

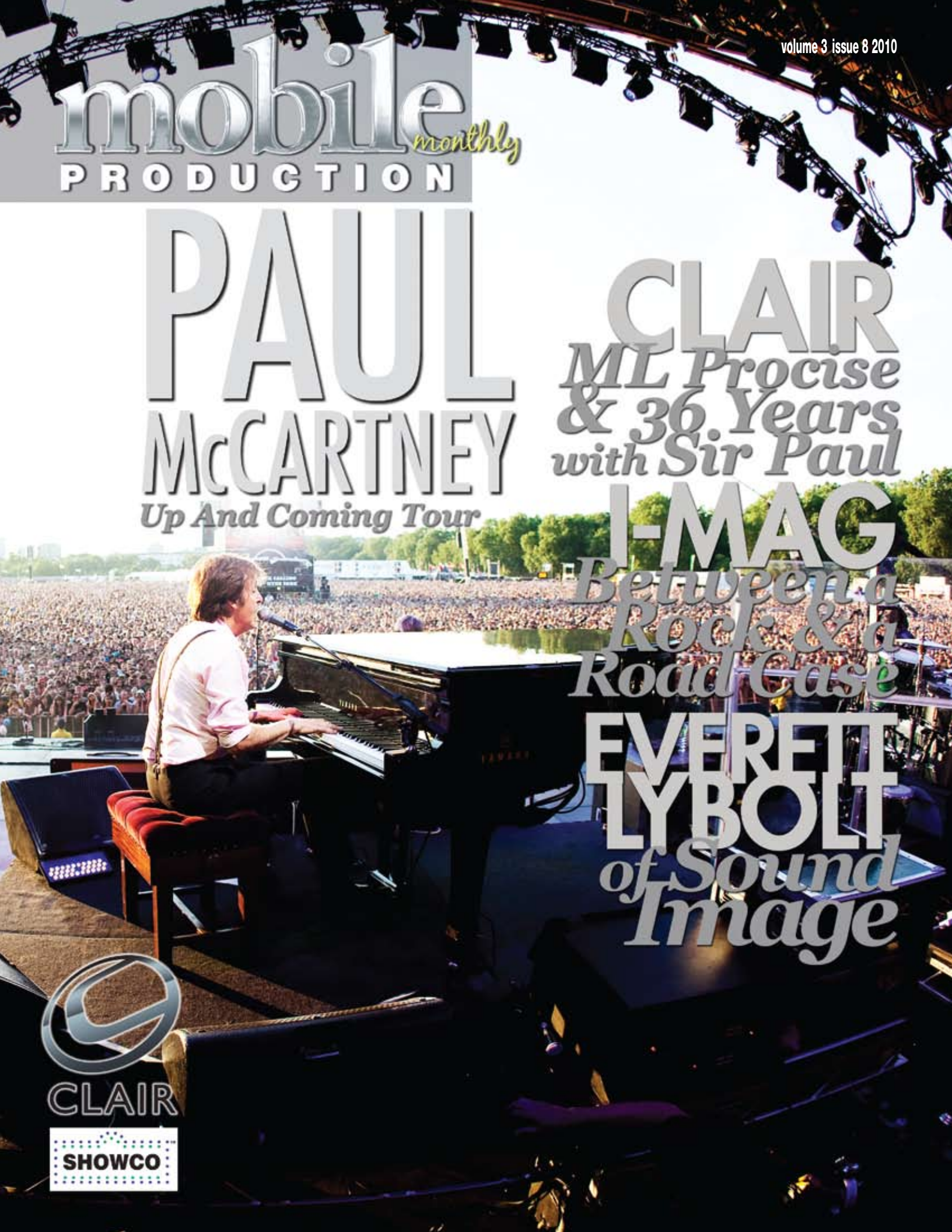
mobile *monthly*  
PRODUCTION

PAUL  
McCARTNEY  
*Up And Coming Tour*

CLAIR  
*ML Procise  
& 36 Years  
with Sir Paul*

I-MAG  
*Between a  
Rock & a  
Road Case*

EVERETT  
LYBOLT  
*of Sound  
Image*



CLAIR

SHOWCO



\*Sentient Charter is a program of Sentient Jet, LLC ("Sentient"). Sentient arranges flights on behalf of clients with FAR Part 135 air carriers that exercise full operational control of charter flights at all times. Flights will be operated by FAR Part 135 air carriers that have been certified to provide service for Sentient and that meet all FAA safety standards and additional safety standards established by Sentient. (Refer to www.sentient.com/standards for details.)

## Your Access to Performance with Passion.

At Sentient\*, we understand that success isn't something that comes easily. It takes focus, years of preparation and relentless dedication. With an innovative 9-point safety program and a staff of service professionals available 24/7, it's no wonder that Sentient is the #1 arranger of charter flights in the country. Sentient Charter can take you anywhere on the world's stage - on the jet you want - at the competitive price you deserve.



**Sentient Jet is the Proud Platinum Sponsor of  
the TourLink 2010 Conference Jet Barbeque**

**TO LEARN MORE, PLEASE CONTACT:**

**David Young, Vice President - Entertainment, at [dyoung@sentient.com](mailto:dyoung@sentient.com) or 805.899.4747**



**radius**<sup>®</sup>  
display products

where friendly expertise is always on display™

# FABRIC ROCKS!



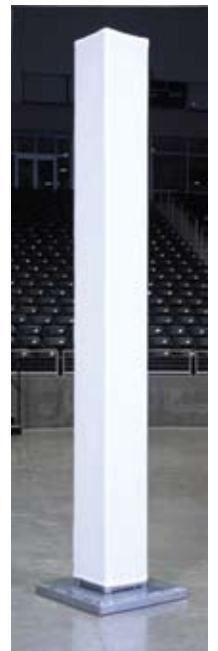
[www.radiusdp.com](http://www.radiusdp.com)



Radius® Display Products manufactures a wide variety of fabric products for the audio/visual and event markets. All products are manufactured in the U.S.A. As they have been for the last 33 years.

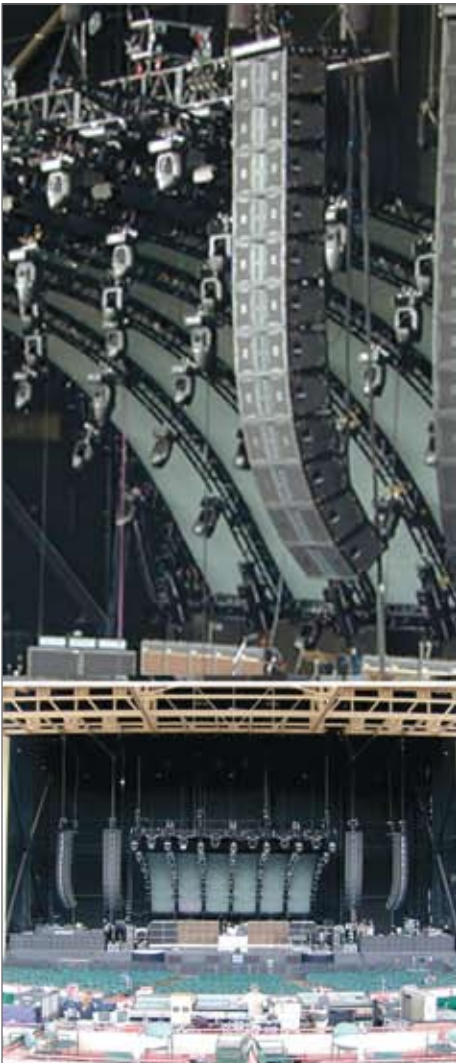


- Screen Draping
- Monitor/Speaker Stand Covers
- Truss Covers
- Table Covers
- Full line of Portable Displays
- Complete In-House Graphic capabilities



800 Fabric X-Press Way Dallas, Texas 75234 800-322-7429 ph. 888-322-7429 fax





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

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

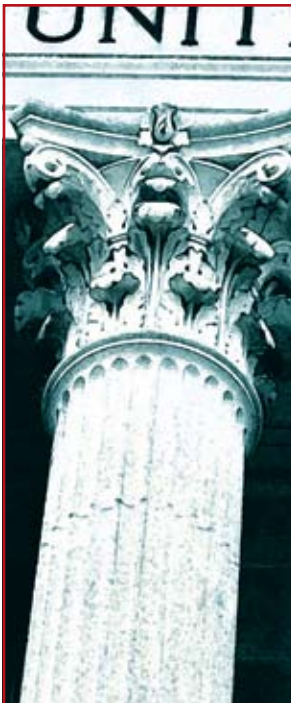
**800.962.9422  
sound-image.com**



## **Access Pass&Design** CREDENTIALS WORLDWIDE

- BACKSTAGE PASSES
- TOUR ITINERARIES
- HIGH QUALITY TICKETS
- STICKY PASSES
- STAR LAMS
- TOUR ID
- WRISTBANDS
- UV INK
- TOUR SOFTWARE
- ONLINE REGISTRATION
- VARIABLE DATA

**ACCESSPASSES.COM  
1.800.4.PASSES**



More than 560 attorneys and advisors in offices across the southeastern U.S. and Washington, D.C., practicing a broad spectrum of business law including transactions, contracts, litigation, transportation and entertainment.

For more information, contact:

**Steven J. Eisen**  
615.726.5718  
sjeisen@bakerdonelson.com

**James A. DeLanis**  
615.726.5613  
jdelanis@bakerdonelson.com

**BAKER DONELSON**  
BEARMAN, CALDWELL & BERKOWITZ, PC

The Rules of Professional Conduct of the various states where our offices are located require the following language: THIS IS AN ADVERTISEMENT. Ben Adams is Chairman and CEO of Baker Donelson and is located in our Memphis office, 165 Madison Avenue, Suite 2000, Memphis, TN 38103. Phone 901.526.2000. No representation is made that the quality of the legal services to be performed is greater than the quality of legal services performed by other lawyers. FREE BACKGROUND INFORMATION AVAILABLE UPON REQUEST. © 2010 Baker, Donelson, Bearman, Caldwell & Berkowitz, PC



# contents

volume 3 issue 8 2010

20

**6 Video** I-MAG Video  
Between a Rock & a Road Case...and Looking Forward to the Future

**8 Sound** A conversation with Everett Lybolt of Sound Image

**10 Stage Audio Services** Scores with First UK IC Live Rental System

**14 Festivals** ADLIB "Cool" at Vintage 2010

**15 On Stage Audio** Offers L-ACOUSTICS  
Monitor Package at Chicago's Ravinia Festival

**16 PSI Lights** Belsonic Festival

**17 eps** Makes U.S. Festival Debut at Mile High Music Festival

**20 Paul McCartney**  
Up And Coming Tour

**26 Tour Personnel / Vendors**

**28 CLAIR**  
CLAIR's ML Procise III on Sir Paul McCartney  
& 36 Years of Mutual Respect

**30 Venues** Venue Coalition

**36 Advertiser's Index**

check out

**mp PRO** mobileproductionPro.com  

Mobile Production Pro features the world's most comprehensive searchable database of music and entertainment touring contacts including equipment rental and sales (sound, lighting, staging, video, etc.), hotels, production, talent, transportation, venues, services and more. Create a **FREE** Account Today!

## FROM THE *Publisher*



With this issue, we present our coverage of one of the best crews in the industry. Sir Paul McCartney has always presented a great show, but the people behind the scenes represent some of the finest minds and best spirits we know. Barrie Marshall has been a leader in our business since I started many, many years ago, and he has carefully picked a group of like-minded professionals to create a community that rivals any other team in the industry.

Also in this issue, we have the spotlight on two of my favorite people, ML Prochise III and Everett Lybolt. I think you will find their insights worthy of your time. Even though these two are competitors and have very different personalities, they share a common professionalism and humanism that are qualities to be envied. There are not enough real role models in our business, but any young person working through the ranks could learn a lot about the business and life in general from either of these men. I have been truly fortunate to have had a relationship with them for many years, and I am the better for it.

Finally, we are gearing up for the next Tour Link Conference, so please take a look at [tourlinkconference.com](http://tourlinkconference.com) for regular updates and an interesting look at last year's event. The attendee list reads like a "who's who" of the industry and the next one is shaping up to be even better. Now is the time to register and secure a hotel room ([tourlinkconference.com/register](http://tourlinkconference.com/register)). The new location in Scottsdale, AZ is beautiful, and we are right on a PGA golf course (hint, hint) so grab your clubs and join us in January.

*Larry Smith*



### HOME OFFICE STAFF



ph: 615.256.7006 • f: 615.256.7004  
2961 Armory Dr • Nashville, TN • USA 37204  
[mobileproductionpro.com](http://mobileproductionpro.com)

For advertising inquiries:  
[ads@mobileproductionpro.com](mailto:ads@mobileproductionpro.com)

Publisher: **Larry Smith**  
[larrysmith@tourguidemag.com](mailto:larrysmith@tourguidemag.com)  
Managing Director: **Chris Cogswell**  
[ccogswell@mobileproductionpro.com](mailto:ccogswell@mobileproductionpro.com)  
Chief Writer / Photographer: **Michael A. Beck**  
[grockit@comcast.net](mailto:grockit@comcast.net)  
Contributing Writer / Tour Link Coord.: **Jessi Wallace**  
[jwallace@mobileproductionpro.com](mailto:jwallace@mobileproductionpro.com)  
Art Director / Graphic Designer: **Kristin Salaway**  
[kristin.tourguide@gmail.com](mailto:kristin.tourguide@gmail.com)  
[ksalaway@mobileproductionpro.com](mailto:ksalaway@mobileproductionpro.com)  
Office Manager: **Jennifer Russell**  
[officemanager@mobileproductionpro.com](mailto:officemanager@mobileproductionpro.com)  
Webmaster: **Michael Stalcup**  
[mstalcup@mobileproductionpro.com](mailto:mstalcup@mobileproductionpro.com)  
Contributing Writer: **Bill Abner**  
[bigolbill@comcast.net](mailto:bigolbill@comcast.net)  
Contributing Writer: **Mike Wharton**  
[mikew1955@bellsouth.net](mailto:mikew1955@bellsouth.net)

### 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, Michelle Freedman  
[tourlinkconference.com](http://tourlinkconference.com)

### PUBLISHED BY

Anvil Productions, LLC  
ph: 615.256.7006 • f: 615.256.7004

### FOLLOW US

[facebook.com/tourlinkconference](https://facebook.com/tourlinkconference) | [facebook.com/tourguidepublications](https://facebook.com/tourguidepublications)  
[twitter.com/mobileprodpro](https://twitter.com/mobileprodpro) | [twitter.com/tourlinkconf](https://twitter.com/tourlinkconf)



©2010 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



## 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](mailto:nickig@midwaycarrental.com)



## ROADHOUSE

1-888-PREVOST(toll free)  
1-800-995-4900  
[jay@roadhousecoach.com](http://jay@roadhousecoach.com)  
[ROADHOUSECOACH.COM](http://ROADHOUSECOACH.COM)



Serving the Entertainment Industry  
for over 30 years!

PREVOST  
PREVOST CAR INC.  
Coach Manufacturer

You're a pro, why not work with the pros?



# I-MAG VIDEO

## Between a Rock & a Road Case... and Looking Forward to the Future

by MICHAEL A. BECK

There is no question that the most dynamic aspect of live entertainment production is video. While there is no such thing as the “final frontier” in the area of technology, it can be legitimately said that video is most certainly the latest frontier and the next big new development is nowhere on the immediate horizon. We are living in a time when a still sagging economy is colliding with a touring industry that seems to be in constant morph mode and medium-sized companies like Nashville based I-MAG seem to be caught between a rock and road case.



Steven Daniels | I-MAG President  
i-magvideo.com

Although I-MAG’s President Steve Daniels isn’t all that interested in talking on the record about the “creative measures” he’s undertaking to widen the scope of his company, he is willing to discuss the fact that he is looking to market his gear to the universe that exists outside of the microcosm of concert and corporate production where I-MAG has lived for decades.

“I hope I’m wrong about this,” says Daniels, “but with the record labels having their issues and the economy doing what it’s doing, there’s got to be a more creative way to do business. In the past, in a robust economy you waited for people to come and talk to you about the work. Now we’re going out and suggesting to people how it might enhance their business so that it’s more of a partnership.” Daniels isn’t giving up on the work that has kept I-MAG alive all these years. However, he would like to get into the design process farther upstream than he has been in the past. “I’d like to engage myself in the beginning of the design process with the designers and the content people. That way I can use the knowledge gained at that level of involvement to better tailor my gear into the perfect solution for the design whether it’s a corporate production, concert production or anything else.”

The problem with video being the cutting edge of production technology, the scientists behind the product development push aren’t being slowed down by the current lagging economy. In the same way that acts are postponing and even canceling tours waiting to see what happens with the economy, many equipment vendors are applying the breaks when it comes to

buying new gear. That means they have to be competitive with the product they have regardless of what the competition may have. Daniels, who has a strong relationship with Barco, says that’s not quite the problem it’s been built up to be.

“I think that they are being over sold right now. The only advantage that WinnVision has over even the older Barco products is that it’s lighter. If weight is the driving issue behind a design then there’s nothing I can do about that. It’s nowhere near as intuitive as Barco, and the people who are hawking that stuff are predicating their claims on the fact that it’s the latest and greatest because ‘it’s light.’ In all other categories, Barco is superior in many ways not the least of which being processing. That’s a fact.”

Last year’s expectation of famine in didn’t even hold true for the heavily burdened area of corporate production. However, as this year progresses the reaper looks to be looming larger than ever before. In the 60s, Bill Cosby did a bit wherein God interrupts Noah’s tirade by asking how long he can tread water. One now has to ask that question of everyone in the touring/corporate production world.

In conversations with his peers, Daniels presents the general consensus that no one knows what’s going on. “We all thought that we would have been a lot greater attrition than there has been. I do know that right now companies are doing projects just to have the gear out on the road. Their just throwing numbers out there,” said Daniels.

There is a broadly held belief that many

people will and indeed have cutbacks on other areas of household spending in order to hang on to as much of their entertainment dollars as possible. Given that to be the case, the ominous predictions in the touring industry that are being projected louder and louder with every passing day would suggest that entertainment is one of the last industries to be impacted by recession. This means that the bloodletting that was feared for last year may be upon us now.

“I think that’s very possible,” Daniels said. “Unless the economy turns around real soon the disposable income problem has set in, that’s just my gut feeling. We’re just losing too many jobs. Until the government does something to give small businesses a break, it’s not going to get better any time soon.”

A little over midway through the year, I-MAG has credits that include such names as The Oscar’s, Reba McEntire, Cavendish Music Festival, Rascal Flatts, Tool, Vancouver Olympics, Intel, Do Something World Festival (Cayman Islands), Hampton Jazz Festival and Women of Faith Tour. While some companies are in real danger, this is not the client list of a company that is on the ropes.

As Daniels looks forward he makes no definitive projection of the path the industry will take from here. However, whatever does lay ahead, he knows he’s got the gear and experience to deal with it and survive. He also knows one other thing; “When those of us who survive these times do get to the other side of this we’ll all be stronger for it.” 🙏



Rascal Flatts



Reba McEntire



Vancouver Olympics



Tool



## A Conversation with Everett Lybolt of Sound Image

by MICHAEL A. BECK

*There really is nothing like flying in a small private plane. The smaller the aircraft the closer you are to the experience of literally spreading your wings and taking to the sky. While I once took the stick when my brother Billy took me up for a spin over Lake Lanier in Georgia, I would never say that I have “flown a plane.” I have watched others do it, and I have spoken to them in detail about the experience. No matter whom they are or how different from one another they might be, they all show the very same sense of joy and freedom at having the ability to, as the poem says, “...slip the surly bonds of Earth to touch the face of God.”*

*Everett Lybolt is the General Manager of Sound Image’s Nashville office. Together with Sound Image Co-owners Dave Shadoan and the late Ross Ritto, he owns a Rockwell International Shrike Commander in a joint venture known as DER (Dave Everett Ross) Aviation. I recently had the privilege of going up with Everett for a flight around the Nashville area. While he is man who is quite serious about the business of whatever he is doing at any given time, he is also quick to laugh and anxious to relax when time permits. He has two loves: flying and his work. After our flight that was both calming and relaxing, I talked with him about both mistresses.*



**mPm:** So where did it all start?

**Everett Lybolt:** Flying or audio?

**mPm:** Both.

**EL:** The first time I ever went up in private plane I was seven. My brother was getting his license, and he took me up. I was hooked immediately.

**mPm:** Flying is an expensive proposition. So the work had to come before the purchase of your first plane. How did you get into audio?

**EL:** I was a student at the State University of New York at Farmingdale. I worked at the school radio station, and one night after a show a lot of the college stage hands showed up drunk. The crew then asked me if I would help with the load out. It got to be a habit. So I helped out a lot. That’s when I met Russell Lynn, John Laberdie and Bobby Mauro, and then ultimately I met up with Roscoe Harring and Martin DiMartino who owned a little sound company called Eastern Sound that gave me my first job.

**mPm:** This was the mid 70s, yes?

**EL:** Yeah, ‘74 - ‘75.

**mPm:** What and when was your first paying gig?

**EL:** I can’t remember what year it was, but it was ABC’s 25<sup>th</sup> anniversary at the Waldorf Astoria.

**mPm:** By this time had you started flying yet?

**EL:** I was going to school for aerospace technology, but I didn’t have the license yet.

**mPm:** What happened that pulled you away from the dream of working in the world of flying?

**EL:** At this time, the aerospace industry was in the crapper, and this was a paying job. By the time I was getting out of school there was no need for pilots, the aerospace industry was closing down, and people were getting laid off. The smart money said this isn’t the smart thing to do. So I dropped out and went to work doing audio.

**mPm:** Were you doing one-off gigs or did you go right into touring?

**EL:** Yeah, all sorts of one-off gigs. That’s all Eastern did. Although there were some regional shows that would come along that we’d travel with like The Nitty Gritty Dirt Band, John Sebastian and Laura Nyro.

**mPm:** When did real touring become a serious part of your life?

**EL:** In 1979 was the first large scale tour I did.

It was Teddy Pendergrass with another small company. That’s all there was at that time, small companies. Clair Brothers was even a small company back then.

**mPm:** What were you doing?

**EL:** I started off mixing monitors.

**mPm:** How did you learn that? It’s not like it was the polished science that it is now.

**EL:** You just picked it up. Back in the days when these consoles first came out it was really very simple. There was low, mid and high. It was like a stereo. You had a mix, and the guys would tell you what they wanted to hear. You’d set it and leave it alone until the guys told you what to do. This was back in the days when music was as simple as it got. There were no cues during the songs. If there was, the band would handle it on their own.

**mPm:** What kind of console were you using?

**EL:** I used a Brighten console for a long time, which had four outs and 16 ins with those big rotary knobs. It’s hilarious to think about it now. Then I moved to the Ashley, which was real advanced. I think it had 16 x 8. You really didn’t have a whole bunch going on so there wasn’t a lot to learn. It was early on.

**mPm:** As things developed...

**EL:** As things developed you had time to catch



up because they didn't develop rapidly. This was back in the days when the Roland tape reverb and the spring reverb were still around.

**mPm:** There is the question of intuitive ability versus training. You know, some guys could hear themselves falling into a tank of nitroglycerin.

**EL:** Absolutely. It's a talent that you have or you don't.

**mPm:** So how did touring start with you on the Pendergrass thing?

**EL:** Well I left the little sound company, and Russell Lynn went with me. We went out with this little company called CSI Audio. Everybody knew it as Jersey Joe. Jersey Joe used to do the Beach Boys. That was some more funny gear to work with (laughing).

**mPm:** When did it take that daring leap into

the technological future?

**EL:** In 1980. That was an interesting year. In 1979 audio had just started turning the corner with Midas. They came out with some new consoles. There weren't a whole lot of them. There were just a handful of them, and they were totally handcrafted. Keep in mind that there wasn't a large market of people to buy them. Clair Brothers might have had four systems at this time. They might have only had 120 S-4s by now, I can't remember. Right at the very end of the 70s all of this stuff started coming on the scene. It was incredible. EAW, Crown amps, it all showed up at the same time. There was a store in New York City that showcased it all. It was a big time!

**mPm:** What was it like to see the Adam and Eve of what would become what we have now?

**EL:** It was totally incredible to see the first Midas console.

**mPm:** What was the first band you took it out with?

**EL:** Jackson Brown. We had two of them. There was one on stage and one in the house, and the one in the house was built for Electric Light Orchestra. That was with Audio Analyst in 1980. I was supposed to go out with Blue Oyster Cult in October of '79, but their PA burned down on Interstate 10. The breaks on the truck locked and caught the tires on fire, and the whole thing went up. They found skid marks for something like five miles and Audio Analyst lost their second system. It was not pretty. That's a good story to hear Bert Pare tell. All of a sudden I got a call one day saying I wasn't going out with them. I thought I did something wrong. I thought I was sucking at my job.

**mPm:** So how long did you sit on the shelf waiting for another tour to go out?

**EL:** Not long. Not long at all. That was in November of '79. I did a couple one-offs around Long Island, and I started cutting grass at a golf course in the spring. I got a call in May from Pierre Pare asking if I could leave to go out on the road with Jackson Brown.

**mPm:** Now you were off and running with Audio Analyst?

**EL:** Yeah and that was really cool. They were an advanced company. It was still a very small industry, and they had a relationship with Clair Brothers and shared a lot of gear between them. I remember one time I was doing a gig in Toronto called The Police Picnic and one side of the PA was Audio Analyst and the other side was Clair Brothers. That kind of stuff happened a lot. That was '81 or '82. Police had just come on the scene.

**mPm:** That's right when the whole industry started really blowing up.

**EL:** You bet your ass. I worked nonstop up to 1988 when I moved to Los Angeles to open up

continued on 34

# 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



# STAGE AUDIO SERVICES

## Scores with First UK IC Live Rental System

**M**idlands based Stage Audio Services, which supplies live audio production for events ranging from TV shows and sports events to touring, has become the UK's first rental purchaser of the Renkus-Heinz IC Live digitally steerable array system. The company describes its first four clients' reactions to the diminutive system, which was rated an "impressive performer" in a recent loud-speaker shoot-out, as "bowed over by its sound and looks."

Polar Audio, UK distributor for Renkus-Heinz, signed the deal after a week of trial runs by Stage Audio Services that included the Courtney Pine-headlined Mostly Jazz Festival in Birmingham and four large corporate events. Its first commercial outing was the quarter final of the Twenty20 cricket tournament at Edgbaston on 16 July.

Since then the system has, company founder Kevin Moberley says, been in virtually continuous use, including HMV's stand at the Global Gathering electronic music festival. "It's the ideal system for a lot of the corporate, comedy and outdoor work that we do; it ticks all the boxes. We are amazed by what it can do, and long may it continue to make us money."

Stage Audio Services, formed by Moberley in 1982, provides audio production for a broad mix of touring, live TV and corporate events. Clients include the BBC's Top Gear Live shows and the Gadget Show Live. Live music work includes smaller stages at the Download, Global Gathering and V festivals and regional and national rock, pop, comedy and theatre tours. Birmingham radio station BRMB, the NEC and Birmingham Council are among its regional clients.

"We do a lot of festival and other varied work," says Moberley, "but it's predomi-



Kevin Moberley with IC Live at Edgbaston [renkus-heinz.com](http://renkus-heinz.com)

nantly touring, and work for promoters who come to us for a complete package. We ship gear and crew all over the world." The 'corporate rock & roll' side of the business, he says, is what attracted his attention to the IC Live system.

"We've bought a lot of equipment in the last four or five years, and this is the first piece of equipment we've bought for a very long time that I felt very excited about. I just fell in love with it after first seeing it. Normally we buy equipment out of need; with this, it's not a replacement for anything, it's a totally new tool for us. It will do these corporate events and smaller venues in a much nicer way, with a better presentation, a better sound and in a much more cost effective way."

The deployment at Edgbaston, home of Warwickshire County Cricket Club, was designed to meet a singular challenge - providing sound to spectators seated around three quarters of the 21,000-capacity cricket ground. In keeping with the carnival atmosphere of Twenty20

the content comprised musical stings and a live compère, provided by a BRMB production office.

The spectators were covered by four IC Live stacks spaced around the ground, with the upper and lower seating tiers covered by separate beams from the mid/high units, each locked onto the matching subwoofer using the integrated hardware. Moberley commented: "We brought in the IC Live to do quite a challenging job and it did it fantastically."

He adds: "When we first heard it demonstrated, I knew we were onto something special. Over the next week we put it through its paces in our typical show environments - Forces Day for Wolverhampton City Council, a festival in central Birmingham for 5,000 people, a similar event in the grounds of a stately home, and the two-day Mostly Jazz Festival in Birmingham. The latter site was surrounded by houses, so containing the sound was vital, which the beam steering did fantastically."

“The last trial was at Wolverhampton Civic Hall, a venue every rock & roll sound engineer knows. An amazing result came from flying a single sub and two of the mid/high units upside down, which covered the whole of the 3,100 capacity room at around 101dB in every seat including the balcony; it was phenomenal.

“The main benefits to us compared to conventional systems are the small size compared to the coverage, the ease of rigging, and the sound quality. It’s very expensive to transport systems around, so small is good, and the ease with which you can physically set it up means that once the engineers know how to use it, you can be set up and line checking in minutes. It’s also the only system I can remember where I’ve had the clients commenting on how good it sounds and how good it looks, and I had that from our first four clients; it’s got a lot of people talking about our company in a very positive way.”



**Intelligence**  
**Performance**  
**Quality**

**PCS**  
PRECISE  
CORPORATE  
STAGING  
THE TECHNICAL SOLUTION

Phoenix - Atlanta  
**866-294-3026**



**MASTER TOUR™**  
by eventric™



Master Tour is the industry’s leading tour and event management software. Thousands of professional touring organizations are using Master Tour to plan, manage, and track the art and business of touring - **why aren’t you?**

Head to [eventric.com/demo](http://eventric.com/demo) for a free month trial!

773.862.4246 | [sales@eventric.com](mailto:sales@eventric.com)

# Coach generators for the many roads ahead.

- Commercial grade quality and competitively priced!
- 7KW to 100KW generators, powered by a rugged Kubota or Cummins diesel engine.
- RVIA-approved models and multiple options available.
- Enclosed units feature convenient single side service and removable doors for easy access to maintenance parts.
- Experienced support staff to help guide you, including electrical and mechanical engineers.

Generator service in the Atlanta and Charlotte areas.

- From simple repairs to complete replacements, we handle it all on most makes and models.
- Convenient interstate access and mobile service available!



**Tough Kubota STUFF**



**EPS**  
ENGINE  
POWER  
SOURCE

**CALL 800-374-7522**  
[www.enginepowersource.com](http://www.enginepowersource.com)

Atlanta Area: 3412 Florence Circle | Powder Springs, GA 30127  
Charlotte Area: 348 Bryant Boulevard | Rock Hill, SC 29732

# EVENT LIVE EXPO 2011



Los Angeles Convention Center, LA, USA

APRIL 12, 13, 14, 2011



## The major live events production industry under one roof.

Showcasing the latest technology and expertise in the production of music events, sporting events, major corporate product launches, public celebrations and much more...

**Exhibition space is strictly limited!**

Contact us now to secure your position at the show

[www.eventlive-expo.com](http://www.eventlive-expo.com)

[info@eventlive-expo.com](mailto:info@eventlive-expo.com)

# MEGA STAGE

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



Sizes from 24' x 20' x 15' to 140' x 52' x 45'!  
Install times from 35 minutes to one day!  
Up to 174 000 lb rigging capacity!

**BETTER. STRONGER. FASTER.**

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

## TOUR LINK

Scottsdale  
Marriott at  
McDowell  
Mountains

**NEW  
LOCATION  
VIBRANT  
Atmosphere  
SCOTTSDALE  
AWAITS**

JAN 27-30

**2011**

REGISTER ONLINE

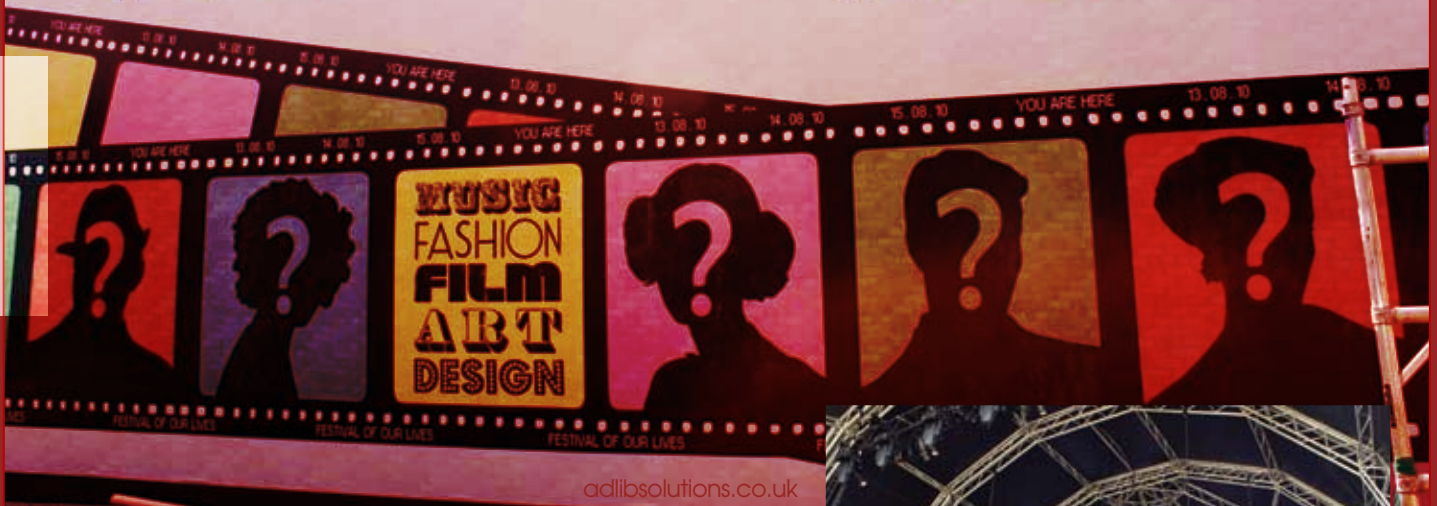


[tourlinkconference.com/register](http://tourlinkconference.com/register)

# VINTAGE

at GOODWOOD

Vintage 2010



## ADLIB “Cool”

ADLIB Audio’s Summer festival season continued apace with the Liverpool, UK based company supplying 3 trucks of audio equipment for 8 stages plus 20 of their technicians to the new 3 day Vintage Festival at ‘Glorious’ Goodwood.



Vintage 2010 - “Celebrating 5 decades of British Cool” was the first of what will be a unique annual music and fashion-led festival of ‘cool’, dating from the 1940s, 50s, 60s, 70s & 80s . It features the leading DJs, bands, collectors, purveyors of vintage clothing and classic vinyl, alongside contemporary bands and brands inspired by the UK’s richly expressive music and fashion heritage.

The refreshing entertainment concept was set in the beautiful surroundings of the Goodwood Estate, ensconced in a secluded valley overlooking the Sussex coast, with an intimately sized capacity of 20,000. James Neale crew chiefed the 20 strong team and oversaw all of the project’s sound requirements.

### Main Stage

ADLIB supplied an L-Acoustics V-DOSC system (8 a-side with 3 x dVs), for this Orbit stage, with Soundcraft Vi6 consoles at both ends of the multicore and d&b M2 wedges for stage monitors. The subs were L-Acoustics SB28s and the system was driven by LA8 amps.

ADLIB’s Richy Nicholson and Ben Booker looked after FOH and monitors respectively, mixing for many bands themselves

and co-ordinating with any guest engineers, and their team was completed by Otto Kroymann, Pete Seddon and Tommy Bradshaw onstage.

The line up included The Faces, Mick Hucknall, Ronnie Wood and an assortment of other famous rockers, with Peter Hook (ex.Joy Division) headlining on the Sunday.

### Cool through the Ages

The systems for the 40s, 50s, 60s, 70s and 80s stages had some similarities and were based on ADLIB’s well established festival spec with plenty of flexibility, and also some specifics relating to the styles of music involved.

The 40s Stage had a dV-DOSC system and dV Subs with ARCs infills for a smooth hi fidelity sound, together with ADLIB MP3 wedges, again driven by LA8s, with Labgruppen PLMs for the wedges. A Digidesign SC48 console was supplied for FOH and a Yamaha LS9 for monitors, all looked after by John Fitzsimmons and Chris Smethurst.

**The 1950s** is renowned as the decade of the birth of rock ‘n’ roll, so ADLIB supplied a Nexo Alpha system which really packed a punch, with another Digidesign SC48 for

some FOH finesse, and a Yamaha LS9 for monitors.

For this and all other stages - ADLIB also supplied a complete DJ set up including classic Technics 1210 turntables, CDJ 1000 digital CD decks and a variety of DJ mixers.

The wedges were again MP3s and the amps Labgruppen PLMs, all minded by ADLIB’s 50s team of Steve “Patto” Pattison and Rui.

The swinging 1960s set fashion & music worlds alight with its transition from pop to psychedelia via mods and rockers and riots - so ADLIB’s Michael Flaherty and Joe Harling ensured some of the best flower-powered audio on site came via ADLIB’s new Coda Airline LA8 system, which is ideal for smaller stages. This was driven by Labgruppen PLM amps with a Yamaha PM5D for FOH and a Yamaha M7CL for monitors.

The 1970s was a decade of eclecticism where the diversities of art school punk and heavy metal cohabited in the same era. This was represented by 2 stages – one indoor and one outdoor.

continued on 35





Steve Martin and the Steep Canyon Rangers using LA8-powered 115XT HiQ stage monitors for their Ravinia Festival performance on June 12, 2010

(photo credit: Patrick Gipson/Ravinia Festival)

ravinia.org / osacorp.com / l-acoustics.com

# On Stage Audio Offers L-ACOUSTICS Monitor Package

On Stage Audio (OSA) recently made its inaugural L-ACOUSTICS purchase with the addition of a new monitor package comprised of three LA8-equipped LA-RAK touring racks and 16 coaxial 115XT HiQ wedges.

OSA purchased the system at the request of Chicago's Ravinia Festival, which used the gear for three months this summer in its 3,200-seat, open-air, covered pavilion. Hosting the summer residency of the Chicago Symphony Orchestra since 1936, Ravinia also featured a diverse array of non-classical artists who used the monitors, including Vince Gill, Sheryl Crow, Backstreet Boys, Dave Brubeck, Ramsey Lewis, Buddy Guy, Jethro Tull, Garrison Keillor's *A Prairie Home Companion*, Cheap Trick, Joshua Bell, Sting, Counting Crows, Rodrigo y Gabriela, Carrie Underwood, Beach Boys, Nelly Furtado, Train and others.

Following the festival's summer season on September 7, the L-ACOUSTICS racks and wedges will be available as a rental system package for tours and other productions.

"The decision to buy this system was initially driven by our client, but we've all come across these wedges on various tours and have always really liked them," says OSA

Senior Staff Engineer Carmen Educate. "So when Ravinia told us they wanted to use 115XT HiQs in their Pavilion this summer, we jumped at the chance to add them to our rental inventory. I've come to love the clean SPL that the wedge delivers as well as its extremely linear response when boosting level. It's a very smooth and tight-sounding little speaker."

Educate reports that the festival's management, crew and performing artists have all been extremely satisfied with the monitor package's performance. "Everyone there loves the rig," he adds. "They've been more than happy with it, and so have we. Although this was officially OSA's 'maiden voyage' with the brand, we really like the product and are hoping to move further into L-ACOUSTICS' larger systems."

According to Ravinia Festival Master Audio Technician Sam Amodeo, "Our summer festival schedule is extremely full, so every second is critical. The quality and fidelity

of the 115XT HiQs and LA8s have been great and actually enabled us to save time on sound checks, so they've been a prized addition this year."

"This is the first season for On Stage Audio at Ravinia and we could not be happier with the condition and performance of their audio package," sums up Ravinia Festival Technical Director Mike Robinson. "Having OSA as a vendor and L-ACOUSTICS as a brand has pretty much removed all reliability concerns."

A bit of history: Founded in 1904, Ravinia Festival is the oldest outdoor music festival in North America and attracts approximately 600,000 people to as many as 150 diverse performances each year. Over the past century, the festival has hosted such luminaries as Louis Armstrong, Leonard Bernstein, Duke Ellington, Ella Fitzgerald, George Gershwin, Janis Joplin, Yo-Yo Ma, Luciano Pavarotti, Itzhak Perlman, Stephen Sondheim, Isaac Stern and the legendary Frank Zappa. ○



## CLOTH WRISTBANDS

- MULTI-COLOR PLUS METALLIC & FLUORESCENT
- CUSTOM DESIGNS
- SECURE SELF-LOCKING CLASPS
- BETTER PRICING
- QUICKER TURNAROUND

775.823.9933





## PSI Lights Belsonic Festival

**Belfast based Production Services Ireland (PSI) supplied lighting equipment, rigging services and crew for the 2010 Belsonic Festival - staged in Custom House Square, central Belfast, Northern Ireland.**

PSI has been involved with the event every year, seeing it grow steadily since its inauguration in 2008. This year the promotion was a collaboration between Shine Productions and MCD.

The 6000 capacity outdoor concerts were all a huge success despite the unpredictable northern Irish weather at this time of year!

PSI's Sean Pagel created a production design that covered the requirements of all 8 headlining acts - Kasabian, Paolo Nuttini, Florence & The Machine, the Stereophonics, Soulwax/2 Many DJs, Paul Weller, Biffy Clyro with special guests The Lost Prophets, and David Guetta, who brought the 8 shows over 2 weeks to a tumultuous close with an amazing high energy set that rocked the city. All of these brought their own LDs who supplied basic specs to Pagel in advance.

The stage measured about 12 x 12 metres with 6.5 metres headroom, so not a massive space for the calibre of the bands appearing. The biggest creative challenge for Pagel was "delivering a lighting rig that would cater for 8 world class acts, covering their essentials, whilst allowing them enough options to each create an individual and different looking show".

One of the biggest locational issues was the noise restrictions on site after 11 p.m. - as it is also a residential district - necessitating some very stealthy and quietly worked changeovers. Swearing and breaking wind were also strictly forbidden!

The roof also had limited weight loading, and trusses had to be hung in specific positions from the main roof supports - so this had to be worked around in the design.

Pagel and his team installed 3 overhead lighting trusses, a rag truss upstage for the backdrop and a 'reveal' truss midstage, which was also utilised for hanging screens. He chose to use Robe moving lights throughout - for their power and reliability, especially in challenging environmental conditions. The back lighting truss was rigged with 6 x Robe ColorSpot 700E ATs and 6 x ColorWash 700E ATs, and 3 Martin Atomic strobes.

Downstage of this was the 'reveal' truss, complete with tab track, which could be rigged with a drape to go behind the opening acts if this was practical, and it also proved a handy rigging position for the screens brought in by 2 Many DJs and David Guetta.

The middle lighting truss contained 8 ColorSpot 700E ATs and 6 ColorWash 700E ATs, 4 Atomics and 10 x 2-cell Moles which were pointed into the audience.

On the front truss were 10 Robe ColorWash 250E ATs, chosen for their compact size, and used for stage and band washes and general illumination, and also as band 'specials'. There was another 3 Atomics on this truss, along with four 8-cell Moles, attached to the audience facing rail.

Also directed at the audience, were 10 x 4-lite Moles rigged to the stage legs and PA towers.

To offer more variety and flexibility for each band's show, PSI made a floor specials package available to all headliners, consisting of 6 ColorSpot 700E ATs, 8 ColorWash 700E ATs and 4 Atomics. Various combinations of these were used by some of the artists and 2 Many DJs brought in their own floor package.

PSI also supplied extras for Biffy Clyro and David Guetta.

Clyro's LD Jamie Thompson, ordered 9 Atomics, 12 x 2-cell Moles, 12 x Vari\*Lite 2500 moving lights and three 4 metre high vertical trussing towers which were placed onstage.

For Dave Guetta's dance-tastic set - designed by Mikey Harkins - they moved the back truss to the front of the stage, removed all the floor based Wash fixtures and hung the screens (from XL Video) on the mid stage 'reveal' truss. Upstage of this, 5 vertical truss towers were installed, rigged with a total of 13 x 4-cell Moles and 12 Atomics.

PSI supplied an Avolites Diamond 4 Vision - running the new Titan software - as the main house lighting control desk, and also made available a Hog 3 and a grandMA full size. Some bands also arrived with their own touring consoles that were hooked into the system.

Pagel worked with PSI crew members Brian Crowe and Joe Byrne for the show run, with 8 extra crew and locals brought in for the get in and load out. ☺

eps' ground cover makes U.S. festival debut, creating temporary access roads and stage platforms for Colorado's largest concert event. [eps.ag](http://eps.ag)



## eps Makes U.S. Festival Debut

The third annual Mile High Music Festival took place on August 14th and 15th, held on the soccer fields of Dick's Sporting Goods Park just outside Denver. To build the five stages and tents that would house the weekend's shows without harming the natural turf, festival organizers looked to eps to provide 15,000 square feet of heavy-duty Arena Panels during the load-in and load-out.

Turning 24 pristine soccer fields into a major festival site presents a distinctive challenge to grounds keepers: Building large structures requires the movement of large machinery and equipment, which can damage sensitive surfaces. Creating access roads and platforms was crucial to protect the playing fields during Mile High festival construction. For this task, festival organizers employed eps' Arena Panels to support tractors, lifts, cranes, and semi trucks.

Shawn Stokes, facility production manager for Mile High, was pleased with the ease of Arena Panels as compared to plywood. "This year we used [an] alternative floor solution, hoping it would be less complicated and less labor intensive...and we were right."

Under the direction of an eps site supervisor, a small crew and a forklift operator

worked over a 2 ½ week period, from the start of festival construction through the very end. Working closely with stage, tent, and festival crews, the team built and rebuilt roads and platforms as the site progressed.

With rainy conditions more than half the time, not only did Arena Panels protect the fields, but also the safety of the crew – providing much needed traction. And bolted together on all sides, the panels made a completely even surface, free of trip-hazards, and ideal for rolling equipment cases to and from the stages.

Mile High Music Festival and Dick's Sporting Goods Park hosted more than 45 live music acts and tens of thousands of fans over a two day period. It's the region's biggest live music event, and this year it featured such major acts as Phoenix, Dave Matthews Band, Weezer, and Keane. ☺

**X-Streamers.com**

We're the **OTHER Confetti Company**

- Dependable - Gear**  
Our gear works EVERY time!
- Dependable - Service**  
Always friendly. Always Fast!
- Dependable - Company**  
Been in industry over 25 years

Thank you to Taylor Swift & the gang for letting us get Fearless with ya!

For more info:  
[x-streamers.com/tg](http://x-streamers.com/tg)  
1(888)843-1656

**P**

**Potenza Enterprizes Inc.**

**Entertainment Transportation Specialists**

Las Vegas Toronto  
702.552.1810 416.690.4190

[info@potenzaenterprizes.com](mailto:info@potenzaenterprizes.com)

[www.potenzaenterprizesinc.com](http://www.potenzaenterprizesinc.com)

# The industry Leader in Live Event Video Production!

**HD & SDI Systems V-9 Hi Res LED  
V-Lite Medium Res LED  
Innovation**



Tour Guide Top Dog Video Company of the year 2007 & 2008

Bob Brigham, Paul Becher, Ron Proesel & Herbie Herbert  
300 East Harvestore Drive DeKalb, Illinois, 60115 Phone (815) 756-9600 Fax (815) 756-9377  
[www.nocturneproductions.com](http://www.nocturneproductions.com)

# THE MOJO BARRIERS®

## NEW LOCATION!

crowd control  
solutions!

**SAFETY**

Our new address:  
Mojo Barriers US LLC,  
181 E Stiegel St  
STE 202  
Manheim, PA 17601  
phone: +1 (717) 664-0158  
info.us@mojobarriers.com

[www.mojobarriers.com](http://www.mojobarriers.com)

lighting  
trucking  
production support  
sales  
service  
storage



# UPSTAGING

[www.upstaging.com](http://www.upstaging.com)

815.899.9888

### CHICAGO

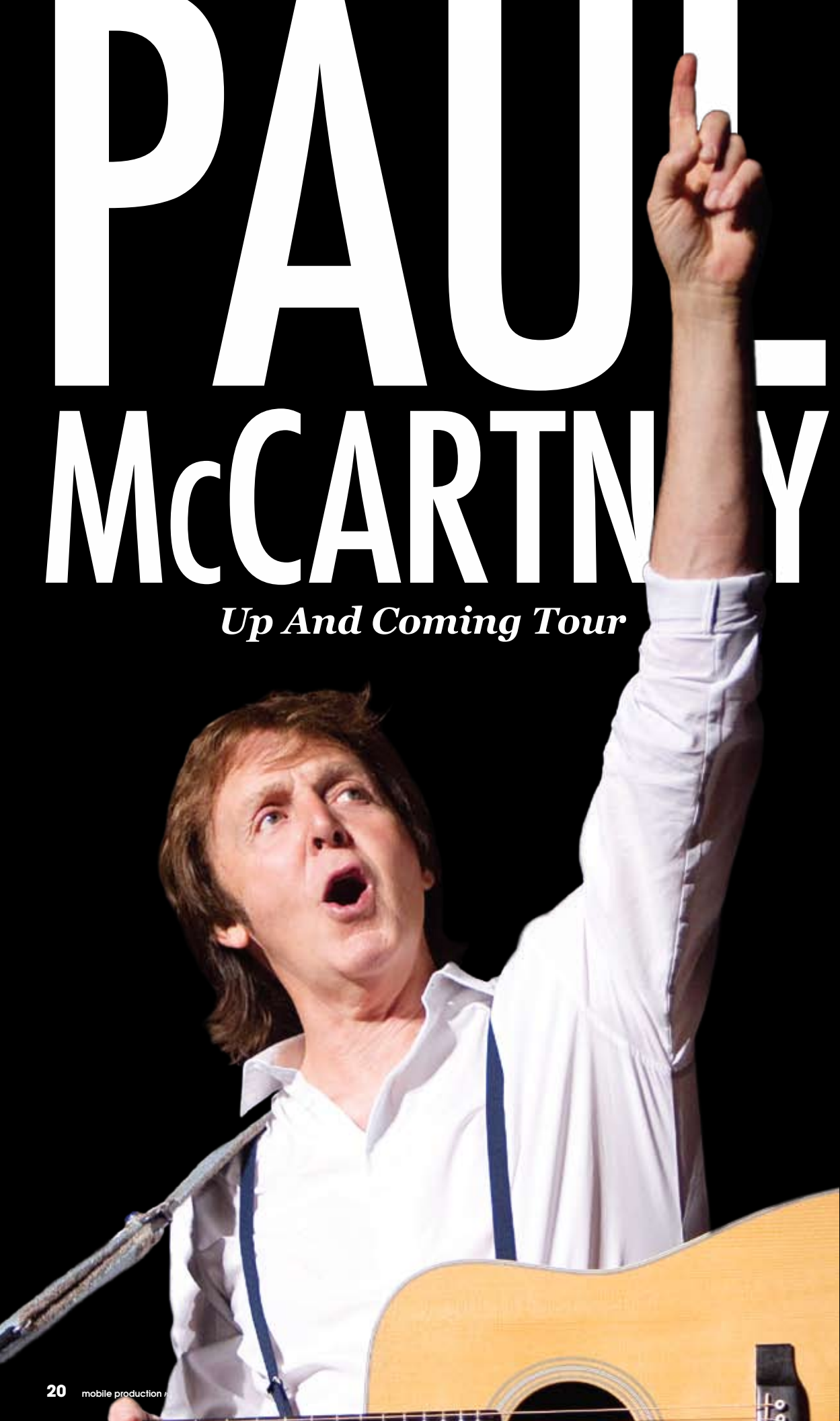
821 Park Avenue  
Sycamore, Illinois 60178  
Ph. 815-899-9888  
Fax 815-899-1080

### LOS ANGELES

415 North Canon Dr., Suite 1  
Beverly Hills, California 90210  
Ph. 310-859-9800  
Fax 310-859-2804

# PAUL McCARTNEY

*Up And Coming Tour*



by Michael A. Beck

# THE

## **BAND**

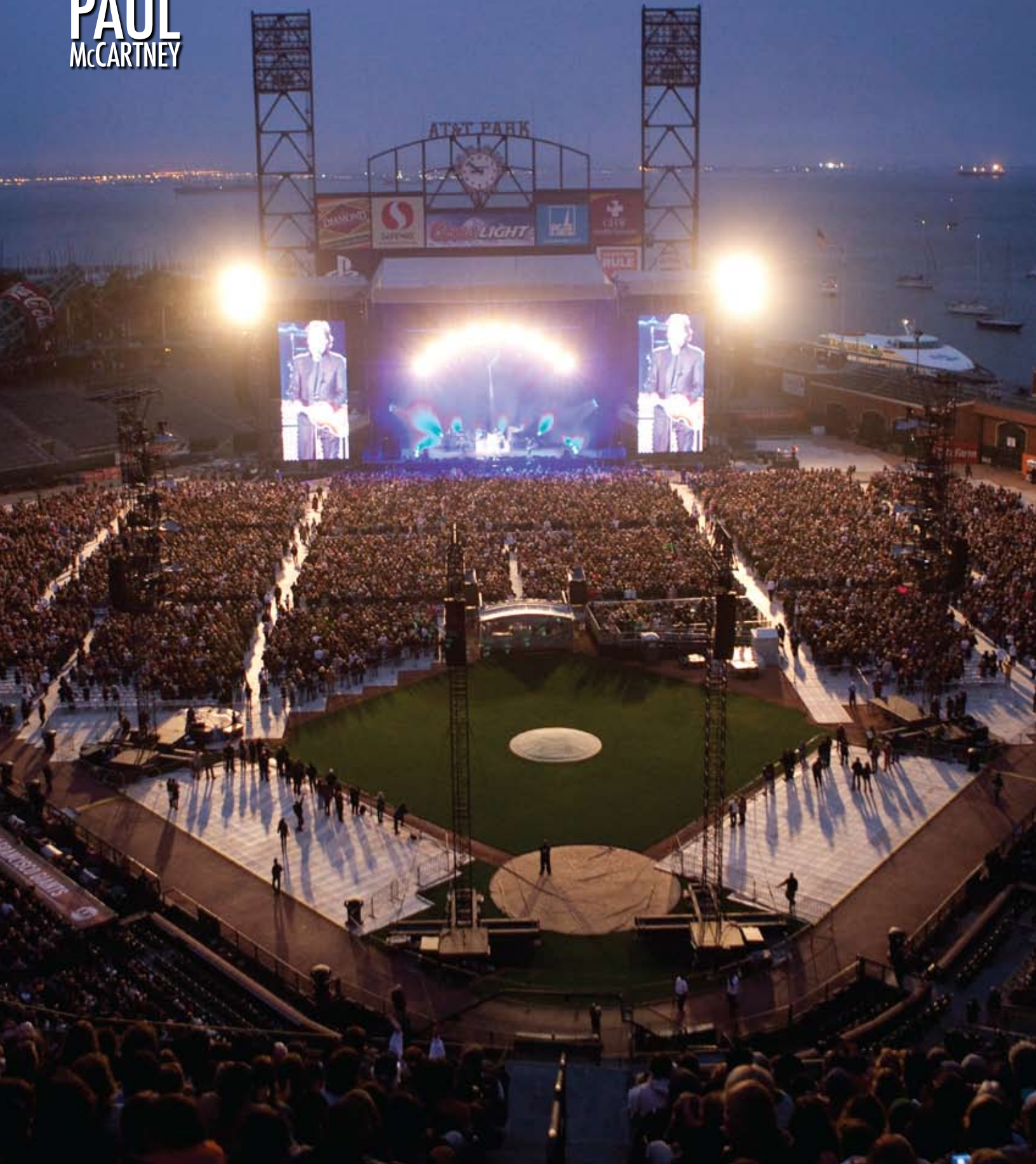
Paul McCartney  
Paul 'Wix' Wickens  
Rusty Anderson  
Abe Laboriel Jr.  
Brian Ray

current Paul McCartney tour is something a bit different from what's been seen in the past. It is the most straight forward and uncomplicated production Paul McCartney has taken out in a long time. It is a production that seems to be built more upon the way the show is traveling than any specific message or creative theme as has been the case in past tours. Indeed, it has been touring in one form or another since 2008.

---



# PAUL McCartNEY







**“ THAT’S THE FIRST TIME ANYONE HAS EVER BEEN ABLE TO COMBINE TWO PRODUCTS AND PUT ONE RASTER ON IT**

- Nocturne Co-CEO Bob Brigham

“That’s the way it’s intended because of the way we tour,” said Production Manager Mark “Springo” Spring. “We go out for two weeks or a month and go home for the same periods of time or longer. If we didn’t simplify the show we wouldn’t be able to keep up the logistical consistency we need with something this big.”

That notwithstanding, let’s not confuse simplicity with lack luster. In the hands of a designer like Roy Bennett simplicity means elegance. The most prominent part of this show was the video presentation. There were two vertically oriented screens one on each side of the stage that measured 24’ x 50’ that were made up Nocturne’s exclusive V-Lite® medium resolution product.

These screens were meant solely for I-MAG and performed to the point that when McCartney brought a woman up onto the stage to sign the tattoo of his Hofner bass on her back, the people in the very farthest seats away from the stage were able to see the signature in perfect detail. It was an extremely effective use of I-MAG presentation.

However, that wasn’t the most impressive video element of the show. The stage was backed up by a video wall that stretched 60’ across the upstage line and measured 21’ high. Granted, upstage video walls this big have been seen before, but this was different. The wall was made up of four 6’ wide panels of Nocturne’s high res V-9 Lite® that were separated by 12’ wide panels of medium res V-Lite®.

The video content that was shown on this display throughout the night was seen as one impressive image without any change in perspective between the two different products. “That’s the first time anyone has ever been able to combine two products and put one raster on it,” said Nocturne Co-CEO Bob Brigham. “Ron [Proesel] mapped the image out across the total area of the screen and then took out the necessary number of pixels needed in order to maintain the proper aspect ratio.”

Although the resultant blending of textures added a uniquely stylish look and feel to the wall, there was a functional feature to the placement of the less opaque V-Lite® product. Behind each section of V-Lite® were two vertical lighting arrays comprised of three columns of lighting fixtures. The center line was loaded with MAC-700s while the outside columns contained Martin MAC-301 led fixtures. The diminished opacity of the V-Lite® product allowed for a blow-through effect that Bennett used to accent the video content paying across the entire wall.

There was one other video effect in the show that wasn’t provided by Nocturne. During one song, two large inflatable globes known as “Pufferfish” descended down into view over the stage. The orbs are made of grey material that function as rear projection screens that are fed through an opening at the top from a BARCO CLM R10+ projector. When the units flew into position, one settled almost directly over McCartney’s head with the projection of the moon’s surface. The other unit settled in farther upstage right displaying the earth. Because of the gentle nature of the songs being played during this effect (*Blackbird* and *Here Today*), Bennett displayed an equally subdued lighting look that would have highlighted the “Pufferfish” had the projection been brighter.

This has been seen before on Cold Play’s 2008 tour, and in both cases it was a brilliant idea with less than brilliant outcome. The problem is that they simply don’t have the punch needed to look anything but dim and under-engineered, which is a shame given that this look would have been truly beautiful with another 5 or 10

thousand lumens. If this show had a weak spot that was it.

Bennett used VARI\*LITE VLX LED unit, the VL-3500 Wash and the fore mentioned MAC-301 as well as VL-3000s a MAC-700s for spot work. In addition to the moving lights, the system also included enough Headlight units to tile a roof over the stage. For those who are not familiar with Upstaging's Headlight W LED, it's a 5200 kelvin white LED fixture in an 18" x 18" package. The fixture contains 24 strips, each with 6 High Power Luxeon LEDs, for a total of 144 LEDs per fixture. This creates an output of over 25,000 lumens.

There was an interesting kink in the lighting rig beyond a collection Headlights that could be seen by the naked eye form the Space Shuttle. The rig had several arrays of florescent tubes ranging in length up to as long as 20 feet.

Upstaging Lighting Crew Chief Mike Hosp explained how it all came together. "Production contacted us and told us that Paul had this idea, obviously through Roy Bennett, that they want to have this effect, how they wanted it to work and we kind of figured it out. But when somebody tells you that they want 360 individually controlled florescent tubes, you kind of just chuckle a little bit... and then you get to work."

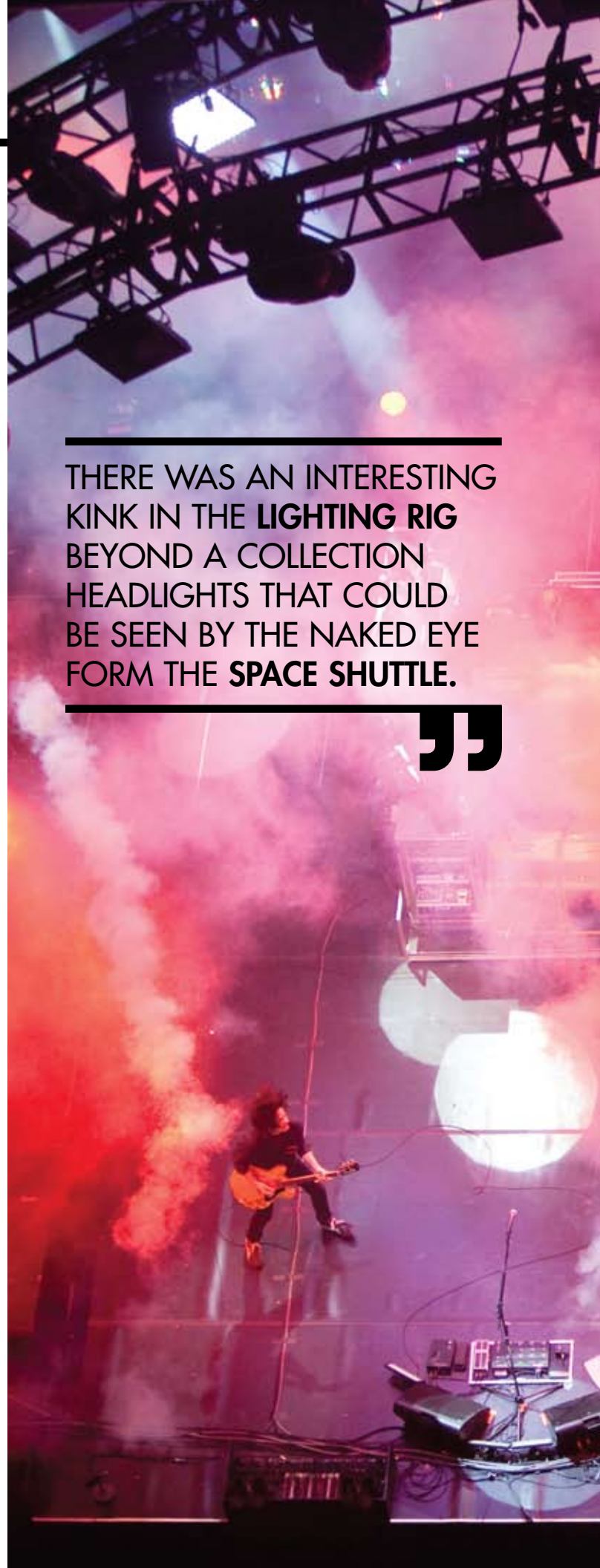
Through a little perseverance, the folks at Upstaging figured out which of the florescent tubes on the shelves at Home Depot could be precisely controlled by what dimmers. "We went with ETC advanced feature dimmers in the switch mode," Hosp recalled. "So thats when Wally Lees [lighting director] set it to one percent and the tubes came on full."

There were 60 tubes above the stage configured in 4 lines of 15. The rest of the tubes were put to use in a massive wall that flew in above the upstage video wall. All in all, the look of florescent light mixed in with the rest of this rig made for a great blend of texture.

Although the show was wildly engaging, it was, from a purely production perspective, fairly tame by comparison to previous McCartney tours. That being said, *Live and Let Die* was the notable departure from the otherwise gag-free production. "Paul is all about '*Live and Let Die*,'" said Pyro Designer and Pyrotek part owner Doug Adams. "The rest of the show is pulled back from past tours, but Paul really likes to go wild on that song." The design called for over 500 shots of flash reports, flame projectors, fireballs, mines and comets split up between 7 cues spread out among 12 stage positions. Fired by long time McCartney friend and pyro shooter Mick McGuire, the pyro lasted throughout the entire song and made for a the perfect climax to the show as the song was the second to the last encore of the night.

Even with the enormous pyro display at the end of the show this production was nowhere near as visually active as has been the norm in past McCartney outings. That being said, the show was wildly engaging due in large part to the massive I-MAG side screens that allowed everyone to have the visual contact that had been missing prior to this production going out. Therein lay the beauty of this show. The crowd would have been thrilled to see this production with no production at all (ala Shea Stadium 1966). Everything beyond that is just icing on the cake that made the night all the more worth the price of admission.

It is, after all, Sir Paul McCartney. 🎸



THERE WAS AN INTERESTING KINK IN THE LIGHTING RIG BEYOND A COLLECTION HEADLIGHTS THAT COULD BE SEEN BY THE NAKED EYE FORM THE SPACE SHUTTLE.



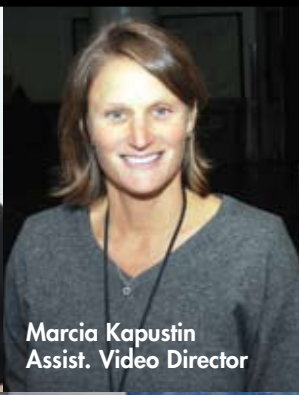
# PAUL McCartNEY





Wally Lees  
Lighting Director

Mark Spring  
Production Manager



Marcia Kapustin  
Assist. Video Director



Phil Kazamias  
Tour Manager



Roy Bennett  
Lighting &  
Set Designer



Charlie Lightening – Videographer  
& MJ Kim - Photographer



Lighting Crew:



Audio Crew: front Wade "Wookie"  
Crawford back Paul "Pab" Boothroyd -  
FOH Engineer, Martin Santos, Paul Swan



Video Crew:

**BAND PARTY**  
 Aide De Camp: John Hammel  
 Travel Director: Mike Walley  
 Tour Director: Barrie Marshall  
 Mpl Consultant: Scott Rodger  
 Security Director: Mark Hamilton  
 Tour Financial Director: Thierry Pouchain  
 Lighting and Set Design: Leroy Bennett  
 Travel Coordinator: Michele Lawley  
 PA to Barrie Marshall: Rachel Thomas  
 Tour Manager - Phil Kazamias  
 Security: Adrian McGill, Brian Riddle,  
 Michael Sherod  
 Publicists: Stuart Bell, Steve Martin  
 Photographer: MJ Kim  
 Videographer : Charlie Lightening  
 VIP Tickets: Shelley Lazar



Audio Crew:



Scott Chase  
Stage Manager

# PAUL McCARTNEY

## THE PRODUCTION TEAM

Production Manager: Mark "Springo" Spring  
Backline Crew Chief: Keith Smith  
FOH Sound Engineer: Paul "Pab" Boothroyd  
Lighting Director: Wally Lees  
Stage Manager: Scott Chase  
Site Coordinators:  
Robert Cooper, Robert Hale  
Production Coord.: Diane Eichorst  
Guitar Tech: Sid Pryce  
Drum Tech: Paul Davies  
Piano Tech: Phil Romano  
Keyboard Tech: Dj Howes  
Monitor Engineer: John 'Grubby' Callis  
Video Director: Paul Becher  
Assist. Video Director: Marcia Kapustin  
Video Engineer: Dave Neugebauer  
Video LED: Dave Panscik, Mike Wawro  
Camera Operators: Leon Roll, Josh Marrano,  
Ben Rader, Eugene Mcauliffe  
Catering: Neil Smith, Lucy Clough, Amir Pem,  
Charlie Amos  
Dressing Room, Colette Van Loon  
Wardrobe: Liz Soteropoulos  
Electrician: James Gould  
Electricians (Sfo Only): Jake Shipman,  
Francisco Reyes

Head Riggers: Mike Farese (August), Danny  
Machado (July)  
Riggers: Albert Pozzetti, Willy Williams  
(August), Ken Bonnet (July)  
Assist. Stage Manager (July): Ron Schilling  
Carpenters: Flory Turner (July), Gino Cardelli  
(August), Randy Wilson, Tim Fincannon  
Lighting: Mike Hosp, Ryan Tilke, Joanne  
Wooi, Michael Ponsiglione, Mike Green,  
Jessica Quinn, Colin Frye, Jim Fredrickson,  
Andrew Williamson, Dean Thomsic  
Spot Operator: Pj Visser  
Pyro: Mick Mcguire, Rory Jones  
Sound: Paul Swan, Wade Crawford, Martin  
Santos, Michael Gamble, James Ward  
Sound (Sfo & Slc Only): Kevin Gilpatric,  
Donovan Friedman, Sean Baca  
VIP Ticketing Simone Costanzo, Anie Marin  
Merch: Craig Mcculloch, Charles Midgley

□ Lighting Crew,  
Front: Andrew  
Williamson, Mike  
Green, Colin  
Frye, Michael  
Ponsiglione,  
Joanna Lee -  
Back: Jessica  
Quinn, Ryan  
Tilke, Jim  
Fredrickson,  
Mike Hosp, Dean  
Thomsic

□ Video Crew:  
Dave Panscik  
- LED Tech.,  
Josh Marrano  
Camera Op.,  
Mike Wawro  
- LED Tech.,  
Eugene  
Mcauliffe  
- Camera  
Op., Leon  
Roll - Camera  
Op., Marcia  
Kapustin -  
Assistant Video  
Director, Ben  
Rader - Camera  
Op., Paul  
Becher - Video  
Director, Dave  
Neugebauer -  
Video Engineer

□ Audio Crew:  
Michael  
Gamble,  
James Ward,  
Paul Swan,  
John 'Grubby'  
Callis - Monitor  
Engineer

## TOUR RELATED OFFICES

### Tour Office

Mpl Tours Ltd.

### Legal Representation

Eastman & Eastman

### Event Director

Marshall Arts Ltd.

### Management

Quest Management

### Financial Management

Sycamore Consulting International, Inc.

### Tour Management

Pk Touring

### Production Management

Decision Point Consultants

### Public Relations

Nasty Little Man

Dawbell Ltd.

### Security

G4s

### VIP Ticketing

SLO VIP Ticket Services

### Cad Services

Brungardt Enterprises, L.L.C.

### Merchandise

Tom Donnell / Bravado Int. Group

### Video

Nocturne Productions

### Sound

Clair Global

### Lighting

Upstaging

### Special Effects

Pyrotek Special Effects, Inc.

### Catering

Eat Your Hearts Out

### Power:

Legacy Power

### Staging

Stage Co Us

Mojo Barriers Usa

Spot Rental Usa

### Communication

Road Radios

### Bussing

Florida Coach

### Trucking

Upstaging

### Freight Forwarding

Rock-It Cargo (La & Uk)

### Itineraries

Smart Art

# CLAIR's ML Procise

## on Sir Paul McCartney & 36 Years of Mutual Respect



ML Procise III  
[CLAIRGLOBAL.COM](http://CLAIRGLOBAL.COM)

I appreciate the opportunity to share some of the rich, storied and proud history in this [tribute to Sir Paul McCartney](#). The story begins 45 years ago in what we could easily describe as the modern-day sound reinforcement era. It's an era that both the genesis of Clair Brothers began in 1966 in the back of the parents grocery store, and SHOWCO in 1970 in the back of the parents garage. Four pioneers of our cottage industry, two in Pennsylvania and two in Texas. Two companies moving side-by-side, parallel to one another, so totally different yet so totally alike. Those two companies were born into what is known today as **CLAIR Global**.

The Beatles stopped touring in the same year that Roy and Gene Clair started Clair Brothers in that grocery store. Less than 10 years later, Paul McCartney came roaring on the scene with one amazing band: Wings and *Wings Over The World Tour*. In 1970, the two Texans started the other half of the other best sound company in the world from that garage. Rusty Brutsche, a musician, and Jack Maxson, a recording engineer, both trail-blazed into great live sound engineers. I was blessed to have been anointed as a Maxson "protégé". I learned from the best – a master of perfect gain structure, mic selection and mixing techniques. Maxson mixed Wings and many other high profile bands, but McCartney loved and trusted Maxson. He still speaks of him fondly so many years later.

The relationship with McCartney is approaching 36 years. Both companies based their existence on the tremendous loyalty of artists like Paul McCartney. He has stayed with us through the thick, the thin and throughout the world. From *Wings Over America* starting in May 1976 with Maxon and Morris Lyda mixing monitors, to Mike Ponczek at FOH, to the late great John Roden at monitors on *The Paul McCartney World Tour*, our family has been close, a true team. Pab Boothroyd, the celebrated FOH mixer for many popular & contemporary artists and a world class sound engineer, changed the landscape in the Paul McCartney world by bringing his amazing talent from one-offs in the late 80s to full-time live engineer starting early '91 through today. John Callas came aboard as McCartney's monitor mixer

soon after we lost our dear friend and colleague, John Roden.

I would be remiss if I didn't mention our fearless leader Barrie Marshall, Tour Coordinator and spiritual leader, reminding us daily how to conduct ourselves as humans with class, integrity, professionalism and uncompromising work ethic. Production Manager Mark "Springo" Spring leads the troops tirelessly bringing the show to you globally.

In closing, thanks Sir Paul for the nearly 450 live shows you've given us and allowing us to be a part of. On behalf of Troy Clair and the entire CLAIR Global family, we are thankful, blessed and honored.

*ML Procise III*

Come See Us  
at LDI booth #617

# PYROTEK

SPECIAL EFFECTS INC.

## ALL UNDER ONE ROOF

[WWW.PYROTEKFX.COM](http://WWW.PYROTEKFX.COM)

With over 25 years of experience Pyrotek Special Effects, Inc. continues to produce world-class displays and custom designs for touring productions, sporting events, nightclubs, award shows, theater, movie & television, theme parks and permanent installations worldwide.

### LASER DESIGN PRODUCTIONS

[www.laserdesignproductions.com](http://www.laserdesignproductions.com)

Laser Design Productions, Inc. specializes in creating spectacular laser lighting effects for the touring industries, corporate presentations, TV/film productions, and theme parks. With over 20 years of experience we offer an inventory consisting of a full range of state-of-the-art systems, which include our New Air Cooled Full Color White Light Diode Laser, Air Cooled Red DPSS Laser, Full Color, Yag, Argon, and Krypton Lasers.

### aquaVFX WATER SCREENS

[www.aquavisualfx.com](http://www.aquavisualfx.com)

Aqua Visual FX Water Screens are a new method of creating a 'water-fall billboard' through user-friendly software and design capabilities. This innovation has the ability to exhibit custom animated graphics, logos, shapes and text images through a programmed sequence of water droplets.

West Coast: 4325 West Post Rd. Las Vegas, NV 89118 - Ph: 702 450-7976 - Fax: 702 407-0853 - Email: [info@pyrotekfx.com](mailto:info@pyrotekfx.com)

East Coast: 7676 Woodbine Ave, Suite 7 Markham, Ontario, L3R 2N2 - Ph: 905 479-9991 - Fax: 905 479-3515 - Email: [info@pyrotekfx.com](mailto:info@pyrotekfx.com)



## venue COALITION

*pictured left:* Andrew Prince, Vice President of Venue Coalition and Jeff Apregan, President *pictured right:* Venue Coalition team - Eric Gardner, Jenny Madden, Sam Rogers, Jeff Apregan and Andrew Prince

**In today's competitive** environment information, time and connections are critical to success. There hundreds of arenas across the United States and Canada working towards the goal of serving the entertainment needs of their community by filling their calendars with quality content. This challenge can be even more difficult for venues in secondary and tertiary markets that are often overlooked by agents and promoters. That is where Venue Coalition steps in.

Formed in 2005, Venue Coalition is a consortium of over 50 arenas in North America that strives to keep its members on the radar of agents and promoters who are booking shows and routing tours. President Jeff Apregan recognized the need for a group of this type to drive traffic into smaller markets by collectively increasing visibility and centralizing information. Vice President Andrew Prince explains, "An agent can call us and on one phone call they can have access to avails, they can get historical data, technical data if they need it, a variety of things. We hold all that information here."

Apregan and Prince have over 50 years of industry experience combined in a wide variety of capacities including venue management, concert promotion, tour management, production, and artist management. Throughout their time in the industry they have developed strong professional relationships with many key decision makers. AEG Live tour coordinator Doug Clouse recalls, "When searching for that perfect routing date on the Ozzy Osbourne tour, Venue Coalition presented a golden opportunity time and time again."

Venue Coalition's dynamic ability to handle projects of any scale makes it a great resource for agents and promoters. They

have proven time and again that they have the ability to provide solutions for anything from a one-off routing solution to routing an entire tour. "We can fill in gaps on the routing or look at doing a string of dates," Prince says, "The opportunities are endless." Additionally, Venue Coalition can help a support act find a date to play during an off-night on tour. This can help younger acts reach and expand their fan base, gain experience, and potentially make more money.

One of the primary ways Venue Coalition is able to increase visibility for its members is through collective marketing campaigns through industry publications and monthly newsletters, which are disseminated to an extensive list of key decision makers. "We send agents information on a pretty regular basis. We update them and let them know who our newest members are," Prince says. "We sit down with them to identify our markets and our buildings and look at what artists or attractions they have that we can either pitch to the group or take a look at on a market-by-market basis."

Internally, Venue Coalition provides a wide variety of services to its members by sharing information on regular conference calls and meeting at several industry conferences annually including Pollstar Live, the

Billboard Touring Conference, IEBA, and the IAAM Conference. "We have been a member of Venue Coalition for several years," says Randy Brown, GM of Allen County War Memorial Coliseum in Fort Wayne, Indiana. "I know that through their efforts and encouragement we have been able to obtain concert traffic that we otherwise would not have attracted to our market."

Members of the coalition also seek advice from Apregan, Prince, and other members when it comes time to make important decisions. Purchasing or co-promoting a show can be a daunting task and members can feel comfortable leaning on the leadership, experience, and market knowledge that Venue Coalition offers to make sound and informed decisions.

From an arena management perspective, members also benefit from sharing creative ideas and solutions to become more efficient and identify new revenue streams. Many arena managers face the same problems on a day-to-day basis and Venue Coalition members have the advantage of being able to source dozens of ideas from a variety of perspectives. The key to this advantage is communication and trust, which is something this group has cultivated and earned over the years.

Venue Coalition has grown from a small group of arenas in Western Canada into a cross-continental force in the past five years. From Florida to British Columbia, Hawaii to the Northeast, if you are going on the road, Venue Coalition can help you map out a path to success.





*Eat Your Hearts Out!*

**Favourite Catering Company**  
THANKS TO EVERYONE WHO VOTED FOR US

Tel: 020 7289 9446 Email: eyho@dial.pipex.com

**NEW  
LOCATION  
VIBRANT  
Atmosphere  
SCOTTSDALE  
AWAITS**

**TOUR  
LINK  
JAN 27-30  
2011**



Scottsdale Marriott at McDowell Mountains  
REGISTER ONLINE [tourlinkconference.com/register](http://tourlinkconference.com/register)



**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](http://www.collinsworthbright.com)

# TOUR LINK REGISTRATION



# TOUR LINK CONFERENCE

Tour Guide Invites YOU to Attend

## TOUR LINK Conference

{dates} January 27-30 2011  
{where} Scottsdale Marriott®  
at McDowell Mountains  
16770 North Perimeter Dr  
Scottsdale, Arizona 85260

### Register online:

[tourlinkconference.com/register](http://tourlinkconference.com/register)  
fax form to:  
615.256.7004

### FULL CONFERENCE FEES

Includes access to all events & meals

**Early Bird \$300 ea.** [Register between Aug. 1, 2010 - Sept. 30, 2010]

**Advance \$325 ea.** [Register between Oct. 1, 2010 - Nov. 30, 2010]

**Standard \$350 ea.** [Register between Dec. 1, 2010 - Jan. 21, 2010]

### Walk-ups (Register onsite)

Thursday \$375 ea.

Friday \$300 ea.

Saturday (full day) \$200 ea.

One-day Pass \$200 ea.

**Spouse/Sig. Other/Family Registration \$150 ea.**

**Road Warriors \$150 ea.**

\*Special rate is for any and all touring personnel only

**Student Registration** \*Please visit [tourlinkconference.com/register](http://tourlinkconference.com/register) for rate information.

**Industry Dinner & Top Dog Awards Show ONLY \$150 ea.**

\*This pass is for those who wish to only attend this evening event. Access is already included in all other registration options.

Name: \_\_\_\_\_

Names on passes: \_\_\_\_\_  \_\_\_\_\_   
(check box if playing golf) \_\_\_\_\_  \_\_\_\_\_   
\_\_\_\_\_  \_\_\_\_\_

Company Name: \_\_\_\_\_

Street Address: \_\_\_\_\_

City: \_\_\_\_\_ State/Prov.: \_\_\_\_\_

Postal Code: \_\_\_\_\_ Country: \_\_\_\_\_

Phone: \_\_\_\_\_ Fax: \_\_\_\_\_

Email Address: \_\_\_\_\_

Number of full conference registrations - QTY: \_\_\_\_\_

Spouse (\$150)

Road Warriors (\$150) - QTY: \_\_\_\_\_

Industry Dinner & Top Dog Awards Show ONLY (\$150) - QTY: \_\_\_\_\_

Please select the number of meals for Saturday night:

\_\_\_\_\_ Grilled Filet Mignon with Lump Crab Cake

\_\_\_\_\_ Grilled Salmon Fillet and Shrimp

\_\_\_\_\_ Cheese Stuffed Tortellini

TOTAL registrations: \_\_\_\_\_

\* Payment Method:

CHECK  CREDIT CARD  PAYPAL

**Credit Card** – We will contact you by phone within 2 business days. Also, you may contact us at 615.256.7006 so a credit card or check payment arrangement can be made. DO NOT EMAIL CREDIT CARD INFO.

**PayPal** – A PayPal request will be emailed within 2 business days. 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.



# SAY HELLO TO SHARPY!

See the latest member of the Clay Paky family come to life at LDI 2010.  
Weighing in at 22 lbs (10 kg) and measuring 1 foot (30 cm), the new Sharpy can unleash an impressive 55,000 lx @ 65 feet (20 m).

LDI 2010: Booth 1620 – Demo Room N-108 (level one)

[www.claypaky.it](http://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](mailto:info-NA@prgdistribution.com)



*USA – English Speaking Canada*  
A.C.T. Lighting, Inc.  
5308 Derry Avenue, Unit R - Agoura Hills, CA 910301  
Phone: 818 707-0884 - Fax: 818 707-0512  
[www.actlighting.com](http://www.actlighting.com)



*East Coast*  
A.C.T. Lighting East  
122 John Street – Hackensack, NJ 07601  
Phone: 201 996-0884 – Fax: 201 996-0811  
[www.actlighting.com](http://www.actlighting.com)

an office for Audio Analyst. At the same time I started flying for Sammy Hagar.

**mPm:** We've been neglecting that part of the conversation. How had your flying career progressed?

**EL:** I started flying in 1980. I was living in Great Barrington, Massachusetts. That's when I finally had the money to do it.

**mPm:** How often were you going up once you got your license?

**EL:** I'd go up whenever I had a day off on the road. I'd go find an FBO (fixed base operator) in a strange town and get checked out in a plane and go fly locally for an hour or two. In 1987, I started getting very serious about it, and I got all of my advanced ratings.

**mPm:** At that time was your primary stock in trade monitors?

**EL:** No. It was monitors, front of house, it was everything. I mixed front of house on Luther Vandross's first tour in '82. When that was over, I mixed for Molly Hatchet and Marshall Tucker Band. I bounced back and forth between the two of them. I didn't have much time off that year. The next year was the beginning of the Styx *Kilroy Was Here* tour, which took up the whole year.

**mPm:** At some point you started transitioning off of the road. How did that happen?

**EL:** Well during those busy years I was also picking up other work like stage managing, production managing and tour managing.

**mPm:** Who'd you do that for?

**EL:** The first one was New Edition. I was running monitors for them, and their production

manager left and I got the job. I'd watched other people do it, and I figured I could do it too. I went to the three managers, asked them for the opportunity, and they gave me two weeks and an extra per diem with the agreement that at the end of the two weeks if they liked the job that I did then we would talk extra money. At the end of the two weeks, they came to me and said, 'We have to talk about something.' They said the tour accountant was concerned because I wasn't spending any *road float*. They wanted to know what I was doing differently. I wasn't spending any money, but I was getting the job. They gave me the job. It's not that tough. It's basically about organization and knowing how to keep people happy.

**mPm:** So somewhere in there you bought your first plane. When was that?

**EL:** That was 1988 when I moved to California. I bought a Cessna 320 Skynight.

**mPm:** That was the same time you got off the road. Did you get into your office and say "I miss the road?"

**EL:** Yeah. It was awful. It was just awful. I wasn't ready to settle down and nothing was working the way it was supposed to. I got involved in a lot of crazy stuff in LA. I got out of there in 1991, and it was the best thing I ever did. If I'd stayed longer I probably could have died there. That's three years I'd like to forget.

**mPm:** So you left LA screaming. Where did you land so you could stop screaming?

**EL:** I went back out onto the road for a little bit as a tour manager for a kid named Tommy Page and then for Billy Squier. After Billy Squier, I went out for six weeks with this band Shooting Gallery and that was it. The band was way into heroin, and I realized that this was the end of the rope. That was in May of '92, and by March of '93 Dave Shadoan had

hired me. He started talking to me over the summer of '92 about coming to Nashville.

**mPm:** Was this the final retirement, or were you still suffering from Brett Favre syndrome?

**EL:** (Laughing) There was a little one. In the fall of 2000, Clint Black had gone through a number of production managers after "Hoss" had left. Things were going pretty well here at the office. So I filled in on the last few shows for the rest of the year. Then the next year, he was having a kid and just did weekend dates, so I had time to go away and make a little extra money on the weekends. Besides, I wanted to get away from my old lady. I did that for about five years, but when the dates started picking up, I had to quit.

**mPm:** Were you still on your first plane?

**EL:** No. By now I was on my third plane. The second one I bought here in '96. It was another Cessna 320. The first one was the D model and the second was the F model. That was a really fast airplane. I loved that plane. It was just too expensive to maintain. I got rid of that one and got a Piper Seneca in '98, and I had that one for 10 years.

**mPm:** As I look at the images I took of you flying, there are a couple of you putting the plane into a hard bank and doing that pilot thing. You look incredibly relaxed. I assume that's what you do to clear your head.

**EL:** Yes, definitely. That's definitely how it gets done.

**mPm:** What would you like to do down the road. Do you have any kind of long range vision?

**EL:** I definitely want to continue growing this business [Sound Image] and keep it on an even keel. Way down the road, I'd like to chase my boat with this plane.

**mPm:** Do you have a boat?

**EL:** No, but I want to try it. I want to have a large sailboat and move from the east coast of Florida to the Islands. Leave the boat some place in the Islands and use the plane to go back and forth.

**mPm:** Sounds relaxing.

**EL:** I don't know. We'll see what happens. It's not a pipe dream. I'm definitely aiming for it. It's something that I'd like to do. I don't know if it will ever happen. They say dreams can become reality. The plane was a dream. You just have to work at it. I quit smoking!

**mPm:** Well they went from big rotary knobs to digital consoles once upon a time.

**EL:** That's exactly right.

**mPm:** And here we all are. 🌍



The indoor one was styled on a Northern Soul disco, complete with Nexo Alpha for sound, recreating the non-stop party marathons for which the genre was famous. The monitors were the ubiquitous MP3s and Kenny Kristiansen engineered using a Yamaha LS9 console.

A JBL VerTec rig, comprising of 4 x VT4889 mid-highs and 4 x VT 4880 subs a-side was used outdoor, complete with MP3 wedges - the one audio component to transcend all timeframes, PLM amps, a Digidesign SC48 for FOH and a Yamaha LS9 for monitors, looked after by Simon Fuller and Alan Harrison.

For the pop and glam-tastic 1980s – famous for its disco divas, scary goths and the origins of the rave/warehouse dance party phenomenon among many other things - ADLIB contributed with an L-Acoustics Kudo system with SB28 subs, the omnipresent MP3 wedges and an LS9 mixer. The system was powered by LA8 amps, with ADLIB's Carlos Herreros moving, grooving and mixing the nights away!

The final arena was the Roller Disco - a skating track made from a converted fair-ground ride with a wooden floor. This noisy and lively environment requiring audio with a bit of attitude, which came in the form of ADLIB FD2 boxes with ADLIB's own 15" subs, an Allen & Heath mixer ... and Hannibal Chaabouni riding the faders.

Full mics-and-stands packages were supplied for all stages, and ADLIB also supplied a monitor system, MP3s, another Soundcraft Vi6 console and Labgruppen PLM amps - for the 'house' orchestra's nearby off site rehearsal room. The orchestra had a busy 'roaming' schedule to back an assortment of different artists appearing on various stages throughout the weekend.

In continuing Adlib's investment in skills & training, Chris Wall & Jay Petch provided valuable assistance to the festival team on every stage and enhanced their stage set up knowledge too.

Client Manager Phil KIELTY commented, "This was definitely a highlight of the festival calendar so far this year. We were proud to become involved in something new, exciting and unique on the festival landscape, it was a massive success and I'm sure it will grow in the future." ☺

**FCC Licensed**

**Rock Solid Performance & Service**

**For All Your Communication Needs**



**Concert Tours** **818-681-0814**  
**Film/ Network Productions** **www.roadradios.com**  
**Corporate/ Special Events** **Locations in NJ and LA**

**PROFESSIONAL<sup>®</sup> 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**



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**

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

*ConCentRICs is Event organization stemming from a central source.*



**ACCURATE STAGING**  
RENTAL AND MANUFACTURING

- \* Complete Custom Touring Sets
- \* Rental Sets and Risers
- \* Custom and Rental Tradeshow Booths
- \* Digital and Scenic Backdrops
- \* Any Custom Soft-Goods

**Los Angeles**  
 Joe Gallagher - 310.324.1040

**Nashville**  
 Tye Trussell - 615.369.2175

**San Francisco**  
 Bobby Schneider - 510.995.8809

**We are a one stop shop!**

**WWW.ACCURATESTAGING.COM**



# STAGE HANDS MASSAGE THERAPY™

bodyworking services for the performance industry

massage – chiropractic – acupuncture – ahiatsu  
esthetics – yoga – pilates & personal training

YOUR PACKAGES ALSO AVAILABLE

Darcy Lynch MS LCMT AOBT CPT CYT - 401.369.2239  
darcy@stagehandsmassage.com - stagehandsmassage.com



## ADVERTISER'S Index

|                                     |     |
|-------------------------------------|-----|
| Access Pass & Design.....           | 2   |
| Accurate Staging.....               | 35  |
| Baker Donelson.....                 | 2   |
| Clay Paky.....                      | 33  |
| Collinsworth, Bright & Company..... | 31  |
| Cube Passes.....                    | 15  |
| D&S Classic Coach.....              | 36  |
| Dega Catering.....                  | 36  |
| Eat Your Heart Out.....             | 31  |
| Engine Power Source (EPS).....      | 11  |
| Entertainment Cargo.....            | 34  |
| Event Live Expo.....                | 12  |
| Eventric.....                       | 11  |
| I-MAG Video.....                    | 5   |
| Mega-Stage.....                     | 13  |
| Midway Car Rental.....              | 4   |
| Mojo Barriers.....                  | 19  |
| Motor Coach Industries (MCI).....   | IBC |
| Nocturne.....                       | 18  |
| Potenza Enterprizes.....            | 17  |
| Precise Corporate Staging.....      | 11  |
| Prevost.....                        | BC  |
| Professional Wireless Systems.....  | 35  |
| Pyrotek.....                        | 29  |
| Radius Display Products.....        | 1   |
| RIC Corporation.....                | 35  |
| Road Radios.....                    | 35  |
| Roadhouse Coach.....                | 4   |
| Rock-it Cargo.....                  | 29  |
| SOS Transportation.....             | 36  |
| Sentient Jet.....                   | IFC |
| Sound Image.....                    | 2   |
| Stage Hands Massage Therapy.....    | 36  |
| Taylor Tours.....                   | 9   |
| Upstaging.....                      | 19  |
| X-Streamers.com.....                | 17  |

## DEGA

ROCK 'N' ROLL TOUR CATERING WWW.DEGACATERING.COM

GREAT MUSIC  
DESERVES  
GREAT FOOD!

Dega Catering has been catering to the entertainment industry for over **16 YEARS** now and has continued to raise the bar on not only incredible food but on service, economy, efficiency and professionalism. We can work with **ALL TOURS OF ALL SIZES & ALL BUDGETS**. There is no need to compromise. **JUST CALL US!**



★ ★ ★ ★

DEGA CATERING, INC.  
711 IRWIN ST. KNOXVILLE, TN 37917  
PHONE: 865.584.3258  
FAX: 865.584.3381

SETTLE DOWN

**CLASSIC D&S COACH**  
**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  
dandsclassiccocoach.com

**SOS TRANSPORTATION LLC**

**SUPERIOR ON-TIME SERVICE**  
*Since 1989*

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

# 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](http://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 Most Comfortable Ride

Factory Integrated  
Slide-Out  
**SLEEK DESIGN**

Environmentally  
Friendly Rooftop Diffuser  
**REPLACES TRADITIONAL EXHAUST**

Ergonomically  
Designed Cockpit  
**BUILT FOR DRIVER  
COMFORT AND SAFETY**

Tire Pressure  
Monitoring  
System  
**IMPROVES  
SAFETY**

Unique Styling  
**DISTINCTIVE DESIGN  
FEATURES AND IMAGE**

Longest Wheelbase  
**UNMATCHED RIDE COMFORT**

Independent Suspension  
**IMPRESSIVE MANEUVERABILITY**

Prevost Electronic  
Stability Program  
**RELIABLE VEHICLE CONTROL**

# 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  
800-897-7386 or visit [WWW.PREVOSTCAR.COM](http://WWW.PREVOSTCAR.COM)

**PREVOST.**

The ultimate class.