out and bought a mandolin and taught himself how to play well enough for the show.

In the middle of all of this Rich and his wife Racheal welcomed their first child, Eric Joseph (named after both of their fathers) on August 11, 2010. Rich got to enjoy roughly two-and-a-half months with Racheal and young E. J. before duty called and he was off on the road. "As anyone who's ever done anything like this can tell you, it's not the easiest thing to balance," Rich confesses. "I have a very understanding wife and when we weighed this opportunity against the difficulty, there's no way to say no. I had built a rapport with the core organization including the new management company and to walk away from it when it's just about to explode would not be the right thing to do."

Those words have heavy weight coming from a man who chokes up when faced with the daunting task of explaining how much he loves his wife and child admitting that he could talk for days and still not fully explain the depth of

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THE VON BRAUN CENTER

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The Von Braun Center has been a cultural nexus of Huntsville, AL for more than 35 years. The center includes a performing arts complex, a playhouse, multiple exhibit halls and meeting areas, as well as its centerpiece, the newly named Propst Arena. The 10,000-seat multi-purpose venue is home to Huntsville Havoc of the Southern Professional Hockey League and the Alabama Hammers of the Southern Indoor Football League, as well as numerous concerts and special events.

Opened in 1975, the arena has recently undergone a much-needed \$15 million renovation. The arena will be renamed Propst Arena thanks to a large donation from Huntsville businessman Bill Propst. This renovation includes a full-scale audio system replacement. The new system, designed by consultant Bob Ledo of Coffeen Fricke and Associates, is based around multiple clusters of Renkus-Heinz ST-Series loudspeakers. Working with sound contractors All Pro Sound, Ledo designed a system comprising 18 groups of ST7R speakers distributed around the perimeter of the arena floor. Clusters of four boxes cover the main seat-

ing areas and premium seats behind the dasher boards, tapering off with clusters of three and two boxes toward the long ends of the perimeter.

While the acoustics of the arena were manageable, Ledo says the venue's relatively older design did present some logistical challenges. "Other than some reflectivity from the floor, it's a fairly well-behaved acoustical space. But the size and layout of the technical infrastructure was a bit of a challenge."

As Ledo explains, the ST-Series' self-

powered design was key to addressing the issue. "Typically we wouldn't use a powered loudspeaker in an arena like this," he says. "But the existing facility had a very limited equipment room, with no space to add a central rack location and no room on the catwalk to install distributed racks. So the powered loudspeakers were a great solution."

The main three-way cabinets are augmented with ST4LR dual 12-inch subs for powerful low frequency coverage. "Both teams play a lot of rock and high-energy music, and the system needed to have a lot of low-



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end punch and power,” says Ledo.

A dozen more ST7R cabinets are arrayed in a downward-firing configuration to cover the actual playing surface, used during the sporting events as well as for commencements and other events that utilize the playing floor for seating.

The system’s RHAON control was another major asset in the system design. “The ability to send audio and control data over a single cable enabled us to control and monitor the system remotely, which was a big plus,” says Ledo.

Ledo points to the versatility and musicality of the ST-Series as major pluses in designing the system. “Because of the multi-use nature of the venue, we needed a system that could deliver full-range musical performance as well as excellent coverage and intelligibility. The Renkus-Heinz system delivered in a big way.”

Further renovation plans included changing the facade of the Arena to a modern glass frontage overlooking Big Spring Park as well as expanding the lobby by adding more pre-function space and a pub. The project added over 1,000 seats to concert setups,

VIP suites, and additional restrooms.

Also, the Von Braun Center Concert Hall underwent a major renovation, thanks to a generous \$3 million donation from the Linda and Mark Smith Family Foundation. The gift given by the family of late prominent businessman, Mark C. Smith, brought the Concert Hall up to date with the 21st century. ✱

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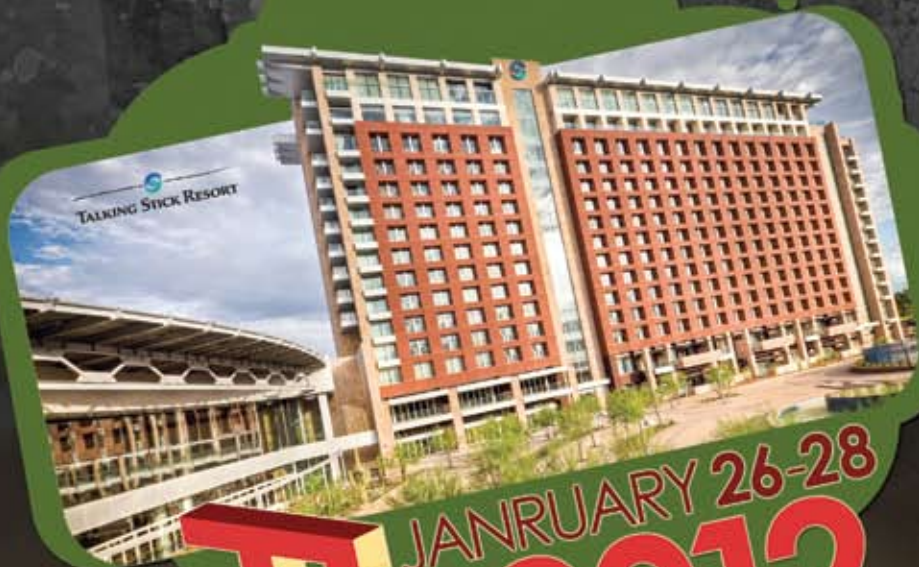
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Since the very beginning of their existence, Rush have been known for their precise and complicated compositions. Prior to seeing the band live it was impossible to understand how they could pull that sound off live with the same energy and accuracy as the recordings. After seeing their show one comes away marveling at the amount of sound that flies off the stage from just three players.

"It's about as much noise as three guys can make," said FOH Engineer Brad Madix. "And, by the way, none of it is playback. With the exceptions of a few samples that are being triggered, they're doing it all. There are no tracks being played. We tried that once and the guys hated it. There was a video track of someone talking during the song and they had to play along with it and they never did it again. They don't do any click track or anything. They despise all that stuff."

Because of the number of samples that sometimes have to play simultaneously and the roughly 36 inputs on the drum kit alone, the number of inputs totals out to about 70+. According to Madix it's impossible to make this show happen with anything less. "I'm the type of person who tries to scale back on inputs, but when you need one, you need one," he explained. "It's a big giant drum kit and this is live. They have to be close-miced and you have to mic things top and bottom, three mics on the snare and two mics on the kick and it all adds up. You can only make this a 72, 74 input band. That's as small as it gets. I can't remember a time when it was just a *lot*."

Despite the high input-to-band-member-ratio the need for an extremely precise mix is paramount for reasons you might expect, not the least of which being a very sophisticated fan base that has come to anticipate a high level of performance from more than just the three guys on stage. Madix described some of the feedback offered by the faithful followers, "I did an entire tour with Shakira and never once had a comment from the fans about the mix. But I've had people come up to me at Rush shows and angrily tell me that I'm using too much multi-ban compressor on the high end. I thought, 'you're kidding! How do you even know what that is?' I had one guy come and tell me that I put one of the floor tom mics in the wrong place and what killed me was the fact that he was right."



(c) Michael A. Beck



RUSH

TIME MACHINE WORLD TOUR

BY MICHAEL A. BECK

Welcome to the *High Tech*
World of STEAMPUNK





“... I’ve had people come up to me at Rush shows and angrily tell me that I’m using too much multi-ban compressor on the high end. I thought, ‘you’re kidding! How do you even know what that is?’

– Brad Madix – FOH Engineer

As high as the standards of the GP are, the level of expectation of the band is much higher. However, they are fair-minded about the odd bad night. “I happens,” Madix confesses, “but I’ve never been chewed out by the band or their managers. It’s always been a pat on the back and an encouraging word of, ‘Hang in there. We’ll get it next time.’”

Conversely, the band is highly vested in working on making Madix’s job as easy as it can be. He tells of the time in rehearsal when after the band played Geddy Lee popped in and started talking about the bass sound as they do every couple years. “The last set of rehearsals when this happened I took him to the console and showed him five bass sliders and what they were doing. I soloed them up and he sat in the chair and I said ‘put it where you want it.’”

At the heart of the audio element lies the quality of the players on stage, “It helps that these guys are really good. No matter what amount of technology you have or how much talent you have, you can polish a turd all day long and in the end all you really have is shiny turd. These guys are really good.”

The visual imagery of the show is based upon the sub-cultural fashion of Steampunk. According to Wikipedia Steampunk is a sub-genre of science fiction, fantasy, alternate history, and speculative fiction that came into prominence during the 1980s and early 1990s. Steampunk involves a setting wherein steam power is still widely used - usually in the Victorian era Britain - and incorporates elements of either science fiction or fantasy. Works of Steampunk often feature anachronistic technology or futuristic innovations as Victorians may have envisioned them; based on a Victorian perspective on fashion, culture, architectural style, art, etc. This technology may include such fictional machines as those found in the works of H. G. Wells and Jules Verne.

Throughout the show the Steampunk influence was the dominant visual element with one exception, which was the opening video segment featuring the band members. The clip takes place in 1923 in a diner owned by a cook played by Geddy Lee who is gabbing with two regular customers, a police officer (Neil Peart) and a hapless morbidly obese inventor (Alex Lifeson). The bit opens up with a three piece polka band (tuba, drums and accordion) in the corner of the place eviscerating the Rush hit “Spirit of Radio”. The three main characters decide to give one of the inventor’s Steampunk looking creations called the GeFilter a look-see. With each new setting of the GeFilter the band plays the song in a different genre; polka, disco, country. At its highest setting the band plays the song correctly and the cook is impressed and the band wants more. But when the inventor accidentally hit the “time machine” button the band is thrust forward to 1979 and becomes the actual members of Rush at which point the band takes the live stage. From that point the show’s imagery is a compelling blend of the

(c) Michael A. Beck



“

Any time you watch one of those movies there's always some freaky creature or a massive steam-driven device being controlled by an individual somewhere. I figured, why not have a gigantic spider come down that can morph into many different lighting rigs? -Howard Ungerleider – Show Designer

technology of the day combined with whimsy of Steampunk.

Production Designer Howard Ungerleider explained how the design became so heavily influenced the cultural trend. “When I first met with Geddy Lee he was telling me that Neil Peart had been discussing this genre with him, so actually it was Neil who first brought it up. At the time they were in the process of writing the new album called ‘Clockwork Angels’, which they figured would be surrounded by the Steampunk genre.”

The lighting rig was centered around what was called the spider. It was loosely based upon the mechanical spider featured in the 1999 remake of “The Wild Wild West” starring Will Smith. It had eight legs that extended out from a custom designed central hub all of which were connected to the hub via articulating knuckles (also custom built) that could bend vertically in both directions. The four upstage legs were single eight foot sections of truss on which were mounted three VL3000s with custom gobos. The downstage legs were made

up of two eight foot sections each also connected with the same articulating joints. The offstage legs held three Martin Mac 2Ks with custom colors on the inside section of the leg and two on the outside. The onstage legs contain two of the same Mac 2Ks on the inside section and two on the outside section. Each leg section was lined in both bottom rails with MR16s and Color Blaze 72 and 48 units and several Atomic 3000 strobes.

Ungerleider discussed the idea behind the spider, “I’ve always been a fan of science fiction and I always liked Jules Verne or even movies like ‘The Wild Wild West’ with Will Smith where they had the big mechanical spider. I like anything where the Victorian Age meets the so-called futuristic technology of that time. That’s where this rig came from. Any time you watch one of those movies there’s always some freaky creature or a massive steam-driven device being controlled by an individual somewhere. I figured why not have a gigantic spider come down that can morph into many different lighting rigs.”

The spider was nothing more than the center piece of the lighting rig during the first half of the show. However, it came alive in the second set. The whole piece was flown from 16 pick points and was lifted by high speed Tour Lift half ton hoists moving at 84 feet per minute and being controlled by Chain Master software. Over the course of the set Motion Control Operator Sebastien Richard ran 15 separate meticulously programmed cues. Because of the speed of the motors and the precision of the cues, the rig was remarkably well animated at times giving the impression of crawling in space as its tilted up to face its underside to the audience.

Despite all of this movement, the lighting gear in the spider never lost its functionality.

Upstage of the spider was 12 arrays of two VL3000s in a staggered configuration that flew in and out on custom built chain blocks built by Nashville-based Five Points Rigging. However, because the blocks couldn't be anchored to anything they were prone to movement caused by the pan and tilt action of the Vari*Lites. The answer was found at the Royal Shakespeare Company where the need to be able to access and maintain individual moving lights in a very tightly configured lighting grid gave birth to Lightlock. While the secret of exactly how it works is closely held, in general terms Lightlock is a type of gyro system that counteracts the inertia caused by the motion of the light. Whereas without the Lightlock the block would continue to swing for as long as ten minutes after the initial movement, with it activated the swing is neutralized in two seconds or less. This gave the look in the show of several droid-like characters moving around the air behind the spider.

Additionally the lighting rig, put forth by long standing Rush vender Premier Global Production, boasted three Highend Systems Showguns located vertically on either side of the rig. The design also included 16 VL3000s lined across the top of the video wall, a line of Color Blaze across the top of the upstage line of the rig used as crowd burners and one circular array of Elation Impression Model 90 LED wash fixtures above either side of the stage.

Ungerleider had a decided advantage going into the design process of the tour because he was an intrinsic part of the production of the video content. He explained how it worked. "Geddy's brother Allen Weinrib, video director Dale Heslip and I sit around and throw ideas at each other and once the ideas start to stick Allen takes it to one of the local film houses that in turn brings our ideas to life. Allen and I work very closely together to make sure that the coloration of the video content blends with the colors I use in the lighting design."

One excellent example of the color-synchronicity of the show was in the new song "Caravan" (on the soon to be released "Clockwork Angels" CD). The video content for the song was animation of whimsical blimps drifting across the Victorian night skyline. At one point the sky becomes bright amber as does the live lighting. This is accompanied by a series of pyro bursts. Because of this design ethos the normal pattern of either lighting or video taking the preeminent role in the design was dismissed and they seemed to be one design element when video was playing despite the incredibly bold saturated color pallet. "That's one of my trademarks." Ungerleider added, "I love saturated color. Few people do it because they're afraid of it and the theatre books frown on it quite a bit. But I've always made sure that I could pull it off when I use those colors."

The video portion of the show was a bit more complex than one might see on most productions because of the many dif-

(c) Michael A. Beck



ferent places on the set where it shows up. In past tours the band had laundry dryers on stage as set pieces. On this tour there was a Steampunk variant on that theme, which was designed by Dale Heslip. In place of the dryers in this production were large cabinets behind Alex Lifeson and Geddy Lee that looked like a cross between dryers and juke boxes in a kind of Steampunk way. On the face of each cabinet was a round port hole that presented a video image each of which required its own SDI video feed. There were similar video screens around the base of Neil Peart's drum riser that received two separate SDI feeds.

“It starts with the music of course, but the band brings a lot of creativity to the show, and it shows that they don't mind making fun of themselves like in the opening video. We have a family atmosphere out there and our crew members always say, 'I look forward to every Rush tour. It's like coming home.'”

—Craig Blazier – Production Manager

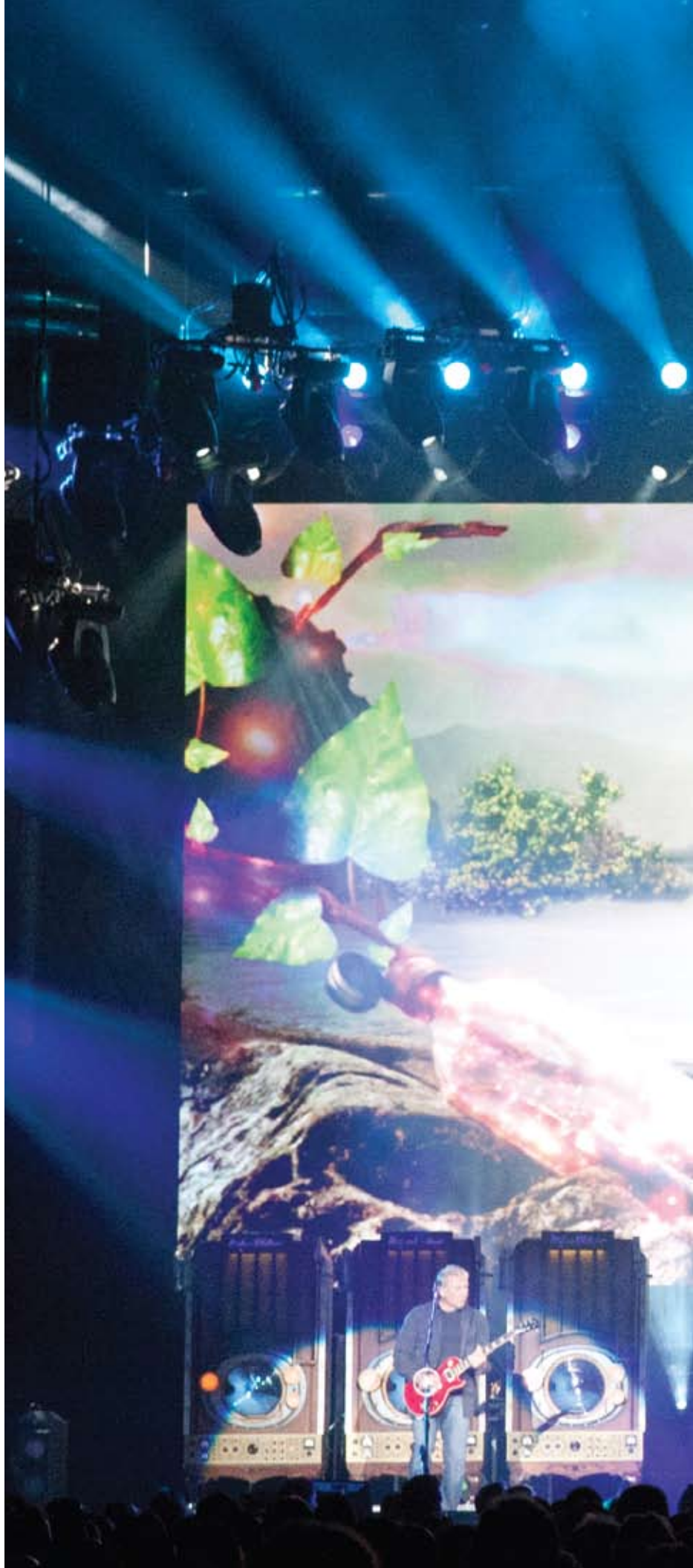
In addition to the video feeds on the stage there was also the HDI feed to the main 40 x 22 foot screen. The show ran off of two Catalyst media servers and one Hypotizer. While much of what showed up on the main screen was pre-produced video content, it was also used a great deal for I-MAG. However, there were several instances when the I-MAG and the content was captured in a template that made it look like it was being viewed through a Steampunk television and other times all three band members were highlighted through a similarly whimsical template.

There were several times during the show when the music had to sync up with the video, but in this setting it had to be the other way around. Whereas in most cases there might be a click track available to the band to be able to cue up the beginning of the song with the video, on this production the band starts the song and Video Director David Davidian has to start the video in time to the band. Davidian explained, “There's absolutely no click track, no time code or anything else of that kind ever on that show. They play organically. And yes, I have to try and hit those cues to line up with the music, most importantly with the drum solo.”

In addition to the two cameras in the house and one dolly shot in the pit there were to robocams in the lighting rig as well.

Despite the number of people on the stage this was a big show that required a lot of trim height in order to play. Production Manager Craig Blazier discussed the biggest logistical challenge. “You need the proper trim in order to make the lighting rig work with all of the motion control pieces that we have. We came upon a few venues where we weren't capable of doing that. Most of them were temporary outdoor roofing systems because none of them

continued on 38





RUSH CREW



(c) Michael A. Beck

1: Scott Appleton - Guitar Technician, Tony "Jack Secret" Geranios - Keyboard Technician, John "Skully" McIntosh - Bass Technician 2: Joey Bradley - Master Electrician, Kenny Ackerman - Lighting Crew Chief, Matthew Tucker - Lighting Technician, Matt Levine - Lighting Technician, Bill Worsham - Lighting Technician 3: Anson Moore - Monitor Systems Engineer, Brad Madix Concert Sound Engineer, Brent Carpenter - Monitor Mixer, Doug McKinley - Audio System Engineer 4: Lorne Wheaton - Drum Technician 5: Sebastien Richard - Motion Control 6: George Steinert - Stage Manager/Carpenter 7: Donovan Lundstrom - Road Manager 8: Patrick McLoughlin - Merchandiser, Don Johnson - Merchandise Driver 9: Craig Blazier - Production Manager, Karin Blazier - Production Assistant

Tour Manager & Accountant - **Liam Birt**
 Road Manager - **Donovan Lundstrom**
 Production Manager - **Craig Blazier**
 Production Assistant - **Karin Blazier**
 FOH Engineer - **Brad Madix**
 Lighting Designer/Director - **Howard Ungerleider**
 Keyboard Technician - **Tony Geranios**
 Drum Technician - **Lorne Wheaton**
 Bass Technician - **John McIntosh**
 Guitar Technician - **Scott Appleton**
 Stage Manager/Carpenter - **George Steinert**
 Nutritionist - **Bruce French**
 Venue Security - **Anthony Fedewa**
 Security - **Michael Mosbach**
 Artist Liaison - **Kevin Ripa**
 Audio System Engineer - **Doug Mckinley**
 Monitor Mixer - **Brent Carpenter**
 Monitor Systems - **Engineer Anson Moore**
 Lighting Crew Chief - **Kenny Ackerman**
 Master Electrician - **Joey Bradley**
 Lighting Technicians: **Matt Levine, Bill Worsham, Matthew Tucker**
 Head Rigger - **Albert Pozzetti**
 Rigger - **James Harrelson**
 Motion Control - **Sebastien Richard**
 Video Director - **David Davidian**
 Video Engineer - **Bob Larkin**
 Led Engineer - **Gregory 'Grit' Frederick**
 Camera Operators: **Adrian Brister, Lindsey Haney**
 Pyro Technician - **John Arrowsmith**
 Bus Drivers: **Dave Burnett, Lashawn Lundstrom, Marty Beeler, Joe C. Bush, John Morgan**
 Lead Truck Driver - **Arthur "Mac" Mclear**
 Truck Drivers: **Jon Cordes, Tom Hartmann, Henry McBride, Julie Mennitti, Steve Mennitti, Russ Schlagbaum**
 Merchandise Driver - **Don Johnson**
 Merchandiser - **Patrick McLoughlin**

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Howard Ungerlieder

The Incredible Journey From Coffee Boy To Industry Icon

One of the longest standing members of Rush's organization is lighting designer/director Howard Ungerlieder. Over the years he has found himself in many different situations in the entertainment industry. Through it all he has never been far from Rush. However, contrary to what some may think, the trip didn't start with Rush. That's just where he became a household name. *mPm* had the pleasure of sitting down with Howard recently for a chat during which he recalled the whole journey.

In the recent Rush rock-doc "Beyond the Lighted Stage" we see you listed as a tour manager more than lighting designer. Where did this all start?

For me it started in 1971 when I was working for an agency in New York called Action Talent that was run by a gentlemen named Jeff Franklin and his two partners Sol Saffian and Ira Blacker. Shortly after I started with them the company became American Talent International. I was 17.

Were you just out looking for a job to pay the bills and this was one of a hundred doors you knocked on or was this part of a plan to get onto the music industry?

No, I was a musician. I played in a band and I wanted to get into the entertainment business one way or another just to understand it. I wanted to see exactly how it all worked. I lived in New York and I had the ability to go and knock on doors and see if I could get in. When I came to Action Talent they hired me for very little money to be the coffee boy and work the mail room. I took it because that's how you start and work your way up. There is a movie called "Swimming with Sharks" that parallels my life in many ways. It's about starting at the bottom working for moguls of a business who are very successful and learning who how it works. At the time there were only two bands at the agency, Stevie Wonder and Brooklyn Bridge. Three months after I started working there the president, Jeff Franklin said,

'We're going to take up the whole floor of this building,' which was at 888 7th Avenue in Manhattan. We took the whole seventh floor and he signed 60 bands. They became the biggest agency in the world almost overnight. I just happened to be at the right place at the right time.

Nice catch. So who were some of the 70s acts that Jeff signed?

They had Savoy Brown, Fleetwood Mac, Deep Purple, Three Dog Night, Rod Stewart, and a band called Atomic Rooster. The list just kept going and going.

Those were pretty cool bands to work for back then.

Yeah they were. They just kept signing more bands and over the next couple of years I worked my way up to being an agent and traveled with several of the acts all over the North America.

That sounds like a classic Horatio Alger rags-to-riches story.

Well it's the way you pay your dues and how you learn. It was a great learning experience. On the way up you don't just learn about the marketing machine, you also learn how deals are constructed, how they're broken apart and how bands actually get paid. That knowledge was priceless.

Were you into lighting at this point?

I was always interested in lighting as a hobby. When I was in school I did a lot of studying of light and architecture and how lighting affects the stage. I read up on lighting angles, different concepts of lighting and how to use color successfully to move emotions.

How did lighting finally come into the course of your career?

Through traveling with all of these bands the same questions always came up, "How did you like our show?" Given the fact that I was out there not as a designer but as the person who was constructing their deals and making sure they got paid, I was able to be completely honest with them. If their show was great I would tell them so, if not I would say, "You guys played really well but there really isn't a show." That's how I got started in consulting and helping make their shows a little better along the way.

Who were some of the acts you consulted with regard to show design?

Savoy Brown was the first one. Way back when they were the Savoy Brown Blues Band. That's what really launched me into lighting. Some of the other acts I worked with back then were Deep Purple, Bad Finger and Rod Stewart.

What was the first act you actually went out with as an LD?

Little Feat. We took a system out that we got from Atlantis Lighting in Virginia. That was the first time we actually put ACLs into par cans and used them as a group of eight.

Eight? What were they, 12 volts? When I worked with ACLs, they were 24 volts and had to be ganged in groups of four?

It was originally a 13 volt lamp when I got it and we were running them in series. There were a lot of fun times and a lot of innovations going down at that time. I really loved those aircraft landing lights and as I moved along in the early 70s, and especially when I started working with Rush I had requested See Factor Industry in New York to put together a matrix

console with a sequential circuit that would allow me to take ten groups of eight ACLs and split them into 80 individual lights by putting transformers on each one so I could have a series of chases and sub-masters. It was a lot of fun. One of my signature moves when I first started with Rush was that I'd set a big chase with a huge number of single circuited ACLs and bring it up for about ten seconds and then black it out and come back in with spots. People would say, "What was that?" They really couldn't put their finger on what it was.

It seems like an interesting jump from a position wherein you had all this influence on a lot of acts to something that has you narrowing the focus down to just one. What led you into that move?

The agency I was working for was on the verge of being sold to ICM, International Creative Management, and one of the owners had asked me to come up to Canada to oversee this Rush operation and teach them about touring. That actually moved me from being an agent to being a tour manager. At that time they were a club act and they had only played a few small theatres. But they were about to go out on a world tour and they needed someone with some expertise who would make sure they got paid every night and take care of them. That's how I sort of inherited the Rush account.

Was production design a part of that gig for you?

No. At that time my job was to teach them how to tour. I was teaching them about how to put together contract riders, how to get paid, how we were going to get all this stuff around, where we were going to stay. Don't forget, they were just an opening act at the time. They didn't start as a headliner. I was their travel agent, I was their tour manager, I was their tour accountant and I was their lighting director. I did all those jobs for many, many years, although my big love was lighting.

When did you pull back from all of those responsibilities to focusing solely on lighting design?

Well I did all that stuff through the 70s and 80s and in 1989 we took a break for a few years and over that time period I was working with Queensryche. When Rush went back out for the "Roll the Bones" tour, I was not available for that because I was doing this "Empire" tour with Queensryche, which was a huge success at the time. So I designed the "Roll the Bones" tour and sent another lighting director out on it. Because of that issue they had to move someone else into the positions that I had occupied. When I came back for the "Counterparts" tour other people were in the positions I had previously held and I was strictly the lighting designer. To be honest I had done all that other stuff

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BY HANK BORDOWITZ

Rush makes use of everything on the stage – they don't waste space, everything has a purpose, even if just to further the theme of the tour. Take, for example, how they staged the song "Caravan" on their latest Time Machine tour. They wanted the audience to really experience the song. As the song starts, their retro-futuristic Locomotive Zeppelin starts rolling on the LED screen behind them and puffs of steam rise out of the backline right where the LED wheels have started to move, adding to the effect. As the song and flying machine start to take off, flames erupt from the backline, followed by red fireworks exploding around it, adding dimension to the display. It may be one of the most carefully coordinated combinations of lights, video, and pyro out there.



(c) Michael A. Beck

"On 'Caravan,'" says John Arrowsmith, the pyrotechnician on the tour, "we used 30- 35 foot Lazy Red Comets. The red comets give you a 'flare gun flare' type look to go along with the lyrics in the song. The band wanted a 'flare' type look for 'Caravan', for lyrical purposes. We also used the Dragons, Pyrotek's propane effect. A total of 8 heads generate flames in 'Caravan', as well as '2112' and 'Witch Hunt'. Depending on how you fire the Dragons, either a column of fire or fireball is produced. 'Witch Hunt' needed to look as though the villagers were out in the streets with torches on a Witch Hunt...of course."

Similarly, it's tough to remember a more pyro intensive performance than the song "Far Cry." It combined with the strobes for yet another amazing effect.

"'Far Cry' uses 18 one second by 35 foot silver gerbs and 18 thirty-five foot silver comets with tails," Arrowsmith says. "The gerbs are a shower of silver sparks and the silver comets are, of course, silver with a trailing tail to go with the lyrics once again, the line about 'circuits blowing.' There was also a concussion on 'Far Cry' and one in 'Marathon'."

A lot of these effects, like the Dragons, are proprietary to the company Arrowsmith works for, Pyrotek Special Effects. Based in Las Vegas, Nevada, Pyrotek has been making things explode for entertainment for the last three decades. Arrowsmith has helped them do it for two of those decades. Throughout that time, Rush continued as a valued client of long-standing, one of many Arrowsmith has worked with over the years.

"I've done many other tours, award shows,

corporate stuff, and all that," Arrowsmith says. "Along with pyro, I've also done lasers and lighting. Tours with Def Leppard and Pink Floyd's Division Bell tour were both laser gigs. After that, it's been all pyro. In fact, on Metallica's Load tour I was also set on fire for the 'Destruction' scene...Motley Crue, Slipknot, KISS, Tina Turner, Shania Twain, Def Leppard (this time with pyro), Kid Rock, My Chemical Romance, Grammy Awards, VH1 awards shows, etc. You get the idea..."

He has worked so extensively with Rush, however, he recalls the effects and how they have changed over the years. "The 'Far Cry' pyro was a carry-over from the Snakes and Arrows tour," he says. "'2112' used to be a concussion on Snakes and Arrows, but we changed it over to flames."

On the Time Machine tour, the retro-futuristic design includes the set. Even the backline rigs used by Geddy Lee and Alex Lifeson were custom designed to include a pyro effect, sort of.

"Since the show had a steampunk theme," Arrowsmith says, "we had three cyro jets built into Alex and Ged's backline equipment, the guitar cabinets and 'sausage machine' [Geddy Lee's bass rig de tour]. The C02 was used in both 'Caravan' and 'BU2B,' both new songs from the upcoming Clockwork Angels album."

If it sounds like the band members got involved in the use of pyro for the show, they did – again, sort of. "Most bands are usually unsure of what type of effects are available so they rely on those who are in the know," says Arrowsmith. "However, as I mentioned, they do have ideas on what they'd like to see happen, as was in this case with 'Caravan.' Other

effects for songs can be suggested by me or Howard Ungerleider, the band's longtime lighting designer/operator. Howard and I spent an afternoon and several emails discussing effects for pyro, Dragons as well as the C02 cyro effects."

While most people are familiar with fog machines, cryo is a different thing altogether (although made of essentially the same stuff-frozen carbon dioxide) with a different purpose. The puffs of steam in "Caravan" that rose out of the backline rigs to accentuate the locomotive effect were cryo, almost the opposite of pyro.

"Fog machines flood the stage with a hazy smoke to enhance light beams," Arrowsmith explains. "Cryo C02 effects are basically a glorified fire extinguisher with a much larger tank. The heads are mounted onto the gear and 'fire' off when need be. Since the theme was steampunk, the C02 was used to resemble steam."

On the other hand, the propane fed Dragons that belch flames and fireballs, or devises like them, are pretty common items on tours – except when they can't be. "Some cities have different rules for propane and won't allow that effect in a building," Arrowsmith explains. "Although most of these arenas have a hockey team, and you might see a propane fed Zamboni cleaning the ice during intermission. I'm just sayin'..."

Despite all the precise cues and the variety of effects, Arrowsmith really seems to enjoy touring with Rush. "Nothing difficult about a Rush tour," he says, "aside from trying to air drum to Neil Peart." ★

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Beat The Street

Perchance to Dream

RUSH 2011

BY TODD "TK" KRAMER

To sleep, perchance to dream, to transverse the European countryside in comfort and luxury with band and crew spreading good cheer and music through the land is but not a dream at all. For in that sleep what dreams may come are of sold out venues. Amidst throngs of hungry fans eager for the downbeat as the coachmen drive on through the night crossing borders near and far, the men and women of Beat The Street diligently deliver the music to their clients' fans.

From humble beginnings in 1992, restoring one 20 year old school bus in his backyard Jorg Phillipp has been beating both the odds and the street. Celebrating 20 years on the road next year, Beat the Street has grown from that one old bus to a fleet of 52 coaches, including 42 band/crew coaches and 10 star busses. With a full time staff of 94 employees including drivers, maintenance and office staff, Phillipp keeps music moving on down the road. "Our drivers are our business cards, the day-to-day face of Beat The Street the artists and crew see everyday", he states. Logging in an average of 110,000 kilometers (68,350 miles) per year per coach, Beat The Street keeps its 42 coaches busy through the year, operating a fleet comprised of single, super-high and double decker coaches.

Beat The Street provides comfort and luxury to band and crew members in American style busses in Europe and the UK with offices in both Austria and The UK. To bring American style luxury to European tour bussing Phillipp flew the entire carpentry and interior design staff to the US to inspect coaches from several of their American counterparts to ensure quality and design. "European busses had carpet everywhere, floors, ceilings, walls, everywhere.



CONTACT

American coaches were much more luxurious. We were the first to bring our busses to American standards."

Beat The Street maintains a young fleet of coaches in the effort to "go green" with no vehicle being over 5 years old and all with Mercedes engines to operate cleaner and more efficiently with regular maintenance and fuel additives which Phillipp states, "surpasses the efficiency and emissions of biodiesel."

Over the last twenty years Beat The Street has built an impressive client roster that literally runs from A to Z. Since its first tour with comedian Jango Edwards and The Little Big Nose Band in 1992 Beat The Street has been the home on the road to everyone from AC/DC to ZZ Top including working

with Rush on the recently completed "Time Machine" Tour. The trek lasted just over the course of four weeks and Beat The Street's five busses included one star coach complete with trailer for drummer Neil Peart and his motorcycle (motorcycle for us Americans). Beginning in Scandinavia traveling through Scotland, Ireland, England and Germany, Phillipp is proud to have been a part of the "Time Machine" tour. "Great tour, nice people. Drivers line up to go on a tour like this..."

A company-wide love of touring from the office to the driver's seat is a big reason why tours choose Beat The Street. With a dedication to "do whatever it takes to make an artist comfortable. "If it is possible we will do it." According to Phillipp, "We once had to tear

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out an entire lounge window and a side portion of a double-decker bus and then replace it to get a special bed that we needed to forklift into a coach for Cher. We then reversed the process to ship the bed back to the US." Obviously Beat The Street is happy to customize coaches to meet the client's needs.

Whether the tour requires one bus or seventeen as did the Black Eyed Peas for one arena tour, Beat The Street makes road life easier for band and crew including the difficulties of crossing the Russian border to touring the Baltics in winter. "When traveling through Russia or the Baltics in January, you have to heat everything, water, bunks and lounges

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RUSH

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"We do a lot of school plays, and there are a couple of reasons for that," Sinclair says. "The major one is that my daughter and Stephen's son have been into musical theater from a very early age. They're both phenomenal at what they do. We rent out our studios here three nights a week for a theater group to do lessons. You can come here for dance, musical theater, voice, and acting lessons. It keeps people flowing through here, and it keeps us nearer to the kids who might be future clients."

"Beyond that," he adds, "technology in this business is changing so fast. Every single year we're looking at the new digital technology. Our guys' heads are spinning! 'Which console am I using today? Do I have to have a computer control? How do I do this?' The very last place you want to put one of your engineers is out in the house at Lincoln Center on a show night learning how to use a digital console. You can stand in the shop as long as you like with a console, you're still not going to learn how to use it. Never! If you spend a week in a high school mixing a school play, even though it might not be lucrative financially, my engineer has learned that console upside down and inside out."

"We hired a guy who mixed at BB Kings in Manhattan," Tolve chortles. "I put him out on a school play and his head was spinning. 'That was the hardest thing I ever had to do!' I said, 'Yeah, it's not just the band, is it? It's the orchestra pit, it's the 16 to 24 microphones, it's hitting the cues...'"

"My guys are fast, my guys are knowledgeable, and whenever they need to do a brush up, they go, 'That school I did last year? Can I go there this year with this console, because I need to brush up on it.' They pick the schools and the consoles they want to work on. And it works. "With all this going on, there's rarely a dull moment. In what Sinclair describes as "a strange time in the business," at Audio Incorporated, business and life are good.

"The business is 16 years old," says Tolve, "and we're still having fun at it." ●

his feelings. But when Dennis Brennan calls him and says it's time to go Rich knows that there are assurances on the other side that are as solid as Plymouth Rock.

However, promise of solid work isn't all there is anymore. Now there is the pledge of experience and not just for him and his wife. "I've always been the guy who jumps into the deep end of the pool and piles as many experiences on as I can. Now I don't just do that for myself but also for my son. I want him to look at an arena show and know that it's achievable if that's something that he wants to do. I want him to look at large things and know that nothing is so large that he can't get to them no matter what he wants whether it's music, politics, religion or anything else. That's what I hope all of this will give him."

This guy really is one of the nicest people you'll ever meet on or off the road and it doesn't hurt that he is, by all accounts, righteously good at his work. His philosophy about being on the road is quite simple, "The bottom line is that I a) try to know my gig and be on top of my work at all time and b) be on the up and up and be positive and not let things bother me. The fact is I appreciate being here. It's a God send. It's really a God send." ●

Beat The Street continued from 34

because everything freezes. We work with the PM's and TM's and local promoters to make things simpler," says Phillipp, "although crossing into Russia is always a ten hour layover. Tackling the summer festival season is always challenging with no proper routing and acts crossing countries repeatedly we sometimes need two to three drivers to meet the artists itinerary, but we always find a solution."

In these tough economic times Beat The Street is growing, adding limo and van services to its list of travel accommodations. Phillipp proudly adds, "We did not feel any economic crisis at all. If I did not see it on the news, I would have thought it was all made up."

From one coach to twelve, sleeping one to fourteen in style and comfort, Beat The Street offices are available 24/7 to serve and transport. Able to solve the most challenging and grueling tour itineraries Jorg Phillipp and his team stand at the ready offering artist and crew time to sleep, perchance to dream down the kilometers of European road in American style luxury. ●

are strong enough for the movement. The only one that was strong enough was at the Minnesota State Fair in Minneapolis. They had a quite substantial steel roof. However, day to day the biggest challenge was putting the lighting rig together because it was quite extensive. It added a considerable amount of time to the load in over previous tours because of the amount of lights that were there even though we added crew members."

Blazier went on to talk about the trim issues in some of the sheds they played in. "That effected the show in a couple of ways. Of course there was the fact that a low trim prevented us from making the extreme movements. The other issue with the low trim was the video screen. When we couldn't get the rig up to its full trim the backline would cut off the bottom of the screen for the people in the front rows and the lighting rig would block the top of the screen for the upper level seats. Unfortunately, when we're overseas and we have to do translations and the bottom of the screen is cut off when the roof is too low, so are the sub-titles."

But Blazier was quick to reiterate that there was only a small handful of venues where this was the case.

As was stated at the top of this essay, over the years Rush has put forth an exacting and complex body of music regardless of what incarnation of the band one cares to review. The result of this dedicated work ethic is a following of fans who recognize the high standard established by Alex Lifeson, Geddy Lee and Neal Peart and choose to hold their feet to the fire the band ignited 37 years ago with their first album. This follows through as fans and the band call the crew to the same high level of performance. Yet there is no sense that a whip is being cracked anywhere in the organization.

When asked what to describe the parts of the tour that stood out to him as things "to write home about" Blazier spoke of how companies like Premier Global Production, Clair Global, Pyrotek and Danny'O Video have a clear understanding of what is called for, not just with gear but crew as well. "We really find that the vendors that we utilize go out of their way to find the right people for this particular tour. They did a very good job on this one. We didn't have any conflicting personalities and we look forward to doing it again. The other thing that stands out is how outrageously well put together show was. It starts with the music of course, but the band brings a lot of creativity to the show and it shows that they don't mind making fun of themselves like in the opening video. We have a family atmosphere out there and our crew members always say, 'I look forward to every Rush tour. It's like coming home.'" ●

long enough. I spoke with Geddy Lee about this and he said, "Fine, let somebody else do it and you do what you love and we'll move on."

Nice move on his part.

Yeah. It was really great. They've always given me complete creative control over this whole thing. If I had an idea and they could see the idea on paper and it made sense and it could fit in a reasonable budget they let me fly with it. Being the tour accountant for all those years makes it easy to design something that fits the budget properly.

When you came back from the time with Queensryche and were just doing lighting design were you strictly limited to lighting or were you more of a production designer.

Well I don't use that term. It's more like show design, but yeah, I would sit with the band and we would brainstorm ideas and conceptualize things we wanted to do. I had a few friends who worked in the film business and we started coming up with ideas for movies with them. The first projection we ever had with Rush was the owl that a Playboy Magazine designer put together on "Fly by Night". The first multimedia thing we did made that owl fly. We used a couple archaic Kodak projectors to make the wings go up and down. After that I created my own nightmare because we started getting

into film and 35mm projectors in tandem and feathering them together. It was pretty ambitious and it worked for years. I was always into creating these multimedia shows. Even with Queensryche on the "Operation Mindcrime" suite we brought it to life on the screen. That album was an opera and you would hear it but you would never see it. I came up with the idea to bring it to life on the screen, which I did for them. That tour was hugely successful because they had the single "Silent Lucidity" at the time. That tour went out for 16 months. That's the reason why I couldn't do the "Roll the Bones" tour. As time went on with "2112" and beyond, Rush got deeper into conceptual stuff the whole multimedia aspect of it got out of control in a really good way.

At some point you started your own company. When was that and how did it happen?

In 1985 I was called by a gentleman who owned a company called Laserlifestx asking me to come on board to help ramp the company up. It was a publicly traded company at the time and I did that for about ten years. Then in 1994 I opened up Production Design International with two other partners Brian Beggs and Doug Adams. As it progressed Brian and I sort of bought out the company and we've been running it ever since.

What is the scope of the company? What are you guys doing?

We put shows on for people. In addition to entertainment we have a corporate division and we have an architectural division. We did a multimedia show for the government of Canada that told the story of Canada on the side of the Parliament building in Ottawa that ran for five years. We worked with a communications company called AVH at the time. I have a company called Applied Light Media through which we do pixel mapping of buildings in order to do architectural advertising. We have a laser division that is out there. We're doing lasers for Tool, Kid Rock, Judas Priest and we did lasers for Star Wars Live. We're also a Main Light distributor. We own a lot of Soft-LED. We currently have all of our Soft-LED drape out on another tour.

So here you are in 2011 and you're companies are doing well and Rush is doing extremely well and you've got all these accomplishments behind you. Is there anything you'd still like to do?

I enjoy what I do now. I'm really happy running my company and helping create shows. That's where my love and passion lies. I want to create more shows. I and my company are available to create more exciting shows. We keep the company moving. It's always out there creating something. It's my passion and joy and I'll always be doing it. ✪



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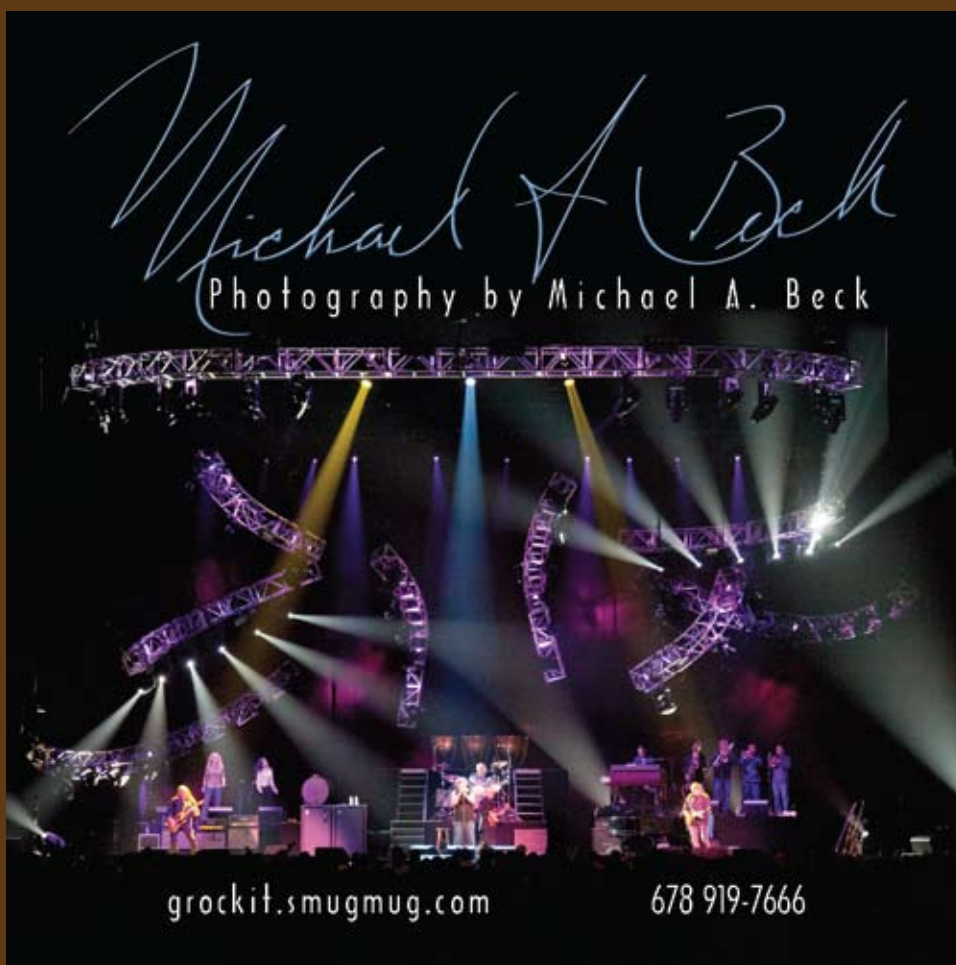
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