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# A JOURNEY IN ONE DIRECTION

**THE PHENOMENON OF THE BOY BAND BEGAN ABOUT HALF A CENTURY AGO WITH THE MANIA THAT FOLLOWED THE BEATLES' EVERY MOVE AND IT'S FAIR TO SAY THAT EVERY GENERATION SINCE HAS PRODUCED ITS OWN VERSION. FROM THE BAY CITY ROLLERS TO THE OSMOND BROTHERS AND, OF COURSE, THE FIRST VERSION OF TAKE THAT, EACH ONE HAS FOLLOWED A SIMILAR PATH. A CLEAN CUT AND CUTE PROFILE PRODUCING A MASSIVE FOLLOWING IN THE GIRL TEEN AND PRE-TEEN MARKET; GLOBAL SALES AND AN INTENSIVE TOURING SCHEDULE FOLLOWED BY ANOTHER ALBUM. KATE LYON REPORTS ON THE UK'S LATEST BOY BAND AS THEIR GLOBALLY TOURING LIVE SHOW VISITS MANCHESTER.**

Somewhere about here on the journey tends to come a desire to be seen as a more mature package: the music takes on a harder edge; live production values become more sophisticated and the band members begin to shake off their innocent, shiny clean image. From this point, the route becomes less defined and sustained success tends to rely more on talent and musicality than clever marketing and directed publicity.

So, as One Direction arrives at the Etihad Stadium in Manchester as part of their global tour, whereabouts on this journey is this most recent incarnation of the boy band genre? Well, cursory glances along the endless queues waiting for the doors to open confirm that 1D's audience is still overwhelmingly female and very young despite the recent media outpourings about less than perfect politically correct

behaviour from some members of the band. Most over-30s women were accompanying their daughters while the occasional father could be seen looking very much like they would like to be anywhere else but here.

There was little doubt this was a massive event on the Manchester calendar. Roads were blocked for hours before the show, the car parks were overflowing and the unofficial merchandisers and ticket touts were out in force. Inside the stadium, the atmosphere was all about eager anticipation as the incoming audience got their first view of the stage and the set - fortunately, all bathed in afternoon sunshine.

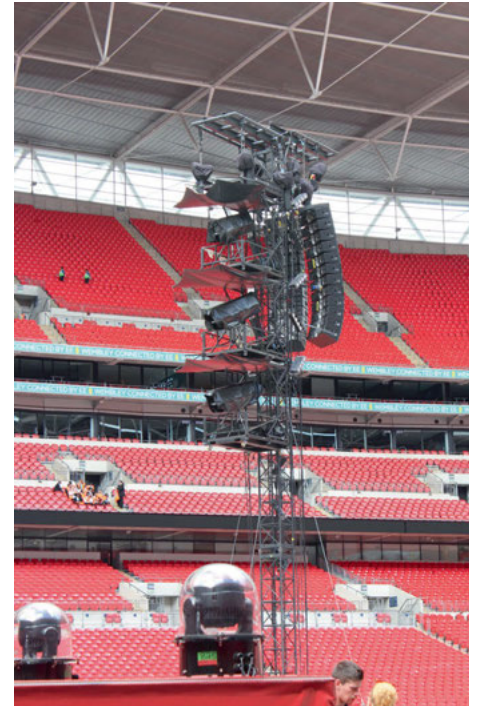
## HOW IT LOOKS

It's immediately clear that this show is all about making sure the audience can see as much

of the boys as possible. A 30-metre Thrust extends all the way past the FOH positions and terminates at the B stage (more of which later) and runways, known as Screamers extend past each of the screens either side of the central stage area. As Production Manager, Wob Roberts explained this is all about visual accessibility: "Although we opted for a non-customised stage from Stageco, it has been utilised in such a way that makes it appear to have been designed specifically for 1D. The stage itself is placed effectively downstage of the roof's front line. By cantilevering the screens on the left and right we've been able to sell seats up to 180° each side of the stage - and those seats are in no way restricted. The audience there can see everything from the drums and keyboards downstage. Add to that the amount of time the boys spend on the



Opposite: VER supplied 480 sq metres of Winvision Air LED panels, a first for a European production. Below: A total of six Robert Juliat Lancelots were brought on tour to accentuate the boys' appearance on the LED screens; Wigwam Acoustics provided a J-Series PA rig from d&b audiotechnik.



Thrust and the Screamers and we know that we're delivering a show that the whole audience can fully access."

The huge scale of the event in terms of kit, touring personnel and very excitable audience members meant that health and safety elements were of the utmost importance. The tour's H&S needs were handled by The Event Safety shop, led by Simon James. Safety barriers came from EPS and were account managed by Okan Tombulca and security was via All Star.

The bespoke nature of the set design is credited to Creative Designer, Lee Lodge as Ray Winkler of Stufish remarked: "Lee was clear that the set had to generate a signature language

that was specific to 1D. The strong geometry and symmetry of design creates a partnership between the set, the stage and the boys. There is an immediate presence of the boys' identity and their entrance point is the epicentre of the entire set: the thrust, the screamers, the shape of the lighting truss are all designed to lead the eye to that central upstage point where a central upstage screen is manoeuvred through a Kinesys system to act as an opening reveal for the boys' entrance on stage. All Kinesys hoists were controlled via the Kinesys K2 motion control package.

The artwork on the fascias that is blended into some of the video content continues to

build on presenting an identity for the boys. The graffiti is a representation of sea containers, reflecting a world without borders and the boys' constant international travel. "To create a three dimensional reality of such a concept takes massive coordination from everyone involved," concluded Winkler, "and the value of that cooperation cannot be over-rated."

At the end of the Thrust is the B stage that incorporates a video lift and provides a final destination for the boys as they reach the climax of the show. Matthew Hales, Tait Technologies' Senior Project Manager expanded: "This was actually an existing system for us from a previous show that Wob had been involved in.



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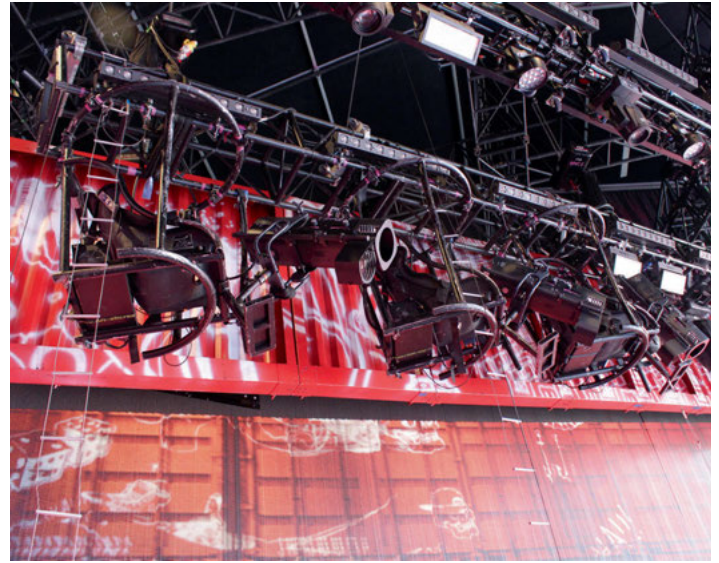
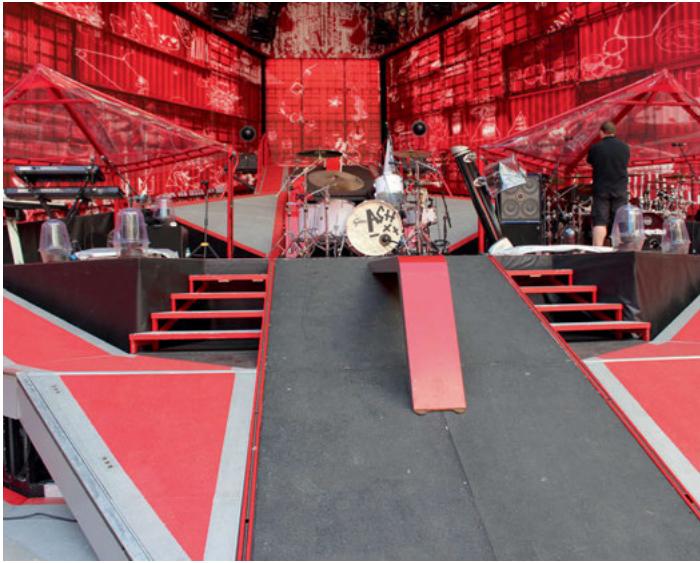





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Below: The bespoke skatepark themed set design was created by Lee Lodge; an assortment of Clay Paky Sharpys, Martin by Harman MAC Auras, Philips Vari-Lite 3500 FXs and Robert Juliat Flo 1800Ws made up the lighting truss spec.



We modified it to create a large monolithic hi-resolution video cube that rises up from under the B stage platform in the middle of the stadium. The components were all there originally, but the challenge was reconfiguring them in a way to provide a unique visual gag while at the same time not breaking

the bank for the production with a cost associated to custom manufacturing such an element."

The importance of the visual component of the production is apparent long before the screens come alive or the band walk on stage. The video element is supplied by VER who are using

Winvision Air LED panels to create the 240 sq metres of each screen - the first time this has been used in Europe. Roberts was more than happy with the choice: "The Winvision Air is about half the weight of its predecessor which has made a massive difference to what else we've been able to rig on the stage and it looks just fabulous. We start the show quite early in the evening and this time of year on a sunny day that can mean that the show only really runs in darkness for the final few numbers. This new lightweight Winvision really delivers whatever the weather or time of day. I have yet to see better. The only practical issue with it is that - owing to its construction - we've had to rig what is effectively a window-cleaning gantry behind each screen to allow for technical access which has added a bit of weight back onto the roof's total load."

Weight and load is a challenge that has occupied the minds of most of the departments on this production. Tait Technologies' Hales continued: "We were responsible for the surrounding scenic element and one of our challenges was finding a lightweight yet cost effective way to simulate the sides of sea containers on the scenic fascia that surrounded the main stage video screens. We settled on a corrugated polycarbonate sheeting with custom machined and bent plastic channel to reinforce the sides and give the panels some visual depth. On the inside of each of the fascia panels we mounted

an outdoor RGB LED tape so that each panel would have individual colour control to add some extra pop to the graffiti artwork of the fascia. Weight has been an issue from day one, and we found this to be the most suitable way to provide something that still appeared very large and stable, all the while maintaining an ultra-light finish weight for installation and load out purposes at the same time not adding unnecessary weight to the Stageco structure."

The large contingent on the video crew is an indication of how important this facet of the production is. Director Ruary MacPhie is supported by Ray Gwilliams, Ellie Clement and Richard Turner who's responsible for the video playback and synchronisation side of things. Crew Chief Andy Joyes heads up the team of Rob Brewer, Garry Dunn, Ed Lawlor, Robyn Tearle, Gordon Davies, Barry Minter, Sacha Moore and Saria Ofogba. In addition to the 480 sq metres of Winvision Air LED screen there is a total of 120 sq metres of Radiant Linx 18 LED screen that is used on the central stage as three more separate screens.

The five screens are all used for a combination of very dynamic content and IMAG - there are a total of seven Sony HDC 1500 cameras - three Fuji 88x lens; two 22x lens and two 14x lens. Anecdotally, this is the largest amount of screen yet to be used in any single stage production. Control is through a VER Advantage Touring PPU with a

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## PRODUCTION PROFILE: 1D

Below: Wob Roberts, Production Manager; Robyn Tearle and Garry Dunn, Video crew; Dave Lee, Lighting Operator; Kinesys supplied the backstage hoist platform. Opposite: Dinner Menu courtesy of Sarahskitchen.



Grass Valley Kayak 250 desk and Evertz routing.

"We're also responsible for the Blades," explained Robyn Tearle and Garry Dunn from the video crew over dinner. "These are LED battens that run all round the central walkway and the side runways. In total we have 200 Revolution Display Blade HD LED Battens and 30 Revolution Display Blade 1260 LED Battens. They are amazingly bright and really serve to bring all the parts of the performance area together. Mind you, they need to be, to work with the brightness of the Winvision. As technicians we've been really impressed with these new Air LED panels: it's a good solid product straight out of the factory and surprisingly robust for its weight and comparatively lightweight construction."

The Blades themselves presented something of a control challenge as Video Technical Director, Richard Turner explained: "During rehearsals it became clear that for perfect synchronisation between the main screen and the Blades, both needed to be sourced from the same feed, but at other times we wanted the freedom to run from the Catalyst and synch with lighting. We made use of the new Tessera M2 LED processor from Brompton Technology that allows us to do this on a song by song or even cue by cue basis. The changeover from pre-programmed content from the Catalyst media server to the main show screen feed

was seamlessly achieved from the Hog 4 DMX console at FOH."

Video content was created by Montreal-based Geodezik (Justin Timberlake, Katy Perry) and headed up by Director, Gabriel Coutu Dumont who came to London to put the finishing touches to the visuals during pre-production.

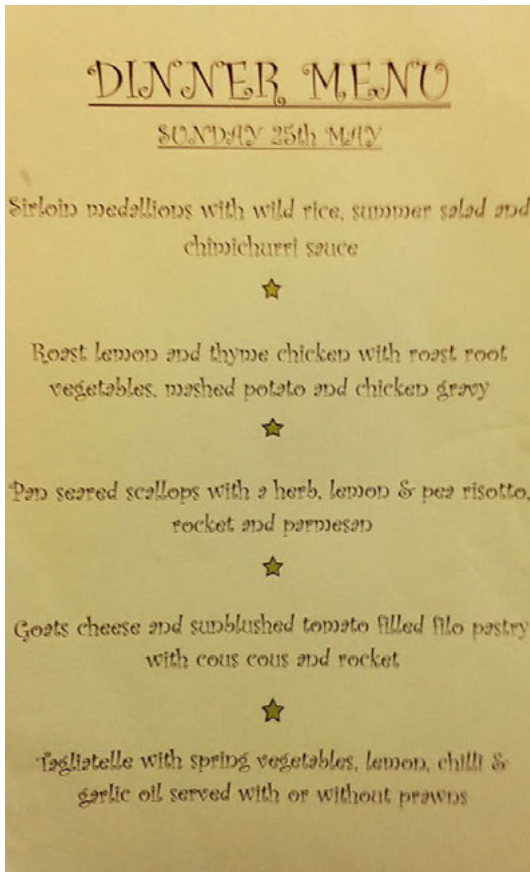
With such a vast investment in video, how does a lighting designer make his mark on the look of the production? Paul Normandale is no stranger to this sort of challenge. "The stage set and video design were already completed when I first got involved," he explained. "My design was really determined by the set and the video - where space and weight load was available I put lights that I knew would be able to perform against so much screen and sunlight. The on-stage rig consists primarily of Philips Vari-Lite 3500 FXs and Clay Paky Sharpys that can always be relied upon to cut it in this sort of environment. The hundred plus Martin Professional MAC Auras, rigged on the edges of the Screamer and the long stage Thrust are what really define the scale of the show. Alongside the Blades that are part of the set edging, the Auras really give definition to the shape of the whole set. Remembering there is no front truss, it is the Auras and the followspots that provide lighting for the majority of the show."

The followspots in question are rigged on the delay towers. A total of six Robert Juliat 4kw Lancelots (one for each band member and one spare) provide vital key lighting for the cameras. Lighting Crew Chief, Wayne Kwiat was full of praise for their performance: "I just love these spots. They outclass anything else on the market as far as I'm concerned in terms of brightness, performance and reliability - there's nothing to touch them. The job they and the truss spots do is such an important component to the show. We've used Robert Juliat on the truss as well: the Flo 1800w. They're the same size and weight as an equivalent 1200W unit but that much more powerful; they create great back light on the boys a long, long way down the thrust."

Normandale has entrusted his design to Dave Lee who is a something of a veteran in operating shows for boy band productions. "I've known Dave a long time but this is the first time he has operated for me and the whole experience has been an absolute pleasure. He is far more than just a safe pair of hands: his intuitive creativity is a real asset, as is his calm and patience when in the eye of the storm. Simply being credited as the lighting operator massively underrates his importance to the show."

As we wait for the band to appear, Lee himself is affability personified with no sign





of nerves or concerns about running the show. "I've been doing this sort of act for about 15 years now, from Westlife and JLS to Ollie Murs and now One Direction - and this is the second time I've worked with them. Along with my crew chief, Wayne who we've seconded from Upstaging in Chicago and the System Tech Phil Sharp, I'm doing the whole global tour. We started down in South America and I've been able to tweak bits and pieces of the show as we go along and I hear different things in the music. It's one of the reasons that I like to run the show for the support band - it gives me a feel for the gig before the boys come on stage. My console of choice is the new Hog 4 from High End Systems. Paul's design allows me to really add impact towards the end of the show when they play the newer, rockier songs and the darkness is providing more definition to the light show." The lights and the crew all come courtesy of Lite Alternative: Normandale, Lee and Kwiat are all equally full of praise for the whole package. "I know the show has had great support from Lite Alternative," said Normandale.

"Speaking as the outsider from Upstaging, I can say the Lite Alt guys are absolutely the 'A' Team," conceded Kwiat.

"Europe has been a really smooth ride and a lot of that is down to them. As well as our Kinesys Operator, Paul Burke and system tech, Phil Sharp, the crew are Ricky 'Avo' Butler, Ben Rogerson, Martin Garnish, Jonny Gallagher and Gaz Horridge. And I know Dave will agree with me when I say that our truck drivers from Stage Trucks who do the followspots also deserve a mention here. It's always a pleasure working over here when you use regular operators who really know the show and these guys are just great."

"Because of the amount of time the boys spend on the thrust, the followspots are necessarily a big part of this show," agreed Lee. "I always call the cues but I'm pretty sure if I lost my voice one night they would help me out. It's great to have operators who get into the show - from the way they entertain the crowd from the delay towers they certainly seem to enjoy themselves!"

At the epicentre of the Thrust and the Screamers is the stage for the 1D backing band. With the drums and keyboards placed strategically under perspex roofs they continue the angular vision of the rest of the stage. Designed by Ray Winkler and Ric Lipson of Stufish and constructed by Brilliant Stages, the set is a three dimensional diamond-shaped skate park that

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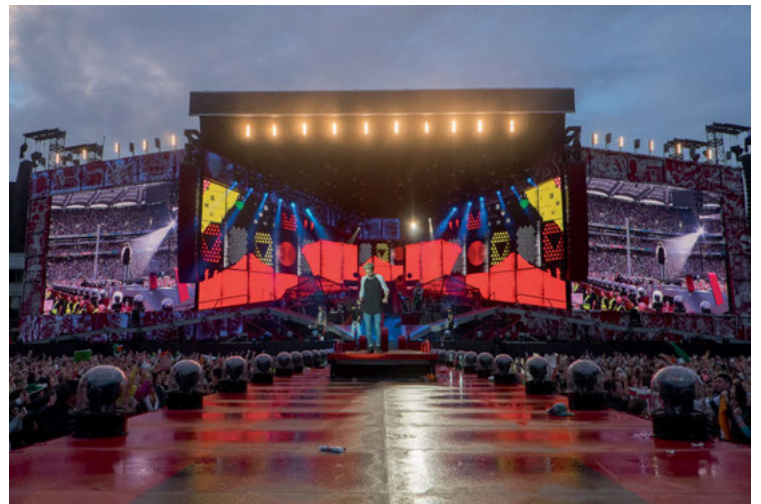
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## FOURTH GENERATION

Image © Calvin Auzand Photography



Below: The open stage, as photographed from the B stage; The Sarahskitchen catering crew; The thrust was a key element of the shows design. Brilliant Stages developed a customised, extra-strength anti-slip coating to ensure maximum grip for the performers in the face of changeable weather conditions.



incorporates multiple levels for performance and adds perspective and depth to the stage. The whole stage measures 54-metre wide by 21-metre deep; the colour ways of black, silver and most striking of all, poster paint red create a vivid and dynamic visual effect before any light show or video begins.

Built into the design is as much consideration for the working crew as for the band, offering as much storage and technical areas for crew to work in. Head Carpenter, Darren Davidson expanded: "The extreme gradient of the skateboard slopes onstage along with the potential for slippery wet weather conditions in outdoor stadiums called for something more heavy-duty than a standard non-slip finish to the decking. Brilliant Stages developed a customised, extra-strength anti-slip coating that gives the performers more grip. As well as finding solutions to potential problems like that, they are very good at the little details that make life easier for the crew: they've built upstage laser platforms and fixings for the in-ear system transmitters directly into the set and incorporated quick change space along with guitar and drum tech areas sub-stage. We have Brilliant's CAD designer, Mel Welch to thank

for designing a series of hooked spacers that connect the Stageco sub-stage to the Brilliant Stages set. This orientates the stage alignment precisely on every load in. It's a brilliantly simple way to save time for all the crews during construction. The result is that the stage set goes up in six hours, and the entire production in just 12 hours."

### HOW IT SOUNDS

1D may not have reached the stratosphere that is inhabited by the likes of Robbie or Coldplay just yet but this production is playing the same size stadiums and requires a PA system to suit. Filling venues like the Etihad and Wembley with a level and quality of audio expected by an increasingly sophisticated audience is the job of Wigwam. Client management supremo, Chis Hill from Wigwam, stated: "We chose to use a J-Series rig from d&b audiotechnik for several reasons but if I had to narrow it down; firstly, this is the sort of environment that the J-Series loves - we knew that the J8 arrays would deliver a superlative performance whatever the challenges of the show and secondly, its relatively light weight made it ideal as weight restrictions played a big part in the final sound

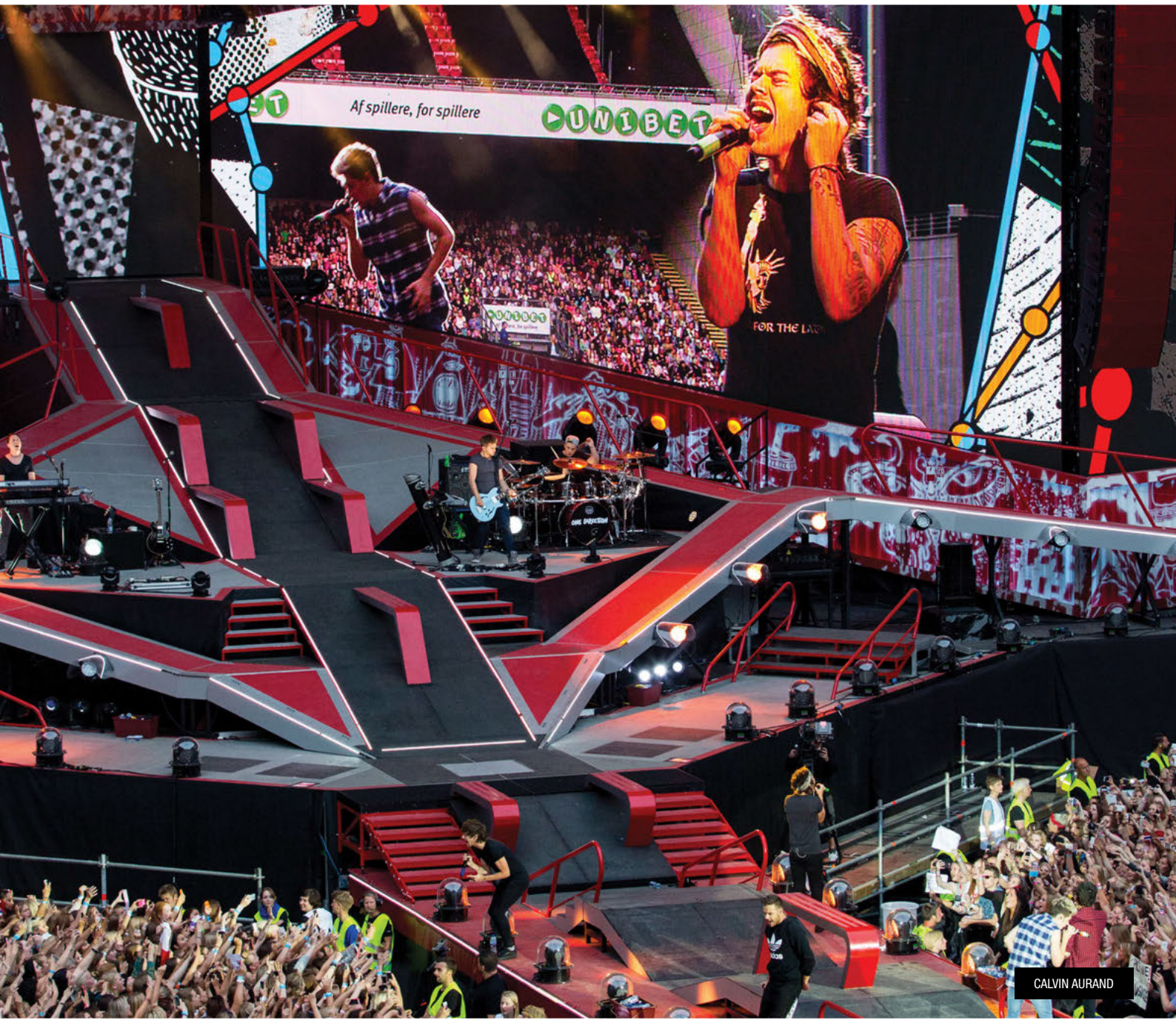
design."

System Tech, Nick Mooney explained both the challenges and the solutions: "The high levels of screaming from the audience and the boys being out in front of the system for the majority of the show could have been an issue but the J-Series arrays were more than up to the job. Flying subs would have been great but weight limitations were against us so the J-SUBS were ground stacked. Great effort was taken in positioning the subs to create an even and full response throughout the stadium while not creating a huge hot spot of sub bass for the audience at the front. We achieved this by the careful positioning of the J-SUBS and creating a sub array with use of the d&b ArrayCalc simulation software.

"Although we were only able to hang 20 loudspeakers in the main arrays due to the set design and weight restrictions, it didn't compromise their role of covering the floor area of the stadiums evenly. The side hangs of J-Series cover up to about 150° and we choose to use V-Series as rear hangs filling in up to 200° or even 220° if required. For venues of this size, delay towers were a must.

"We opted for two hangs off each tower





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Below: Sarahskitchen were in charge of catering for the tour, feeding 200 mouths for breakfast, lunch and dinner; Strictly FX provided an assortment of hazers, foggers, pyrotechnics and streamers for the concert.



positioned about 70-metres from the front edge of stage. This was determined by the maximum effective throw of the followspots. The delays were used to enhance the main system on the rear part of the floor and lower tiered seating and provide coverage to the upper tiers."

FOH Engineer, Mark Littlewood is using a Digico SD7 console - as is Monitor engineer Ant Carr: "Digico is my first choice of console, no matter what the show is it's the first thing on my rider. We have three SD7 surfaces on the road, one at each end of the snake and a touring spare."

However, Carr has more challenges than usual to contend with on stage: "I have no line of sight to stage so I have been given a duplicate of the video directors screen; I can see nine camera feeds so I have a pretty good overview of where the boys are. The difficulty is the loss of eye contact that is often so important between an artist and monitor engineer. I have a few shout microphones positioned around the stage with a push-to-talk foot pedal so they can relay any requests they have to me. This can range from levels up and down to fetching a banana!

"For most of the show the boys are in front

of the PA but the Thrust and hydraulic B stage are the challenge. With five open microphones in front of the PA you get a world of pain. It's the washing machine effect of their voices, the PA mix and the incessant screaming coming back down the mics. As they get further down the Thrust and away from the PA the timing is harder to deal with."

M88 and an Avalon DI on bass. All the DIs are Countryman. For me, the success story on this tour has been the Milab DC96B; we are using a pair on the drums as overheads and one on each of the two guitar amps. Our FOH Engineer, Mark Littlewood has used these for a while now but this was my first time and I love them."

Although Carr may feel as if he is flying by

**"We were delighted to have secured this tour, as was my nine year old daughter!"**

"The boys don't soundcheck," continued Carr, "so the first time they get onto the Thrust in the show is the first time I hear how the microphones are reacting that day with the room, the audience level and the spill. I tend to make any changes on the fly and respond to feedback (No pun intended!). I use a mixture of Shure, Sennheiser, Audix and Neumann microphones on the drums and a Beyerdynamic

the seat of his pants occasionally, he is more than confident with the level of support he's given by Wigwam. "We have a long term relationship with Wigwam; they have covered all of 1D's European touring and will continue to provide our full control package worldwide. Chris, Simon, Alex, Barney and Katie have worked so hard to make sure the package Mark and I have is exactly tailored to our needs. I

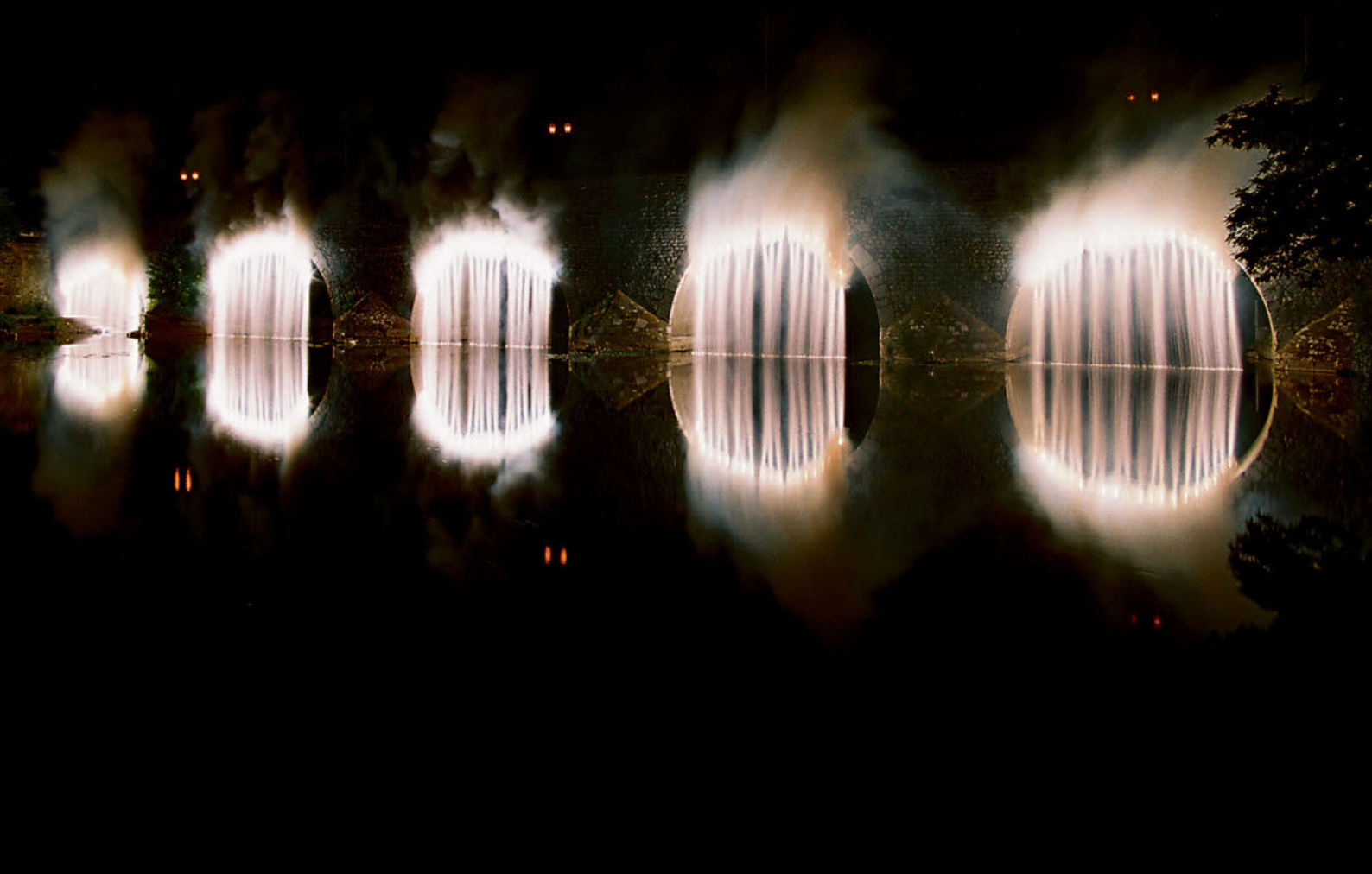
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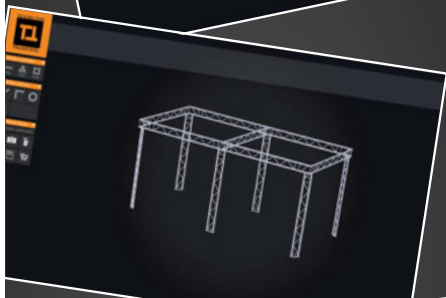
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Below: Wayne Kwiat, Lighting Crew Chief; The Stageco team backstage: Project Manager Dirk De Decker, Crew Chief Patrik Vonckx, Rene Maas and Rene Paasch.



have Ralph Smart working with me as my tech and Ali Viles is dealing with all the RF: a first class team that makes my day so much easier."

It is the same Ali Viles who takes the time to elaborate on the RF element of the show. "Each member of 1D has their own IEM mix which is fed to two IEM systems in different ranges, running a constant 100% redundant system at all times. We are using one Sennheiser IEM system and one RF system from Shure. As is often the case on shows of this scale, one of the biggest problems for the RF system is competing with spurious RF emissions of the other elements of the tour. The quantity of video wall on this tour is enormous and in certain circumstances it emits a considerable amount of RF interference. I have worked closely with VER, the worldwide video vendor, to isolate this interference and to be able to manage it as much as possible."

"All the equipment is supplied by Wigwam," added Viles. "Added to that we get superb service and support. When we were deciding on the specification, I worked really closely with them to create a system that works seamlessly to guarantee the band's requirements worldwide."

#### HOW IT WORKS

None of this happens without power and it is Fourth Generation who are supplying that vital ingredient through two 480 kVA generators and two 500 kVA generators. There are a total of 28 distribution boxes connected by a whopping 10,000 ft of cable. "The tour has been going well for us and we're delighted to be working with Wob Roberts and his team again," said Laura Hurlocker from Fourth Generation. "The tight touring schedule has kept our three-man

crew on its toes and the pressure has been on with some load-ins taking place on the show day itself. However, our crew are taking it all in their stride."

#### HOW IT HANGS

The Stageco roof provides the rigging points for everything except the delay towers. UsOneProductions are the tour riggers and Project Manager, Jerry Hough explained the details: "Our rigging crew is headed up by Colin Raby. Altogether, there are 121 points to hang plus 24 inverted hoists that are used to lift columns of video screen. This is a relatively straightforward gig for us as we rig from the same Stageco roof at every venue so no unforeseen surprises first thing. A normal day starts with marking out points and dealing with any issues that might arise during set-up of the video, sounds or lights. When everything is up to trim, the video screens are wind-braced as are the line arrays on the delay towers out in the auditorium. The Lite Alternative guys deal with the Kinesys hoists that are used on the lighting rig and of course there are more Kinesys involved in the platform lift that is used to get the boys on and off upstage centre.

"We are also providing the Skyclimber access platforms - something like a window cleaning gantry - which are situated stage left and right behind the video screens to provide technical access for the video crew to the Air Winison panels as these new units cannot be climbed on directly," he added.

Lite Alternative's Jon Greaves expanded: "Kinesys offers huge options for movement and truss positions to both the Show Designer and Lighting Designer, and Lite Alt have regularly supplied Kinesys system and control packages



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Below: Despite the enormity of the production, everything could be built, set up and ready to go in just 12 hours.



to many of our major shows for several years now. We appreciate its versatility, reliability and the fantastic service from Kinesys themselves."

### HOW IT TASTES

This production army, like any other, marches on its stomach. The task of keeping band and crew happy, healthy and well fed falls to Sarahskitchen who cooked for 1D on their first theatre tour and was subsequently asked back to reprise the role on the arena tour. Boss Sarah Nicholas even created a 'mini' Sarahskitchen as the band travelled the globe in 2013.

"It doesn't matter how few or how many you are catering for, the quality always has to remain consistent," said Sarah. "Now we're doing stadiums, everything has to be scaled up. We are cooking for around 200 people on a show day. Breakfast starts an hour before load in:

everything is available from cereals, croissants and yoghurts to a full-on full English. The coffee and cappuccino machine is hard at work from the moment we get power. Lunch consists of a couple of hot dishes with lots of salad, cookies and cakes. Our four chefs who prepare the 'main' dishes are Paddy, Jesse, Stevie and Gordon while Lisa, Sophie and Helena are in charge of salads and baking. Everything is freshly made.

"At dinner time, we always do a plate service so the chefs can cook to order for every individual," continued Sarah. "Even on a production as large as this one, we know everyone's name and make sure they feel they are relaxing in a personal 'home' environment - a place that is the social hub of the tour. Specials like 'egg 'n' chip' days, Italian nights or a hogg roast like here in Manchester are always

popular and the crew really appreciate us going that extra mile.

"As far as the menus are concerned, we always try to strike a balance between providing healthy choices and offering the kind of comfort dishes that you tend to crave when you're away from home. That is equally true for the crew as well as the band who are continually on the move. So lots of chicken, pasta and salads plus those perennial favourites: ice cream and chocolate cake."

"Richard and Felix are our advance shoppers who arrive a couple of days before us and shop to the planned menus, set up the kitchen and dining areas before the rest of the crew arrive on production day to complete the set up. It is Vikki and Sharon who take care of the dining room and produce the very welcome bus food at the end of the day. It takes us about two

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A man with extensive tattoos, including a large dragon on his back and a snake on his arm, is shown in profile, playing a dark Martin electric guitar. He is wearing a dark shirt and suspenders. The background is a warm, textured orange-brown color.

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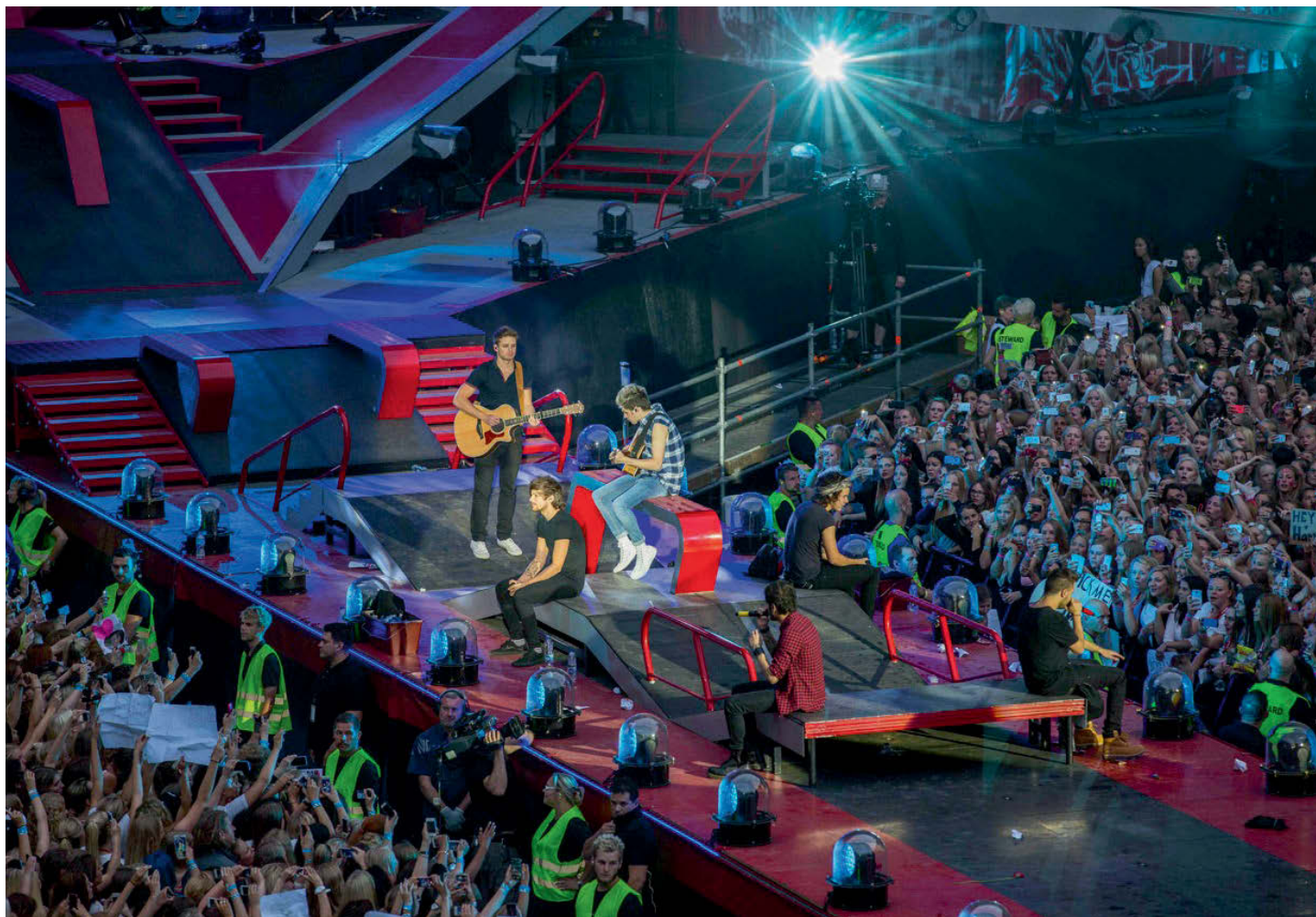
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Below: The boys take the opportunity for a quick sit down during an acoustic number performed - as was the case with many songs - on the thrust.



hours to clean down and pack away when we load out which is much quicker than the rest of the show!" she said.

### HOW IT MOVES

"At a venue like the Etihad we've got the load out time down to four and a half hours," said Roberts. "We have a total of 32 trucks from Stage Trucks on the tour ranging from Mega Cube boxes to Taut-liners, PSKs and a Double deck trailer to accommodate the variety of loads - both in size and weight - so there is a lot to shift! We've opted to have a total of three steel sets out with us to make load in more time-efficient so there is always a crew working ahead of us on pre-production."

"The set takes a good part of our load-in time even though we have six carpenters working on the set and we have a great crew across all departments who function together as a single professional unit to put this production together. The weight restrictions on the stage, which have affected decisions taken by both sound and light designers, have been overcome in simultaneously pragmatic and imaginative ways. The choice of an 'off the shelf stage' was initially for budgetary reasons but, as is often the way on shows of this size, it doesn't always work out to be the cheapest option. That doesn't detract from the fact that this production has success written all over it.

Technically, artistically and financially this is a great show."

"Playing the Etihad here in Manchester is something of a homecoming gig for the boys," continued Roberts. "And the vibe here has been astonishing. We're playing Wembley shortly but for me it seems like Manchester is the new London."

In charge of transporting the show from city to city, Adam Hatton of Global Motion commented: "We were delighted to have secured this tour, as was my nine year old daughter! The first dates were a comprehensive dash through South America taking in Colombia, Peru, Chile, Argentina, Uruguay and Brazil and then straight back to Sunderland, UK to start the European dates. There was only one day between each city so using scheduled aircraft was out of the question, so we chartered a freighter. Fortunately Wob and I have done a number of large tours through this part of the world and know the drill. He always provides me with the most comprehensive manifests for customs and its customs that will cause delays if there are any discrepancies in the paperwork. I'm happy to say that it all went swimmingly we delivered early to every venue."

The band and crew were transported by Beat The Street tour buses in the UK and Europe. Beat The Street's Gary Lewis said: "We would like to thank 1D for using Beat The Street on

this tour. We are delighted to have been involved and would love to work with them again soon."

### THE FINAL DESTINATION

As for the show itself, there's no doubt that One Direction have worked hard to keep up with the phenomenal success they've enjoyed in the last couple of years. The set, the video and the Kinesys assisted entrance for the band are all really impressive. The J-Series produces the level and clarity of sound that they are renowned for and as the subs kick in you know you are in for an audio treat. Lee makes the most of the Lite Alt rig at the start of the show, using an abundance of white to cut through the early evening sunlight. Even in these conditions, the MAC Auras do their job for the cameras and the Sharpys are as punchy as ever.

As for the boys themselves, their vocals have matured and there's little sign of nerves: they are clearly becoming more attuned to working audiences of this size. The audience itself has been at fever pitch for several hours with the stadium security doing a sterling job of offering water to a packed floor and helping those unable to cope with the physical and emotional exhaustion of the day out of the crush to recuperate away from the thronging masses.

The show is pacy with just occasional lulls for various members of the band to visit



Below: Despite their size and output capability, the VER supplied Winvision Air LED panels are extremely lightweight - half that of their predecessors - ensuring transportation and set-up efficiency.



the little boys room. As darkness approaches Normandale's design shows its true worth amidst the Orca Foggers and DF50 Hazers; the pyros and streamers supplied and operated by Strictly FX add some spectacle towards the end of the set as does the B stage during 'One Thing'. However, this is still a band with a journey ahead of them if they are to establish themselves as this generation's boy band that survives its first flush of adulation. The show certainly does its job - the audience go away happy - but if you ask the question: how does it match up to acts playing similar venues this

summer, Robbie and Timberlake to name just two? The answer has to be: there is still some way to go. This is the *Where We Are* tour - it seems as if the boys themselves are aware that they're on a journey that still has some way to go. There's no doubt they have a direction; they just haven't reached their final destination quite yet.

**TPI**

*Photos: Calvin Aurand  
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# BROMPTON TECHNOLOGY

## Tessera LED Processing

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