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CONTENTS

Volume 8 Issue 9

Cover

22

U2: TAKING THE BEST OF THE iNNOCENCE + CREATING THE eXPERIENCE



pg

Features

6

Nick Welyhorskyj Returns to Entertainment Sales at the Huntley Santa Monica Beach Hotel

9

A Day in Dallas' School's

13

U2's Sound Director Discusses Design and Configuration

17

Five Points Production Services Provides U2's Rigging Solution

18

PRG Nocturne Supplies Video Support for U2's iNNOCENCE + eXPERIENCE Tour

20

TNDV Expands Nashville Warehouse to Accommodate Business Growth

22

U2: TAKING THE BEST OF THE iNNOCENCE + CREATING THE eXPERIENCE

33

PRG Wins Big in Las Vegas

34

Taste Success with Quantum's New Special Effect

37

Vice President of Engineering Angel Banchs Joins the OSA International, Inc. Team



Notes from the Publisher

Our feature this issue is the U2 tour. For me, this is a very personal issue as we lost an old friend and Hall of Fame inductee, Dennis Sheehan, their long-time Tour Manager who passed away in his sleep in the middle of the tour. I met Dennis in the mid-80's when he came to our conference in Florida with their Production Managers, Tim Buckley and Steve Iresdale. They told me of a great new band from Ireland that was going to light up the world and win all of our awards the following year. We were nice to them and took them all with us

as we went to South Beach for a night of fun. At the end of the award show that year, Dennis told me that we would need a basket for all of the awards they would win the following year.

The next year, true to his word, the band, crew and their vendors won about every award we had for the Joshua Tree Tour and we had a basket on stage to collect them. I can still see the smile on Dennis' face when we called him onstage to collect the basket.

Another veteran on this tour is Hall of Fame Production Manager and dear friend, Jake Berry. He has taken Production Management to a new level and has demonstrated to everyone how to run the biggest shows in the Industry. There is simply no one like him and his continued support of our magazine and conference has made a huge difference for all of us here and in the Industry.

Also supporting our cover feature are pieces on Five Points Rigging, John Fletcher's company that continues to quietly grow and expand; PRG Lighting with Mickey Curbishley at the helm and Clair Touring Division under the brilliant leadership of Greg Hall, one of the true gentlemen and bright minds in our Industry. These three companies are clearly at the top of their trades and their continued presence with the biggest tours in the Industry says more than anything we can state.

Finally, as the time approaches for what is shaping up to be the largest and most comprehensive Tour Link Conference in my 35 years of doing this, I encourage all of our readers to finalize their plans to attend and secure your hotel room while there are still rooms available. This is a large hotel, but there is a limit to the amount of rooms and we are already looking at other properties for over-flow booking. See you in Palm Springs.

Larry Smith
Publisher



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Nick Welyhorskyj Returns to Entertainment Sales at the Huntley Santa Monica Beach Hotel

Eight months after starting his own business working with production companies, Nick Welyhorskyj has returned to the hotel business as the new Director of Entertainment Sales at The Huntley Santa Monica Beach Hotel focusing on the entertainment and fashion markets. "While I enjoyed running my own business there was something missing. It was the excitement of introducing clients to a new property that was stunning and had a lot to offer. When I first toured The Huntley I fell in love with her. A definite upgrade from my previous property. I was thrilled when I was made the offer to join the sales team," stated Welyhorskyj.



Welyhorskyj has worked in hospitality sales for more than thirty years. Most recently he was President at The Production Connector and prior to that he was Vice-President of Sales & Marketing at The Orlando Hotel. He also held positions at the legendary Bel Age Hotel in West Hollywood, the Atheneum Suite Hotel and the Crowne Plaza Hotel Pontchartrain in Detroit and the Ritz-Carlton-Dearborn.

If you have entertainment housing needs in Santa Monica, California, give Nick a call at 310-458-0758 or email him at: nick@thehuntleyhotel.com



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A Day in Dallas' Schoo's

by Peter Ferguson

Underneath U2's **INNOCENCE + eXPERIENCE** tour's "A" stage, guitar tech Dallas Schoo maintains an impressive array of guitars, effects, and amplifiers. From Gibson to Fractal, load-in to encore, and programming to patch changes, Schoo is constantly occupied with this extraordinary rig. Mobile Production Monthly was able to catch up with Schoo before U2's second night at Chicago's United Center.

Creating the Sonic eXPERIENCE

If Larry Mullen, Jr. and Adam Clayton provide the heartbeat of a U2 show, *The Edge's* guitar sound breathes life to each song. Schoo highlighted a recurring theme for this tour -- an integration of old and new, analog and digital, manual and automated -- when he walked us through the guitar rig.

Vintage Fender amps – a '56 Harvard and '58 Deluxe – sitting alongside two AC30s custom built by VOX Amplifier Co. to The Edge's specs for this tour and his new Fender "The Edge" Deluxe. These amps are fed by a substantial collection of cutting edge-guitar processors and tried-and-true stompboxes.

The Dallas/Edge team has always been on the forefront of new guitar effects, and this tour is no exception. "Songs of Innocence" featured many tones born of Fractal's Axe Fx series, and four of these units have been integrated into the touring rig. Housed in two rackmount cases, two processors call up sounds from the record, while another calls up a "Shimmer" preset. A fourth Axe-Fx is dedicated to modeling the famous delay sounds of the TC Electronic 2290 digital delay. Below these units is a unique rack-mounted version of the Korg SDD 3000 pedal produced by Schoo and Korg specifically for this setup.

In addition to the array of rack-mounted processors, several traditional stompboxes are found on footswitchable loops, including an Eventide H9, a Boss CS-3 compressor, and two BOSS SD-1 overdrives. The primary control



interface is a large MIDI foot controller by Bob Bradshaw/Custom Audio Electronics, flanked by several expression pedals from Mission Engineering, Jim Dunlop, DigiTech, and BOSS.

All of this gear projects the sound of 18 beautiful guitars. Classic Gibson Explorers, Fender Stratocasters and Telecasters, and an Epiphone Casino saw a lot of stage time. Of particular note were his new Fender "The Edge" Stratocaster used for the iconic arpeggio on "Where The Streets Have No Name."

Schoo retains an encyclopedic knowledge of guitar maintenance, MIDI implementation, and amp/effect electronics to keep everything running smoothly.

"The Miracle (Of Dallas Schoo)"

Mr. Schoo's myriad of responsibilities compounds on a show day. After arriving at the arena with the rest of the backline crew around 1p.m., Schoo immediately starts the task of changing the strings on the instruments The Edge uses each night. After nearly 30 years on the road and in the studio with U2, Schoo has it down to a science.

At showtime, Schoo juggles tuning, handing off, and switching inputs on The Edge's guitars, as almost every song calls for a different instrument. At times, Schoo is also takes over effect- and patch-changing, as around half the show is performed off of the "A" stage – be it within the "billboard," on

A promotional advertisement for Truck 'N Roll. The background features a black and white photo of a musician playing a guitar on stage with a crowd in the foreground. The text is overlaid in yellow and white. The main headline reads "Get into the Black." Below it, a list of services includes: SHOWS, CONCERTS, TRAILER RENTAL, CORPORATE EXHIBITIONS, STORAGE, TRADESHOWS, TOP-FLIGHT DRIVERS, ON-TIME DELIVERY, and FULL SERVICE EVERYWHERE IN NORTH AMERICA. The company logo "TRUCK 'N ROLL" is prominently displayed. Contact information includes a toll-free phone number (1 888 878-2551), the website TRUCKNROLL.COM, and two email addresses: FTAYLOR@TRUCKNROLL.COM and GHISLAIN@TRUCKNROLL.COM.

the circular “B” stage, or when moving between stages. When Schoo is occupied with patch changes on the “A” stage, the U2 crew enlists Duncan Stewart to switch The Edge’s guitars on the “B” stage.

Other portions of the show are not choreographed, and Schoo is ready to take the reins on patch changes at any time -- all while keeping up with guitar switches and tuning. According to Schoo, this is one of the more difficult parts of the job, as he must be aware of The Edge’s stage position and predict when exactly The Edge will move between parts or initiate a solo.

Schoo juggles many duties with remarkable efficiency and precision. What really struck me, however, was his welcoming demeanor and passion for his work.

The Man Behind The Magic

Schoo strikes a friendly character on a busy show day. While our time talking about guitars, his job, and life on the road was brief, he still gave me the opportunity to strap on one of the Edge’s Gibson Explorers and experience this legendary rig firsthand.

Schoo maintains a deep friendship with The Edge, while still having a strong sense of responsibility for what his job entails. As we progressed through our interviews with the rest of U2’s crew, it quickly became clear that everyone on board was aware of Schoo’s significant role in the production.

The Cutting Edge

U2’s music is largely defined by The Edge’s carefully-crafted guitar parts, and this tour continues a tradition of innovation in live production to best serve the music. Schoo thrives in his corner underneath the stage. Maintaining this exceptionally complex guitar rig could take a whole crew, but Schoo works as a one-man army, keeping The Edge’s guitars chiming out songs of INNOCENCE to complete the U2 eXPERIENCE.

Read the full feature on U2’s INNOCENCE + eXPERIENCE tour on page 22.



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U2'S SOUND DIRECTOR DISCUSSES Design and Configuration

by Debi Moen

The industry is talking about U2's sound design on the iNNO-CENCE + eXPERIENCE tour as a creative solution to a creative production. The unique placement of the PA system throughout the arena, and the unusual location of the FOH mix position, are bringing about a buzz.

Joe O'Herlihy, U2's Sound Director/ FOH Mix Engineer, describes the sound design concept and configuration as supplied by Clair Global, worldwide sound provider for the band since the early 1980s.

O'Herlihy approached Clair in October 2014 with his sound design concept to accommodate the production's three stages: the main stage, runway stage and the round E stage.

The sound design would include the new Clair Next-Generation Vertical Array Loudspeaker System called the Cohesion CO-12TM. Though manufacturing wasn't set to start until early summer 2015, they fast forwarded the production to meet the band's needs.

The high trim height for the PA system - at 52 feet - also factored

in the system design. "It allowed us to fully accommodate our state of the art divider/screen technology, which is used throughout the show. The PA system is set up within the arena ceiling to follow the curvature lines of the hockey dasher boards in most arenas, using a stereo image across 12 x Vertical Speaker Arrays of 12 Cohesion CO-12TM deep equidistant from one another, and complemented by eight hangs of 3 x Clair Cohesion CP-218TM Subs using the cardioid method for bass energy steering into the arena."

The PA system also uses the Cohesion CO-8TM speaker system technology. There are 56 speakers distributed overhead as a down fill and center fill system above the front of the main stage, the runway stage, and E stage. They also use the CO-8s as front fill following the same line of the various stages at stage level to maximize audio quality on arena floors.

"The Clair Cohesion system provides reference quality accuracy and clarity... with an abundance of headroom to spare. The total arena coverage is seamless and perfectly equal to every loca-

tion and seat in the house, as the sound emanates across the arena creating an immersive effect, top-to-bottom, left-to-right, front-to-back."

Because the PA system supplies a "totally omnipresent" sound, O'Herlihy says, "you can realistically put the FOH mix position anywhere in the venue."

So for this tour, the FOH mix position is set up in the seats with the audience. "They are the people you spend your entire career trying to reach with that perfect audio, so it's brilliant to be up there with them sharing our truly innovative PA System sound."

O'Herlihy has been specifying Digico consoles for U2 over the past 10 years, choosing six Digi-Co SD7s for this tour.

"We're using all the available processing power - we are running at 96k. I don't use any Wave grid plug-ins. While all of the onboard dynamic processing on the SD7 is perfectly current, I prefer the real deal, lots of old 'vintage' processing."

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PRODUCTION SERVICES

Five Points Production Services Provides U2's Rigging Solution



by Debi Moen

It was supposed to be a hobby. When independent riggers John Fletcher and Bob Savage started Five Points Production Services in 2001, "the goal was to service one or two tours that each were involved with," Fletcher says.

The two met at the Omni Arena in Atlanta, both having been lead riggers for a long list of acts. Fletcher's first band was Lynyrd Skynyrd, Savage's was Queensryche. "By the time we started Five Points we had been lucky or good. Instead of complaining to someone else about gear, we thought we would have our own and the maintenance would be perfect. We also helped our clients develop new solutions to be more efficient."

Since then, they've provided rigging solutions for U2, Taylor Swift, Rush, Coldplay, Paul McCartney, Metallica, among others, and special events such as the Latin Billboard Awards and Victoria's Secret Fashion Show.

Their business model is simple: "We figure out how to do what they want done," Fletcher notes. "We also design specifically for the needs on projects rather than giving an off-the-shelf solution. A big show back in the day was six trucks, 60,000 lbs. Now a premier act, like U2's current tour is 24 trucks.

Their relationship with U2 goes back more than a decade. "It is a pleasure and a challenge every time they call. From the top down they are a remarkable organization. Thank you, Jake Berry and all the supporting companies and crew."

Fletcher points out the advantages their rigging services provide for a tour or event. "Everything hangs in the air - lighting, video, sound - and if you have pyro, the whole thing has to integrate. Everyone's equipment has different motors with different power supplies. And then the production designer wants pieces to move a certain way for a certain effect. By designing a rigging system, we integrate all that into one efficient rigging solution to maximize efficiency and safety."

Equipment also plays a role. Five Points replaced its Columbus McKinnon gear for Liftket motors, which Fletcher says are built with a lighter chain weight and lighter body for theatrical applications.

"As equipment gets lighter, the bands want to put twice as much in the air," Fletcher says. This, however, is met with more computer controlled rigging and advanced practices in safety procedures.

Safety is important, and Five Points makes it a rule to hire "the best riggers" they know.

"If you are a production manager and need a rigger, we know the guys who have the skills over the 25 years we've known them. It's probably someone we've ridden a bus with. It's a mutual benefit society. If we cannot help someone fill a rigging position properly and safely, then we decline."

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PRG NOCTURNE SUPPLIES VIDEO SUPPORT FOR U2'S INNOCENCE + EXPERIENCE TOUR

by Debi Moen

PRG Nocturne has developed a long-term relationship with Video Director Stefaan "Smasher" Desmedt, supporting his creative desires on multiple projects. The relationship continues with U2, as video technology and creative direction make jaw-dropping magic in the musical experience of iNNOCENCE + eXPERIENCE.

How does Bono and band walk into the double-sided video wall and interact visually with the live action onstage during their show? It's accomplished with two large screens of PRG Nocturne's highly transparent V-Thru LED panel system and two large IMAG screens that use PRG Nocturne's new VR-7 7mm LED modules. For video control, the team uses a new PRG Nocturne HD Flypack with a Grass Valley Karrera K-Frame S-series switcher. The Grass Valley LDX Premiere advanced imaging cameras are paired with new Fujinon lenses.

The V-Thru screens divide the space, with one on each side of the flying catwalk. Each screen - 96 feet long by 23 feet tall - was designed to be lightweight and semi-transparent so band members could become part of the video wall and interact with the content. Its 66 percent transparency is achieved by its large pixel pitch of 28mm, LEDs housed in clear plastic tubes, and hiding the power and data cabling in the V-Thru support rails.

The structure also becomes a canvas for layering video imagery and lighting effects inside the bridge catwalk for stunning visual looks.

"The V-Thru is a great product," Smasher comments. "I know that PRG Nocturne designs its own processing. You can tell it's great because I'm running these screens not even at 20 percent; they're pretty bright at full. What happens on most competitor's processors is that when you take down the brightness levels, you start losing depth of the picture. But the way Nocturne's processing works, you still have the full range of



colors; 16-bit. From black to white or to full color. You don't lose any of the steps. It doesn't crush the blacks. Most processors would start to posturize the image at such a low level. With Nocturne's processing you don't get grainy imagery; it's still an amazing picture whatever you do with it."Smasher had two months to work with the system, the PRG Nocturne team and the band prior to the tour, so he designed it with flexibility in mind. "When you go into rehearsals, you don't want to be on the phone every single day, 'Oh, we need this, we need that.' You just need to be very open minded when you go in there and be as flexible as possible because it's U2; anything can happen. You have to be prepared for everything, and knowing the creative team like I do, I know what to expect."

He not only knows the creative team, he knows his video team as well. Smasher's crew is made up of many whom he worked with as video director on the Rolling Stones last year, another PRG Nocturne-supported tour. "They're the best. They are so professional; nothing is a problem. Everybody was on top of their game and when there is a change, they are right on top of it."PRG Nocturne is proud to support Smasher and the U2 tour.

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TNDV EXPANDS NASHVILLE WAREHOUSE TO ACCOMMODATE BUSINESS GROWTH

Dow Smith Company, Inc. builds expansion space to enable onsite production and event streaming

Television last year relocated to a large warehouse in Nashville, providing the growing company with a secure, climate-controlled facility to maintain, upgrade and reconfigure its seven production trucks. The refurbishment of the former Brink's armored truck warehouse also enabled TNDV to expand its creative services, from project planning to video editing and related post-production work.

Only 18 months after the ribbon cutting ceremony, TNDV President and Owner Nic Dugger is adding an expansion to accommodate TNDV's burgeoning creative services, adding a large studio space, a green screen area for video shoots, satellite downlink capabilities and in-house live streaming servers for live events.

TNDV appointed Dow Smith Company, Inc., which handled the initial project, to bring its creative design and construction skills back to the warehouse, located at 515 Brick Church Park Drive in the northeast section of the city. The company will essentially build onto the initial refurbished space, adding new concrete pours, partitions, lighting and wiring.

"Dow Smith's approach aligns with our vision: A single objective of doing what's best for each project and client," said Dugger. "That custom approach at once accommodates our business needs while ensuring visibility into how design decisions impact construction expenses. The result is a well-managed project that ensures we have the space we need to accommodate our growth. Based on the professionalism of their initial work here, we trust them completely."

The motivation to integrate more in-house production and streaming aligns with TNDV's continued evolution as a production company. Though still primarily known as a mobile production specialist, increasingly TNDV clients are relying on the company for fixed video production and post work, spanning multi-camera shoots, graphics, editing and multitrack audio recording among other responsibilities. This gives the company's base of 10 full-time and 20 part-time and contract employees the space and professional tools they to accelerate project turnaround with exceptional quality.

Furthermore, TNDV's expertise in streaming live corporate, worship and entertainment events from anywhere in the country has captured interest from local businesses, organiza-



tions, broadcasters and production companies in need of local live streaming services.

The expansion will further enhance the capabilities of the existing space, which is built on a networked infrastructure to share data, audio and video across several offices and conference rooms. TNDV additionally employs 4K UHD displays and recording technology across these space to evaluate and review projects with staff and clients; and fiber-optic tie lines to TNDV trucks to enable real-time review of media residing on video servers and ProTools systems.

"We appreciate the opportunity to come back and partner again with TNDV: Television and Nic Dugger," said Dow Smith, President of Dow Smith Company, Inc. "We are very fortunate to be called back over and over again to work with clients as they grow, change



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The construction expansion project is targeted for completion in early November.

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U2: TAKING THE BEST OF THE INNOCENCE + CREATING THE eXPERIENCE

by Shelby Cude

U2's groundbreaking 360° Tour sold out stadiums across the world for some three years; a tour that had such a revolutionary design and production, it was hard to fathom what the Irish rock band would do next to top themselves. After four years in the studio, they released their iNNOCENCE + eXPERIENCE album that presented itself onto every Apple user's device. With the band still in rehearsals, the creative team behind U2 took the original 360° approach and decided to fit it into arenas to give fans a more intimate experience.

Production Director, Jake Berry, who's been with U2 since 2002 and who also directed production on the 360° Tour, explained to Mobile Production Monthly, "the band wanted to find a show that involved the audience." Berry said the only way they could make the production better after 360° was to make it smaller. He calls the i+e Tour the "360° indoors". Only by U2 standards could their new production setup be considered "small"—they use twenty-four trucks to move it from city to city in the North America and twenty-eight in Europe!

Mega-Lift Provided by Five Points Production and Tait Towers

It took a collaboration of Five Points Production Services and Tait Towers to design the monster rig. According to John Fletcher from Five Points Production Services, the rig started out at about 190,000 pounds. They were able to scale down to 171,000 lbs. while in rehearsals at Rock Lititz in Pennsylvania where co-owners Clair Global and Tait Towers each have space in the giant production rehearsal facility. Special trusses for the cable bridges had to be made for the tour which

were designed by Five Points, while Tait handled most of the automation. In addition to being the very first purpose built production rehearsal facility, Rock Lititz has the capacity to rig one-million pounds. The Rock Lititz staff (led by Gary Ferenchak and Sarah Zeitler) were said to be especially helpful in coordinating any and every detail during the crew stays.

Chuck Melton, Head Rigger, had more to say about the enormity of the show. Melton toured with U2 during the Vertigo Tour from 2005-2007 and noted the i+e Tour is one of the largest productions on tour, ever, with 170 motors provided by Five Points, lifting a whopping 171,000 lbs. in a 200ft-by-100ft space. The video wall, known as the "billboard" weighs 45,000 lbs., and the surround sound PA system weighs another 20,000 lbs.

Melton said a normal rigging day for him and his team consists of about five hours of work. The weight capacity has been the biggest challenge for him and his crew since most venues can only withstand 130,000 pounds. Still, Melton noted, they have not yet run into any instances where they've had to omit or scale back any features since the tour started.

The Head of Automation for the tour is Raffaele Buono. Buono's first tour with U2 was in 2001 for the Elevation Tour as a lighting guy, also going on to work on the Vertigo and 360° Tours. There are seven major moving parts including a set of stairs that ascend for Bono to walk into the billboard, the billboard itself, a lift that lowers Bono down from the video screen, a piano from the floor of the b-stage, and multiple subway light fixtures that seem irrelevant until the encore performance when they're raised to form white crosses every which way you look at the stage.



To summarize
(thank you Raffaele!)
the seven major elements of the Automation System are:

- Billboard Double sided Video Screen- Lifted by 8x 6Ton Liftket Jumbo Lift
- Billboard Element- Actuated Stairs
- Billboard Element- Bono Lift
- Billboard Element- Mirror Balls x4
- Billboard Element- Flown Subway Lights x8
- MainStage Element- PDL Winch for Flown Subway Light x20
- Round Stage Element- Piano Lift

Other Axis in the show are:

- Billboard Element- Slip Stage
- Billboard Element- Guillotine Door
- NAV hoist- Spot Truss x 6
- NAV hoist- Cable Management x 2



Modern, Reflective Video and Lighting Provided by PRG and PRG Nocturne

As noted, one of the biggest features of the show is the massive semi-transparent “billboard” a bridge with a catwalk that has PRG Nocturne’s V-Thru transparent LED panels on the sides that Bono and the band frequently walk through over the course of the show. There are two V-Thru screens, one on each side of the massive, billboard that divides the space. Each screen is 96ft long by 23ft tall and each screen consists of 240 individual V-Thru LED video panels per side for a total of 480 panels. The V-Thru has a pixel pitch of 28mm and the LEDs are housed in clear plastic tubes for a 66% transparency for scrim-like effects. All of the power and data cabling are hidden in the V-Thru support rails so they do not interfere with the high visibility through the LED tile and act essentially as a video scrim. The man in charge of the live video feed and manually implementing effects is none other than Video Director, Stefaan “Smasher” Desmedt, who has worked with U2 since the 1993 Zoo TV Tour. PRG Nocturne worked closely with Smasher on the design and implementation of the video system and supplied all of the gear and crew.

Smasher sits with the lighting directors in the stands at his HD Flypack that is built around a Grass Valley Karrera K-Frame S-series switcher provided by PRG Nocturne. He switches the feeds from eight camera men, who operate Grass Valley LDX Premiere advanced imaging cam-

eras that are paired with new Fujinon lenses, while managing eight more cameras mounted from within the LED wall to capturing the band as they play from inside the wall, and three robo-cams. Smasher said he was awed with advances in technology in such a short time, "you couldn't do this show four years ago," because the video effects used for U2's i+e Tour wouldn't have been possible for 360." Another tool in his arsenal are the d3 Technologies' d3 media servers for distributing the video content to the LED walls on the billboard.

Smasher is in charge of the technical design of the video systems and programing of the visuals into the computer. He also devises the set list for each show. Since the band plays multiple nights in one place before moving onto the next city they like to make each show unique.

A major video moment for the show that happened initially by sheer coincidence was a moment where while the Edge is playing from within the billboard and Bono's face is displayed on the massive screens, Bono reaches out his hand and it appears as though he's holding up the Edge. Other major moments are experienced during the song "Cedarwood Road" where Bono is "walking down the road," as the song says, from inside the billboard, passing images of houses and family photos along the way, adding to the reflective nature of the show.

Working together with Smasher and Creative Designer Willie Williams are Lighting Directors Mark "Sparky" Risk and Alex Murphy who light the show.

Sparky has been touring for some 27 years and joked, "that's why I've got no hair!" He's worked with notables like with notables like Robbie Williams, Roger Waters & David Gilmour from Pink Floyd, Coldplay, the Rolling Stones and Bjork.

Cosmic blue washes in combination with starry constellations swirling around Bono's head on the billboard. Other times harsh red washes saturate the arena in combination with animation from the band's charity organization Red shown on the big screen. The lighting and video content complement each other while informing the narrative of the show.

Sparky also took the band's wishes of creating a more intimate experience for their fans to heart. He lights the show in a way that makes everyone feel connected. As Sparky mentioned, "The band is so close to their fans," said Sparky, and by raising the lights everyone in the audience becomes part of the show. Using two MA2 consoles, Sparky controls a lighting system compiled of thirty-two PRG Bad Boy® Spots, forty-three PRG Best Boy® Washes, and fifty-six PRG Best Boy® HP Spots while Alex calls and monitors the twenty spotlights including seventeen PRG Bad Boy® HP Spots paired with PRG's Bad Boy® Followspot Controller that are manually operated in order to create a basic rock show look that enhances the powerful narrative.

PRG worked closely with Williams and his lighting team in creating the brighter Bad Boy HP Spots. Sparky explained that the Bad Boy HP Spots come with a 1,700 watt lamp and local controls for the spot

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operator over zoom, iris, intensity while Murphy's console had control over color, gobo, and intensity. Sparky also explained their rehearsal schedule prior to the tour starting, that involved ten days of programming the consoles, three weeks in Rock Lititz for technical rehearsals, six weeks in Vancouver for creative rehearsals, which was when the band first laid eyes on the rig, all for the sake of getting it right. In addition to the Bad Boy Followspot Controller, PRG supported the lighting team with networking assistance and provided all of the lighting equipment and crew for this tour.

Surround Sound PA System and Multiple Monitor Consoles Provided by Clair Global

Besides the "billboard" video screen, the PA system provided by Clair Global is another exceptional component of the show. Speaking with Sound Crew Chief, Jo Ravitch, who's worked with the band since 1985, he explained the 360° PA design. On each side of the "billboard," hang a small cluster of ten CO-12s and four CO-8s, with twenty-four subs spaced throughout and 3 Clair i-3s in the back.

Sound Director and FOH Engineer, Joe O'Herlihy, mixes on a DiGiCo SD7 console from the first level of seats, and carries an extra console as a backup. Controlling 160 inputs, O'Herlihy uses two Vox Boxes, two Avalon 737s, four VCL 200s, two 2290s and 2 XPXs, providing a nice mix of analog and digital effects.

Clair Global also provided the crew with their new Pack Racks. They were the first to have them in the US. Joel Merrill with the sound crew, has been with U2 for 9 years. He said "the amp racks for this tour is about half of 360°," at about ninety amps, grouped together in racks of nine. "What's great about these racks is that they've got everything you could need all in one place and they're all individually breakerred."

On load-in days, the sound crew usually starts their days around 8am and leave around 8pm, and as Ravitch explained, it's highly labor intensive due to the short cables of each PA, but worth it for the overall sound.

The band has three Monitor Engineers on their crew, all with studio backgrounds: CJ Eiriksson for Larry Mullen Jr. and Adam Clayton, Alastair McMillan for Bono, and Richard Rainey for the Edge. Some might think that having three monitor engineers for a four person band to be a bit overkill, as McMillan commented, that since everyone on stage are individual rock stars that "require individual attention, it's better to be safe than sorry."

Carrying three SD7 Consoles, plus a spare, the monitor guys handle 140 channels, using a combination of nieves and destressors for a more analog sound. Powered by an Apple Mac Mini with two XDX cords attached, McMillan called the set up "pure luxury." Using Sennheiser mics and JH Audio in-ears, the guys look after the band, making sure they have all of the information they require to perform every night at their very best.

As to the overall effect the surround sound design has on those in the audience, Sam O'Sullivan, the Backline Crew Chief, drum tech to Larry Mullen Jr., and the band's very own studio manager since 1985 commented, "the sound surrounds so it's not pushing as hard, there's more clarity, and it's easier on the ears." As Sam explained, "with the design of the PAs, it allows for more drums and more bass."

Sam was U2's first lighting director during the artist tours of 1978 and has had a very close relationship with the band since, on tour as well as managing their studio, so much that discussing the narrative behind the production brought some powerful emotions to the surface. "If you don't visit your past, you'll stay there," Sam stated in regards to the reflective nature of the music which is the theme of the overall production.

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The whole show showcases the bands journey out of teenage innocence into their present state of cares and concerns, making many calls-to-action for social change around the world, and all while aiming to put on more than a show but to create an experience for their fans. The first song that's played that incorporates the video wall is a song called "Iris (Hold Me Close)," which is a song about Bono's mother who passed when he was a young teenager. According to Sam, "she inspired him and gave whatever it was to him and it works and it's still working, and I hope it keeps working, so that we'll keep working."

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BOB KOCH.....	TOUR BUISNESS MANAGER
CRAIG EVANS.....	TOUR DIRECTOR
BRIAN CELLER.....	MANAGING DIRECTOR, MAVERICK MANAGEMENT
JESSE PETERS.....	SENIOR MANAGEMENT ASSOCIATE
JENNIFER PITCHER.....	MANAGEMENT ASSOCIATE, HEAD OF GUEST RELATIONS
EABHA SMITH	PERSONAL ASSISTANT TO BONO
KELLIE O'ROURKE.....	BAND ASSISTANT
KELLY "ALEXIA" MCNAMARA.....	BAND ASSISTANT
EMMANUELLE PACTUS.....	BAND ASSISTANT
ESTHER BLACKWOOD.....	MANAGMENT ASSISTANT
ROCKO REEDY.....	STAGE MANAGER
DEBBIE TAYLOR.....	TOUR PRODUCTION COORDINATOR
JUSTINA KLEIN.....	TOUR COORDINATOR
JOYA CLEVELAND.....	PRODUCTION ACCOUNTANT
TOM RYE.....	ASSISTANT TOUR MANAGER
SCOTT NICHOLS	SECURITY DIRECTOR / VENUE SECURITY
JOE O'HERLIHY.....	SOUND DIRECTOR - FOH MIX ENGINEER
ALASTAIR MCMILLAN	MONITOR ENGINEER - RECORDING
RICHARD RAINEY	MONITOR ENGINEER
CJ EIRIKSSON	MONITOR ENGINEER
NIALL SLEVIN	MONITOR AND RF TECHNICIAN
CHUCK MELTON	HEAD RIGGER
ROBERT SLEPICKA.....	RIGGER
JON BOSS.....	HEAD ELECTRICIAN
RAFF BUONO.....	AUTOMATION
JACQUES RICHARD	AUTOMATION
WILLIE WILLIAMS	LIGHTING DESIGNER
MARK "SPARKY" RISK	LIGHTING DIRECTOR
ALEX MURPHY.....	LIGHTING DIRECTOR AND SHOW CALLER
NICK BARTON	LIGHTING CREW CHIEF
ANDREW BELLER	LIGHTING TECHNICIAN
JASON DIXON	LIGHTING TECHNICIAN
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BRANDON SCHUETTE	SOUND CREW
SAM O'SULLIVAN	STUDIO MANAGER AND DRUM TECH - LARRY MULLEN JR.
DALLAS SCHOO.....	GUITAR TECHNICIAN - THE EDGE
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 RIC LIPSON.....SET DIRECTOR / STUFISH
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PRG Wins Big in LAS VEGAS

The PRG team with their LDI Best Debuting Product Award for the PRG GroundControl Followspot System.

PRG Takes Home Both an LDI Product Award and a Parnelli Award as “Video Company of the Year”

This past weekend, Production Resource Group, L.L.C. (PRG) took home two big wins on Saturday night while exhibiting at LDI 2015 in Las Vegas, NV. Following an enthusiastic response and non-stop crowds in the PRG booth all Friday and Saturday, the LDI team was awarded the LDI Best Debuting Product – Staging and Rigging for the new PRG GroundControl™ Followspot System. Presented at the LDI Awards event on the show floor and accepted by PRG Product Manager for Luminaires Chris Conti, who thanked PRG’s Technology Development team, based in Dallas. He also thanked the industry colleagues who contributed feedback during development, especially Lighting Designer Bob Barnhart and the Full Flood team for their inspiration towards developing this revolutionary product.

The PRG GroundControl Followspot System allows the spot operator to be in a remote location up to 2,000’ away while operating a high output PRG Bad Boy® Spot automated luminaire as a followspot. GroundControl quite literally places the spot on safely on the ground and the physi-

cal footprint within the rig of the luminaire is just 30 inches round and weighs only 172 lbs. Because of this small footprint and low weight, followspots can now be placed in a wider variety of positions than they ever could before, reducing the weight and cumbersome challenges sometimes faced when incorporating a followspot into certain designs.

Later in the evening at the 15th Annual Parnelli Awards, a gala event and dinner held at the Rio Hotel & Casino, PRG was named the Video Rental Company of the Year. The Parnelli, named after Tour & Production Manager Rick ‘Parnelli’ O’Brien, holds prestige in the production industry as it reflects being nominated and voted upon

by colleagues industry-wide. The award was accepted by Nick Jackson, Senior Vice President, PRG Music Group.

“This is a real honor,” notes Mickey Curbishley, CEO of the PRG Music Group. “Though the award was for our work on U2, it’s really a reflection of everything we do on every level. Congratulations to our entire PRG team, certainly to everyone who worked so hard on the amazing U2 tour and a big thank you to everyone for voting for us as number one. You all keep us at the top of our game.”

The U2 tour’s stunning video visuals, achieved by the tour’s Video Director Stefaan ‘Smasher’ Desmedt, leveraged the scrim-like qualities of the PRG V-Thru LED Video modules. Built into two screens, each 96’ long by 23’ tall, consisted of 240 individual 28mm V-Thru panels with a 66% transparency for true scrim-like effects. Placed on either side of a 96’ long flown catwalk, Smasher took full advantage of the product’s semi-transparency to allow the band members to appear to become part of the video screen and interact with the content. PRG is providing full video support on U2’s INNOCENCE + eXPERIENCE Tour.

Both wins reflect PRG’s dedication to “work smarter” solutions that are designed to address today’s complex production needs with truly uncompromising commitment to innovation, value, and performance. At PRG our pride in results is seen when our solutions become creative tools that are incorporated as element of the audience experience.

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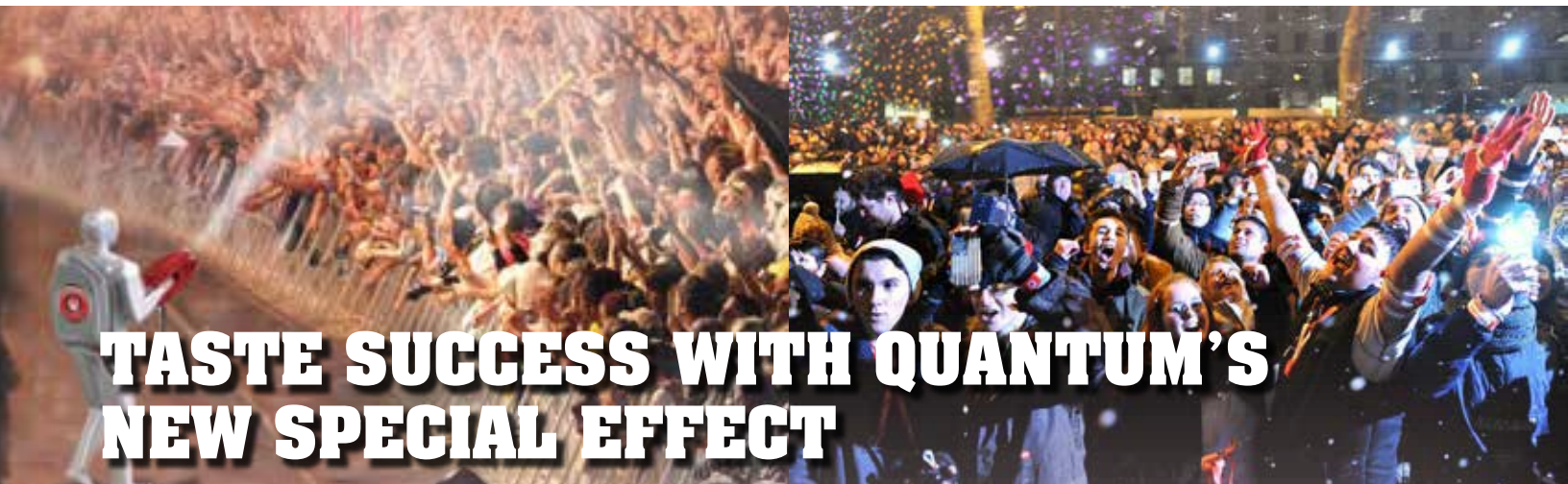
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Brands and events now have the opportunity to connect with their audiences through taste, with the launch of Multi-Sensory FX from Quantum.

The immersive effect synthetically replicates any flavour, from the latest soft drink brand to food combinations. It is then dispersed via a range of mechanics, visual and non-visual, including smoke-filled bubbles, mist, rain and snow.

Shaun Barnett, owner and director at Quantum Special Effects, comments: "Taste is one of the most powerful human senses and until now it has been very difficult to incorporate into an event. Now we can bring this additional dimension to any event.

"From strawberries and cream to gin and tonic, anything is possible. We've developed Multi-Sensory FX to be suitable for everything from small intimate audiences to large-scale events spread across huge outdoor areas. It opens up a world of opportunities for experiential agencies, product launches, festivals and concerts."

Quantum is inviting those interested in experiencing Multi-Sensory FX firsthand to get in touch to attend a demo day. Visit www.multi-sensoryfx.com or email info@multi-sensoryfx.com for more information.

The flavours are food-safe, non-allergenic, non-staining as well as diabetic, halal and kosher. They are created using a scientific process that captures the flavour exactly, distilling it into a concentrated liquid.

This liquid is then released through a variety of methods designed by the Quantum team, including the Atom system, which produces a fine atomised mist.

The Atom was first developed for a New Year's Eve fireworks event held as part of the Vodafone Firsts campaign. It was used to disperse food-grade liquid mist over a crowd of 50,000 along Victoria Embankment in London.

Barnett continues: "We developed the Atom system to give instant delivery of flavour over a large area, allowing a huge number of people to taste the same flavouring at exactly the same time.

"Since then, we've developed a range of other de-

ployment systems including mesmerising smoke-filled bubbles.

"We can put one flavour in the bubble solution and another in the smoke inside, so you can have gin and tonic bubbles, for example. You can then add helium to the balloons to make them rise, or drop them from a ceiling rig and watch them cascade down."

Smoke and haze is the easiest and most cost-effective way for events to introduce the Multi-Sensory FX and can simply replace the standard smoke and haze machines used on most events. For more intimate events, Quantum can install a rain or mist curtain.

"The opportunities are endless," concludes Barnett. "We can even flavour flames if you'd like us to."

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Vice President of Engineering Angel Banchs Joins the OSA International, Inc. Team

OSA International Continues to Grow Live Events Team With Industry's Top Talent

OSA International, Inc., one of the industry's leading audio visual solutions providers for live events and entertainment, continues to build its live events team in 2015 with several new specialized team members, including Vice President of Engineering Angel Banchs who is well-known and respected in the industry.

"Over the past four years, when OSA purchased Media Solutions in 2011, our video and multimedia projects have significantly grown in both volume and innovative capabilities," states OSA International's CEO & Founder Mario Educate. "As a result, we've brought on some of the best video talent for live events and entertainment as well as increased our inventory with the latest technology and LED to ensure we create an environment that brings our clients' visions to reality."

A recent addition to the team, Banchs brings an impressive technical background as a video engineer, design engineer, technical director, and audio engineer. He is also an equipment designer and manufacturer and has designed custom parts and assemblies for rock tours, television studios, motion pictures and other events.

Most recently, Banchs was a freelance video engineer for 15 years and during that time worked on a variety of large-scale events for OSA. His primary focus is on large format video systems for broadcast and corporate events, and he is certified on Barco Encore, FSN, Encore 2 and Vista Spyder systems.

"I am excited to be on the OSA team," says Banchs. "I had the opportunity to work with OSA over the years and have always been impressed with the team's drive and positive attitude they bring to the table on a daily basis. It's



important to me to work with professionals who keep cool under pressure and maintain their professionalism to ensure the client's expectations are met and exceeded."

"We maintain our reputation of delivering the highest-quality service and solutions by employing top industry talent, such as Angel, who have the same client-centric mindset and drive to continually enhance the client and audience experience," says Educate.

Currently, Banchs is touring with the OSA Premier Boxing Champions (PBC) team to support the epic arena, designed by Production Designer Bruce Rodgers, owner of Tribe Design, which includes an 180,000-pound structure suspended above the ring and encased in nearly 2,000 LED tiles owned by OSA. The arena itself is also surrounded by numerous curved LED displays showing a variety of content to set the stage. To successfully accomplish a rigorous and detail-oriented project such as the PBC tour, it's critical to have the right team in place to make the event come to life.

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Advertiser's Index

Volume 8 Issue 9

APEX Stages.....	21	PRG.....	19
Backstage Network.....	36	Priority Brokerage.....	18
Braun Events.....	35	Pyrotek Special Effects.....	36
Clair Global.....	12	Roadhouse Coach.....	4
Crown Seating.....	32	Rock-It Cargo.....	36
Empire CLS Limo.....	14	SES.....	29
Engine Power Source.....	32	Shelby Carol Photography.....	14
Enterprise Car Rentals.....	35	Signature Transportation Services.....	10
Entertainment Travel.....	8	SOS Transportation.....	31
EPT.....	34	Soundcheck Nashville	IBC
Event Gear Broker.....	35	Spider Ranch Productions.....	14
ExcelAire.....	29	Stage Call.....	25
Five Points Production Services.....	16	Stage Coach.....	33
Gallagher Staging.....	IBC	Stage Door Transportation.....	6
Garibay Brothers Systems.....	32	Starbase Jets.....	35
Hemphill Brothers	17	Tourcats Catering.....	29
J Elliott Entertainment.....	37	Tour Link.....	5, 11
MCO Coach.....	21	TourReady.....	36
MM Bandservices.....	15	Tour Supply/Sennheiser.....	21
Mobile Production Monthly.....	32	Trailer Transit.....	28
Nationwide Logistics.....	20	Truck'N Roll.....	9
Outline.....	7	Upstaging.....	8
Prevost.....	BC	Warehouse Multimedia.....	38

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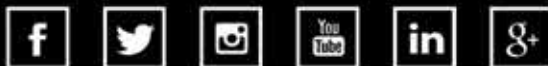
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