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In the world of trade journals, every serious publication seems to have four components; a regular periodical (*mobile Production monthly*, in our case), one or more annual directories (*The Road Book*, for example), an annual conference and/or award show (Tour Link), and a website. To that end, we have *finally* launched our massive website and global search engine, **mobileproductionpro.com**.

This website is the product of over two years of intensive full-time work by our management team and IT specialist, Michael Stallcup. It will be evolving as the industry gives us feedback on what is working as well as ideas on additions and improvements. There are a few unique features to this site that are not available anywhere else in the world. First, the site is global in concept and content. That means that anyone in the business worldwide may not only use the site but add content relevant to their profession, service or product. We will soon be adding a foreign language option to the site. What is important to explain at this time is why you, as a reader and industry professional, should take advantage of this site and begin to use it in your everyday business.

Any database, especially something of this magnitude, is only as good as the data contained and the traffic it generates. In order to utilize the site, just sign up and establish a password. There is no charge for any of this. Once you are accepted, you can then check the information we have posted on you and your business and submit any changes, updates or expansions to the data you think appropriate. We will be adding more and more sophisticated features during the year.

Here's an example of one of the features: any coach company may log on, list *every* coach in its inventory, classify the date, model and type of coach, upload interior and exterior photos and *then* post the dates each coach is available for leasing. Then, that company may use the directory listings to indicate which other coach companies they would like to share that information. In essence, the coach companies can now set up their own leasing networks on our site and that availability information will *only* be available to the other companies in their private network.

We will soon add a component that will enable touring personnel to post the dates they are available for work, venues will soon be able to post the dates their buildings are open for bookings and also will be able to upload a CAD of the building in an editable format. Production companies will be able to list their equipment in a manner that will allow production managers to search for specific types of gear for a national tour, a regional tour or a one-off in a specific location. We will also be adding features for hotels, air charter, insurance, security and many other services.

As time progresses, we believe that this site will become a primary tool for the industry. We have designed and delivered what we believe to be the most sophisticated, adaptable system in the history of the industry, but as with all well-intentioned endeavors, it will only be of value if the industry uses it. We ask that you take a look, give us your feedback and ideas for improvements and help us to spread the word. We need all of you to be involved in this site so that we can all turn the vision and hard work into a functioning reality.

Larry Smith



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Travis Coleman FROM AUDIO TRUCKS TO FIRE TRUCKS

by MICHAEL A. BECK

About a year and a half ago, my wife Carolyn woke me up in the middle of the night in a good deal physical distress. Without going into a great detail, suffice it to say that the night ended with the local EMS folks coming out to the house and getting her to the hospital.

During all of the commotion of getting Carolyn examined and onto the gurney, one of the five guys who responded to the call looked at our coffee table and saw a stack of (Tour Guide) magazines and asked what they were. I told him about the publication, and he showed more than a passing interest. I quickly inquired about his interest and he gave me the last answer I would have ever expected.

It turns out that this firefighter named Travis Coleman toured for several years with Showco before it became part of the monolithic Clair Brothers Audio Systems. In light of the more critical issues at hand, we didn't take much time to discuss this at length. But I did hang onto the notion that this might be a pretty interesting story. It took a while, but I finally wandered over to the nearby firehouse and caught up with Coleman.

When he was in high school Travis had two things that pretty much locked his touring future into an inevitable reality. He had a fascination with all things electronic, and he had an uncle who owned a small sound company. By the time Travis graduated from high school his interest in audio technology had festered into a full blown career decision. So he went to Full Sail University and got a job with Showco upon receiving his degree. He then wasted no time making a name for himself becoming one of the youngest crew chiefs (18 years old) Showco had at the time.

During his five years with Showco Travis logged serious touring time with such names as Brooks and Dunn, Moody Blues, Smashing Pumpkins, Joe Satriani and Vince Gill. "I was touring 300 hundred days a

year back then and loved every minute of it," Travis said, "But things had to change. I was about to get married and I knew that it wouldn't be a very happy marriage if I was going to be gone all the time."

Eventually Travis blew out his knee on a Vince Gill tour and saw that as a perfect time to hang up his spurs. He began working for his father's log cabin construction firm (Coleman Log Homes) where he grew up and still lives in Blue Ridge, Georgia. Blue Ridge is a small town of 25,000 people located about 90 miles north of Atlanta that has an interesting demographic group; there are roughly 60 professional firefighters who live there but come into Atlanta and its surrounding areas to work.

While working for his father's company Travis had a chance encounter that changed everything. "After I had surgery on my knee I was working with my dad and one of his guys was a Gwinnett County firefighter." He explained, "We got to talking and I told him that I'd like to be home a lot more and he said, 'come work with us at the fire department.' So I asked him what he does and we talked a little more and I went and hung with him for a couple days. I put my application in and six months later I got the call."

He started working for the Fire department in late 2000. Not long after that the world changed and though the attacks of 9/11 took place some 850 miles away from Blue Ridge, it affected firefighters all over the country in a very unique way. Now it wasn't just about the usual things one might have associated with the job. There was a new world of threats out there and with it, a new level of seriousness, as if the job wasn't serious enough.



As he was explaining this entire one question was burning a hole in my head. Finally I couldn't wait any further. "Now that you are in the very serious business of saving people's lives and property do you have a different opinion the touring world? Does it seem almost frivolous by comparison?"

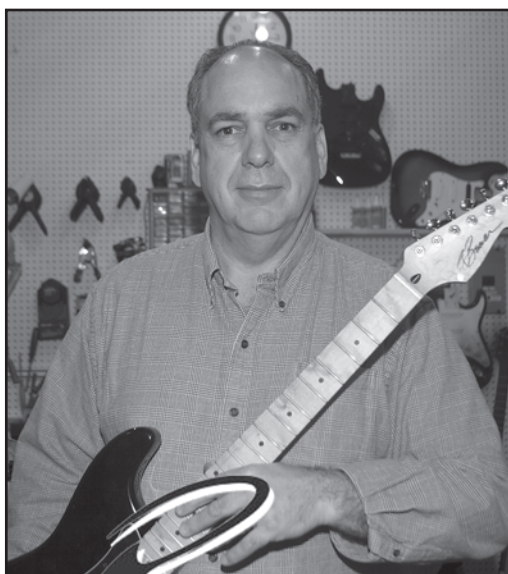
"Not at all." He responded without any hesitation, "Because of the work I do, the entertainment business is more important to me than ever before. I work 24 hours on and 48 hours off. You need that much time to decompress after a shift. I think it's vital to have an escape and entertainment is that place."

After nine years as a firefighter (two in Gwinnett County in seven in Cherokee County) Travis hasn't lost his tie to the audio world or his work ethic. In addition to the work he does with the fire department, he also owns an audio company called Blue Ridge Sound based out of Tucker, Georgia that works all over the east coast from Florida to New York. One of the aspects of the company is that he is a Meyer Sound dealer. An interesting side note is that his uncle, Rick Coleman, (you know, the guy that enticed him into the business in the first place) is now the Southeastern Sales Rep. for Meyer Sound.

Travis also mixes sound for a gospel quartet called The Promise Quartet. But wait, there's more. He is heavily involved in Coleman Log Homes through which he acquired his commercial and residential construction licenses. Those licenses are now coming in handy as he is currently in the process of going live with his latest venture, "Elite Response." This is a quick response disaster mitigation company that will come in and repair damages caused by a broad ranges of various types of catastrophes.

However, the most important part of this widely diverse man is that his strongest desire is still to maintain a good life and be close to his wife and two children.

People have all kinds of different reasons for leaving the road. But most of the time they all boil down to a desire to slow down. Getting off the road didn't slow Travis Coleman down, it allowed him to spread his wings and truly take to the air. 🎸



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FRANK THE PLUMBER

BUTT-CRACK NOT INCLUDED

by MIKE WHARTON

Here is a little story about moments of inspiration. It's a journey that began at an arcade game convention floor (long before the E3/Electronic Entertainment Expo), a path that led through the Sony Building to 'The Tree House' in Laurel Canyon and a design company based on a plumber named Frank.

During breaks in rehearsals for Beyoncé', *mPm* caught up with Chris Kantrowitz, the co-founder of the production company *Frank the Plumber*, to hear his tale.

A self-described "computer nerd" Chris began designing video games when he was 14, after his father had taken him to a Consumer Electronics Show.

"I played a game at one of the booths, remembers Kantrowitz. Afterwards the head of development asked me what I thought and I gave him a long list of problems. The guy thanked me for being honest, adding that people usually weren't. Right then, I don't even know where it came from, but I said, 'well you know I have a business testing games.' He gave me his card, and told me to give him a call. I figured I was on to something, went around to a bunch of other booths and left at the end of the day with a stack of cards. "

A year later, after picking him up from school each day, Kantrowitz's mother was depositing him at the doorstep of Sony to design its' games. His career continued on this path until he was 33. "About that time I had this kind of realization I'd been doing the same thing for more than half my life and I just needed a change," says Kantrowitz.

He and Christian Lamb (his partner) met "randomly" through mutual friends. Lamb, the son of industry legend Production Manager Chris Lamb, had been working in the business for quite a while as an independent video director and designer.



"Christian approached me about helping him with some video graphics for Madonna," continues Kantrowitz. We worked together and enjoyed what we accomplished. Then we did some things for Coldplay and I said, 'why don't we start a company together?' Frank The Plumber was born in my dining room in 2006."

The transition for Kantrowitz from video game designer to live concert video design was a seamless one.

Enthuses Kantrowitz, "I think all entertainment shares very fundamental cores. I've always been a huge fan of what's going on in live music and the ways it's evolved so much in terms of technology. Most modern shows are totally dependant on computers, ProTools, video rigs and lighting rigs ect, etc. The technology behind concert touring was a very comfortable place for me 'cause I am a technologist and a creative person. When you create a video game, you're creating virtual sets, all the lighting, staging, movement, and tempo. Designing live shows is a bit of a relief because the person you're directing has a

mind and ideas too. You're building a stage, lighting it, consulting with and creating a story for the artist. But instead of virtual you're dealing with tangible. So in my world if you wanted a table lamp, you have to create it. In the staging world you just go buy it."

Frank The Plumber's website boasts of great grand-father Obadiah's advocacy of sanitary health and well being, Speedy Service, Plumbing Tips and World Wide Franchise offers. Amidst the tongue in cheek subtlety of the website can also be found show reels and montages of the work Kantrowitz and Lamb have produced. It's an impressive roster, even more so for a company barely three years old. Yet none of it directly points to what they do as a company.

"Word of mouth is what keeps our relationships going, and we've been very fortunate to work with so many wonderful artists," says Kantrowitz.

The idea was to start a company full of artists with a variety of skills that could work in a variety of areas. So as a whole, we could basically offer more services to our clients."

franktheplumber.com
assistant@franktheplumber.com
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Because of this flexibility, this team is often hired to be involved with more than just the video content for a tour and is hired to design a show top to bottom. First and foremost, Frank The Plumber's ideology orients itself to creative designs that push it's clients to do things visually they would have never done.

Its design approach encompasses more than the tour itself, but into other aspects of the artist's presentation. Kantrowitz refers to a well used term, "Album Cycles." "For example, with Chris Cornell, we shot a couple of music videos before he went out, and then used some of the content on his tour. We try to create broader visual

aesthetics to the artist beyond just the tour," says Kantrowitz.

He continues, "My dream is to set it up where we can create an experience through the course of the album cycle's entire year and fans will be enveloped in this cohesive, creative existence. Some of the more epic bands of our time like the Beatles and Pink Floyd did that. There was a similarity to their album packaging, tour and videos. So you almost never exit that creative sphere. That's what we're trying to bring to the bands we're working with."

Kantrowitz added, "I've never approached what we do with a competitive spirit. We're all doing this together. For me, most importantly, is we just enjoy what we do. We set a tone of all trying to do our best and be a breath of fresh air for people who are away from home for long periods of time. My greatest interest is to make sure an artist is surrounded with the best people possible."

Frank The Plumber's home base is in Los Angeles, CA nicknamed "The Tree House," because the structures is set up among the trees in the hills of Laurel Canyon. The compound contains three buildings. One houses the production offices for live shoots, the sound design and recording studio are in the second, and the third serves as a suite for design, editing and executive offices. A core staff of nine is on hand which includes a creative director, production assistant, bookkeeper, IT person and graphic artists for pre and post production. Upwards of 30 to 40 ancillary staff can be working on the myriad projects involved, including corporate work outside of the touring industry.

Kantrowitz remembers, "One time we had a meeting with a band called LMFAO that lived just up the street from us. They were telling us a story about their leaky toilet in the house and how they looked in the yellow pages for the nearest plumber and wound up calling us. We all had a good laugh about it."

Irony overflows. 🍷

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When *mobile Production monthly* was invited to cover the Winter Jam 2009 Tour Spectacular once again, it was easy to say “we’ll be there!” The Winter Jam crew for 2009 is composed of many of the same faces as last year’s tour. It can honestly be said that these are some of the nicest people on the road today, who have an immense passion for what they do. The Winter Jam tour may not be as large, production wise, as some of the other tours out this year, but the crew does an excellent job of putting on one heck of a good show with what they have to work with. This year, there were 2 trucks, bringing the tour to approximately 72,000 pounds, and 35 rigging points. Every year it’s a totally different experience. The line-up is always different and diverse. 2009 offered a variety of artists, and some were exclusive to certain cities. TobyMac was the headliner, and other acts included The Afters, Hawk Nelson, Francesca Battistelli, Brandon Heath, Stephanie Smith, Family Force 5, BarlowGirl, and PureNRG.



One thing that sets the Winter Jam tour apart from other tours is something very obvious... the ticket prices. Winter Jam's mission is to make the show affordable to anyone. Think of it as a circus. General admission, \$10 at the door, pack out the house! Every concert, in every city, is simply \$10 at the door. The tour has been running for 10 years now, and every year it gets bigger and better because the tour understands that it's more important to reach more people for less. High volume, low prices. It's very simple. This isn't \$10 at the door for a bunch of local bands. It's \$10 at the door for Dove Award and Grammy Award nominated & winning artists. But the artists aren't the only winners involved... the tour itself is nominated for a Dove Award for Tour of the Year!

It's no surprise that the economy is affecting the touring world pretty hard. Concertgoers are becoming more fickle on what they will spend their money on and in return tours aren't bringing in as much and having to cancel tour dates. Winter Jam is an exception. People can afford to go and are bringing their friends and packing out large venues. The tour in 2009 visited 35 cities and closed the tour in Nashville, TN at the Sommet Center. But the ticket prices and venue sizes aren't the only noticeable thing about the tour.

Not only does the crew strive to put on an entertaining show for the audience, but they use the tour as a very strong ministry tool. The band Newsom created Winter Jam

because they wanted to create an affordable, inspiring, and Christ-centered concert event that anyone can afford to attend. Each year, a different speaker joins the tour and shares the gospel in a relevant way so the audience can connect. In 2009, over 335,000 people across North America heard the message from special guest Tony Nolan, and over 69,000 people made life-changing decisions. The ministry is a success and is growing rapidly.

mPm got a chance to catch up with Production Manager, Jerry Holcomb, and learn more about the tour as a whole behind the scenes. Holcomb is part of the founding team of the tour. When asked about some of the production challenges of the tour, Holcomb shared that the diversity of the talent and the speed in which the show is supposed to flow is probably the greatest challenge when designing the show's format. The stage has to be arranged a little differently than at other concerts. They have to start out with three drum kits up at the beginning and strike out as the show goes on. He shared, "Each band has their own specialty design... so the nature of the music and their needs are what tends to warrant their production level. So the biggest challenge is working it all together so each band feels like they are getting the most bang for their time slot." The tour has to be looked at as a "Greatest Hits" set-up. Each act only has a certain amount of time to perform and they pick their biggest, most well-known songs to showcase.

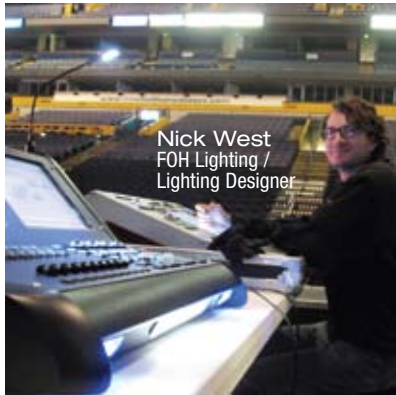
Audio runs a full 96 inputs, and video is run through a vista console and is tied into an analog switcher. The tour is also starting to use more of the LED lighting and different styles of pyro. Last year, the band who used a lot of pyrotechnics was Skillet. This year, it was TobyMac, and his show had 24 pyro hits. The concept and design was created by Jon "T.J." Taylor, TobyMac, and Ryan Lampa. Taylor had experience using propane for the 3 Doors Down tour and knew it would work nicely. He told *mPm*, "The key to pyro is to not over-ride it. I'm glad TobyMac agreed not to put pyro in every song, but just in a few."

The pyro used in the show was something only experienced in select cities. There were several different pyro effects used to give variety to the show, including Dragonfly flames, Firefly System, a Waterfall effect. They also used 32 Coliseum Sparkle

pots for a little extra noise. Taylor took the Dragonfly flames to the truss, as well as the drum riser and in front of the LC panels. For the Waterfall, TobyMac envisioned it as close to the crowd as allowed, so it was put in the mid-stage truss and angled to create a 20 ft wall of sparks. The Coliseum Pots were upstage and primarily used in TobyMac's song "SLAM," which fit perfectly. Taylor has been doing pyro for 10 years for a wide variety of tours and sticks to one motto: "When in doubt, leave it out."

There's no doubt that Winter Jam's tour every year equals variety. TobyMac's production was very colorful and energetic with the LED lights and array of pyro hits, while Hawk Nelson's set included a lot of CO2 and strobe lights. Other acts used more simple video and lighting enhancements in their shows, and focused on the big vocals.

The Winter Jam staff tries to be good stewards of the \$10 per person, but that only stretches so far. Jerry Holcomb has big dreams for the show and as attendance grows, so will production. Each year, the acts who take the stage own it in their own way, whether it means showcasing big vocals with less lighting technique, or rocking out with heavy special effects, or simply using the video screens in the room. Each performance is unique. This year's tour was no exception. Once again, the crew came together to make The Winter Jam 2009 tour truly spectacular. 🙌



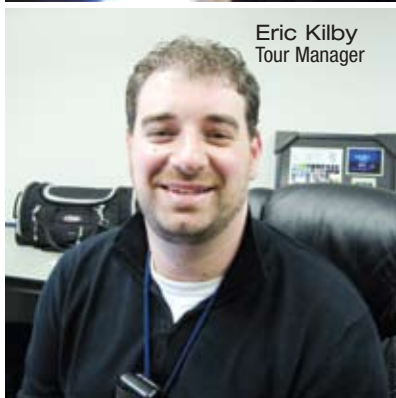
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Jon "J.T." Taylor
Lighting Tech / Pyro

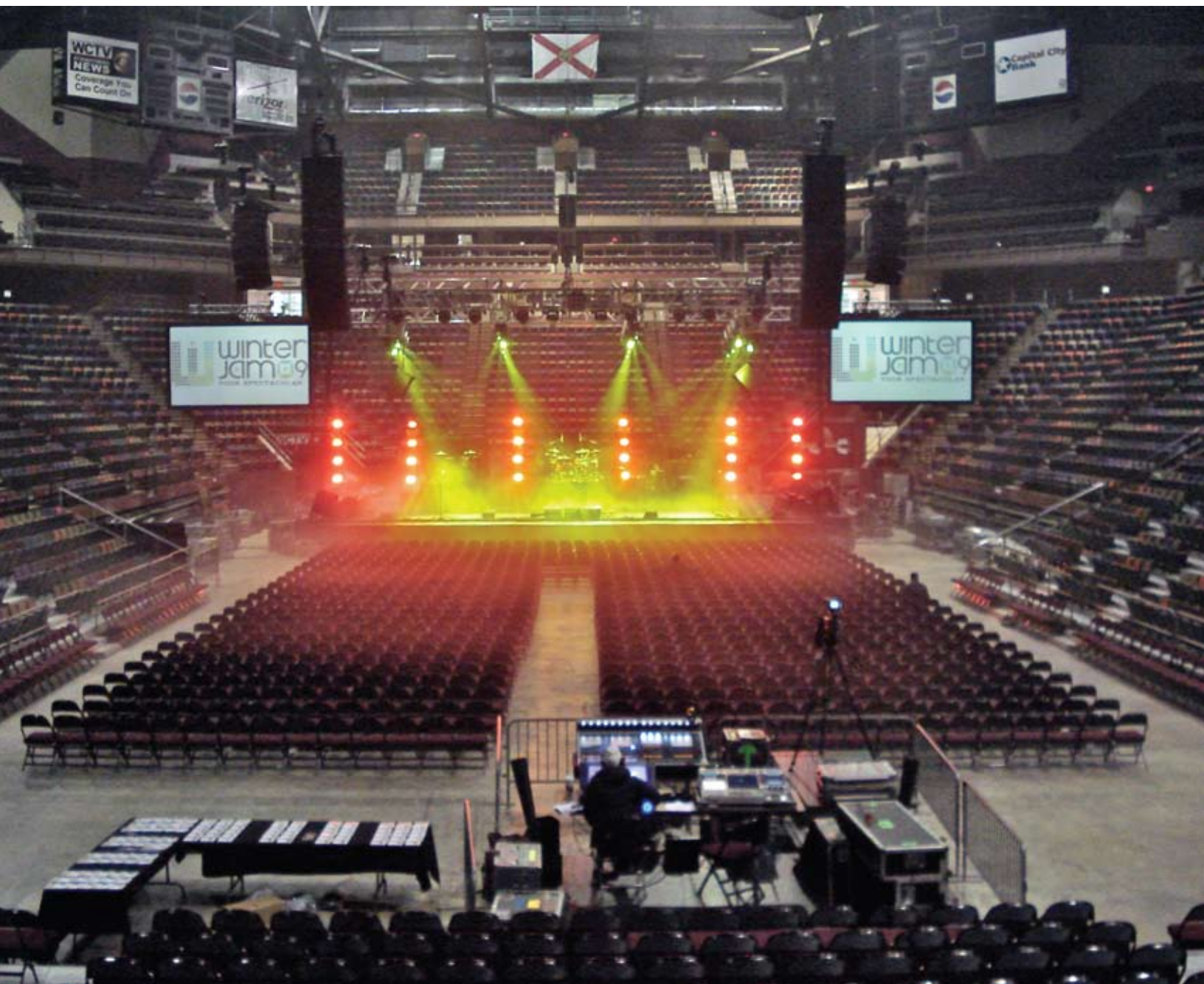


Eric Kilby
Tour Manager



Hangin' out with
mPm before the show

above front row (squatting L to R) - Eric Brown (Beard) - Merch Manager, Eric Kilby (vest) - Tour Manager, Cameron Pumphrey (white shirt) - Production Assistant, Ralph Rivera - Audio
back row (standing L to R) - Jonas Applegate (brown shirt) - Merch Assistant, Paula Scherf (black vest) - Production Assistant, Lloyd Ellis - Stage/Patch, Laurie Cleveland (pink shirt) - Tour Accountant, Nick West (glasses) - Lighting, Jon "J.T." Taylor (hat & sweatshirt) - Lighting, Charles Signaigo (beard) - Video, Jerry Holcomb (plaid shirt) - Production Mgr/FOH, Joe Vaughn (hiding) - Audio, Heath Mahon (black hat) - Monitors, AJ Morgan - Lighting



winter jam 2009

CREW

Jerry Holcomb - **production manager / foh**
 Joe Vaughn - **audio system tech/ foh**
 Ralph Rivera - **audio system tech/ foh**
 Heath Mahon - **monitors** (tour)
 Ben Hockey: **monitors** (Toby Mac)
 Lloyd Ellis - **stage manager/ patch**
 A.J. Morgan - **Lighting crew chief**
 J.T. Taylor - **lighting tech/ pyro**
 Nick West - **foh lighting/ lighting designer** (Toby Mac)
 Josh Garcia - **lighting**
 Cameron Pumphrey - **risers/ backline**
 Charles Signaigo - **video director**
 Eric Kilby - **tour manager**
 Paula Scherf - **production assistant**
 Eric Brown - **merchandise manager**

Jonas Applegate - **merch**
 Stephen Carswell - **merch**
 Bobby Joiner - **tour pastor**
 Laurie Cleveland - **tour accountant**
Truck drivers: Kenneth Winter, Leverne Simon, Alynda & Ronnie Ayers, Mark Clayton,
Bus drivers: Adam Cox (Newsong Band Bus Driver), "Uncle" Dale Hanson (Management Bus Driver), Ray Rascon (Crew Bus Driver), Andrew Morten (Hawk Nelson Bus Driver), Jonathan Penhollow (tobyMac Bus Driver), Steve Horne (Newsong Bus)

Tour producer: Newsong/ Proper Management
 Nick Barre, Sarah Drumheller

Production Company: Axxis, Inc.
 (Tim Vaughn)

Trucking: Georgia Freightmasters, Inc.
 (Jack Pumphrey)

Bus Co: His Majesty Coaches, Hemphill, All Access

Travel:

Entertainment Travel
 (Mary Beth Bocking)

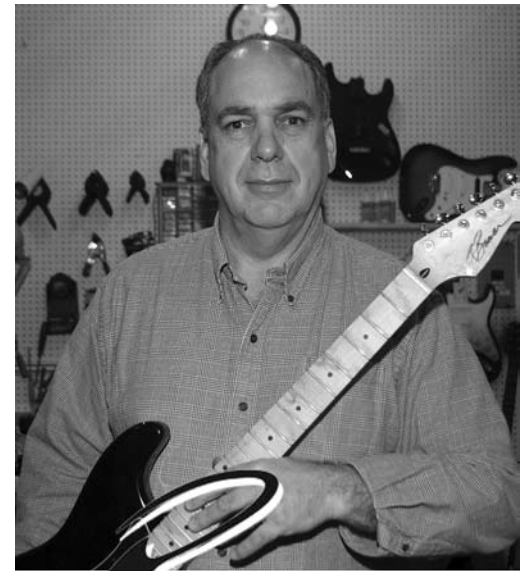
Tour Artist:

Newsong
 Toby Mac
 Brandon Heath
 Hawk Nelson
 Francesca Battistelli
 Stephanie Smith
 PureNRG
 Tony Nolan - Guest speaker
 some dates included*
 *Family Force 5
 *the Afters
 *Barlow Girl



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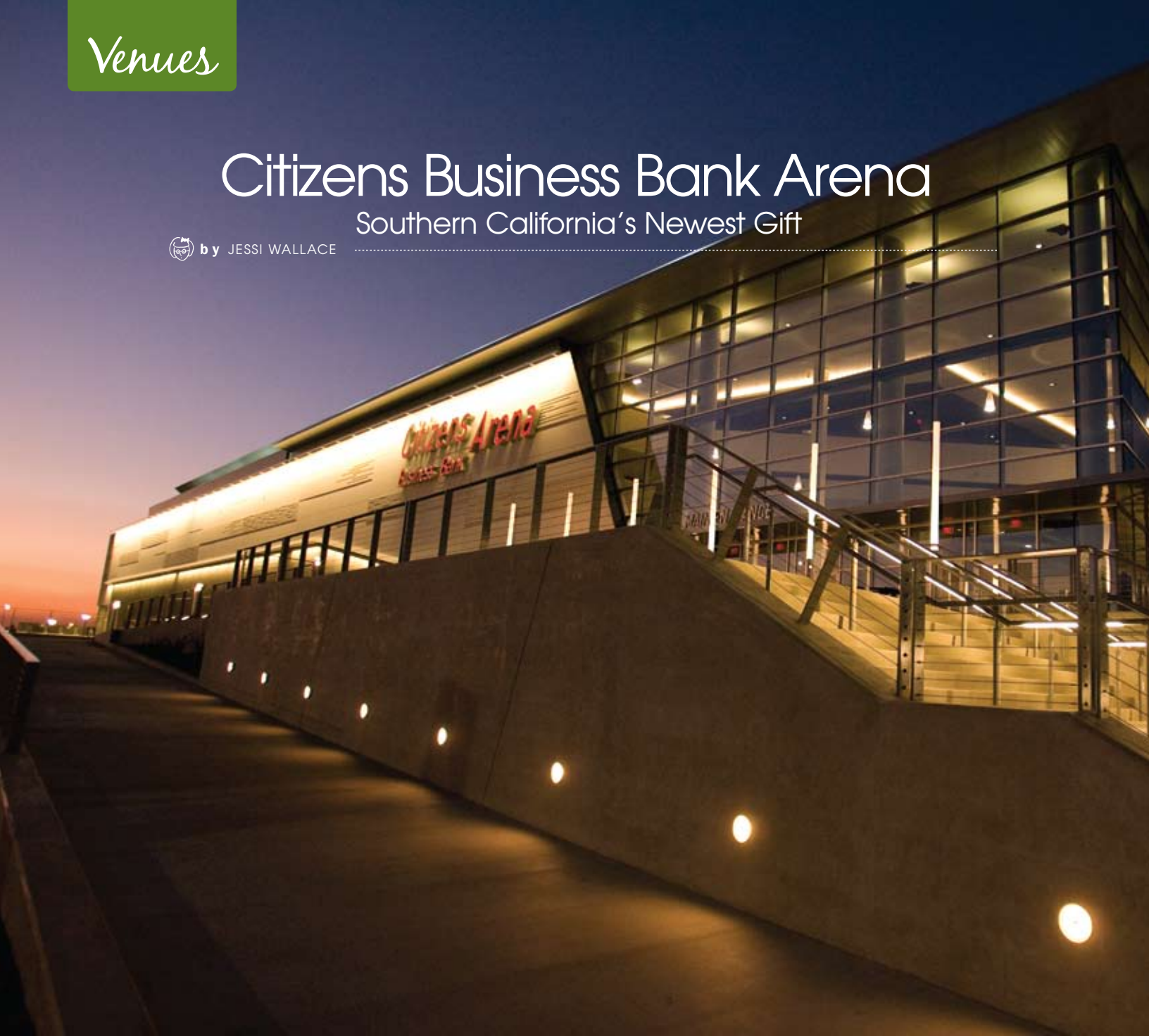
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Citizens Business Bank Arena

Southern California's Newest Gift

 by JESSI WALLACE





T

he Citizens Business Bank Arena is the newest addition to Southern California's venue market. Located in Ontario, CA, the venue is the largest and most modern in the vicinity. The facility opened in October 2008, on time and ready for action. In the six months it has been opened, it has stimulated the local economy by bringing more business to other local companies such as hotels and restaurants, thus creating hundreds of new jobs. Plus, they brought in a hockey team.

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Rossetti Architects and Turner Construction teamed up with the City of Ontario and started envisioning the venue several years ago. Instead of hitting tax payers, the city purchased the land years in advance, sold off pieces, and then started the ground breaking for the arena without a mortgage in place. The arena can be viewed as a gift from the city to the people. An investment of \$150 million allowed the arena to be modern, practical and enjoyable for all. The city made sure the venue got the latest Daktronics equipment, including the Prostar scoreboard and a marquis on Interstate 10. Upon opening, the venue had already sold 36 luxury suites and 770 club seats. The community was excited! The founding partner (Citizens Business Bank) is a bank that started in the local area. Other local partners include San Antonio Community Hospital, Montclair Motor Sports and San Manuel Indian Bingo and Casino. Additional partners are University of Phoenix, Mathis Brothers and Toyota.

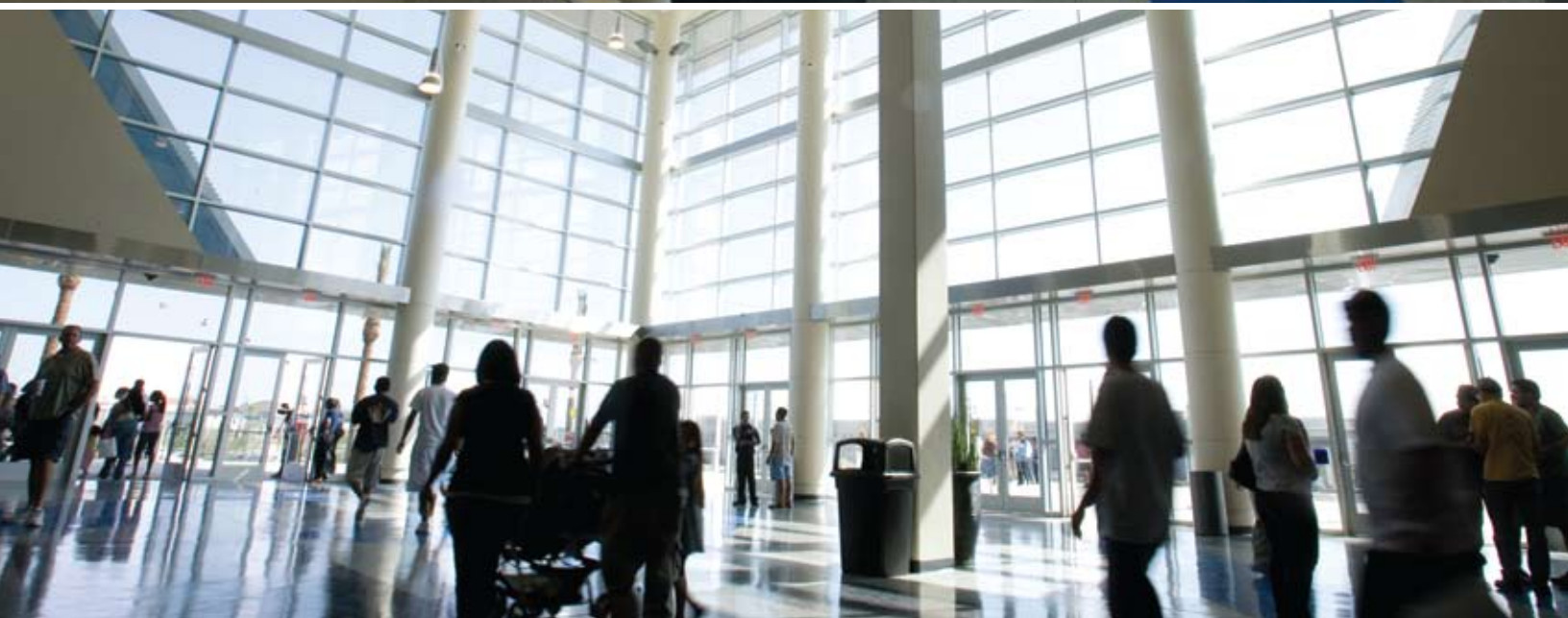
Southern California is known for high traffic. Locals refer to how long it actually

takes to get some place versus how many miles to travel. Ontario understood that even though it is simply 40 miles from Los Angeles, it can take hours for people to get to their various destinations. The other venues near Ontario were all outdoor or smaller, so in order for locals to see a larger event, they had to drive into Los Angeles - which can be a headache. Citizens Business Bank Arena is strategically located where three counties meet and close to the intersection of two major freeways (I-10 and I-15). It is the first and only of its kind in a 25-mile radius and serves a market over 4.1 million people.

Even though the United States' economy is in a delicate state, Citizens Business Bank Arena is finding that consumers are still buying tickets to shows and the arena is selling out, but sometimes it takes longer than anticipated. For example, family shows are selling really well but many of the tickets sell last minute. The venue is finding that a week before the show or even the day of, it gets a lot of walk-ups at the box office. However, in December, Metallica's show sold out in just 20



Venues





minutes. The Lakers pre-season game was also a sell-out. The venue finds that over 6,000 people on average attend the hockey games. But it's not just Ontario residents who are attending. Director of Marketing Sue Oxarart explained, "We're pulling from a very large market, not only the Inland Empire (the area around the arena)... when Neil Diamond was here, people came from all over to come see him in a venue of this size."

Not only was the community kept in mind when planning the venue, but crews will be pleased to know that load in/load out is a breeze in Citizens Business Bank Arena. Close to major freeways and Ontario Airport, transportation is quick and easy. The west end of the arena houses collapsible seats, making it easy to put the stage at the west end and load right in. The loading dock is close by, which makes the process smooth. The City of Ontario paid attention to detail including the acoustics in the construction process to provide the most modern up-to-date venue in the area.

So not only did the city keep the community and crew in mind when planning for this new venue, but also the environment. Oxarart shared, "AEG has a great sustainability program. We hope to obtain lead certification for the building. Our trash compactor is solar powered, we reduce the lights in the parking lot when possible, and we're already replacing all urinals with a waterless flush system that will save 40K gallons of fresh water per urinal per year. Our Hockey team has invited local scouts to come in and run up and down the aisles during events, collecting recyclables so they can get their merit badges and also help us."

Citizens Business Bank Arena anticipates 125 events annually, which is a combination of sporting competitions, family shows, concerts and community events. Since opening, the venue has already had five requests for weddings. Oxarart concludes, "Our commitment here as a team is to make the experience a great one for everyone, whether it be the fan, artist, or crew. We try to go over the top and over deliver on everything we've agreed to do so you want to come back." 🍷

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Far

too often we think about concerts in terms of the big arena rock show experience and seldom focus on the intimate magic of a concert in a theatre. Granted a theatre production lacks the shock and awe effect of a 20 truck tour. But in many cases the trade of bigger bang for personal proximity can be a well balanced exchange of value.

mPm caught up with John Legend in Atlanta and got a look at one of the most soulful shows on the road in the fantastic surroundings of the Fox Theatre. Of course this setting comes with a logistical cost that is incumbent to older theatres. By its very nature (with extremely rare exceptions) a theatre is going to be in a busy part of a city. This means badly limited parking for trucks and busses and severely cramped quarters for load access.

Once in the building, the rule that says nature abhors a void, comes into play as every square and even cubic inch of available space is filled with gear and cases. The slightest bit of friction can turn this experience into something much akin to a knife fight in a phone booth.

Given that John Legend's career has just left the launch pad on the way to great things, the biggest challenge is budget - crowded busses, minimal truck space and minimal crew allocation. All of these issues boldly punctuate the phrase, "attitude is everything."

Sound Image crew chief, Gary Sanguinet explained, "Touring with this show is a little more difficult because it's not like this production has a huge budget yet. So the busses are a little more crowded than on most tours, and we have long drives and frequent 'three-in-a-rows.'" But he added, "Everyone on this tour is professional enough to understand that, and they bend over backward to make it work because we see that this thing is going somewhere and we want to be there when it arrives."

Another challenge of a theatre show is sound quality. Theatres, especially old theatres, have very specific acoustic properties built into them and no two are the same. Production Manager and FOH Engineer, Gordon Mack clarified the inherent acoustical challenges of mixing this in this setting, **"You never know where you're going to be setting up on a tour like this. There are overhangs - sometimes you're up against a wall and under an overhang. There are all kinds of deciding factors."**

The challenge was well mounted with sensational results the night we caught the show. It simply sounded great no matter where one stood in the room. That was good news for Adamson Pro Audio as well as Sound Image given that this was Sound Image's maiden voyage with its new Adamson gear.



Performers:

Music Director / Keyboards: Eugene 'Manman' Roberts
Guitar: Sharief Hobley
Bass Guitar: Kenneth Wright
Drums: Rashid Williams
Saxophone: Allen 'Bizkit' Arthur
Trumpet: Clayton Reilly
Trombone: Stephen Tirpak
Backing Vocals: Vaughn Stephens, Jessica Wilson, Ashley Simpson

JOHN LEGEND



Beautifully Done



VENDORS



System Tech, Jonathan Ostrin explained, “There are a lot of reasons that this is a very important tour for us. John [Legend] is on the cusp of really breaking through, and we want to be a part of it. So no matter what you’re doing out here it’s all about the first impression. There is also the matter of our new association with Adamson. We really want all of this to work out.”

Ostrin went on to say, “Neither John or management have been half as critical of us as we are.”

Video played a huge part of this show. The system was a completely new LED display called WinVision, which was put forth by VER (Video Equipment Rental).

WinVision is a 14 mil product that looks like something with a much tighter resolution. And while we call it new, we must qualify that statement by saying that it is new to the road with the John Legend tour being its first foray into the world of concert touring. However, it has shown up in other production formats.

In addition to its vivid display, it is incredibly light weight at ten pounds per panel, which makes it perfect for theatres where load bearing capacity from one room to the next can be separated by gaping disparity. Additionally, the light weight of the rig makes for remarkably quick and easy set up and strike. “More often than not we get the

wall up before everyone else and we only need a couple hands to make it happen,” said Video Led Tech, Karl Hansen.

Through a combination of structural design and sleek cable management, this system is highly durable. On one occasion the sprinkler system went off early in the day drenching the wall (along with everything else on stage), and the system worked fine for the show that night.

The frame work of the system is so clean that it is secondarily useful as a set element. The video portion of the show was run through the lighting console via media server. Lighting Director, Nick Van Nostrand was careful not to use it strictly as a source of video content, but opting at various times throughout the show to use it as texture upon which to throw light from several different angles. This worked beautifully in contrast to what he was doing on the upstage cyc. The show was lit with a beautiful color pallet.

John Legend put on a great show. But as we all know, without production he’s just a guy playing quietly in the dark. Given the constraints that can bedevil a fledgling act, this production team showed up to play. The show had the sound and look of something much bigger than it was.

Gordon Mack put it in a nut shell, “It’s impossible to adequately explain how proud I am of this crew. I give them the info they need and no matter what the challenges are, I don’t have to worry about it.”

Just think of what they’ll do in arenas.



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JOHN LEGEND CREW

Tour Manager / Tour Accountant: David "5-1" Norman

Production Manager / Foh Engineer: Gordon Mack

Tour / Production Assistant: Savannah Dukes

Keyboard Tech: Irvin Washington

Guitar & Bass Tech: Francis Sapienza

Drum Tech / Associate Stage Manager: John Cooper

Monitor Engineer: Paul Klimson

Audio Crew Chief: Gary Sanguinet

Audio Tech: Jonathan Ostrin

Lighting Director: Nick Van Nostrand

Lighting Crew Chief / Rigger / Stage Manager: Chris Stinebrink

Lighting Tech: Colin Frye

Video Led Techs: Karl Hanser, Kevin Mcguire





1 Nick Van Nostrand - Lighting Director, Chris Stinebrink - Lighting Crew Chief / Rigger / Stage Manager, Paul Klimson - Monitor Engineer (and motor control), Colin Frye - Lighting Tech

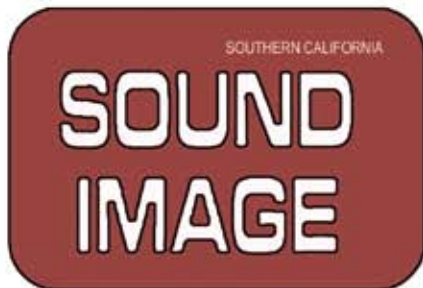
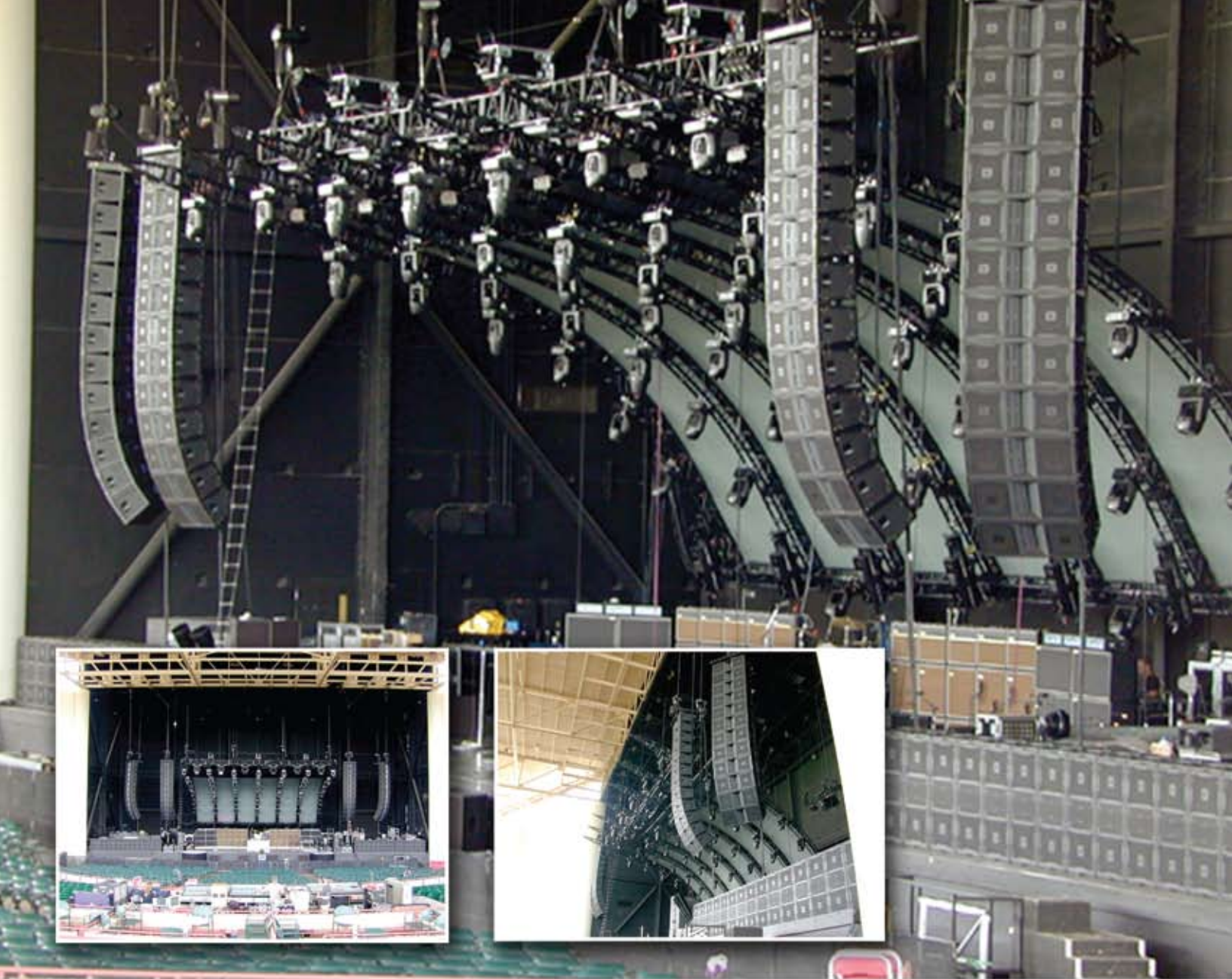
2 John Cooper - Drum Tech / Associate Stage Manager, Francis Sapienza - Guitar & Bass Tech, Irvin Washington - Keyboard Tech

3 Jonathan Ostrin - Audio Tech, Karl Hansen - Video LED Tech, Kevin McGuire - Video LED Tech

4 Gary Sanguinet - Audio Crew Chief, Jonathan Ostrin - Audio Tech, Paul Klimson - Monitor Engineer, Gordon Mack - Production Manager / Foh Engineer

5 Gordon Mack - Production Manager / Foh Engineer, Gary Sanguinet - Audio Crew Chief, Jonathan Ostrin - Audio Tech

6 Chris Stinebrink - Lighting Crew Chief / Rigger / Stage Manager, David "5-1" Norman - Tour Manager / Tour Accountant, Savannah Dukes - Tour / Production Assistant, Gordon Mack - Production Manager / Foh Engineer



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ADAMSON & SOUND IMAGE

Team up for John Legend Tour

by BILL ABNER



There's a buzz around Adamson Systems Engineering these days. The gang up in Port Perry is used to creating excitement within the industry with their innovative lines of speaker systems, components, and technologies, including the unveiling of its new speaker system. However, a new relationship with Sound Image, the California-based sound company supporting this year's John Legend Evolver World Tour, is cause for even more excitement. Jesse Adamson, Director of Marketing and Sales at Adamson Systems Engineering, says it is the perfect timing for the two companies, "We've been talking with Dave Shadoan and the folks at Sound Image for a couple of years now, and this tour is one result of those conversations."



Jesse Adamson, Director of Marketing and Sales at Adamson Systems Engineering

Conversations that have apparently gone well, with both companies coming away from them with what appears to be a win-win relationship. Adamson acquires

Sound Image is quick to point out, "Our engineering guys have always liked their sound systems, but there was nothing pushing us in that direction, and then

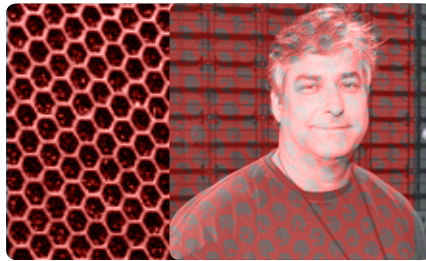
WE'RE EXCITED TO HAVE SUCH A STRONG PARTNER AS SOUND IMAGE THAT'S GOING TO REPRESENT OUR PRODUCTS SO WELL"

not just a major US vendor and user of its products, but one of the biggest in the business, while Sound Image becomes what could be, the biggest Adamson user in the country, and adds another tool to its arsenal. Dave Shadoan, President of

along comes Jesse Adamson. Not only does he want to sell me a PA, but he wants to make so many people like the Adamson PA, that he can tell them to call me because I've got one."



Dave Shadoan, President of Sound Image



Gary Sanguinet, Sound Image Crew Chief for the John Legend Evolver World Tour

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While the Adamson badge is well recognized in Europe and South America, up until now, it didn't have a major player in the United States using its systems and building brand recognition. With the new relationship between the two, that's no longer an issue. "We're excited to have such a strong partner as Sound Image that's going to represent our products so well," says Jesse.

So obviously, there's also some buzz going on around Escondido these days. Shadoan is excited because it opens his company up to a whole new segment of the market. "I've gotten two tour bids just in the last week that specify Adamson. Everybody in the industry knows that Sound Image has great staff, great service, and we have anything you ask for. Now if you want Adamson, we got it! We're going to implement it properly, and we're gonna work closely with the factory engineers to make sure that you get whatever it was that made you decide that this was the right sound system for you."

Part of the process is making sure that Sound Image's engineers are up to speed on the systems. "We're not gonna take a guy who's been out with a VDOSC system or a VerTec system, or a Sound Image system for six months and put him into a new Adamson

system for the very next tour without training. We're gonna make sure that our staff knows how to use and implement those systems," says Shadoan.

This past summer, before the John Legend tour, Sound Image used the Adamson systems in permanent seasonal



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venues, where they were able to get acquainted and intimate with the traits of the system. "We had twenty-five or thirty shows of national acts before we ever sent the system on the road," says Shadoan

As for the engineers, the ability to interact directly with the people who are making the components and designing the systems is an added benefit. Gary Sanguinet, Sound Image Crew Chief for the John Legend Evolver World Tour puts it like this, "I was amazed by a couple of things right away. They were intent on making sure that what they built fit the physical, mathematical model of what was set up for them. If you were to go to some other manufacturers out there and say, 'Hey, I've got this idea about your box,' that's all you're gonna get out of your mouth. They're an incredible company."

In addition to John Legend, Jimmy Buffett, Carlos Santana, and Lenny Kravitz, Sound Image will support over sixty tours worldwide this year, while servicing over fifteen seasonal venues as diverse as Alpine Valley, Coors Amphitheatre, and The Gibson Amphitheater (formerly Universal Amphitheater). It's important to note that Sound Image isn't, never has been, and has no plans to be a one-badge house. It is equally important to understand what its endorsement can mean for a company like Adamson that is on track to become a leader in its industry. The introduction of Adamson gear into the already massive

Sound Image inventory of is already opening up new avenues for both houses, and will make new choices available to the touring market. 🎧

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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.



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