SOUL 2 SOUL
BIG, HARD & WELL DONE

PLUS

TOUR GUIDE SHOWCASE
FRR COMMUNICATIONS

ROGER WATERS
DARK SIDE OF THE MOON TOUR

...AND MORE
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.

© 2007 MCI
CONTENTS

2 PUBLISHER’S NOTES

4 SOUND
Crown 4 celebrates 60th anniversary
DiGiCo 6 provides comfort factor
Nashville’s Gibson Showcase 7 upgrades wireless capabilities

8 LIGHTING
TORI AMOS 8
American Doll Posse World Tour

14 HEAR & NOW
Joel Miller 14
Innovason 16
Broadway Chopper
A. C. T Lighting
DiGiCo 17

20 SHOWCASE
FRR Communications

INTERNATIONAL
Stageco 32
five-time winners at Wembley
Guns n’ Roses 33 rallies the masses in Mexico

48 ADVERTISER’S INDEX

BREAKOUTS & EVENT PHOTOS
12 ROGER WATERS
20 FALL OUT BOY
36 IAAM Districts 2&3
38 IAAM District Nationals

ON THE COVER

24 SOUL 2 SOUL
12 Roger Waters
20 Tour Guide Spotlight
FRR Communications

Photo: Michael A. Beck

Photo: Michael Waddell
Boy, is it HOT!

The dog days of summer are on us and we hope all of the touring technicians are finding relief from the heat. It is not insignificant to remind supervisors to be mindful that the show cannot go on if crew are dropping out from heat exhaustion. This looks to be one of the hottest summers in quite awhile, so please use caution working in the elements.

Other than that, the season is moving along pretty much as anticipated. We have some news briefs for you to absorb, crew breakouts and an interesting cover feature. You may note that our front cover features have become more and more diverse, but we will still profile significant tours when appropriate. The diversity in our features is the result of continuing diversity within our industry. More and more of our readers are expanding their work into the corporate, church and special event markets. Naturally, the business follows the money and so do we.

Still, we pride ourselves on being about people first. Our coverage is intended to focus on issues and individuals first with technology coverage following the first priority. We hope that this philosophy separates us from other publications. Any of you who know the individuals on our team already know that we live this philosophy and that the priority is prevalent in all of our work and relations. After all, a widget is a widget, but people are interesting and issues are motivating.

So, enjoy this month’s issue and remember to stay cool and be profitable. After all, someone has to pay the bills!

LARRY SMITH

Publisher’s Notes

2 Tour Guide Journal
Cobb Energy Performing Arts Centre

2,750 NEW Seats Coming to Atlanta
Opening September 15, 2007

FOR EVENT BOOKING INFORMATION, call 770-916-2801 or email info@cobbenergycentre.com

Cobb Energy Performing Arts Centre
2800 Cobb Galleria Parkway    Atlanta, Georgia  30339
Fax 770-916-2820    www.cobbenergycentre.com
FROM ITS HUMBLE BEGINNINGS IN 1947, CROWN INTERNATIONAL HAS GROWN TO BECOME ONE OF THE WORLD’S LARGEST AND MOST RESPECTED MANUFACTURERS OF POWER AMPLIFIERS AND MICROPHONES FOR PROFESSIONAL AUDIO MARKETS.

“Six decades after Mr. Moore first established this company, Crown still adheres to its founder’s reputation for creating innovative products that are both sonically superior and highly reliable,” says Crown International President Mark Graham. “And with the resources and support of Harman International combined with our dedicated network of employees, reps, distributors and dealers around the globe, Crown is well-poised to carry on that legacy for yet another 60 years.”

Crown’s history traces back to an Elkhart, Indiana minister named Clarence C. Moore (1904-1979). Moore, a longtime radio enthusiast, had spent the early part of the ’40s in Quito, Ecuador working for HCJB, a non-profit Christian broadcasting and engineering group. Following his return to the United States, he felt the desire to supply Christian broadcasters like HCJB with quality electronic products. As a result, Moore founded International Radio and Electronics Corporation (IREC) in 1947 and converted a former chicken coop into the budding manufacturer’s first production facility.

The company’s early reputation was built on a family of rugged and compact open-reel tape recorders designed to operate reliably when used by missionaries in remote, often-primitive regions of the world. After modifying and distributing several existing models (Magnecord, Recordio, Pentron and Crestwood) for the first couple of years, Moore obtained a patent in 1949 for a groundbreaking invention: the world’s first tape recorder with a built-in power amplifier (15 watts).

Eventually, Moore’s wife and co-founder, Ruby (deceased 2002), suggested that ‘International Radio and Electronics Corporation’ was too long a name for the company. Since IREC had by this point produced vacuum tube tape recorders branded ‘Royal’ and ‘Imperial’, in addition to the fact that the emblem on those products was a fancy crown, she felt that the company should simply be called Crown. Her husband agreed, and, in the ’60s, the company’s name was changed to ‘Crown International, a division of International Radio and Electronics Corporation’. Finally, in 1975, the stockholders voted to change the name of the corporation to Crown International, Inc.
FOR YOU AND ONLY FOR YOU

Knight Of Illumination

new

ALPHA WASH 1200

Putting it to the test is an exclusive privilege for Professional Lighting Designers

www.claypaky.it
www.claypakyyamerica.com
Whatever controversy may have surrounded Live Earth, one aspect that was not in question was the ability of DiGiCo D Series digital mixing consoles to cope with the rigors of such an event, having more than proved themselves two years ago at Live8, then again at the Concert for Diana the previous week.

The audio setup, supplied by Britannia Row Productions, remained essentially the same as it had for Concert for Diana, minus one D5 that had been used specifically for orchestral requirements and was not needed for Live Earth.

The stage was once again on a revolving system, to account for the quick band change overs, with an A/B set up of splits, front of house and monitor systems and trucks. Two DiGiCo D5 Lives sat at the front of house position with engineers Chris Coxhead and Chris Morrison at the A and B consoles respectively. Mike ‘Bunny’ Warren operated the show/presenter console. DiGiCo’s Tim Shaxson sat at a further, offline, D5 that was used by guest engineers to check their settings.

“Our main role was to help the visiting band engineers to set up, or modify, existing D5 session files which would work with the system at Wembley,” explains Coxhead. “And if there was no FOH engineer, then we would mix that band.”

The hands’ engineers had varying experience on DiGiCo consoles. Some, like Trevor Gilligan, Kasabian’s front of house, were happy to be mixing on their console of choice. Others, such as Snow Patrol’s Snake Newton, were less familiar but still confident in their ability to use the console and in the D5’s ability to perform. “I’ve used a D5 a few times before, so this really wasn’t a problem,” says Newton. “In fact, I’d like to have more of a chance to test it out fully.”

“I last used a D5 two years ago on just one tour,” adds Bloc Party’s Pete Bartlett. “It all came back to me quite quickly. It’s pretty friendly and self-explanatory and I remember liking the sound of this board. To me it sounds a bit fatter and warmer than the competition. The audio crew – Brit Row and DiGiCo – were all very helpful and professional. I’m keen to spend some more time with the console and our monitor engineer loved his first D5 outing!”

All the consoles, plus another D5 specifically for Madonna, were fed into a DiGiCo D1, the routing board for the PA system.

Audio systems engineers for the event were Sherif el Barbari, Nico Royan and Davide Lombardi who set up flown EV X-Line and Outline Butterfly systems to work in conjunction with the house PA, which was utilized on the upper tiers of the stadium. “Absolutely everything came down to the D1,” explains el Barbari. “All of the band mixes came to the D1 and from there I sent them to the Dolby

CONTINUED ON PAGE 40
Recognized around the world as “Music City” and the home to Country music, Nashville is one of the key US hubs for music and entertainment. It’s also home to Gibson Guitar Corporation, world renowned producer of musical instruments and one of the great manufacturing names in guitars. In addition to their factory tours and retail showroom, the company also operates the Gibson Showcases, which are live entertainment venues. At the Gibson Showcase in Nashville, live music is a regular event, and to ensure superior sound quality and freedom of movement, the showcase recently upgradéd its facilities to include wireless technology from MIPRO.

Riverside, CA-based Thunder Sound & Lighting—a design/build firm handling a wide range of projects, including sites such as Raging Waters in San Dimas, CA—was contracted to overhaul the facility’s audio system. To ensure the utmost microphone performance, Thunder Sound & Lighting installed a sizeable MIPRO wireless setup—supplemented with an assortment of cabled microphones from Superlux. Both brands are distributed in the United States by Avlex Corporation of Kansas City, MO.

According to Thunder Sound & Lighting owner Brian Brado Crabb, “This facility is a retail store for all Gibson products as well as a manufacturing site for the company’s mandolins, dobos, and banjos. The site also encompasses a four hundred-seat showcase theater that has live entertainment over three hundred nights per year. The showcase handles a wide range of events, from big rock and country shows to private wedding receptions. The house found themselves frequently renting wireless mics, and they were regularly running into RF [radio interference] issues with the equipment.”

To resolve this frustrating situation, Crabb introduced showcase management to a MIPRO ACT-707 UHF True Diversity wireless system. “I came in with MIPRO’s ACT-707,” said Crabb, “and immediately demonstrated the product’s Automatic Channel Targeting PC-controllable receiver system. I showed them that not only did they have 100 preset frequencies to choose from; they could also choose any frequency to zero in on interference free areas in the ACT-707’s UHF band using MIPRO’s ACT707DV software interface. In doing so, they could develop a custom interference free frequency plan they could use for the venue. It was just what they needed.”

After receiving the green light to proceed, Crabb installed two MIPRO ACT-707F quad mainframes, eight ACT-707MC/6A receiver modules, eight ACT-707HM handheld magnesium case microphones, and two ACT-707TM belt pack transmitters with over the ear MU-55HNX microphones. To control the system via the computer, the setup also includes the ACT-707DV combination hardware interface and software. Supplemen ting the venue’s wireless infrastructure are a number of microphones from the Superlux catalog, including four PRO-238 large dia phragm handheld condenser microphones, four PRO-258 supercardioid dynamic handheld microphones for vocals and guitars, along with a DRK-F5H3 eight-piece drum microphone kit for the drum set.

As is the case in many performance venues, space is always at a premium. Similarly, radio, television, and countless other over-the-air signals pose real challenges for all types of wireless equipment. “We really needed to conserve space on this project,” said Crabb. “With the MIPRO system, we put eight channels of receivers in two rack spaces—so this solved their first hurdle.

CONTINUED ON page 40
TORI AMOS IS ECLECTIC
TO SAY THE LEAST.
PRESENTING A MIX OF
ALTER-EGO PERSONAL-
ITIES - SANTA, CLYDE,
ISABEL, PIP AND TORI
HERSELF – ON HER CUR-
RENT “AMERICAN DOLL
POSSE” WORLD TOUR,
THE AMERICAN PIANIST
AND SINGER-SONGWRITER
REQUIRES A LIGHTING RIG
EQUALLY AS DIVERSE.

Lighting design for the tour, which is wrapping up a European leg before heading to Australia in September and then North America, is handled by Dave Farmer and Dan Hardiman of THC Design.

With a playlist well over 90 songs, Dave, who handles lighting and set design as well as lighting operation for each show, needed to be well-prepared. “Tori has a huge back catalogue so it was essential to have Dan and myself programming on WYSIWYG in order to get the bulk of the tunes programmed before we started rehearsals.”

Dave says the design brief was fairly simple, with Tori requiring strong key lighting. One of the four characters opens the show each night and after a costume change Tori does the second half of the show as herself. Dave and Dan therefore created four different openings based around the style of each character.

“The decision on which character opens the show is taken late in the afternoon so we had to make sure the changes required for each opening could be made swiftly,” Dave says. “I toured with Tori two years ago when she was doing solo shows and discovered very quickly that she changes the show every night and can/will do a different version of each tune depending on the room, audience and her own mood. This led me to compile a list of...”
of working tunes I knew she would play during the tour. When the list went past the 90 tunes to program mark - bearing in mind the new album has 23 tunes - we sat down to have a long think about fixtures and gobo choices.”

That brainstorm resulted in Dave choosing 20 MAC 2000 Performances (10 upstage truss, 7 floor and 3 downstage truss) along with 4 MAC 2000 Washes and 5 VL1000s for the downstage truss. All Martin lighting was supplied for the tour by PRG.

For the US leg Dave will be adding another 10 Performances and 8 pixel pars to make the stage presence bigger for the larger venues. “Fortunately expanding the show is easy with the Hog 3’s ‘replicate’ function, efficiently copying the programming across to the new units.”

Dave says that fortunately they have had very few problems with the lights. “Reliability of units is crucial on this show. I have just over 100 tunes programmed in the desk and a new set list every night. Not having time to run through all the tunes and check they are correct it’s essential that all programming is based off palettes and the lights respond to desk commands accurately. The show has a lot of big projection looks so any units developing a fault would be very obvious to the audience.”

MORE INFO:

Lighting Designer: THC Design - Dave Farmer, Dan Hardiman
Lighting Supplier: PRG
Account Handler: Robin Wain - PRG
Lighting Crew: Colin Green & Will Keating

Lighting Equipment (Europe):
20 x Martin MAC 2000 Performance
4 x Martin MAC 2000 Wash
5 x VL1000
7 x Source 4
Whole Hog 3
80ft x 30ft of full color LED Starcloth
24 x Pixel Pars (mounted in the upstage truss to down light the set drapes)
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
Tour Guide Journal caught up with Roger Waters Dark Side Of The Moon Tour in Barcelona, Spain at Palo Sant Jordi. Given the various tobaccos being smoked in this public venue, the concert-going experience was reminiscent of an early 1980’s rock show. Technology, however, was from this millennium.

Prior to house lights down, the most notable presence on the stage is a 48-foot video wall extending the length of the stage and a projector screen on stage right and left. XL Video provided video. The other thing one notices at this point are speaker cabinets hanging all over the venue for surround sound.

Lighting Designer Marc Brickman did a beautiful job designing this show. At no time did the visual aspects of the show overplay the music. At all times the artist was very well lit. Visual aspects of the show were provided by PRG and consisted of 3 0-VR3000 spots, 16 VL2000’s, 18 VL3000 wash, 26 Atomic Strobes with Martin Scrollers, 12 Pixelions, a Virtuosa VX, 20 smoke machines and eight confetti machines. Also were two 31 watt and three 11 watt (which are small enough to take as carry-ons for air travel) full color RGB solid-state air-cooled lasers manufactured by Arctos. Strictly FX provided pyro.

In order to achieve the surround sound Audio Rent was called on to supply, in part, an XL4, A PM5D, Clair I4’s, 14’ house front, 8’ house side and six per side Prism2 tuned resonator subs. The FOH mix was what you would expect… stellar.

When not throwing darts Al Domanski handles pyro

Band Party

Himself: Roger Waters
Guitars, Vocals: Andy Fairweather Low, Dave Kilminster
Guitars: Snowy White
Keyboards, Vocals: Jon Carin
Keyboards, Organ: Harry Waters
Drums: Graham Broad
Saxophone: Ian Ritchie
Backing Vocals: PP Arnold, Carol Kenyon, Katie Kisson

Production Manager
Chris Kansy

Production assistant & wardrobe
Amiee Moreault

LED tech
Icarus Wilson Wright

Duncan ‘Pompey’ Wilkinson handle security and assistant tour manager duties

Tour Accountant
Michael Zweck

Camera Engineer
Robyn Tearle

Guitar Tech
Tim Myer

Running lasers
Martin Potoczny

Dave Cole and Peter Smith keeps the gear rolling down the highway

12 Tour Guide Journal
Tour Director: Andrew Zweck
Tour Manager/FOH Engineer: Trip Khalaf
Lighting Designer: Marc Brickman
Tour Asst./Security: Duncan Wilkinson

**Tour Related Offices**
Management: MFM, Mark Fenwick, Katie Watkins
Tour Office: Sensible Events
US Accountants: JH Cohn, LLP
European Accountants: Kingstreet Tours

**Crew Party**
Production Manager: Chris Kansy
Stage Manager: Mark “Kahuna” Candelario
Production Asst.: Aimee Moreau
Tour Accountant: Michael Zweck
Monitor Engineer: Robin Fox
Crew Chief/Bass Tech: Colin Lyon
Guitar Tech: Tim Myer
Drum Tech: Eddy Butler
Keyboard Tech: Colin Barton
Sound Crew Chief: Bob Weibel
Sound Techs: Richard Schoenadel, Phil Nunlist, Angelo Piaera
Playback Engineer: Bob Rice
Lighting Programmer: Mark Risk
Lighting Crew Chief: Jim Fitzpatrick
Lighting Techs: Ross Colledge, Barry Branford, John Lahiffe
Video Tech: Clarke Anderson
LED Techs: Icarus Wilson Wright, Rob Maloney
Live Screen Director: Alastair Macdiarmid
Camera Engineer: Robyn Teard
Camera Tech: Rob Wick
Laser: Martin Potoczny, Luis Martinez
Head Rigger: Dave “Dash” Rowe
Rigger: Dave Brieley
Carpenter: Dave Hall
Pyrotechnicians: Al Domanski, Reid Nofsinger
Inflatables: Sean Jacobs
Merchandise: Steve Walker
Caterers: Darin Wey, Charlie Amos, Ian Riley, Michael Hurley
Lead Bus Driver: Chuck Jackson
Bus Drivers: Eddie Monk, Peter Pauwels
Lead Truck Driver: Dave Cole
Truck Driver: Peter Smith

**Tour Suppliers**
Sound: Audio Rent
Lights: PRG
Video: XL Touring Video
Pyrotechnics: Strictly FX
Trucks: TransAm Trucking, Ltd.
Coaches: Beat The Street
Wireless System: Casbah
Radios: Road Radios
Freight Forwarding: Rock-It Cargo
Passes: Cube Services
Lasers: Lightwave International
Insurance: Robertson Taylor
Merchandiser: Bravado
Travel Agents: Protravel International, Pepe Heath and The Tour Company, Mike Hawksworth
THE STILL LIFE OF JOEL MILLER

Many Tour Guide Journal readers may be familiar with the name Joel Miller. After working in the art department on numerous feature films, Joel went on the road as stage manager for such acts as Guns N’ Roses, Stone Temple Pilots, Godsmack, Disturbed and the Cranberries among others. While on the road with these acts, Joel gained a deep appreciation for the art of film and began working on his first screenplay, The Still Life.

After 5 years of development, Miller took his love for music and film and formed Albion Entertainment. As a first time writer, director and producer, Joel self-financed The Still Life, which was soon picked up by Warner Brothers and screened at over 20 international film festivals. According to Miller, the movie, while exploring the life of a reclusive alcoholic artist, is basically “...a rock n’ roll story. It was written from living a rock n roll lifestyle.”

The Still Life incorporates established, as well as up and coming actors and artists to complete Miller’s vision. Aside from stars such as Jason Berry (Titanic), Holly Fields (The O.C.) and Robert Miano (Donnie Brasco), the film also includes cameos from Johnathan Davis (Korn), Josh Todd (Buckcherry), Dean Diming (Toad the Wet Sproket), Al Snow (WWE Wrestler) and Dizzy Reed (Guns N’ Roses). The film also features an original soundtrack from such artists as Darius Rucker (Hootie & The Blowfish), Snake Sabo (Skid Row), Adrian Young (No Doubt), Dizzy Reed (Guns N’ Roses), Matt Nelson (Nelson) and Peter Finestone (Bad Religion) among others.

The film and soundtrack are to be distributed by Warner Brothers August 7, 2007. We at TGJ wish Joel Miller the best of luck with The Still Life as well as Albion Entertainment which now has a Management Division managing both artists and actors.

Director Joel Miller

MORE INFO:
http://hestilllife.com
Contact Joel:
Joel@Albionentertainment.com
albionentertainment.com
818-348-5276

Call Sedan On Demand and See Nashville like A Star

Call Us for a quote on all of you or your group’s needs.
We offer shuttles, airport transfers, as well as a wide variety of tours of the local history and music industry.

Rolls Royce Silver Spur II

Sedan on Demand

Rolls Royce Limousine

Sedan Service $40 to airport from downtown

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

THE STILL LIFE OF JOEL MILLER

Former Road Dawg Pulls Himself to Make Feature Films
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
French digital mixing console manufacturer INNOVASON, is pleased to announce the appointment of Doscientos Veinte Sonido SL (also referred to as Doviente) as their new distribution partner in Spain. The move is yet another step in the process of renewing and strengthening their international distribution network and, as if to prove the point, Doscientos Veinte has already invested in two consoles (an Sy48 and an Sy80) for demo purposes. According to Doscientos Veinte CEO, Jose Maria Mendez, INNOVASON is a perfect fit for his current portfolio of products, which includes Nexo and Camco.

Bruce Lehnus has joined A.C.T Lighting in a newly created role encompassing sales and development. Based in Florida, Lehnus will handle sales for the Southeast and, as a member of the company’s technical services department, offer software training and programming support. He will also help enhance A.C.T Lighting’s technical marketing services.

A native of Wichita, Kansas, Lehnus earned a degree in Theater from Wichita State University and continued his studies in lighting design at the University of Texas/Austin. He quickly gained extensive production experience as Master Electrician at the Virginia Opera and at the State University of New York at Purchase where he primarily worked on dance, opera and theater performances.

Lehnus subsequently transitioned to the installation and sales side of the industry where he became a certified field service technician for dimming installations. “I believe all good salespeople must be good techs,” he says. “When I gained my certification I could not only sell the job but install it as well.”

Most recently, Lehnus has held product development and technical writing roles for several major lighting manufacturers, where he was key in the development of network protocols and the launching of new consoles.
A new management buyout has reached completion for those at DiGiCo and put the long-term future of the company firmly in the hands of the people who have brought it to where it is today. The new management team comprises Chief Executive Bob Doyle, Managing Director James Gordon, Marketing Director David Webster, Technical Director John Stadius and Company Secretary Helen Culleton.

Having taken over the mantle of Managing Director from Doyle in January, this was Gordon’s first significant project in the role. “We’ve always been a reactive and pro active company that understands the market place we’re in,” says Gordon. “However, when you have external investors, there is a need to explain the ins and outs of decision making processes and that can slow things down. “The management buyout removes that requirement and means we can focus more of our time on doing what we do best, making us an even more agile and focussed company.”

Along with a number of plans yet to be revealed, DiGiCo will be putting a share incentive scheme in place for its employees. “It’s nice that as a modern company we’re able to reward the people that work with us and put in the extra time,” continues Gordon. “We have a lot of staff that work 24/7 for the benefit of this company and they will now be able to share in the success with us fully.”

---

Chief Executive
Bob Doyle

DiGiCo Management from left to right: David Webster, Helen Culleton, John Stadius, James Gordon.
Service you can depend on...
People you can trust...
...and the most technologically advanced inventory in the business!

800.962.9422
sound-image.com

- TOURING SETS
- ROLLING RISERS
- SALES & RENTALS
- CUSTOM MANUFACTURING

ACCURATE STAGING
1820 West 135th St.
Gardena, CA 90249
Voice 310-324-1040
Fax 310-324-1017
Contact Joe Gallagher
www.accuratestaging.com

D&S Classic Coach Rentals, Inc.
Monumental Service is our goal
*Bio Friendly Fuel*

23910 N. 19th AV.
Suite 32
Phoenix AZ 85085
p 623 580 9190
f 623 580 9242
laklee123@aol.com
dandsclassiccoach.com

EBTECH®
YOUR PROBLEMS / OUR SOLUTIONS

Ground Loop headaches? Line Level problems? Cable troubles?
We have the solution you are looking for!

Hum X - Exterminate Ground Hum at the AC source! Filters the ground line of unwanted currents and voltages that cause hum. Simply plug into outlet and plug offending equipment into Hum X. That’s it. Easy to use, completely safe and absolutely effective!

Hum Eliminator™ - Eliminate ground loop (50/60Hz) hum and noise. Automatically converts back and forth between balanced (TRS) and unbalanced (TS) signals. Available in two channel box or eight channel single space rack

Line Level Shifter™ - Increase or decrease signal voltage (-10dBV and +4dBu) without adding noise. Also eliminates hum caused by ground loops and converts between balanced and unbalanced signals. Available in two channel box or eight channel single space rack

SWIZZ ARMY 6-in-1 Cable Tester
Checks XLR, 1/4", RCA, 1/8", TT & MIDI cables for continuity and/or intermittent connections. Also detects opens and shorts for each pin. LED readout shows status until you reset it. Other features include test tone generator (+4, -10, Mic), phantom power detector, grounded XLR shield detector and handy cable wiring display.

EBTECH® is a division of Sound Enhancement Products, Inc.
325 Cary Point Drive Cary IL 60013 ph 800-284-5172
Sales ext 31 Tech Support ext 14 www.sepigroup.com

 Marijuana is legal in Colorado, but it is still illegal to drive under the influence of marijuana. Also, while use of marijuana is legal, it is still against the law to sell or distribute it without a license from the state. It is also illegal to possess more than 1 ounce of marijuana, unless you have a medical marijuana card.

Marijuana is legal in Colorado, but it is still illegal to drive under the influence of marijuana. Also, while use of marijuana is legal, it is still against the law to sell or distribute it without a license from the state. It is also illegal to possess more than 1 ounce of marijuana, unless you have a medical marijuana card.
WHERE IN THE WORLD IS the Radio Goddess?

WE SEARCHED HIGH. WE SEARCHED LOW. WE WERE LOOKING EVERYWHERE, WHERE DID SHE GO? THE RADIO GODDESS A.K.A. SHERRY TUCKER, WITH 12 YEARS EXPERIENCE IN THE TWO-WAY RADIO RENTAL INDUSTRY.

Having worked on numerous tours in the music industry, gave us some certainty that she would likely be found somewhere in the communications world. Ladies, gentleman and fans of all ages, as it turns out, Tucker is opening an office in Dallas, Texas Oct 1, 2007 for FRR Communications, a new division of Florida Radio Rental, LLC. “When I was with a previous company, I had worked with three other members of the FRR team,” Tucker tells Tour Guide Journal on her recent arrival to FRR. “I kept in touch with one of the guys out of the Orlando office, and he had nothing but good things to say about FRR.” After meeting with the people at FRR headquarters, Tucker says she “...had a lot of confidence in Steven Regli (Sr. Vice President) and the rest of FRR staff. Plus, the fact that FRR has Motorola Radios is important to me because the touring industry likes the quality and reputation of Motorola Radios.” Tucker adds, “I am also impressed by FRR’s positive team support.”

Steven Regli, 18 years with FRR, tells us, “FRR has an extended clientele list, particularly in the corporate market.” FRR’s clientele include, Microsoft, Cisco Systems, Chrysler Corporation, several Golf and Tennis Tournaments, Soul2Soul, Third Day, and Switchfoot tours, among others too many to list. “We are excited about having Sherry join us, with her experience in the touring world,” adds Regli.

Collectively, the FRR staff has over 100 years of Motorola experience. If they can’t answer your question, they know who can. FRR was established in 1984 and, according to their website, “…is one of the largest companies of its kind in the United States.” The two owners purchased the initial two-way radios from the Worlds Fair in 1984 and started the business out of their garage.
Headquartered in the heart of South Florida, FRR was the first Radius and full line Motorola dealer in the state, as well as the only Motorola independent "preferred subcontractor" authorized to do warranty repairs in south Florida. They are also an authorized dealer and repair center. The company’s mission statement is as follows: All the dedicated employees of Florida Radio Rental and Florida 2-Way Service pledge to provide our customers with prompt, reliable and courteous service in every aspect of our business.

All of this sounds good, plus the new Dallas office headed by Tucker will have full inventory. Still, TGJ asked Tucker and Regli the question that tour managers and production managers ask. Why should I do business with you?

Regli responds, “The question really is what separates FRR from all the other radio rental houses in this country? The answer is twofold. First, it’s "our people", all of our dedicated sacrificing employees who are willing to work 24/7 to make sure everything that needs to get done, is done. In this industry, many shops have a revolving door as far as employees are concerned. Sometimes they come and go so fast, you don’t even get their name! With FRR, I am proud to say the average employee with us has been here over 10 years. What that means to tour/production managers is a sense of calm when dealing with us because of the tendered experience which equals a better end result. You get one shot at this, and we have to get it right. We understand this industry and have developed contingency plans in case of malfunctions. All to better serve you, our client.” Second, he adds is the equipment. “Our Motorola radios and accessories are quality from their name, however, being a fully authorized Service Center, we are able to keep our rental fleet in optimum condition with scheduled maintenance and repairs as needed.”

In summation, Regli says, “Tucker has the knowledge, attention to detail and the positive energy to take any situation and generate a better outcome. She has already made a great impact in her current markets and stands out as a great addition to the FRR team.”

I am the Radio Goddess and would not make a move without being able to take care of my customers,” answered Sherry, adding, “...successful communications are imperative to a good show, no matter what or where. Doing whatever it takes to make the communications successful, this is what I’m all about.”
Twenty-five years ago, ICMC began in response to the December 1979 "The Who" concert tragedy in Cincinnati, OH. The IAAM Foundation was established to help raise funds to research Crowd Management and help venue managers avoid future incidents. From those efforts, the Crowd Management Conference was born. Since then, ICMC and the Foundation have become key components to today’s venue management industry.

2007 ICMC Highlights include:

· Crowd Management Boot Camp, featuring industry expert Larry B. Perkins, CFE
· Enhanced networking opportunities
· Concurrent workshops for both the veteran and first-timers
· AVSS course for the Crowd Management Track
· Hands-on training techniques to take home and apply in your facility
· Crowd Management Technology Expo

Where will our industry be 25 years from now in 2032? Interact with fellow professionals currently impacting the Crowd Management industry. Don’t be satisfied with the status quo. Experience tells us that we need to keep reaching for higher standards in order to be prepared for the future.

Thank you to the following sponsors for their support!

Title Sponsor: Contemporary Services Corporation

Access Pass & Design
Aramark Sports & Entertainment
DeWitt Stern Group
FREEMAN
Landmark Event Staffing Services

Tenable Event Services
TEAM Coalition
Ticketmaster

More information and registration is available at www.iaam.org
Select Meetings, then ICMC.
No Matter How You Stack It.
This Is The Place to Play in South Florida

South Florida's Ultimate Sports & Entertainment Showplace.
For booking information contact Jarred Diamond by phone (786) 777-1467, fax (786) 777-1600 or e-mail jdiamond@heat.com.
The Soul 2 Soul juggernaut wound up in mid-August after showing the production world how it’s done. This tour was nothing short of incomparable. While Tim McGraw and Faith Hill are very happily married, on the road the two artists perform from two distinctive production camps. The artists had their own tour manager, monitor engineer, FOH engineer and lighting director.
In designing the production, Roy Bennett had to build elements into the show that would address the separate performing styles of both artists. “Tim and Faith each have their own custom lighting elements in the show. Obviously her music is a lot different from his. So there was a separate approach for each one from a programming standpoint.”

Indeed there was, to the extent that each act had its own LD (Mac Mosier for Faith and Jerome Thomson for Tim). Bennett went on, “Tim’s show is a lot more straightforward country and even industrial, where Faith’s show is very elegant with some of the industrial feel to it.”

The show played in the round. The stage was made up of four arms that extended out from a circular hub to make a cross. The arms acted as runways that were used extensively by the stars and band members alike. While the band used the absolute center of the stage on rare occasions, that was generally the sole domain of Tim and Faith.

The bands played on a stage area that encircled the primary center stage at a lower elevation. All flat surfaces of the stage (excluding the band risers) were equipped with Nocturne’s V9 video panels that made for a spectacular image from the seats above the stage.

There were two opera gauze Austrian drapes that lowered and surrounded the center of the stage for one song. One of the drapes surrounded the center of the stage where Tim and Faith performed a song about two people being angry, and the other drape fell outside of that and surrounded the band. As the song progressed, a video projection created the look of blood dripping down the scrims. When the image of the blood reached the floor, it resumed as a video image in the V9 until the entire look was red except for the two artists in the center who were hit with no-color down light.

During Faith’s show when she did a song by Abba, the look was augmented by four mirror ball arrays that looked like huge bobble earrings. Bennett explained, “It was an Abba tune. When you hear an Abba tune, you have to see mirror balls. But I didn’t want to just have a mirror ball up there. I wanted something different.”

And so it was done. Each unit had four strings of four balls ranging in size from about 1 ½’ (at the top) to about the size of a soccer ball (at the bottom). In the center was another string that held the largest ball in the array at about 2, maybe 2 1/2’ with three much smaller balls hanging down from it. It all hung from a steel cross with the four outer pieces hanging from the end of each cross piece and the larger one suspended at the center.

The whole thing was suspended at its center from a motor that was mounted in a truss section. The motor spun the cross in one direction while each string, which was hung on its own motor, rotated in the opposite direction. Okay, you have all that? Now let’s put one on each corner of the room. The effect was stunning.

As the song played in the round, the usual logistical issues applied. While the back line techs were able to make their way to the stage through the crowd before the show without being noticed, such wasn’t the case with the performers. For this reason a collapsible tunnel was erected by the set carpenters on cue as they were approaching.

Right about the time the audience was getting hip to what was going on, the commotion was over, every one was in place for the beginning of the show and the tunnel was gone. The whole thing took place and was over in just over a minute. However, on the night TGJ visited the tour, Kenny Rogers made a visit to the show and had to get to the stage in a soft goods hamper like the old days.
One final note on lighting—the lighting rig on this show was immense. It included custom instruments like the “Flora Lights” that contained 3200k and 5600k florescent tubes, a circuit of ACL’s and a circuit of PAR 36’s. This rig had everything in it (more or less) and there was only one time when it was all turned on. What that tells us is that the watchword of Bennett’s designs and the people who run them is patience.

Because the show had two musical camps (as it were), it also had two sets of audio engineers both FOH and on monitors. The FOH engineers were John Ward for Tim and Paul “Pab” Boothroyd for Faith.

The opening and middle duets were mixed by Pab. This is because Faith’s band was in place at those points. After that and during a short video that ran before Tim came on, there was a quick changeover from Faith’s setup to Tim’s. Only the percussion rig was shared for both performances.

This was Pab’s first time mixing in the Round. Pab told us, “It’s been an exciting challenge to come in and do this. Not only was it something new, but it introduced me to a new market as well.”

Ward said that sharing duties definitely made the night a little easier.

“Three hours is a long time to spend at a console no matter who you are. It was also a real pleasure working with Paul [Boothroyd]. He brought a great element into the tour this year.”

The main challenge in mixing this show was exactly what one would expect. That is to say that a room that Ward and Boothroyd remembered as sounding really good in a 270 degree setting might not sound so great in the round, especially with a show this big.

Where the FOH chores were shared by an engineer for each artist, monitor duties were shared but in a different way. Johnny Branham mixed the artists and Martin Santos mixed the bands. Because the show took up such a huge footprint out in the house, there wasn’t much room for monitor world. In many “in the round” (as well as end-on) situations the solution has been to put the monitors under the stage. However, the area under the stage was only big enough to contain the artists, the bands and the backline people. So placing monitors for an act this large down there was out of the question. The only option left was to put it out in the hall in what would be the backstage area in an end-on show configuration.

It’s a given that the comfort of the performers is based on being able to see the monitor engineers in the same way as the ability of the mixers to do their jobs is based on seeing the performers. Therefore, having the monitor mix position out in the hall posed some extraordinary challenges.

Branham and Santos were visually aided by two video monitors at their desk. One had the signal that was being sent out to the IMAG screens. The other was divided into four images. Each image was the feed from infrared surveillance cameras looking at the stage from each side. The cameras were IR enabled so that Branham and Santos could see what was going on during dark periods between songs.

Santos explained, “Because of the size and shape of the stage, even if we’d been in the room, we could have only seen, at best, 30% of the people on the stage. So putting us out of the room took away that little piece of the pie that we could see. We used the video monitors extensively throughout the night.”

In addition to the cameras, there were also eleven talkback mikes set up around the stage, which were set up so that no matter what the monitor lads were doing, they could always hear them.

Of course, the most important element of the whole equation was the cooperation between the performers and the engineers. Again, Santo elaborated, “Both bands were made of very competent musicians and they were really good at rolling with the situation. To their credit, their ability to deal with this had a lot to do with the fact that this was successful at all.”

There were other issues. Because there were two bands, the show had roughly 145 audio inputs. This wouldn’t have been a big deal except for the fact that the performers ringed the hub of the stage. Getting the stage circuited for audio was an all day job that couldn’t take all day to get done.

Another issue was the stage itself. The show had upwards of sixty wireless frequencies. The vast majority of the stage was made up
of Nocturne’s extraordinary V9 product. Let’s face it, you can’t put that much LED in close proximity to that much RF and not have some degree of broadband interference.

The most workable solution to the issue was to mount the antennae in the rig above the stage. However, there was still the matter of getting the signal back to the monitor position which called for some big league signal amplification.

The big brains were quick to roll up their sleeves and work on the challenge. A number of shielding ideas were put into play. And while the problem was solved for the most part, the problem did continue to raise its head from time to time along the course of the tour. This made for busy days for tour RF coordinator Peter Erskine (who is said to have twice the energy of three people half his age).

Then there was video. The video aspect of the show, directed by Kate Twitchell, was both huge and discrete. You didn’t see it blasting away all night long. The show had ten cameras, though only nine were ever used at one time. One was a wide angle HD POV camera on each drummer. Because only one drummer was playing at any one time., the cameras were switched out so that the “drummer-cam” was always the same button on the switcher.

When asked what her biggest challenge was on this tour, Twitchell answers fast, “We’re in the round, and with six manned cameras out there, it’s not enough. There’s just too much ground to cover. I have four cameras on stick, one on a jib and one hand-held. I have to use every trick in the book to make it look like there are four more cameras on the job.”

The first thing that anyone saw in the show was the stage. It took up a huge footprint in the room. The hub of the stage was built on one end of the room while lights and sound were being built and flown. While that was happening, the spars that ran lengthwise off of the center were being built to roll into position. Once they were set, the runways that ran across the floor up into the seats were built.

As was said before, the majority of the stage surface was V9 LED. This made for spectacular visuals during the show.

There was another aspect of this show that was fairly unique. It had a tailgate party. There was a team that was dictated to setting up a portable outdoor stage so that Tim and Faith could do a short and seemingly impromptu show out in the parking lot. According to members of the crew, the mood of the main show at night was largely affected by how the show went in the parking lot.

The logistics of this tour were a bit complicated as well. In addition to having to set up the standard parking arrangements for the day, lead truck driver, Scott McKeel also had to establish a family compound. Production manager, Scott Chase was adamant about making specific
CREW

tour guide journal 29

SOUL 2 SOUL CREW

Tour Manager - Tim McGraw
Robert Allen

Production Manager
Scott Chase

Tour Manager - Faith Hill
Bernie Boyle

CREW

Tour Manager - Tim McGraw
Robert Allen

Production Manager
Scott Chase

Tour Manager - Faith Hill
Bernie Boyle

Audio Crew Above
Back row L to R
Jim Ward - Outdoor
Stage Engineer, John Ward (no relation)
- McGraw FOH Engineer
Heath Stimmel - Pro Tools Recording Engineer,
Johnnie Branham
- Leads, McGraw Band
Monitor Engineer, Jason O’Dell - Audio Technician
Middle row L to R
Jason Vrobel - Audio Crew Chief / System Engineer,
Dusty Ponscheck - Audio Tech, Martin “Tike” Santos - HILL Band
Monitor Engineer, Ryan Lawless - Audio Tech,
Dave Dixon - System Engineer, Peter Erskine
- RF Coordinator

Paul “Pab” Boothroyd
- HILL FOH Engineer,
Bob Wargo - Pre Show Engineer

Lighting Crew Above
From the top left Crew Chief Ron Schilling, Matt McGee, Chris Barclay, 2nd row Kendra Sandoval, Jerome Thompson McGraw LD, Sarah Principe 3rd row Mac Mosier, Hill LD, AJ Patterson, Aaron Larson, “Dean” Williams

Production Crew

Set & Lighting Design: Roy Bennett
Tour Mgr. - Tim: Robert Allen
tour account: Bernie Boyle
Tour Security Director: E.J. Wojtowicz
Personal Security:
Gilbert Gamboa Jr., Erich Saylor
Venue Security Coordinator: Fred Girello
Tour Ticketing Mgr.: Jim McCafferty
Production Mgr: Scott Chase
Production Coordinator: Jennifer Webb
Stage Mgr.: John “Lug” Zajonc
Backstage Coordinator: Alie Amato
Backstage/Outdoor Coordinator: Tom Davis
Backline Crew Chief - Faith: Kevin Monroe
Backline Tech - Faith: Paul Davies,
Douglas “Trace” Foster
Backline Crew Chief - Tim: Joey Supak
Backline Tech - Tim: John Prestia,
Michael “Mick” Weick
Head Rigger: Bobby Savage
Riggers: Albert Pozzetti, Jeremy Benauer
Motion Control Tech: Raffaele Buono
Motion Control Operator: Kenny Ackerman
Head Carpenter: Alan Doyle
Carpenters: Flory Turner, Danny Withmyer, Dave Medrano, Frankie Orange
Tim Lighting Director: Jerome Thompson
Faith Lighting Director: Mac Mosier
Lighting Crew Chief: Roanld Schilling
Lighting Tech: Chris Barclay, Kendra Sandoval,
AJ Patterson, Matt McGee, Aaron Larson,
Sara Principe
Audio Tech: Dave Dixon
Audio Monitor Engineer - Tim/Faith:
Johnny Brannam
Audio Monitor Engineer - Band:
Martin Andrew Santos
Audio Pro Tools Engineer: Heath Stimmel
Tim FOH Engineer: John Ward
Audio Tech: Dustin Ponscheck, Jason O’Dell
RF Tech: Peter Erskine
Video Crew Chief: Lean Roll
Video Director: Kate Twitchell
Video Asst. Director: Jennie Clark
Video Asst. Director/Engineer: Dave Neugebauer
Video LED Tech: Eugene McAuliffe, Dave Panszick
Video Camera Operator: Al Larson, Tracy Calde-
ron, Nick Weldon, Scott Grund, John Schaeffer
Sponsor Representative:
Patrick Moore, Nate Loftis
Merchandiser: Charles “Midge” Midgley,
Robert Suchan
Radio: Julie Dove
Outdoor Sound: James Ward, Robert Wargo
Outdoor Lighting: Casey McDaniel
Bus Drivers: Jim “Casper” Dezwarte, Robbie
Basse, Jim Hutson, Marty Johnson, Lonnie
Sweet, Steve Kotzur, Mandrill McLaughlin, Tony
Gorman, Pat Woods, Allen Funderburk, John
Dougherra, Brett Thomas, Darrell Johnson,
Bobby Turner
Truck Drivers: Scott McKeel, Mike Anawaty, Jim
Bond, Kevin Brown, Scott Buckley, R.J. Burns,
Leon Chee, Jeff Clark, Don Conard, Jack Crawford,
Joe Loquerio, James Groves, Carl Iversen,
Kenny McKinney, Dale Pettitbon, Gary Phelps,
Robert Pinkley, Steve Rohifs, Calvin Thigpen, Vic-
tor Tinney, Dale Vaughan, Calvin Lamboum
Electrician: Mike Costa
Catering Crew Chief: Kara Kemp
Catering Crew: Steven Lenhoff, Colette Mncabb,
Martha Tiernery, Rex Hall
Head Chef: Todd White
Make Up: Heather Currie
Hair Stylist: Jacqueline Bush
wardrobe: Jill Focke, Grace Lee

Tour Guide Journal 29
notice of how hard his lead driver works. “These guys never get the mention they deserve and this guy deserves more than most,” said Chase. He went on to say, “I don’t have to go out and see what’s going on out in the lot. I don’t have to think about it. I know Scott’s on it.”

The family compound was laid out by Chase and marshaled into position by McKeel. It consisted of Tim and Faith’s bus, a nanny’s bus, a bus for Tim’s mother and stepfather, a security bus and a trailer that holds a full blown gym with slide out sections.

This was a big show that had a lot of points where it could have come apart at the seams. The reason it didn’t was that the crew took pride in the fact that each member was acutely aware that he/she was a part of something bigger than an audio, lighting, video or staging crew. There never seemed to be a sense of “it’s not my problem” when something went wrong.

That attitude came from the top of the team down. While we were not able to catch up with Bernie Boyle, Tour Manager for Faith Hill, we did speak with Tim McGraw’s Tour Manager, Robert Allen as well as Scott Chase. However, the conversations were short and to the point as they echoed each other’s sentiments as they stepped out of the way and passed the spotlight on the their crew…

“Talk to the crew and get the real story, they are the best there is!”
VEHICLES:
• Lincoln Town Cars
• Luxury Import Sedans
• Full Size SUV's
• 15 passenger, luxury & cargo vans
• Stretch Limousines
• Buses

WORLDWIDE RESERVATIONS:
ALL ACCESS LIMOUSINE, INC.
163 Amsterdam Avenue, #249
New York, NY 10023
212 501 9644 phone
718 628 8587 fax
Mike Whelan | whelan@optonline.net
Sean Karsian | skarsian@nyc.rr.com

BACKLINE
and Complete Event Production
for Your Next Event
Delivered by Expert Technicians

Offering: Hammond organs, drums and percussion, guitar and bass amplifiers, digital pianos, synthesizers, and more!

In Tune Rentals (Michigan and Beyond)
PO Box 200 • Novi, MI 48376
p/nx 248.735.0000 e: service@intunerentals.com

ARE YOU READY TO RIDE THE BEST

CUSTOM CRAFTED PREVOST COACHES
1. ENTERTAINER STAR & CREW COACHES
2. EXECUTIVE & SPORTS TEAM COACHES
CUSTOM BUILT IS WHAT WE DO!

COACHWORKS, L.L.C.
10498 State Hwy. 16 S.
Pipe Creek, TX 78063
Toll free 888-761-4225
WWW.TEXASCUSTOMCOACH.COM

MAXIMUM LIMOUSINE

Luxury Hummers & Stretch Lincoln Sedan, Airport & Corporate Services Atlanta's only Stretch Rolls Royce
770 591-9303
www.maximumlimo.com

Call for all of your transportation needs in Atlanta.
WHILE A FEW ARTISTS HAVE BEEN LUCKY ENOUGH TO APPEAR ONCE OR EVEN TWICE AT THE UK'S NEW NATIONAL STADIUM DURING THE OPENING RUN OF SHOWS, INTERNATIONAL STAGING SPECIALISTS STAGECO HAVE 'PERFORMED' AT FIVE HUGE CONCERTS AT THE NEW WEMBLEY.

First they supplied George Michael's arena-dominating structure for the first ever concert at the new venue on 9 - 10 June. With just a week to remove that and install a second bespoke structure for the two Muse concerts on 16 - 17 June the Stageco team were at their most efficient. Following Muse, a third structure was put into the stadium for the Concert for Diana on 30 June, and whilst being the same structure, it went a major transformation to be ready for Live Earth on 7 July, then used again by Metallica on 8 July.

According to Dirk de Decker, Stageco's project manager, the original idea was to install the same structure for all five events. However, Muse changed their plans, bringing in a specially designed tour set featuring portals, towers and truss, while The Concert for Diana and Live Earth both used a Stageco "Super Roof", but even that was reversed to accommodate the spectacular designs, to give each concert an entirely different feel.

"Originally we would have set the stage up in early June and it would have stayed up until 8 July," says Dirk. "But instead we took down George Michael on 11 June and built Muse immediately after, on 12 June. We took that down on 18 June, then went back into Wembley on 25 June for the Diana concert which used a 33 x 22 metre Stageco Superroof, holding 55 tonnes of production equipment. The cantilever normally at the front of the stage was at the back of the structure to allow the stylistic Diana stage branding as part of set designers Peter Bingham's set and added weather protection to accommodate the orchestra at the back of the stage. Two teams worked 24 hour shifts to enable the whole roof to be dropped and turned around and re-raised in time for Live Earth for a set designed utilising recycled materials by Ray Winkler of Studio Fisher."
GUNS N’ ROSES
Chinese Democracy Tour Rallies the Masses in Mexico

The 2007 Guns N’ Roses World Tour got off to a blistering start with two sold-out concerts in Monterrey and Guadalajara, Mexico. Guns N’ Roses’ Chinese Democracy World Tour stopped on June 2nd for a night at the Monterrey Arena, attracting thousands of loyal fans.

Yaxis “Audio Systems del Norte” provided 24 Adamson Y18 cabinets with 8 Y10 under hang for the main PA, and made sure to have more than enough bass to turn the show into a rock ’n’ roll jungle with 12 T21 subs ground stacked and a whopping 16 Y10 subs on flown beside the main arrays. Additional side fills featured eight Y10’s per side.

The official Guns n’ Roses website described the Monterrey arena show: “From the opening notes of “Welcome To The Jungle” to the final encore “Paradise City,” Guns N’ Roses had the rabid crowd going wild all night long. Spontaneous chants of “Guns N’ Roses ... Guns N’ Roses” and “Axl, Axl, Axl” were deafening. Among the many highlights was Ron "Bumblefoot" Thal’s guitar solo that saw the six-string maestro incorporate several traditional Mexican songs.”

Stretch your coach budget in Europe

Superb sleeper coaches for all pockets. Please visit http://jumbocruiser.com or call +44 1297 24717
At Roberts Brothers Coach we are dedicated to excellence. We believe actions speak louder than words.

The Roberts Brothers Difference:
- Our Coaches
- Our Drivers
- Our Staff
- Our Service

Experience The Difference

“Built To Ride”

210 Charles Ralph Drive • Springfield, TN 37172
TEL 615.212.0226 • FAX 615.212.0236
leasing@robertsbrotherscoach.com • www.robertsbrotherscoach.com
10,000 seat arena
Green Bay, WI • pmiwi.com

Outdoor amphitheater
Oshkosh, WI • leachamphitheater.com

YOUR ONE SOURCE
920.405.1239 • 920.405.1142
St. Charles, MO Welcomes IAAM’s Districts 2 & 3

Right outside of St. Louis, MO, the community of St. Charles hosted the International Association of Assembly Managers’ (IAAM) meeting for Districts #2 and #3 during the weekend of May 19-21, 2007. The historic community welcomed the attendees warmly. The mayor showed up at the Opening Night Reception to thank the IAAM in person for choosing St. Charles for its joint meeting, while actors traveled about the room, sharing the history of the town. The event took place at the St. Charles Convention Center, and the host hotel was The Embassy Suites.

St. Charles was an excellent location for the IAAM meeting because there were several activities and events nearby for attendees to enjoy. Districts #2 and #3 proved that it is just as important to play during these conferences, as it is to sit in on Core Tracks and panel sessions. Attendees had the opportunity to tour the Anheuser Busch Brewery, attend a winery tour, go on a golf outing, experience the spa services offered at the hotel, and attend a St. Louis Cardinals baseball game. Each night, a hospitality suite provided late night networking opportunities for those who had a little extra energy after a long day of excitement.


FOR MORE INFO: GET ON THE WEB | iaam.org

Arena managers attending notes during a CoreTrack session

James Donnelly, President and CEO of the Seagate Convention Center

Thanks to our sponsors... IAAM's Districts 2 & 3

Photos provided by Jessi Wallace
18th Annual

Arena Management Conference

Charlotte, North Carolina
September 15 – 18, 2007

It'll be zero to 180 mph in 60 seconds when arena managers meet in the home of Lowe’s Motor Speedway and the Charlotte Bobcats! The Arena Management Conference is leading the way for professional development and continuing education of arena managers.

AMC Highlights:
- The Arena Patron of Tomorrow
- Industry Icons: Lessons Learned
- Whose Ticket Is It Anyway?
- Independent Promoters
- Working with Animals in Your Venue
- Visit the Grand Opening
- Town Halls
- Women in the Industry: “The View”... from the Venues
- Agency Experts
- Concurrent Sessions for Both Young and Veteran Arena Managers
- Rafting at the U.S. National Whitewater Center
- Golf Tournament at Birkdale Golf Course

Go to www.iaam.org and select AMC under Meetings for information and registration.

For more info go to: www.iaam.org and click on AMC under Meetings

Photos courtesy of Visit Charlotte
Steve Smoller of etix

Event Booking serving from a very nice booth

Sheldon Mickey and Gregg Vanhoose of Durrell Sports Audio Management

Opening the show flag from each country of IAAM delegates

JoAnn Ramsey, the hardest working person on the floor

Jack Gallagher of Strong Entertainment

Harry James of Conseco Fieldhouse with Jeff Bowen of the Sears Centre and Jeff Post

Rick Kriscka & John Thomas of RIC Corp

The Ticketmaster klan
VENUES  |  iaam nationals

Salt Lake City, Utah July 21-23, 2007

FOR MORE INFO:  GET ON THE WEB | iaam.org

AAMiaamnationals

Stage Right’s Jeff Shultz and Amy Whitney

CFE Bob Mayer, Peter Gruben of Wiener Stadthalle and Dexter King, CFE IAAM

Bobby Goldwater Of The Goldwater Group with The folks at Contemporary Services

Steve Lerman & Richard Logothetis of Lycian Stage Lighting

Yellow Jacket’s Steve Gotlieb

Arie Crown Theater® at McCormick Place®  The coolest shows in Chicago happen here!

- State-of-the-art, 4,200-seat theater with private loading dock.
- Superb acoustics, house lighting and sound.
- Easily accommodates shows of all sizes – 90’ proscenium opening, 60’ stage depth, large orchestra pit.

2301 S. Lake Shore Drive
Chicago, IL 60616
tel 312.791.6196
fax 312.791.6100
www.ariecrow.com

Tour Guide Journal 39
Lake matrix system and on to an Iris system, which gave me total control.”

Down at monitors, DiGiCo’s Roger Wood had the task of prepping the sessions for the two D5s on duty there. “Again, we used the same set up as we had for the Concert for Diana and as was at front of house,” says Wood. Britannia Row’s Jon Lewis, Ben Phillips and Graham Blake were on hand to assist guest engineers.

“As you can see, we used a number of tools to get the job done and the DiGiCo consoles were at the heart of the system,” concludes Brit Row’s Bryan Grant. “Our engineers worked closely with the DiGiCo team to prepare for the event and consequently it all went very smoothly.

“We even finished a couple of minutes ahead of time, which, given the complexity of the program was a fantastic achievement by the whole production and audio crew.”

Secondly, with the ACT-707’s Automatic Channel Targeting capability, we were able to find empty, quiet frequencies to occupy without interference, so this resolved the room’s second challenge. The MIPRO PC-controllable receiver system proved invaluable for this task. Of equal importance, they now have the ability to expand their wireless capability as their requirements evolve.”

Crabb was equally enthusiastic about the performance of the Superlux microphones. “We tried a Superlux PRO-238 on a guitar cabinet and it has been the favorite choice ever since,” states Crabb. “Steve Kimbrough, the house sound guy, placed one out on the floor at the weekly Bluegrass jam and we were all surprised by how well it picked up acoustic instruments like the fiddle, the banjo, and the mandolins. Now, one PRO-238 and one PRO-258 for the vocal is all that’s required for the solo position—even when there are three or four soloists at the same time. Likewise, the DRK drum mic setup is working out well. Steve loves the kick drum mic.”

For any live performance venue, customer and technical support are always critical concerns, and Crabb was particularly enthusiastic about Avlex Corporation’s support for their products. “Avlex has been great to deal with,” notes Crabb, “My rep always responds promptly to my questions and the service department’s turnaround has always been fast. You can’t ask for more than that.”

With the equipment up and running, Crabb reports that everyone at the showcase is happy and was eager to have the closing thoughts come from his client. Steve Kimbrough, FOH Engineer and Production Manager for the Gibson Showcase, offered this closing thought, “Brian’s done a fantastic job with the entire audio system. This is a steel building, so the potential for RF problems are very real. We’re using a lot of wireless equipment, and I’m pleased to report that all of it is working exceptionally well. We’re really pleased.”
Tour Link Conference 2008 sponsored by Prevost®

THE MOST COMPREHENSIVE EVENT PRODUCTION CONFERENCE IN THE WORLD!

This event, hosted at some of the most fabulous resorts in the U.S., brings production managers, tour managers, business managers, transportation companies, concert service personnel, crew, hotels, and venues together for the most talked-about conference in event production history.

Conference Events
- Opening Night Reception
- Awards Show
- Bus Barbeque with No-Star concert jam
- Golf Tournament on Sunday
- Hospitality Suites nightly
- Industry Luncheons
- Mini-golf, lazer tag, and go-carts
- Panel Sessions
- Workshops

Dates:
January 24-27, 2008

Where:
Phoenix Marriot Mesa
200 N. Centennial Way
Mesa, Arizona 85201
800-456-6372
marriott.com/PHXMM

Register online: tourlinkconference.com
Tour Link Conference 2008

THE MOST COMPREHENSIVE EVENT PRODUCTION CONFERENCE IN THE WORLD!

This event, hosted at some of the most fabulous resorts in the U.S., brings production managers, tour managers, business managers, transportation companies, concert service personnel, crew, hotels, and venues together for the most talked-about conference in event production history.

Dates: January 24-27, 2008

Where: Phoenix Marriott Mesa
200 N. Centennial Way
Mesa, Arizona 85201
800-456-6372
marriott.com/PHXMM

REGISTRATION FEES

FULL CONFERENCE
Includes all panels, minigolf/lazer tag/go-carts, lunches, dinners and awards show.

Regular (Register between Dec. 1, 2007 – Jan. 25, 2008) - $325.00 each
Advanced (Register between Nov. 1, 2007 – Nov. 30, 2007) - $300.00 each
Early Bird (Register before Oct. 31, 2007) – $275.00 each
Walk-ups (Register onsite) – $350.00 each

ADDITIONAL FEES
Spouse Registration - $100.00
Golf Tournament - $50.00
Industry Dinner/Awards Show ONLY (Included with full Registration) - $100.00

Mother Hubbards Cupboard
In an effort to further the education for students and young people who wish to make a career in the live entertainment world, Tour Guide Magazine is offering the opportunity for the industry to sponsor a student or students at the above registration cost. This cost will include accommodations and all Tour Link functions for the students.

Name: _________________________________________________________
Company: ______________________________________________________
Street Address: ____________________________________________________________________________
City: __________________________ State/Prov.: __________________________
Postal Code: __________________________ Country: __________________________
Phone: __________________________ Fax: __________________________
Email : __________________________________________________________
Number of full conference registrations - QTY: ___________ Spouse ($100) □
Additional Names: __________________________________________________________________________
Mother Hubbards Cupboard - QTY: ___________
Industry Dinner Awards Show ONLY($100) - QTY: ___________
Golf Tournament ($50) - QTY: ___________
TOTAL: ____________________________

Payment Type: □ CHECK □ CREDIT CARD: ____________________________

© TOUR GUIDE MAGAZINE: 615.256.7006
☑ Register online: tourlinkconference.com
ConCentRICs: v.t. Event organization stemming from a central source.

Contemporary business means managing information. It's a complex network of interconnected components that depend on accurate communication and efficient operations. ConCentRICs is an interactive comprehensive software package that brings all the information you need to your fingertips. Each module handles a specific function of facility management. The modular design allows you to choose only the functions you need and to add new functions as your needs grow. So whether your facility is small, medium, or large, ConCentRICs can enhance and streamline your operation.

ConCentRICs is made of the following modules:
- Inventory
- Exhibit tracking
- Sales and Marketing
- Food and Menu Planning
- Interfaces with the Internet
- Telephone Call Accounting
- Scheduling/Booking of Events
- Event Settlements thru to Invoicing
- Event Outlines and Room Drawings
- Endless Calendars and Analytical Event Reports

Visit our website www.ricccorp.com
or contact us at:
R.I.C. Corporation
6215 Constitution Drive
Fort Wayne, In 46804
(219) 432-0799
You’ll never look back.

Choose Powersource to move your trailers, and there will be no regrets. With our on-time pickup and delivery, and customer-friendly reputation, we’ll get the job done right. Whatever you have and wherever it needs to go, we’ll get it there for you.

We’ll move your:
- New and used trailers, all types
- Entertainment/tour transportation
- Mobile forestry equipment
- Mobile concrete and asphalt plants
- Mobile earth reclamation units
- Mobile MRI and CT Scanners
- Government and military trailers
- Intermodal equipment
- Portable boilers and generators
- One-way or round trip transportation

1.800.438.8789
www.powersourcetrans.com

powersource transportation inc.
we have the power to move you.

2023 N. Lafayette Court • Griffith, IN 46319
One-way or round trip throughout the lower 48 and Canada

ADVERTISER’S INDEX

1st Mariner Arena.................................... 2
Accurate Staging......................................18
AllAccessLimo........................................31
American Airlines..................................23
Arie Crown Theater.................................39
Artisan Transport....................................9
Celebrity Coach..................................... 6
Clay Paky................................................5
Clearwing...............................................19
Cobb Energy Performing Arts Centre........3
Complete Logistics.................................17
Creative Stage Lighting............................9
Cube Passes..........................................40
D & S Classic Coach.................................18
Dewitt Stern Group................................9
EBTECH - Sound Enhancement..................18
Entertainment Coaches of America........IBC
Florida Coach........................................IBC
FRR Communications............................21
IAAM - AMC.........................................37
IAAM - ICMC.........................................22
In Tune Rentals......................................31
Jumbocruiser........................................ 33
Maximum Limousine..............................31
Motor Coach Industries.........................IFC
Music City Coach...................................19
Nitetrain Coach......................................40
Powersource Transportation....................44
Precise Corporate Staging.......................30
Prevost.................................................BC
Production Air Services (PAS)................. 15
Pyritz Pyro..........................................17
Pyrotek...............................................IBC
Resch Center.........................................35
RIC Corp..............................................43
Robe....................................................11
Roadhouse Coach...................................17
Roadshow.............................................40
Roberts Brothers Coach.........................34
Russell Coach........................................ 2
Sedan on Demand....................................14
Sound Image..........................................18
Soundcheck..........................................10
Stage & Effects......................................32
Strictly FX............................................ 17
Superior Coach......................................7
Taylor Tours..........................................4
Ten High Coaches.................................30
Tour Supply..........................................40
Tyler Truss Systems...............................30
Ziggy’s Custom Coaches.......................  9
RIDE ON with the Leaders in Luxury Coach Travel

Entertainment Coaches of America and Florida Coach are excited to be adding the new MCI J4500 coaches to their fleet of luxury road coaches.

It’s good-looking entertainment luxury at its best. DesignworksUSA designed the exterior, and the wider-stance suspension offers the smoothest ride. With an 8.9’ 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.