

# At the Crossroads with Eric Clapton

## Living on Texas Time

By James Leasing

### At FOH

A lot of the acts on this bill could command a \$60 ticket price on their own, but spectators in the Cotton Bowl that day got 11 hours' worth for the same \$60. The day nearly finished without a hitch, except for approaching threatening weather that came in around 11:30 p.m., which made it necessary to cut out the show's planned finale entirely. Stage A monitors were mixed by Matt LaVoice on a Yamaha PM 5000M. Stage B monitors were mixed by Kenny Check on a Yamaha PM4000M. What follows are the artists in order of performance, who engineered each act at FOH and on which console. (And yes, there were two guys named Joe Walsh there.)

Artist	FOH Mixer	Console
Neal Schon with Jonathan Cain	Joe Walsh	Yamaha PM 4000
Steve Vai	Joe Walsh	Yamaha PM 4000
Sonny Landreth	Rich Davis	Midas XL-4
Larry Carlton and band	Joe Walsh	Yamaha PM 4000
Pat Metheny Trio	Rich Davis	Midas XL-4
John McLaughlin	Kurt Springer	Yamaha PM 4000
Robert Cray	Gary Newell	Midas XL-4
Jimmie Vaughan and Tilt-A-Whirl	Mike Samulle	Yamaha PM 4000
Hubert Sumlin with David Johansen backed by Jimmie Vaughan and Tilt-A-Whirl	Mike Samulle	Yamaha PM 4000
Booker T. and the MGs	Rich Davis	Midas XL-4
Bo Diddley backed by Booker T. and the MGs	Rich Davis	Midas XL-4
David Hidalgo backed by Booker T. and the MGs	Rich Davis	Midas XL-4
Joe Walsh backed by Booker T. and the MGs joined by James Burton	Rich Davis	Midas XL-4
Vishwa Mohan	Joe Walsh	Yamaha PM 4000
Vince Gill with Jerry Douglas	Hugh Johnson	Gill's DiGiCo D5
James Taylor and band joined by Jerry Douglas and Joe Walsh	John Godenzi	Midas XL-4
Jimmie Vaughan, Buddy Guy, B.B. King, Eric Clapton and John Mayer	Rich Davis	Midas XL-4
Carlos Santana and band joined by Rene Martinez	Rich Davis	Midas XL-4
Eric Clapton and band joined by Doyle Bramhall II and Jeff Beck	Robert Collins	Clapton's DiGiCo D5
ZZ Top	Tony Blanc/ Toby Francis	Midas XL-4



All photos by Craig Hopkins

Eric Clapton's 28-city, 32-show North American arena tour started in Oklahoma City on June 9 and ended August 2 at the Hollywood Bowl. But before the tour began, Clapton warmed up with a special one-off gig in Dallas, Texas, which featured 20 opening slots.

About two dozen acts were going to perform that day, and that required a 54-input A stage and a 54-input B stage. The acts could and did change things around bit as the show went along—a guest guitarist here, an extra song there, let's put this unscheduled act on in between these two acts... These impromptu changes had to be right, as the audio of the 11-hour show was being sent out over the Sirius Satellite Network and the Internet, with a DVD being shot for later release. On paper it looked to

be a real pressure cooker, and with all of these factors, including weather, the Texas Cotton Bowl just might have become one big crock-pot that hot Texas Sunday.

The June 6 Eric Clapton Crossroads concert in Dallas was a one-off outdoor stadium gig at the beginning of the North American Eric Clapton arena tour. For Sound Image of Escondido, Calif., it was a mission-critical job with a lot riding on it, as this was their first show of the tour with new client Eric Clapton.

Just to set the stage, here's the production schedule: The Friday load-in started at 8 a.m. Sound check with the acts started at 1 p.m. Saturday beginning with Eric Clapton, and ran until 10 p.m., ending with ZZ Top and Jeff Beck. Sunday doors were at 10 a.m., with the 11-hour show scheduled to run



L to R: Outgoing ZZ Top FOH engineer Toby Francis (now with Clay Aiken), Sound Image's Dave Shadon, incoming ZZ Top FOH engineer Tony Blanc, and dB's Geoff Lissaman