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Winter is on us,

but the normal winding down of the touring season seems to have shortened. In years past, there was a defined down time that lasted from the holidays to mid-February or even early March. Now, most are busy for 11 ½ months. Maybe this is an indicator of the shifting to more special events, corporate jobs and smaller tours. We have been pondering this evolution, so to speak, at Tour Guide, and we are adapting to this change.

Because of the large increase in production events other than concert touring and the changes within the venue side of the business, we are changing the name of the Tour Guide Journal to Mobile Production Monthly starting January 2008. Our Journals have been reflecting this diversity in production, and though the Concert Touring Market will remain our primary focus, we will be covering a wider range of mobile events, and the name change will reflect this evolution.

Another innovation coming in the first quarter of 2008 will be our new searchable database/website, MobileProductionPro.com. We are nearly finished testing and refining the site, and when it is formally launched, it promises to be one of the best global searchable databases in the world of production, venues, transportation, personnel, manufacturing, hotels and service companies. This has been in development for two years and we are excited and proud to announce this latest facet of our business.

Finally, we want to remind everyone about the upcoming Tour Link Conference in Mesa, AZ January 24-27. Rooms are going fast, so please get your registration and hotel reservations finalized right away.
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Purchased by Quebec-based production company Solotech – which has been providing sound, video and lighting systems for Dion since 1992 – the two Vista 5 SR desks will handle front-of-house and stage monitor duties throughout the Canadian songstress’ entire 2008/2009 world tour. Commencing with its first show on Valentine’s Day in Johannesburg, South Africa, the concert itinerary is scheduled to run at least a year and visit a wide array of venues ranging from intimate ballrooms to huge stadiums across South Africa, Asia, Australia, Europe/UK, North America, and the Middle East.

During rehearsals in Las Vegas for the tour, Dion’s FOH engineer, François “Frankie” Desjardins, explains his reasons for selecting the digital Studer Vista 5 SR consoles. “All of the systems we considered sound good and offer similar features. But, for me, the top three reasons for going with the Vista 5 SR were easy. Number one, it is very compact and light. Since we will be taking the console with us throughout the tour – the production will only carry its complete PA system on the European and North American legs of the tour – weight is very important. And its small footprint means that we can place it within the audience without taking up valuable seating space.”

“Secondly,” the engineer continues, “the Vista 5 SR produces very little heat. When touring Australia in February, for example, the local temperatures can cause major reliability problems with equipment that runs hot. Finally, we need a design that can handle FOH and monitors equally efficiently. Our operators will be out on the road for perhaps two years, so we may need to swap between mix positions; having to learn two console systems just wasn’t viable for us. The Vista 5 SR is perfect for our needs and
very quick to use. In addition, maintenance of the console is easier. We will need to carry fewer spare parts and we’ll have a better knowledge of the product,” he considers.

Denis Savage, Dion’s longtime FOH engineer and now tour manager, offers that mixing on-stage monitors for the Taking Chances tour, a task that will fall to Charles Ethiere, will be particularly complex. “We have a number of sound sources and other elements locked to video that need to be sent to different artists. Because we are planning to provide 16 stereo monitor mixes, the Vista 5 SR’s routing flexibility is a big deal for us.”

The front-of-house Vista 5 SR features 64 mono inputs (54 plus 10 spares), 36 stereo inputs (15 plus eight effects returns and five spares), eight aux mono outputs (seven effects sends plus a spare), ten aux stereo outputs (eight sends to stage plus two spares), eight stereo group busses, four master stereo and four stereo matrix busses; all channels and outputs feature full signal processing. The monitor Vista 5 SR offers 64 mono and 36 stereo inputs, routing to 16 aux mono and 20 aux stereo outputs, plus a master stereo and 20 stereo matrix busses.

The Vista 5 SR console is a road-ready version of the standard Vista 5 and features Studer’s powerful Vistonics™ graphics-based user interface. The patented display/control technology utilizes an array of encoders mounted directly into TFT screens that provide immediate access to all channel and output settings. The system is supplied with preset configurations to handle dedicated front-of-house and monitor applications. A stand-alone Config Editor streamlines the set-up of the Vista 5 SR’s channel/bus topology, with all setup parameters for each show capable of being saved and recalled from memory or a USB device. An expandable I/O array accommodates the available Studer D21m Series cards, including CobraNet™ and Aviom A-Net®. MADI is used along the optical snake link from stagebox to the FOH/monitor processing rack.

“We’ve had great support from Studer.” Desjardins concludes, “but I think Jamie Dunn from Studer USA made the difference. He spent many hours with us in Las Vegas. Given that our audio setup is a bit unusual for FOH and monitors, he was able to build two different setups really quickly, and it worked the first time. That made a positive influence on us regarding the choice of Studer consoles.”

“We are constantly investing in cutting-edge technology,” adds Solotech Sound Department Special Project Director Mario St-Onge, “and continually developing ever more effective solutions. Our sound, lighting and video teams work together to find the best solutions.”
LECTROSONICS PLAYS PIVOTAL ROLE IN ROGERS COMMUNICATIONS’ PRESENTATION FACILITY

When corporate management of Rogers Communications—Canada’s largest wireless voice and data communications services provider—decided to upgrade their presentation space at the company’s Brampton Park facility, they sought the expertise of Toronto-based Cinequip White Incorporated, a full service sales company serving the broadcast, theatrical, video, film, and architectural industries throughout Canada. To ensure the finest wireless microphone performance, along with flexible signal routing and DSP capability, the design team at Cinequip White selected several products from the Lectrosonics catalog.

Rogers Communications’ ramp- ton facility is home to approximately 4,000 employees and is the one of the main hubs for the company’s Canadian operations. Spread across 65 acres, the sprawling complex serves as the main network operations center in addition to being central to the corporation’s management initiatives. The overhaul of the company’s presentation space, which features a 177-seat theater and includes a full audio/visual setup encompassing high definition projection and video conferencing capability, was penned by Wayne Korhonen, Cinequip White’s Field Service Project Coordinator.

The upgraded facility, which is used for demonstration, training, and corporate meetings, now includes wireless microphone channels, three remote PC inputs, a telephone codec interface for video conferencing, and support for full 7.1 surround sound. According to Korhonen, “This room is a state-of-the-art audio/visual conferencing facility, and in addition to the wireless microphones, there is quite a bit of supplemental equipment that required audio inputs. To accommodate everything, we needed to arrive at a 30-channel input configuration, so for this, we installed two Lectrosonics DM Series digital audio processors, the DM1612 and DM1624 digital automatic matrix mixers, bussed together.”

“This combined setup enabled us to address the telephone codec interface, provide equalization for the room, as well as managing the system’s multiple audio inputs and output routing,” continued Korhonen. “To facilitate unattended operation, the entire setup is governed by a Crestron automated control system that enables and disables the various inputs for any given configuration in addition to controlling the room’s overall volume level. Of equal significance, we have the input capacity in place to accommodate future expansion.”

In addition to the Lectrosonics DM Series mixers’ ability to be interconnected, thus providing an easy way to expand channel capacity, Korhonen was equally impressed with the ease of programming them and their ability to handle all signal processing tasks. “All programming was handled via Lectrosonics LecNet2 software,” notes Korhonen. “The software provides an intuitive means of configuring all the mixer’s inputs, output routing, and other parameters, along with monitoring channel activity.”
To facilitate freedom of movement while enabling presenters and others to have the best audio quality possible, Korhonen also specified Lectrosonics Digital Hybrid Wireless™ microphones. Revolving around the Lectrosonics Venue Modular Receiver System, which is capable of six independent wireless mic channels, the Rogers presentation space is currently outfitted with four wireless microphones. The system is currently stocked with four VRS receiver modules, augmented by two Lectrosonics SNA600 dipole antenna kits with the ARG15 coax cables. Wireless mics include two Lectrosonics UT Series handheld transmitters outfitted with Lectrosonics VMC cardioid capsules and two Lectrosonics UM400a belt pack transmitters coupled with the Lectrosonics M152 lavaliere microphones.

Reflecting on Rogers’ redesigned A/V system, which was placed into service this past September, Korhonen had nothing but praise for the Lectrosonics equipment. “I’m extremely pleased with the system’s performance,” says Korhonen, “and of even greater importance, so is Al Pais, Rogers’ lead A/V technical specialist. The quality of the Venue’s RF design is first-rate. With the system’s pilot tone feature, the end user never has to be concerned about pops or clicking noises as they switch their wireless mics on or off. With the Venue system’s expandable design, the client can easily add two additional wireless channels simply by adding two more modules. This, coupled with LecNet2’s ease of programming the DM Series processors makes it entirely feasible to expand the audio system as their requirements evolve. For Rogers, scalability was important and the Lectrosonics equipment addresses this issue very nicely.”
In 2001, StagePro Mobile Stages purchased a 40’ x 30’ stage that quickly became a standard for their events. Based on the requests from clients, StagePro quickly added a 50’ x 40’ model, and a 40’ x 40’ model. As an end user for these products, it was soon realized the importance to the industry and the change that was being made to a quicker, more affordable stage for various events. As StagePro continued to gain more clients, requests for bids, and varied types of events, it was discovered that the current production models of mobile hydraulic stages had limitations that were costing them to lose potential clients.

In 2004, StagePro began the process of re-inventing the wheel. The goal was to design a more versatile stage that was faster, stronger, safer, and taller than any other on the current market. For months; concepts, designs, and prototypes were presented, discussed, any redrawn before beginning the construction phase on the APEX 534038. When the first APEX rolled off of the assembly line, StagePro had created a 50’ x 40’ mobile hydraulic stage that had two trim heights of 27’ and 35’ from deck to the bottom of rigable roof beams. With California legal split axles, the use of aluminum and steel, and a non-slip floor, StagePro has provided North America with the latest technology in mobile staging.

After the success of the APEX 534038, in 2006, StagePro continued the production of stages adding two new lines, the APEX 534030 and the APEX 322417. The APEX 534030 has all of the same capabilities of the APEX 534038, with only one trim height of 30’, but adds the ability to carry nearly 6,000 pounds of extra equipment inside the cargo area.

The APEX 322417 is a pick-up class trailer with customer requested tow points from gooseneck to pintle hitch. A 24’ x 24’ deck covered by a 32’ x 24’ roof offers the latest in sound point rigability and load capacity, as well as an unprecedented load capacity for the entire roof. It is adaptable to a 32’ x 24’ deck as well.

Continuing the APEX legacy, the APEX 322417 is a new design with versatility in mind. The trailer, which can be ordered as either gooseneck or pintle hitch or both, is 32 feet long giving it a roof of 32 feet by 24 feet. The deck is 24 feet by 24 feet, giving the APEX 322417 a set of covered fly bays that are capable of a maximum load of 2,000 pounds each. With a total roof structure capacity of 12,000 pounds, the APEX 322417 is capable of supporting plenty of pro-
duction. The roof structure has a trim of over 16 feet from the deck to the lowest rigable point on the downstage truss, just under 16 feet from the deck to the lowest rigable point on the center trusses, and just over 15 feet from the deck to the lowest rigable point on the upstage truss.

As a trailer, the APEX 322417 is 12 feet 2 inches tall and 102 inches wide. When the gooseneck unit is parked, the tongue of the gooseneck is capable of being folded down so that there is only a short extension on the front of the trailer providing better clearance for fire lanes on city streets, or aesthetics in off street venues. The cargo capacity inside the enclosed stage allows the APEX 322417 to carry the compliment of towers, stairs, handrails, blow-through, and skirt, plus 6,000 pounds of other equipment. Versatility indeed!
Bandit has serviced McFly since 2004, and Bandit UK’s Chief Executive, Lester Cobrin comments, “We are very fortunate to get the opportunity to work with McFly and their entire production team each year. Under the direction of Prod North’s Iain Whitehead and LD Dan Hardiman you can tell that all parties involved take a good deal of pride in making sure that the final product is of the highest quality.”

McFly’s management and Iain Whitehead all have active input into the lighting design. It is important to them that each tour looks and feels completely different from the last.

For this tour, McFly’s set is essentially rocky and energetic from start to finish and the pace rarely relinquishes. “I needed it to be able to rock out and create plenty of big dynamic beam looks,” explains Hardiman.

The basic structural elements consisted of 6 principal truss fingers, raked, cranked and angled outwards from the centre, spreading right across the width of the stage, plus two further smaller fingers per side on the outside edges in a spider-like fashion.

Each of the 6 main fingers had one Syncrolite SXB/52s on its downstage end. The majority of the lighting fixtures were distributed across the 10 fingers, and also across 12 vertical truss towers sitting onstage. The fingers were all made up from A-type trussing and were toned with 54 JTE PixelPARs, which had a spectacular effect and added depth, drama and multi-colouring to the architecture.

The moving lights were all Martin Professional – 40 MAC 2K Profiles – arranged across the fingers and 32 MAC 2K Washes, a row of which made a fan along the upstage edge, backlighting the band. There was also a single MAC 2K Wash on top of each of the vertical towers. The MAC Washes were generally used for block lighting and set illuminations, leaving the profiles free to do all the more elaborate effects and texturing.

Forty Atomic Strobes with scrollers were spread across the fingers and towers, and fourteen 4-lite ACL blinders were joined by an additional twelve 4-lites with colour changers, all ensconced in the towers.

Attached to the middle four vertical truss towers were 24 7ft sections of MR16 battens. The centre 6 towers were all 16 ft high, while the outer 6 towers were arranged as 3 pairs in decreasing heights of 4m, 3m and 1m respectively towards the offstage edge. These were constructed from specially modified A-Type trussing with the cross bars removed, allowing fixtures to be easily clamped inside. There were also 12 bars of ACLs at the back, providing more eye-candy for the numerous ‘large rock’ moments.

Hardiman used more Mac 2K’s, strobes and MR16’s on the ‘B’ stage which was CONTINUED ON page 44
ROBE LIGHTING PRESENTS

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“Big things come in small packages,” some say. When it came to Christian band DecembeRadio’s Drifter Tour, the phrase is an understatement. The DecembeRadio tour was dynamite, served in the most positive of light. It was a small crew with a mighty production. Everyone involved in the tour, including the bands, helped with set-up and tear-down of every show. Even lead singer/guitarist Brian Bunn wasn’t afraid to get a little dirty before the show and assist with production tasks. TGJ had the pleasure of watching the set-up from the ground up and experienced how every single person worked together as a team to get everything ready before show time.

The Drifter Tour opening acts were Bread of Stone, Superhero and Never The Less. Each performance featured lighting by UpLight Technologies. As soon as DecembeRadio hit the stage, the audience discovered the true talent that David Surbrook of UpLight Technologies has when it comes to concert lighting. Surbrook provided the tour with the first Robe ColorSpot 700E AT moving head profile fixtures to tour in the United States. His light show also included 15 brand new Martin Stagebar 54 LED fixtures, 4 Robe ColorSpot 250AT moving head profile fixtures, 4 Coemar I-Wash Halo CMY mixing moving head wash fixtures, 4 Coemar ParLITE LAD wash fixtures, 4 Coemar I-Wash LED moving head wash fixtures, and a DF-50 haze machine to provide the atmosphere.

When TGJ asked Surbrook how big the trailer was that transported the production, he said, “I think this may be the biggest ‘little’ show that I have ever done. The entire rig, including all lighting and audio gear, fits into an 8’ x 16’ bus trailer. The tour rig was designed primarily for a 500-1,000 seat venues to create a maximum visual impact and still be able to be transported in the trailer.” The venues were all different sizes, from a paintball center to a 20,000 seat arena.”

The tour itself included 20 shows, with many sold out performances. TGJ asked how the size of this particular tour compared to other tours he had done in the past. Surbrook replied, “This is a smaller physical size tour than most that [UpLight Technologies]
CREW

Lighting Designer/Programmer/Operator,
UpLight Technologies: David Surbrook
Lighting, UpLight Technologies:
Lynsey Glassbrook, Lauren Groh
Tour Manager/Band, DecembeRadio:
Eric Miker
FOH Audio, DecembeRadio: Randy Lawson
FOH Audio, Bread of Stone: Bill Kristijanto
Audio, Bread of Stone: Ben Kristijanto
Crew/Band, DecembeRadio: Josh Reedy,
Brian Bunn, Boone Daughdrill, Josh Lovelace
Crew/Band, Bread of Stone:
Sean Brown, Jeremi Hough
Bus Driver/FOH, Bread of Stone:
Nehemia Kristijanto
Crew/Band, Superhero: Tim Cheshire,
Jon Darby, Mike Uphill, Mike Crawford,
Johnny Dread
Merch/Crew, Superhero: Amy Crawford

VENDORS

Staging: UpLight Technologies
Lighting: UpLight Technologies
Audio: Bread of Stone
Bus/Gear Transportation: Bread of Stone
CATALYST IS EVERYWHERE

With two highly successful ‘Digital Video Workshops’ staged by Projected Image Digital this year that presented the power and versatility of the Catalyst V4 digital media server in a hands-on situation, the system is proving more popular and dynamic than ever.

Lite Alternative

Leading UK rental company Lite Alternative has now invested in three Catalyst v 4 systems which run on Mac Pro G5 machines.

Lighting and visual designer, Paul Normandale realises that it is now essential to have the creative opportunities of integrated video within a lighting design, rather than as an added extra. Catalyst gives him these creative options.

Lite Alt’s Catalyst systems have been on many live shows and concert tours throughout the year, from Radio One’s “Big Weekend” to Arcade Fire’s “Neon Bible” world tour, featuring lighting and set design by Normandale with visual design and video direction by Richard Stembridge.

Others include Maximo Park (LD Stevie Marr), Interpol (LD Lucas Cotterham), and Paul McCartney and Kings of Leon (LD for both, Paul Normandale). Normandale also used PixelMAD, the pixel-mapping plug-in, on recent James Blunt and Mark Ronson tours. A Catalyst system will be utilized on James Blunt’s 2008 world tour as well.

“The beauty of Catalyst is its ability to modify, in all ways, the content on site, as opposed to needing expensive editing post and pre-production facilities,” says Normandale. “I particularly like the image framing and the easy size image scaling facilities. Being able to customise software for specific projects is a real asset.”

Another major appeal factor is having the support of Richard Bleasdale, whom PID also brought in to present elements of both Digital Video Workshops.

As a designer, “the advent of Catalyst has raised the visual potential to encompass video in a realistic manner,” concludes Normandale.

Catalyst on TV

UK based lighting designer/directors Ross Williams and Svend Pedersen set up a partnership at the end of 2002 to purchase their first Catalyst system for use with their television lighting work.

They were one of the first to use such equipment in this way, their machine making its debut on the Ant and Dec show with Lighting Director Tom Kinane.

Why invest? “It was the first product we’d seen for a long while which really excited us,” says Williams, adding that they could foresee the potential for such technology within their work. “It was also good to enter a whole new world, video, and start learning from the ground up as well developing content creation skills.”

They were also the first to purchase software only versions of Catalyst, choosing to custom-build their machines, and having worked closely with software developer Richard Bleasdale from the outset.

Today Pedersen & Williams are on their fifth generation of hardware. They have 5 active Catalysts in rental including both Lite and HD Ready versions, plus well over 10,000 digital media files.

Their systems have worked on countless shows over the years, often several a week. Catalyst has always been quick to integrate new technology and demands into its product range as it’s become available, and much of its current feature set has been end-user driven.

“Catalyst has made a huge difference to the scope of our work,” continues Williams. It adds another resource to offer clients and has certainly generated new avenues of work. Sometimes it’s the hire of a video wall that has driven a need for a Catalyst, sometimes it’s the other way around. It has been essential to work alongside the large video rental companies who have all been very supportive.”

Room For Improve-ment!

Fons Hogenes, from Dutch company Improve, believes that having 4 Catalyst V4 PRO servers has placed them firmly on the map.

Recently the company staged seminars at Delhi Digital Lighting University where they received positive feedback from all participants, particularly on the Catalyst system.

They use Catalyst on a wide variety of the shows which they design and operate themselves. The majority of Improve’s work is in the corporate world and it includes numerous presentation dinners. In these situations it is extremely useful to be able to play movies with sound, and link movies to external timecode.

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In 1924, Eugene Prevost was a cabinet-maker specializing in church pews and school furniture. All of that changed when he was commissioned to build his first wooden coach body and mount it on an REO truck chassis. The idea of moving people around city streets in greater numbers without the need for rails caught on, and in the 1930’s, the company built its first coach manufacturing plant under the name Les Ateliers Prevost.

As time went by, the design changed to a metal body on a wooden chassis and finally, in 1947, it became an all-metal body and a steel chassis. And in the 1950’s, the company received an order for 100 highway coaches from the Canadian Government and the rest, they say, is history.

In 1957, industrialist Paul Normand acquired the company and renamed it Prevost Car, Inc. with an eye toward designing and building over-the-road motorcoaches offering optimal comfort and reliability. The silver-sided Le Normand, with a diesel engine and pneumatic suspension, was the first model introduced under the new ownership.

Fast forwarding to the mid-80’s, Prevost Car introduced its articulating Prevost H5-60, the first in its H-Series, at the American Bus Association’s annual trade show in Las Vegas. Prevost literally stole the show with its new-generation coach design that redefined existing standards for reliability, durability, and passenger comfort.

However, the show wasn’t all that was stolen. At the time, the big name in concert touring buses was Eagle. The name was written into many songs that spoke of life on the road. But suddenly the Silver Eagle was becoming an endangered species as the touring industry became enraptured with the full-on luxurious ride of the Prevost bus.

This was made possible by the innovative work of the legendary Dennis LaFloure, who brought the company into the entertainment industry with the help of a supportive company behind him. While there are other coach companies out there, they’re hard to find in the stampede of Prevost running down the road. All the same, says Prevost VP of Sales and Marketing, Claude Picard, being in front of the market and always striving to learn more about their clients is an urgent priority.

“There is an intimacy with our customers that is very important to us,” explained Picard. “Things are going to go wrong and break down. But when that happens with one of our coaches, there are many people who can be called, including me, in order to get the bus back on the road. That means a lot to us.”

A company of this size has to have a certain formality to it. But there is a conscious and obvious effort to keep it as personalized as possible.

That being said, Prevost is very focused on keeping its status as ‘king of the hill’. There is a sense in the industry with companies like Clair...
Brothers and Tait Towers that there is no need to advertise because everyone knows them and what they do. So why should an industry icon advertise? Doing good work should be enough.

There might be some validity to that. On the other hand, Prevost takes nothing for granted. There is a real distain for arrogance in this company. Indeed, humility is the order of the day. Despite the fact that Prevost Car virtually owns the entertainment road, aggressive advertisement and focus group activity is a large part of the introspective attitude of the company. Picard and everyone else in the company openly welcome objective opinion regarding how well the company is succeeding at reaching its objectives.

“We are deeply interested in being as close as possible to our client base,” said Picard. “If you are an operator of one of our buses, you can call our president and he will take the call. There is a pyramid structure to our company, but the pyramid is very flat.”

The attention to the personal details of the business is not just aimed outward. In the very impressive manufacturing facility of the company, every precaution is taken to ensure that the people working on the line are doing so in safety and as much comfort as possible.

For example, there are many times when parts have to be attached to the side or top of the bus. If it is on bottom, the coach is on an elevator that can raise it to a level where the worker can stand upright and not have to bend over to do the work. If the work has to be done on the top of the bus, it stays where it is and the platform on which the workers are standing lifts the worker into position so that there is never a need for a ladder that can either fall injuring the worker or damage the coach.

In 1995, Prevost Car was taken on by automotive giant Volvo. Despite the change in ownership, the attitude of the company has changed little from before the acquisition. The mission is still the same. The attention to detail is still the same. The only thing that has changed is the fact that the ride just keeps getting better. Even if you have 600 miles to the next show, there is no question that you have arrived when you step onto a Prevost.
Q & A WITH PRODUCTION MANAGER

Erik Leighty

TGJ recently had the opportunity to quiz Global E Productions owner Erik Leighty, about life on the road as a Production Manager and his experiences in rock ‘n roll…the good and the bad

TGJ: First, tell me bit about yourself. How did you get started in this business?

Erik Leighty: “I moved to Nashville in 1995 and started on the road in 1999 with country artists, Exile, followed by gigs with Ricky Skaggs, BR549, The Kinleys, Rhett Akins, and Chris Cagle. I took a few years off starting in 2002 at which time a business partner and I bought the Nashville music venue, the Exit/In. We operated the club until late 2006. During that time, we also owned a production company which handled a lot of regional festivals… Dancin’ in the District (Nashville), On The Bricks (Atlanta) and Live On Penn (DC). We also picked up the Virgin College Mega Tour, which was a six week college run featuring artist such as Michelle Branch, Gavin DeGraw, Cake, and Yellowcard. The tour has been an annual thing for the last four years. I was out as the production manager for the first three years and realized I still really enjoyed the road. Judd White was out with Yellowcard, and next thing I knew, he had introduced me to the Staind camp and I was back on the road year round. This summer I have been out with Staind on the Nickelback tour, with Alice In Chains on the Velvet Revolver tour, and I did the Nelly Furtado World Tour back in the spring.”

TGJ: How did you get hooked up with Alice In Chains?

Leighty: “Judd White had given my name to Chuck Randall, AIC’s tour manager last year. By the time they were really looking, I was already out with Staind. Chuck and I finally got to meet at an Alice In Chains/Staind co-headline festival last year and kept in touch. We finally had a chance to work together this year on the Alice In Chains/Velvet Revolver tour.”

TGJ: Tell me a bit about the difference between you duties as Production Manager with Alice In Chains on this tour. First, you toured as an opening act with Velvet Revolver on a full-on rock show, and then you did a short, intimate run of acoustic shows.

Leighty: “On the Velvet Revolver tour, as with any support slot, you are limited as to what you can do. You are really playing by the headliner’s rules. They tell you when and where and you just do your gig. We had a lot of negotiating going into the VR tour, but once we got out there, thing ran very smoothly. We were very fortunate with VR, as they really let us push the boundaries of the support role. I think AIC had more gear on deck than VR did. Sean Kinney, AIC’s drummer has great ideas and is very hands on in the set/show design. We were able to incorporate a full video show into our set, projecting onto a backdrop as well as onto our amp line. When we were heading into the acoustic dates, we were losing a semi and going to a trailer behind the bus, but the band wanted to keep the aspects of the full rock show. We were able to downsize the backdrop, but keep all the video elements of the show intact. Marty Postma, our LD, was able to find some amazing video to replace some of the portions of the show, which gave the acoustic set its own unique look. The biggest challenge of the acoustic dates was usually getting the DL2 projectors in some of the smaller clubs. We have had them on balconies, truss, you name it, we have tried it to get those in the venues.”

Contact Erik Leighty at Global E Productions
615.302.1469 office
globalEproductions.com
“We actually did 4 of the acoustic dates during the Velvet Revolver tour, and I then advanced all of the post VR acoustic dates to Jay Weinberg, who was normally our stage manager. He was the man on site for all the shows after the VR tour, and did a fantastic job!”

TGJ: What are your biggest obstacles as a PM?

Leighty: “Being a PM is a juggling act. You are in the middle of the artist, management, tour managers, accountants… everyone, trying to walk a tight rope making everyone happy. And you are faced with a new situation everyday, including local hands and reps, building challenges, etc. You have to be able to look outside the box to maximize your show to work in any given situation, while balancing what the artist wants for their show. You have to explore every option so you can make a show work sometimes.

“You never want to cut parts of the production due to venue limitations, but when you have to, it is a delicate situation to explain to the artist why they won’t have the full show. Also, you want the fans to get what they expect as well. On the Nelly Furtado tour for example, we were carrying the Barco 8’ video ball and we had about 4 venues the thing wouldn’t even fit in the door…one of them being The Theater at Madison Square Gardens. You can imagine management’s reaction when told we wouldn’t have the main reveal of the show in NYC of all places. We finally found a 6” mirror ball and made it work.”

TGJ: Final thoughts?

Leighty: I think people are always surprised at how much work goes into a live show. Whenever friends or family of the band or crew come out, they are just in shock of the amount of gear, trucks, and crew that has to all come together to make a show happen. The general public thinks the rock and roll clichés are true, that everyone on the road parties all night, sleeps late, and works a few hours. It gives them a whole new perspective to think about when doors open 5 minutes late. People just assume most of the stuff is there and you just set up your backline and go. They come to a show and see lights and sound and don’t realize it isn’t the same lights and sound they saw at the show last month at the venue.”
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The first thing that became apparent upon walking onto the show site was how small the show looked, especially the lighting rig. This wasn’t as big a surprise as if we had walked in through the front doors and not seen that there were only six trucks out back. It’s just that when you see an arena show, you expect to see more in the air.

Then the show started and all concerns were instantly put to rest. This band that had been mistaken for a slack little “R&B” boy-band brought a major league rock show that had the look of something much larger than what was really there. Designed by Bill Sheldon, who has worked for Meatloaf for many years, the show had a look that was very clean in addition to looking deceptively large.

Production Manager Joe Lennane spoke to this matter, “The biggest challenge I had on this thing was to design it to look big and be small. Everyone came together from Billy [Sheldon] who designed the lighting and the set to John Labelle at PRG, George Studnicky at Creative [Stage Lighting], and Joe Gallagher at Accurate Staging. They all did a great job.”

“It was primarily designed around efficiency. I was looking at a fairly small amount of truck space,” Sheldon told us, “I had never designed a fully automated system and this seemed like the perfect time for that. Plus, I’m just tired of focusing conventional lights. The thing that makes this look bigger than it is, is that I like to layer the system, which gives a deeper dimension.”

That layering did indeed make the show look bigger. As a result, beams seemed to come out of nowhere like a train. The upstage wall was made up of HD Versa

Earlier in 2007 the idea of covering this year’s Maroon 5 tour was becoming attractive. So when it came up in a phone conversation with Creative Stage Lighting owner George Studnicky III that they were involved with the tour, and that it was in Atlanta (home base for this writer) TGJ was on site as fast it could happen.
Maroon 5

Mars on 5

Tube and a large “M” standing out in front of it that was lit both from inside and hit with gobos from the outside. Apart from that, the stage was absolutely clean. There were two runways that ran out into the house that ended in a small “B” stage for each one. The smaller stages (upon which only one person could stand without getting crowded) were lit from underneath.

Because there had been history with PRG for this organization and the LD works for Upstate New York based Creative Stage Lighting, an interesting marriage was struck up with the lighting companies. Lennane explained, “PRG had done the last tour and took good care of us. And Billy, our LD came out of Creative. We always bid our work out, but there is a lot of value in relationships and loyalty. It was kind of neck and neck, so I went to both companies and said, ‘look, I really want you both to be part of the tour if we can figure out how to make it work.’”

Realizing that part of a tour is better than no tour at all, George Studnicky III of Creative Stage Lighting and John Lebelle of PRG put their heads together and made it work with lighting fixtures coming from PRG and intelligent trussing and Avolite Diamond 4 consoles coming from Creative.

FOH Engineer, Kirk Shreiner found this gig to be a bit harder than he suspected going in, but didn’t take long to find the handle. He commented, “It sounded a lot different live than what I had heard.” Shreiner told us, “There was a lot more of a rock sound than you hear on the CD. The last gig I’d had was a three-piece band. The biggest challenge is fitting all of the key parts. They’re a big part of this show, but I love it.”

Monitor Mixer, Bill Chrysler came to this tour from the opposite direction, saying, “My last gig was Christina Aguilera. I had 80 channels and 40 wireless frequencies. I was using a 1D...
with the execution rack and on this one there’s a lot less going on. I have a 5D and I only have, I think, four wireless channels.” Chrysler went on to say, “When you can move a show like this around in five or six trucks, it’s a beautiful thing.”

According to everyone on this tour, its only challenges were surmounted quickly in the beginning when the logistics of it were sorted out. It moves in and out fast, it’s easy to troubleshoot and it fits nicely in your pocket. Oh, and did we mention it looks great?

As of the writing of this story, the tour was just winding up a European run.

The show figures to take on major changes for the ’08 shed tour. But given the design eye of Bill Sheldon and the mandate for efficiency, you can count on two things in the future — it will continue to look great and also continue to be the biggest little show on the road. ☺
crew list

PRODUCTION MANAGER
JOE LENNANE
STAGE MANAGER
DONNY GORDON
PRODUCTION ASST.
KELLI FRASIER
HEAD CARPENTER
SCOTTY NORDVOLD

SOUND CREW
FOH ENGINEER
KIRK SHREINE
MONITOR ENGINEER
BILL CHRYSLER
FOH SYSTEM TECH.
KEVIN GILPATRIC
MONITOR SYSTEM TECH.
GEOFFREY BENNETT
SOUND SYSTEM TECH.
DUSTIN LEWIS

LIGHTING CREW
LIGHTING DIRECTOR
BILL SHELDON
CREW CHIEF
JIM PETRUSSION
DIMMER BEACH
WAYNE BUKOVINSKY
LIGHTING TECH.
MIKE RYDER
RIGGER
GERALD MCDOUGALD

BACKLINE CREW
BACKLINE CREW CHIEF
MATTHEW TEAL
DRUM TECH.
MIKE COLON
GUITAR TECH
MIKE BUFFA
KEYBOARD TECH
MIKE DUKOFF

PERSONEL STAFF
BAND CHEF
NEDRA BALKORI
CHEF ASSIST.
LIV KAPLIN

VIDEO CREW
DIRECTOR
WILLIAM A PARIS
EIC
RANDY ICE
LEAD LED
KYLE BRINKMAN
2ND LED/ASST.
SEAN HARPER
VERSATBUES
JOE LABBE

TRUCK DRIVERS
PETE MERRA
RONNIE MORGAN
FRED STANSFIELD

BUS DRIVERS
DALE BYRD
DOYLE ANDREWS
JOHN MACNUTT

SIGNATURES-MERCH
JOE HEDEN

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Joe Gallagher started Accurate Staging in 2001 and in the past six years has offered full service truss and rigging packages to meet any design criteria. Their custom sets and stages are available for rent or sale. Gallagher proudly explains, “Our fabricating team include experts in all areas of design and construction. We feature a full service staff that is unmatched in quality and care of all your show needs.”

This is by far not an understatement. Accurate boasts a virtual who’s who of clients including; Rihanna, Rage Against The Machine, Kid Rock, Foo Fighters, Spice Girls, Rob Zombie, Fall Out Boy, My Chemical Romance, Madonna, and Linkin Park. But wait, it doesn’t even begin to stop there. Add to this list corporate events and television, with clients such as Disney, Biggest Looser, Dancing With the Stars, American Idol, and America’s Next Model, to name just a few and you begin to get the idea of where Gallagher has taken his staging company in just six short years.

Tour Guide Journal spent a few minutes with Gallagher to discuss the staging and set needs provided to Maroon 5. Gallagher told TGJ, “We built a lawn floor stage, catwalk risers and a scenically treated lawn floor. We did a thrust that went out into the audience in the shape of an “M”, a 20 ft tall “M” sign that was made out of aluminum and had color blast put in it with lexan in front of it. We also built custom mic stands for the singer and the keyboard player. Pretty much everything was custom.” All in all this took four to six weeks from conception to completion.

Always busy Gallagher says, “We just finished the Foo Fighters about a month ago and shipped that to Europe and we are working on a set for Kid Rock to be ready in January.” You might wonder what else Gallagher has up his sleeve. He tells TGJ, “We will be expanding our operations by opening a division in Nashville, TN. We will be in Nashville by the first of March and offer a full service division there.”

by Michael Wadell
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Anyone who has been in this business for a long time can tell you that the hardest concept to keep a handle on is family. There is one company that has managed to be a serious factor while keeping a firm focus on family. This year has marked the 30th year of existence for the family-run business Creative Stage Lighting.

In a recent chat with George B. Studnicky III, President and CEO of Creative Stage Lighting, he opened up by saying that it feels like it’s just beginning. “It’s still a real treat and something I look forward to doing every day. I’m like a kid in a candy store with it.”

The company started when Studnicky met a man who owned a lighting company and got intrigued with the industry. The problem was that he had a wife and child and all of the responsibilities that go along with having a family. But with the support of his wife Lily, he left his sales management job and took the leap.

Studnicky couldn’t hang around waiting for the phone to ring. “I took the shows that came along and did plumbing on the side until things picked up.” He recalls, “I knew that I had to have a means to support my family, but I also knew that it had to be something I love. Lily, who has the patience of a saint, was a substitute teacher at the time. She definitely backed me up. She has been there all the way.”

There are many reasons why a company can celebrate 30 years of success; great vendor partnerships, loyal customers and devoted employees. When it all started for Creative Stage Lighting, the company was a production lighting company and soon became the wholesale giant that it is. Today there are almost 50 employees at Creative Stage Lighting. Its Sales department has expanded to 6 national dealer sales territories and an industrial sales division. Its Production and Rental department has lit the stages of notable performances from Celtic Women, Meat Loaf, Phish, Zappa Plays Zappa, and more.

Observing the industry overall, Studnicky spoke of the changes he’s seen over the years. “The biggest change in the industry has got to be the sophistication across the board… the products used and the way those products are being used. There’s the way people are running their businesses and the attention to safety and environmental issues. To me, those are the biggest dynamics of change. And at the same time, there is so much technology in our industry that is being borrowed and cross-purposed. Some of that is being used as is, and some of it is being used as a launch pad to stimulate new product. God only knows where it’s all going to go. Of course, that’s very exciting.”

When TGJ asked if he misses being out on the road, there was no hesitation, “Absolutely! There’s a kick and a thrill in being out there. It’s a totally different experience than being here managing a business. Don’t get me wrong, I find tremendous thrill in doing what I do. But there is that other side of it that can only be experienced out there.”

As is the case with anyone who stays with this business for the long haul, Studnicky knew that there would be a cost attached to his choice. There would be milestones in his children’s lives that he would miss, and he does regret that. But somehow, it all worked out to the point where sons George (IV), and Dan and daughter...
Theresa all are now integral parts of the company.

Studnicky explained “That’s a little more like fate than design. With the exception of George (IV), they all went off and tried other things and eventually found a passion for what we are doing and figured out a way to deploy their ability and passion here. That’s been very rewarding.”

Besides the immediate family, George’s brother Stephen has been working there for over 20 years, as well as his son-in-law Brett for over 10 years. Daughter Laura is close by, working at the local central school.

Studnicky is quick to point out that the story is far from complete if his wife is not brought completely into the light. In 1985 she made the decision to come into the business full time. Lily recalls, “Before that, I was doing substitute teaching and managing the rental of some ski chalets that came with the property we owned. But when the kids were finally off to grade school and there was nothing to keep me at the house, I needed more to do. So I started coming here and did odds and ends. I did filing and typing, which was still done on a typewriter back then, and what I did for the company just snowballed from there.”

Looking forward into the future for Creative Stage Lighting is an interesting thing. “We would like to get deeper into manufacturing and the corporate production world, as well as more touring,” says Studnicky.

Regardless of where it goes or who in the family one talks to about it, enough is said by the fact that after all these years and the ups and downs of this business, Lily and George actually work in the same office and wouldn’t have it any other way.

That’s a success story by any measure! 😊
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At the tender age of 21, Brandon Cole already has quite a bit on his plate. Only in the biz for a little over 3 years, Cole has put himself together quiet a little production company. Based in Nashville, Tennessee, Cole has taken a life-long dream and made it a career…. no questions asked. Tour Guide Journal spoke to Cole, and fortunately DID get to ask a few questions.

“I have known since I was probably 12 years old that I wanted to run a sound company,” explains Cole. “I started Event System Productions because I was constantly renting my sound system to churches and rock bands to the point that I can stay busy enough to start my own company. The growth hasn’t stopped since.”

Cole has built ESP from the ground up, at 21 years old mind you, totally on his own. Foregoing college to put his dream together, Cole took a measly 200 dollar loan and bull-headedly began his production career. “Neither myself nor my parents had any credit. Basically, I was on my own,” he explains. “A small loan company gave me a couple of hundred bucks three years ago. At first, I obviously made small payments, but established some credit. Eventually, I started borrowing more money and finally was able to finance a new truck and build my credit from there. As a sole proprietary, I own and finance all my gear.”

Event Systems Productions can began it’s life as a live sound production company, but has quickly begun to include lights and staging for touring as well as local musicians. ESP even does custom installs for venues, churches, and public locations. Speaker repair, troubleshooting, and rewiring of sound systems are not beyond this young man’s talents either.

Skipping college has certainly worked for Cole. In this day and age, not having a college education can be detrimental. But having a career goal in place at a young age, and persuing it all costs, certainly has its advantages.

“Skipping college has certainly worked for Cole. In this day and age, not having a college education can be detrimental. But having a career goal in place at a young age, and persuing it all costs, certainly has its advantages.

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“I have actually had no college education,” Cole tells TGJ. “I graduated high school in 2004 and found out that all my education can be found out in the field, on the internet, and trial and error. Running a production company is not easy at all. It can be really stressful, but that’s the fun of it. I am still learning the business, but I still ask a lot of questions and do plenty of research. That’s the fun part of this biz….learning new things!”

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NEW KID on the block

BRANDON COLE AND EVENT SYSTEMS PRODUCTIONS
DAVE BRACEY ROAD TESTS DIGICO V4 SOFTWARE

Dave Bracey is certainly no stranger to the DiGiCo D5 Live digital mixing console, having used it on his tours of duty with Robbie Williams since it was first launched back in 2002. With that in mind, there can be few better people to give Version 4 software a very thorough road test. This he has duly been doing on Grammy nominated Mika’s Live in Cartoon Motion tour, where he is utilizing the D5 for both mixing and recording each show, the latter of which he is doing on this occasion via MADI to a Metacorder. He seems to be having a good time. Here’s what he thinks so far...

“I would describe Version 4 as a refinement,” says Bracey. “Not so much in the mixing but in the mechanics of it, in the housekeeping features. These are more background functions like easier midi patching, plus little things such as auto input routing and being able to send either side of a stereo channel to both sides of the mix if you have a fault on stage. Things that may have just been a bit irritating in the past have disappeared, which is great.

“The new software incorporates features that engineers have had on their wish lists all the way through Version 3 and they have all come in one big job lot. Just about everything that anyone has talked about or asked for over the last two years is here now.”

Bracey has found he has benefited from Version 4, but adds that many of the improvements are in areas such as accessing graphics and copying mixes, which benefit monitor engineers more than Front of House. “Access to these sorts of things for monitors is much quicker now and makes that job a lot easier,” he continues.

“Operationally, many of the innovations, like the improved solo functionality, are suggestions from monitor engineers and Version 4 has now made it as easy to mix monitors on the D5 as FOH.”

Bracey is working in the way he has always done with the D5, fully utilizing relative snapshots. “For me it is the only way to mix,” he says. “To be able to update the whole show with mix improvements at the push of just one button is essential live. There is also now a nice feature in Version 4 where you have the choice of making ‘db’ controllers non-relative. This is a great introduction to the concept, which is what Kursten Smith on monitors, is using. It’s a good alternative way of working for people who might be nervous of it initially.

“After a week of using the relative snapshots in this mode, Kursten saw how he could be using the fully relative mode. It’s a big leap forward and a lot to comprehend in addition to doing your job. I think that’s probably what scares people off until they have done a couple of shows and can see how elegantly it works.”

Another feature that Bracey is particularly pleased with is the addition of effects presets, enabling any effect to be recalled to any effects engine with any snapshot. “Previously, you could only change the parameters of a given effect with the new snapshot,” he continues. “Now you can recall any effect to that snapshot with any settings.

“That is a huge bonus and means there is less need for outboard equipment. I’m just using a couple of things here that I can’t yet duplicate on the console. I would prefer not to use any outboard at all - I reckon

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A wide range of topics were discussed, world problems solved, friendships cemented and thirsts slaked. The prep, haggling over who got what piece of gear, troubleshooting on problematic equipment, and truck pack logistics were always center stage though.

The warehouse may have been the classroom, but the booth was the lab. This is where the cocktail napkin sketches answered the question… “how are we gonna do this…”

The “Cebuly Hanger,” a unique metal apparatus that allowed square and round stock to mate, first took form during a discussion in that booth.

Named after its inventor, John Cebuly, it was used in various applications to mount truss spots, torm ladders and set pieces.

After years of touring for TASCO and Light & Sound Design, John had settled in Atlanta to run the R.A. Roth warehouse, at the request of his friend and mentor, GM Alex Brehm. As the company grew and incorporated set design into its business, it was John who took on the task of building and packaging those sets. When inventory software was purchased and a LAN was needed, it was John who built, installed, serviced, and maintained that network.

He loved a challenge, inspired the people he worked with, and had a truly intuitive capability at trouble shooting. These were qualities he carried with him to the IT industry he went into after the demise of the lighting company in 1996.

In another age, he would have been called a Renaissance Man. Fred “FUF” Owens has another term for it… “Road Scholar”.

Back in 1987, a small group of friends would head over to the local tavern around the corner from their warehouse, often during and always after, the prep of the current tour going out the door. The crew became such a mainstay that the owners of the tavern asked no questions when, one day, a drill was produced and a metal stamped plate bearing the name of the lighting company they worked for was permanently attached to the table in the corner booth.
One of John’s favorite sayings, when faced with a frustrating situation, yet still determined to resolve it despite the limitations placed upon him was, “I don’t do half-assed real well.”

Upon hearing from his sister Kathy that he died on the morning of October 30 of a “massive heart attack,” those words sprang to mind.

John had been on location working for T.D.C. Inc. upgrading the New Orleans International Airport network for the past six months. The weekends were spent with his children, flying home on a Friday and back out Monday. His fellow employees said John had lately complained of mild indigestion frequently, but ignored it with antacids. When he did not appear onsite the morning of the Oct. 30, his coworkers knew something was wrong as, “John didn’t just not show up.”

His sister had his body returned to Cleveland, Ohio, his birthplace, where the wake and funeral were held.

A memorial in Atlanta was organized and the choice where to hold the gathering was obvious. Arrangements were made for 2 p.m., Dec 1. No formal announcements were made, just a general “pass it on” from one friend to another.

The old booth no longer bore the metal stamp but a large room had been added to the tavern where all could gather.

Kathy sent a care package with a photo album and a CD of original material recorded live at the Agora in Cleveland in the early 70’s by The MAXX Band. John had been lead guitarist. His best friend Dino DeRose (who passed away 2005) was their LD. A compilation CD of photos was sent as well.

Jid O’Brien provided audio playback of the CD and Marty Huczek put the video portion together. Friends began to arrive and continued to do so throughout the next 4 hours. Cell phones were passed around and voices from around the country were heard that could not be there that day.

Stories were shared, toasts were made and in general a good time was had by all. No tears, no bittersweet memories, just a large group of friends carrying on; the spark of their brother John’s energy still with them.

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STGFX.COM

Specializing In:
Live Award Shows
Special Events
Theatrical Productions
Touring Productions
constructed and positioned in the round for the band to get up close and personal with the audience.

Bandit also supplied four Lycian 2K followspots and a rigging package including 40 hoists and all necessary safety equipment.

All the lights were controlled via a WholeHog 3 operated by Ben Wingrove, and supplied and programmed by Hardiman. This also ran an M-Box Xtreme digital media server with content sent to the XL Video PPU backstage for outputting to 11 columns of Barco I-12 screens, alternating along the upstage edge with the trussing towers.

Bandit supplied a crew of four headed by Steve “Stona” Rusling with Andy Brown on dimmers and technicians Ricky “Avo” Butler and Joe Simpson.

Dan Hardiman comments, “As usual, Bandit has done a great job and supplied an excellent crew.”

The tour was another major success for McFly, who released their “All The Greatest Hits” album in November of this year.

does, but perfect at the same time for the venues that were booked. It is important to build a rig that is extremely flexible, and that can be re-configured in many different ways to fit the different venues without losing the impact of the show. On this tour, the rig was configured in at least five different ways.”

Surbrook has quite an extensive history in the lighting industry. When asked how many years he had been doing lighting for live concerts, he took us down memory lane to 1987 when he was just 15 years old. He mentioned that his first professional lighting gig paid him $100 to rig two trusses of par cans to light a mini tour of an 80s music cover band. Since his first experience, he’s had the pleasure of working with several Christian-based tours, including Jars of Clay, SONICFLOOD, Jeremy Camp, and many others. There is no doubt that UpLight Technologies is capable of handling any size or style of tour. Surbrook is armed with the gear and insight to professionally and creatively “UpLight” any tour that needs a little dynamite added to the stage.

servers is a powerful tool and something Hogenes particularly likes.

Basic Monkey

Manchester-based production services company Basic Monkey’s director James Cooksey has invested in Catalyst equipment having been impressed by the sales information he received from PID and on the internet.

As a result, he purchased a Catalyst Express from PID, which he’s used for a number of private parties, all designed and operated by himself. He is looking forward to new content packages which will assist him in moving onto awards show applications, replacing dull PowerPoint award stings.

Cooksey likes the fact that the system has almost universal media acceptance and will accept almost anything in whatever formats. As a lighting designer, it has enabled him to offer his clients more innovative and creative uses of LED and AV equipment.
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 Outing 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!

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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 Outing - $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: _________________________________________________________
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Additional Names:
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Industry Dinner Awards Show ONLY($100) - QTY: ____________
Golf Outing ($50) - QTY: ____________
TOTAL: ____________

Payment Type: □ CHECK □ CREDIT CARD: ____________________________

Register online: tourlinkconference.com
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.

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Phone: 615.726.1165 Fax: 615.256.6045
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