

Middle East, comparing the generous hospitality he experienced in 1961 with the brutal treatment the region has since endured at the hands of Anglo-American troops. Illustrated on screen by a comic book-style narration — drawn by Bill Sienkiewicz and Neal Adams, and assembled by Amelia Tubb — this extremely touching portion of the show proves that Waters has not mellowed when it comes to venting his wrath against the wrongs of this planet.

For Hyde Park, XL was also the 'local' I-Mag supplier, providing a four-camera system, complete with GV 1200 PPU. Fry cut the mix working in the video 'underworld' beneath stage. The cameras were at positioned at FOH (with 100:1 lens), two on track-and-dolly in the pit and one hand-held on-stage and beamed on to two side-stage LED screens supplied by Creative Technology.

LED screens were used at selected other shows on the European leg including Roskilde, and for the US section, the screen is going over to LED which is being supplied by XL.

Also involved in the visual production has been French pyrotechnics company Groupe F, whose special effects added to the pomp and circumstance climax of the 'In The Flesh' intro, while plumes of fire, both along the front of the stage and shooting up from the roof, erupted at the close of 'Comfortably Numb'.

TRIP SETS THE CONTROLS

Back with Waters is the inimitable Trip Khalaf whose irreverent back-page column in the early days of TPI earned him notoriety as 'the Hunter S. Thompson of the touring world'. Returning to Hyde Park for the second time in a year (after mixing Queen + Paul Rodgers last summer), his dual responsibilities as FOH engineer and tour manager on his last trek with Waters have now been extended to include the role of tour accountant.

"They told me what I had to do, so I just do it," said Khalaf, whose gift for dry sarcasm could only ever be eclipsed by his artist boss. "Tour managing is probably the most thankless task in the world. They're all against you. Developing a feeling of paranoia is perfectly legitimate. Airlines don't give a shit and receptionists at hotels are entirely clueless. It's a wonderful life!"

Britannia Row Productions, in charge of all things audio for the *Hyde Park Calling* weekend, supplemented its EV X-Line line array main PA system with a substantial surround system and main PA delays, while 12 Turbosound TFM 450 wedges were provided for support act monitoring. Meanwhile, Waters' tour sound supplier, Clair Brothers Audio brought in Khalaf's Midas XL4, a Yamaha PM5D for the surround sound mix, FOH control racks and Clair 12AM floor monitors for Waters' band.

On stage — the domain of stage manager Steve Jones — John Lewis and Steve Donovan mixed support monitors using a Midas Heritage 3000 console (with two further H3000s for FOH support act control), while Robin Fox provided Waters' 84-channel stage mix on a DiGiCo D5 with Sennheiser wireless in-ear systems added to the Clair wedge system.

The main X-Line stage hangs were configured as 10 x XLS and 2 x XLT cabinets per side, with 12 XL Sub cabinets hung on the outsides of each stage wing. Stage left and right audience outfills were asymmetrically designed, in order to pump more energy into the heart of the park and away from the residents in the adjacent Park Lane.

To stage left, six EV XLS and two XLT cabinets were stacked alongside the stage, while a stage right system of four Turbosound Flashlight highs and two Flashlight underhung cabinets were flown and angled hard down to prevent spillage beyond the park perimeter. There were also stage front infill speakers — six EV 1152 two-way boxes and eight XL subs, arranged in two blocks of four.

Delays were positioned in two rows across the park. The first, halfway back,



comprised four hangs of six V-DOSC each, with the rear row comprising of two hangs each containing six V-DOSC plus four L-Acoustics SB2.18 subs.

DIAMOND QUAD

Pink Floyd's tradition of 'live surround sound' continues with this tour, with the infamous spoken word cameos of *Dark Side* plus a whole range of classic audio effects from this and other Floyd/Waters albums spun around the audience, resulting in thousands of heads turning in curious wonder. For this, Jon Moon at Sensible Music's studio in north London peeled off a collection of sound effects from original multitrack tapes which were then, according to Khalaf, "contorted, twisted, A-D'd and D-A'd several times until we went back and refreshed them.

"I was tangentially involved with those aspects of the pre-production," commented Khalaf. "Roger has a lot of ideas, many of which we never had time to organise when we rehearsed at Bray because we originally only planned for a couple of shows. It's now expanded to a complete tour so we'll be increasing the production ahead of the American leg."

The surround system shared the middle delay row's outer pair of towers and a separate central rear hang at the back of the field. Flown from a Star Events V Tower, this system featured 12 Outline Butterfly CDH483 line array cabinets and eight Outline Subtech 218 bass bins, all facing the stage. The two sharing the middle delay row's locations were facing across the arena, again on V Towers, consisting each of 10 CDH483s with four Subtech 218s.

Two more sets (in the same locations as the side-of-field surround hangs) faced diagonally back towards the FOH tower of eight CD483 and four subs on each. The two FOH towers (stage right for lighting, stage left for sound) also had six dV-DOSC cabinets firing back into the stage-front audience area, delayed back to the other Outline boxes.

Each delay/surround compound had its own power generator and all surround loudspeakers were powered by Outline Powersoft amps with Genius 26 controllers. The surround sound was set up to provide one surround field for the entire audience. All surround and delay hangs were controlled by BSS Soundweb, while the main stage left/right system was controlled by EV IRIS.

Brit Row's John Gibbon explained the reasons for choosing the Outline system: "[Director] Mike Lowe saw Jamiroquai at the Turin Winter Olympics where Butterfly was used, and he was very impressed, so he tried them at Buckingham Palace for the Queen's 80th Birthday Party in July, and the system proved itself enough to be more than suitable for the surround effects on this show."

While Khalaf will be looking forward to working with his normal choice of a Clair i-4 system in the States, he was pleased with the Brit Row service. He said: "Brit Row always do a good job and Bryan Grant has been very helpful. Most of our European activity is based on headline appearances at festivals, and the promoters are paying for the PAs. Regardless of the systems we've used, [Clair audio chief] Bob Weibel's done a very good job at getting them sounding the way we want them. Again, it's down to the source material and I think this is the best band Roger's toured with... with the possible exception of those other three guys."

Finally, we salute Liz Madden and her team at Eat To The Beat who kept us fed and watered throughout the hot and humid day at Hyde Park. As well coping with daily demands for 280 crew meals and 250 meals in artist catering, the 21 ETTB staff were also required to add an afternoon garden party for Roger Waters' entourage and an after-show party to their workload. Now that's what you call earning a crust!

TPI

Show photography by Diana Scrimgeour

Additional photography by Mark Cunningham,
Louise Stickland & Mike Lethby

Roger Waters • *The Dark Side Of The Moon Live Tour 2006* • Key Personnel & Suppliers:

Booking Agents: Sensible Events (Europe), William Morris Agency (USA) • Manager: Mark Fenwick • Tour Director: Andrew Zwick • Tour Manager/Tour Accountant/FOH Engineer: James 'Trip' Khalaf • Assistant Tour Manager: Simon Slater • Advance Production Manager: Mark Ward • Production Manager (on tour): Chris Kansy • Production Assistant & Wardrobe: Aimee Moreault • Lighting: PRG • Lighting Designer: Vince Foster • Lighting Technicians: Steve Arch, Ross Colledge • Stage Manager: Steve Rayment • Backline Crew Chief: Colin Lyon • Backline Techs: Tim Myer, Bob Rice, Eddy Butler • PA: Clair Brothers Audio • Monitor Engineer: Robin Fox • Sound Crew Chief: Bob Weibel • Sound Technician: Chris Holland • Audio Effects Tracks: Jon Moon/Sensible Music • Rigger: Dave Rowe • Executive Creative Director: Adam Owett • Executive Producer/Director: Chris Lenz • Creative Director: Sean Evans • CGI Footage: Mediastation, Jon West • Video: XL Video • Video Director: Nick Fry • Projectionist: Clarke Anderson • Pyrotechnics: Groupe F • Pyro Technicians: Jonas Bidault, Nicolas Nomballais, Alexandre Toporenko • Set & Drapes: Hangman • Sheep: ABC Inflatables • Travel Agents: Freebird Travel, The Tour Company Inc. • Air Charter: Premier Aviation • Freight: Rock-It Cargo • Insurance: Robertson Taylor

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