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volume 6 issue 12 2013



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FROM THE *Publisher*



So, we finally hit the last issue of the year. This issue features the Selena Gomez tour and some of her key support companies as well as an in-depth feature on Pink. As always, we invite your comments on our work and hope you see fit to support our advertisers. This has been a particularly difficult year for us and we appreciate all the support we receive from our readers.

In this issue are features on two mainstay companies in the industry, Gallagher Staging and Florida Coach. For a moment, I will step aside from my role of objective analyst and be totally subjective.....I love these guys! Jack Calhoun of Florida Coach and his brother Jerry were two of the first companies to support my work when I started over thirty years ago and Jack is still there. It is hard to express what it means to have clients that loyal and supportive for so many years, and believe me, the gratitude comes from my heart.

Joe Gallagher has been another long-time supporter of this publication and he is always there for us when we need advice or help and the personal relationship we have developed is special. His son Joey is following right in his father's footsteps.

Finally, Tour Link is shaping up to be another big success with the host hotel already sold out. Overflow hotels are already booking up, so if you have not yet made plans to attend, this is going to be a good one, so don't miss it.

Publisher
Larry Smith

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The Guide Has Arrived

November was a landmark month in the history of the Event Safety Alliance. After nearly two years of development and input from industry, regulatory and safety professionals, attendees of the LDI 2013 Conference and Tradeshow were able to get their first look at The Event Safety Guide, the live event industry's first comprehensive reference guide of industry best practices. Over the course of three days, hundreds of people stopped by the Event Safety Alliance booth to learn more about the guide, the mission of the ESA, and how they themselves could help increase safety awareness within the event industry.

Additionally, dozens of attendees took part in two seminars hosted by the Event Safety Alliance. During the first session, "The Event Safety Guide: A Roadmap For Safe, Responsible Show Production", ESA President and Executive Director Jim Digby led a lively discussion on the history and rationale for the Event Safety Guide and how professionals can utilize the guide to improve safety at their own events. The second session, entitled "You Are the ESA", was an open roundtable discussion that expanded on many issues raised during the earlier session, and offered attendees an opportunity to express their ideas and suggestions to help shape future editions of the guide and the direction of the organization. The demographics of each session were remarkably broad, with representation from universities, theatres, touring production, IATSE, and even NASA offering their insight on this critically important subject.

Since its release, reaction to The Event Safety Guide from inside and outside the event industry has been immediate and almost universally positive. The guide has received accolades from many industry veterans, including those whose careers have laid the framework for modern event production. Major media outlets such as NBC News have reported on the release of the guide and what it may mean for the attending public. Artists such as Linkin Park's Chester Bennington have offered their praise and gratitude for the ESA's efforts in ensuring the safety of performers and their audience. In all instances, one



thought has been expressed repeatedly - "It's about time".

That time has now come. The guide has arrived. Now the real work begins.

Regardless of how informative the contents may be, a guide without application is little more than a collection of words. To realize it's full potential, the guide must be taken into the field and utilized whenever possible. Users of the guide must embrace and implement the applicable best practices in order to test drive it, make improvements where needed and raise the bar of safety consciousness within their organizations. As they apply the guide, we hope users continue to provide feedback to the ESA regarding what works and what can be improved upon in future versions.

Those attending this year's Tour Link Conference will get their own opportunity to learn firsthand about The Event Safety Guide. Following our earlier model, the Event Safety Alliance will be hosting two sessions at February's event. The first session will center around the development and use of The Event Safety Guide, with the second being a "roundtable" discussion focused on the larger safety issues facing the live event industry. Both sessions will offer ample opportunity to engage leaders of the ESA, and to make your voice heard as the organization continues to grow and evolve. Copies of The Event Safety Guide will be available for review and purchase, as well. For those who don't want to wait until February, printed

editions of the guide will be available soon for purchase on the Event Safety Alliance website. Additionally, eBook versions of the Event Safety Guide will be available for download at several online retailers including Amazon, iTunes and Barnes & Noble. Both formats of the guide will be sold for \$49.95, with proceeds from all purchases helping the ESA develop additional resources and further the message of "life safety first."

As 2013 draws to a close, the Event Safety Alliance would like to offer our sincere thanks to everyone who has supported this mission, and has worked diligently to make live events safer for our performers, employees, and guests.

From the beginning, our motto has been "YOU are the ESA". The successes of this past year demonstrate how true that statement really is. Expect exciting things to come in 2014.

Have a safe and enjoyable holiday season. We'll see you at Tour Link!

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Christie Lites Opens New York Office: Expansion Establishes its 14th Office for Stage Lighting & Rigging Rentals in North America

The new office for Christie Lites New York is officially open for business. The warehouse is in a newly renovated 30,000 square foot space at 13B Division Street in Fairview, NJ. This 14th location further strengthens Christie Lites' multi-office network supplying full service stage lighting equipment rentals across North America.

Said Christie Lites VP Rentals Ken Alexander, "We are proud of this new expansion which allows us to directly service our already loyal Northeast client base like never before and also provides the perfect avenue to reach

new clients in the months and years to come."

Christie Lites New York has been unofficially operating for the past few months while ramping up and accumulating equipment inventory prior to any official opening announcement. Since October, the CLNY office has fulfilled several tour preps including a new NETworks Presentations touring production of Phantom of the Opera – as well as TV packages such as "The Carrie Diaries" and Meredith Vieira's talk show pilot – and along with several corporate and special event projects.

CLNY Operations Manager is Tom Cowdery, who began his CL career in 2010 in Seattle and since then has opened Christie Lites expansion offices in Las Vegas and

Nashville. "In New York, Tom has built another topnotch team and facility which emulates the Christie Lites network model completely," Alexander said.

Leading the New York Rentals team is Chris McMeen who joined Christie Lites in July 2012 and has continued to serve his career long-term clients in the touring, Broadway and TV marketplace. Recent events McMeen has supported include: NFL Draft 2013, Amazing Spider-Man 2 film, the Lumineers U.S. tour and more.

Other CL Rental Account Reps are also already supplying their clients through the New York location as a part of the national Rentals management system. The entire team is excited to have CLNY added as a major part of its business growth in 2014 and beyond.

Christie Lites CEO Huntly Christie was extremely pleased with the brisk business atmosphere surrounding the new office when word leaked out about its opening.

In addition, he joked, "We have always wanted to have a shop close to a decent deli. We already have locations near excellent sushi, steak and BBQ and now we are finally in the neighborhood of the holy grail of dining!"

2013 has been a busy year for Christie Lites. In addition to opening a new Canadian office in Winnipeg earlier in May, the company has been providing lighting and rigging equipment for a growing client roster including: concert tours such as Justin Bieber, Michael Buble, Keith Urban, Dierks Bentley, KISS, Motley Crue, Fun, Bassnectar, Pretty Lights and more; corporate event clients have included: Microsoft, John Deere, Boeing, CES, Dell, and booths for more than 20 major automobile brands at the five top-tier motor shows in the U.S. and Canada. CL continues to service an ever-increasing list of festivals, theatre and entertainment productions across North America.

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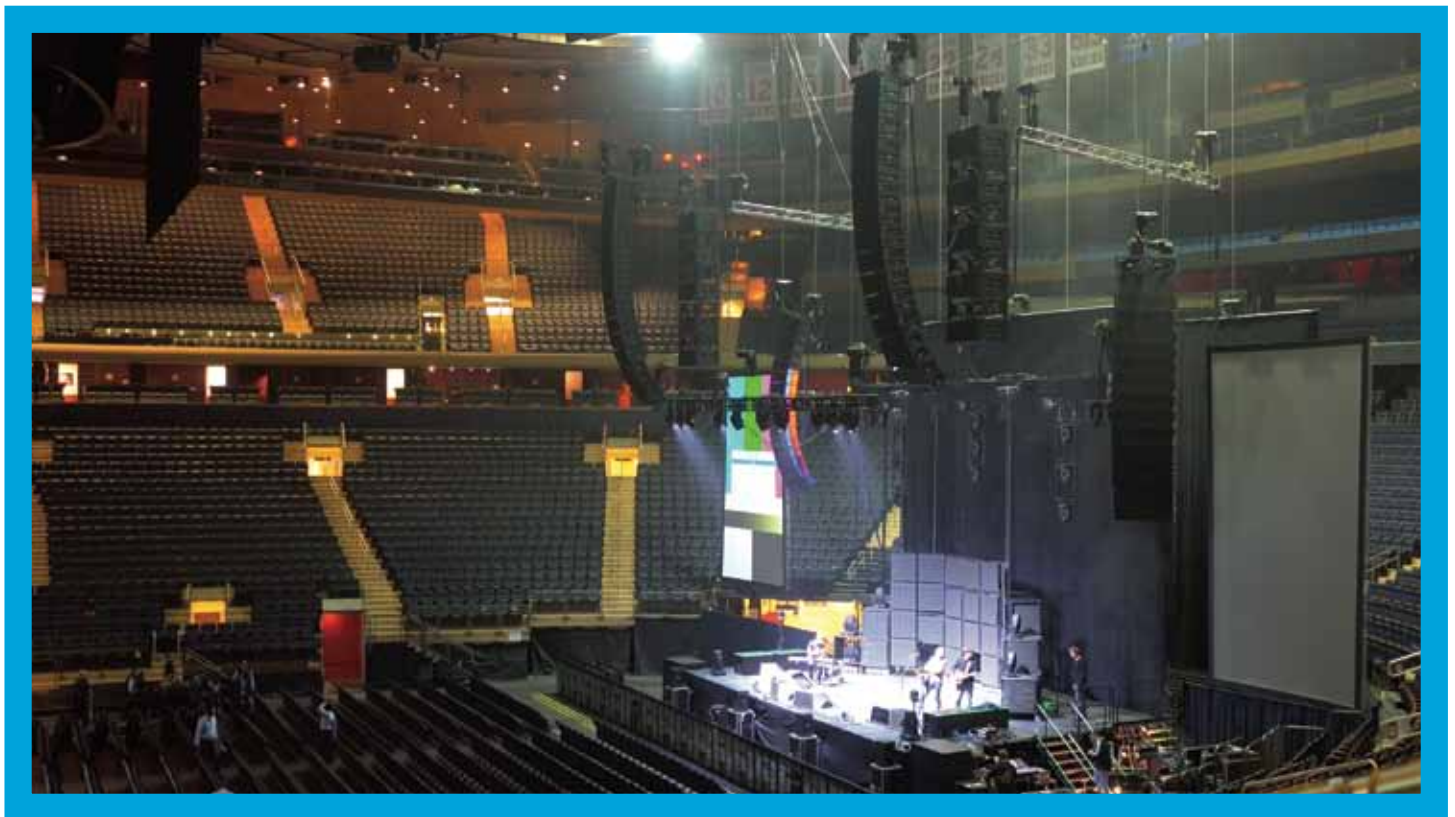
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Meyer Sound LEO Lends Intimacy to Ed Sheeran Concerts at Madison Square Garden. This fall, British singer-songwriter Ed Sheeran headlined three solo acoustic shows at New York City's Madison Square Garden. Performing to an

arena of screaming fans, Sheeran and his acoustic guitar were supported by a powerful and transparent Meyer Sound LEO linear large-scale sound reinforcement system that kept the shows intimate despite the arena's size.

According to Chris Marsh, Sheeran's FOH engineer and production manager, it was important to maintain a personal connection between Sheeran and his legion of adoring fans. "That feeling of immediate presence is crucial," he says. "It helps everybody feel that Ed is up close playing an intimate show, despite that fact that he may be 80 meters away. With LEO, we've managed to make the transition from clubs and small theatres into arenas without losing that sense of closeness."



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Provided by UK-based Major Tom Ltd., the LEO system was built around dual main hangs of 12 LEO-M line array loudspeakers and four MICAR line array loudspeakers. Side hangs were comprised of 16-each MILOR line array loudspeakers, while six UPA-1P loudspeakers provided fill. Ten 1100-LFC low-frequency control elements were flown in cardioid arrays using MAS-1100 array spacers, with an additional six 1100-LFC loudspeakers stacked on the ground. The onstage mix was fed to Sheeran with six MJF-212A stage monitors and four 600-HP subwoofers. A GalileoR CallistoT loudspeaker management system featuring two Galileo Callisto 616 array processors and two Galileo 616 processors supplied drive and optimization for both FOH and stage systems.

“LEO is an incredibly open-sounding rig,” says Marsh. “Although Ed performs solo with acoustic guitar, the harmonies he builds with his loop pedal can be deep and complex, and no other system has handled them as well. I hear every part in the harmonies with superb separation, and the vocal sits effortlessly on top of the mix.”

LEO was chosen for the New York shows based on prior experience in Ireland.

“We had done five arena shows with LEO in Dublin and Belfast,” Marsh recalls. “In a production meeting with Ed and his management, we all agreed those were the best-sounding shows we’d done in two years. Basically, Ed said, ‘I want the sound system from Ireland for New York.’”

Marsh mixed the New York shows with a DiGiCo SD11 console, while a Sennheiser 2000 Series wireless system with an 865 capsule was used for Sheeran’s vocal. The pickup in his Martin LXE1 acoustic guitar was connected via an Avalon U5 direct box.

Sheeran’s New York run featured special guests Snow Patrol for the first show, and Taylor Swift for the second show.

www.meyersound.com



Staging Concepts Launches Company Rebranding

The Company’s new brand identity mirrors its forward-thinking approach

Staging Concepts, an industry leader in portable staging equipment, announces the launch of its rebrand. The launch is a positive outcome of Staging Concepts’ plan to update its brand identity to better reflect both the company’s modern approach and evolution of its product lines. The unveiling of the brand is complete with the roll-out of its new logo and fully redesigned website, www.stagingconcepts.com.

Inspired by the company’s vision of innovation and continuous advancement in the industry, the rebranded design uses sleek, clean lines and a contemporary logo to express a forward-thinking company.

“Staging Concepts has evolved into the go-to company in our industry for high profile, highly customized staging solutions,” said Bob Randall, Staging Concepts VP of Sales and Marketing. “I believe our brand now speaks to who we are as a cutting edge staging designer and supplier.”

The newly redesigned Staging Concepts website includes easier navigation and overall improved user experience. Website visitors will find a seamless experience as they view the site across multiple devices from desktop to tablet to mobile. Additionally, viewers are able to keep up with the company’s latest happenings in the new “Featured Projects,” and “News & Events” page.

www.stagingconcepts.com.



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Technical Innovation welcomes Eric Elwell to its Nashville team as the new front man for the ProAudio Systems market, focusing on Houses of Worship, auditoriums, and other large venues. A 25-year veteran of the music and entertainment

production field, he is now putting his knowledge and experience into designing and creating systems for these spaces that present unique challenges where sound is critical for musical performances as well as clarity of the spoken word.

After earning a scholarship to Wichita State University to pursue a degree in Music Performance and then later graduating in the top of his class from The Recording Workshop in Chillicothe, OH, Eric has worked with top names in music and television production throughout his impressive career. As a sought-after Audio Engineer, Production Manager, Tour Manager, Performer, Producer, and more, he’s recorded and mixed over 50 major label releases and was honored with Christian music’s highest achievement, a Dove Award, for production and engineering.

According to Chaz Corine, Manager for Michael W. Smith, “Eric understands the nuances that make great sound. He understands it’s more than just great gear – he takes into consideration the environment, the room – all the details that someone with less experience or intuition might miss. He provided us with great sound in the many years he mixed for Michael W.

Smith and I’ve experienced the quality of his work in many other settings, as well. He really is one of the best there is.”

With a resume that highlights work with Sugarland, Billy Currington, The Tonight Show, David Letterman, NBC Today Show, The View, the CMA Awards, and the Tree Lighting at Rockefeller Center— just to name a few— “Eric is a consummate professional possessing a rare blend of clear task orientation and big picture creativity,” says Dez Dickerson, President/ CEO of The Pavilion Group. TI is excited to see what Eric’s experience will bring to its design and engineering professionals and what that will mean to its clients.

“Eric’s expertise, experience and background in pro audio is a critical addition to our pro audio Design Engineer and Project Management Teams,” explains David Berndt, Regional Director of the Nashville location. “This combination of talent will offer our clients state-of-the-art design, build and integration in the pro audio market. Having known Eric professionally for the past 15 years, I truly understand how fortunate Technical Innovation is to have him join our Team.”

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Left: MPM’s Lori Meadows with LMG’s Craig Mitchell at the LMG Nashville Christmas Party and below with LMG’s Scott DeLancey and Josh Turner guitar tech, Riq Lazarus at Sound-check Nashville’s Very Scary Christmas Party.





Florida Coach

by Mike Wharton

Florida Coach is in their 37th year of delivering quality Entertainment Coaches for the music touring industry and has just completed outfitting Willie Nelson's seventh new bus. Willie is a long standing client of more than thirty years. Caleb Calhoun, son of Jack Calhoun, the founder of Florida Coach, attributes this longevity to many factors. Caleb has been active in the family business for as long as he can remember, working in the conversion shop learning the business from the ground up. So in 1996 when the company's long standing business manager, John Wimberley was retiring, it seemed only natural for Calhoun to take the reins of that position.

The business manager role rapidly expanded to the point that Calhoun found himself involved in virtually every aspect of the company. A self described "very hands on type", he notes that while the hands on approach is vital for maintaining client relationships, it's the love of the work that really drives him. He looks after conversion details with a discerning eye that follows the fundamentals he learned from his father.

Calhoun is quick to point out that the true success of the company is owed to the entire team at Florida Coach.

"We have an amazing team in our shop, all of who pay attention to every detail on the conversions. Details that may not be immediately noticed but make a big difference in the quality and solidarity of the coaches we build. The conversion staff has been working non-stop for the past few years. We want to continue to set the highest standards in our industry.

Between the shop staff and the office, the home front consists of thirty plus. The company has a total of nearly ninety team members made up of artisans, engineers, drivers, and family. Many of them have been with Florida Coach for over fifteen years or more. A few have been with the company over thirty years. "It is the people in the company that make all the difference," says Calhoun. "They don't just fill out the interior of a bus shell. They detail it into a comfortable and safe place to be while on the road." Calhoun notes that while that is extremely important, having the right driver is even more important. "We can have the nicest bus on the road, but if we don't have a good driver in the front seat, it will not work. However we can put an older bus out and with the right driver, they will make it happen." When asked how he determines drivers positions, Calhoun says, this is another hands on learning experience, however, he also harkens back to the basics his father Jack taught him.

The facility still sits on the seven acres originally purchased by Jack Calhoun when he started the business. He may no longer be in the office day to day but the company is still strongly influenced by his drive.

Like any company of longevity a constant flux and flow occurs. At times Florida Coach has had an over abundance of buses and other times not quite enough buses. Currently there are 50 in the fleet.

Calhoun states that having the biggest fleet of Entertainment Coaches is not the goal. "We want to have the best buses on the road. We pride ourselves on the fact that there is always someone available 24/7 to support the buses and drivers on the road. Our goal is to set the bar that others will try to aspire too." We use the latest cutting edge technology and our years of experience to produce the end product.

Florida Coach's approach to the market does not entail much conventional advertising. Word of mouth has been the source of growth.

"I just don't believe you really need to tell someone what you're doing, you need to show them. It's what I have learned from my dad, Jack, who started it all. I have followed his example and continued to build our success on his footsteps."

Florida Coach continues to purchase new Prevost shells on a regular basis. While quantity has never been a goal and quality has always been a standard, both of these have been predicated on the desire to take care of the long standing relationships and new clients alike. "We are very fortunate to have developed some great relationships and work with some amazing people, they deserve the very best," says Calhoun.

A few of Florida Coach's recent clients are Harry Connick, Jr., Bob Dylan, Selena Gomez, Dave Matthews Band, Tom Petty and the Heart Breakers, Bonnie Raitt, Train, and Neil Young.

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Gallagher Staging

Contributing writers
Michael Mc Laughlin and
Lindsey M Chapman

GALLAGHER – THE DYNAMIC DUO

The words “Gallagher” and “Staging” both have a long-standing history in the live event industry. With 40 years of combined staging experience between Joe and Joey Gallagher, this dynamic duo continues to gain recognition and respect when it comes to event production.

After establishing Gallagher Staging and Productions, Inc., their success and client following within the last two years has grown at an exponential rate. From basic ideas to the most intricate custom work, the growing team does what they can to make every client’s vision a reality. “No one in the industry can match our ability to design for better efficiency and execution,” Gallagher says.

THE APPLE DOESN’T FALL FAR FROM THE TREE

The Gallagher story stems back to the 1970’s, when Joe Gallagher, a California native, started out in this business promoting and booking local bands in the Greater Los Angeles area. During Joe’s early years, he started out as a rookie driving trucks and working long hours as stagehand.

Between 1992-2011, Joe worked for two different staging and lighting companies, before co-founding what became a successful endeavor for him and his two partners. After a decade long run of working alongside two deciding factors, Joe made an executive decision to leave his secure position in late 2011. After much thought and consideration, Joe jumped in head first into

partnering up with his son, Joey Gallagher.

Joey supported the idea of starting a new business endeavor with his father in hopes of taking full advantage of his natural business sense and entrepreneurial spirit.

Joey states, “I knew what starting a new company entailed, and I was up for the challenge. When I was only 19, I started a cell site company on my own, as well as working part-time staging gigs at night. After working for myself for 3 years, I sold my company in 2003 to work full-time under my father and his two partners (at a competing staging company) to learn the ropes of the industry. I worked my way up from being a stagehand, to a project manager, and eventually landed a sales position. It was an accumulation of our experience in the live event industry that made me 100% confident that my father and I would succeed on our own.”

THE BUSINESS PLAN

Although it was not the best time to start a new company during the pit of the recession in 2011, the Gallagher’s were optimistic in paving a new path where they made their own decisions.

Their business plan was simple: work to do things better and more efficiently for their clients. “We’re about new ideas, using new technologies, doing things faster, better, and more efficient. Our comprehensive range of products and services provides our

clients with effective staging solutions that enhance the outcome of any event we take on”, says Joey.

Knowing the staging industry inside and out, the Gallagher’s have narrowed their product and service offerings to the essentials: staging, truss, The G-Block line of products, turntables, custom sets, touring support, crowd control, lifts, seating platforms, in-house digital printing, and backdrops. “We take pride in our extensive inventory, along with all of our custom gear. We will always be looking to make packaging easier, shipping easier, and all of our gear will be constructed in a way that won’t fail.”

GALLAGHER GEAR

Each day, the young business continues building upon a foundation of industry experience. Along with the knowledge of what works and what doesn’t, the Gallagher team has an understanding of what is needed in the staging industry. The G-Block, The G-Deck, and their G-Walls are a great illustration of this.

The PATENTED, award winning G-Block Line of Products provides a universal anchor that allows for endless truss designs. Used for truss grids, truss arches, and for dead weight, the 3,500-pound, 36-inch cube G-Block has revolutionized the standard for ground support systems. The product features bolt patterns for 12” x 12” and 20.5” x 20.5” box truss on five sides, is forklift-accessible from two sides, and receives screw jacks for leveling. The MINI G-Block brings a finer focus to the concept, allowing truss configurations in more intimate settings.

The G-Deck features custom-grade aluminum extrusion, and is the foundation for Gallagher Staging’s inventory. Joe states, “Our G-Decks are what set us apart from our competitors. Our stage decks are structurally designed to support a uniform, distributed live load of 130 PSF.”

Last but certainly not least, The G-Walls make the list of exclusive “Gallagher Gear”, being the most innovative wall system available on the market. These aluminum-scaffolding structures are rated at 125 PSF, which exceeds most industry standards. G-Walls are lightweight, can be accessorized to roll or remain static, range in width, and can be stacked to accommodate any height.

TEAM GALLAGHER

At the end of the day, the Gallagher team thrives on the diversity of the staging industry.

“I started out working with small bands and surrounding myself with everything music” Joe says. “In such a short time, we expanded from

working solely with musicians and artists, to adding on more corporate clientele like Viacom, Disney, and Universal. As much as I love expanding and growing as a company, I will never steer away from the music.”

It is this shared love for the touring and music industry that have landed Gallagher Staging with such a respectable list of clients, including: Avenged Sevenfold, Selena Gomez, John Legend, Kid Cudi, Miguel, Imagine Dragons, Chris Brown, Kid Rock, and Paramore to name a few.

When asked what’s next for the Gallagher team, only few words were said... Expansion. Innovation. Simplicity. “We are committed to satisfying our client’s needs on an individual basis, and simplifying the production process as a whole. Jumping through hoops, answering our phones at any hour of the day, and coming through on eleventh hour jobs, is what sets us apart from our competitors.”

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Selena Gomez Stars Dance 2013 Tour

By Mike Wharton/Photos by Ben Dickman



Only a talented artist who practically grew up on television, film and theatrical stages, could so smoothly command, on their first outing with an arena sized production, the massive set that is supporting Selena Gomez's Stars Dance tour. Of course the artist needs to feel comfortable on the stage as well. That comfort level is achieved with a production staff such as the one on board with Production Manager John Lafferty.

Lafferty, an industry veteran who has taken the likes of Nine Inch Nails, Blink 182, and 311, to name a few, around the world's arenas, explains how this came about.

"The tour manager Mark Holloway and I have known each other a bunch of years. The two of us had just finished Blink 182. He gave me a call afterward to talk about Selena's upcoming tour. He told me what a great young lady Selena is and how much he has enjoyed working with her the last five years. He gave me a bit of her history as an up and coming artist doing minor shed stuff mainly. This was her first time out with a big arena size production, so the management team felt dedicated people in positions were a necessary change, instead of what they had done in the past, of people wearing multiple hats. He also mentioned that it was a good tour; a good time."

Lafferty came on board and brought a few of his core people to fill those positions. These are Monitor Engineer Tom Vein, Production Coordinator Meg Dieter, Stage Manager/ Rigger Brad Child, Carpenter Manny Medeiros. The vendors that round out the production staff came about through the usual bidding process. All have done previous tours with Selena. Lafferty points out that for the first time in his career he saw the entire production up and running in six hours the first day of rehearsals.

"You know how some tours can be, there is usually some glitch or rift between departments. These guys, though basically a bunch of strangers, all work well together, and everyone helps everyone else when needed. That mode has never changed this entire tour. It's a real pleasure being out here."

Production Designer, Seth Jackson, tells Mobile Production Monthly, "I was

hired as Selena's Creative Director and Production Designer for her first tour in the summer of 2011. Brent Sandrock was with me for that first tour, doing all of the video content design and the tour's Video Director. Brent and I jumped at the chance to work with Selena again, and Nathan Scheuer joined the team for the 2013 tour designing lights." All three are part of a collective of designers known as Visioneering.

"Visioneering is a collective of independent designers that come together whenever we get the chance. Over the past four years I have had the privilege of working with Brent Sandrock and Nathan W. Scheuer on a host of projects. They are both successful in their own right, but whenever we can bring the team together, I know the results will be quite a bit stronger. After years of working solo, I relish in the collaborative approach to design. Those two in particular make my job that much more enjoyable and successful," adds Jackson.

"Initially, Brent and I ended up meeting with Selena and her family, says Jackson. There were several people that they met with but the fact that Brent and I walked in the room with an idea for her show that we had fully rendered in a 3D animation hit the nail on the head for Selena. After a second meeting, we were off to the races.

Brent Sandrock, and board op/ programmer David "Fuji" Convertino have created a very classy and beautiful space for Selena to work.

Convertino and Jackson have worked together in the past on various projects, most recently on Carrie Underwood's tours. A Grand MA2 is the platform used to operate lighting, with a backup FOH as well, monitored by Lighting Crew Chief Jason Workman.

"The Robe Pointes hands down are my favorite new fixture out here. They add a lot to the look of the show. They are much better than the Sharpy with a better selection of colors and gobos. The rotation is quicker. Just the effects wheel alone gives you great looks, better rotation. I think it's brighter, the optics are cleaner, and we haven't touched one this entire tour. So far they're the most reliable thing we have. Then there's the Robe 1200 which is just a

phenomenal wash light," says Convertino.

Four venue spots keep Selena well lit for IMAG, occasionally breaking away to pick up special moments of the eight dancers on stage with her.

Video Director Sandrock operates from backstage independently from the Grand MA2. The upstage center video screen is very bright and crisp, but complements, rather than overpowers the lighting system. Selena makes most of her entrances and exits walking the massive set of steps that lead upstage center under this screen. She negotiates costume changes this way.

The show starts with a film of her asleep at a desk in what is probably her bedroom, a star map laying under her arm. This underlines the "galaxy stars" dance, not to be confused with the TV show. Awakening or entering into a dream, depending on your mindset, she is confronted with four doors on four unseen walls of the room. Thus the concert and story lines unfold as she steps through each door.

Jackson continues, "This was something Brent and I developed. As we started breaking down the show we needed a cohesive story-telling element that would carry us through the show. Brent suggested the opening sequence of the dream state that led to the multiple doors and I added the various places the doors would take us. When we presented it to Selena, she fell in love with the idea. She then added elements to each piece that solidified the story she wanted to tell even further."

Selena was extremely specific about the tour," says Jackson. "We had several phone conversations and a couple of meetings as the tour design evolved. She was fascinated with '50s Hollywood glamour and stars like Judy Garland. She wanted the show to be approachable to her young fans but present a grand style and elegance at the same time. We focused subtly on the idea of 'old Hollywood' starlets as our core."

While the myriad costume changes reflect that concept, it is the set that truly captures the elegance.



The stage is very clean and almost sparse giving Selena and the dancers plenty of room to work. It is covered in black mylar. A custom built “S” extends from the stage as a thrust so Selena can get closer to her audience. A bi-parting cream colored sheer drape opens and works as the reveal at the top of the show. The film begins playing on the upstage center screen and the two side screens just off stage right and left. As Selena reaches for the first door, dancers lit from behind, descend the staircase.

As Selena appears, lights fade up, revealing her and the regal-looking set. The twelve-foot wide by six-foot tall staircase is framed by red velour thirty-foot tall drapes.

The screaming of the crowd erupts.

When FOH engineer is asked how he balances the PA volume with the high pitched noise of the crowd, Gary Ferenchak, who first worked with Selena back in 2009, explains, “The set list contains a lot of low end heavy modern dance material so while 12,000 or more screaming tweens does at times make it hard to hear vocals, there is still a lot of music punching its way through all of that. Also, we are using a full complement of Audio Technica mics including 5000 series handheld wireless.”

Reinforcement is provided by Clair Brothers i5’s and i5B’s, fourteen each per side. There are also six BT-218 subs per side, and twelve i3’s per side round out the PA for side hangs.

Ferenchak operates an Avid Profile, as does Tom Vein, Monitor Engineer.

“I’m currently back on an Avid Profile,” says Vein. “After starting with a console that I actually loved but had constant issues and reliability problems with, I had to quickly switch back to the Profile between legs of the tour to something I knew, something that is easy to use, and something I could throw seven ear mixes up quickly with only one rehearsal day. And the Profile pulled it off.”

The clean stage mentioned earlier is just one aspect enhanced by the in-ear monitor’s use. Vein gives a little history of his choice of in-ears.

“Selena had a couple pairs of JH10x3’s from her tour a couple years ago that we have been using this tour. For in-ears, I’m now a definite fan of JH Audio. Their clarity and response in even their cheaper models are above and beyond any of the competition. In both quality and customer service there really is no other choice then JH.”

Aside from the fact that this is a crew of professional veterans who work cool, calm and collectively during the set up and in show mode, the Monitor Engineer has perhaps the most consistent contact with the artist. His mood and response to change can very well have an impact on the artist’s as well.

“As far as keeping her comfortable on stage I make sure the mix position and I are easy to see from stage. I keep myself as far down stage left as possible. That way I can see any issues from my point of view and she can easily relay any messages back to me. I always keep an eye on stage towards her during the show and run her post fader mostly riding the VCAs the whole time while always having one hand on her vocal to her ears. That way, no matter where I am page wise on the console, I can always have access to specifics of her mix and duck and boost her vocal as needed.”

Vein also believes he’s part of a great crew but most importantly “I always have to give it up to my sidekick Steven Carter on this tour who makes sure I don’t have to worry about anything on stage. He makes sure all my 22+ frequencies are clean, stage is pinned properly so all I really have to do is worry about mixing. He is definitely the backbone to the whole stage operation and I really couldn’t do it



without him.”

Sandrock, mentioned earlier as part of the Visioneering group, is the Video Director on the tour. He majored in film in college, but became a lighting guy when he first got into the business. The progression of interfacing of video and lighting has his hand in each discipline, though he leans more towards video. There are three screens on set. One 12 mil LED is upstage center. It’s thirty foot wide by twenty-four foot high surface portrays the main content service. Side screens off left and right are mainly for IMAG. Transition content plays across all three screens.

All content is custom. This aspect of the design came about by Sandrock and Jackson’s desire to utilize real images rather than computer generated stock footage. Water with food coloring shot through it, for example, replaced digital animation giving us a much more organic emotion. Many images were actually staged and shot with various lighting effects.

“In speaking with Selena at the beginning,” says Sandrock, “we asked her the moment she loved the most in the last production and then we built on that. We tried to have a little bit of an act during the show, not just one story. Each time she goes through a door, a different part of the act takes place.”

The system is fairly compact, consisting of the aforementioned screens, two catalyst, four cameras, and a switcher. Playback is manual as opposed to time code.

An RTS intercom system keeps video world communications completely isolated from the rest of the production staff. Sandrock adds that he is on radio channel in case interdepartmental communications become necessary.

Finally, Jackson speaks of his overall experience with the production:

“I could not be happier with the success of this show. The concept we started kept evolving beautifully and everyone was on the same page. I think what we all

hoped the show would become is what ended up on stage.

It may sound a bit unbelievable, but this was a perfect experience. Everyone on the design team was on the same page from day one. Selena, Brent, Nathan, choreographer Fatima Robinson and myself were in sync. When we hit rehearsals, Selena set such a tone of professionalism that we were ahead of schedule the entire time. Things came together beautifully and everyone was exceptional in their various roles. You couldn’t ask for a more successful rehearsal process. We added numbers, cut numbers, changed video content, you name it, and still we were in front of the schedule at the end of the day. It was fantastic.”

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 Brian Teefey-Manager
 Mark Holloway-Tour Manager
 John Lafferty-Production Manager

Band

Drew Taubenfeld-Musical Director / Guitar
 Michael Torres-Bass
 Grant Michaels-Keyboards
 Greg Garman-Drums
 Alexandra Isley-Background Vocals
 Charity Davis-Background Vocals

Dancers

Charmaine Jordan
 Charity Baroni
 Ashley Cinq-Mars
 Aja DePaolo
 Noel Frias
 Casey Motley
 Chris Castillo
 Michael Martinez

Crew

Meg Dieter-Tour Assistant / Road Manager
 Brad Child-Stage Manager / Rigger
 Gary Ferenchak-FOH Engineer
 Tom Vein-Monitor Engineer
 Marco Gamboa-Pro Tools Engineer
 Michael McNight-Pro Tools Engineer
 David "Fuji" Convertino-Lighting Director
 Timothy Pak-Backline Tech

Bradley Lake -Backline Tech
 Manny Medeiros-Carpenter
 Lisa Nishimura-Wardrobe Director
 Daisy De Jesus -Wardrobe Assistant
 Priscilla Deleon-Assistant to Selena
 Marcus Grimmie-Assistant
 Jamey Rodgers-Security Director
 James "Boothy" Booth-Venue Security Director
 Jerrell Evans-Audio Crew Chief

Stephen Carter-Audio Tech
 Brandon Schuette-Audio Tech
 Jason Workman-Lighting Crew Chief
 Joshua Fenn-Lighting Tech
 Scot Sepe-Lighting Tech
 Patrick Cowden-Lighting Tech
 Brent Sandrock-Video Director
 Bob Larkin-Video Engineer
 Simon Cadiz-Video LED Tech
 Paul Bange-Video LED Tech - Projection
 Scott Ayers-VIP / Meet n Greets
 Ty Zeigler-Merchandiser
 Lew Lewis-Merchandiser

Bus Drivers

Jay Tonini-Selena Bus Driver
 Jimmy Orcutt-Band Bus Driver
 Michael Forges-Dancer Bus Driver
 Vel Bell-Production Bus Driver

Tony Temples-Crew Bus Driver
 Jimmy Guinn-Crew Bus Driver

Truck Drivers

Ruth Sanderson-Lead Truck Driver
 Todd Arnold -Truck Driver
 Bill Kelley -Truck Driver
 Anthony Costa-Truck Driver
 Jack Crawford-Truck Driver
 Lynne Fyffe-Truck Driver
 Franklin Warfe-Merchandise Truck Driver

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 Booking Agent-CAA
 Tour Management / Accountant-MBRENH LLC
 Production Design-VISIONEERING, INC
 Business Management-NIGRO, KARLIN, SEGAL & FELDSTEIN, LLP
 Travel Agency-DEBRA COPELAN / TZELL TRAVEL GROUP
 Choreography-FATIMA, INC
 Production Management-JML PRODUCTIONS, LLC
 Stylist-BASIA RICHARDS
 Set & Stage Construction-GALLAGHER STAGING & PRODUCTIONS INC
 Lighting-BANDIT LITES
 Confetti-ARTISTRY IN MOTION
 Buses-FLORIDA COACH, INC.
 Freight-HORIZON ENTERTAINMENT CARGO
 Video-CT TOURING, LLC
 Audio-CLAIR BROTHERS AUDIO ENT. INC.
 Security-NPB COMPANIES
 Trucking-OZARK MOUNTAIN LEASING INC.,
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Jason Workman (Lighting Crew Chief)



Gary Ferenczak (FOH Engineer) and Jerrell Evans (Audio Crew Chief)



Meg Dieter (Tour Assistant)



Tom Vein (Monitor Engineer)



James "Boothy" Booth (Security Director)



Brad Child (Stage Manager/Rigger)



David "Fuji" Convertino (Lighting Director)



John Lafferty (Production Manager)



Bob Larkin (Video Engineer) and Brent Sandrock (Video Director)



Crew photos by Mike Wharton



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If Music be the Food of Love, Then Play on.....

By Richard Bennett



Pink's current Truth About Love tour is a fine example of the collective elements of the touring industry, working together to create one hell of a show.

As any literary academic will tell you, there are fundamentally only seven basic storytelling plots: overcoming the monster, rags to riches, the quest, the voyage and return, comedy, tragedy and finally rebirth. While these plots form the basis of all tales, it is the nuances of the individual plot that create the visual imagery that entertains us all.

This limitation of a basic scenario can be attributed to any number of areas within life, none more so than the live touring industry. There is only so much any production can work with, whether it be video, pyro, props or effects, the basics are the same. The magic comes from how you not only use it but more importantly how far you are prepared to take it.

The sight of a band member flying around stage on a wire is nothing new, we have all seen it, done it, been there and got the T-shirt. Taking the effect from an amusing insert of a performance, to building a complete show around it takes not only vision but also a fair amount of balls.

As Pink's Truth About Love tour worked its way across Europe, the production team can justifiably lay claim to having both in pretty large amounts.

"There are some acts out there that will have some type of aerial flying within the show. Show Designer Baz Halpin and the production team wanted to take advantage of the technical developments in automation, by taking the flying part of the show to a new level. It's not the be all or end all of the production, but it is the principle thing and is as important as the lights and the audio," says Production Manager, Richard Young.

The task of integrating the acrobatics into the production and avoiding turning it into a circus show, whilst remaining true to Pink's rock 'n roll performer ethos, was a challenge that London-based automation company, Stage Technologies actively embraced.

The tours automation team of Michael Pettit, Chris Clark and Archie Chan, together with Lead Rigger Gabe Wood and his team of Chuck Anderson, Steve Davidson and Shawn Gibson brought their collective experience together, to ensure everything went right on the night.

“The opening number, Raise Your Glass, Alicia (Pink) shoots out of the stage floor in to the rig above to be caught by three dancers suspended upside down. We use a BT100 one ton, single aerial winch, which is a very static piece of equipment. The winch is attached to custom built apparatus, with the bungees attached to that. There are three people hard attached to the heart video screen centre piece, with Pink attached to that using a bungee. From a program and show running standpoint we have to be very aware of the way the bungee is going to stretch and the way Pink is going to bounce on it to fit within the set routine,” says Pettit.

The effect is spectacular and appears to be seamless, thanks to Pettit and his

their own pelican case with dry packets inside, and so they are always protected from the environment. We re-run that opening number at every city with a stunt performer beforehand, who is equivalent to Alicia (Pink) in weight and build, so we can see if the catcher needs to give a little more or less pull. The key to it is putting the winch in exactly the same point at every show, so we know the hooks are going to be 11.5 meters off the deck. And then the dancers have the opportunity to try the bungees out a couple of times to get the right feel. We currently have three sets of bungees. We have replaced one once on this tour. It’s mainly a case of replacing on an as-needed basis. The same goes for all of the aerial equipment on this tour, we carry several spare units and

scenery, but for that song I am one of the six people on that chandelier, the track is the same and we use timecode but I believe that in every moment I’m making the decision on what to do. It’s humans directing humans. All the time through the number I am constantly checking the interior and exterior cages, which are spinning in opposite directions, so I am making sure that the dancers don’t get caught in the thing,” he says.

The moment within the production where the envelope within the context of flying the artist is well and truly pushed beyond its boundaries, is at the end of the show during the performance of “So What”. In what can only be described as the ultimate B-stage experience, Pink flies



team. The preparation for all of the aerial sequences within the show is something that everyone takes very seriously; after all they are effectively playing with people’s lives.

A lot of the control of the equipment is handled manually throughout the show by the automation crew, and a number of safety checks are carried out during the day of each performance, as Pettit explains:

“Bungee behaves differently in different environments, depending on the humidity, temperature and age of the bungee itself. To sort this out we have some really smart guys on this crew, who had worked with Cirque Du Soleil, so they know what they are doing when it comes to flying. The bungees are kept in a humidity controlled environment. They have

change them when it’s needed.”

The automation throughout the show is not only slick in presentation and visually stunning but beautifully adds a sense of vaudeville to the whole proceedings. No more so than halfway through the performance, when what the crew refer to as the chandelier is lowered from the truss to sit suspended in mid-air and populated by several dancers and Pink herself. For Pettit, its operation is the most dangerous aspect of his contribution to the show.

“It’s the only thing that Alicia’s (Pink) safety is totally dependent on herself and not any of the other control systems we have in place. I know I am going to put the ball in the same place every night, but I have to make sure that the movement is exactly the same every night. I don’t think of it as I am moving a piece of

around the venue in a waist harness at a speed of seven and half meters a second. Considering that free fall travels at nine point eight seconds a meter, the speed of the movement provides a visual excitement second to none. When she dive bombs the audience, she is reaching a G force of point seven. That’s enough to put anyone’s heart in their stomach. The system allows Pink to reach the highest and furthest nooks and crannies of the arena, getting close up and personal to the fans up in the back of the venue.

“Sometimes during that routine you can see her stop singing and start giggling, and that’s because I have put her heart in her stomach, by going a bit too fast,” laughs Pettit.

The flying aspect of the show not only brings its challenges to the automation and

rigging teams, but also keeps the lighting crew and Lighting Director Steve 'Six' Schwind on their toes.

"During 'So What' she is flying directly in to a 4K spot, that's happened a few times, and she has given the finger to the spot guys, so when she flies, we back the spots down," says Schwind.

Like every other aspect of this visually outstanding production, the lights play an important part within the whole collective stage show. With a highly experienced PRG team of Tom Bider, Ty Brooks, Jason Fugitt, Craig MacDonald, Mike Merle, led by Lighting Crew Chief Ian Tucker and an equipment list consisting of 102 Clay Paky Sharpy 189w, 42 VI3500 FX, 44 Elidy Panelsm 47 GLP Impression 120z, 38 SGM XC-5 Color LED Strobe, 54 Color Force, 6 4k Robert Juliat Lancelots all in a PRG BAT truss, run through 2 Martin M1 consoles, Schwind has everything he needs, as he explains, "to mash the buttons every night" to create an evocative and stunning pallet of light.

"We have so many Sharpy's in this show, we call it Sharpyville, the beam on them is just incredible. Right now, it's the only light that can punch through the majority of the layers on this show, it's a one trick pony, but the prisms in them are really neat for breaking up things, you can run them like a gobo. They move really fast and they're bright, you can load all sorts

of stuff, 42 x 500 effects and they will still punch through all that," says Schwind.

With over four weeks of rehearsals in Phoenix, Arizona before the start of the tour, the lighting crew had plenty of time to work on things and play around with different effects, along with sorting out the timecode and programming. That has not stopped the odd curve ball coming his way once the tour got underway, as Schwind explains:

"One of the challenges on this tour is that sometimes at the soundcheck the band will be playing a song that they haven't played before on the tour, and it's a case of "why is the band playing that" because you're going to hear it in the show tonight, so we have a number of songs programmed that are not always in the set, which we can just add in."

Taking up two and a half trucks of the twenty on the tour, Schwind has enough equipment to more than do his profession justice, but he is the first to admit that it is down to more than just the equipment that creates what the paying public sees.

"It's all about your crew, that's where it starts. You could have no gear breaking (if there was a such a thing) and rigs that flew themselves, but if you don't have the right guys then it's still going to be a crap show. Ian Tucker and I picked the crew for this tour, which was a key thing.

I may be occupying the big chair now, but I never forget where I came from. I could not do what I do if I didn't have a good reliable bunch of guys around me. I don't make this happen, they do. If you don't have a crew that respects each other and more importantly respects the LD then you don't have anything. There is not one thing I would ask my guys that I wouldn't do myself."

It's this humble admission and his experience, which allows Schwind to produce an exceptional light show with ease. With so much motion going on at any one time on stage, and also within the arena, the lighting crew has their work cut out for them. For Schwind the challenge is embraced with the help of the M1.

"The Martin is a great little desk; it's the right tool for the right job. I used to be a Max's guy, they were fast and it's the same with the M1's, they are super fast, which is great in a show like this when you have the set designer sitting next to you saying "I want this, I want that." Fast is always better, not just for us but the designer too. I would rather be able to throw something up quickly that the designer can say, "that's great" or "that's crap, lets move on," than spend 30 minutes working on something that he says is crap, and you wasted his and your time. The accessibility on the Martins is fantastic. I really like the fade and delay functions, you can grab fade and delay to any attribute anywhere, it is that





fast. You can see it in your cue list all the time, which makes things so much easier.” Sound duties for Pink’s little road trip around the globe are taken care of by FOH Engineer Chris Madden and Australian based JPJ Audio.

Madden’s main set up consists of the Avid Profile console, running with 96 inputs, a ProTools system for virtual sound checking, as he multi-tracks every show. As for FX and dynamics, Madden uses a selection of plug ins from the console including TL space (reverbs), Echo Farm, Fairchild and Bomb factory comps, with the EQ taken care of via the console.

To make sure his crisp and clear mix gets into every nook and cranny of the venue, Madden is using 14 L-Acoustic K1’s with 6 Kara down fills. In the air alongside the main hang, sit 8 K1 delays and 8 K1 subs. Under the stage you will find 12 SB28 subs, configured in a line of 2 high and 2 stacks of three per side in an end fire configuration, right underneath the outside ego ramps. To complete the system, there are side and rear hangs of 60 Kudo’s.

“In my opinion, the K1 is the best system in the world at this time. I have used the console exclusively since 2005, and it has never let me down,” says Madden.

With a hand-picked crew, Madden and his team have got the sound element of the show down to a fine and seamless art. This even includes the challenge of making sure Pink’s vocals can be clearly heard during

the “So What” section when she is flying around the arena.

“For that part of the show, we use a custom built Sennheiser headset mic which is directional and points into her mouth in the corner. This helps me enormously to maintain vocal clarity during that song. The only thing I really need to be aware of is that the very high end doesn’t feedback,” says Madden.

Keeping track of everything happening on and off stage during the show is a task that would send many a strong man crying towards the local sanatorium after just a couple of shows. For the video team from Creative Technology, the job of capturing the whole extravaganza, so even the paying fan situated in the highest and furthest reaches of the venue can get up close and personal to Pink, is just another challenge.

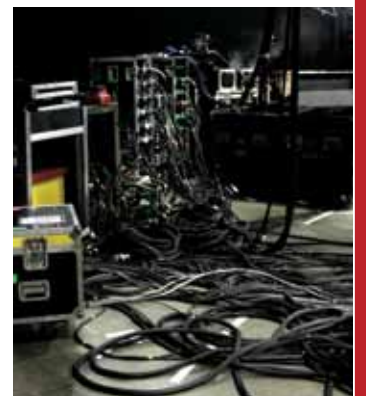
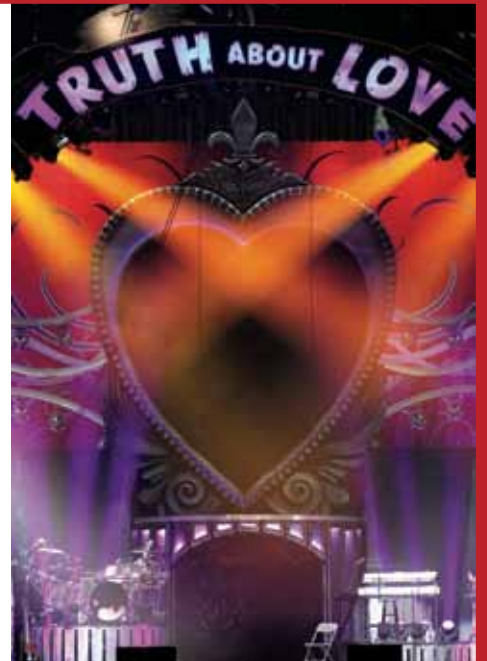
Sitting center stage, and standing at 6 meters tall is a unique heart-shaped screen containing digiLED MC7 modules supplied by specialist display LED. The heart-shaped screen is in a static position throughout the show, and is finished off with foam Fleur De Lys, which can be easily detached for easy transportation. Situated above that is a TAIT custom light box banner, declaring the Truth About Love message. Another innovation from TAIT and Creative Technologies are the large custom built dollies for transporting the main screen, making it easy to load in and out.

Just when you thought you couldn’t fit anything else into this mammoth production, up pops (pun intended) David Banks from Quantum Special Effects, with an array of interesting toys, adding that finishing touch to the whole show. Using their collective experience gained from working on some of the biggest tours during the past few years, including the impressive Olympic Rings for the recent opening ceremony, Quantum delivers a subtle but effective backdrop to the set.

Working closely with the design team, Quantum have created a set of effects geared towards highlighting the hit songs while also enhancing the set design. As the show kicks off, three gerbs are fired from the aerial rig, complemented by a series of mines and comets behind Pink. Other products within the Quantum arsenal include low fog, G-Flames and medium air bursts, with everything being fired wirelessly via a Galaxis system.

Not only is the tour an outstanding visual and audio feast, but it is also a testament to having a strong and cohesive production team and crew who enjoy what they do, as Schwind so poetically sums it up:

“Every night I can’t wait for the show to start. For two hours I get to sit behind this desk, nothing else matters. When Pink hits the stage I am up out of my seat and when it’s done I sit down and I am covered in sweat. If you don’t get off on doing this job, you shouldn’t be doing it; let’s face it we are just carnies with laminates.”



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Pink Crew

Simon Farrell-Audio
 Nick Giameos-Audio
 Jack Murphy-Audio
 Chris Madden-FOH Engineer
 Ulf Oeckel-FOH Technician
 Horst Hartmann-Monitor Engineer
 Jon Lewis-Monitor Engineer
 Ben Byford-Monitor Technician
 Archie Chan-Automation
 Chris Clark-Automation
 Michael Pettit-Automation
 Katie Wilkinson-Backstage Coordinator
 Stephane Hamel-Bass Technician
 John Pelligrinelli-Drum Technician
 Roger Veage-Guitar Technician
 Terry Lawless-Keyboards Technician
 John Williamson-Lead Carpenter
 Todd Green-Carpenter
 Brad Imrie-Carpenter
 Stuart Simms-Carpenter
 Hoda Elmustafa-Catering
 Scott Findlay-Catering
 Will Jamieson-Catering
 Elliot Neave-Catering
 Robbie Grantham Wise-Catering
 Dan Lefevre-Lead Chef
 Tom Bider-Lighting
 Ty Brooks Lighting
 Jason Fugitt-Lighting
 Craig MacDonald-Lighting
 Mike Merle-Lighting
 Ian Tucker-Lighting Crew Chief
 Steve "Six" Schwind-Lighting Director
 Rich Stevenson-Lead Merchandiser
 Mike Conley-Merchandise
 Brian Wares-Stage Manager
 Colin Lish-Venue Security Director
 Jessica Chranowski-IT Services & Prod. Asst.
 Tara Larimer-Production Coordinator
 Richard Young-Production Manager
 David Banks-Pyrotechnician
 Chuck Anderson-Rigger
 Steve Davidson-Rigger
 Shawn Gibson-Rigger
 Gabe Wood-Lead Rigger
 Rob Brewer-Video
 Dylan Etherington-Video
 Steve "Jonesy" Jones-Video
 Josh Levin-Video
 Tim Jones-Video

Austin Wavra-Video Crew
 Deb Collins-Video Crew Chief
 Gavin Thomson-Video Crew Chief
 Larn Poland-Video Director
 Krystle Rodriguez-Wardrobe
 Laura Spratt-Wardrobe
 Sophia Phonsavahn-Wardrobe
 Tony Villanueva-Wardrobe Supervisor

TOUR RELATED OFFICES

RDWM Services, Ltd.-Artist Management (UK)
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 RDWM Pty. Ltd.-Artist Management (Aust)
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 Sony Music Entertainment UK Ltd.-Record Company
 Gang, Tyre, Ramer & Brown, Inc.-Legal
 The Law Offices of Mario F. Gonzalez, Esq.-Legal
 Wirebird Music-Churchill Management
 Motion Music LLC-Tour/Production Management
 Beat the Street-Buses

Coach Service GmbH-Buses
 McGuinness Forwarding Ltd.-Trucking
 Sound Moves-Freight
 Media Travel-Travel Agency-A/B (Hotels)
 ET Travel Ltd.-Travel Agency-C (Hotels)
 Bruvion Travel, Inc.-Travel Agency (Flights)
 Five Points Production Services-Rigging
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 Load Cell Rental Unlimited-Load Monitoring
 Bravado Int'l Group-Merchandise
 ShowFX Inc.-Props Construction
 Tourtechsupport Inc.-IT & Telephona
 Cube Services-Passes
 Eat Your Hearts Out UK Ltd-Catering
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 Silent House-Set Design, Show Direction & Lighting Design
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 fletcher@fivepointsproductionservices.com

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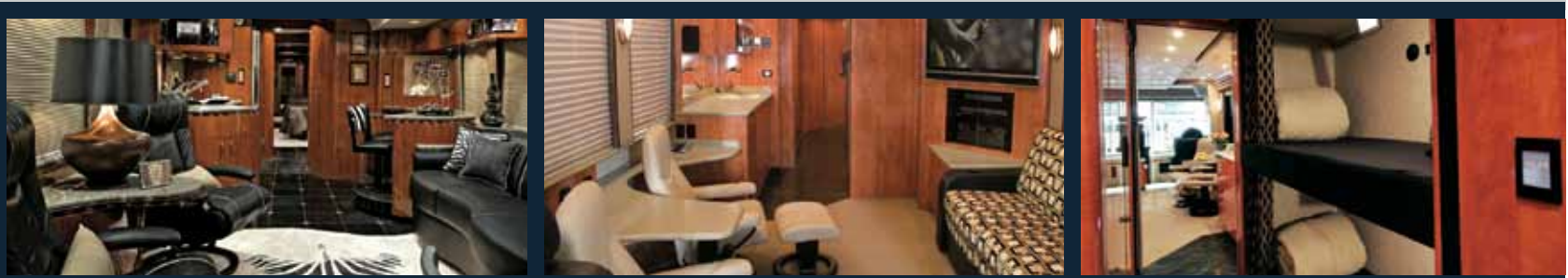
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