



DOUBLE

Creating systems that work
for Enrique Iglesias and Pitbull
on their co-headliner tour

By: Mel Lambert

Latin artists Enrique Iglesias and Pitbull, together with opening act CNCO, are currently making their musical way across North America before embarking on a planned international leg later this year and into 2018. The melodic style of Iglesias is contrasted with the energized rap modality of Pitbull (Armando Christian Pérez). The package is faring so well that the two headliners are taking turns closing the show each night.

Photos: Todd Kaplan



HEADER

Lighting designer Travis Shirley serves as Iglesias' creative director/show designer, working with lighting director/programmer Nate Alves and lighting/video programmer Trevor Ahlstrand. Tom Sutherland is Pitbull's lighting/set designer, working with set designers Tony Parodi, Macarena Moreno, and Tom Burke, plus lighting director/programmer Craig Caserta and graphics programmer Nick Hansen.

"This is my tenth year working with Enrique," Shirley says, "and the second or third tour that we have co-head-

lined with Pitbull. Our goal is to make the shows look fresh for our audiences, with the use of the latest in lighting, video, and staging technologies. Our equipment selections are based on fulfilling the needs of the North American dates, in addition to what will be available on our international legs," which will be provisioned from local rental sources. "Our basic stage floor package and layout needs to be usable by both Enrique and Pitbull," he adds, "with additions for each act to provide the unique look and feel that each artist needs for their respective audiences."



Previous spread, left: Enrique Iglesias. Previous spread, right: Pitbull. Above: The Iglesias show features a chevron-shaped stage and video wall. Opposite: The lighting rig includes gear from Martin by Harman, GLP, Philips Vari-Lite, Robe, and PRG.

The touring sound system

The touring sound system for the US venues has been provided by Sound Image and is overseen by crew chief/RF technician Marc Estrin, working with system engineer Paul Fuerstenberger, stage-left PA technician Taylor Anthony, stage-right PA technician Matt Garrett, and monitor technician Chris “Sharpie” Sharp. Brad Divens serves as front-of-house mixer for Iglesias, working with monitor engineer Eddie “El Brujo” Caipo, while Wilberto “Will” Madera oversees front-of-house duties for Pitbull with monitor engineer Matt Holden and audio technician Jesus Canton. Fuerstenberger also handles front-of-house mixing for the tour’s opening act, with Canton overseeing monitors. Other crew chiefs include Steve Haskins, from PRG, overseeing video; Brandon Leedham, from Christie Lites, coordinating lighting; Jesus “Chuy” Arroyo, from All Access Staging & Productions, overseeing staging; Greg Pearson, from Pyrotek, supervising pyrotechnics; and John Borscherding, from ER Productions, handling lasers.

“The PA rig comprises 80 JBL Professional VTX V25-II-CS cabinets,” Fuerstenberger says, “arrayed as 16 per side for the main left-right hangs, plus 12 per side as auxiliary 180° and 12 more per side as 270° side hangs. We also have 18 JBL VTX S28 subwoofers—nine flown per side—and 16 JBL VTX G28 subs stacked across the front of the stage in eight sets of two. Fourteen JBL VerTec

4886 cabinets were added as stage-mounted front fills,” arranged each side as three stacks of two, plus a single box on the inside next to the stage thrust.

The sound system was specified in cooperation with Iglesias’s front-of-house mixer, who helped define its sonic performance and coverage parameters. “Being FOH engineer for Enrique means that I have the luxury of mixing on many different PA systems around the world,” Divens says. “I’ve had really great experiences on the JBL VTX V25 and thought it would be a great choice for this tour. The imaging and clarity in the top end was also a major factor in that decision. This crowd is very loud, sometimes measuring 111dBA SPL. I wanted a PA that would compete with the power of the audience; the JBL VTX V25 does just that.

“The flown [VTX S28] and ground-stacked [VTX G28] subwoofers are only handling 60Hz and below. The fact that I dial in the high-pass filter on my inputs also assures me that only the low-end information is going to get to the subwoofers. Also, my mix is dialed in so that I can go anywhere and mix on any PA system. I use matrix outputs to assign left, right, subs, and front fill. If, for some reason, I need more low end in the system, I would just bring up the sub matrix.”

Front-of-house and monitor mixing

To mix Iglesias’ show, Divens has access to an Avid Venue

S6L-32D control surface, connected to a pair of Venue Stage 64 rack of I/Os. His outboard gear includes a Waves SoundGrid Extreme server and Waves SoundGrid MGB MADI-compatible I/O, in addition to a Soundcraft by Harman RealTime Rack; two Apple Mac Mini PCs oversee the Extreme Server and RealTime Rack. For CNCO, Fuerstenberger uses an Avid Venue SC-48 control surface.

"I like mixing on the S6L," Divens says. "There are a lot of options when it comes to how I can configure the desk. Any fader can be a VCA, aux, input, or matrix, etc. The pre-amps sound great, and running at 96kHz [sample frequency] gives it a nice, open stereo image. It's an easy-to-use and a great-sounding desk. What more can you ask for?"

"My mix is stereo," the front-of-house mixer confirms, "but I never pan anything wider than nine o'clock and three o'clock; these are my overheads. My drums, for example, sit between ten and two. The reason is because the majority of the audience is not sitting in the center of the stereo image. I want the entire audience to hear everything in the mix. My go-to plug-ins are the Waves SSL Channel, Waves SSL G Master Buss Compressor, and Waves C6, F6, and H-Reverb. On the Soundcraft RealTime Rack, I'm running

the Shadow Hills Mastering Compressor, Brainworx Digital V3, and Fatso on the master bus. I also use SPL Transient Designer, from Plug-in Alliance, and Phoenix, from Crane Song. McDSP is also in my rack."

For mixing Pitbull, Madera opted to use a Waves eMotion LV1 system with four screens, connecting to six Waves DigiGrid IOX input racks mounted near the stage, with a Waves DigiGrid IOC and a DigiGrid IOX at the front-of-house position as a master interface. He also uses a pair of Waves SoundGrid Extreme servers, Waves SoundGrid MGO MADI-compatible I/O unit, SSL 500 Series G Bus stereo compressor/limiter, Elysia X Filter 500 Series EQ, Warm Audio WA76 limiter, Empirical Labs Distressor compressor, and Soundcraft RealTime Rack. Software control is from a pair of Dell PCs—one for the Waves LV1 and another for the MultiRack—together with an Apple Mac Mini PC for the RealTime Rack.

The LV1 consists of a host computer that controls the mixer with multiple video displays, a SoundGrid DSP server that processes the plug-ins, and SoundGrid-compatible I/O. The system can handle up to 64 stereo/mono channels, routing to 36 bus/return channels, 16 aux sends, and





Above and opposite: The US tour is carrying a total of 704 ROE Visual MC-7mm tiles.

eight audio groups; 16 DCA faders and eight mute groups are also available. “This is our third tour with the LV1 and it’s been amazing,” Madera says. “It has become my mixing weapon. I love the way it sounds and how I can mix on it; the layout and workflow is very friendly. I’m a plug-in lover—the LV1 provides me with the option of eight inserts per channel.”

Madera’s favorite plug-ins are the SSL Channel and Waves CLA-2A compressor limiter, “which is my go-to on almost every channel,” he says. “Other favorites for getting my L + R mix tight and punchy are the Shadows Hills and Manley Variable Mu, from the Soundcraft RealTime Rack. The Hills is my compressor and the Mu my limiter, in combination with my SSL G Master Buss and X Filter, which are my studio analog toys. I use [Empirical Labs] Distressor on kick drum, and [Warm Audio] WA76 limiter on snare. This is one of the pros on the LV1, since it lets me have both worlds—analog and digital—anywhere and everywhere across the board with my inserts. For example, I can have four plug-ins and two analog inserts on the same channel and move their order and play around—that, for me, is a big plus.”

“This is my second tour with the JBL VTX V25 box,” Madera adds. “I really like [the system] because it translates

the energy and punch that our music requires. VTX S28 flown subs are great, and accomplish a very nice and balanced low end throughout the arena. I provide a separate matrix for the G28 ground subs; that way, I have more control and balance between my flown and ground cabinets.”

Madera always mixes his show in mono on JBL Professional LSR305 near-field monitors, “so that I know there is nothing out of phase, and that I’m not overpanning [channel sources]. When I feel good about the mix, I switch from mono to stereo—this way, I ensure that the audience gets a balanced mix no matter where they are seated.”

For Iglesias’ stage monitoring, Caipo uses an Avid Venue S6L-32D control surface, connected to a Venue E6L-192 engine and a pair of Venue Stage 64 racks, together with a pair of Ramtech RAMLATCH 54-channel splitters. Outboard gear includes a pair of Waves SoundGrid Server Ones—primary and backup—plus a Waves SoundGrid MGB MADI interface. An Apple Mac Mini handles the Server One software. RF systems and microphones include a Shure Axient Digital quad receiver with Axient AD Series transmitters and DPA d:facto FA4018VL capsules, 18 channels of Shure UHF-R with UR2 transmitters using an assortment of Shure and DPA capsules, 18 channels of Shure PSM 1000 transmitters, a

Shure Axient AXT600 spectrum manager and 18 channels of Shure ULX-D for backline wireless. Wired mics include various Shure and DPA models.

For Pitbull's stage monitoring, Holden has a DiGiCo SD5 control surface connected to an SD-Rack, with a Waves SoundGrid Extreme server for plug-ins and a Waves SoundGrid MGB MADI interface. RF systems include a Radio Active Designs TX-8, Sennheiser EM 9046 receiver, MD 9235 capsules, and eight channels of Shure PSM 1000 transmitters with Jerry Harvey Audio JH16v2 IEMs. Also in use is an Albatros Audio PH9B headphone amplifier. Canton has access to an Avid Venue SC48 control surface for mixing CNCO's stage monitors. RF microphones included six channels of Sennheiser EM 2050 receivers and six channels of Shure PSM 1000 transmitters.

Holden selected d&b audiotechnik stage monitors and side fills, including four J8 flown cabinets per side, powered by D80 amplifiers, with nine M2 monitor wedges also powered by D80 amplifiers.

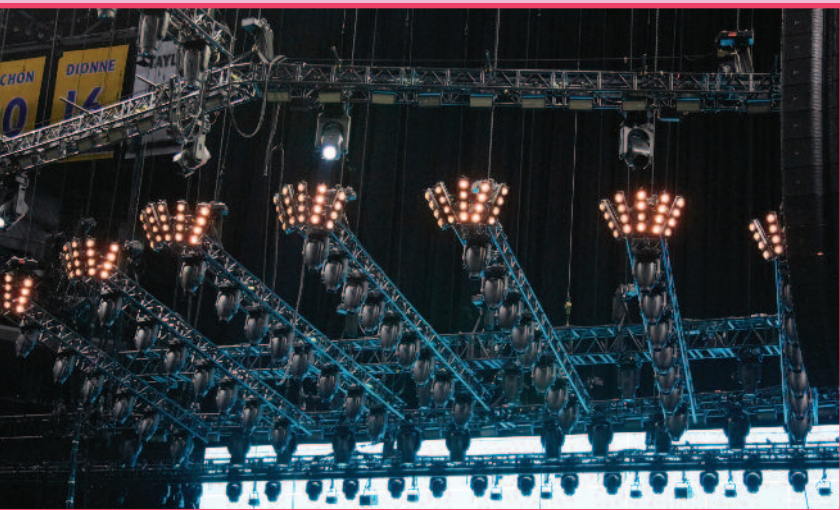
The PA drive system

According to Fuerstenberger, the PA drive system utilizes JBL Professional's Performance Manager 2.4 control software to set up crossover, array shading, and delay parameters—including a Microsoft Surface Pro3 on a wireless link to handle setup from the audience areas—together with

Rational Acoustics Smaart V8 measurement software and Riedel RockWorks 2.4 running on an Apple Mac Mini, along with a Dolby Lake controller for overall system adjustment and EQ on a separate laptop. An APB-DynaSonics MixSwitch was provided for the Avid SC-48 and production cues, together with a Roland Octa-Capture USB interface for the various system-measurement microphones, and a pair of Dolby LM44 controller units for overall system EQ. A pair of Riedel RockNet RN.335.DIs and a pair of Riedel RockNet RN.362.IR interface units are used to connect the front-of-house consoles to the system racks and then to a total of 104 rack-mounted Crown by Harman I-Tech 12000HD amplifiers located stage-left and -right. Two Riedel RockNet RN.332.DO multichannel interfaces distribute the AES-format digital signals among the amp racks.

"The Avid S6L and Waves LV1 consoles at front of house are both connected via AES digital links as primary and analog tie-lines as backup to the Dolby LM44 units, tagged as left, right, sub, and fill mixes," Fuerstenberger continues. "The Avid SC48 [for CNCO] sends left, right, sub, and fill to the APB MixSwitch, along with the production elements such as house music and video commercials. While the APB MixSwitch serves as a rack-mounted console combiner, technically the LM44s are acting more as a combiner. The APB then, in turn, feeds into the first LM44, with its AES outputs running into the Riedel





Martin by Harman MAC Viper Profiles, arguably the tour's work-horse units, are placed on finger trusses.

RN.335.DI. Using Riedel's RockWorks software, I'm able to route my AES inputs to each RN.332.DO unit on both sides of the stage, from which each output is then routed to individual amplifier racks. The second LM44's analog outputs feed into the analog backup system."

Lighting systems and controllers

The lighting package for the North American leg includes 51 Martin by Harman MAC Viper Profiles arrayed along a seven-finger, over-stage truss, with six each side on the outer fingers, seven on the next finger, and eight on the inner sections, plus nine on the center truss. These spots were supplemented by eight Martin MAC Viper Wash DX instruments, plus 37 Martin Mac Axiom Hybrids—which combines a beam and a spot into a compact unit that also offers diffused wash functions, plus CMY color palette—in the air and on the floor. An array of GLP RGBW LED battens was specified for the sets, comprising 42 impression X4 Bar 20s and six impression X4 Bar 10s for the floor, plus 38 impression X4 Bar 20s mounted in the air. Also specified were 36 GLP JDC1 LED strobes, 14 Philips Vari-Lite VL4000 BeamWashes, 16 Robe BMFL WashBeams, 35 four-way in-line Moles with DWE lamps, and four PRG Bad Boys, controlled by PRG's GroundControl followspot system.

In addition, six impression X4 Bar 10 and 116 impression X4 Bar 20 LED battens were specified for the Iglesias stage set and smaller C stage in the audience area in the back of the front-of-house/lighting control position, used for an intimate acoustic guitar set. Other lighting instruments provided solely for the Iglesias stage set comprise an additional 18 Martin Mac Axiom Hybrids. A total of 258 Elation Professional ACL 360i single-beam moving luminaires are mounted on the Pitbull set and risers, including the act's DJ

fixtures as well as another 18 MAC Axiom Hybrids.

Controlling the lighting is a quartet of MA Lighting grandMA Series II full-size consoles—one each for Iglesias and Pitbull, with the remaining pair serving as spares.

"With his long track record, Enrique has formulated his musical message and will not change that much on this tour," Shirley concedes. "It's a matter of, Don't fix it if it ain't broke. My lighting design was shaped to complement his musical sensibilities. My core idea was to brighten up the show; Enrique is a very personal entertainer and likes audiences to feel connected. This is a very modern show—probably the most modern one we have done—with a chevron-shaped stage backed by a large chevron-shaped video wall, together with pretty minimal lighting



Rack-mounted Crown by Harman I-Tech 12000HD amplifiers located at stage left.

based on a large overhead truss design and one type of moving fixture. It's a logical stage layout because we can duplicate it in other [overseas] locations."

Shirley says that the Mac Viper Profiles "are a no-brainer for me. The new Viper is a perfect light, with large coverage, which is great for spot effects. They are extremely reliable, with great color options. The Martin Mac Axiom is a new product that we previewed a week before the tour kicked off, but which has worked out fine for us. In fact, the Axioms have proved to be a great workhorse for the show; they are punchy and very bright on the 130' upstage truss, and are very clear-looking lights."

In terms of special effects, Lawrence Wright, general manager of ER Productions says, "Both designers wanted to punctuate key moments in the show with a range of dramatic, sexy laser looks. For example, we're using diffraction effects to create mini-laser solos, during which the lighting and video is completely cut.

"To achieve each of the designers' visions, we specified a versatile laser package comprised of twenty-two BB3

units, which were used during both solo performances and in the joint finale. The BB3s are focused down on to the stage and out over the audience, creating a multi-level laser canopy overhead. Four Tripan scanning systems and six Beamburst fixtures were used exclusively in Pitbull's set. We're also using six [Look Solutions] Viper deLuxe smoke machines to ensure the lasers are seen at their best. All of the lasers and atmospheric effects are controlled using a High End Systems' Hedgehog 4 and Pangolin Beyond." To create the canopy, ER Productions rigged 14BB3s onto a special truss featuring drop-down brackets, which moves the lasers below the lighting fixtures when required.

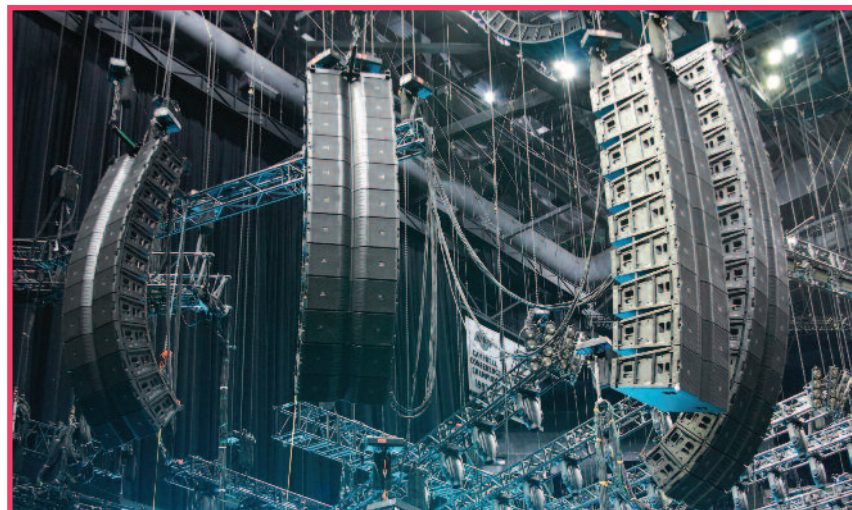


Lighting forms a kind of curtain in front of the video screen.

Video screens, servers, and projectors

According to Rusty Wingfield, tour account executive with PRG/Nocturne, PRG supplied a large amount of video hardware, which is being transported between performance venues using two tractor-trailers. "The US tour is carrying a total of 704 ROE Visual MC-7mm LED tiles," which offer an 80-by-80-pixel density per 24"-by-24" panel, "together with a number of display screens facing a quartet of double-stacked Barco HDF 30K projectors. For Iglesias, we supplied two Catalyst V5 Pro media servers, "one as the active system and another as backup—with Thundering Jack's Videodust real-time video effects and control package. For Pitbull, we added three Green Hippo Boreal media servers—two active and a backup."

Other gear, shared between both acts, includes a Grass Valley Karrera HD 200-25-C switcher, with control panel, linked to five Grass Valley LDX-80 premier cameras with a pair of 72-power Fujinon zoom lenses for the front of house and three Panasonic HD AW-HE120 robot cameras



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with Fujinon 22x lens for front of house and backstage.

PRG's video production team includes LED crew chief Kenny Ackerman, Jorge Toro as director of Iglesias' cameras and switchers, Brian "Bubba" Ress as director of same for Pitbull (also serving as Iglesias' video engineer), Doug Hallman as Catalyst server programmer, and Jeff Cady as Green Hippo Boreal server operator; the LED crew comprises Taylor Espitee, Austin Colby, Steve Haskins, Tommy Cesano, and Martin Jimenez. Wingfield says: "We lean on our crew a lot once this is out on the road, and I'm thankful for all their hard work in seeing this tour to its successful completion."

Integrating the elements

"This has been one of the biggest tours for us this summer," says John Wiseman, PRG/Nocturne senior VP. "We had to step up to the plate to accommodate their complex video needs. We have worked closely with Travis Shirley [production manager], Andreas Restrepo, and Juan Carlos in business management since 1994; it's because of their professionalism that we could accomplish this endeavor."

"In essence, my challenge was to develop a custom-looking show using items that can be manipulated as needed," Shirley says. "We have ended up with a total of 16 trucks for the show hardware; for this 18-month tour cycle, we aimed to have full production with us, aside from a few spot dates. The European, South American, and South East Asian dates will use brought-in hardware."

"The overall feedback has been very positive," concludes Divens. "Enrique puts on a very visual, dynamic and entertaining show. I wanted a PA that would reproduce all the elements to complement the show's visuals. The JBL VTX 25 is powerful, punchy, aggressive with clarity and great stereo imaging. It's pure audio bliss!" 🎧