PLUS

FIREHOUSE PRODUCTIONS
INNOVATION AND PREPARATION

LSI / SACO
A PLACE TO COME AND DREAM

THE WIGGLES
WELL WORTH THE EFFORT

AND MORE

Firehouse Productions Inc.
MCI Presents the Ultimate Smooth Ride DesignworksUSA-Styled Luxury Tour Coach Road Crib

The All-New MCI J4500 Conversion Shell.

To schedule a test drive today, call 866-MCI Coach.
ON the COVER
HANNAH MONTANA 24
FIREHOUSE PRODUCTIONS 30
LSI/SACO LIGHTING 8
THE WIGGLES 20

2 PUBLISHER’S NOTES

4 SOUND
D.A.S. Audio
Maryland Sound International
Rings in 2008

8 VIDEO
LSI/Saco
A Place to Come & Dream

10 LIGHTING
Human League’s
2007 Festive Tour
Matisyahu
Hits the Road with 311
“Apocalyptica” Now
Finish Cellists Tour as “Worlds Colide”

18 TRANSPORTATION
Christmas for Kids 2007

32 VENUES
Nokia Live Theatre
Independence Seaport
Museum’s Concert Hall

38 INTERNATIONAL
CBeebies Live!
UK Arena Tour is a “Wonderland”

44 ADVERTISER’S INDEX

BREAKOUTS & EVENT PHOTOS
20 The Wiggles
As we close the year, with our final issue of Tour Guide Journal, we are also closing a chapter in the evolution of our magazine. This will be the last issue of the Journal with this title. Next month, you will receive Mobile Production Monthly. The new title will be more than just a name change. The new title reflects the changes in our industry, recognizing the increasing focus of production companies on special events and corporate production.

We are not relinquishing our position as the premier publication covering the live touring production industry. Rather, we are expanding our coverage to the business and professionals who work in all of these areas.

There are other reasons for this name change. We are launching the new massive searchable database, MobileProductionPro.com. In a few weeks, the publicity and announcements, you will soon be receiving, are all part of a marketing push to rebrand our titles. Tour Guide’s name will still be present on the covers of all of our publications.

Included in this transition will be the Tour Link Conference. We plan to move the event in 2009 to the east, most likely a location in Florida, and then alternate East and West Coast with the event. The event itself will also be significantly upgraded to include manufacturer’s workshops and a look to producing some regional events.

All in all, this has been a most significant year for us, but 2008 promises to be a benchmark in our ability to generate more accurate, timely coverage of our industry and to deliver better tools for the industry. We hope you support these changes and appreciate our efforts to better serve you.

LARRY SMITH
Modern technology combined
with old fashioned quality and service

Clarion Coach Inc.

Clarion Coach
PO Box 309
Clarion, PA 16214
phone: 814.226.5573
fax: 814.226.5981
email: clarioncoach@mail.usachoice.net
clarioncoach.com

We offer the leasing and sale of customized coaches. "Top of the line custom quality coaches with leading edge technology."
We match our drivers with the client’s personality. We are dedicated to customer service.

PREVOST
THE 'ULTIMATE' CLASS
Sony recording artist Montgomery Gentry—an American country music duo comprised of Eddie Montgomery and Troy Gentry—are on a roll. They were recently nominated for the 50th Annual GRAMMY® Awards in the category of Best Performance by a Duo or Group with Vocals for their hit song “Lucky Man”. With their current level of popularity, their performance at the 3,500-seat Turner Center was highly anticipated and, as a result, was a near sell-out event.

According to Don Brown, Owner and Systems Designer for DB Sound, a leading Florida sound and lighting company that services both the live event and installation markets throughout the Eastern United States, “Turner Center is a venue that I like to refer to as being ‘acoustically challenged’ because of its metal construction and the relatively low 30-foot ceiling. These conditions make it extremely difficult to control reflections and the low ceiling limits our ability to fly the loudspeaker systems at the height we would like to. As a result, it can be tough to achieve even distribution throughout the back rows. It’s quite a challenge to get proper focus on the top rear seats of the facility while maintaining the integrity of sound and consistent SPL levels down on the floor.”

To address these issues, Brown and his crew installed a setup consisting of sixteen D.A.S. Audio Aero 38A line array elements (a self-powered, 3-way medium format line array), flown 8 modules per side, with low frequency support coming from twelve D.A.S. Audio Aero 182A self-powered subwoofers that were ground stacked across the front of the stage. Brown’s decision to deploy the D.A.S. Audio system stemmed from his exposure to the equipment during LDI 2007 in Orlando, FL.
“We first heard the D.A.S. Aero system during LDI,” notes Brown. “The ET Live shootout consisted of several stage setups hosted by a number of leading manufacturers, and each demonstration provided show attendees the opportunity to evaluate the systems and ask questions. We were tremendously impressed with the performance of the D.A.S. rig. The D.A.S. demo involved a pretty challenging mix, and we really liked what we heard—particularly in the low-mid range. The sound was big, fat, and warm...it was positively huge. The demo started out at a moderate level, and then they gradually kicked the volume up. All the while, the integrity of the system’s sound quality was consistent. If anything, it got progressively better. The D.A.S. Audio system’s performance is what prompted us to go with D.A.S. for the Montgomery Gentry event.”

Brown reports that, as a new customer, he was equally impressed with D.A.S. Audio’s technical support services.

“D.A.S. sent a crew out to assist with this project,” said Brown. “We used EASE Focus to help with the system configuration, which nailed the setup almost perfectly. The only tweaking we did was bump the chain motor a couple of clicks to gain another 6-8 inches. The top rows were well covered and the floor wasn’t the least bit overpowered. The first time I barked into the microphone, I knew this was an impressive system. There was no coloring and almost no tweaking required. With minimal adjustments, this system sounded every bit as good as what we originally heard during the LDI show.”

When queried about those aspects of the D.A.S. Audio system that most impressed him, Brown offered the following assessment. “In addition to their impeccable sound quality,” says Brown, “I’ve been equally impressed with their build quality. The rigging hardware makes the system easy to fly, the self-CONTINUED ON page 43
TIMES SQUARE RINGS IN 2008

And Maryland Sound International Helps Pull It Off

When it comes to daunting audio gigs, few can match the challenges presented by the annual New Year’s Eve Show in New York City’s Times Square. With a live audience in the hundreds of thousands and a TV audience in the tens of millions, this is one of those gigs where the whole world really is watching. Long-time audio provider Maryland Sound International (MSI) pulls off the seemingly impossible every year, but the most recent show was made better and easier with the addition of Studer and Soundcraft digital mixing technology.

Two performance stages, each with a 96-input Studer Stagebox, and a broadcast stage with 10 inputs were all fed to an optical splitter, which fed both a Soundcraft Vi6™ running monitors for each performance stage and a Studer Vista 5 SR in the main “mix container.” According to MSI Owner Bob Goldstein, “The Studer Vista 5 SR is the console we have been waiting for. In the smallest of footprints it provides a ‘no limits’ solution to this project. We can bring three stages worth of inputs, truck feeds and playback into one console that is easy to use, sounds great and provides all of the outputs required, with total redundancy. With a ton of Vista consoles in the broadcast field and the extensive abuse we have put them through we know reliability is a non-issue. That is really important for this gig.”

Among the challenges of the Times Square production is the need for even coverage throughout an area that runs seven city blocks. “Both analog and digital outputs, a total of 20 matrix output busses were sent via Optocore to an army of Crown amps which fed JBL VerTec line arrays installed throughout the square from 42nd to 48th streets,” said Shane Morris, principal engineer for Soundcraft and Studer USA. “And each of those matrix outputs had its own EQ and dynamics control.”

The system included more than a mile of optical cable with more than 20 signal “drop” points. Additional outputs were supplied for both an analog broadcast split and Pro Tools recording of the entire event.

Adding to the obvious technical challenges was the fact that this show takes place in one of the busiest commercial corridors in the world and the powers that be can’t exactly shut things down so the sound company can come in and set up.

“We have provided sound for some of the most difficult productions in the world – Pink Floyd on the Grand Canal in Venice and at the Palace in Versailles, Super Bowl halftime shows, inaugurations and Washington DC Mall events, and large-scale sports events, concert tours and festivals – yet these all pale in comparison to Times Square New Years Eve,” says Goldstein. “Not only can it be really cold, it is extremely crowded on the streets and sidewalks except for 2 a.m. until 7a.m. Furthermore, we are not permitted to make noise at any time other than show time. In other

Contact MSI:
CALL >> 800.76.SOUND
GO TO >> marylandsound.com
words, we have to be able to set up the system in a very short period of time, turn it on, and have it work flawlessly the first time, all with the most complex set of circumstances imaginable. But we love this gig! It forces us to stretch the definition of flawless performance.”

MSI took delivery of a pair of Vista 5 SR consoles in October with an eye toward using them for the Times Square event, which the company has been doing for longer than anyone cares to remember. Goldstein adds: “The first time I saw the Studer Vista 5, I was blown away. It has features that no other console has and its ease of use is hard to beat. An engineer no longer has to worry about layers or pages. This console answers a lot of the gripes engineers have with digital consoles. For a show like Times Square New Year's Eve, it provides a control surface that is straightforward, small and easy for our engineer to navigate through three stages, nine or ten artists, plus various feeds. The footprint we have to work with is really minimal and going to the Vista 5 SR this year freed up some real estate that just wasn’t available in years past. So the bottom line is that the Studer desk’s size, speed of navigation, reliability, redundancy, audio quality and ‘no limits’ makes it the best console for the job available today.”

In the end, the audio setup became invisible as far as the crowd and TV audience were concerned, as it should on a gig like this. “One would have to say that the whole six-hour show went off without a glitch, hitch, lockup, pop or crack,” notes Morris. “It was a perfect application of the Studer and Soundcraft mixer group technology and MSI ingenuity!”

Known as the touring sound company of choice for top artists like Josh Groban, Neil Diamond, Pink Floyd, Hall & Oates, Disturbed and many others, MSI has also notably provided sound reinforcement for the most recent Presidential Inaugurations (2005 and 2001) and the dedication of the National WWII Memorial in Washington D.C. ☮
A long time ago, in a galaxy far, far away, there was an electrical power station that wanted a large wall upon which it could track its system status. The project found its way to the door of Saco and thus was born the first LED video wall.

In 2005 Nine Inch Nails hit the road with a video display the likes of which had not been seen before. It was called V9…hi-definition LED video. The world of live video presentation would quite simply never be the same. The company that gave us this product is a Montreal based group called LSI/Saco (traded on NASDAQ under the symbol LYTS).

Three years after the introduction of V9, the industry still has not embraced the technology. Possibly, the problem may be that Saco, as a company, is still a relatively unknown entity within our business.

While the V9 isn’t the only contribution LSI/Saco has made to the industry, it is the most important. It is a hi-density (thus high resolution) LED video product that is able to present amazingly clear and powerful video images. However, there is more to V9 than just the high-res output. It is super light-weight and therefore, can be more liberally added to production design.

Because of the high density of the pixels, the product can be made into custom shapes with tighter tolerances. A good example of this was the last Paul McCartney tour, which had three rings of V9 that flew in and out of sight in front of the upstage projection wall. The black border around the outside of the rings was much more narrow than they would have been had they been built with LED previously available on the market.

But wait, there more! Where the typical power output for an outdoor video wall is 5,000 NITS (the measuring unit for metering LED output) and the standard indoor output is 2,000 NTIS, V9 is capable of putting out 9,000!

The scan rate of V9 is as impressive as every other aspect of the product. Scanning at a rate of 60 to as many as 90 frames per second, it has a delay rate from processor to output of one frame where every other manufacturer in the market is hitting 2.5 at best.

That becomes an important issue when you see a 22 x 40 foot V9 wall like the one used on the Bon Jovi “Have a Nice Day” tour of 2006. This was the first tour to ever go out that was HD from the camera to the wall. The image was truly breathtaking. But it wasn’t background image. It was IMAG. A one frame latency rate was bloody important when you were showing an image that was that clean and large of John Bon Jovi singing or a close up of Richie Sambora’s hands on a lead chop.

As was said earlier, V9 is only one of the products put forth by LSI/Saco. You just can’t imagine the wild things that are going on in this place. And with all of the technology that this company comes up with, the greatest product provided to its clients, the greatest is individual focus.

This company is the ultimate custom shop. These people don’t have a bunch of gear laying around hoping that someone will come in with a need for it, nor do they try to shoe horn a customer into what they have on the shelf.

For example, they have the ability to meter the existing video wall that a customer might have and calibrate the values of their product to match what the customer already has. Through this, they are able to establish a computer profile of that customer. That profile can be accessed the next time that particular client comes back.

The result is that it all looks the same. Even two different batches of LED’s are used because the in-house technology created by LSI/Saco is able to create a mathematical match and hard code that match into the modules. When they are ready to upgrade to a better look, a new profile is established and filed for later reference.

LSI/Saco Marketing Chief Johnathan Labbee explained, “Many other
companies will adjust their bit rate to make a match and thus compromising their image quality to try to make a match. We are actually able to adjust color, gamma, and even voltage on our product without affecting the bit rate.”

Labbee added, “Our most important mandate is to never compromise our image quality.”

LSI/Saco also has its own fabrication capability. While it does have fabrication and manufacturing subcontractors, the ability to crank out prototypes on the spur of the moment is critical.

As creative as the people at LSI/Saco are, their greatest attitude is their humility about it all. Labbee explained, “Here at Saco you will see a lot of unfinished stuff; the beginning of ideas. We’re not the people who are going to finish the ideas. The designers will do that. If I show the designer what I would do with a piece of technology that we might have been playing with, I would kind of kill it for them. We like that designers can come here and dream.”

Labbee has the standard practice of telling potential clients LSI/Saco will be happy to go and see the client, but the client has to come and see Saco. One visit to this place is all it will take to snap the strongest leash on the dogs of design.

Don’t let this story give the false impression that this company is only about video walls. There is no way to accurately describe what goes on in this palace of unbridled grey matter. The spectacular displays that the good folks at Nocturne have been putting up for the likes of Nine Inch Nails, Paul McCartney, Bon Jovi, Madonna, Josh Groban, Spice Girls and so many more just scratch the surface of the magic that goes on there.

The truly sad part writing this story is that the most impressive part is the part that can’t be written. Alright, maybe we’ll tell you just this one thing…

You didn’t’ really think we’d do that did you? You’re going to have to wait like everyone else. But we promise, you’re going to love it!”

We’re Powersource Transportation, Inc., one of the nation’s leading power-only trucking companies. Wherever you’re going and whatever you have, we’ve got the power to move you, your trailers, and your tour to the next venue—whether it’s in the next county or in the next state.

1-800-438-8789
www.powersourcetrans.com
2023 N. Lafayette Court • Griffith, IN 463190

powersource transportation inc.
your source for power
Unlike the current trend for bands from the 1980s and 90s reforming, the Human League have never stopped performing. They still have a solid fan base, attract new devotees of classic 1980s electronica and are actively producing new work.

It’s Sinclair’s 4th tour with the band. Each year he ensures that the production values are maximised for the available budget and that the band have a fresh style to the stage.

This year lead singer Philip Oakey took a real interest in the visuals. Deciding to perform their seminal 1980 “Dare” album in order in its entirety, he discussed with Sinclair his desire for a real period feel from the visuals and a “rectangular” basis to the stage.

Sinclair, a great exponent of merging lighting and video into one coherent visual vehicle, immediately saw a myriad of possibilities for using projection to help establish the retro narrative and provide some literal references back to the 1980s. A great example was the cheeky morphing of ‘Thatcher Years politicians’ faces for “Sound of The Crowd”. He also used the projection as an expressive form in its own right.

Sinclair created and edited all the show’s video content himself. Approximately 50% of this is completely new, and the rest was a combination of re-edited and archival material form the Dare era. All of it is stored in the DigitalSpot heads.

He’s used Robe DigitalSpots DT5000s before, and was one of the first people to tour them last year when HSL made their initial investment. They now have over 20 units, from which Sinclair grabbed 7 for this tour. “They are bright, reliable, rugged units that cope well with the touring. What more could you want?”

He made considerable use of the DigitalSpot’s Picture Merging facilities, enabling one large image to appear across all screens or any number of smaller ones.

The 7 portrait format screens are hung on the special strap winches that HSL had designed and built for the tour. They needed a smooth and repeatable system for raising them up and down, which could be controlled from the lighting desk to match the DigiSpot cues.

Three screens are flown on the mid truss, with four on the rear truss, all assuming a variety of different formations throughout the set. Having them split across two trusses adds a great perception of depth to the stage, and each screen is fed by a DigitalSpot rigged immediately in front of it.

For moving lights, HSL supplied 18 Robe ColorSpot 700E ATs – 9 hung above with 9 on the floor, plus 6 Vari*Lite 1000s on the front truss and 6 Atomic strobes.

Other fixtures included Pulsar ChromaStrips dotted around the band and Showtec Sunstrips placed along the back of the risers. These each contain 10 individually controllable MR16 lamps and HSL had these powder coated in white to match the backline.

Sinclair controls all the fixtures from a Jands Vista console with one of the new M1 wings.

CONTINUED ON page 43
Soundcheck is truly one of a kind facility. As the largest rehearsal studio complex in the world under one roof, Soundcheck is recognized as the rehearsal venue of choice by many top touring and recording acts. Soundcheck also provides a wide range of support services for touring and studio musicians, both in Nashville and on the road.

750 Cowan Street, Nashville, TN 37207
Phone: 615.726.1165 Fax: 615.256.6045
soundchecknashville.com
Known for blending traditional Jewish themes with reggae and rock sounds, Matisyahu is most recognizable for being a member of Chabad-Lubavitch, a chassidic group of Judaism. As such, Matisyahu stands out for wearing the traditional clothing of Hasidic Jews and not performing on the Sabbath. Since 2004, he has released two studio albums as well as one live album, two remix CDs and one DVD featuring a live concert, and a number of interviews. Through his short career, Matisyahu has teamed up with some of the biggest names in reggae production including Bill Laswell and duo Sly & Robbie. Since his debut, Matisyahu has received positive reviews from both rock and reggae outlets. Most recently, he was named “Top Reggae Artist” of 2006 by Billboard.

Recently, Omaha alt-rockers 311 announced an extensive 42-date U.S. tour, tapping Matisyahu to open most dates. The team began touring together in St. Louis on June 28. From there, the tandem weaves throughout the country, logging numerous performances in the Southwestern, Midwestern, and Northeastern regions of the U.S. Finally, the tour will wrap with assorted West Coast dates in cities such as San Diego, Santa Barbara, and Salt Lake City.

“A lighting package is generally the last thing a support band is allowed to bring along,” notes lighting director and operator, Marc Janowitz. “But for Matisyahu it was an edict. Still, the support slot posed some interesting challenges: We were trying to bring headline-level production to a stage that belonged to somebody else. And there was very little time to set up; we had to get lighting on fast and off fast.”

Janowitz retained some of 311’s overhead rig but supplemented it with a “pretty sizeable package” consisting of 10 strobes on the floor and eight Clay Paky Alpha Spot HPE 1200s on four rolling side towers which illuminated the band on the floor and on risers upstage.

“We needed a fixture that could cut through diminishing daylight which is often the challenge of playing outdoor venues in summer,” he notes. “I also needed something diverse. I’ve employed the Alpha Spots before so I knew they could be used for a profile sharp-edge texture then simply by adding the integral frost it would be a wash-like fixture. Its linear zoom, from 10-40 degrees, would also provide a good spread with a short throw.”
The Alpha Spot’s “great strobe feature” was a bonus. “I’m a big fan of that,” Janowitz reports. “The Alphas proved to be a really great tool in the toolbox for both subtle and overwhelming effects.”

He was also looking for fixtures that would be “durable and roadworthy.” Janowitz had limited staff for the roll on and off, and they once had to deal with a tower, which fell over a cable ramp and hit the ground. “The next day at power up, we had no problems with the lights whatsoever,” he recalls. “I wasn’t worried anyway. knowing how good Clay Paky’s customer service was. I knew it wouldn’t be a problem either way.”

The Alpha Spot HPE 1200’s extraordinary luminosity is guaranteed by the combination of a top-performance optical unit and a 1200w discharge lamp. The unit’s large, newly-designed effects section, color mixing CMY, linear zoom 10-40 degrees, and extremely quiet operation delivers maximum results in professional lighting.
What started with four cellists playing Metallica songs has become one of Finland’s most successful bands - Apocalyptica. The musicians thrill their audiences everywhere they perform with their exceptionally powerful songs - mostly their own material spiced with additional guest artists. Right now, Apocalyptica are on their “Worlds Collide” World Tour. Lighting designer Mikki Kunttu created a show to remember, using an grandMA full-size and one MA NSP for controlling the lighting.

“The grandMA was really the only choice”, said Kunttu, “We actually tried another console but life got seriously difficult. It is the intelligent and advanced programming that you find on a grandMA that makes this show rock as hard as it does. The grandMA offers possibilities that no other console on the market can deliver. Another important factor is of course its reliability. Pekka Martti, programmer and operator of the show, needs to feel safe when he is on the road, both in terms of the hardware and software.”

“The set design, which was also done by Kunttu, consists of a rather small rig. The visuals are based on these basic elements: High End Showguns, Martin Atomic Strobes, a few moving lights and conventionals, and of course the set”, said Kunttu, “This is a rock show that makes a statement. Its beams, strong looks, and timings are just out of this world. Pekka Martti is by
far the most amazing performer I've ever witnessed behind a lighting console. The strobes are a lot about timing, they are working a great deal with the drum fills and accents as well as the shutters and dimmers of the moving lights too.” Kunttu continued: “The set has a backdrop which is my way of taking what's on the album cover and making it more rough, more rock and just more Apocalyptica in my opinion. Then there are the chairs of the band which are a symbiosis of a cello and a skull. And then there is of course the burning cello…”

Eastway provided the lighting equipment for the rehearsals in Helsinki, Black Box has delivered the material for the tour.
PAS
Production Air Services Inc.

Executive Transportation
Film and Video Production
Utility/Long Line Work
Still Photography
Scenic Flights
Site Survey

Phone: 480 985-6919    Fax: 480 985-3093
5103 East Roadrunner Drive, Mesa AZ 85215
Built to Ride
Comfort, Dependability, and a Smooth Safe Ride!

ROBERTS BROTHERS COACH CO.
- Largest New Fleet of Prevost Coaches
- Luxurious and Innovative Conversions
- Unequaled Service and Attention to Detail

210 Charles Ralph Drive
Springfield, TN 37172
Phone: (615) 212 - 0226

www.robertsbrotherscoach.com
It was a particularly busy couple of days at the Wal-Mart in Hendersonville, TN as hundreds of children, volunteers and country music artists filled its store and parking lot for the annual Christmas for Kids event.

Christmas For Kids Inc. was originally organized by professional coach drivers and is a non-profit, state chartered organization made possible with the dedication of the drivers, their families, countless volunteers and several sponsors. It is intended to provide something extra for children from low income families in middle Tennessee at Christmas. “The goal of the organization is to make Christmas a happy and joyful time for some special children in the community,” explains the organization’s website.

The two day event began December 17 giving the public a chance to tour some of their favorite country music artists’ buses and get some autographs from the stars from 5 p.m. to 9 p.m. The artists and bus companies provide several buses while the public gives a small donation to tour the buses and meet some of the artists. This year there were approximately fifty buses on display. A few of the bus companies that provided most of the buses are: All Access Coach, Diamond Coach, Music City Coach, Ziggy’s Custom Coaches, Coach Quarters, Four Seasons Coach, and Hemphill Brothers Coach Company, among others. The bus companies and drivers not only donate their buses and time but also the fuel. Artists that have stopped by in past years to sign autographs included Gretchen Wilson, Larry the Cable Guy, Taylor Swift, Trisha Yearwood, Chris Young, Naomi & Wynonna Judd, Jeff Bates and the late Conway Twitty. Donated merchandise from artists like Vince Gill, Martina McBride, Tracy Lawrence, The Oak Ridge Boys, Lorrie Morgan, Randy Travis, Joe Diffie, the late Chris LeDoux, and Big & Rich was also on sale with profits used for the kids to shop at Wal-Mart the next day.

Literally bus loads of children and chaperones filled Wal-Mart Tuesday December 18 after spending a fun filled day on the tour buses and having lunch provided by Garth Brooks, at a local Gallatin church. The day started with picking up the children from their schools and taking them to the church for lunch. While on the buses, children were able to watch movies and snack on some holiday treats. During

For more details: 
GO TO >> christmas4kids.org

Starting Top Left: Justin Ellis, Lynn Pitts (Driver), Olan Witt (Owner of Coach Quarters Entertainment Transportation), Jared Witt Bottom Left: Carolyn Kanafani (Accounting), Dean Pickering (Shop Manager, Devin Kanafani photos by Aaron Crisler
lunch the children sang along to Christmas carols and were also able to meet and have their photo taken with Santa Claus. From the church and around town, the buses were paraded to Wal-Mart led by the Hendersonville Police Department. After arriving at Wal-Mart, every single child was then given $175 to spend on anything they wanted. Each child was assigned a chaperone to help them shop. The children were encouraged to buy only for themselves; however, almost every child’s priority was buying gifts for their family. The money given to the children was provided through fundraisers, donations and gifts. Tim McGraw, Faith Hill, and Charlie Daniels are few of the stars that donate items to every child. On top of being given money, each child was given a Tennessee Titan’s jacket, a backpack and a Star Wars toy.

A special Christmas for Kids benefit concert held every November at the Ryman Auditorium contributes most of the money that the children receive. This year, the sold out concert was held Monday, November 19 and included performances from Phil Vassar, Rodney Adkins, Chris Young, Taylor Swift and Mr. Charlie Daniels. One hundred percent of the ticket proceeds were given to Christmas for Kids allowing almost 400 children from Wilson, Robertson and Sumner counties, to participate this year. Debbie Lamberson, President of Christmas for Kids also explained that the 400 children included about 30 who had the opportunity to shop early on Sunday. She acknowledged that “some children with handicaps or special needs obviously still deserve to go, like a little boy who suffers from burns all over his body that cannot be around a lot of people. We wanted to make sure they still got to participate so they got to go shopping early on the Sunday before the event.”

An event of this magnitude could not have happened if it weren’t for a lot of dedicated individuals and extremely generous organizations. Several sponsors helped to make Christmas for Kids a success. This year, Bob Parks Realty held an auction that raised $24,000 to give to the kids. The Hendersonville Rotary Club also helped put smiles on the faces of hundreds of children. Lamberson confirmed stating, “We wouldn’t have been able to hold the benefit concert without all the artists help, as well as Jayson Promotions.” Without a doubt it was another successful year for the Christmas for Kids organization and more importantly another year to give something special to children in Middle Tennessee. ☺
You know the picture. We all know the picture. Jake Berry says it’s a cool show and that we should cover it, so we go cover it. The crew has been up and down the road and there are no rookies out here. The room is show ready, the house fills with [relatively] long time fans, house lights out, and the crowd goes nuts as some even rush the stage.

Like we said, you’ve seen it before. Well, there is one difference. The average age of this crowd is 6 years old. There’s no sense taking the game any further, you’ve seen the photos with the story. It the Wiggles.

Alright, so it’s a kids show. But Jake Berry really did say that it would be worth covering and that was good enough for this writer.

The show is very compact and travels in four trucks including merchandise. It only takes three hours to get the room show ready and an hour and a half to load it out. The show is very colorful with lots of activity. There is a lot of set, but much of it is inflatable, making it easy to deal with. While the lighting rig does a great job on highlighting the action and bringing out the rich colors of the show, it’s not that big. Once again, it’s easy to deal with for the two-man lighting crew.

That sounds great right up to the point where you realize that there is no room for rest during the day. There are two shows a day with lots of work to do between shows and then they’re into load out. Add that to the fact that they work seven days between breaks, and it matters little that they’re out of the building around 10pm every night.

So what’s the allure of this gig for a bunch of people who could easily pick up another tour that pays better and works less? Well, during an impromptu chat with the whole crew, the answer came through loud and clear. Everyone without exception spoke in one voice chanting the praise of this gig. Said Rigger (and coffee tech) Mark Minatodani, “I’ve done the big 20 truck shows and I’ll take this every day. Those things are too impersonal. You can go for a year on one of those and never meet everyone out there.”
Minatodani went on to add, “I never was much of a kid person. I didn’t want to even be around them. But after a year of this, I’m a changed man.”

From the perspective of Production Manager Harold Behrens, the biggest challenge of this tour is fitting it all into every room. Behrens explained, “Because the size of the stage is 60 x 48 with wings, it can be tough to get everything in. They don’t want to omit anything because it’s such a colorful show. They don’t want the stage to look bare. That can be a little challenging depending on the room we’re in.”

As is usually the case with children’s show like this, the hot seat of the show is the wardrobe given the fact that this, like most children’s shows, is costume intensive. But there is another place where it gets a little edgy. The show doesn’t go the same way every night as the guys on stage have a tendency to call audibles at the line. But Minatodani has been with the show as long as anyone out there and handles it without issue.

This really is a great show for a lot of reasons. It’s rare that *TGJ* ever speaks to the actual content of the show and the affect it has on the audience. However, in this case what happens on the stage and how the audience responds has a marked influence on the crew.

*CONTINUED ON page 43*
Call Sedan On Demand and See Nashville like A Star

Call Us for a quote on all of you or your groups needs.

Buses, Vans, Luxury Sedans, and limousines available.

We offer shuttles, airport transfers, as well as a wide variety of tours of the local history and music industry.

No Group too Large or Small. We want your business!

Sedan on Demand
211 Sixth Ave South • Nashville, TN 37206-3903
800-254-4600 • 615-254-4600 • Fax 615-259-2723
www.SedanOnDemand.com

Sedan Service
$40 to airport from downtown

Collinsworth, Bright & Company, P.C.
Certified Public Accountants and Business Managers

When there is more at stake than a decimal point.

When you need advice.

Finance • Music Industry
Auditing • Business Management
Taxes • Consulting • Business Evaluations

Cummins Station • 209 10th Ave. South Suite #216 • Nashville, TN 37203
tel 615.322.9900 • fax 615.322.9379
www.collinsworthbright.com
Hannah Montana
The Best of Both Worlds Tour 2007/2008
Pick the most out of touch person on Earth that you can think of and the chances are that even that person is familiar with Hannah Montana and the media storm that has surrounded her this year. And while the biggest part of a story has nothing to do with the issues that TGJ focuses on, which is ticket sales and scalping (unbelievable scalping), the story is absolutely irresistible.

Once the whole thing became apparent, two priorities became paramount: learn about Hannah Montana, something that meant watching several hours of the television show that airs on the Disney Channel, and the other was, “Don’t miss this!”

Going into the building to see a major show like the Rolling Stones or Madonna, there are some things that can be safely anticipated before you walk in. You know the music and you know it’s going to be big. It was apparent that this show was going to be big by the fact that there were 16 trucks close to that same amount of busses.

As one can expect, security was very tight, but once in the building, the crew and management team treated us with courtesy that is not always seen when we are taking a look at a show. The minute we came in the door we were met by Tour Manager/Accountant Dan McGee who gave a fairly extensive walking tour of the production. Next was Production Manager Omar Abderrahman who went even deeper with his tour.

There is no way we were ready for what we saw.

Nocturne got the video call on this and did it up with the punch that one would expect. The stage had multi-levels with video everywhere. The high-res video displays were three V9 walls. One display made up the front wall of the six foot high drum riser that was upstage right and looked to be about 8 feet tall. There was a smaller one that was flown behind at all riser that performers used during the show. Then there was a 24” x 24 square V9 wall that was flown upstage center.

Here’s where the video portion of the show got really interesting. In addition to the V9, there were five low-res video cubes that flew around the stage. The three visible faces of the cubes were comprised of two large tubular aluminum frame pieces (one top and one bottom) that gave the cube its basic shape. There was bracing in between the header and footer that kept it all sturdy and the MiPIX strips were attached in vertical falls.

Ancillary rigging points were hung in the house for the purpose of building the structures as all parts of them had to be hung from the headers until they could be braced and made rigid enough to land. Then they were placed on dollies and rolled into position under the grid before the stage was placed and flown for the show.
The cubes were able to fly up out of site for the opening act. But that’s not all the flying they did. During the show, the three upstage cubes hung vertically and the two downstage units flew vertically and horizontally. The images that were presented on the cubes were a blend of content video designed by Tour production Designer Michael Cotton and IMAG.

Such was the case for the V9 as well. But when the cubes were flown into position, they were quasi translucent. Because the MiPIX was made up of strips of the product, you could see through the cubes to what was happening behind them on the V9 walls. The effect was increased when the cubes were on the move.

The lighting design, done by Abby Rosen Holmes (Martina McBride among many other great works) and operated by Susanne Sasic, was a beautiful blend of theatrical and concert production influence. The lighting color pallet showed the whimsical colors that one would expect to see in a Disney show to deep saturated looks that have defined rock stages for years. In addition to the gear that was up in the main rig, the design made great use of three offstage torms on each side.

Additionally, four of the video cubes had six VL-3000 Spots hung from the their bottom frame work and the fifth one, which was smaller than the others had to be able to actually land on the stage, which precluded the placement of lighting under it.

One would be hard pressed to come up with anyone who would say that they had a difficult position on this gig. That being said, it’s tough to stand in the arena during this show and not feel a twinge of sympathy for FOH engineer Simon Welch. The place is full of thousands of screaming little girls.

Welch explained, “It's a bit of a balancing act. You want to let the audience have the effect of a big loud rock show, but you don’t want thousands of mothers filing by the desk at the end of the night asking why you tried to deafen their children.”

During the time when the children were not putting out full volume, the mix was great. But when they cranked it all the way up, it didn’t really matter how hard Welch tried, there wasn’t much chance of finding the high end in his mix. That’s got to make for a hard night.
There was another aspect of the show that was unique (as if soccer moms willing to kick a kitten through an electric fan for a chance to pay $2,500.00 for a ticket wasn’t unique enough). When was the last time you saw the opening act enter with a fly gag? The show was opened by fellow Disney phenomena, The Jonas Brothers.

While they weren’t given the video cubes for their bit, they did get the V9 walls and made their entrance by flying in on a truss bridge with fog and the whole nine yards. Then, later in the show when Hannah Montana left the show to change into Miley Cyrus, the Jonas Brothers came back out to do a song with Hannah and then two more tunes on their own to make time for the wardrobe change.

This was a lot more important than one might think at first blush. This shows something that hasn’t been seen in a long time. Artist development. This show is a great look at the Disney Machine doing what it does best.

As was said in the top of this story, you have to live in a pretty deep cave to not have heard all of the news stuff about this tour, most of which was regarding ticketing. However, that didn’t really faze the crew. “It’s interesting to come into every town in and see the pandemonium that surrounds the show. It’s always the top news story,” said Lighting Tech, Kendra Sandoval.

“As once you get in here, it’s a show. It’s big and a little spread out, but there aren’t a lot of divisions on this tour that you might see elsewhere. Riggers help the lighting crew, lighting crew helps video and so on.”
Production Manager Omar Abderrahman, Prod. Coordinator Jon Bumgarner, Prod Asst. Dillan Esco

Wardrobe and Makeup: Ellen Viera (MC MakeUp), Tiffany Feller (MC Wardrobe & Dresser), Rah (Wardrobe), Kim Klapow (Wardrobe), David Medelye (Hair Stylist aka Vladimir Putin - Russian President)

Audio Crew: Simon Welch (FOH Engineer), Chris “Radar” Russo (Audio Tech), Todd Tiedeman (Stage Audio Tech) Greg “Chico” Lopez (Audio Tech), Vish Wadi (Monitor Engineer) Pat Williams (Protools)

Lighting Crew: Owen Handy (Lighting Tech), Chris Barclay (Lighting Tech), Ignacio Rosenberg (Lighting Tech), Josh “Skuz” Wagner (Lighting Tech), Kendra Sandoval (Lighting Tech)

Rigging Crew: front row Terry “Cowboy” Parker (Automation), Eric Davis (Rigger) Colin Nevins (Automation) Back Row Jeremy Bryden (Rigger), Niall Gibbons (Rigger)

Carpenters: Seth Posner (Carpenter), Craig Powell (Head Carpenter) Joe Rodgers (Stage Carpenter)

Video crew: Stephen Davis (Video Tech), Ryan Ward (Video Tech), Dane Mustola (Video Tech), Justin McLean (Video Tech), Stephen Gray (Video Tech), Eric Geiger (Video Crew Chief), Matthew Howe (Video Tech), George Elizondo (Video Director), Mark Woody (Video Tech)
crew list

Production Mgr.: Omar Abderrahman
Stage Mgr.: Scott Christensen
Lighting Designer: Suzanne Sasic
Production Coord.: Jon Bumgarner
Stage Coord.: Carl Clasulli
Backstage Coord.: Dillan Esco
AEG Prod. Mgr.: John Baden
AEG Prod. Accountant: Matt Granger & Matt Malles
FOH: Simon Welch
Monitor Engineer: Vish Wadi
Audio Techs: Chris Russo, Todd Tiedeman, Chico Lopez
Guitar Tech: John Clasulli
Drum Tech: Benoit Bredaue
Pro-Tools: Pat Williams
Riggers: Jeremy Benauer, Seyton Pooley, Jeremy Bryden, Eric Davis
Automation Crew: Niall Gibbons, Colin Nevins, Terry Parker
Lighting Crew: Travis Robinson, Ignacio Rosenberg, Kendra Sandoval, Josh Wagner, Owen Handy, Derric Bassen, Chris Barclay
Video Director: George Elizondo
Video Crew: Eric Geiger,

Stephen Gray, Matt Howe,
Evan Huff, Justin Mclean, Dane Mustola, Mark Woody
Head Carpenters: Craig Powell,
Chris Malta, Joe Rodgers, Seth Posner
Wardrobe: Jill Focke, Rahimah Yoba, John Furro
Pyrotechnics: Brien Carpenter
Merchandising: Steve Lewis, Jim Sullivan, Sharie Metzler
Bus Drivers: Keith Kominski,
Sam Orista, David Kretz, Todd Harrison, Bill Merritt, Bill Douglas
Truck Drivers: Dale Vaughn,
Dale Pettibon, Steve Rohfs, Gary Phelps, Jim Bond, Jeff Clark,
Calvin Thigpen, RJ Burns, Leon Chee, Scott Grosshans, Robert Pinkley, Jack Crawford

vendors

Audio: Firehouse Productions
Band Travel & Hotels: Executravel
Bus: Roberts Brothers Coach Leasing
Communications: Casbah Online / Stonecrop Tech
Credentials: Cube Services
Crew Travel & Hotels: Relativity Travel
Freight Forwarder: Soundmoves
Lighting: Upstaging
Merchandising: F.E.A. Merchandise
Pyrotechnics: Pyritz Pyrotechnics
Rigging / Automation: SGPS
Security: NPB Companies
Softgoods: Sew What?
Stage / Risers / Scenics / Backdrops: All Access Staging & Productions
Trucking: Upstaging
Video: Nocturne
Video Content: Frank the Plumber
Bryan Olson, touring monitor engineer and founder of Firehouse Productions, began by providing sound equipment for some of the best known artists of the time including Peter Gabriel, The Cure, Tears for Fears, and Thomas Dolby, to name a few. Bryan recognized the need to service his top clients with the highest quality monitor sound available and used his own designs to create custom systems for some of the most discerning ears in the business. Over the years, the company has built a steadfast reputation by continuing to provide the highest quality sound equipment together with superior client servicing for all its touring acts.
In recent years, Firehouse Productions has also become a frontrunner in providing sound for some of the most high exposure, live television multi-band award shows. As a result, the company now offers complete sound systems for every aspect of live sound reproduction. Perfection remains the trademark of the company’s sound systems, and its impeccable reputation is proof of Bryan Olson’s vision to be the undisputed best sound company in the world.

It is based on this reputation, that many of their clients now rely on Firehouse to be the one-stop audio shop when it comes to large scale Sound Reinforcement, RF Technology & Communication solutions.

SPECIALTIES INCLUDE:

PA design for large capacity venues that meet aesthetic requirements for the industry’s most challenging set designers.

Budget friendly logistical solutions for multi stage and multi band turnovers.

Radio Frequency coordination for Communications, Microphones, In-Ear Monitors & Band Equipment.

Large scale Communication “PL” expansion systems for use with broadcast trucks or as stand-alone installations.

Firehouse Productions operates out of a newly renovated 20,000 square foot warehouse/office complex at 20 Firehouse Lane in Red Hook, New York, ninety miles from New York City in the beautiful and historic Hudson Valley.

The core of Firehouse Productions includes; Bryan Olson-President, Mark Dittmar-Lead Design & Integration Engineer, Simon Welch-Head Systems Engineer, and our newest addition Tony Pietrzak- In Charge of Operations. Together we provide decade’s worth of Live Event and Broadcast Television Experience.

At the top of the list of current events, is one of the most successful current tours, Disney’s “Hannah Montana”. Tour includes Firehouse Crew Chief- Simon Welch, Monitor Engineer-Vish Wady, FOH Tech-Chris Russo, PA Tech-Chris Costello and Stage Tech-Todd Tiedmann.

The system assembled for the Hannah Montana Tour includes Labgruppen L48as on mains, D + B subs-D12 amps, Lab Groupen 48As, Sennheiser G2s for in ear monitors, Firehouse front fills and F-12 Wedges w/Crown I Tech 6000 amps, Digidesign Venues w/ Custom Firehouse 56 pair 3 way iso splitter system and L.Acoustic V Dosc / D V Dosc. Microphones are Shure Sm 91, Sm Beta 58,KSM 32, SM 81 and Sennheiser 5000 series Vocal RF mics (Miley and BVs). Most of the flying audio was hidden in the lighting rigs and around the five rotating video boxes.

HIGHLIGHTS OF 2007:

-Tours
Hannah Montana
Muse
High School Musical
Nine Inch Nails
Crowded House
Moe
Hall & Oats
Interpol
Ryan
Scissor Sisters

-Broadcast and Special Events
BET - Honors
BBC - Clash of the Choirs
CNN - Heroes
Live Earth Festival
MTV - Choose or Loose
VH1 - Storytellers
MTV Latino - Los Premios Awards - Mexico City
BET - Hip Hop Awards
VH1- Hip Hop Honors
New York Commemoration - 911 Mermorial Service
CBS - Survivor Finally
BET - Rip the Runway
Rock and Roll Hall of Fame MTV Unplugged

Contact Firehouse Productions:
CALL >> 845.758.9898
FAX >> 845.758.9899
WRITE >> 20 Firehouse Lane
Red Hook, NY 12571
Back in October, the Nokia Live Theatre opened in the same complex that houses the Staples Center in Los Angeles. Nokia Live is a 7,100 seat theatre that already has the reputation of being a serious concert venue. The grand opening was graced by the presence of The Eagles and Dixie Chicks and has since hosted the American Music Awards with the Grammy Awards on the way.

The entire plan of this venue is not up to speed yet, but when completed, it will be a plaza containing nine restaurants with the capability to host outdoor afternoon events and to entertain concert goers who want to beat the traffic on the day of a show. Inside, the four story lobby has a lounge on each floor to further entertain the clientele and maintain the traffic flow into the theatre.

Because the Nokia Live and the Staples Center are owned and operated by the same people, they have shared facilities. A tunnel connects the two buildings which allows them to use the same kitchen. This also allows staff to access both venues without ever having to leave the backline area.

The theater itself is nothing short of magnificent. The balcony has 12 VIP boxes and is able to be blocked off so that only the floor is used for smaller shows. While some people have complained about the lack of ornate appointment in the room, there is an advantage in that the room is a blank canvas with nothing to take attention away from the action on stage.

The three loading docks are in an enclosed area so that trucks can be parked at the docks with 30 feet to spare. The dock floor is level, which eliminates the danger in the truck of runaway gear during load in or load out. In the event that broadcast mobile units are using the space, there are 200 amps of power with isolated ground at each dock.

Truck and bus parking is located across the street on an elevated deck that is in excess of 200’ x 480’, serving as truck and bus parking for Staples Center and Nokia Live. This area is called the Event Deck. It has 3,000 amps available and also has full uplink connectivity which makes it possible to serve a media farm for the upcoming Grammy Awards slated to be held at Nokia Live.
Dead cases can be flown into elevated decks in the wing on either side of the stage leaving the offstage areas uncluttered.

There are no hard surfaces in the room making the room as dead as possible. The audio rig is a JBL Vertec system with Sound Craft consoles.

The lighting system was installed by Canadian based Q1 Production Technologies. The automated portion of the system is all Vari-Lite. 38 VL 3500 washes and 42 VL 3000 spots. The conventional lighting is comprised of the industry work horses, ETC Source 4 Pars (180) and ellipsoidal-als (174). These units are controlled with a Whole Hog 3 array through a Pathways Pathport Network System. Lighting for the stage is rounded out with 6 Lycian SuperArc 4K Xenon long throw follow spots.

Now comes the fun part of this place. Rigging. Anyone who has ever done lighting in a theatre knows the joy of building a truss out in the house and the having to figure out how to focus it. Or there is the party of building it on stage and getting half the population of the town you’re in to breast it back as you fly it out into position without allowing it to swing out into the house cutting a 40 foot swath through the seats. And let’s not mention the abnormal stress that places on the hoists.

Those days are gone for anyone who works in this venue. AEG’S Paul Flannigan had obviously gone through that game himself and decided it would not happen in the Nokia. So, he came up with the idea of having a gantry style catwalk lighting truss for this new venue. The concept was to be able to have the light truss come down to the stage, load it at ground level and then fly out the truss to its desired position instead
of using a boom lift or rigging a truss over raked seating.

Q1 Project Division’s Chris Nash, Eric Sambell & Larry Darling got to work on this system and came up with the final design. The basic premise is 3 large steel I-beams that run lengthwise in the venue on which 6 custom catwalk trusses can travel from out in the house to down on the stage. Having the FOH trusses come down to the stage for convenient loading has obvious labor saving implications.

The venue also has a comprehensive ribbon grid that features 37 custom motor transport dollies, each with a Chainmaster 1 or 1/2 ton motor, allowing for a chain motor drop almost anywhere. While the ribbon grid is only sturdy enough to put light weight loads on it like Cable picks and small set pieces, it is six feet below the main steel from which anything can be hung. Because slats in the grid are only two inches apart, the riggers can rig an elevator to it and work as long as they need to without ever having to be clipped to anything.

To sum it up, this place has great acoustics, incredible in-house lighting and audio capabilities, a rigging system unlike any other in North America, direct access to the stage from the docks and parking for days. There is a poser anywhere you need it and the parking lots have uplink connectivity.

What’s not to love! •
I SHOULD SUPPLY THE LIGHTING RIG FOR YOUR NEXT TOUR

After 25 years as a full service lighting vendor, the challenge of balancing artistry, budget and logistics still inspires me every single day. As VP of Q1 Production Technologies, I am particularly proud of our highly motivated crews, our reputation for immaculate attention to detail and our impressive catalog of innovatively packaged lighting gear including a substantial inventory of VARI*LITE® automated fixtures.

The bottom line is, nothing is more important to me than building great working relationships. My clients, some of the industry’s top artists, tour managers, production managers and lighting designers have become valued friends who know they can depend on me 24/7 for a hands-on approach that ensures flawless results.

Call me anytime...let's talk about your next tour.

Craig Redden
Vice President
Q1 Production Technologies
24/7 Direct: 204 470 9910
craig@q1pt.com

Q1 features the
VARI*LITE®
line of automated luminaires

www.q1pt.com

VAR*LITE is a registered trademark of Genlyte Thomas Group LLC. All rights reserved.
Electrosonic was charged with providing a multi-use entertainment system that was simple for the staff to operate. The Independence Seaport Museum, located on Philadelphia’s waterfront, uses the Concert Hall for many different types of functions: high school band rehearsals, ballet performances and Congressional hearings among them. The Museum wanted to expand its capabilities to include corporate meetings, movie presentations and a Theater for the Deaf that could provide captions for both filmed and live presentations, the latter with a transcriber providing real-time captioning.

“The Seaport Museum’s 530-seat Concert Hall is a perfect venue for the deaf or hearing-challenged communities,” notes Kevin J. McNamara, vice president of development and marketing. “There are very few meeting facilities, performance venues or theaters that can serve these communities like we can. We can not only turn on captioning for films but also for meetings and conferences. The screen can come down and what the person on the ‘smart’ podium says is transcribed and comes up behind the speaker in the theater. It sounds simple, but there are not many places where this can happen.”

To that end Electrosonic equipped the Concert Hall with the newest audio-visual equipment, including a retractable screen, digital projector, four speakers and a ‘smart’ podium. Also available are the latest in hearing-assistance technology, including real-time captioning-compatible presentation capabilities, closed captioning-enabled projection equipment, and an infrared assisted-listening system with modern headsets. Electrosonic has devised custom programming for the venue to allow staff to shift from one type of presentation to the other with a simple push of a button.

Sources feeding the projector include a Pioneer DVD-V5000 professional DVD player with Link Electronics caption decoding which can be turned on and off from the control system plus a PC feed from the stage and ESI custom input panel on the equipment rack. The system also includes an input connection in the projection booth for the real-time captioning system provided by another vendor.

An Extron MGP462 multiple window video and graphic processor allows two separate images to be displayed on the projection screen; it also supports real-time captioning. The projection system is based around a Sanyo XF-60A 6500-lumen XGA LCD projector with Sanyo LNS-T02 2.0-2.6 zoom lens., it displays on a Dalite 13.5x18-foot professional Electrol motorized screen on the stage.

The sound reinforcement system features a Peavey Digitool MC 8x8 audio mixer/processor and QSC MD-FP152 full-range loudspeakers located each side of the stage which allow for fine tuning of the audio coverage to maximize audience sound quality. Dual Bag End high-power 18-inch subwoofers are also included for additional thump factor, greatly enhancing the hearing-challenged visitor experience with a physical interaction with the sound. Listen Technology’s LS-82-SIR IR-based assisted-listening system is also included with 32 stethoscope headsets for visitor use.

A Crestron MC2E system controller with TPS-2000L 5-inch color touch panel in the equipment rack provides a graphical user interface for easy operation.

CONTINUED ON page 43
PLA Media
Professional • Creative • Integrity
www.plamedia.com

PLA Media and PLA Media Celebrating Over 20 Years
Connecting People to Their Audience and Media

An Award-Winning Public Relations and Marketing Agency
Based in Nashville, TN

Let Our Knowledge and Experience Work for You!

"PLA is a highly effective media marketing organization that will turn up the heat and let the light shine on you and your project. They are a rare find in the entertainment industry...an honest, hardworking, no non-sense, get the job done group of dedicated professionals focused on their clients' success. I can't recommend them enough."

- Michael Catalano, Director of Operations Mulberry Street Pictures

"PLA Media is a consistent and diligent firm that represents its clients in the utmost professional and strategic manner. It is always a pleasure to work with PLA." - Julie Wortman, SVP Publicity / Artist Development Warner Brothers Records.

www.plamedia.com Phone (615) 327-0100 Fax (615) 320-1061
For the second year running, Bandit Lites UK has supplied full lighting production to the CBeebies Live! UK arena tour. This year titled “Wonderland,” it’s a 2 part, action packed multi-act show starring The Tweenies, The Teletubbies, Bob The Builder, Postman Pat, Fireman Sam and many others.

The high profile tour is produced by BBC Worldwide, and runs all over the Christmas and the New Year period, 3 shows a day most days. It culminates in being the first show to inaugurate the brand new Liverpool Echo Arena in January.

Once again, Bandit’s Lester Cobrin assisted in realizing Mark Cunniff’s lighting design, utilizing a fast-paced blend of theatre and televisual techniques, which is operated on tour by Ewan Cameron.

The rig is based on four triangular trusses constructed from 3 x 24ft A-type trusses, hung above a thrust stage with a circular end, making it almost in-the-round. The triangles all have white gauze stretched across their inside edges, accentuating their shapes for lighting and projected effects. They also make an attractive shaped roof above the stage, and offer great flexibility in terms of all the moving lights being able to hit almost anywhere on the stage.

Each triangle is identical in terms of lights, with 6 Martin Professional MAC 2K Washes, 3 Vari*Lite 3000 Profiles, 2 4-lamp bars of PARs and 4 bars of ACLs, plus 4 UV cannons and 3 strings of egg-strobe festoon. The two downstage triangles also have 16 linear 4-lite DWE units for audience illumination. It is a highly interactive show in that way.

On the floor are 8 V*L3000s at the back and sides of stage and 6 V*L 2500 Profiles focussed on the set. Bandit has also supplied 24 Pulsar ChromaStrips which are used in the set, 2 haze machines, 4 Lycian 2K Xenon follow spots and a rigging package including 44 Lodestar hoists.

Stretch your coach budget in Europe

Superb sleeper coaches for all pockets. Please visit http://jumbocruiser.com or call +44 1297 24717
The rig involves a massive amount of cable, all of which has to be managed practically and neatly, and to facilitate this, they are running a 90ft cable truss above the stage right side, which picks everything and runs it expeditiously back to dimmers.

Cunniffe did most of the programming during production rehearsals at Elstree Studios. Cameron runs the show from a GrandMA console, and with over 220 cues it’s a busy show requiring concentration and keeping him on his toes! There are a lot of big, bold bright looks along with plenty of moments of drama, glamour and high impact effects.

This year, projection runs across the back of the stage, so the lighting has been designed to synchronise and be sympathetic to what is happening onscreen. Another reason for the triangular rig above the thrust is that it keeps lights away from the projection areas.

Cameron is joined by Bandit crew members Nigel Julian, Tom Crosbie and Dom Martin, and commented, “You know you can rely on Bandit to send out excellent gear and crew, so that helps everything run very smoothly. It’s a relatively straightforward show to rig and operate, with the challenge lying in the intense schedule.”

The tour is production managed by Nigel Mousley, with Show Support supplying video and sound.
The majestic beauty of the desert will provide the perfect location for the 16th Annual Performing Arts Managers Conference. This year’s program kicks off with three introductory “Boot Camp” sessions that explore security at performing arts events, interacting with the media, and electro-acoustical concert enhancement. Additionally PAMC sessions address event ticketing, venue design, and other important topics for today’s performing arts professionals.

The conference features Ben Cameron, program director for the Doris Duke Charitable Foundation, who will present a must-attend session on the impact of technology on the performing arts. Because technology changes so fast, no arts manager can afford to miss this highly rated subject expert!

Outside of sessions, PAMC attendees can take tours of some of Arizona’s premier facilities while interacting with the venue managers who make performing arts events happen across the United States.

REGISTER TODAY AND JOIN THE LEADERS OF THE PERFORMING ARTS FIELD

www.iaam.org – meetings – PAMC

Thanks to the Sponsors of the 2008 PAMC

Access Pass & Design
American Seating Company
AMS Planning & Research Corp
StageRight Corporation
The RK Group
Theatre Projects Collaborative
Theatre Projects Consultants
Ticketmaster
TICKETsage
VenuWorks
Wilson Butler Architects
Wrightson, Johnson, Haddon & Williams (WJHW)
Zeidler Partnership, Inc. Architects

FREEMAN
Milliken Carpet
Ovations Food Services, L.P.
Pfocus LLC
SECOA, Inc.
Schuler Shook
Sodexo
Engineering Harmonics
Event Software
Fisher Dachs Associates
Ducharme Seating
Artifax Software Ltd.
Audienceview Ticketing
BOORA Architects

Media Partners:
Billboard
Facility Manager
PanStadia
Tour Guide
Venues Today
Host Facilities
Herberger Theatre Centre
Mesa Arts Center
Tempe Center for the Arts
HAMMER OF THE GODS
SX10K-D

10,000W XENON • 500,000 LUMENS
CYM/RGB dichroic color via Syncrolite OmniColor™
Syncrolite VFL™ lens and FX engines
Tight beam laser effects to searchlight full flat field — color scrolling wash in a heartbeat
540 pan - 250 tilt
High speed douser • High speed beam drive
Compact lamphed — 110kg/outboard ballast racks
Worldwide patents pending
Too many big events to fit in this small space.

(but here’s a few.)

(616) 742-1174 / sales@levitationstaging.com
“setting the stage for you”
powered design minimizes cabling issues, and little things such as the integrated rain covers over the power modules on the rear of the cabinets show very smart design. In Florida, our weather is very tropical, and with outdoor events, the weather can change from bright and sunny to a torrential downpour in no time at all. I love the fact that D.A.S. engineers designed the equipment with provisions to help withstand these conditions. While you make every attempt to cover the systems when this sort of thing occurs, you don’t always have time, so this sort of preventative design is vitally important. After our experience with the Montgomery Gentry concert, I see a very bright future with D.A.S. Audio.”

HSL also supplied 3 follow spots and 2 crew members, Rob “Starkers” Starksfield and Tom Oliver for the UK section of the tour. For the current European leg, Sinclair is taking Mr. Starksfield, the screens, DigitalSpots, floor lights, Atomics and ChromaStrips. Sinclair says, “I can never say enough nice things about Mike Oates at HSL. He always makes things happen whatever the circumstances and if he managed to clone himself then world peace could be achieved in weeks!”

During the afore mentioned impromptu chat with the crew that was brought out. One person said, “It’s really nice entertaining kids. There’s a purity there. There’s no drunken behavior to deal with. When those kids are having fun, they are really having fun and they don’t care who’s watching. And the parents are having a great time as well because their kids are having a fun and in a safe environment!”

So maybe that’s worth working two shows a day, seven days a week.

The ‘smart’ podium is a Sound Craft Presenter 36-inch multimedia podium, outfitted with a keyboard drawer and gooseneck light.

“Electrosonic was on budget, on time, very professional and easy to work with,” reports McNamara. “We don’t have a lot of experience in project management, and Electrosonic was very patient with us.”

The Independence Seaport Museum, which opened in 1960 as the Philadelphia Maritime Museum, is working with Creative Access, other members of the deaf and hard-of-hearing communities, and the Arts & Business Council’s Business Volunteers for the Arts to develop business and marketing plans to promote the Concert Hall’s unique new features.
### Tour Guide Journal

<table>
<thead>
<tr>
<th>Company Name</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>Accurate Staging</td>
<td>44</td>
</tr>
<tr>
<td>All Access Limo</td>
<td>23</td>
</tr>
<tr>
<td>All Access Staging Productions</td>
<td>13</td>
</tr>
<tr>
<td>Alliance Rubber</td>
<td>42</td>
</tr>
<tr>
<td>Arie Crown Theater</td>
<td>34</td>
</tr>
<tr>
<td>Celebrity Coaches</td>
<td>39</td>
</tr>
<tr>
<td>Clarion Coach</td>
<td>3</td>
</tr>
<tr>
<td>Clearwing</td>
<td>7</td>
</tr>
<tr>
<td>Coachworks</td>
<td>42</td>
</tr>
<tr>
<td>Collinsworth, Bright &amp; Company</td>
<td>22</td>
</tr>
<tr>
<td>Complete Logistics</td>
<td>5</td>
</tr>
<tr>
<td>Creative Stage Lighting</td>
<td>31</td>
</tr>
<tr>
<td>Crew One</td>
<td>5</td>
</tr>
<tr>
<td>Cube Passes</td>
<td>19</td>
</tr>
<tr>
<td>D&amp;S Classic Coach</td>
<td>5</td>
</tr>
<tr>
<td>Dewitt Stern Group</td>
<td>7</td>
</tr>
<tr>
<td>Eagle Nest Coach</td>
<td>15</td>
</tr>
<tr>
<td>EBTECH - Sound Enhancement</td>
<td>44</td>
</tr>
<tr>
<td>Entertainment Coaches of America</td>
<td>IBC</td>
</tr>
<tr>
<td>Event Systems Productions (ESP)</td>
<td>15</td>
</tr>
<tr>
<td>Firehouse Productions</td>
<td>FC</td>
</tr>
<tr>
<td>Florida Coach</td>
<td>IBC</td>
</tr>
<tr>
<td>IAAM</td>
<td>40</td>
</tr>
<tr>
<td>In'TuneRentals</td>
<td>15</td>
</tr>
<tr>
<td>Jumbocruiser</td>
<td>38</td>
</tr>
<tr>
<td>Levitation Staging</td>
<td>42</td>
</tr>
<tr>
<td>Motor Coach Industries (MCI)</td>
<td>IFC</td>
</tr>
<tr>
<td>Music City Coach</td>
<td>4</td>
</tr>
<tr>
<td>Nitetrain Coach</td>
<td>7</td>
</tr>
<tr>
<td>On Tour Software</td>
<td>39</td>
</tr>
<tr>
<td>Ozark Mountain Tour Trucks</td>
<td>7</td>
</tr>
<tr>
<td>PLA Media</td>
<td>37</td>
</tr>
<tr>
<td>Powersource Transportation</td>
<td>9</td>
</tr>
<tr>
<td>Precise Corporate Staging</td>
<td>2</td>
</tr>
<tr>
<td>Prevost</td>
<td>BC</td>
</tr>
<tr>
<td>Production Air Services (PAS)</td>
<td>16</td>
</tr>
<tr>
<td>Q1 Production Technologies</td>
<td>35</td>
</tr>
<tr>
<td>Roadhouse Coach</td>
<td>44</td>
</tr>
<tr>
<td>Roadshow Trucking</td>
<td>39</td>
</tr>
<tr>
<td>Robert Mangum Trucking</td>
<td>19</td>
</tr>
<tr>
<td>Roberts Brothers Coach</td>
<td>17</td>
</tr>
<tr>
<td>Sammy Bones</td>
<td>2</td>
</tr>
<tr>
<td>Sedan on Demand</td>
<td>22</td>
</tr>
<tr>
<td>Sound Image</td>
<td>37</td>
</tr>
<tr>
<td>Soundcheck Nashville</td>
<td>11</td>
</tr>
<tr>
<td>Stage &amp; Effects Engineering</td>
<td>43</td>
</tr>
<tr>
<td>Stage Call</td>
<td>15</td>
</tr>
<tr>
<td>Star Gift Alliance</td>
<td>23</td>
</tr>
<tr>
<td>Strictly FX</td>
<td>37</td>
</tr>
<tr>
<td>Superior Coach</td>
<td>43</td>
</tr>
<tr>
<td>Syncrolite</td>
<td>41</td>
</tr>
<tr>
<td>Taylor Tours</td>
<td>23</td>
</tr>
<tr>
<td>Tools for Stagecraft</td>
<td>19</td>
</tr>
<tr>
<td>Tyler Truss Systems</td>
<td>13</td>
</tr>
<tr>
<td>UpLight Technologies</td>
<td>39</td>
</tr>
<tr>
<td>Ziggy's Custom Coaches</td>
<td>19</td>
</tr>
</tbody>
</table>
Entertainment Coaches of America and Florida Coach are excited to be adding the new MCI J4500 coaches to their fleet of luxury tour coaches.

It's good-looking entertainment luxury at its best. DesignworksUSA designed the exterior, and the wider-stance suspension offers a smoother ride. With an 89” interior height and slide-out configurations, the interiors are superstar quality that redefine touring luxury.

Entertainment Coaches of America and Florida Coach are the leading sources for lease or purchase of luxury motor coaches. Call them today and ride away.

Entertainment Coaches of America
Jose McAllister
31017 Airway Road
Leesburg, Florida 34748
(800) 456-2269 x118
www.entertainmentcoaches.com

Florida Coach
Caleb Calhoun
3150 Florida Coach Drive
Kissimmee, Florida 34741
(800) 242-2782
www.floridacoach.com
It's a bumpy road to the top. That's why top entertainers from all over the world rely on the smoothest riding motorcoach on the road. The same sentiment is shared by the entertainment industry's most respected operators and converters. In fact the Prevost XLII Entertainer is the Entertainer of choice for best overall performance. While refinement and quality make it a world-class motorcoach, personalized after-sale support provides the ultimate ownership and operating experience. For over 3 decades, Prevost has been committed to helping you keep your tour on schedule. Nobody has more experience and nobody goes the extra mile like we do. Is it any wonder the world’s top entertainers insist on the Ultimate Class®. To learn more please visit prevostcar.com. For Sales Inquiries: 866-637-4355.