

mobile *monthly* PRODUCTION

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IN THE
MIRROR
BALL**

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Upstaging the Competition

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inside

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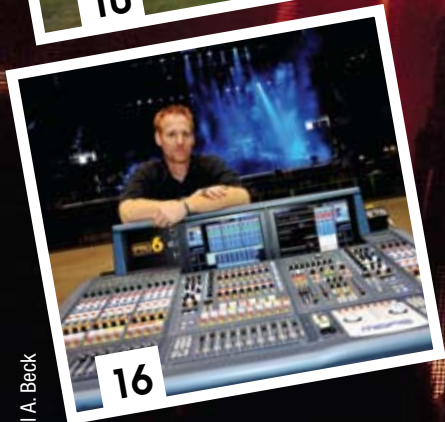
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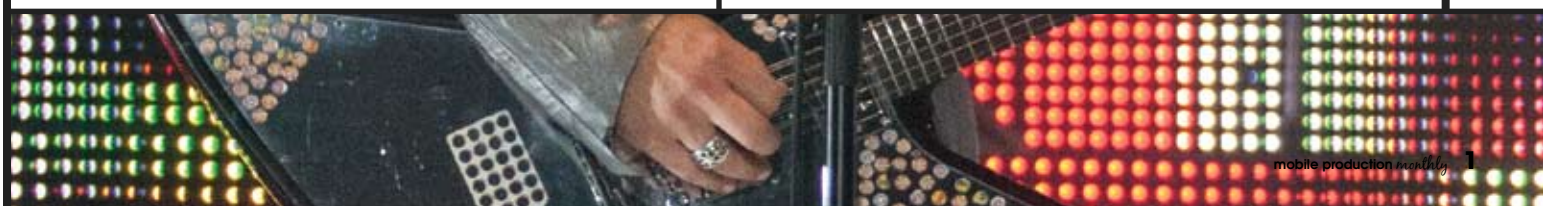
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FROM THE *Publisher*



In this issue of *mobile Production monthly*, we feature Def Leppard's *Mirror Ball* Tour. Production Manager Chuck Beckler and his team did a great job of using brand new technology to put together a "nostalgic" look on this tour.

We also touch base with John Huddleston of Upstaging to discuss his work on the Leppard tour as well as a piece on PRG Nocturne's new V-18 which is currently being used for the first time on this tour.

McGuinness Trucking also gives us some insight into their operation and the logistical challenges that occur when traversing through Europe with a band itinerary as busy as Def Leppard and their crew.

Bill Evans checks in with a nice story on the audio requirements for the recently completed Rob Zombie/Slayer tour.

We hope you enjoy this issue. You can look forward to our next issue very soon featuring the current Journey/Foreigner/Night Ranger tour that is making its way across the US.

Larry Smith



HOME OFFICE STAFF



ph: 615.256.7006 • f: 615.256.7004
2961 Armory Dr • Nashville, TN • USA 37204
mobileproductionpro.com

For advertising inquiries:
ads@mobileproductionpro.com

Publisher: Larry Smith
larrysmith@tourguidemag.com
Managing Director: Chris Cogswell
ccogswell@mobileproductionpro.com
Chief Writer / Photographer: Michael A. Beck
grockit@comcast.net
Art Director / Graphic Designer: Kristin Salaway
ksalaway@mobileproductionpro.com
Webmaster: Michael Stalcup
mstalcup@mobileproductionpro.com
Contributing Writers:
Bill Abner / bigolbil@comcast.net
Hank Bordowitz / hank@bordowitz.com
Robert Bryson / rlbryson@hotmail.com
Bill Evans / revbill@revbill.com
Todd Kramer / tkites@yahoo.com
Bill Robison / brobison@greatlakessound.com

TOUR LINK BOARD OF ADVISORS

Benny Collins, Jim Digby, Jon Nevins, Stuart Ross, Bobby Schneider, Jay Sendyk, Seth Sheck, Nick Gold Nicki Goldstein, Chuck Randall, Michelle Freedman
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Anvil Productions, LLC
ph: 615.256.7006 • f: 615.256.7004

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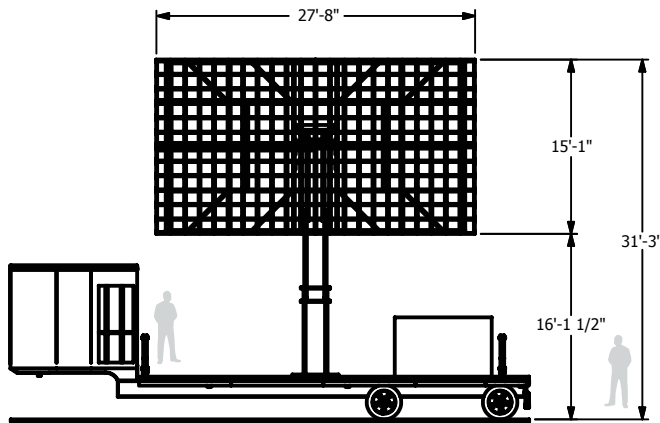
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SPECIFICATIONS

Screen (WxH):	27'-8" x 15'-1"
Pixel	704hor x 384vert
Resolution	24R/12Vmm, 1R2G1B
Tiles	22 width x 12 high Total 264 Tiles
Foot print at venue (LxWxH)	45' x 32' x 31'
Trailer (LxWxH)	45' x 8' x 13'-5"
Weight	38,000 LBS
Diesel generator	On board, 100 KW , 120/208 VAC, 60 Hz, 347 AMP
Electrical panel	400 AMP
Shore power Requirements	200Amp, 5wire, 3 phase, camlock
Power consumption	15kW/h @ 40Amp/leg/phase



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IN THE NEWS



Cases

PENN-ELCOM ACQUIRES AND INTEGRATES CLD DISTRIBUTION

Flightcase and speaker solutions specialist Penn Elcom has acquired CLD Distribution, experts in cables, connectors, lamps and LED lightsources, and has completed a successful integration of CLD - which will continue with its own operation, identity and trading contacts - under the Penn-Elcom umbrella.

CLD Distribution was founded in 1984 as a wholesale business dedicated to lamps, lighting, audio and colour components and consumables for the professional lighting and sound industry, and is a leading supplier to installation and service companies. It is still headed by founder Nigel Howes and Sandra Connolly.

Starting in Loxwood, West Sussex, UK, the operation moved to the Penn Fabrication site in Hastings in 2000, when more space was required.

Penn-Elcom has been trading in both directions with CLD Distribution for about 20 years, in a healthy crossover relationship which has also seen Penn-Elcom supply many of the different components and parts offered by CLD to their own client base. With enormous benefits to both companies working in the same industry, each with its individual and different product profile, the duality has continued to strengthen and grow.

Says Penn-Elcom Chairman Roger Willems, "CLD fills a large gap in the Penn-Elcom ranges, and their encyclopaedic knowledge in the world of connectors and lamps will be of great benefit to our clients. It is a perfect match and it's very exciting for all of us to be working together - there has always been a lot of mutual



respect, and this is consolidated with the merger".

Penn-Elcom is already proactive in supplying connectors to specific locations and regions, and

with the CLD merger, the additional investment and the access to even greater expertise, Willems expects the connector ranges offered by Penn-Elcom to expand as a result.

There will also be the additional convenience to Penn-Elcom's clients of being able to purchase elements like punched metalwork from them, and now (via CLD), the connectors and cables to complete the connection, all from one entity.

CLD's large, comprehensively equipped and highly efficient workshop is currently producing pre-made leads, multicores and stage boxes, along with custom panels and 19 inch products which are also produced onsite.

Main dealers for Neutrik, CLD has a large stock holding of all products and are renowned aficionados in the somewhat esoteric field of cables, connectors and multicore cables in particular. CLD manufactures its own cable assemblies, multis and all the standard Neutrik terminated cables using only the highest quality products available.

On the lamp side of the business, CLD has been specialising in LEDs for some time, so their considerable body knowledge and history in this field is of great value as the technology has really taken off. They still also sell a full range of GE, Philips, Osram and other lamps.

CLD will continue to trade through its existing UK dealers, and internationally will be established in key areas

like Europe and North America in its own right. In other markets, products will be distributed through the extensive Penn-Elcom network.

Says CLD's Nigel Howes, "The combination of Penn Elcom's logistics and CLD's stock profile means a very strong distribution infrastructure is now in place for worldwide distribution, which is an exciting opportunity for all involved"

FX

KATY PERRY & LASER DESIGN PRODUCTIONS CREATE AN OUT OF THIS WORLD EXPERIENCE WITH CALIFORNIA DREAMS TOUR

After traveling through Australia and Japan, Katy Perry has finally kicked off the North American leg of her hugely successful "California Dreams" Tour. Named after her Billboard topping album, Perry has everything in place for an unforgettable night of her biggest hits. The show has everything, including dancing gingerbread men, whipped cream, and even machines blowing candy cotton scent into the audience creating a full-on sensory overload that only Katy can give her fans.

Director Baz Halpin, in conjunction with Laser Design Productions have worked to create what is undoubtedly one of the show's biggest draws, "E.T." mesmerizing the audience with it's unique and intense atmosphere.

This stunning multi level visual experience, provided by Laser Design Productions consists of five laser systems; one 20 watt full color laser, two 15 watt full color lasers and two green yags that fill the stage with syncopated beam and scanned looks. Lorenzo Cornacchia, President and designer of Laser Design Productions decided in order to fully utilize the lasers he would place the yags offstage, and the color lasers above the stage. "We have two full colors, right and left of the staircase, and they're basically up about ten feet on a vertical truss so they can clear everybody" said Cornacchia. "There's also one laser that's hanging upstage center, it projects down and hits the flap on the downstage edge," A full range of laser effects is experienced throughout the performance; rotating cones, beam chases, morphing scans, mirror bounces, and color cycles - all complementing the choreography and lending a spectacular visceral accompaniment to the popular song.

Katy gives her audience more spectacle during "Who Am I Living For". Laser operator Brian Van Trigt uses diffraction effects to harmonize with the haunting lyrics of the song. An unforget-



NEWS



table static look is created as lasers fan over the audience's heads and an array of atmospheric scans and beam effects are incorporated.

Perry's showmanship partnered with the intricate and surreal laser effects created by Laser Design Productions for her tour have been well received by crowds of dedicated fans. As she continues her tour into the fall returning to the UK and Europe, she will no doubt continue to showcase her tremendous talent and laser effects that wow crowds each and every night. laserdesignproductions.com

Lighting

KAIZERS ORCHESTRA PLAYS OSLO SPEKTRUM USING CLAY PAKY ALPHA FIXTURES FROM RUBICON

Kaizers Orchestra is recognized as one of Norway's most prominent rock bands and best live acts. On

Saturday the 9th of April, the band played the concert of their lifetime in a fully booked Oslo Spektrum. An audience of 10,000 spectators got to experience a spectacular show and Kaizers Orchestra at their very best.

"As Norway's most important venue, selling out Oslo Spektrum is a huge step for any Norwegian band and we were glad to be there to assist Kaizers Orchestra in making it a truly remarkable evening for everyone in the audience." states Rubicon's marketing director, Nikolai Perminow.

Rubicon is Norway's leading rental provider of Clay Paky and delivered a range of Clay Paky Alpha Spot 1500 HPE, Alpha Spot 700 HPE and Alpha Wash 700s as moving fixtures for the show – alongside conventional lighting, rigging, PA and monitoring.

Neil Solheim, Kaizers Orchestra's lighting designer was thrilled with the choice of fixtures. "The Clay Paky Alpha Spot HPE 1500 give me the option to reproduce any

fixture I like. If you want it to be a spot with an absurdly wide zoom, then it is just that. A Wash? No problem. Beam? Sure, no stress! The Alpha Spot HPE 1500 isn't just a spot, it is any fixture, and I have never before had such a creative playroom. I know I only used 20% of the features, so there is more to come".

"Rubicon is without a doubt the most dedicated partner I have ever worked with. With a thorough focus on quality and wholehearted passion for their work, they made it possible for me to focus solely on perfecting the show, and allowed me to delivery a maximum experience to the audience. This made it one of my best days at work ever," Solheim summarizes.

claypaky.it

UK MORNING SHOW WAKES UP TO ETC SELADOR® LED LIGHTING

When Daybreak, a UK TV 'breakfast show,' was launched at the end of last year, it was with a flourish. Not only did the station spend a great deal of money enticing stars from other channels but they knew the set needed to look great.

The studio, on the south bank of London's River Thames, has windows on three sides, facing iconic St Paul's Cathedral. In the winter it's dark out when Daybreak comes on air at 6:00am,



but gradually it gets brighter (until full sunlight potentially streams through the windows) by the program's end at 9:25am.

Lighting director Matt Carter looked to technology to solve the lighting problems that the natural-light changes might present. Employing Stage Electrics, he first had almost £130,000 (approx. \$212,000) worth of dimmable 2.5-meter-high (approx. 8-foot-high) glass windows installed, which, when attached to an ETC Unison® Paradigm® control system, automatically varies the ambient light levels. Stage Electrics' project manager Chris Patton explains: "We installed an ETC Paradigm dimming system with daylight-harvesting sensors

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on the outside of the building, which monitor the sunlight falling on each section of glass. The system then dynamically adjusts the tint to balance the amount of ambient light in the studio.”

“For manual operation,” continues Carter, “we installed touchscreen panels in the studio and the control room and finally linked the whole system into the ETC lighting network to allow the SmartGlass to be controlled from the ETC Congo jr lighting desk.”

Carter had the entire existing lighting rig ripped out and new gear brought in. “Jeremy Roberts, ETC’s associate regional manager for the UK and Ireland, brought an ETC Selador Vivid-R LED fixture and a traditional 1.2k HMI lamp, and we did a shootout,” he explains. “To our surprise, the Selador was brighter. We didn’t believe it, so we turned everything off and had another go -- and, true enough, the Selador was definitely outperforming the HMI.”

“We ended up installing around 70 Selador fixtures, comprising about 95% of our rig. We only use the tungsten for when we want something for live music acts, which take place on a small stage at one end of the studio.”

“The Seladors allow me to mix the incoming natural light with the studio lighting perfectly, and because of the range of colors the fixtures output, we know that the white balance will always be perfect. These were the only lights that we’re aware of that have such impressive brightness and saturation.”

Because Daybreak hires its studio from the London Television Studio complex, the producers never see the cost savings. “However,” says Carter, “we used to use 360A continuously throughout the three-hour show. Now we just use 67A for the entire rig. Of course, the added effect of this is less heat and less weight.”

There was a rumor in the tabloid newspapers that the TV station had asked St Paul’s Cathedral to keep the lights on first thing in the morning, so it would be lit up for the show. This was, reports Carter, nothing more than an idle suggestion -- although, he adds, it’s in the line of sight of the studio,

so theoretically they could control the lights from their control room by wireless DMX. etcconnect.com

Sound

DIGICO SD7 GETS THE GREEN LIGHT FOR COLDPLAY’S FIFTEEN FESTIVALS

DiGiCo consoles feature on a range of outdoor shows this summer, including Jessie J, the LED Festival, Judas Priest, the Killers and, of course, Take That. But with Coldplay headlining no less than 15 festivals around the world, Front of House engineer Daniel Green’s SD7 is probably the most travelled DiGiCo desk of all.

Coldplay’s busy summer includes headline appearances at Rock am Ring / Rock im Park (Germany), Jammin’ (Italy), Pinkpop (Netherlands), Glastonbury and T In The Park (UK), Where The Action Is (Sweden), Open’er (Poland), Rock Werchter (Belgium), Main Square (France), Optimus Alive (Portugal), BBK Live (Spain), Oxegen (Ireland), Fuji Rock (Japan) and Rock In Rio (Brazil).

Daniel worked closely with Wigwam Acoustics to put together a brand new, bespoke rig for the festival tour, designed around a DiGiCo SD7 console.

“We have a really good relationship with Dan and Tony Smith, the band’s head of sound, so we were happy to spend time working with them to put together what is effectively a bespoke system,” says Wigwam’s Alex Hadjigeorgiou. “Everything has to be absolutely right for them to put on the best show. As a hire company, it’s really good to work with people whose priority is quality rather than just cost.”

The band’s relentless touring schedule meant that they didn’t have a major break for 18 months. But there was finally time for one earlier this year, so Dan headed to Wigwam to discuss a new system.



“The band uses a lot of different instruments and Dan has a dedicated channel for each one. Even the bell on *Viva la Vida* has its own channel, despite only being used on one song. The result was that the previous console was full up,” says Alex.

“Because Dan is also heavily involved in the band’s recordings, he knows exactly how he wants them to sound live,” Alex continues. “He is very meticulous, so he came to us and spent time listening to a lot of different options. It was a good window of opportunity to go right back to basics and effectively start from scratch.”

“With DiGiCo consoles now being compatible with Waves, the SD7’s combination of high channel count and redundancy was ideal.”

Waves 8 is running on both the SD7’s engines, the rig includes two DiGiRacks on stage and some outboard routed via AES.

“We took the opportunity to go right back to basics with Dan and, ironically, it has meant that some outboard processing has returned to his racks. Units like the Eventide H8000, which have multiple channels of AES, can be seamlessly integrated with the SD7 and add versatility to what is available from the Waves plug-ins and SD7’s onboard processing.”

Another feature of the rig is that every show is recorded via MADI on to a Macintosh running Cubase.

“The band wanted to be able to release live recordings that would be available from the iTunes store very quickly,” says Alex. “It’s a

slick operation - for example, the hard drives from the Glastonbury performance went on the helicopter with the band straight to the studio and a track was released within a couple of days.”

DiGiCo’s support and backup has also earned praise, the company being involved in putting together the new Coldplay system from the beginning.

“DiGiCo takes the support side really seriously. Dave Bigg [DiGiCo Product Specialist] went through it all in detail at production rehearsals. This was one of the first tours using redundant Waves in the real world, and their additional support was very reassuring says Alex. “Everybody has been very happy with the system.”

TRIO OF HARMAN’S SOUNDRAFT VI6™ CONSOLES GREET SCRIPT’S AVIVA HOMECOMING

It’s unusual enough to find a couple of identical digital consoles congregated in the crowded confines of monitor world, let alone a trio. But that’s precisely what happened when The Script played their sell-out homecoming gig at Dublin’s Aviva Stadium recently—their first stadium headline concert—when three Soundcraft Vi6 digital consoles could be seen in the stage wings, where they were sequentially pressed into monitor duties.

PA providers to the Irish trio were Adlib Audio, and crew chief Marc Peers says the Vi6 is the band’s

monitor desk of choice. “The Script know precisely what they are looking for,” he notes. “Both Mark [Sheehan] and Danny [O’Donoghue] are former producers and they love the sound of the Vi6. Monitor engineer Paul Moore used all the board’s dynamics—and there was no outboard processing whatsoever.”

At the same time, Adlib provided a second board for fellow Irish band The Coronas, whose fold-back engineer Liam Mullen mixed their stage sound. Meanwhile, the main support was Tinie Tempah—an SSE Audio Group account; and they met stage engineer Raf Williams’ request for a third Vi6—which was overseen by SSE’s monitor tech Owain Richards.

The Vi6 is an ideal desk for monitors, not only because of its superior sound quality but also its reduced footprint—a particular advantage on small stages where a slim profile desk is essential (and

no additional outboard gear is necessary). Monitor engineers also commend the Vi6’s ergonomics, including the Vistonics II™ touch-screen system and FaderGlow™, which enable engineers to access all functions quickly and easily without the need for tedious paging.

The Aviva Stadium is no stranger to hosting equipment from the HARMAN stable; last year the formerly named Lansdowne Road Stadium underwent a complete rebuild, with large quantities of JBL PD Series loudspeakers specified for the main sound reinforcement system, and Crown amplifiers and BSS Soundweb London for the network control—as well as a Soundcraft analogue desk for match day broadcast mixing. harman.com

L-ACOUSTICS US TAKES KARA & SB18 ON THE ROAD

In response to the many pro audio professionals that have requested to hear L-ACOUSTICS’ newest product offerings for themselves, the manufacturer’s Oxnard, California office announces that it will be hosting KARA and SB18 demos in three US cities – Chicago, New York and Dallas – later this year.

In addition to putting KARA and SB18 through a series of comparative listening tests, L-ACOUSTICS will be demonstrating several of its other compact systems, including the coaxial 12XT, self-powered 108P and companion SB15P sub.

“Our initial East Coast KARA and SB18 demos back in January

were such an overwhelming success that we’ve decided to return again this fall, as well as host similar events in both the Midwest and South,” says L-ACOUSTICS Regional Sales Manager Paul Tillman. “These presentations are an excellent opportunity for a concise view of L-ACOUSTICS’ modular line source and coaxial products as well as contact with our installation and touring support staff.”

The first demos will be held at the Irish American Heritage Center (www.irish-american.org) in Chicago on September 27 and 28. Then, on October 20 and 21, L-ACOUSTICS returns to New World Stages (www.newworldstages.com) in NYC’s Theatre District. Rounding out the schedule, L-ACOUSTICS will be participating in the Live Sound Compact Loudspeaker Demo of the 2011 Worship Facilities Conference and Expo in Dallas from November 9 through 11.

The number of participants for the Chicago and New York sessions is limited, so to RSVP for one of the dates, please visit www.l-acoustics.com/demo-kara-sb18 and complete the online form as soon as possible to confirm availability.

For those who have already chosen to use KARA, L-ACOUSTICS is offering an intensive two-day training seminar in its Oxnard office on September 20 and 21. Details on the training and its related costs can be found by clicking on the Technical Support tab at l-acoustics.com

Transportation

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Finding a Prevost Service Provider just became much easier with the release of the Prevost Service Locator Mobile App. The mobile app allows users to find the nearest Prevost Service Provider in North America with a simple touch of their smart phone or other mobile device. The app features detailed information about the 7 Prevost Service



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and written directions. They can then tap to automatically dial the phone number, send an e-mail, open the website or view a map showing the service provider's location and turn by turn directions from their current location.

The app is available in English, French and Spanish versions. Mobile device users can download the app for free at Apple's App Store or Android Market.

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Video

LMG TOURING ON THE ROAD WITH MAROON 5 AND TRAIN

LMG Touring is currently on the road with Maroon 5 and Train on their summer tour through North America, which kicked off in late July in California. The tour will hit over 40 cities including Las Vegas, Nashville, Phoenix, Tampa, Winnepeg, and Dallas.

LMG Touring is providing lightweight LED and camera support for both artists including FL-io 11 (11.25MM) LED tiles as the main backdrop, Catalyst Media Servers, a high end three-camera video package including the Ross Vision HD switching system, Thomson HD LDK-3000 cameras, and Sony BRC-H700 robotic cameras.

In addition, LMG is providing G-LEC Solaris + pixel spheres for the Train portion of the tour. LMG recently purchased the Solaris+ pixel spheres to add to the firm's vast lightweight LED product line. A 360-degree LED product, the Solaris + spheres are an extremely cost effective way to furnish video and graphic effects with creative designs. Solaris+ is made with 40MM diameter spheres with white opaque diffuser mounted at 120MM on a flexible cable line.

"The G-LEC Solaris+ product is an ideal solution for touring artists – its lightweight, eye-catching, and has a flexible design that opens up a new world of 360-degree possibilities for lighting and video design," states Les Goldberg, CEO/President of LMG.



LMG Touring, a division of LMG, Inc., provides state-of the art systems that integrate sound, lighting, video, and satellite-based Internet connectivity. By capitalizing on LMG's vast experience in integrated solutions, artists can put on spectacular shows while producing lucrative high definition live recordings, Webcasts, videos, artist chats, and more.

imgtouring.com

CREATIVE TECHNOLOGY PURCHASES 40 BARCO PROJECTORS

Creative Technology has purchased 40 Barco HDX-W14 Projectors to add to its vast inventory of high-end projectors.

The HDX-W14 is the world's first events projector to combine active 3D and both wired and wireless control options in a single unit. It offers a bright 14,000 lumens light output, 1940x1200 resolution, active 3D capabilities and can be

controlled quickly through smart phones or tablet PCs.

"Projection has always been one of CT's key disciplines", stated Stephen Gray, COO CT North America. "When the time came for us to look at replacing our Barco SLM fleet, we looked at the HDX-W14 and compared it with other options on the market. The decision was easy. The

HDX-W4 had all of the features we were looking for; reliable, bright, compact, 3G and active 3D. An added

benefit was the compatibility with our existing inventory of lenses."

While the HDX-W14 is a heavy-duty three-chip DLP projector, its platform is 25% more compact than comparable solutions, and consumes 30% less power when switched to pause mode. Even when fully active, it still consumes 15% less energy than competing solutions.

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Back up-10KW Biodiesel Generator

Willie Nelson's Country Throwdown Tour, York, PA 2011

From Country acts to Punk rock, our new Helios 250 performed flawlessly thru out the summer touring season. Starting in May with the 2011 Country Throwdown Tour featuring Willie Nelson and Jamey Johnson then rolling with the Van's Warped Tour until late August. We are very pleased to report that we did not use the back up bio-generator for even one show. Even on cloudy and rainy days our 4.83 Kilowatt array was soaking up the rays and pushing 120 amps at 120 volts which was more than enough to handle a measly 12 hour show. For both tours, we saved 1,000 LBS of carbon dioxide per show by not running a generator. That is 66,000 LBS or 67,100 miles not driven by a car or the annual sequestration of over 4,000 trees.

This technology is not new by any measure, but we feel confident that by combining Kleege Industries Inc's Touring gear and experience and Sustainable Waves' Solar power experience and technology we will be at the forefront of a Green revolution for the industry and will continue to look and develop more ways to better our industry.

www.kleegeindustries.com or join us on Facebook.



A LOOK AT KLEEGE INDUSTRIES

MAKING MOBILE STAGING EASY

IN 1984, Nevin Kleege conceived, designed, and built his first “plank and ply” stage, resulting in the birth of Kleege Industries, Inc. Since then, Kleege Industries has striven to remain ahead of the curve of performance stage technological development. Kleege was one of the initial companies in the US to capitalize on the quantum leap hydraulic technology made available to the live entertainment industry. They now have a fleet of mobile stages that traverse North America every year. Kleege’s latest project is proof that their creative ingenuity continues to pioneer the industry.

Over the past 8 years, Sustainable Waves has revealed itself to be a trailblazer in the alternative energy production field. Sustainable Waves, as the name itself eludes, specializes in developing equipment that transforms abundant, natural energy sources into sustainable energy solutions for the entertainment industry. By creating solar powered stages, sound systems, lighting, and a variety of conscious products and consulting services, Sustainable Waves

allows event and festival producers to stay in line with their patrons’ principles and values.

The collaboration of these two innovators has manifested as the first of the forefront Helios Stages. The Helios 250 is a state of the art 32’ x 24’ solar hybrid stage designed to take the summer concert season by storm. It houses a 4.83 Kilowatt (4830 Watts) solar array, which supplies sunlight to two 800 amp batteries. They array powers 4 Outback System Inverters that pump 120 amps of power at 120 volts. The stage also houses a 10 kW biodiesel generator equipped with an auto start feature, making the Helios 250 100% self-sufficient. Because the stage stores the sun’s energy into batteries, the show goes on, rain or shine, day or night.

Thanks to visionary tour producers like Kevin Lyman, concertgoers were able to enjoy the brilliance of the new solar powered stage on the Country Throwdown and Vans Warped Tours this summer. By using solar power rather than a diesel generator or grid power, the Helios 250 avoids emitting approximately 1,000 pounds of carbon dioxide into the atmosphere per event day. That amount is equivalent to not driving 1,100 miles in a car, or the



F "The **Helios 250** is invaluable to a traveling festival tour, the fact that it is completely self contained means no fuss no muss, get it in place and start the show. The bands love the fact that they are safe from toxic diesel fumes and the noise of a generator bleeding into their mics. On this year's Warped tour we had some amazing bands, everything from rap to electronic and reggae, bands like Foxy Shazam, Big Chocolate and Passafire... plus with the socially conscious youth that make up a vast majority of music patrons. Having a zero carbon footprint seriously resonates with our crowds." Chris Stella Warped Tour Stage Manager

← annual sequestration of 66 trees. The two tours combined for a total of 66 event days. By using the Helios 250 rather than the alternatives, they prevented the emission of approximately 66,000 pounds of carbon dioxide into the atmosphere, the equivalent of 67,100 miles not driven in a car or the annual carbon sequestration of 4,026 trees!

With the successful operation of the Helios 250 Solar Unit, Kleege will again be setting the bar for advancement in the industry, raising the standard of energy efficiency in the entertainment production industry. In the words of Kevin Lyman, "Kleege and Sustainable Waves' Helios 250 Solar Stage has taken the use of solar technology to a whole new level and could be the standard for the future...we have not seen a drop off in available power even after running the stage for a full 6 hour show." * 🌟





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TourTechSupport

DIGITIZING DAVE MATTHEWS

BY HANK BORDOWITZ

Allen Cook spent the last couple of days in Atlantic City. Away from the hub-bub of the casinos and the Jersey Shore, he helped to turn the erstwhile local airport, Bader Field, into a lean, green scene for latter-day gypsies, the Dave Matthews Band, and the thirty or so other musical entities that will play the first of four three day festivals on the DMB Caravan this summer. Later in the day, as rain falls in sheets and a tornado chases eastbound traffic on Route 80, he has added a hundred or so miles to his rent-a-car to visit one of his vendors in Hackensack.

Cook's role in the DMB Caravan, indeed his role in the world of mobile production, didn't exist a decade ago. Pretty soon, though, very few tours would let the rubber meet the road without the type of products and services his company, TourTechSupport, offers. He provides the digital communications needed to make sure everyone who makes the show happen can get online, find a phone, be found by callers, and take care of the burgeoning role of information technology in concert and event production. Especially in a situation like transforming a retired airport into a summer music festival.

For the Dave Matthews Band tour, TourTechSupport has set up 24 phones spread-out across the site in over 15 separate offices. When all elements of the production arrive at the site, all that's there is wide open spaces and empty field. Everything that's there for the show has to be created. As Charlie Hernandez observed at Tour Link 2011, roadies build cities, every night. TourTechSupport supplies those cities with their digital infrastructure.

"Everyone has to get online now," says Cook. "It used to be only a certain number of people who had to have access. More and more crews need access backstage to download programming or updates and artists require access in dressing rooms so they can engage their fans online. Internet access is less and less a luxury, the ability to send and receive email has become the most important aspect of any business."

The benefits of this technology appeal to the people who run the multitude of music festivals around the country. This year alone, TourTechSupport will provide IT for the Hang Out Festival, Electric Forest, Lollapalooza,

and the Dave Matthews Band's dates. "It's a bit of a military operation," Mark Campana from Live Nation, one of the producers of the Chicago Caravan, described turning an empty lot into a festival ground to the Chicago Sun Times, "like we're dropping the army into a theater of operation."

For another Chicago event, this summer's Lollapalooza Festival in Grant Park, the IT stakes are even higher. "On a site like Lollapalooza, we'll have 42 mobile offices and 68 internet locations throughout Grant Park," Cook says. "Internet access has become this ubiquitous thing that has to be there, even in the oddest places."

Cook wound up in the touring world in a sort of roundabout way. Throughout high school, he was one of the guys who spent their afternoons in the fly-space setting up the lighting for the theater club. In his spare time, he would also 'geek out' in the emerging world of the personal computer. He got an Apple IIc when he was in fifth grade, and from then on he always had a computer. He learned about what made them tick from a friend on the high school lighting crew and worked summers at Radio Shack.

Cook went to Millikin University and studied theatrical lighting design. He helped set up a stage management office, and wanted the office to have a connection to the mainframe and the nascent internet. "I went over to the computer department, said we want a jack in there," he recalls. "They told me it usually takes about two weeks to run the wire. So I offered to do it for them. I came back 15 minutes later and said, "It's done."

They quickly hired him to work for the campus

TourTechSupport

computer center. He also collected spare parts to wire up a network in his apartment. He became the guy who knew about computers.

Once out of school, he went to Los Angeles, to seek his fortune in film and television. He spent years as a lighting tech for Merv Griffin Event Productions working his way up to one of the position of staff designer.

During the dot com days, a friend asked him to open an office for their company and be their Los Angeles presence. He left the entertainment industry until he got a call to do some computer work for the Campus Invasion tour. That tour's production manager also happened to manage the production on Phil Collins' tours. From him, Cook learned about the vagaries and dangers of computing and communicating on the road.

"He used to come home and have me fix his computer," Cook says. "There was always one guy on the tour who would say, 'Hey, let me show you this cool thing I can make your computer do.' But to a guy with limited computer skills, it just made it harder to use."

Cook's reputation as a computer doctor started to spread. Friends on tour would come through LA and he would help them with their computers. In 2004, TourTechSupport embarked on its first tour with Phil Collins. Cook started making the computers already on the tour more secure.

In 2005, he joined Collins on his Eastern Europe tour. As a matter of course, the first thing the road manager would do is have the local phone company run six lines into the backstage area, a very expensive proposition. Cook showed the road manager how, instead of paying to get six lines backstage at every venue, they could use this new invention called voice over the internet protocol, or VoIP. It saved the tour thousands of dollars and they carried the same phones and numbers everywhere they went.

While attending Tour Link in 2008, Cook showed the system to Live Nation Special Events over at the SuperBowl concert site. "We started talking about the nightmare they'd been through in Indianapolis for the NFL Kickoff," Cook recalls. "We talked about the ways we could have made that much easier. We put our money where our mouth was later

in 2008 on the NFL Kickoff in [New York City's] Columbus Circle. There was no copper from the phone company. It was all wireless. The main feed was beamed from the top of a building in the city to the top of the production trailer. From there, we built a network connecting each trailer, connecting the phones to the internet, then we went across the street to the TV compound. We've continued to develop that into the solutions that power our festival networks."

As technology has become more demanding, TourTechSupport's footprint has grown. "When we come onsite now, we tow in our own 25 foot trailer. It transports all the equipment and then turns into our office onsite, a place to manage the network from."

You don't have to be a twelve truck tour to need TourTechSupport's services. "If it's a smaller tour, you don't have to take the big rack," explains Cook. "You can even just take the phone, and still enjoy all of the features, have the same phone number all over. The point is, we have options."

"This part of the industry has blown up, but you don't have to go big like Bon Jovi, with two full size printer racks, 8 phone lines, back stage Wi-Fi, the whole nine yards. We have a tour coming up this fall that already has printers and wireless routers. They just want to round out their system with a few phone lines."

"These days backstage there are more computers there than at most public high schools. And this doesn't include the computers that aid in the running of the sound, lights, and video. Much of that is still done on closed networks, running off of their own connections, but with the integration of video and lighting, it's all converging," Cook explains.

This is a digital world, and as so many businesses have learned, you ignore that fact at your peril. What TourTechSupport does is offer a way to make that digital transformation nearly painless in the touring community.

"What we do, what we've accomplished in our system designs, is quite fantastic," Cook says. "The demand is that it works anywhere it goes, so we worked very hard to make something that fills that need. We're very proud of that."



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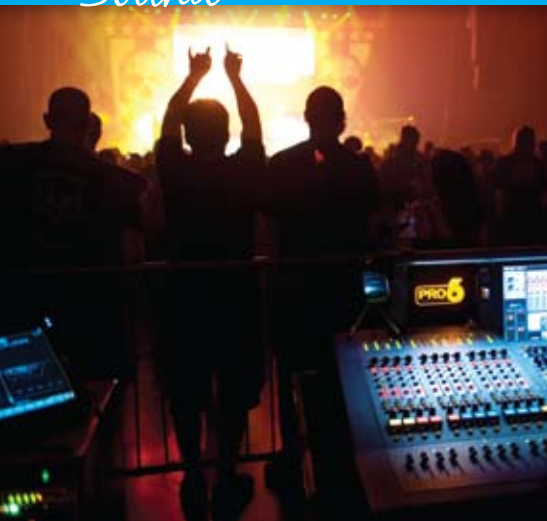
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ROB ZOMBIE:

Monsters, Movies, Mayhem and, Oh Yeah, Music

BY BILL EVANS

If you go to the official Rob Zombie Web site, the featured tune in the player is a little ditty called “Everything Is Boring.” That’s a phrase that is perhaps the polar opposite of a typical day for Zombie’s house audio engineer, Joel Lonky. Let’s just say that his idea of relaxation is diving. Both in the water where he has a rescue scuba certification and the kind that involves jumping out of airplanes. After the chaos and unpredictability of a string of Zombie dates, that is what is known as ‘downtime.’

Working for an artist that works in multiple mediums including music, film, and comics means working with an artist who has a deep well from which to draw. And that kind of well means that things can change very quickly. “I don’t have the luxury of knowing what will happen next,” Lonky says. This made the choice of vendors and gear for the current Rob Zombie/Slayer tour on which reliability and a predictable outcome became paramount.

The choice was San Diego, CA based Sound Image who provided a Midas front end (digital Pro 6 for Zombie and classic XL4 driven by Tom Quinby for Slayer) feeding an Adamson Y 18/T21 combo tweaked by a Lake Mesa controller and powered by a truckload of Crown iTech HD amps.

Lonky is a big fan of the Pro 6 for a few reasons - not all of which you might expect. Like a number of other engineers, Lonky



likes the Area B function, which allows him to keep one fader group ‘always on top’ at the right-hand side of the surface. “I use it for Mr. Zombie’s mics and effects returns,” notes Lonky. “I can be all over the console, yet still have Rob’s priority channels at my fingertips in any scene. It’s incredibly convenient.”

The other big draw might not be as obvious. While Lonky likes and uses a lot



photo courtesy of Zach McNees

of the onboard dynamic and effect plug ins, Zombie’s vocal sound depends heavily on some very specific effects that are used both in the studio and onstage. So, the ability to connect easily and effectively to outboard processors is also important.

“I carry two Eventide units to access specific pitch-shift algorithms. I also use the onboard Midas pitch shifter, which makes a wonderful



doubler. I also love having four different styles of compressor per input channel. That's an amazing feature not found in most digital desks."

At the other end of the snake, Jared Woods is driving a Yamaha PM5D-RH feeding Sound Image 2 x12 wedges supplemented by L-Acoustic Arcs for side fills and DV subs for both side fills and drum subs. SI's Andrew Dowling and Tarick Khan are on the bus as system engineer and monitor tech respectively.

The Adamson boxes have made an impact as a hard hitting system that is the rig of choice for acts like Linkin Park. "I had heard good things about the Adamson system but had never mixed on it. When Sound Image proposed it for the tour, I said, 'What the hell? Sure!.'" Supplementing the Y18 main hang are Y10s in under hang and side hang positions and Sound Image Sound PowerLines for front fill.

"When we were contacted about this tour, they were looking for high output in a compact system and Adamson met that need," said Sound Image Director of Touring Mike Sprague.

What is that old joke? How many sound guys does it take to screw in a light bulb? Answer no. 1: We don't do lights. But answer no. 2 is more telling: ten, one to actually do it and nine to stand around and talk smack about how much better they could have done it. Yes praise from our peers can be hard to come by. And all the more valuable just because of that fact.

Like this quote from Godsmack house engineer Frank Sgambellone who did a tour with Joel and Zombie a couple of years ago. "It was no sweat and no drama. A total pro and a great guy. And to top it off, it sounded awesome as well. He made me work hard every night."

Put a great act together with a great rig and a great engineer and it is a powerful combination. 🌟



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Subs crossed over in a XTA

PA

Adamson Y18 for mains
Adamson Y10 for under hang & side hang
Adamson T21 Subs set up in end fire
Sound Image Power lines for front fill

Amplification (FOH & Mon)

Crown Itech HD 12,000

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PROAUDIO LTD. CHOOSES COMMUNITY FOR BULGARIA'S NEW NATIONAL SPORTS ARENA



Located near the Pliska Hotel, east of the city centre, Arena Sofia is the largest and highest standard multi-discipline indoor sports venue in Bulgaria. As well as providing a national facility for sports, the arena has also been designed to host music concerts. With a 12,000+ capacity, the 172,000 square feet venue is built on five levels, one of which is underground. In addition to the main sports hall, the venue incorporates dressing rooms, training area, fitness center, spa center, restaurant, a press conference hall and underground parking for nearly 1,000 cars.

The training area is already in operation and the first major sports event was a volleyball

tournament between the national teams of Bulgaria and Serbia at the end of July. Arena Sofia will host its first concert in October with Jean Michel Jarre.

Construction of Arena Sofia was awarded to the major Bulgarian construction company GLavbolgarstroy AD who appointed ProAudio Ltd. to complete the audio requirements of the venue.

ProAudio Ltd. designed the system for the main hall of Arena Sofia based on Community R2, 12-inch, three-way full-range loudspeakers. A total of twenty-four R2-694Z, twelve R2-474Z and four R2-77Z provide complete and consistent coverage for

Burgas, Bulgaria-based audio specialist ProAudio Ltd. has recently completed the design and installation of the audio systems for the new Bulgarian National Sports Arena in Sofia.

the audience and participant areas. These are supplemented by twelve twin 15-inch, 3,000W program Community i215LVS subs, which dramatically extend the low frequency power and impact of the system.

Stanislav Petrov, Managing Director of ProAudio Ltd., comments, "We have used Community R-Series on many large projects in the past and knew they would be ideal for Arena Sofia. With excellent high intelligibility sound quality, accurate coverage patterns, high SPL capability and proven reliability they have given us exactly the results we expected. We also get outstanding technical support from Community's TAG (Technical Audio Group) team, which gives an added level of assurance to our design."

The Community loudspeakers are driven by Powersoft M50Q amplifiers and mixing and DSP is handled by a TOA D-2000. The system also incorporates a D-2012C remote console and two D-2008SP digital mixing processor units with 32-in and 32-out configuration. CobraNet interface modules are also used. The microphones are TOA wireless, with power antenna distributor, and Audio-Technica PRO 45's for hall ambience.

ProAudio Ltd. also designed and installed the public address systems throughout the venue, including a separate VA system based on the TOA VM-3000; however their most immediately noticeable installation for evening visitors to Arena Sofia will be the two Griven Sky Rose HMI 2500 MkII DMX wide angle multi-beam sky projectors which are mounted on top of the building and are visible from up to 6 miles.

"Arena Sofia was a very important and prestigious project for our company and it was important for the design and products to meet specification." concludes Petrov. "I am pleased to say that we and the client are both impressed and very satisfied with the results." ✪

POLAND'S NATIONAL RUGBY STADIUM

PROJECTS WITH D.A.S. AUDIO



Gdynia Municipal Football stadium is the home to Poland's Arka Gdynia football club. With a seating capacity of roughly 15,139 spectators, the new facility recently received a large, networked audio-driven sound reinforcement system. To ensure even coverage across the stadium's multiple zones, loudspeakers from the catalog of Valencia, Spain-based D.A.S. Audio were placed into service.

Sopot, Poland-based Mega Music's audio-visual installation division was contracted to handle the Gdynia Municipal Football stadium's new sound system. Mega Music's Piotr Nowiński managed the project and discussed the challenges of the job, which involved the deployment of D.A.S. Audio's DR-12 2-way, full-range loudspeakers, the BiDriver Plus, which is a 2-way, mid-high unit designed for long throw applications, and the company's CL-6T ceiling speakers.

"The D.A.S. DR-12's were our loudspeakers of choice to cover the audience seating areas on this project," explained Nowiński, "as they provide perfect speech intelligibility. Further, the uniform dispersion characteristics of

DR-12's enabled us to provide even coverage of the audience seating areas with a minimum number of boxes. The high sensitivity and flat frequency response of the loudspeakers enabled us to achieve a high SPL level with no compromise to sound quality. For the field, the BiDrivers Plus were the right tool, as they provide extreme throw distance while maintaining high sound quality."

The stadium's grandstand areas were divided into 44 zones and for these areas, a total of 84 D.A.S. DR-12 enclosures were placed into service. With its rugged Polypropylene enclosure, the DR-12's used for this project were custom built by D.A.S. to the IP54 rating for outdoor use.

The football field was divided into 4 zones and, to cover this area, 8 D.A.S. Audio BiDriver Plus loudspeaker systems were placed into service. The Bi-Driver Plus incorporates a coaxial speaker built into a special horn unit and is particularly well suited to applications where a high level of speech intelligibility is required. "With its long throw characteristics, this was the perfect choice for the field areas," noted Nowiński."

Coverage for the stadium's corridors and select outside areas were addressed by forming another 30 zones. For these areas, D.A.S. Audio CL-6T ceiling speakers were deployed. Equipped with a multi-tap line transformer for distributed audio systems, the CL-6T is a

continued on 34

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Nocturne Just Got Bigger BY THREE VERY IMPORTANT LETTERS

BY MICHAEL A. BECK

Rare is the show that tours without massive video presence either in the form of B-roll content or I-MAG. Such is the case in today's production design ethos that lighting and video are all but inseparable, therefore it made sense for PRG's touring division to lay in a video arm to compliment its already powerful lighting services.

However, the move had to meet specific criteria. Although the money may have been available to tool the addition from the ground up, such a move would be prohibitively time consuming and would most certainly involve the use of "off-the-shelf" LED gear. When the job was completed it's an odds up chance whether or not the end product could compete in an already crowded market. PRG's President of Concert Touring Mickey Curbishley explained, "No matter how much money we threw at the project there is no way we could have competed with Nocturne and what Bob, Ron, Paul and Todd have achieved with the company. There's just no way."

The obvious answer was to acquire a company that was already up and running. There are companies that claim to have "proprietary product". However, Nocturne is the only company to have its own in-house R&D and manufacturing operation in cooperation with Montreal based LSI/Saco, which is the company that invented the use of LED display technology.

Between its strong market share and its exclusive rights on its "V" Series LED technology, Nocturne was the only company in the industry that fit the bill. "Proprietary product has always been a big part of PRG's success," said Curbishley. "With the purchase of Vari*Lite [Production Services] a few years ago we gained the guys who invented the Vari*Lite. So it was an obvious expansion to bring the talent from Nocturne on board and put them together with the talent we already have."

Lest we give the impression that the advantage in the deal was completely on the side of PRG, it must be said that this acquisition instantly gives Nocturne (now PRG Nocturne

Productions Inc.) the logistical and financial muscle to spread its wings beyond US borders. Nocturne Co-Owner Bob Brigham laid out what the deal means for Nocturne. "Ron Proesel, Paul Becher and I wanted to go into Europe, South America and Australia. To do that we'd need tremendous infrastructure in the form of warehouses, staffing and payroll management just to name a few items, PRG already had facilities in place everywhere we wanted to go. We had built the company into a strong business and had a very small amount of debt. We were asking ourselves at this point in our careers if we want to raise a considerable sum of money to carry out the expansion that we felt was the next step. PRG had the desire, the financial resources, the facilities and the infrastructure to do it."

The answer came, not so much, in the form of a burning bush as in a fortuitously timed outreach from Curbishley in February of 2011 asking if Brigham, Proesel and Becher would be willing to sit down and discuss the matter of a PRG acquisition. After a very comfortable visit with Jere Harris (PRG Chairman & CEO), Kevin Baxley (President and CEO, Entertainment) and Curbishley it was decided that all parties seemed to have the same idea about how this should go forward and forward it went with remarkable ease. "I never had any idea it could have happened that smoothly," said Brigham. "Everything was positive energy from day one"

The first new territory that the video arm of PRG will be expanding into will be Europe, which means new camera and LED inventory with be showing up in the London location in the not so distant future.

But that raises a whole other question. As of the writing of this story Nocturne was enjoying a sensational year with 22 tours currently on the road. To just start shoving inventory out the door to gear up the London operation would punch a serious hole in the North American work flow. That means a powerful



manufacturing push has to now be mounted for the proprietary products in the ultra successful "V" Series, which includes V-9, V-9 Lite, V-Brite, V-Lite, and the recently released V-18. The manufacturing campaign most likely won't slow down until the entire global expansion is up to speed.

The aforementioned V-18 is an 18 mil product that was first seen on the current Def Leppard *Mirror Ball* tour. While the 18 mil gap had existed in the V Series for some time where other manufacturers had been filling it with product brought in from overseas, Nocturne took a patient approach. Brigham described the process, "There are those out there who would buy up the whole line of a new product just so they could say they have it all and if you want it you have to come to them. What we've historically done is we'd sit back and look at market demand. We look at the new product on the market and see how it's doing and then Ron designs our new product. We've done very well with that system."

As is discussed in the Def Leppard feature story in this issue, the overall production look is wildly powerful with V-18 being the center piece. That being said, lighting designer Kenji Ohashi wanted the lighting element of the show to resemble the huge beam heavy rock shows of the 80s. Ohashi's idea fit the band perfectly but it had to blend with the equally massive video content designed by Jonathan Beswick and Mark Devlin of Mark Devlin Visual Designs. The original model displayed the content on 28 mil V-Brite. When the design team came into Nocturne's Dekalb, Illinois facility Nocturne staff were working round the clock in a full court press to get V-18 manufactured. Beswick and Devlin saw what

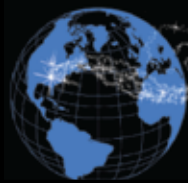


the new product could do and immediately decided that a change in plans was in order.

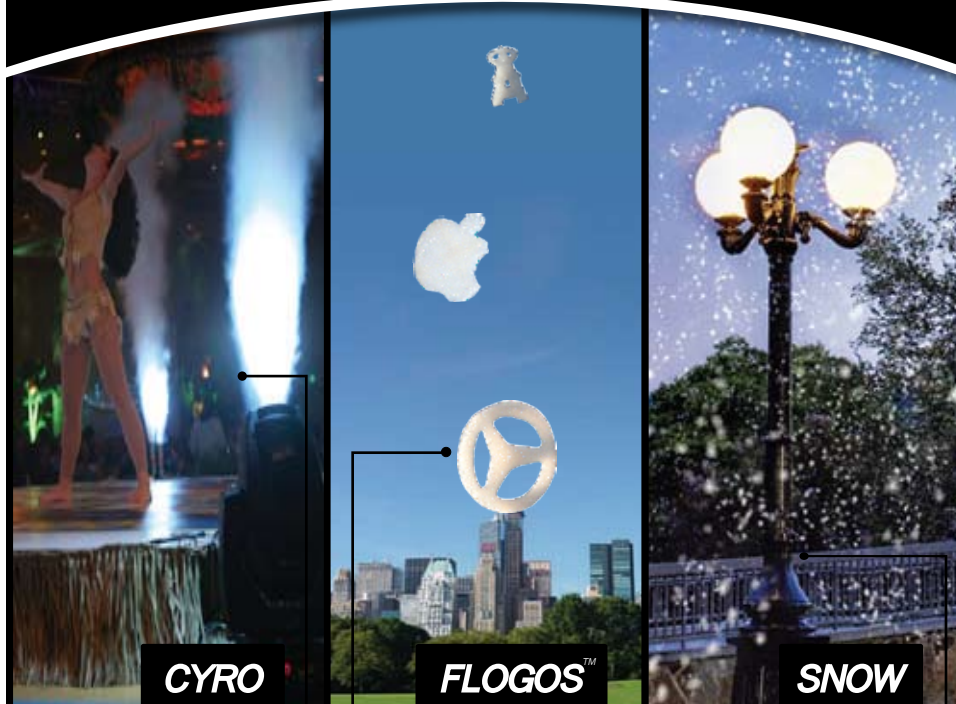
Unfortunately, this meant a re-rendering of all of the video content, but in the end all agree the outcome was worth the head press. The 18 mil pitch is small enough to present a tightly resolved image while allowing lighting upstage of the walls to blow though adding to the large lighting look. It was a brilliant blend as the two wildly prominent visual elements that so often fight for dominance became inseparable.

There is no point in denying the muffled whispers about PRG that include such words as conquest, assimilation and world domination in the same way that it is difficult to imagine anyone doing that whispering passing up the opportunity to have the success PRG has achieved. Now that Nocturne is officially PRG Nocturne Productions Inc. the whispers have started up again and include speculation that Bob Brigham, Ron Proesel and Paul Becher are about to get their gold watches. Nothing could be farther from the truth. "That's just rumors spread by some competitors doing a little wishful thinking. Ron, Paul and I will be here a long, long time. We really like the people. I have a job now. I work for PRG Nocturne. Ron and I are co-presidents and Paul is the vice president and everyone here will be staying on."

The absolute upside to this venture is when a concert tour moves overseas it will have the ability to send precise specs ahead and the system will be waiting when the production gets there. That might not be the best news for freight handlers, but you can bet production managers won't have a problem with it. ●



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DEF LEPPARD

BAND

Rick Allen - Drums
Vivian Campbell - Guitars
Phil Collen - Guitars
Joe Elliott - Vocals
Rick Savage - Bass



LIFE IN THE MIRROR BALL

BY MICHAEL A. BECK

Def Leppard's *Mirror Ball* Tour came out of the gate this year at full speed, with band rehearsals in Europe that led directly into three back-to-back shows from which the tour flew from London to Miami where production rehearsals began. By the time the production was into show mode, the band and crew weren't just dealing with jet lag, but they were also fighting a 40 degree weather change with a comparable difference in humidity which took the breath out of everyone on the tour. After taking three days to get the show up and running in Miami, the *Mirror Ball* tour was off on yet another three day back-to-back run going from Miami to Tampa to Atlanta. The distance from Tampa to Atlanta dictated the tour would be pulling into Atlanta's Aaron's Amphitheatre at Lakewood an hour late. This didn't bode well given that the already crispy crew was still dialing in the rhythm of the load in and out.

It didn't take long for the crew to make-up the time for the late arrival. Production Manager/Designer Chuck Beckler explained, "Everyone was pretty drained when we got to Atlanta but they did a great job getting the show up. Crew One did a real good job and it all went up in a nice timely fashion and then BAM! Here comes the storm."

The weather service had been tracking an inbound system that looked to drop a good amount of rain on the day but it looked be gone in time to do a show. When the storm did show up, it came with Biblical force.

This was a bit of a disconcerting moment for Beckler and his team as they had gone through a storm in 2008 in a shed in Raleigh, North Carolina that tore the roof off of the stage and deposited it on the roof of the loading dock as well as the trucks and busses. While the seating area was still covered, there was no protection over the stage and high winds had blown plastic covering off of the stage gear. A torrential downpour then proceeded to drench the stage and everything on or above it for two hours.

(c) Michael A. Beck



(C) Michael A. Beck

Everyone was pretty drained when we got to Atlanta, but they did a great job getting the show up. Crew One did a real good job, and it all went up in a nice timely fashion and then BAM! Here comes the storm.”

– Production Manager - Chuck Beckler



“We’d been through this before,” added Beckler. “When it happened in Atlanta, we had it going through our minds and we were a bit gun shy.”

As it started to let up, there was a gaggle of people standing on the stage preparing to do a vocal line check when Def Leppard drummer Rick Allen walked up and asked if anyone saw the lights flicker. Everyone shrugged and said no. However, he insisted that not only did they flicker, but they even browned a little. As this part of the conversation was taking place power went down everywhere in the entire facility.

The power came back on a couple times and then finally at around 6 p.m. went down and didn’t return. It didn’t take long to get deeply into “What are my options?” mode. Option one was to postpone and move on to the Alabama show the next day with plans to reschedule Atlanta for the next break in the itinerary. If that was the move, they would have to get a generator brought in to run the rig down for load out as well as lighting the strike.

Option two was a reversal of option one wherein the tour would stay in Atlanta and do the show the next day thus pushing

the Alabama show back. This would eliminate the need for the generator as they could leave the gear in the air. It wouldn’t be too hard to let the public know about the postponement given that the entire crowd was waiting in the rain in the parking lot.

The final option was to gut it out and do the show, assuming they could get the power up in time.

As all of these conversations were going on among the band, Beckler and Tour Manager Malvin Mortimer, everyone else was milling around killing time however they could. There was one aspect of the production that was undeterred by the blackout. The catering operation at the facility is run by Atlanta based caterer All About Taste owned and operated by Lawrence Thart. When the lights went out, Thart and his team simply adapted and served dinner by candlelight. “We walked people through the line with candles and flashlights explaining what we were serving,” recalled Thart. “We’re ready for anything that might happen and losing power is just one of them. By the time the lights went down, we already knew what we were doing in the kitchen so we actually had fun with it.”

The deadline was set that if power didn’t come back by 8 p.m. postponement would be definitively explored. At 8 p.m. it started to look like power would be restored and there could be a show. Now it had to be decided how the show would happen. After a little more conversation it was determined that Evan Watson, who was to open the show, would not play (although he would be paid) and Heart would cut back from 70 to 45 minutes while Def Leppard would do their full 90 minute set.

The only administrative task left was to get the local officials to allow the show to go beyond the 11 p.m. curfew. Local promoters took care of that in short order and off it went. After a very quick line check, Heart did their set and Def Leppard finished their line check during the set change.

When the show opened, it had the look of yet another production that was all about video content and lighting would assume an increasingly standard role as ancillary illumination. Nothing could have been farther from the truth. Video content was delivered via PRG Nocturne’s newly released 18 mil product christened V-18 (used for the first time on this tour) in the form of seven video panels measuring 8.8 feet wide x 17.9 feet tall flying over the upstage line. Additionally there were two levels of risers that were faced out with 28 mil V-Lite.

The original plan was to use PRG Nocturne’s 28 mil V-Lite product. Beckler pushed for that because the blow-through

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functionality of V-Lite would allow for dramatic lighting effects. This was not just design speculation on Beckler's part. V-Lite was used on the three shows in Europe prior to coming to the States. However, when Video Director Jonathan Beswick showed up at the PGR Nocturne facilities to start work on Journey's video array which was also plotted to use V-Lite, he looked at how the lower resolution product was handling the content that he and partner Mark Devlin (Mark Devlin Visual Designs) designed for the show and it didn't look right.

Beswick described the situation, "At the time they were in the steep of building V-18 with a manufacturing effort that was literally working around the clock in their shop in Dekalb [Illinois]. They almost had enough V-18 to do the [Journey] show. We had V-Lite hanging for that show, and we weren't getting the clarity we were wanting for the graphics that Mark and I designed. I went and spoke with Bob Brigham and he said, 'Well, I think I have enough V-18 to do the whole thing.'"

The decision was made to go with the new product. Two weeks later when Def Leppard went into the Upstaging rehearsal facility, Beswick had decided that he wanted to go with V-18 video look as well. However, that was more easily said than done. Beckler and Lighting Designer Kenji Ohashi both had their eye on V-Lite for the aforementioned blow though. Unfortunately, they didn't have the advantage of having seen V-18 in action. But Beckler wound up trusting his video director who simply said, "You've got to trust me; it's going to be much, much better."

It was as important to Beswick as anyone that the blow through element be preserved. "There is 63 running feet of video up there and without some sort of blow through it is way too dominant," said Beswick. Nevertheless, despite the high level of trust Beckler has in Beswick, he was skeptical about the outcome. However, at the 11th hour, a happy coincidence intervened.

At the time, all of this was going on, several tours were sucking up resources from everywhere including PRG Nocturne. Thus Beckler got a call from Co-President Bob Brigham advising that there was a bit of a rub regarding the V-Lite Beckler had his eye on. There may not be enough to do the shows on both sides of the pond. Brigham let him know he had a new 18 mil product line called V-18 if Beckler was interested in trying it. After a photographic comparison, Beckler saw that the amount of lighting Ohashi was driving through the panels was washing out the video and noticed that while V-18 has a tighter resolution than the 28 mil V-Lite it still allowed for a powerful blow through.

The decision was made to go ahead with the V-18. While this was exactly what Beswick and Devlin wanted, it also meant a lot of work. All of the video they'd created for the show was created to play on a 28 mil wall and now had to be re-formatted to fit the tighter resolution of V-18. This same process had to take place a couple weeks before when the same decision had to be made on Journey (which we will be covering in our next issue).

Beckler had in mind a system of 12 torm ladders spread out upstage of the video panels that were intended to fire through the video as nothing more than an esthetic lighting effect that would add texture to the look. However, Ohashi took it well beyond that and actually used it illuminate the stage through the video rig. The look was fantastic but it would have weakened the video display had the decision been made to stick with V-Lite.

Obviously, when you do that, have a strong video director and an equally strong lighting designer who both want their own look, it's going to take some work to get it completely together. – Lighting Crew Chief - Seth Conlin

We tried to get a conversation with Ohashi, but because he doesn't speak English, which necessitated bouncing questions off of his interpreter in Japan in order to get an answer from Ohashi in the States. So we chose the next best option and spoke to Lighting Crew Chief Seth Conlin. According to Conlin, Ohashi sought his inspiration from Def Leppard shows of the 80s wherein the music was punctuated with massive showers of light from every direction. "He spent a lot of time watching those old music videos from back in the 80s, and if you watch them and then watch his execution you'll see a lot of those elements coming through," Conlin explained.

That nostalgic look was acquired through the use of a mixed bag of Martin Entertainment's newest gear including 2K XB Beams, Mac III's, 101's and Super Cyc's. That being said, in order to stay connected to the old school Ohashi also included ten banks of ACL's.

Of course this massive lighting design had to be woven into the modern day presence of video. Conlin addressed that issue, "This is the first year that Def Leppard used a media server. A big part of the overall design of the show was to incorporate lighting and video together as seamlessly as possible. Obviously when you do that and you have a strong video director and an equally strong lighting designer who both want their own look, it's going to take some work to get it completely together. But Beswick and Kenji each gave up a little and it turned out looking great."

One issue that was high in Ohashi's design ethos was the fact that in Japan there really is no such thing as a "white glove" LD. Coming from a background wherein he was a member of the crew that loads the show in and out, he designed it to be as efficient as possible. He also designed the rig to be as modular as possible because the show would be going into sheds for most of the shows on the tour and varying venue size would be an issue.

One of the trademarks of Def Leppard has always been a huge vocal sound. The person charged with the task of wrangling that sound is FOH Sound Engineer Ronan McHugh. McHugh started as the band's studio engineer in 1998 and became their live

continued on 34





OFF SHOOT CREW



Tour Manager - Malvin Mortimer
A.I.C. / Tour Accountant - Mark Litten
Production / Stage Manager - Chuck Beckler
Production Coordinator - Caitlin Phaneuf
Backline Crew Chief / Guitar Tech - SR - Dave "Wolfie" Wolff
Guitar Tech - SL - Scott Appleton
Bass Tech (July 26th - August 7th) - Mike "Mcbob" Mayhue
Bass Tech (Returns August 7th) - Aidan Mullen
Drum Tech - Tod Burr
Dressing Rooms / Wardrobe - Lesley Mortimer-Wallace
Foh Sound Engineer - Ronan Mchugh
Monitor Engineer / System Engineer - Ted Bible
Monitor Tech / Sound Crew Chief - Nate Klaeser
Sound Techs: Mike Murante, Mark Leeper
Lighting Director - Kenji Ohashi
Lighting Crew Chief - Seth Conlin
Lighting Techs: Martin Joos, Thomas Walls, Andrew Williamson
Video Director - Jon Beswick
Video Engineer - Steve Davis
Video Tech / Camera Op: Tom Braislin, Mason Braislin, Bill "Friend" Overstreet
Carpenter / Asst. Stage Manager - Russ Voyta
Carpenter - Brian Tyndall
Rigger / Camera Op - Tom Cusimano
Merchandiser - Tim Walston
Collen I.L.A.A. Representative - Helen Simmons-
Band Bus Driver - George Harris, Kent Hardy
Crew Bus Driver: Buzz Blauvelt, Floyd Stegal, Merle Williams Iii
Lead Truck Driver - James "JJ" Johnston
Truck Drivers: Nate Thompson, Bryan Roddy, Chris Freeman, Tim Faye, Geoff Timbrook, Bill Sowell, John Frederick, Dave Shaffer

1. **Caitlin Phaneuf** - Production Coordinator, **Chuck Beckler** - Production Manager / Stage Manager
2. **Dave "Wolfie" Wolff** - Backline Crew Chief / Guitar Tech - SR, **Todd Burr** - Drum Tech, **Aidan Mullen** - Bass Tech (Returns August 7th), **Scott Appleton** - Guitar Tech - SL Front: **Autumn Wolff**
3. **Lesley Mortimer-Wallace** - Dressing Rooms / Wardrobe
4. **Martin Joos** - Lighting Tech, **Andrew Williamson** - Lighting Tech, **Seth Conlin** - Lighting Crew Chief, **Thomas Walls** - Lighting Tech, **Kenji Ohashi** - Lighting Director/Designer
5. **Mark Litten** - A.I.C. / Tour Accountant, **Malvin Mortimer** - Tour Manager
6. **Nate Klaeser** - Monitor Tech / Sound Crew Chief, **Mike Murante** - Sound Tech, Mark Leeper - Sound Tech, **Ted Bible** - Monitor Engineer / System Engineer, **Ronan Mchugh** - Foh Sound Engineer
7. **Thomas Berry** (left) and **Kyle Smith** (right) kill time during the rain delay
8. **Brian Tyndall** - Carpenter, **Russ Voyta** - Carpenter / Asst. Stage Manager
9. **Jonathan Beswick** - Video Director, **Thomas Braislin** - Video Tech / Camera Op, **Bill "Friend" Overstreet** - Video Tech / Camera Op, **Stephen Davis** - Video Engineer, **Mason Braislin** - Video Tech / Camera Op

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 - N. America
 Provident Financial Management
Business Management
 - UK & EU
 Bludgeon Riffola Prager and Fenton Llp
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 Press Here Publicity
Public Relations - UK
 Duff Press
Booking Agent - N. America
 Artist Group International
Booking Agent - Int'l
 ITB - International Talent Booking
Tour Promoter - N. America
 Live Nation
Tour Management Direction
 Ctc: Malvin Mortimer
Tour Production Direction
 Ctc: Chuck Beckler
Show // Production Design
 Ctc: Chuck Beckler
Lighting Design
 Kenji Ohashi
Travel Agent - N. America & World
 SOS // Satellite Office Services
Travel Agent - UK&EU
 Rima Travel
Touring Service's // Immigration, Passport's & Visa's - N. America
 Kushner & Kushner, P.C.
Touring Service's // Immigration, Passport's & Visa's - World
 SOS // Satellite Office Services
Sound - N. America
 Sound Image
Sound - UK&EU
 Skan Pa Hire
Lighting - N. America
 Upstaging
Lighting - UK&EU
 PRG - Production Resource Group
Video - N. America & World
 Nocturne
Rigging - N. America
 Five Points Production Services

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 Tait Towers
Set Modification - N. America
 Accurate Staging
Set Construction - UK&EU
 All Access
Trucking - N. America
 Upstaging
Buses - USA
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Buses - UK&EU
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Freight
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Power - A/C for Video Truck
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Website - Webmaster
 Ctc: Mark Senff
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Concierge Service
 Carpe Diem Concierge Services
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 Mates Rehearsal & Cartage
Rehearsal Studio
 Centerstaging
Main Locker // Storage
 Mates Rehearsal & Cartage
Locker // Storage
 Soundcheck

UPSTAGING THE COMPETITION



BY BILL ROBISON

Upstaging is one of the premiere production companies serving the entertainment industry. Robert Carone founded them in 1972 to provide lighting for concerts and trucking was added to their services a short time later. Since then the company has grown dramatically and matured in concert with the entertainment industry. With past and present clients like U2, Paul McCartney, The Police, Walking with Dinosaurs, Janet Jackson, and Coldplay, Upstaging stays at the leading edge of available technology.

We recently spoke to Director of Lighting John Huddlestone who joined Upstaging right out of high school in 1979. “Most of us started out on the road running lights for bands,” he explained. In the 70s and 80s event production was in its infancy. Being on the front lines of concert production, Upstaging was ideally positioned for growth. Its staff developed the kind of expertise found only by working shows on a regular basis.

As the company grew, many of its road technicians moved into management positions. Insight from first hand experience guided them to make sound decisions and develop innovative solutions to challenges. Huddlestone told us right from the beginning that whenever Upstaging was presented with a challenge its attitude was, “We want to do that!”.

He remembers they were “fearless” back then and believes that holds true today and will into the future.

When asked what is new, Huddlestone spoke of technologies in the lighting industry. Upstaging has invested heavily in LED equipment. As these evolve and improve, more conventional fixtures can be replaced. Beyond lights, LED panels controlled by media servers add a whole new dimension to lighting design such as digital scenery. Additional benefits LED offers help both the bottom line and the environment. LED technology provides the obvious advantage of long operating life as well as much lower energy consumption. Beyond that there is a less obvious benefit. Many conventional fixtures use lamps that contain heavy metals. At the end of their service life these become hazardous waste. With hundreds of fixtures in its inventory, Upstaging spends many dollars disposing of hazardous waste created by discarded lamps. LED can eliminate this cost.

Huddlestone also described Upstaging’s trucking division. The large fleet consists primarily of Peterbilt tractors and Great Dane trailers. These are air ride electronics vans providing a much smoother ride to their sensitive cargo than conventional trailers with standard suspension. With the cost of diesel fuel on the rise and ever increasing rules and regulations, Upstaging’s fleet staff must stay one step ahead. The company policy is to keep abreast of regulations and create and implement procedures to conform in advance of rules taking effect.

Upstaging’s trucking division is also on the leading edge of efficiency. Tractors often idle their engines for many hours as the rigs sit parked. This is to keep the engines warm and to operate climate control and accessories in the cabs as the drivers have down time. On a fleet as large

as Upstaging's, this consumes thousands of gallons of diesel fuel each year. As an alternative, small diesel generators have been installed in Upstaging's tractors. These units provide the same function as the idling engine, but being much smaller consume a fraction of the fuel and are much quieter. This may be one of the reasons Upstaging has hundreds of trucks out this year with many tours including over 200 supporting the U2 360° tour.

When we asked Huddleston how they decide which new equipment to invest in, he told us "listening" is the key. He said, "When the clients speak, Upstaging listens." Lighting Designers are well informed as to what new products will be in demand and offer the best features. He told *mPm*, "There is always risk in buying new equipment. It's kind of like going to a horse race. But armed with the right information we have done pretty well in choosing new products".

Huddleston emphasizes that, while being a large company, Upstaging still tries to maintain a small personalized approach particularly within its own staff. A tradition of a weekly barbeque for employees started many years ago helps to keep a family feel within the company. He tells us that as the company has grown, the "depth of its organization" has helped to develop into the company that it is today. Huddleston says, "Slow and steady wins the race." He hopes, "Our customers see the difference that Upstaging offers."

When asked what makes Upstaging special Huddleston credits long term relationships as an important factor in the

When we asked Huddleston how they decide which new equipment to invest in, he told us "listening" is the key. He said, "When the clients speak, Upstaging listens."

success of the company. Def Leppard is a good example. Upstaging has had a relationship with the band for over 30 years. Account executive Paul Costa tells us about the lighting package currently out with the band. Lighting designer Kenji Ohashi put together a spectacular package using a combination of fixtures including: over 130 moving head units (50- Mac 101, 56- Mac2k, 28 Mac3), 18- molefays, 10- ACL bars, 27- Atomic strobes, 8- Coemar Super Cyscs, 22- I-Pix BB4 LED wash, 10- Elements KR-15 LEDs, 4- DF-50 hazer, 4- Jem ZR 44 fogger, 2- Grand MA, 1- Green Hippo Media server, over 500' of truss, and even a couple of mirror balls. This well designed package can create quite a punch as well as offer a seemingly unlimited assortment of looks.

Back more than 30 years ago, Huddleston went out with Cheap Trick and he remembers how excited he was going out with one of his first acts. Today Upstaging is gearing up to support Cheap Trick once again. With excitement in his voice he said, "How cool is that?" *



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In 1991, Frank McGuinness started his company as a one-truck operation providing trucking for bands around Europe. One of his first tours was with one truck around Europe for the Hothouse Flowers. After 20 years, his business has seen a huge expansion. McGuinness and his management, together with the drivers, work an exceptional business as a team. The drivers are an integral part of the business and are professional, helpful and friendly. This teamwork allows McGuinness to provide outstanding service and make a long tour on the road the best it can be.

Since starting out, McGuinness has worked with a long list of headline bands such as Def Leppard, Pink, Radiohead and the Red Hot Chili Peppers, to name but a few. The last Def Leppard European tour, however, really demonstrated the resourcefulness of his team, as the tour played in some of the most unusual locations in Europe. These locations required the additional challenges of crossing international borders while maintaining a tight schedule.

For example, the tour included Helsinki, Finland to Solvesburg, Sweden to Kaliningrad, Russia, to Vilnius,

Lithuania, to Tallinn, Estonia. That's six countries and six show dates in eight days. As if that alone would not be impressive, they followed later in the tour with Athens, Greece to Tirana, Albania to Sofia Bulgaria to Istanbul, Turkey to Bucharest, Romania, again, in eight days. Those are all difficult crossings and included carnets, customs clearance and air freight.

Even when a tour includes festivals, tight schedules between venues, the planning of flights for double drivers or extra gear, or when transportation requires charter ships, the job is dealt with seamlessly. Shipping and loading/unloading of sea containers at the start and end of a tour can be carried out at a venue or cross dock facility that is most convenient to the client. McGuinness has transported tours throughout all of Europe, covering all countries and trucking tours as far away as Moscow. This includes all paperwork for permits and legalities for each country, making McGuinness a one-stop-shop with offices in England, Ireland and Wales.

Special requests are also part of service delivery. For the last Radiohead European tour, McGuinness supplied Euro 5 engines; the most fuel efficient available, giving the lowest possible CO² emissions. The McGuinness fleet is constantly being renewed to ensure its clients and drivers have the best equipment available to meet the high demands and deadlines of touring. In addition, each truck has an independent air conditioning unit. These run on

a trickle charge from the battery. They provide a comfortable environment for their drivers whilst cutting out the necessity of having the truck engine idling, thereby further reducing carbon emissions.

Trailers are all tri-axle on-air-suspension with raise/lower valves for ease of loading and unloading. They are also fitted with an aluminum honeycomb load lock system, removing the necessity for load lock strips on each wall, making them the widest trailers available in Europe. The load restraint bars and straps are inserted directly into the system wherever required. Loading ramps are carried in under-slung ramp carriers thereby saving precious load space. All of the trailers are also fitted with a unique "day-light" lighting system making nighttime loading a much safer task.

Concert Trucking is a competitive business all over the word in our global industry. The best ways to evaluate one company from the others are client retention, years of service, attention to detail, and client's needs. The fleet is replenished often, maintained and serviced to the utmost standards. As proof, McGuinness was awarded "International Haulier of the Year 2011" by Fleet Transport, as voted from within the transport industry in

Concert Trucking is a competitive business all over the word in our global industry. The best ways to evaluate one company from the others are client retention, years of service, attention to detail, and client's needs.

Ireland. However, the best endorsements are those from within the industry.

Richard Young, Radiohead Production Manager said, "Great trucks, friendly, helpful drivers and a calm "can do" attitude, even in the most bizarre of situations, continues to give me the peace of mind that I look for in a company. McGuinness will continue to be my preferred trucking supplier for a long time to come." Rocko Reedy, Def Leppard's Production Manager in 2008, added "All of the drivers exhibited an attitude of ultra-professionalism that has become more and more scarce in our business." Scotty Ross of Celtic Women sums it up nicely, "Trucks are trucks; big boxes you put gear into. The most important thing is the support, from the directors to the drivers and you get that from McGuinness Trucking. ✪

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engineer in 2001. He has a pretty succinct approach to managing the sound. "It's taken a while to get a good balance of the guys and a lot of that is compression. But that can only do so much for you and then it's hands on faders mixing vocals. This bit goes up here, this bit goes down there and that's how it works."

That may sound a bit simplistic, however, there is nothing about McHugh's life that is in any way simplistic. He pulls double duty as both the FOH engineer and the band's studio engineer. This means that when he's not mixing the show, he's mixing the next recording and that work is constantly ongoing. "This is what we do," McHugh said laughing. "Yesterday we were in a room recording and I spend days off editing. We'll go in and do guitar lines and bass lines between line checks and sound checks."

Despite the fact that studio and live engineering are two completely different animals, McHugh says the band has ways of making it a little easier. "A lot of times they see the songs being played live when they're writing and recording them. That's not the case with every song, but there are times when they are looking with one eye toward the live performance of the song."

Def Leppard has always been an icon of the huge sounds of a time when everything was big and incredibly bold. For this band to take out a production that shows less than it has always been would be similar to changing the lyrics of its songs while leaving the tunes the same. Despite the fact that there are certainly bigger shows on the road in terms of truck space, this production delivers the same mass it always has dating back to the very beginning but in a tighter and far more technologically advanced package. There is an extreme dedication to obeying that time honored command...always leave them wanting more.

National Rugby Stadium continued from 19

2-way passive full range ceiling loudspeaker incorporating a 6.5" cone low frequency transducer and a ferrofluid cooled 1" soft dome high frequency unit with integral diffraction ring.

"The distributed main audio system that we designed for this project is managed by a Symetrix SymNet DSP processor, networked together via a 4-node CobraNet setup," said Nowiński. "The main system is fed by Ashly NE8250PE multichannel, networked

amplifiers. Both the SymNet and Ashly amps are controlled via a PC application. Audio mixing is handled via a Crest Audio XR20 analog mixing desk located in the control room. The corridor areas are run by a Bosh Presidio network controller and Bosh PRS amplifiers."

With the new sound system in service, Nowiński reports that stadium management, the players, and the fans are all noticing a dramatic improvement in the sound quality. "We getting perfect, uniform sound coverage throughout the audience stands and across the field," Nowiński proudly notes. "The sound pressure level (SPL-A) ranges between 111 - 113 dB with no significant drops to be found anywhere. Equally important, the sound quality is excellent. We're experiencing very good frequency range and, remember, there were no subwoofers used on this project. The folks at D.A.S. Audio were a tremendous help with this project—providing quality support in timely fashion—and, together, I believe we've created a really impressive system that will serve the area's football fans for years to come."

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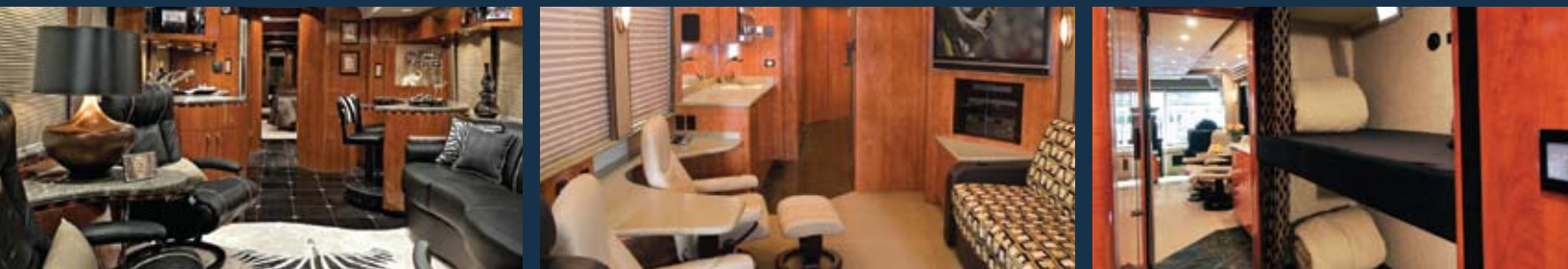
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