

# Taking It To The Next Level

The behind the scenes technologies of a major music simulcast



shown: Rick Herring KTRK ABC and Scott Sands

Delivering a major music event to the television networks in simulcast can be a daunting task. The rigorous set up procedures alone require workers with skill, education, patience, and a ton of experience. Plus even if you have all of those qualities going for you someone without a tenacious appetite for getting things right before hand can find the whole live process a miserable experience. Shooting a live major event such as Houston's fourth of July celebration aptly named "Freedom Over Texas" required choosing the live shots on the fly and re-producing the sound instantly. It had to be handled this way so that the performance could be delivered to a major television network affiliate (KTRK) live via satellite uplink. If the backend technology was not spot on then the artists would not be showcased properly and the city's event would take a hit. A live first class presentation can actually look second class on television if not produced and released properly. In the beginning a forty two foot semi pulls up



with the inside of the trailer looking like something out of a recording studio but on steroids. High tech equipment bolted down and wires running from this to that. The team goes to work immediately getting things set up like a fine Swiss watch that knows its exact movements. On

the outside the riggers are working with the sound crew and camera crew is laying railroad track in front of the stage. Next, you begin to hear the famous words test, test, test. Back inside the semi the Production Director from the ABC affiliate KTRK arrives and the show is mapped out.



Rehearse, rehearse, rehearse as word oops is not in this man's vocabulary. As the crowd begins to form the work continues to go on. Soon the major headliners will arrive, the sun will go down, and the show will begin. Practice is over, everything is in place now its just

pure tenacity that delivers what is going on outside to the inside of the truck. Inside more people than you might expect are in their chairs, head phones on, and their eyes fixed on their monitors. The show begins and a voice calls the shots to the crew and another major show is moving between cameras seamlessly.



For forty five years Malcolm Harper, the owner of Reelsound Recording Company, has been working with major music events all across the United States to bring their production to the world. An avid member of the Grammy organization Malcolm has even served on the

board of governors. To this day he maintains a role with the Texas chapter and when you attend a meeting everyone wants to say hi to Malcolm. On this particular night Malcolm would partner with Lyon Video and LD Systems and between the three companies they would uplink multiple camera shots and perfect sound to millions of viewers. There wasn't one oops on this night.

LD Systems provided the sound and lighting systems support for the three main stages under the watchful eye of project manager Rob McKinley. The company also provided the large truss structure that supported the audio coverage and a huge video wall for the thousands of concert goers.

