



BRUCE SPRINGSTEEN AND THE E STREET BAND

Photos & Text by Steve Jennings

Bruce Springsteen & The E Street Band are touring following the release of *Magic*, their first studio album in five years. The album was released on October 2, the same day that the North American leg tour kicked off in Connecticut. *Mix* caught one of the sold-out concerts a couple of weeks later, at Oakland, Calif.'s Oracle Arena. [Eds. note: At press time, it was announced that Federici is taking a leave of absence from the tour to pursue treatment for melanoma. Charles Giordano, who played with Springsteen as a member of the Sessions Band, will temporarily fill in for Federici until he is able to return.]



According to Springsteen guitar tech Kevin Buell, the Boss plays 16 Fender electric guitars; most are '52 reissues with varying degrees of customization. Supplementing those six-strings are a few 12-string Telecasters, Bigsby Teles, Esquire neck Telecaster and a dozen Takamine acoustics. His guitars are miked with a pair of Shure KSM44s on the main box and a single KSM32 on the spare amp; he sings through an Audix OM-3 mated to a Shure UHF-R wireless system.

"Onstage, Bruce has a custom-made stomp box that remotely activates a lead boost and a delay," Buell adds. "He plays through a Mesa Boogie 100W Mark II amp coupled with a Marshall 4x12 slant. For lead, we are using an MXR-CAE boost/line driver with a MXR DynaComp, and delay is achieved with a Boss DD-3 digital delay. I operate some song-specific effects offstage. They include a Boss RT-20 rotary sound processor for a Leslie effect and a Boss BF-3 flanger."



At front of house, from left: John Cooper, systems engineer/Pro Tools operator Brett Dicus and systems engineer John "Boo" Bruvey

FOH ENGINEER JOHN COOPER

Cooper, who has been mixing Bruce Springsteen since the end of 2001, is manning a Digidesign 96-input Profile with a 128-track Pro Tools HD recording rig. Choice plug-ins for Cooper include BF-2As, BF-76s, Drawmer Tour Bus gates, McDSP multiband comps, Crane Song's Phoenix, TC Electronic D-Verb and Line 6 delay. Cooper also uses Neve outboard pre's for FOH audience mics.



Guitar techs, from left: Garry Tallent (for Steven Van Zandt), Michael Kaye (Patti Scialfa), Roy Witte (Nils Lofgren) and Kevin Buell (Springsteen)

Springsteen's longtime sound company is Audio Analysts; Cooper's relationship with this company dates back to 1996 when he was mixing for Wynonna Judd. This tour's P.A. comprises 64 JBL 4889s for main and sides; 32 4880 subs, 48 4887s for the rear (four groups of 12), eight 4887s for front-fills and four 4880 subs on the floor. "I'm a bit old-school, so I do a lot of tuning with the primary vocal mic," Cooper says. "Then with the Digidesign Profile and Pro Tools, I will roll the show back from previous days for additional tuning."



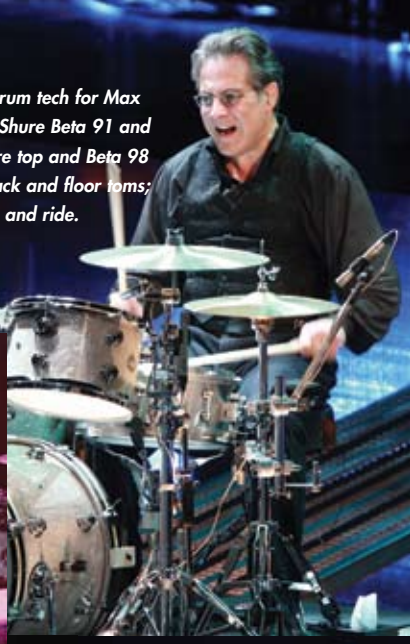
At monitor world, from left: engineers Monty Carlo (stage-left) and Troy Milner (stage-right), and P.A. stage techs Rob Zuchowski and Ray Tittle

Situated at stage left, monitor engineer Monty Carlo is manning a Yamaha PM1D set up with 128 inputs and 64 outs, taking about 80 inputs from the stage and sending out 30 mixes from the desk. "They include wedges and in-ear mixes for the musicians and backline techs," Carlo explains. "My approach is to keep things fairly simple; I'm using only the internal effects and dynamics of the PM1D."

In addition to mixing for Springsteen, Van Zandt, Scialfa, Bittan, Federici and Soozie Tyrell, Carlo also manages mixes that are fed to some backline techs and the teleprompter operators. "Most of my mixes are wedges," Carlo says. "Roy and Danny are my only musicians using ear monitors, Westone ES-2s."

Over at stage right is monitor engineer Troy Milner, who mixes for Tallent, Clemons, Lofgren and Weinberg; all of these musicians are on ears except Lofgren, who has three wedges hanging under the stage. "My console is a Yamaha PM1D, set up for 128 inputs and 64 outputs," Milner says. "I'm using around 80 inputs from the stage, but with all the effects returns I'm running around 94 inputs on the console." Milner relies on Midas XL-42s for drum input preamps, onboard effects, two TC Electronic M2000s and a Lexicon 480L. Effects on Weinberg include Empirical Labs Fatso Jr. "strapped across his hardwire ear mix to fatten it up a touch since he likes a big, warm mix," Milner says. "Also, I have two double 18-inch subs behind Max to move some air and feel the kick drum. All wireless ears are Sennheiser G2s."

According to Harry McCarthy, drum tech for Max Weinberg, the kit is miked with Shure Beta 91 and Beyer 88 on kick; SM57 on snare top and Beta 98 on snare bottom; Beta 98s on rack and floor toms; and KSM 137s on hi-hats, crash and ride.



Dueling guitarists: Steve Van Zandt and Patti Scialfa



Guitarist Nils Lofgren (left) with Clarence Clemons



Clarence Clemons (saxophone/percussion)



Keyboardist Danny Federici plays a Hammond B3 organ through a Boss RT-20 Rotary Ensemble; he also plays an Alesis QS7 synth and QS6 synth. According to keyboard tech Marty Gelhaart, "He mixes his own monitors on the Soundcraft Spirit 16 mixer to his left. In a rack offstage are two Alesis QSR synth modules, two Roland JV 5050 synth modules and two E-mu E4XT samplers."



Keyboardist Roy Bittan's setup comprises mostly vintage digital synths and samplers with a few exceptions. According to keyboard tech Kurt Wolak, Bittan has a Yamaha Grand Piano with MIDI driving a Muse Receptor Jr. running Synthogy Ivory; controllers include Kurzweil K2600 and PC2X, and a Korg M1. In a rack offstage are a Korg M1R, Yamaha DX-7IIFD and TG77, E-mu E4XT, and Akai S1000. A Mackie 1602 and Behringer Pro Mix handle the audio routing. Two JLCopper Synapse MIDI matrix units handle the MIDI routing.