

mobile

monthly

PRODUCTION

by TOUR GUIDES

SOS

TRANSPORTATION

A COMPANY OF TRUCK DRIVERS



CREED
Brings a Big Show
with a Small Production

ROADIE PALOOZA
Returns to Nashville for Round 5

SENTIENT CHARTER
Need a Trip Manager?
Didn't Know Ya Needed One?
Now You Do



ONE TRUCK

TWO FLOORS



MORE SPACE. LESS MONEY.

Truck N Roll is proud to announce that their REVOLUTIONARY NEW **DOUBLE-FLOOR TRAILERS** are now available. Thanks to this radical concept of two floors of gear fitted into one trailer, we save you time, space and money. This is a much GREENER and COST EFFICIENT way to tour. Please contact us to see the trailers in action.

corporate office **514-421-0045**
Toll Free **1-888-TRUCK 51**

www.TRUCKNROLL.com

TRUCK 'N ROLL



WATCH OUT ICARUS!

Alpha Beam 1500

A new concept Moving Beam Light: a solid beam of parallel light, considerably brighter than its 1500 watts, enhanced with unrivalled graphics, chromatic and movement capabilities. The Alpha Beam 1500 is designed to turn great events into spectacular shows, and its energy savings make it a perfect example of environmentally-friendly technological innovation.



www.claypaky.it

8607 Ambassador Row, Suite 170B
Dallas, TX 75247
Phone: 214-819-3200
Fax: 702-942-4607
E-mail: info-NA@prgdistribution.com

PRG
DISTRIBUTION

MEGA STAGE



The best mobiles stages the world has to offer. Hydraulic or electric deployment.



Sizes from 24'x20'x15' to this huge 140'x52'x45'!
Install times from 35 minutes to one day!
Up to 145 000 lb rigging capacity!

BETTER. FASTER. STRONGER.

Tel : 1 888 359-4001 ♦ Fax : 450 359-4242 ♦ info@mega-stage.com ♦ www.mega-stage.com

Taylor Tours

- Specializing in Coach Conversions and Tour Leasing
- Travel in style: Home away from Home
- We work HARD for you: 24/7/365
- Family owned and operated

Taylor Tours, Inc. 4210 W Opportunity Way • Anthem, AZ 85086
623-445-0111 • fax 623-445-0333
www.taylorstours.com • taylorstours@taylorstours.com



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.ariecrown.com



SOS Transportation

22

FEATURES

6 New Product

International Supplies
New Color Balancing Tool Achieves Accurate Color Within Seconds

7 Purosol

the Mother's Milk of Optic Care

8 Lighting

Miley Cyrus' New Tour is a Wonder World

9 Clay Paky

illuminates "From North to South... what else can I say!"

10 Production

Supergroup YOSO Goes Out With West Coast Sound & Light

12 International

ADLIB Supplies Maccabees

13 DBN Lights the Warehouse Project

14 Creed

Brings a Big Show with a Small Production

16 Creed Tour Personnel

18 Transportation

Sentient Charter

Need a Trip Manager? Didn't Know Ya Needed One? Now You Do

22 SOS Transportation

A Company Of Truck Drivers

26 Roadie Palooza

Returns to Nashville for Round 5

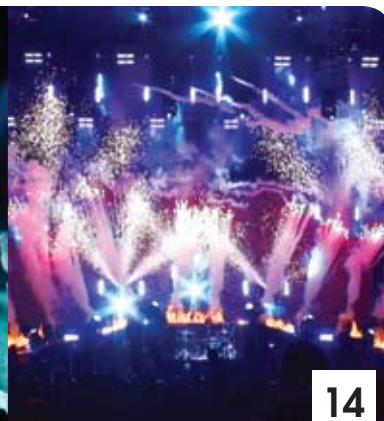
32 Advertiser's Index



6



8



14



18



26

MobileProductionPro.com

You can search and access records from the world's most comprehensive database of mobile production industry contacts. As you navigate this site, you will notice that Mobile Production Pro is interactive. Both the site and its community will grow with your participation.

Create a **FREE** Account Today



On of the things that gives us pleasure is the opportunity to do a feature on an old acquaintance. When that is joined with an anniversary, then the feature is a cause for celebration.

Chris Olson and SOS Transportation

gives us just such an occasion. We have known Chris for many, many years, and he has been one of the “quiet legends” of our business. Going back to the early years with Ed Leffler and Van Halen, he has steadily carved his own path in a very competitive industry. Chris did it with pride, integrity and dependability; qualities that are a requisite for success in the trucking business. If you want a *real* treat, ask him about his daughter and watch the entire room light up with his smile!

Also in this issue, we brace ourselves for the dreaded Winter Slowdown when the tours come off the road and people count their pennies (and blessings). A few more weeks and the Holiday season will be on us and then it is convention time. Tour Link is promising to be another strong event with the line-up of power-hitters growing daily. This event is different from most other conferences in not only the length of time people are together, but the circumstances for their gathering in the first place.

So without further ado, here is this month’s issue. We hope you enjoy reading it as much as we have preparing it for you.

Larry Smith



HOME OFFICE STAFF



ph: 615.256.7006 • f: 615.256.7004

mobileproductionpro.com

750 Cowan St • Nashville, TN • USA 37207

Publisher: Larry Smith

larrysmith@tourguidemag.com

Managing Director: Chris Cogswell

ccogswell@mobileproductionpro.com

Chief Writer / Photographer: Michael A. Beck

grockit@comcast.net

Contributing Writer / Tour Link Coord.: Jessi Wallace

jwallace@mobileproductionpro.com

Art Director / Graphic Designer: Kristin Salaway

kristin.tourguide@gmail.com

ksearcy@mobileproductionpro.com

Office Manager: Jennifer Russell

officemanager@mobileproductionpro.com

Webmaster: Michael Stalcup

mstalcup@mobileproductionpro.com

Contributing Writer: Bill Abner

bigolbill@comcast.net

Contributing Writer: Michael Waddell

michael_waddell@mac.com

Contributing Writer: Mike Wharton

wharton8317@bellsouth.net

ADVERTISING SALES OFFICE

Jessi Wallace • Nashville

jwallace@mobileproductionpro.com

ph: 615.256.7006 • f: 615.256.7004

TOUR LINK BOARD OF ADVISORS

Benny Collins, Jim Digby, Jon Nevins, Stuart Ross,

Bobby Schneider, Jay Sendyk, Seth Sheck, Nick Gold

Nicki Goldstein, Chuck Randall, Michael Waddell

tourlinkconference.com

PUBLISHED BY

Anvil Productions, LLC

ph: 615.256.7006 • f: 615.256.7004

SOS
TRANSPORTATION LLC

SUPERIOR ON-TIME SERVICE
Since 1989

OFFICE: 503-852-6826
WWW.SOSTRANSPORTATION.COM
FAX: 503-852-6828

ROADHOUSE

1-888-PREVOST(toll free)
1-800-995-4900
jay@roadhousecoach.com
ROADHOUSECOACH.COM

Serving the Entertainment Industry for over 30 years!

PREVOST
PREVOST CAR INC.
Coach Manufacturer

Photography by Mike Films.com

©2009 Anvil Productions, LLC. Nothing may be reproduced without written permission of the publisher. The publisher reserves the right to edit any and all editorial content included in this publication. The publisher has made every attempt to insure accuracy and consistency of this publication. However, some listings & information may be incomplete due to a lack of information provided by various companies listed. Please send any inquiries to the attention of the publisher. All advertising appears at the paid solicitation of the advertiser. Anvil Productions, LLC, can not be held liable for any errors, omissions or inaccuracies appearing in this journal in the form of editorials, listings or advertising.

Member of:

NATD Nashville Association Of Talent Directors



MOTOROLA COMMUNICATIONS

PRICING TO MEET YOUR
PRODUCTION BUDGET
TECHNICAL SUPPORT
24/HRS - 7/DAYS

Over 20 years in the special
event, television & touring industries.
Clients include: U2 • Rolling Stones
• BonJovi • Godsmack • Lenny Kravitz
• Anastasia • Woodstock '94 & '99

EXPERIENCE THE HEIGHT
OF QUALITY

- 2-WAY RADIOS
- MULTI-LINE PHONE SYSTEMS
- CELL PHONES
- PAGERS/FAX MACHINES
- CITYWIDE COVERAGE



Nothing Works
Like a
Motorola
Original



1-800-WALKIES
973-808-8888

Offering all Motorola Radios and Accessories

CFM

CORPORATE FLIGHT MANAGEMENT
Because Time Creates OpportunitySM

1.877.459.8100
www.flycfm.com

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.

ConCentRICs
by
RIC CORP

riccorp.com

ConCentRICs is a Event organization stemming from a central source

RIC Corporation | 6215 Constitution Drive | Fort Wayne, In 46804 | 212.432.0799

EUROPEAN TOUR MERCHANDISE

IN HOUSE DESIGNERS
NO AMOUNT TOO SMALL
CALL NAT
+ 44 7879 881 426

WWW.LILLIESOFTHEALLEY.COM

PROFESSIONAL[®] FREQUENCY WIRELESS ALERT!

A MASQUE SOUND COMPANY
RF Experts in Sales, Rentals & Frequency Planning

Questions? We have answers & solutions.

Call for 700 MHZ Rules and Rebates!

407-240-2880 www.ProfessionalWireless.com

New Color Balancing Tool Achieves ACCURATE COLOR Within Seconds

INTERNATIONAL SUPPLIES, one of the leading worldwide distributors for the photographic and film/video industry, announced today the launch of a new color balancing tool that will save you hours of work trying to neutralize light in your video and photos. It's called CBL (Color Balancing Lens) system. It is a full color and white balance lens system that will quickly help your camera capture the light so your images are better representations of the true colors of the subject.

No matter what filter you use, the light on your subject will always differ from the light entering your camera, which is why CBL neutralizes light more accurately than other color balancing tools. With CBL, your camera will receive a more precise reading of the light that is falling on your subject. It also features three dimensional ridges that create highlights and shadows so even if you tilt it, it produces a more neutral color. It also adjusts for ultraviolet and infrared light.

"When a gray card is tilted, the image becomes either lighter or darker, and that changes the characteristic of whether it is neutral," explains John Woodward, an award winning professional photographer with more than 40 years experience who recently received the Photographer of the Year honor at the 2007 Professional Photographers of America convention. "But with the CBL, it does not matter which way you tilt it, you will get accurate color each and every time. It neutralizes light a lot faster than other forms, which saves me hours of work."

The CBL System has two sides to the disc for different lighting situations. The white side uses a specially formulated grooved board over a reflector lens, covered with a condenser, to give accurate color balance in mixed lighting situations, low light, or on cloudy and overcast days. The grey reverse side is formulated from a



combination of thirteen different materials, all of which have been tested to produce the most consistent color balance, and is best suited for studio flash photography and direct sunlight.

The CBL can be used in two ways: to custom white balance and as a reference neutral, and both are very fast and easy to do. To custom white balance, you simply place the CBL lens in front of the subject, set camera to custom white balance, point camera at CBL, fill the frame of view, take reading and then save it as custom white balance.

To use CBL as a reference neutral, which is how Woodward typically uses it, you place the CBL next to the subject, making sure that it is in the same light falling on your subject. You later select all the images from the same scene, open them up in camera

raw, and then use the eyedropper tool to identify the neutral by touching the CBL's white surface in your first image. Once you have identified the neutral, you can hit select all and then synchronize so that it neutralizes all

International Supplies
internationalsupplies.com
800 999-1984

of the images from that scene.

"Aside from being faster, easier to use, and more effective than

other products, CBL Lens is also less expensive to use in the long run because you no longer need various filters or a gray card to neutralize your photos," says Doug Pircher, the General Manager of International Supplies. "Some of the most highly regarded professional photographers in the country prefer using CBL Lens like John Woodward, Hanson Fong, and Andy Marcus. CBL may be designed for professionals, but it is so easy to use that everyone can use it."

When using the CBL for a white balance you can do it two ways. On the Canon 40D set you white balance to "custom" and take a picture with the CBL filling as much of the shot as possible (70% is recommended). This establishes the white balance for the rest of the shoot. This is the essence of simplicity and offers time saving approach to consistent color correction that works every time. ☺

PUROSOL

the Mother's Milk of Optic Care

by MICHAEL A. BECK

The International Supplies press release says, "If you have been using any old cleaning solution to get the dirt off your expensive multicoated lens, stop abusing your camera." Truer words were never spoken. The alternative offered by International Supplies is an amazing product called Purosol. I received an evaluation pack of Purosol and was instantly spoiled as were my camera lenses, my eye glasses and all of the TV/computer displays in our home. This is truly amazing, and I never travel without it.



International Supplies
internationalsupplies.com
 800 999-1984

Purosol is an advanced cleaning formula that was originally developed for NASA and the U.S. military to safely clean their lenses and high-end electronic displays. Unlike ordinary lens cleaners, which contain alcohol, ammonia and other harsh solvents that can eat away at your lens surface, Purosol is made with a proprietary blend of organic plant extracts so it is completely safe, non-toxic and hypoallergenic. It does not use

solvents, detergents or soaps of any kind in its formula so it will not leave anything behind that can further damage your equipment or the environment.

The first time I used Purosol on my gear I couldn't believe how crystal clear it left my optics. I do a lot of shooting of concerts in environments where airborne agents that can raise havoc with my lenses. Prior to learning about Purosol, I was really just smearing all that stuff around on my lenses and worse, grinding it into them. But this cleans it like nothing I have ever seen. I highly recommend it not only to photographers and videographers but also to lighting companies for the optics on lighting instruments of all kinds as well as projectors.

In addition to Purosol Optical, other Purosol offerings also include Plasma, Marine and Jewelry Cleaner. While I haven't used the Marine and Jewelry cleaners, I have used the plasma product on my monitors and LCD TV. The result is just as impressive as the optic solution. It not only does a great job cleaning the screen but it actually repels dust and debris allowing for a longer period of time between cleaning.

The suggested retail price for a one-ounce bottle of Purosol is \$12.95, and it comes with a high quality micro fiber cloth. A larger kit is also available that includes a one-ounce and four-ounce bottle of Purosol, and two micro fiber cloths. The suggested retail price is \$29.95. The only problem I have with this product is that I can't get it in a 50 gallon drum. It truly is the mother's milk of optic care. ☺

JamHub™ the silent rehearsal studio
Play Anywhere, Anytime

"IN TUNE" with the Times **MUSIC CITY COACH**

PREVOST THE WIRELESS TRUCK

Biodiesel Friendly Coaches
 Special Emission Control Systems

The Latest Technology:
 Internet Access, Satellite Tracking
 TVs, Sirius Radios, Flatscreen TVs,
 Ipod Stations, DVR Xbox 360s

615.230.0440 | gaylonmoore@aol.com
MUSICCITYCOACH.COM

We understand your needs

"TSO has used Potenza Enterprizes since their first tour. They've grown with us from 2 trucks to 26. Their attention to detail, the caliber of their drivers & equipment is the reason we use them and will continue to do so. They are part of the TSO family". **Elliot Saltzman,**
 Tour Director -Trans-Siberian Orchestra.



Touring Transportation Specialists !!!

P **Potenza Enterprizes Inc.**
Touring Transportation Specialists

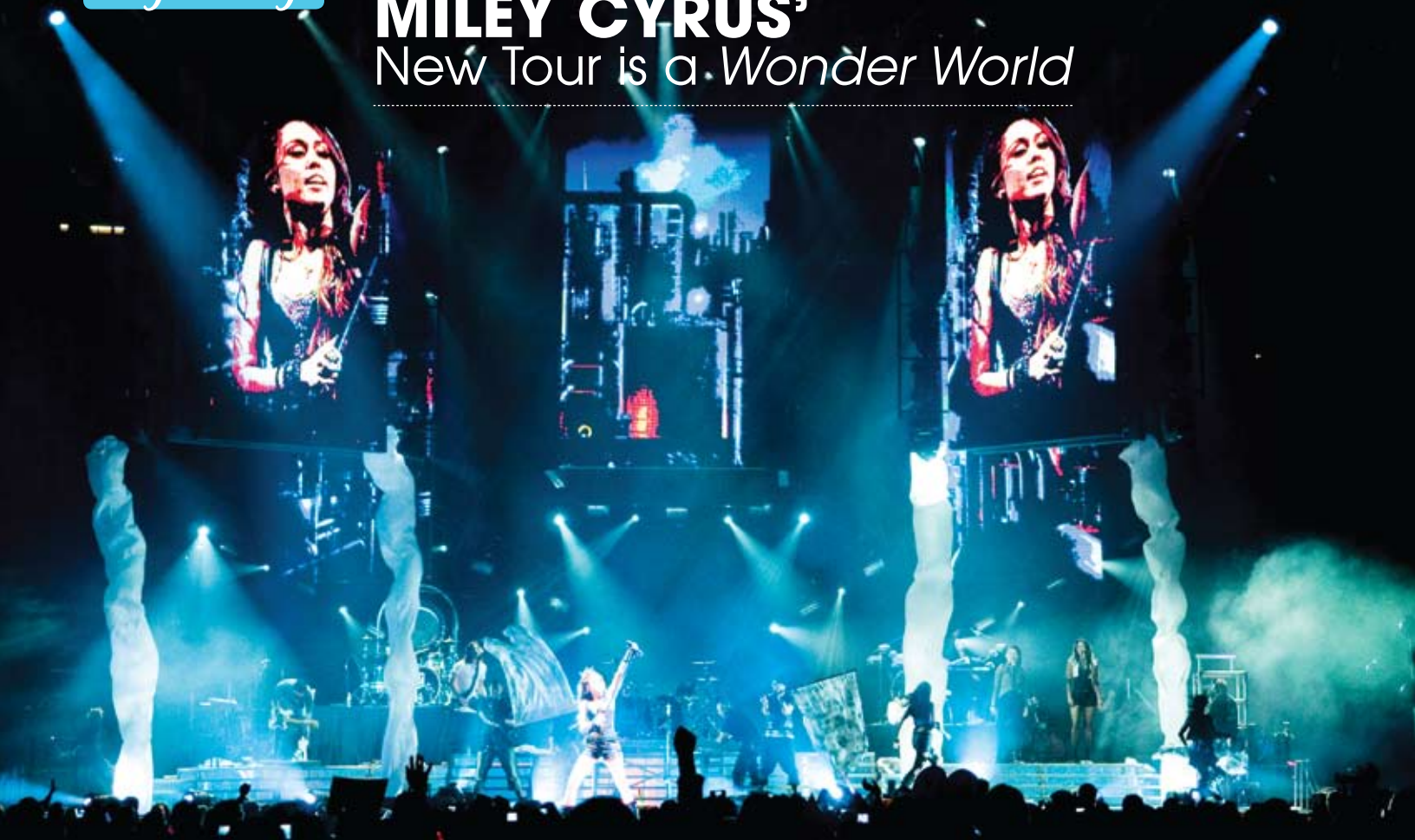
Head Office 416.690.4190
 Toll free 1.877.832.5546
potenzaent@on.aibn.com
www.potenzaenterprizesinc.com

- **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

MILEY CYRUS'

New Tour is a *Wonder World*



For the North American, UK, and Ireland dates of the *Miley Cyrus Wonder World* tour, Lighting and Video Designer Seán Burke trusted Production Resource Group to supply and support the lighting system. “Having a company that can supply on both sides of the Atlantic is very important but there are very few that can do it—and do it well,” said Burke.

A challenging element of *Wonder World's* design is the unconventional screen configuration in which portions of the lighting rig are alternately revealed and blocked. To overcome that obstacle, Burke used twenty-three **PRG Bad Boy luminaires**, including four that are used as followspots. “The trusses are trimmed at up to 46ft, due to the video screens and venue sightlines,” Burke explained. “The Bad Boys can really compete with the video screens and still hit the stage with a decent amount of light, even at 50ft. There is not much else out there that can do that. It’s a bright, fast, versatile unit.”

Burke added, “I have been quite impressed with the zoom; it can go from a huge, stage-covering wash light to a narrow, pencil beam in the blink of an eye...and it holds its focus, even as you zoom. The Bad Boy produces saturated colors very well and the gobos are great. Plus it’s actually very fast,

particularly given the size of the unit.”

After speaking with Show Director and Choreographer Jamal Sims, Burke realized he would need to do more with followspots. He asked PRG to add handles to four of the Bad Boys and disengage the pan and tilt so that an operator could move them freely. Burke controls all of the features (color, zoom, gobo) from the console. “Having the ability to use beam effects in the followspots is a big plus. The output is comparable to any truss spot. And with the Bad Boy as a followspot, I can grab any color.”

The *Wonder World* tour also marks the first time that Burke has used the **PRG Series 400 Power and Data Distribution System**. “It makes the data and power distribution very simple,” said Burke. “The fact that you can actually pull a data line from anywhere, off any universe at any point in the lighting rig, is a huge plus.

It also cuts down on all of the different types of racks that you need to power up the moving lights.” Lighting Crew Chief Ronald Beale is also a big fan of the Series 400 System. “I’ve had the S400 out since its debut and I prefer it over anything else,” he commented.”

Burke spent 10 days at the recently opened PRG Concert Touring facility in Las Vegas for pre-show programming. “It was really useful to be able to hang the lighting rig in Vegas. I was made very welcome by everyone at the shop, and being there instead of a rehearsal facility made it easy for the guys to speak about changes and get decisions made instantly. It was a huge advantage.”

Look for in depth coverage of the *Wonder World* Tour in the December issue of *mPm*.



Clay Paky illuminates

“From North to South... what else can I say!”

“Da Nord a Sud... I say!) was the television variety program hosted by Vincenzo Salemme and Anna Falchi, broadcast in prime time on Raiuno Italian TV on four Monday evenings, from September 21st 2009 to October 5th 2009. It was held at the Teatro della Vittoria in Rome, a program which skilfully played on the comparison/contrast between North and South of this beautiful country, presenting the differences in an ironic and playful manner using idioms, habits, customs, stereotypes and vices.

This one-man show was the return of variety in top hat and tails, with an impressive set design by **Marco Calzavara**, and a complex lighting design. **Fausto Carboni**, photography director, tells us how the atmosphere was achieved: “we built a magnificent backdrop in transparent and backlit PVC that surrounded the studio at 360°, completely covered with LED points all along the perimeter. This wall was divided into three levels, connected by circular balconies where a section of the audience sat. We did this to try and retrace the original environment of the Theatre, but adapting it to a typical television context”.

The lighting systems were supplied by **DI and DI, comprising Clay Paky Alpha Profile 1200, Clay Paky Alpha Spot HPE 300, Clay Paky Alpha Spot 575 and Clay Paky CP Color 400 MH**. The Profiles were used primarily for special effects during the most dynamic moments of the show, during breaks, and especially to “shape” the elements on the stage with light. “We fully exploited the main feature of these products,

i.e. the ability to precisely shape characters and studio elements, thanks to the wide range of possibilities of the framing system. I really appreciated the variety of graphic effects that come with this product, that provided the basis for the special effects of the entire show along. The Alpha Spot HPE 300 are exceptional as well: compact projectors which use just 300W and can easily compete with projectors belonging to categories that are significantly higher”.

The backdrop was the most visible element of the scenery, the result of intense synergic work between the set designer and director of photography. The work was carried out based on two directives: on one hand they needed to define the spaces and the scaffolding of the backdrop inside the theater, and on the other they needed to create a lighting design that would harmonize this wall with backlighting.

70 CP Color 400 MH lights were used to achieve this, the Clay Paky moving head color changers, fitted along the entire perimeter of the backdrop and connected

in sync. “They created extremely large and spectacular background colors that acted as a cyclorama, embracing the entire stage. According to the various moments of the program, the scene took on different colors and characteristics”- Fausto Carboni continues: “I liked to alternate the use of LEDs with the backlighting of the color changers, the final effects were all so different... and turning the LEDs off allowed you to cancel the scene! “

Another important aspect was the large video wall composed by screens placed side by side with vertical scrolling options to allow the guests on and off the stage. “We mixed many light sources of different natures: special effects, walls with leds, colored backlighting, white lights, videowall..... The console operators **Enrico Cairoli** and **Gianluca Brunacci** worked alongside me on this project, providing me with their valuable experience”.

The show was directed by **Giovanni Caccamo**. claypaky.it

Supergroup YOSO Goes Out With West Coast Sound & Light

West Coast Sound & Light (WCSL) Provides all Production Services and Personnel for 2009-2010 YOSO World Tour.



WestCoast
SOUND & LIGHT

YOSO



WCSL's AudPod PodCast:

The AudPod is a weekly podcast from the staff of West Coast Sound & Light or WCSL for short. Covered are topics in and around the world of professional sound & light production. The AudPod appeals to anyone working or playing in production. It's listenership runs the gamut and includes club sound people, band sound techs, church sound engineers, professional touring engineers, lighting designers and programmers, musicians... and the list goes on. Each week the AudPod tries to bring the

listener something interesting and informative. Many of the podcasts offer teaching and allow you to pick the brains of professionals working every day in the field. They also hope to entertain you with artist interviews, crew insights, and even let you sit in from time to time at soundchecks so you can hear what goes on behind the scenes. They also encourage everyone to email questions and show suggestions so they can further fine-tune the show to it's listening audience.

New Band YOSO comprised of former TOTO & YES band members kicked-off their first leg of their new 2009 World Tour in Mexico. October 19th was the start of the first leg. They started out with a private sold-out event for Microsoft in Mexico City, followed the next day with a Press Conference. YOSO is comprised of Bobby Kimball (former Lead Singer with Toto), Billy Sherwood (former Guitarist & Bassist with YES and CIRCA), Tony Kaye (former Keyboardist with YES), Jimmy Haun (former Guitarist with YES, Air Supply and CIRCA) and Jay Schellen (former Drummer of ASIA).

The next Concert was in Puebla at the Puebla Arena, and then continued on to Chihuahua at the Chihuahua Arena for a sold-out gig. The band returned back to Los Angeles to prepare for the next leg of the tour going down to South America. According to Paul Doty the CEO of WCSL and the bands Tour Manager, "It was a very successful first leg of the tour. We look forward to the second leg!" wcsl.com

The Stage is Set....Let's Roll!



Sho-moves Transportation is a full service Entertainment transportation company. We provide trucking solutions for all types of freight for the live entertainment industry.

Our Goal...

Is to allow our clients to produce the show rather than deal with transporting the show. Shomoves has years of experience in trucking time sensitive shows throughout North America and Mexico. With trucks and trailers through our multiple terminal locations we can get it there On Time and when needed!

Theatrical Tours Film & Television Expedited Freight Live Sporting Events
Concert Tour Transport Circus Productions & Tours Dedicated Drivers

Terminals located in Las Vegas, NV Toronto, Ontario, Phoenix, AZ

SMT
Sho-Moves Transportation

866-407-8881
info@shomoves.ca

mp PRO

The Global
Production
Industry
**search
engine**

MOBILE
PRODUCTION
PRO.COM



Access Pass & Design
1 800 4 PASSES

CREDENTIALS WORLDWIDE

BACKSTAGE PASSES
HIGH QUALITY TICKETS
TOUR ITINERARIES
STICKY PASSES
WRISTBANDS

www.accesspasses.com

A GREEN COMPANY



MACSPECIALIST



The Music Industry's #1 Mac Resource!

MacSpecialist Offices:

Chicago: 500 North Wells Street, Chicago, Illinois 60654
T: 312.755.0000 | F: 312.410.9011
E: sales@macspecialist.com | W: www.macspecialist.com

Villa Park: 234 West Roosevelt Road, Villa Park, Illinois 60181
T: 630.858.0000 | F: 630.559.0186
E: sales@macspecialist.com | W: www.macspecialist.com



ADLIB Supplies Maccabees

Liverpool, UK based ADLIB supplied lighting and sound production for a recent tour by hot UK indie band The Maccabees

ADLIB's Andy Rowe operated a lighting design created by Ian Tomlinson, which consisted of a floor-based 'specials' package that was used in conjunction with the house systems at each venue, complete with a full rig supplied by ADLIB for the Brixton and Manchester Academy shows.

Otto Kroyman looked after the sound elements for ADLIB, acting as systems tech and minding both band engineers - Joel Gregg at FOH and Andy Egerton on monitors.

Lighting

Flexibility was the basic requirement, so the design included a minimalist selection of fixtures that could easily be moved and fitted in as and where the spaces onstage appeared and allowed!

The floor rig included 8 JTE PixelPAR 90s, 5 x Martin Professional MAC 550s, 5 MAC 250 Washes, 5 Martin Atomic strobes and 7 floor-mounting PARs.

The PixelPARs were rigged on tank trap stands so they could be positioned to highlight the grey backdrop from

a slightly offstage side position.

The idea was to have a large wall of lights at the back of the stage pointing forward at the band, in the process creating interesting and moody silhouettes, with the beams also shooting past the band out into the audience, diffusing the energy and vibes of the music all around the venue.

For Brixton and Manchester, the backdrop PixelPAR count was upped and the cloth was 'framed' with these fixtures for additional impact. The ADLIB crew of Tim Spillman and Dave Eldridge also brought in front and back trusses, with an additional 8 MAC 550s, 4 x 4-way linear Moles and 3 Atomic strobes on the back.

On the front truss was another 5 MAC 550s and 4 linear 4-lites for a bit of audience blinding.

Rowe operated the shows using a Road Hog console. One of the reasons he chose this was for its easy fixture change and exchange facility, which enabled him to quickly and easily patch the house lighting into the board each day.

"It was an enormously fun tour – nice people, good music, great shows," says Rowe, whose biggest challenge each day was to get the rig looking similar despite a massively varying selection of stage spaces.

Audio


ADLIB supplied two Soundcraft Vi6 digital consoles to the tour and a full monitor system consisting of 15 ADLIB MP3 wedges (plus 2 x listeners) and Nexo Alpha side fills. They ran a digital multicore between the two desks and hooked in to each venue's racks-and-stacks.

The wedges – which also included a dv-SUB for the drummer - were driven by Labgruppen PLM10000 amps, with Crown Tecton for the Nexo Alpha highs and mids and Crown VZ5000s for the bass/subs.

For Brixton, ADLIB's Kenny Perrin joined the audio crew, bringing a JBL VerTec FOH rig comprising 10 VT 4889s and 6 VerTec Subs a side, run by Camco Vortex 6 and Crown i-Tech amps respectively.

The Manchester audio set up featured 6 x VT4889s aside run off Camco Vortex 6s, with 6 ADLIB subs a side powered by Crown i-Tech 8000s.

ADLIB also supplied a comprehensive set of mics and stands for the whole tour including Shure, Audix, Sennheisers, etc.

The challenge was often physically squeezing a lot of wedges into some small stage spaces, but Kroyman echoes Andy Rowe's overall comments, saying "Everyone worked hard, and it was a very friendly relaxed and happy tour with a brilliant vibe." 

adlibsolutions.co.uk



DBN Lights the Warehouse Project dbn.co.uk

Manchester UK based DBN Lighting is supplying a full lighting system to one of Manchester's most exciting dance events - The Warehouse Project - which runs every weekend from the end of September to January 1st in the arches beneath Piccadilly Station.

It is DBN's fourth year working for production company Ear To The Ground with this unique pop-up nightclub, which features a fantastic DJ line up and live performances from some of the finest dance bands. This year, the lighting design has been created by dance lighting aficionado Simon Barrington, who has worked closely with DBN's project manager, Pete Robinson.

During the week, the arches are operational as a car park. The Warehouse Project crew get access to the venue at 6 p.m. on Friday night and the rig has to be ready to party for a 10 p.m. kick off! Although the majority of the lighting stays installed in the roof week-to-week, this 4 hour slot is still an intense period of activity requiring some serious co-ordination to get everything up-and-running.

It is a quirky space covering 3 arches, with the main room beneath one arch. Approximately 60 points have been installed in the roof - which offers about 5 metres of headroom - to facilitate the hanging of 7 trusses of various lengths, shaped to the curves of the arches, plus a series of scaff bars for rigging scenic elements, bar lighting, etc.

The lighting fixtures were all chosen for their small sizes and high impact. There's a total of 16 Martin Professional MAC 250 Entours, 8 Clay Paky Alpha Wash 300s and 6 CP Alpha Wash 575 moving lights - distributed across all the trusses - together with 8 Atomic strobes and 16 Studio Due Archiled wash lights which are flat and unobtrusive. In addition to the DBN kit, some i-Pix BB4 and BB7 LED fixtures also grace the rig.

The lights all get regularly moved and refocused above the dancefloor and stage depending on the line up, and whether it's a band/DJ combination, or DJ only.

Control is via a Chamsys lighting console supplied by Simon Barrington, who also runs the main room lighting most weekends and is helping to create some amazingly dynamic and colourful environments for dance enthusiasts.

The second room has a distinctly retro vibe, so DBN is supplying High End Trackspots - a quality antique dating back to the roots of the dance era and still going strong - a testament to their good maintenance! Although they are operated in this instance, Robinson comments that they are still DBN's favourite sound-to-light disco effect and ideal for gigs like this.

In addition to the Trackspots there are 2 Atomic strobes and more Archileds in Room 2, with an Avolites Pearl Tiger for control.

DBN has been working with the Warehouse project's organizers since the early 1990s' glory days of the rave scene and the heyday of the 'Madchester', when they supplied lighting and special effects for some of the wildest house parties in the area, at an eclectic assortment of warehouse venues and temporary locations around the city.

"It's refreshing and fun to still be working with people who go back to the roots of DBN, especially with everyone still coming up with new ideas and concepts to make dance environments atmospheric and interesting spaces to relax and enjoy great music," says Robinson.

Live performances at the 2009 Warehouse Project include Faithless, Simian Mobile Disco, Ronnie Size, Friendly Fires, Groove Armada, while the DJ line up features Fatboy Slim, Pete Tong, Steve Angello, Eric Prydz, Judge Jools, Sasha & John Digweed and many, more.





BAND

Scott Stapp - Lead Vocals
Mark Tremonti - Guitars, Backing Vocals
Scott Phillips - Drums, Percussion
Brian Marshall - Bass
Eric Friedman - Rhythm Guitar



CREED

BRINGS A BIG SHOW with a SMALL PRODUCTION

by MICHAEL A. BECK

After having disbanded in 2004 Creed got back together this year for a reunion tour in support of its latest album called (aptly enough) *Full Circle*. The set featured the same hard driving music the band has always been known for. It played a fairly basic stage with a runway that extended out into the crowd and an elevated ramp upstage of the drum riser.

The somewhat nondescript set design left a lot of room for a good deal of visual stimuli. Pyrotek showed up with its usual broad array of flash-bang. There were seven propane fed Dragons upstage of the elevated ramp. There was also a pyro rainfall effect as well as a variety of other looks that fed into the power of the music. In addition to the pyro effects, there were also several cryo jets along each side of the thrust.

The lighting of the show had a particularly interesting twist. The bulk of the overhead-automated lights were comprised of Mac 200 Profiles mounted on Panagraphs, which are scissor devices that allow the units to raise and lower with precise resolution of movement. When the Panagraphs were retracted, the lights had the look of an average line of truss-mounted units. However, from there they could be dropped to any evaluation offering an infinite

number of looks for the lighting system. And while there were only about 11 different sets that were achieved with the Panagraph array, it was enough to give the show a diversified feel that is not often seen.

In addition to the Mac 2k on each Panagraph there were also two Martin LED Stage Bar units that were mounted on either side of the mover facing out toward the crowd and two mounted directly to the truss facing down toward the stage. In addition to moving the Panagraphs to achieve different static looks during the show, there were also a few sequenced moves that had the entire array cycling up and down achieving various individual heights. This gave a great-mechanized industrial sense to the show that helped to accentuate some of the heavier moments of the set.

As can often be the case, all of the afore mentioned effects

served as a frame around the center piece of the production which was Nocturne's 22 x 40 ft HD V9 video wall that provided both video content as well as I-MAG. In addition to the V9 wall, there was an array of low-res V-Brite, which is a low-res LED display developed by Nocturne and LSI/SACO. The V-Brite drape filled the area between the stage and the main video wall and served as a great backdrop for the band.

With only eight trucks, this production didn't bring a lot of gear by comparison to other tours currently on the road, but it was hard to focus on that fact while watching the show. There didn't seem to be a place where it fell down or appeared lacking in any way. The show was designed by this year's flavor of the year Butch Alan with the aid of video Hippo wizard Sean Cagney. It lived up to the standard that Alan sets and raises with every design.

VENDORS

MANAGEMENT

Agp

Azoff, Geary, Paul Management

BUSINESS MANAGEMENT

London & Co., Llp

Age Nt, Agency Group

RECORD COMPANY

Wind-Up Records

PUBLICITY

Pmkhbh

LEGAL

Zumwalt, Almon & Hayes, Pllc

TRAVEL

Preferred Travel

AUDIO

Clair Brothers

LIGHTING

Epic Production Technologies

VIDEO

Nocturne Productions

PYROTECHNICICS

Pyrotek Special Effects

TRUCKING

Upstaging Inc

BUSSING

Hemphill Brothers

PENTAGRAPHS

Sggs / Showrig

SET CONSTRUCTION

Tait Towers

RADIOS

Road Radios

WI-FI

Casbah On Line

CREATIVE DESIGN

Core Twelve

SCENIC DESIGN

Ugly American Services

FREIGHT

Horizon Entertainment

MERCHANDISING

Cargo Bravado Int'l Group

PASSES

Otto Printing

ITINERARIES

Smart Art

CREED CREW

Tour Manager - Steve Kidd
 Production Manager - Chris Kansy
 Stage Manager - Mark Candelario
 Production Coordinator - Kim Van Loon
 Accountant - Pete Merluzzi
 Venue Security - Todd Fox
 Drum Technician - Tony Adams
 Bass Technician - Ian Keith
 Guitar Technician - Ernie Hudson
 Sound Mixer - Greg Price
 Monitor Mixer - Raza Sufi
 Audio System Engineer - Paul Jump
 Audio Technicians - Dustin Deluna, Eric Piontkowski
 Lighting Director - Greg Kocurek
 Lighting Crew Chief - David Zuckerman
 Lighting Technicians - Greg Garrison, Lacey Taylor
 Rigger - Frank Aguirre
 SGPS Crew Chief - Roy Bickel
 Panagraph Operato - Vince Gallegof
 Carpenters - Jesus Arroyo, Jade Byrd
 Video Director - Michael Tinsley
 Video Engineer - Bill Crooks
 Video Camera Tech - Krissy Sulem
 Video V9 Tech - John Moore
 Pyro Shooter - Adam Biscow
 Pyro Techs - Noam Sigal, Bill Gargarella
 Merchandiser - Laura Murek
 I Love All Access Rep - Ann Vetter
 Crew Bus Drivers - Jack Cummings, Tony Hammonds, Steve Kotzur, Ross Ellis, Matt Griffith, Kelly Beck
 Truck Drivers - John Heeren, Tim Heeren, Bob Deyoung, Jason Vind, Peggy Patche, Dave Kohley, Al Leonard



Noam Sigal - Pyro Tech (no pun intended), Adam Biscow - Pyro Shooter, Bill Gargarella - Pyro Tech

Kenny Kidd - Truck Driver, Greg Garrison - Lighting Technician Front: Poot - Lead Tour Dog, Sammy - Assistant Tour Dog, (back) Adam Biscow - Pyro Shooter



Chris Kansy - Production Manager



Steve Kidd - Tour Manager, Paul Geary - Manager, Todd Fox - Venue Security, Ken Fermaglich - Agent



Roy Bickel - Sgps Crew Chief



Dustin Deluna - Audio Technician, Eric Piontkowski - Audio Technician, Greg Price - Sound Mixer, Paul Jump - Audio System Engineer, Raza Sufi - Monitor Mixer



Frank Aguirre - Rigger



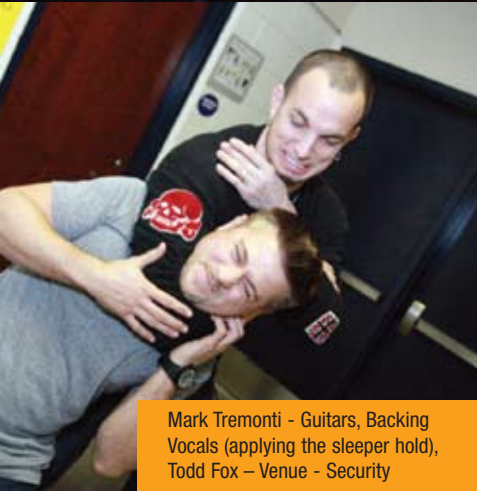
Greg Garrison - Lighting Technician, Greg "Little G" Kocurek - Lighting Director, Lacey Taylor - Lighting Technician, Tony Garcia - Lighting Technician



Kim Van Loon - Production Coordinator



Krissy Sule - Video Camera Tech, Bill Crooks - Video Engineer, Michael Tinsley - Video Director, Johnny Moore Video V9 Tech



Mark Tremonti - Guitars, Backing Vocals (applying the sleeper hold), Todd Fox - Venue - Security



Greg Price - Sound Mixer, Mark "Kahuna" Candelario Stage Manager



Ian Keith - Bass Technician, Ernie Hudson - Guitar Technician, Tony Adams - Drum Technician



Sentient Charter: Need a Trip Manager? Didn't Know Ya Needed One? Now You Do

Established in 1999, Sentient Jet continues to be a leader in private aviation. As the largest arranger of jet charter services in the country, Sentient is the choice of more than 5,000 clients – including some of the largest music tours of the past several years. As a completely pay-as-you-go, on-demand service, the Sentient Charter program requires no upfront payments and is free from the capital risk of fractional jet ownership.

Above all else, safety is the number one priority of Sentient Jet, and is essential to everything it does. Sentient is the only private jet company with an Independent Safety Advisory Board. This board is comprised of former top officials from the FAA and NTSB, whose recommendations and insights form the foundation of the company's proprietary 9-point safety program. Sentient's safety standards exceed the already strict FAA guidelines for private jet charters in a host of categories, including pilot hours and training.

In addition to an innovative safety program, Sentient maintains an outstanding service record and provides unparalleled access to a wide range of high-quality jets at competitive prices. Sentient is highly selective about the aircraft that fly for its clients and require a strict certification process for all operators, aircraft, and crew. Sentient also employs a dedicated, nationwide Field Operations team that conducts ongoing audits for all participating aircraft.

The aircraft in the certified Sentient network include a broad range from Turboprops to a full suite of the latest model Heavy jets as well

as VIP configured commercial jets. Because of the breadth of its network, Sentient is able to provide availability whenever and wherever needed. This wealth of aircraft options also affords Sentient the ability to offer competitive rates on any flight.

Another benefit of Sentient Charter is that it has the deep experience needed to handle the intricacies of any conceivable trip - even the most grueling music tour schedules. Managing the complexities of these "road-show" itineraries is one of the hallmarks of Sentient's unique capabilities in serving the entertainment industry.

Clients within the industry also enjoy the service of experienced Sales Executive, David Young, whose background combines expertise in private aviation with previous entertainment experience. As part of Sentient's relentless commitment to service, each Charter trip is also overseen by a dedicated Trip Manager, a position unique to Sentient Charter. This is an individual who manages all trip details, from catering to ground transportation and everything in between.

Choosing Sentient Charter for your private jet travel needs, you have the confidence of working with a true industry leader, wholly-owned by Macquarie Global Opportunities Partners, L.P., which is an investment fund managed by the Macquarie Group. Macquarie is a global provider of banking, financial, advisory, investment and funds management services. Macquarie is also an owner and manager of significant assets around the world and its investment expertise includes deep experience in the aviation industry, including fixed base operations (FBOs), aircraft leasing and airports.




David Young: VP

David Young is a Vice President of Sales for Sentient Charter and has extensive experience working with entertainment clientele. Young has specialized in private aviation for music tours since 2004.

As a former record label executive and music manager, Young brings 14-years of music, entertainment, and transportation related experience to Sentient. This experience has given him firsthand knowledge of the logistical challenges of world-wide touring, including a keen understanding and empathy for the artist manager's day-to-day tasks. Under Young's guidance, Sentient Charter has arranged for all of the flight needs for many high profile music industry clients.

In 1991, Young got his start working in radio promotions at the major label, MCA Records. By 1994 he left the label to start his own management company, Bliss Artist Management, signing bands such as alternative rock band Dishwalla, which he managed and produced for eight years. Within 20 months Dishwalla was on the charts with its number one song, "Counting Blue Cars" and on its way to RIAA gold record certification for its debut album "Pet Your Friends." "Counting Blue Cars" also earned the band Billboard's Rock Song of the Year award in 1996. At Bliss Artist Management, Young also managed bands on Madonna's Maverick Records as well as several Indy labels, developing and tour-managing baby bands and gathering years of valuable touring experience in the process.

After nearly a decade managing bands in Hollywood, Young made a radical switch in 2002, leaving artist management to start two companies in the emerging alternative energy transportation sector - Environmental Vehicle Outfitters (EVO) and EVO LIMO, the country's first environmentally friendly chauffeured car service, serving A-List clients like Leonardo DiCaprio, Cameron Diaz and Britney Spears.

Young now lives with his wife, a former Academy Awards consultant for Paramount Pictures and Fox Searchlight, and their two young boys in Santa Barbara, CA. "I am in Van Nuys, Hollywood and Beverly Hills a lot these days," said Young. "People who I have known from back in the day would have no idea I ever left LA." 

sentient.com



**TONIGHT, YOUR BAND WILL
MOVE 34,982 SCREAMING FANS.**

**TOMORROW,
WE'LL MOVE YOU.**

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

1-800-438-8789

www.powersourcetrans.com

2023 N. Lafayette Court • Griffith, IN 463190

powersource transportation inc.
your source for power

Tour Guide Invites YOU to Attend
Tour Link Conference
 {dates} February 4-7 2010
 {where} Phoenix Marriot Mesa

Tour Link is the most comprehensive live entertainment industry conference in the world. This event brings together production managers, tour managers, business managers, transportation companies, concert service personnel, crew, hotels, and venues for the most talked-about conference in concert history. During the Tour Link Conference, Top Dog Awards will be presented in many industry categories.

{where}

Phoenix Marriot Mesa
 200 North Centennial Way
 Mesa, Arizona 85201
 480-898-8300
 marriott.com

Register online:
 tourlinkconference.com
 fax form to:
 615.256.7004



REGISTRATION FEES

Register online: tourlinkconference.com

FULL CONFERENCE

Includes access to all events & meals.

Standard (Register between Dec. 31, 2009 – Jan. 29, 2010) – \$325.00 ea.

Advance (Register between Nov. 1, 2009 – Dec. 31, 2009) – \$300.00 ea.

Early Bird (Register before Oct. 31, 2009) – \$275.00 ea.

Walk-ups (Register onsite) –

Thursday, Feb. 4 – \$350 ea.

Friday, Feb. 5 – \$250 ea.

Saturday, Feb. 6 – \$150 ea.

Roadie Rate – \$150.00

If you are a roadie, we have a new Roadie Rate especially for you. In order to take advantage of the Roadie Rate, call the Tour Link office at 615.256.7006 to register and pay. The Roadie Rate is \$150 and includes access to all events.

ADDITIONAL FEES

Spouse Registration – \$100.00

Industry Dinner/Awards Show only (Included with full Registration) – \$150.00

Name: _____

Names on passes: _____

Company Name: _____

Street Address: _____

City: _____ State/Prov.: _____

Postal Code: _____ Country: _____

Phone: _____ Fax: _____

Email Address: _____

Additional Names: _____

Number of full conference registrations - QTY: _____

Spouse (\$100)

Roadie Rate (\$150) - QTY: _____

Industry Dinner Awards Show ONLY (\$150) - QTY: _____

TOTAL: _____

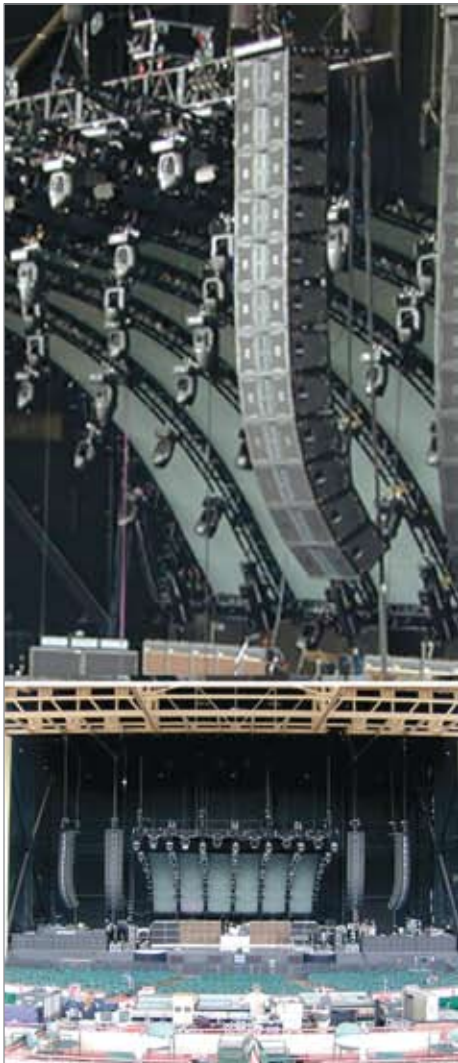
* Payment Method:

CHECK CREDIT CARD PAYPAL

Credit Card – We will contact you by phone. Also, you may contact us at 615.256.7006 so a credit card or check payment arrangement can be made.

PayPal – Instant payment option. A service fee of 2.9% of your total plus 30 cents will be added.

*** PLEASE NOTE: If you use PayPal, you will be sent to a payment confirmation page which may be printed or saved as your receipt. You will also receive an email from PayPal you can keep for your records. You will not receive anything concerning your registration in the mail.



**Service you can
depend on...
People you
can trust...**

**...and the most
technologically advanced
inventory in the business!**

800.962.9422
sound-image.com



TylerGT

Designed to Help You Go Green.

Reduced Emissions and Fuel Consumption

Higher density truck packs mean fewer trucks on the road

Eliminates Fixture Cases

Tyler GT® protects your fixtures without the need for cases

Saves Time

Dramatically reduces load-in and load-out time



Available in 5', 8',
and 10' sections

On truss storage eliminates
need for cases

Legs can be removed
or relocated on the truss
during your show.

Adjustable legs allow
truss to be stacked for
transportation and storage

Center loading design allows
a high density, uniform load
of large format automated
and conventional fixtures



765.221.5050

www.tylertruss.com

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

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



SOS

Transportation

A Company Of Truck Drivers

BY BILL ABNER

We are in an age when many entities in the production community are branching out or “diversifying” by providing – or attempting to provide – all facets of a production. From audio, lighting and video systems to transportation, trucking and management services, everyone wants to get their fingers in the mix, so to speak. It is important to note however, that there are still specialists in our industry; companies that do just that one thing and do it well. One such company is **SOS Transportation**.

“We’re truck drivers,” says President and Owner Chris Olson. “We’re just a small transportation company that’s based on drivers. I’m a truck driver, my operations manager is a truck driver and we are a company of truck drivers. We don’t do production, we don’t do warehousing and we don’t do lights, buses – nothing but trucks.” Olson and his “company of drivers” have been around for over 20 years in one form or another, beginning way back in 1989 in the San Francisco Bay area. He and his two partners at the time worked out of that location for 10 years until in 1999. Olson bought out the last of those partners and moved the operation nearer to his home in Oregon. Yes, Oregon. Carlton, Ore., population 1,755.

Much of Olson and SOS Transportation’s success he attributes to relationships. “I’ve been lucky,” he says. Having worked for Bob Stern at Northwest Sound in the mid seventies as a driver, he was later offered a job driving for Van Halen, a gig his company still holds today. Supporting tours as huge as Cher, New Kids On The Block and Journey have all come from the relationships made along the way with production managers, tour mangers and other decision makers. “We meet them on the road, they like our service, and they want to do business with us,” says Olson. He makes it sound so simple; isn’t that how it is supposed to work for us all?

As part of the move to Oregon, Olson and SOS took the opportunity to downsize to a more manageable 12 trucks. Right now and usually year round, all 12 trucks are

out on the road. Currently, some are out with the Don Henley tour, a few more are out with College GameDay traveling from University to University, and the bulk of them are out moving the Trans-Siberian Orchestra from town to town. The downsizing meant that when SOS’s clients need more than their in-house inventory, they got them from other trucking companies. Again, the relationships Olson built along the way come into play. SOS

renting equipment from our allies to provide a service for our customers but on a larger scale. Production Transport is another company that has strong ties with SOS. Olson tells *mPm*, “I can’t remember one tour that a Production Transport truck hasn’t been part of our team.”

Not to be overlooked is the quality of the equipment on the road for SOS. You won’t find any “city tractors” in this inventory.

“We’ve got Kenworth T600s and 660s, with 86 inch studio sleepers (this writer’s first studio *apartment* wasn’t that big!), with 500+ horsepower Cummins engines,” says Olson. Another feature of SOS’s inventory is the inclusion of generators on the rigs. Olson says, “I’ve experimented for about 17 years with generators and have finally settled on one that is perfectly suited to our applications. Thermo-King has been providing generators for reefers for years, and they work great for our purposes. You never know if there is going to be shore power available, so it’s nice to have a generator on board.”

When asked how technology has changed in the trucking industry since he’s been around, Olson cites subtle, yet important milestones in the industry. “For one thing, we’re not pulling 38

ft. trailers with a light clipped on the back and plugged into the wall. The trailers have gone up to 53 ft. from 38 ft., tractors have gone from cab-overs to these big sleepers and weight capacity and limits have increased from 74 to 80,000 lbs.” Ironically perhaps, as those weights have increased, we’ve all seen the actual weights of a show go down dramatically. With the



will provide trucks for other companies, and they in turn help SOS when they need more trucks. For example, SOS is providing trucks to Potenza Enterprises for the Trans-Siberian Orchestra tour, and Potenza Enterprises will in turn provide SOS with extra trucks for the upcoming Andrea Bocelli tour. It’s the same game that all of us in the business play, cross-



advent of smaller more compact line array speaker systems, for example, to fiber optic snakes and LED lighting fixtures, there is a whole lot less poundage traversing the nation's roads between shows every night.

Although SOS has only the one office in Oregon, they have satellite yards strategically scattered throughout the country that enables their reach to extend nationally. "We've got yards in Los Angeles, Calif., La Vergne, Tenn. and Harrisburg, Pa., so we're never too far from the action," explains Olson.

SOS clearly has many tools in their arsenal that enables the company to provide top-notch service to the industry. The company boasts as nice of equipment as anyone in the business. They have nationwide reach and capability, and they obviously have longevity in the trade, but according to Olson, what sets SOS apart from other companies is its drivers. "We've got a pretty mature bunch of drivers around here. The average age around here is 48 or 49 years old. I'm working with the best drivers in the industry. We're just a good little company



doing good work." And as is usually the case, water seeks its own level when it comes to finding those "best" drivers: "I don't have to find them, they find me. The best want to work for the best. We pay our drivers a little bit more, but these guys have been doing this for a long time. We've operated in all 50 states, 10 provinces and 2 territories, and we've never missed a show."

Olson's philosophy for SOS is simple: "We'd rather do a really good job for a few clients than to have several hundred trucks on the road and not be able to provide the level of service we're accustomed to. Our newest client has been with us for six or seven years, and the next youngest client has been with us for 15 years. We've been with Van

Halen's productions over 30 years and have been trucking Sammy Hagar's shows for over 25 years. Our clients have been with us forever."

And after 20 years in the business, what is Olson most proud of? "We've found a bunch of guys that are happy working here. With truck drivers, that's hard to do. We're all a team, you know. It comes down to what I call the three C's: Character, Competency and Commitment. Our drivers are of good character, they're very competent, and they are committed to their missions. That's what I'm proudest of, the bunch of guys I get to work with."

Looking forward, SOS is striving to continue their small, almost 'boutique' approach to their customers. "We want to grow and add more customers surely, but only as long as we can continue to service our existing customers at the present level. It's hard for us to take on new customers if it's going to affect how we do business with our current customers," finishes Olson.

It is a fine line to be sure, but one that a lot of companies in the industry would love to have to tiptoe in the course of its business.



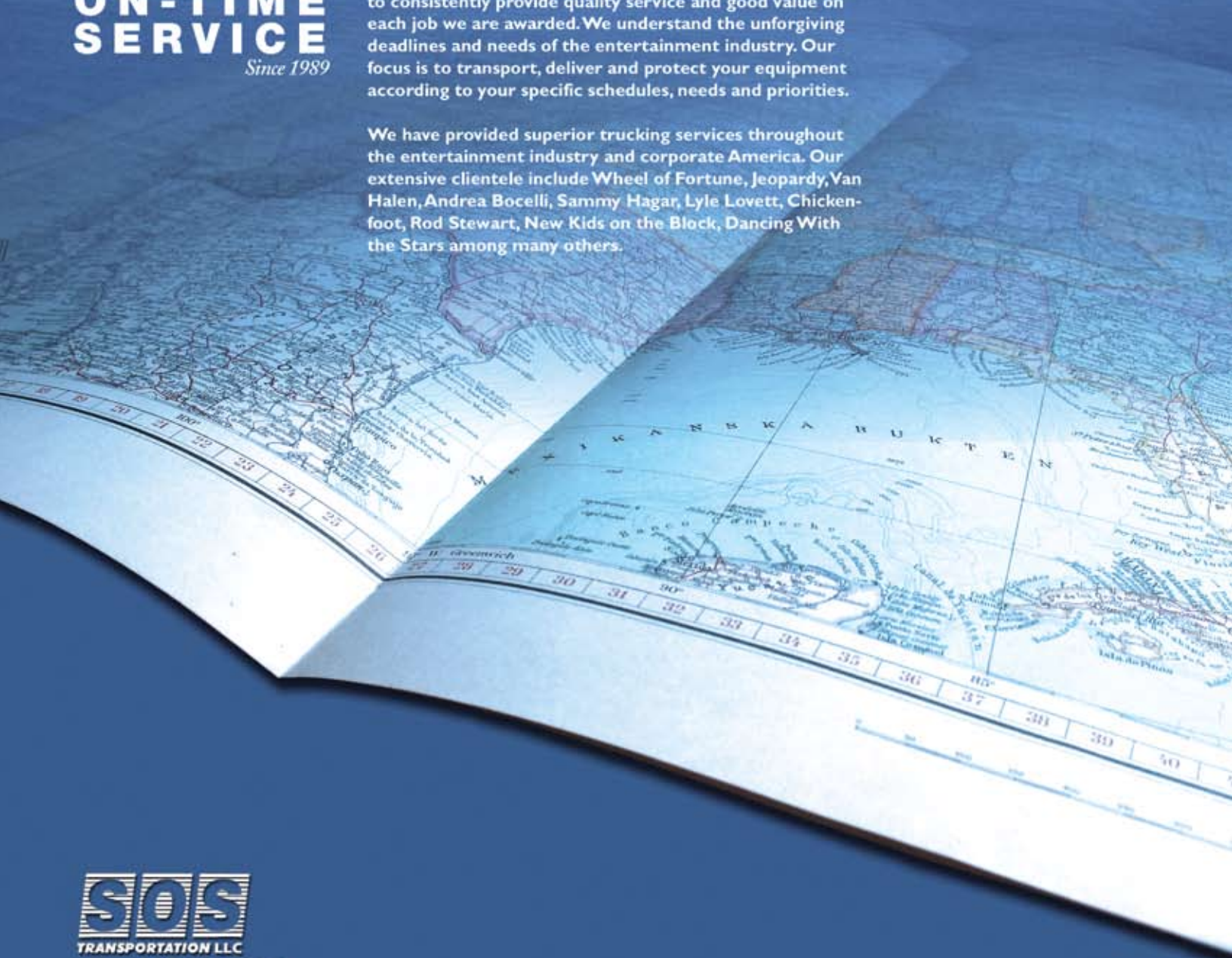


SUPERIOR ON-TIME SERVICE

Since 1989

SOS Transportation, LLC is an experienced full service theatrical trucking company. Our goal is to consistently provide quality service and good value on each job we are awarded. We understand the unforgiving deadlines and needs of the entertainment industry. Our focus is to transport, deliver and protect your equipment according to your specific schedules, needs and priorities.

We have provided superior trucking services throughout the entertainment industry and corporate America. Our extensive clientele include Wheel of Fortune, Jeopardy, Van Halen, Andrea Bocelli, Sammy Hagar, Lyle Lovett, Chickenfoot, Rod Stewart, New Kids on the Block, Dancing With the Stars among many others.



OFFICE: 503-852-6826

WWW.SOSTRANSPORTATION.COM

FAX: 503-852-6828



Flexar live!



The Jimmy Stephens Band live!

ROADIE FOR LIFE

VISIT US AT ROADIE.NET

© 2009 Roadie For Life, LLC



Bob Dorsey Receiving Roadie For Life Hall of Fame Award



Roadies For Life!



Chris Kuenning at the merch booth



Scott Michael "Tattoo" Delancey & Brenda "Chief Bear" Long



Bob Dorsey - Willie Nelson roadie

Scott Michael "Tattoo" Delancey - Video Director for Roadie Palooza 5



Kark Kuenning - Roadie.net & RoadiePalooza founder



Amy Clark - Stage Gun Productions



Art Wasem



mPm's Chris Cogswell & Roadie.net's Karl Kuenning



Martin Frye and "Side Phill" Robinson



Chief Bear & Jim Linger



Stage manager Hughy "Horn" Kelly & Karl Kuenning



Roadie Palooza was started in 2005 by former road dog Karl Kuenning, owner of Roadie.Net, an online resource for roadies the world over. The concept behind Roadie Palooza is to get together the roadies of Earth (who aren't on the road at the time, of course) once a year and acknowledge the hard work these guys and gals do every day and have a great time as well.

The first Roadie Palooza took place in Las Vegas, Nevada at the Double Down Saloon. After having moved the event around the country over the last few years, Kuenning decided it was time to let the people be heard and let Roadie.Net members vote for the location of RP5. "The overwhelming choice was Nashville, Tenn. once again, the site of RP a few years ago," enthuses Kuenning. After procuring a venue, The Rutledge in Nashville, Kuenning and "Chief Bear" Brenda Long began their production planning.

Chief Bear explains, "This year I wanted Roadie Palooza 5 to be all about the roadies and actually let them have a hand in all aspects of preparation. They are the unsung heroes in our touring industry. I also wanted to find "roadie bands" to perform as well. As the heart and soul of the touring industry, the roadies should be highly involved," she continues. "I started talking to the Kenny Chesney crew about their involvement, and I came to find out that there was a "roadie band" called Flexar available. Kenny Chesney's guitar tech Zak Godwin was in this band with other road dogs. I mentioned to him about playing the event and he accepted immediately! Soon I started getting emails and calls from other "roadie bands" interested in performing as well. Immediately all the roadies were spreading the news. Awesome!"

Next, a stage manager was needed in Nashville that could take care of things locally, as Chief Bear lives in Ohio. The Kenny Chesney crew stepped up once again. Chesney's set carpenter Hugh "Horn" Kelly said he would be of service for load-in and load-out.

RP5 began with opening words from Kuenning, and a brief tribute video dedicated to the memory of Chief Steve Loebig. Then it was on to *Roadie Roll Call*. This was a few moments taken to honor all of the road dogs who have passed away since RP4.

ROADIE PALOOZA Returns to Nashville for Round 5





On to the awards

Don't these guys deserve some kind of award? Anonymous RP attendee

The *Roadie of the Month* was handed out by Sugerland crewmember Andy Hujdich. The award actually had multiple winners this time as Bryan Vasquez and Phillip “Side Phill” Robinson were recipients as well as Bob “Hairball” Rager from Akron, Ohio.

Next up was a Roadie Palooza first – *The Roadie Hall of Fame Award*. The award went to Ben

Dorsey. Dorsey has been Willie Nelson’s roadie for 32 years and was obviously touched to have received it. Dorsey gave an impassioned speech thanking the industry for recognizing his work, leaving not a dry eye in the house.

No “Palooza” of any kind would be complete without some great music! The “roadie bands” that played included The Jimmy Stephens Band (Aaron Tippin’s roadie band), Flexar (Kenny Chesney’s roadie band) and a great band Redstone closed the night out in rockin’ fashion. Roadie Palooza 5 was a truly great event that got roadie brothers and sisters together to exchange war stories, have fun and even maybe learn something from each other.

Thanks to all the roadies that helped. Chief Bear and Kuenning plan and make this event a success. Special thanks to Mosesontour.com and Roadiejobs.com for all their support. *mPm* would also like to thank Roadie.net for the access and insight into a great event. Watch out as Chief Bear and Kuenning have already started planning Roadie Palooza 6. Lets hope they vote for Nashville again next year! Check out more photos of the event at Roadie.net.

“Its all about celebrating RFL,” says Kuenning. “Roadies For Life!” 🐻

ROADIE:

A True Story (at least the parts I remember)

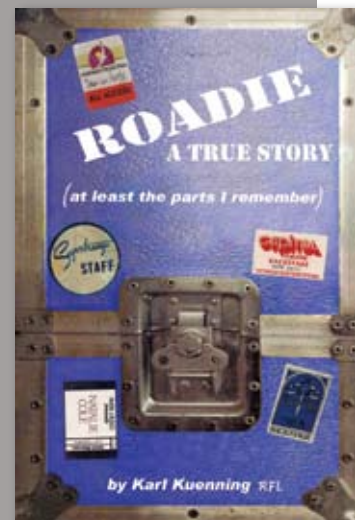
by Karl Kuenning RFL

There are many books out there that “celebrate” the lifestyle that these folks on the road 366 days a year sometimes lead. (One can site “Walk This Way” by Aerosmith or “The Dirt” by Motley Crue as examples.) Kuenning’s book, while mentioning a bit of debauchery, mainly focuses on the good and bad times he had on the road the world over for so many years with so many bands. It reads as if Kuenning himself is speaking directly to you. He admits mistakes he has made, lessons learned and how he comes through eventually without a scrape.

He admits he gets lots of questions, “What’s it like to be a roadie? Bang any groupies? Do you know Eric Clapton?” The idea of writing a book became a no brainer. To the question he gets the most often, “How did you become a roadie?” he says in the book, “I had a valid drivers license!” Isn’t that how it used to happen?

Kuenning eventually retired from the road and started Roadie.net and Roadie Palooza. It becomes painfully aware from reading that Kuenning is truly a RFL!

Go to Roadie.net and see if Kuenning has any copies left. Cheers!



**BIGGER /
BRIGHTER //
FASTER
STRONGER //**

XL VIDEO, 7119 FAIR AVENUE, LOS ANGELES CA 91605
t: 818 765 7700 f: 818 765 7575 WWW.XLVIDEO.COM

mobileproductionpro.com

The Global Production Industry search engine

Alan Poulin
P H O T O G R A P H Y
L I V E C O N C E R T S A N D E V E N T S

760.644.9938 alanpoulin@mac.com
www.AlanPoulinPhoto.com

CAPTURING LIVE IMAGES FOR THE LAST 30 YEARS

SALE

SKYLINE ENTERTAINER COACHES

1201 Hwy 35 Neptune, NJ 07753
phone **732.774.8100**
fax 732.775.4725

NITETRAN COACH

Nitetrain Coach Company, Inc.
7454 Old Hickory Blvd. Whites Creek, TN 37189
Ph: 615-242-9696 FAX: 615-244-7601
Email: info@NitetrainCoach.com
Website: www.NitetrainCoach.com

Midway Car Rental: The Industry Specialist

Midway Makes the Road to Great Music an Easier One to Travel

- Latest makes & models, compact to luxury, production vehicles & vans
- Airport Meet & Greet
- Low mileage fully equipped vehicles
- Over 35 years of experience in Southern California
- Customized service
- Special Industry rates

Nicki Goldstein
818.523.8135
nickig@midwaycarrental.com



MARK STEVEN GILES – 15 JULY 1965 – 30 OCT 2009



“Grieve not, nor speak of me with tears, but laugh and talk of me as if I were beside you there.”



A Memorial Service will be held for Mark
on
Nov 9th, 2009
Eastern Suburbs Memorial Park At 11.15 am
Military Road
Matraville, NSW 2036

Refreshments & snacks at the
Coast Golf Club at 1.00 pm
1 Coast Hospital Rd
Little Bay NSW 2036

Dress casually. Black is not necessary.



2010

TOUR LINK Conference

tourlinkconference.com

3 days of fun
with industry professionals

{dates} February 4-7 2010
{where} Phoenix Marriot Mesa

Presented by Tour Guide | p: 615.256.7006
CALL TO REGISTER EARLY



SOUNDCHECK

NASHVILLE

REHEARSAL STUDIOS * CARTAGE & STORAGE * INSTRUMENT RENTAL

THE NATION'S LARGEST FULL-PRODUCTION
REHEARSAL FACILITY



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

www. ENTERTAINMENTCARGO.com

Moving Music and Productions Around the World.

UNITED KINGDOM - CANADA - USA - AUSTRALIA - NEW ZEALAND - GERMANY - JAPAN

ADVERTISER'S *Index*

AAA Communications.....	5
Access Pass & Design.....	11
Accurate Staging.....	7
Alan Poulin Photography.....	29
Arie Crown Theater.....	2
Clay Paky.....	1
Collinsworth, Bright & Co.	32
Corporate Flight Management.....	5
D&S Classic Coach.....	21
Entertainment Cargo.....	32
JamHub.....	7
Lillies of the Alley.....	5
MacSpecialist.....	11
Mega-Stage.....	2
Midway Car Rental.....	29
Motor Coach Industries (MCI).....	IBC
Music City Coach.....	7
Nitetrain.....	29
Potenza Enterprizes.....	7
Powersource Transportation.....	19
Precise Corporate Staging.....	32
Prevost.....	BC
Professional Wireless Systems.....	5
RIC Corporation.....	5
Roadhouse Coach.....	4
ShoMoves Transportation.....	10
Skyline Entertainer Coaches.....	29
SOS Transportation.....	FC, 4, 25
Sound Image.....	21
Soundcheck Nashville.....	31
Star Gift Alliance.....	32
Taylor Tours.....	2
Truck 'N Roll.....	IFC
Tyler Truss Systems.....	21
XL Video.....	28

Intelligence

Performance

Quality

PCS
PRECISE
CORPORATE
STAGING
THE TECHNICAL SOLUTION

Phoenix - Atlanta
866-294-3026

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

**When there is
more at stake than
a decimal point.
When you need advice.**

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

Cummins Station
209 10th Ave. South Suite #216
Nashville, TN 37203
tel 615.322.9900 fax 615.322.9379
www.collinsworthbright.com

Make it happen!

STAR GIFT ALLIANCE
www.stargiftalliance.com

eco tour swag
www.ecotourswag.com

michelle@stargiftalliance.com **877.654.4438** jimmy@ecotourswag.com

Mobile Production *Pro.com*

MobileProductionPro.com allows you to search and access records from the world's most comprehensive database of mobile production industry contacts. As you navigate this site, you will notice that Mobile Production Pro is interactive. Both the site and its community will grow with your participation.

Create a **FREE** Account Today

MCI Updates the **Ultimate** Smooth Ride DesignworksUSA-styled **TOUR BUS**



Now featuring 450 HP 2007 EPA Compliant Cummins ISM, Wide-Ride Suspension, Electronic Stability Control, Reverse Sensing System, additional 12 or 24 Volt Alternator, and many other enhancements made with input from our customers.

To schedule a test drive today,
call **1-866-MCICOACH.**



www.mcicoach.com

© 2008 Motor Coach Industries, Inc. All rights reserved.



The updated 2009 J4500 conversion shell shown with 2 optional slide-outs.

The number one selling Tour Bus in the USA continues to improve for the conversion market. The J4500c body looks great and rides smooth with our Wide-Ride Suspension featuring Koni FSD shocks. The MCI J4500 conversion shell comes standard with class-leading 89" of interior headroom and can be equipped with up to 3 slide-outs. For 2009, the EPA-compliant engine significantly reduces emissions, while providing great fuel economy and performance. To learn about the many 2009 improvements we've made with feedback from our customers, converters and operators, please call us at 1-847-285-2171.



THE INDUSTRY'S CHOICE

The world-class PrevoSt XLII Entertainer is the choice for best overall performance.

PrevoSt has the most stringent manufacturing tolerances and has been committed to the Entertainer industry for more than 30 years.

Nobody goes the extra mile like we do!



FOR MORE INFORMATION
Juan Lepe, Sales Manager, Entertainer Market
800-897-7386 or visit WWW.PREVOSTCAR.COM



PREVOST

The ultimate class.