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TourJet

The Only Constant
is Change

Tales from the Road
with Mark Monroe
of Country Coach

Clair

On the Road with Bon Jovi's
Because We Can Tour

Plus
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vol.6 issue 4 2013

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»» IN THE NEWS



In this issue, we are taking a look at the recent Bon Jovi *Because We Can* Tour. In addition to Clair Touring, one of the heavy-weights in our industry, we had an opportunity to profile a couple of fresh faces for us; TourJet and Control Freak Systems. As a publication, we are always trying to report, educate and entertain our readers. Therefore, it is a real treat for our writers to have an opportunity to write about a company that we have not covered previously, and in this issue we have two.

Internally, we have a new staff member, touring pro Lori Meadows. Lori is not only our new Office Manager, but is also our new Tour Link Coordinator as well. She is a veteran of several conferences and has a strong history of event production. We also have a strong group of returning support pros at Tour Link, including Nick Gold, Henry Bordeaux, Joseph Farriella and Michelle Pekrol. Of course, the rest of the home office staff will be there as well as several of our writers.

I mention these people, because Tour Link is unique in the industry. There is no other event that has people and relationships as the driving force behind the event. Certainly, issues are discussed and new technology is presented and without a doubt, there are fun events and awards. Still, the most important part of Tour Link is the person-to-person experience for three days. If you have never been to one of the recent events, just ask anyone who has been there and you will probably hear the same thing from everyone....you need to be there in Scottsdale, AZ February 6, 7 and 8!

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Larry Smith



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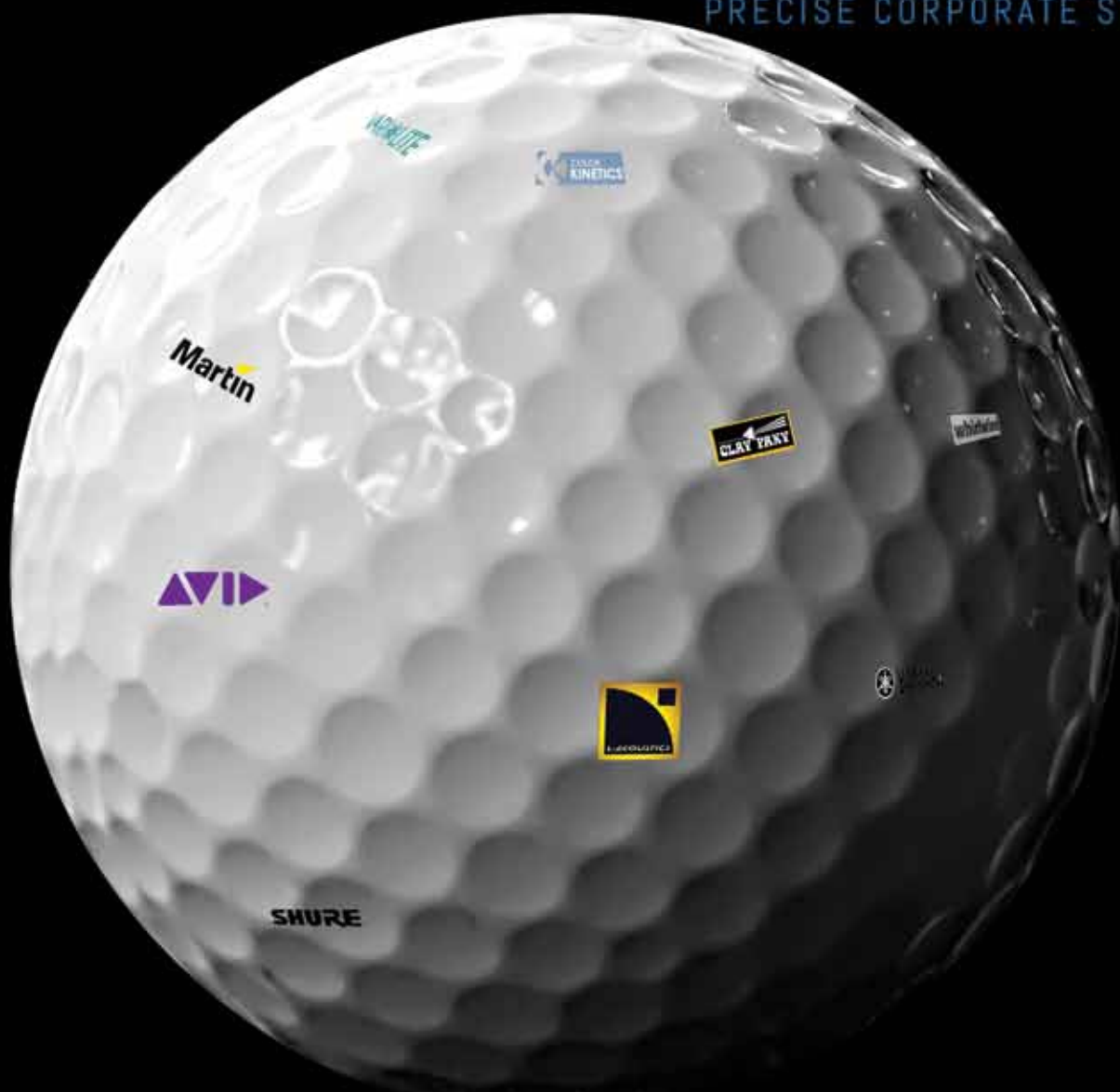
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Bandit Lites Catches its Breath with NEEDTOBREATHE

Bandit Lites is on the road with American rock band, Needtobreathe on the second leg of their tour entitled *The Reckoning*. The tour began on April 2 and will continue through August 17.

The first leg of the tour featured a custom-made typewriter, an addition that, while elaborate and impressive, could be distracting for audience members. Fortunately, inspiration struck guitarist Bo Rineheart as he looked over at the fly rail system lit by back light.

Jay Waddell, Needtobreathe's lighting designer of the last five years, drew upon that inspiration to create a unique but "less flashy" set production: 1800 feet of rope hang from a custom-built touring frame with a rope nail attached underneath, creating a look of a fly rail system. VL 2500s and Martin MAC Aura's light the set from all angles, a task for which Waddell said the Auras were especially well suited.

"They really are the perfect fixture for this design," Waddell said. "The zoom feature in it helps us light the ropes from any angle, including close or long range, and they provide a lot of power to wash the ropes from any direction. Also, I really like the color, as they produce a lot of good earthy tones. I really like the natural rope color."

Another interesting aspect to the tour is the moving element, giving the tour a more theatrical look. With the full rig in, the show consists of four scene changes. The top of the show opens with a kabuki curtain hanging mid-stage. The band plays a stripped down performance with a two-piece drum kit and guitars. From there, the mid-stage curtain falls to reveal the stage and the full band. Burlap covers the ropes as four trusses hang upstage with a 12-foot trim. Following a few more songs, the burlap is torn away to reveal the ropes, still hanging at that 12 foot trim. Finally, at the pinnacle point in the show, the entire set expands as the ropes rise up to a 20-foot trim, giving the set a growing illusion.

While the design came together easily, with a plan in place to hang and transport all the rope, each venue presented its own set of challenges as the crew works to fit the set on the stage around permanent

fixtures.

"Our production manager, Tyler Scott, gives a good amount of support with the advanced rigging," explained Waddell, "and figuring out, you know what kind of room we have, and giving some ideas of things we can fit in a particular space." Bandit technician Erich Hudgens and Taylor Chandler make up the additional lighting crew. ♦

www.banditlites.com

LMG's Music City Center Office Opens for Business in Nashville

LMG, Inc., a national provider of video, audio and lighting support, recently took part in the grand opening celebrations on May 19-20, 2013 for the Music City Center in Nashville, marking the official opening of LMG's onsite office as the audiovisual provider for the facility.

Operating onsite under the name Music City Audiovisual, LMG signed a multi-year audiovisual contract with the Music City Center to support the 1.2 million square foot facility with dedicated onsite staff and equipment. LMG supported the grand opening celebration with video, audio and lighting equipment for the two-day celebration in Nashville that included a Ribbon Cutting Ceremony, with Brad Paisley showing up to play the Mayor's State of Metro address. The Nashville Symphony, Phil Vassar, Ten Out of Tenn, the Fisk Jubilee Singers, and Sheryl Crow all played free shows as part of the celebration.



LMG's Nashville Account Team: from left to right – Curt Wallen, Steve Austin, Stephen Presti, and Chris Royea

As part of the growing onsite team, LMG has hired several new key staff members, led by accounts manager Curt Wallen, who has been working in that role since February. New additions to the MCC team include Chris Royea as account executive, Grace Anzelmo as operations supervisor, and Niki Cardwell as show assistant.

In addition, to round out the Nashville management team, Stephen Presti was promoted to regional manager, and leads the LMG Nashville and Orlando show account teams. Steve Austin, hired in September 2012, manages LMG's local 24,000 square foot office/warehouse as accounts manager.

"We are very excited to be a part of the MCC team, and to be able support the celebration to mark the opening of this one of a kind facility," said Les Goldberg, CEO/President of LMG. "We look forward to the future at the Music City Center, and our new onsite staff brings a lot of experience and energy to help the MCC elevate Nashville as the next great meeting destination."

The Music City Center features 1.2 million square feet, a 350,000 square foot exhibit hall, a 57,000 square foot grand ballroom and 18,000 square foot junior ballroom, and about 1,800 parking spaces. It also offers 90,000 square feet of meeting room space – approximately 60 meeting rooms - and 32 loading docks that provide ultimate flexibility and ease of loading in and out for convention planners.

LMG has provided video, audio and lighting support for some of the world's largest conventions and meetings, nationally televised events, international concert tours, and FORTUNE 500 company business presentations. ♦

www.LMG.net

Rihanna's *Diamonds World* Tour Sparkles with DiGiCo

Rihanna's *Diamonds World* Tour kicked off in March for 27 dates peppered across the U.S. and Canada through May—with more dates stretching into the fall. With Eighth Day Sound at the production helm, the audio kit included a pair of SD7s and a d&b audiotechnik PA provided by Eighth Day Sound, with Kyle Hamilton at FOH and Ed Ehrbar on monitors.

Last October, the group undertook an intense tour (“7-7-7”) hitting seven countries in seven days for seven shows. Eighth Day supplied four complete control systems—two in Europe; one in the U.S. and another in Mexico City—so the engineers were able to simply walk in and mix. Although Ehrbar was working on an SD7 for the whirlwind week, Hamilton had to make do with another digital desk and was happy to be back on the SD7.

“Getting back on the SD7 for the Diamonds tour was like a homecoming... ‘Yes, I’m back on my desk!’” Hamilton laughs. “When I was first introduced to DiGiCo, I was using a SD5 on Mary J Blige and Lionel Richie. Then the SD7 came out and I used it with Lionel Richie, Janet Jackson, Prince and now Rihanna. It’s the digital desk that feels analog to me; it sounds warm. Some desks color your sound and I like the fact that the SD7 is transparent. What you put in is what you get out of it. It also has tons of headroom.”



Each SD7 is in an Optocore fiber loop with 2 DiGiCo SD192kHz racks along with one mini SD rack to wrangle the mass of over 96 inputs for the 4-piece band and backup singers. The majority of the inputs were taken up by three drum kits and two keyboard rigs, with 24 channels of Pro Tools. The set list, comprised of 35 songs, is broken into acts, each representing a different facet of the singer’s repertoire.

“There’s a lot going on,” Hamilton adds, “and I’m taking complete advantage of all the effects I have onboard. Every ‘act’ within the show has a different kind of sound, so I couldn’t mix this show in a static form and create all the different variances of sound. I have to rely heavily on snapshots from song to song. Typically, as a rule, I don’t like to mix using snapshots because it can get tricky and confusing. Unfortunately, in this show,

there’s so much going on between mutes and key settings, I couldn’t possibly do it without using snapshots. We’re running a lot of Pro Tools tracks, so in this situation, where we had 10 weeks of rehearsal time, I was able to make that transition easily and clearly think it out.

“Also, I do have a little outboard rack with some Avalon mic pre’s that I like to use on her voice, but other than that, everything I need is within the desk.”

Hamilton multitracks the show every night using an RME MADIFace interface to Pro Tools. “We record 96 channels to Pro Tools—a two-track mix to a hard disc recorder—strictly for archival purposes, although, you never know if she’ll want to do a live record from this. I have ambient mics set up so she could make a live performance out of it. Rihanna’s music director, guitarist Nuno Bettencourt, listens to everything every day. They are very hands-on with what goes on with the sound. Happily, the comments have been all positive!”

Monitor Engineer Ehrbar, who has toured with the artist since 2010, has worked with DiGiCo consoles over the years, including SD10s and SD8 during his tenure with Tom Jones. “These consoles sound amazing and are very easy to use. I was able to set the basic parameters on the SD7 during the 5-6 weeks of rehearsals for this tour and now can fine tune from there every night to give some dynamics to the set. The beauty of the console is you can put everything where you want. I like to keep my banks organized, so I’ll have banks of keys, guitars, vocal, talkbacks and can label them so they’re very easy to get to.”

For Rihanna, who uses a single in-ear monitor and d&b side-fills and downstage wedges, Ehrbar’s making use of the internal effects including several onboard reverb and delays. “I’m using a plate reverb for her to thicken up the vocals. She likes a full, punchy mix, so I give her a full mix in her ears, with a lot of vocal, and the same for the side fills.

“I’m also loving the SD7’s matrix system. With everyone, on ears within the shout system (talkback), I can have it on a PFL and still move around and be reachable in case anyone needs anything. I’m loving working with these musicians. They’re so good and make it way easy to recreate the sound of the albums because she’s such

a musical chameleon and they’re all very different. Another beauty of the console is that you can save the mix, making it easy to recreate the integrity of the song. The feedback we’re getting has all been great.”

The *Diamonds* World Tour heads to Europe, Australia and New Zealand in the fall. ♦

www.8thdaysound.com
www.digico.org

TAIT Creates Massive, Inflatable Classic Buick for Bon Jovi’s *Because We Can* Tour

The second leg of Bon Jovi’s current tour opened in Bulgaria, revealing an exquisite Americana-themed set, designed by PEDG’s Spike Brant. Serving as Production / Lighting Designer / Show Director for the tour, Brant turned to TAIT to create the 30 meter inflatable 1959 Buick Electra, which spans the length of the main stage.

TAIT supplied all the staging for the tour, including a 34 meter wide main stage, a band riser and a 30 meter rounded B-stage catwalk. The Buick Electra’s hood sits above the band and is made of three, cold-air inflatable pieces. The three separate pieces measure 30 meters in total length, and are capable of full inflation in 30 minutes. The inflatable surface has been scenically airbrushed and UV treated for the outdoor shows. It is externally lit from various lighting positions during the show, creating many different looks.



To complete the Buick’s grill which sits beneath the inflatable, TAIT manufactured a grill section which houses 60 custom V9 frames and custom light poles for four Impressions. Four scenic car headlight surrounds were also manufactured to be situated beneath the

Buick. The 2.5 meter diameter surrounds were scenically carved, hard coated and covered in chrome vinyl auto-body wrapping to provide the chrome featured on the Electra.



A four meter by two meter Bon Jovi 'Garden State' license plate with integrated LED sits across the middle of the inflatable car, adding to the scenic intricacy of the set. Atop the edge of the inflatable Buick is a metal rain gutter structure, created by TAIT to move any water away from the stage when performing in inclement weather. The gutter interfaces with the inflatable roof and is scenically painted to match the silver blue of the car.

The project build took TAIT just 10 weeks from start to completion; reinforcing TAIT's ability to create artistically impressive, yet extremely tourable scenic structures in a short time period. ♦

www.taittowers.com

Kenny Chesney Travels with Gear Worth Over \$100,000 in Reunion Blues Guitar Cases

Renowned country artist Kenny Chesney and his band can choose any gig bag or case brand to transport their gear, but Reunion Blues is the only one they trust to keep their guitars and basses safe on tour. With over \$100,000 worth of gear, traveling can be perilous, so knowing that every instrument is protected is critical. Band guitar tech James "Catfish" Wingate understands the importance of making sure everyone's gear is both safe and easy

to transport, and Reunion Blues is the only brand he trusts to get the job done right.

On tour last year, Kenny Chesney's band gear was thrown to the ground while being unloaded from an airplane cargo hold. Luckily, these guitars were traveling in Reunion Blues RB Continental cases, and survived the fall unscathed. Nothing beats the impact protection of Reunion Blues guitar and bass cases - just ask Kenny's band. ♦

www.reunionblues.com



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NEW HIRES

Bandit Lites Appoints New Director of Technical Services



Bandit Lites is pleased to announce the promotion of Jake Tickle to Director of Technical Services. He will oversee all technical aspects of Bandit including support for road staff, research and development, training and repairs.

"Jake's tireless efforts to ensure that our technical department reflects the high standards our clients have come to expect has made Jake an integral part of Bandit for some time," said Pete Heffernan, Bandits' president. "We are proud to have him in such a position where he will continue to guarantee Bandits' success for years to come."

Tickle joined the Bandit family in 2006 and was promoted to Tech Service Manager in 2007.

He previously worked for Carnival Cruise Lines as an Entertainment Technical Coordinator.

www.banditlites.com

Constantinos Vonofakidis Joins High End Systems as Regional Sales Manager

Constantinos Vonofakidis has joined entertainment lighting manufacturer High End Systems as Regional Sales Manager for Southern Europe, Turkey, Russia, Africa and India. Based in Athens, Greece, Constantinos will be responsible for sales of the company's full range of lighting and control products in these key territories.

Prior to joining High End Systems,

Vonofakidis worked for Telmaco, the company's and also Barco's distribution partner in Greece. As the brand manager for High End Systems and also as a specialist for the entertainment market, Constantinos focused on lighting equipment sales in rental companies, television studios, theaters and other entertainment venues. He first joined the industry over twenty years ago at BON Studio as an installation and service engineer, specializing in the repair and installation of automated lighting and control products. He later joined Kem Electronics, where he dealt with the sales of broadcast video equipment in major television studios throughout Greece and the Balkans.

Constantinos comments, "It's a big honor to join such a legendary manufacturer, and I'm very proud to be a part of the High End Systems family. Having worked on the distributor side for many years, it's exciting to bring this experience to High End Systems, as I believe I know what our clients expect in both products and support. I'm looking forward to visiting the countries in my territory and introducing them to our latest technological innovations."



Vice President of Worldwide Sales Renaat De Wilde adds, "We are all very excited about Constantinos joining our team. He has been working in the lighting and AV industry for twenty years, and he now brings that experience to High End Systems. Most recently he worked for Telmaco in Greece, where he was responsible for domestic and international sales. Constantinos will bring us and our partners strong added value for the regions he will be responsible for,

which are Southern Europe, Turkey, Africa, Russia and India." Part of the Barco group, High End Systems is an industry leading manufacturer of entertainment lighting and control products.

For more information on High End Systems, visit www.highend.com

Rick McClendon Joins Manley Labs as Vice President of Sales and Marketing



Manley Labs, an American manufacturer of hand-built, high-quality audio hardware, announced that industry veteran Rick McClendon has joined the company as Vice President of Sales and Marketing. Most recently General Manager of Aphex Systems, McClendon has decades of experience working with professional audio and music companies such as Tascam, Seymour Duncan, Harman International, and Roland. McClendon will work directly with president EveAnna Manley and Strategic Advisor Matt Ward, to solidify Manley's presence in the pro audio market and to expand Manley's worldwide distribution networks.

"I am confident that Rick's distinguished history and industry connections will take us to the next level," said company president EveAnna Manley. "It's very exciting to see Manley grow to the point where we can attract someone of Rick's caliber."

In addition to managing Manley's network of US dealers and international distributors, Rick will drive efforts to raise awareness in the marketplace of the fastidious build quality and sonic fortitude of Manley's products.

www.manley.com

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Pros of On Call Labor Gigs: PTT of Florida Pays to Train and Then Retains

by Linda Hamburger

Every Wednesday, a small group of potential new hires sits in the conference room of PTT of Florida, a South Florida based temporary on-call event labor company. It's orientation day, the first stage of training. "It's mandatory," says managing partner Maria Munro. "Whether you have 20 years or just graduated from college, everyone is trained in the company culture and opportunities for furthering themselves, not just with PTT but with the industry. We're on-call labor. It's realistic to know that our employees may work with crews on projects other than our own."

Even before they set foot on a job site, before they fill in payroll and even if they have worked previously for the company and took a long-term hiatus, the company trains before it retains.

"It's good business and good for recruiting," says Munro. "It's far more likely our staff and clients will refer PTT, in part because we provide all our employees with a free training program. The program is part of our hiring process, and everyone takes part. This ensures that each member goes in any venue with good skills and attention to safety. That helps advance a career. PTT gets positive word-of-mouth and, as word spreads, potential new staff members and bookings."

Training ROI:

PTT's monthly "school" for employees offers four-hour workshops at no charge for its staff. The teams are small enough to provide one-on-one training. Every session is led by experienced field experts who instruct basic stagehand skills, attention to safe practices and PTT rules of behavior on any job. Those with more experience find the sessions useful as a refresher. They also help mentor novices, which helps to develop team leader skills. "It's not much different

from office temporary labor," says Munro. "While office temp agencies deal with a variety of careers, they also provide a great environment for students to learn outside of a classroom, make money and test out career options in the industry. Just like office placement agencies, the more trained the staff, the more an employee earns and the more in demand PTT is for a variety of skilled labor needs." "Employees learn on the job through mentoring and direction," says PTT Staff and Project Manager Anthony Kessler. "It avoids potentially becoming pigeon-holed into one part of the industry. PTT emphasizes cross-training skills so someone can pinch hit if there is a need on the job. The company holds special workshops in handling forklifts, spotlights and up-rigging throughout the year."

Classes Are Not Graded:

PTT created its own learning manual and it covers a lot of ground. From safety, work habits and uniforms, to more advanced skills that include sound, electronics, carpentry and more.

Classes are not graded. Assessment tools include written quizzes and visual observation. Instructors bring over 45 years of combined

professional experience. They are top pros in lighting, sound and rigging.

“The curriculum was created by PTT employees and PTT clients,” says Munro. “It came from daily interactions. If PTT employees or clients came to us with questions and we noticed that it seemed to come up often, that made its way into the PTT training program.”

More recently, PTT has taken its education right to the university and college classrooms. “Young people major in events management, but often find limited opportunities for making money while working student events. There are countless opportunities for students to volunteer for nonprofit events, but it can be a tough field to train and earn at the same time,” adds Kessler.

The Jobs Are Always Hiring:

The biggest demand for on call labor companies tend to be in areas that rely on tourism and seasonal flux. Large conventions avoid South Florida in the summer. Shows can be cancelled and re-scheduled virtually at the last moment if a hurricane is projected to hit. A full house of staff doesn't necessarily make sense. Conversely, demand for stagehands can exceed supply when season is in full swing. At those times, labor companies can spread their net further and faster to bring in extra hands from throughout the country. A company that uses only in-house staff either doesn't have the resources or time to put out and bring in crew from out-of-state or its geographic area.

PTT says they are often called upon for last minute event labor when other companies and events suddenly fall short. Variables include such things as student stagehands. When out of session, even spring break can make a pool of talent smaller. More experienced professionals may travel for gigs. Unforeseen events are possible, such as a client call changing at the last moment, added event dates and hours. Even personal emergencies that occur can take an experienced person off a job and require immediate replacement.

In Florida, residents are also very fluid, moving in and out of the state or area. This constant need to recruit, train and keep on labor results in the on-going job of always advertising for employees. It creates a ready pool of people with some level of industry experience and familiarity with how to perform their jobs with safety and efficiency.

www.pitofflorida.com

Pros and Cons of Job-by-Job Labor Gigs:

Median hourly wage for a stagehand is \$15.93 based on statistics in the US as of 2013. The highest hourly rate recorded was \$29.61. The lowest hourly rate recorded was \$9.96. These figures will vary on a state to state basis as these are averages across all 50 states.

Companies Love Labor Agencies:

It should be obvious why businesses are fond of on-call labor workers. Money. Full-time employees mean much more than salary. The average benefits package equals 30 to 40 percent of an employee's base income, so using temp workers cuts costs drastically. Businesses also save by not having to train labor. Agencies ensure the workers they send have the necessary skills for a particular job. On the legal side, companies and show/event planners who use labor agencies worry less about wrongful termination and harassment lawsuits.

Flexible Schedule:

If you're the kind of person who can handle a flexible schedule and a varied work environment, on-call work allows you to hone the skills you have — and learn new ones — while earning a wage.

Potential Cons – What You Probably Already Know:

The take-home pay is lower, few benefits, and uncertainty. Sometimes you are called up or cancelled at the last moment. Don't blame the agency. Jobs like this are exactly why the on call labor team is needed.

Do You Have What it Takes?

The College Student or Recent Graduate — Twenty-somethings having a tough time in the job market use on-call agencies to make money and possibly find a job in their field. Plus, temp jobs are a great way to test out a career before committing to it. Students get real-world experience for their resumes and earn money to help with tuition.

- **Training** — Most on-call labor companies provide opportunities for either classroom, in-house or on-the-job training.
- **Networking** — By not being “in-house” you meet new faces at every job and others who have experience working with area employees who can fill you in on potential opportunities.
- **Extra Income** — Supplement your daily wage with jobs that offer odd hours for late night concerts and weekend events.

** (Photo caption): Anthony Kessler (standing), PTT of Florida Staff and Project Manager, is reviewing a design by Joseph Charles.



**Tales from
the Road
with Mark Monroe
of Country Coach**

BY LIZ CASAZZA

What do Paul McCartney, Marlo Thomas, Rod Stewart, Frank Sinatra, Eddie Van Halen, Jimmy Buffett, Johnny Cash, and Goldie Hawn have in common? They all have been passengers of Warrenton, Virginia's Mark Monroe.

Beginnings:

Monroe has spent the last 38 years providing limousine and upscale coach transportation to rock 'n' roll legends, movie stars, political dignitaries, news executives and corporate leaders.

Monroe drove one of the first stretch limousines registered in Washington, D.C., a 1978 Lincoln Town Car and purchased one of the first cell phones available in 1984 for \$2,400. Monroe paid by the minute on his cell to be able to communicate with his clients who called him from pay phones. Prior to cell phones, limo drivers worked with two-way radios.

After high school, Monroe served for four years in the Air Force as a military police officer. After finishing his tour in 1975, he decided that he wanted to pursue a career driving limousines and joined a limo company in suburban Washington, DC.

"In those days all limos were black and made by Cadillac. There were no stretch limos," Monroe shared. "The fee for limos was \$15 per hour. Drivers made \$5 per hour plus tips. Most limo drivers were in their 50s and 60s and many were former cab drivers. I was one of very few young men who drove limos," he continued.

During 1977 through 1979, Monroe provided an interesting mix of transportation services to make ends meet. "In the late '70s I did a lot of work for Cellar Door Productions of DC, a company that promoted and produced concerts, driving bands in the evenings. Also, I transported corpses for a funeral service during the day," he said with a smile.

"I would go from city to city, drive to the airport, pick up the band, take them to their gig, and then back to the airport," Monroe explained. "Although there was a crazy party scene going on in the late 70s, most of the major performers really cared about their craft and were very serious about the quality of their performances. The people around the performers were much more immersed in the crazy party scene than the performers themselves," Monroe recalled.

Striking Out on His Own:

In the early '80s Monroe purchased his first limousine - a 1980 black Cadillac - and began providing transportation for ABC News executives and political dignitaries for a DC-based limo company. During the Iranian hostage crisis he drove the hostages' family members back and forth for their interviews on Nightline. "These were very difficult, emotionally charged times for these families not knowing what would happen to their loved ones. They were very brave," Monroe stated.

In addition, he drove senators, congressman, mayors, government officials, Fortune 500 company executives, editor-in-chief of The Washington Times, lobbyists, and the Prime Minister of Sri Lanka's entourage. White House meetings and dinners, as well as embassy parties, were all part of Monroe's regular routine.

The mid-80s were landmark years for Monroe. He started his own limo business and appeared in his one and only movie. Monroe was the limo driver

of the 1980 black Cadillac in the Goldie Hawn movie "Protocol". "That was my 15 minutes of fame," he shared with a smile.

In 1991, Monroe sold his house, his business and his limos and moved with his wife and two children from Falls Church, Virginia to Fauquier County in the Greater Piedmont Region of Virginia. For two years he drove 18 wheelers up and down the eastern United States and into Canada for J.D. Newman, a local trucking company in Elkwood, Virginia. "I liked driving trucks but not the trucker lifestyle," Monroe commented. "I was away from home too much and my wife and kids needed me at home. I learned a lot though about driving big vehicles and handling a lot of weight on the road which was beneficial."

For five years during the '90s, Monroe drove for Franklin Motor Coach, based in Fairfax, Virginia, as well as for Scenic America. "I have always enjoyed the people factor in my career and I was glad to reconnect people with transportation services again," Monroe stated.

Country Coach is Born:

In 2002 Mark Monroe started a new upscale coach and livery service business of his own known as Country Coach. Today, Monroe continues to do what he loves, driving people where they want or need to go. He is the owner/operator of Warrenton, Virginia-based Country Coach (Monroe provides transportation services throughout Northern Virginia, Washington, DC, and the entire Mid-

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Atlantic Region. Also, Monroe is a Lifetime Member of the Warrenton Fire Department and serves as a volunteer firefighter/EMT.

In January, a Monroe coach served as a command post for the Secret Service for four days during President Obama's inauguration. Just another one of many interesting assignments that are part of Monroe's storied career.

Love of the Business:

We were curious as to what Monroe enjoyed most about driving limos and upscale coaches. "I feel very fortunate to have met so many interesting people in my life. Driving made this possible. I would never have met most of these people without the career I chose," Monroe said. "I am not a nine-to-five kind of person and this definitely is not a nine-to-five job," he continued.

We asked him what the keys are to being successful as a limo or coach driver. Monroe replied, "You have to be a very relaxed, very safe driver so your clients are relaxed and comfortable. There should be no intensity - just an atmosphere of relaxation no matter what is going on. Also, you need to adhere to strict confidentiality. You don't share what goes on in the limo or the coach with others."

At last we asked, why the name Country Coach? "I worked at Country Chevrolet in Warrenton selling cars for two years in the late '90s. One day while I was moving cars at the dealership, a stray dog wandered up from Lee Highway. My family and I rescued him and named him Country after Country Chevrolet. He was a beloved part of our family and my life for many years, so I named my business after him," said Monroe.

We are certain that somewhere in doggy heaven, Country is wagging his tail.

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Barry Fey



Mr. Fey and the lovely Tracey Wiedeman.

Two That Knew Him Well

(A Remembrance of a Legend)

by Mike Wharton

Pioneer and legendary promoter, Barry Fey, passed away April 28 in his Cherry Hills Village, CO home. He was 74. Fey was a man who appeared to be larger than life. No one other than Bill Graham, who was a good friend, came close to his visionary success as an independent concert promoter. It might even be said that he created and developed the concept. Of course if you are going to appear to be larger than life, you will by corollary, live larger than life. Anything less than 100 percent was just unacceptable, especially in himself. His excesses are well-documented in many media and in his own book.

To truly understand his impact as an original independent promoter, Mobile Production Monthly talked with two of his employees and friends, Tracy Wiedeman and Tim Rozner. What follows is a side to the man few may have experienced.

Tracey Wiedeman:

Tracey Wiedeman met Fey in May 1988, when she was fresh out of high school. She recalls, the vivid realization at her first concert, which was Night Ranger that, "When I grow up I want to work for Barry Fey." Now, 25 years later, she is Night Ranger's tour manager. At the time though, she was managing a tanning bed store. One day, while dealing with a long line of customers at the front desk, one woman in the line was a particular grouch, Wiedeman states mildly.

"The girl behind her in line, who was really pretty and tiny, all of five foot nothing," says Wiedeman, "came up afterwards and told me she was really impressed with how I handled the situation. She then tells me she was Barry's receptionist and had received a promotion but needed to find a replacement and would I like the job? I took it of course and grew with the company doing all kinds of jobs working accounting and production until I wound up as assistant media director. Through all of it Barry was really supportive and his passion inspired me."

She laughs at her next statement, exclaiming, "Barry could be quite combustible though! I called that time the 'duck-or-bleed' days when I first started

with him."

Relating just a small part of Fey's history, Wiedeman adds, "He is the one who put Denver on the map. He also had The Rainbow Room in Denver where he booked the likes of U2 when they were just starting. We did shows in Phoenix, Albuquerque, the Dakota's, and Utah to name a few; not just Colorado. He was the gateway to the west and all the areas Bill Graham was promoting. Barry was the first booker to book the Joint in Vegas and also the first to bring modern music to the Vegas strip.

"Barry and Bill Graham, they truly cared about the music and the fan experience. I remember one Guns N' Roses show where Axl arrived in a limo late. Barry opened the door and just ripped him for making the fans wait on the show to start," Wiedeman says.

"I don't think he realized how many people's lives he affected. There are so many stories like mine. He affected my entire life, my entire career. We had a Fey Concerts reunion a couple of years ago and I'm just so thankful that I was able to thank him at that time and tell my story," she adds.

"There is just nobody like him anymore. I was there through the change where 'Corporate America' took over concert promotion. You just don't see people like him in promotion. He actually cared.

"His strength, knowledge and spirit are still with us because there is a whole lot of us who will carry on his work," concludes Wiedeman.

Tim Rozner:

Tim Rozner, a veteran of large festivals in Chicago and with several years road experience as well, went to work with Fey in 1983 and had this to say about the man.

"Barry was unequivocally one of the pioneers of this business. To me, between he and Bill Graham, they formed what became traditionally known as the 'independent promoter.' The two covered more geographic area and set more of the tone for how shows were done than anyone

else at the time. There were two things that Barry held onto and he continually reinforced with me like nobody else.

"One of the things I really learned when I went to work for him was that a lot of decisions get made at a high level of this business. Barry drove home to me and everyone around him this most important fact," said Rozner.

Rozner continues, "No matter who you're talking to, whether he's the biggest manager or the rock star himself, it is that the fans that buy tickets are our bosses. They are and always must be first in line in any consideration whether it be safety, comfort, convenience or anything else. You cannot let the people in this business who are powerful or accountants or who have the biggest egos, whether they are in management or onstage or anything else, let those people misdirect your attention away from the fact that the people in the seats are the reason we're there. He always used to tell me that if you remember that as your primary objective every show, you do will be a success. It doesn't matter if you're full to capacity, half-house, or selling like crap. It's simple. Each one of those people worked hard for that money, planned for the babysitter, or is looking forward to coming to see their hero or heroes on this night out."

"In this business there is a very long and sometimes distinguished line of people who will try to convince you otherwise. It's the artist that is most important they'll say, or the promoter is the most important, or the building needs the most attention paid to it...All bullshit. It's about the people in the seats that are why we're there. That's why this business still exists. When we lose sight of that, we lose sight of the fact that it's our lifesblood. Our lifesblood is not who can develop the new bands. Our lifesblood is making sure that the fans still know when they are paying for a ticket, that price is equal to the value they get, as in how they're dealt with, handled and how the show is produced," Rozner relates.

He goes on, "The other thing he taught me, is how to distinguish his show from other promoters. Bill Graham did this too. They made sure that the artist sees their show as

a special stop in their itinerary, so the artists look forward to it. They knew that when they came to do a show that something extra or special would be there that stood out from all the other promoters. The two of them were good friends, constantly helping each other out. Barry loaned money to Bill to help get his company started. Bill helped Barry get back on his feet later on and that was what they did for each throughout their careers.”

“He was a promoter, a gambler by nature. In the early 90s he was a Handicap Horse Champion of the USA. While he was an extremely tough negotiator, he would constantly surprise you. He was one of those people with an extremely hard exterior with a marshmallow interior.

“Just when you were convinced he was the world’s biggest tyrant, he’d be the first to cry when he would see a kid in a wheelchair at the Make a Wish Foundation. He would run to defend the underdog and stand in front of people who couldn’t defend themselves. It was a sensitive side of him that not many people saw. I think he may not have wanted them to see it. But anything I ever asked him to do on behalf of a person who had a handicap or Make a Wish child, I never had to ask twice.” Rozner says softly.

“He also impressed upon me that the show start on time. He would talk about how hard they had worked at Red Rocks to make sure the fans knew they could count on the show starting on time. Nothing could get in the way of that. Sure, you want to maintain good relationships with everyone involved in the production of the show and there may be a slip up here or there, but the first thing he wanted to get right was getting the show started on time. Again it was a show of respect to the fan, our lifesblood. It wasn’t just for him; he impressed this upon everybody on his staff. I never heard Barry refer to people as ‘ticket holders’ either,” recalls Rozner.

“He educated a lot of people,” continues Rozner, “as to what was fair and how an independent promoter could survive in a market.

“Barry was very gruff, a former Marine. My first day on the job, he came into the office. It was a small room with four desks. I’m sitting at mine and he bellows, ‘Who’s the new guy?’ I said who I was and he picks up this folded metal chair and throws it at my desk! I just kinda calmly got up and said if you ever do that again, I’ll stick that chair where the sun don’t shine! He said ‘Good, you’re hired!’ Later he told

me that he did that to see my reaction. He wanted to be able to know where a guy stood when the going got tough. He was a complicated man, but again and again I saw this human being that was hard candy on the outside and a marshmallow inside. He not only had the highest of standards, he set them. He was a giant not just in Colorado. What he has done has had an effect on people all over the world,” Rozner continues.

Rozner notes too that, “He also spent time walking around the stage to say hi to the road crews. He was acknowledging that he knew they were important, that what they did mattered. Sometimes he would throw end-of-the-tour parties, and even

have crews over to his house. He had that passion of love for the business.”

Adds Wiedeman, “Barry was such a unique individual. Of all the people I’ve worked with, I’ve never learned as much as I did from him.”

Fey is survived by his four sons, Tyler, Jeremy, Geoffrey, and Alan.

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A photograph of a large crowd at a Bon Jovi concert. In the foreground, a hand is raised in the air, making the 'rock on' gesture. The crowd is dense and extends towards a stage in the background. The stage is lit with bright lights, and there are large speakers hanging from the ceiling. The overall atmosphere is energetic and lively.

BON JOVI

by Bill Evans
photographed by Linda Evans



A Crew Still Doing It 'Because They Can'

Bon Jovi's latest outing is the kind of tour that could easily be a "phone it in" kinda thing as they have been around for better than 30 years with a huge number of hits and a history of record sales that continued strongly even after the record business imploded. Their fanbase that, while aging, will still come out every couple of years like clockwork and buy tickets, merch, drinks and everything else that keeps the post-iTunes music business humming.

So what's with all this then? There are lighting fixtures that swoop and fly and change the entire shape of the show in an instant. There is also a new audio guy with one of the best reps in the industry bringing new tools with him. The video "wall" is a bunch of hex-columns that rise from the deck and drop from the grid as the content itself is mapped to the shape of the individual columns creating the illusion of an ever-changing 3-D backdrop.

There is, as it appears, some kind of coded message to the name of this tour that goes far past the name of a single off the latest record. The name of the tour?

"Because We Can."

The tour pulled into Las Vegas near the end of their U.S. Spring run for a show at the MGM Grand. Mobile Production Monthly pulled in right behind them.

Audio:

The show itself is so big and so impressive-looking that one could forget about a little part of the show called audio, but as the cliché goes, no one ever went home humming the light show - or the video. It's about the songs. This is a rock show, after all.

Audio was provided, as it has been forever, by Clair Global with their i5 rig, same as *The Circle* tour in 2010. Glen Collett is doing monitors for Jon and the band - everyone except the lead guitar player. That too is the same as it ever was ... with some changes.

Out front is now Bill Sheppell, whose resume includes some of the biggest acts in the biz. When you talk to A-List audio guys and ask them to name the best mix engineers in the world, his name comes up often.

Prior to Sheppell joining the team, Bon Jovi was very likely the biggest act in the world still touring an analog console - a big Midas XL4. Sheppell moved them over to a DiGiCo SD7.

"I like the SD7," Sheppell said, "but I am running it old school with just some outboard stuff such as a couple of TLA-1000s, an H-3000 and a TC unit I use for some auto-pans. The band likes it too because they want to record every show and I have a good Pro Tools rig that allows me to do both the recording and virtual soundcheck."

Also out front, there is a new crew chief with Frankie Principato running the show since long-time chief Mikey Allison jumped over to a new gig with Sound Image. Frankie runs a team of four in addition to the mix engineers getting the system in and up every day.

Back in monitor world was the biggest surprise, but one that makes sense and brings up the elephant in the venue, both on and offstage - Ritchie Sambora or, rather, the lack thereof.

Sambora is not on this tour, at least not right now. Jon Bon Jovi has been very clear during interviews that Sambora is still part of the band. Filling his shoes for now is session guitarist Phil X.

On previous tours, there have been two monitor engineers, Collett doing Jon and the band on a Heritage 3000 and Andy Hill doing Sambora only. One might think that with Sambora out and Phil X in, that Andy would be at home. Not so.

"Ritchie always had his own guy and now Andy is doing Phil X. The rest of the band is on ears but Phil uses both wedges and ears which is a different zone and it is just better to have someone else taking care of that," explains Sheppell.





which determines the position of the columns. TAIT/FTSI's Navigator Control System takes the actual position and provides a feedback loop through the video server, which dynamically masks the content. All of the video content is fed to the projectors via eight Avolites Media Ai Infinity servers (four main / four back-up) and controlled via an MA Lighting grandMA console. The columns movement can be controlled via the Navigator console, but to allow the automation to be controlled from the video console or in fact by the video, PEDG brought in Control Freak Systems (CFS) to help develop the control system solution for the automation/video integration.

Stuart White, Senior Solutions Designer for CFS explains the approach to

the displacement mapping embedded into the content. "On another tour it was done with a grayscale movie to offset where the image is, but that only gives you 256 steps of movement. My idea was to make 16-bit values so we used two colors, a red and blue, in our displacement map. Those two colors were basically like course and fine control. The red was the course channel for DMX; blue was the fine channel. Using this level of control gave us 65,536 steps of control which was embedded into the content from Moment Factory."

The primary content creator, Moment Factory, embedded the show control displacement map within the content working with CFS. Meteor Tower also provided additional content and dealt with content management.

Staging, Video and Control:

When the stage was going up, there was no way to know what was in store. All we could see was what looked like a projection surface made up of hexagonal columns. However, there is a ton more happening here.

Doug "Spike" Brant, principal with Performance Environment Design Group (PEDG) has built a dynamic production design that literally transforms around the band. The kinetic sculpture design consists of 40 independently driven, hex-shaped columns that rise up from the floor and descend from the grid allowing for flexible configuration of the video surfaces. The scenic automation is controlled by trigger information that is sent in different ways, including via positioning data embedded in the video content itself or from cueing triggered through the video console. An innovative automation control solution was required to realize this complex design.

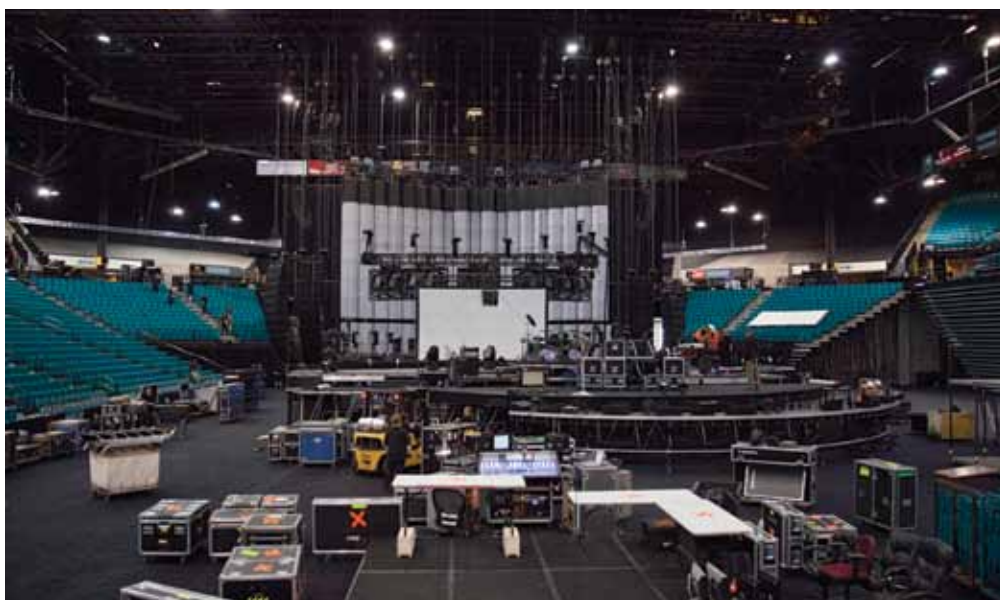
TAIT Towers was responsible for engineering and constructing the 40 individual columns, 32 lighting winches, 10 automated lighting towers, and five projector pods with integrated alignment devices, as well as the automation components. The projection columns' automation control is being driven by mapping pixels within the video content,





CFS worked closely with Immersive Ltd., which developed the main software solution, the Avolites Media Ai Infinity media server. “The Ai media server is a really great system,” said White. “Dave Green, the developer of the program, built the elaborate project file. I put in the DMX to column movement as well as the color conversion to column movement on top of that project file.” Green, Immersive’s Technical Director, says, “The Ai server is looking at the displacement map in the content, sending the data of where it wants the columns to be and then it also listens at a very high frequency back from the Navigator as to where the columns actually are at any point in time. It then uses that data to dynamically map the moving columns.” The Immersive Programmer, Martin Harvey, worked closely with the CFS team including Kirk J. Miller of CFS who is operating the media servers and the grandMA control console on the arena tour.

One of the most important considerations was how to avoid data confusion since the automation control was possible from the lighting, the video, or the automation consoles. This could cause unsafe conditions caused by a data or column crash. White avoided this by creating a custom software solution outside of the media server that manages all of the control data and prioritizes it for the Navigator. “I wrote a program called [CFS] TraffikCONTROL, that listens to all the different control data coming in from all of the different sources and evaluates it,” describes White. “Between the two consoles—the video and lighting console—we can, column by column, say which source it’s going to be coming from and both have to agree even at a heartbeat level coming from each console. With all of these conditions met, then we tell the TAIT motion control system to do this move, or not to do this move.” Built-in redundancy of data flow to the Navigator system that allows the Navigator operator to take override control if needed for safety purposes.



Lighting:

Working closely with Spike and in charge of making sure every show is great is Lighting Director Sooner Routhier. “We try to integrate video and lighting whenever possible,” said Sooner. “It’s important to make sure that all visual elements of the show are cohesive. I think that Spike was trying to not overuse the video elements. I feel like that happens a lot in shows these days. Sometimes it’s okay to turn elements off to give the audience a visual break.”

Indeed, the touted video columns did not even make an appearance until the third or fourth song in the set. But the movement around the band with the crazy moving lighting fixtures started right from the top. We have seen moving fixtures before, but not like this.

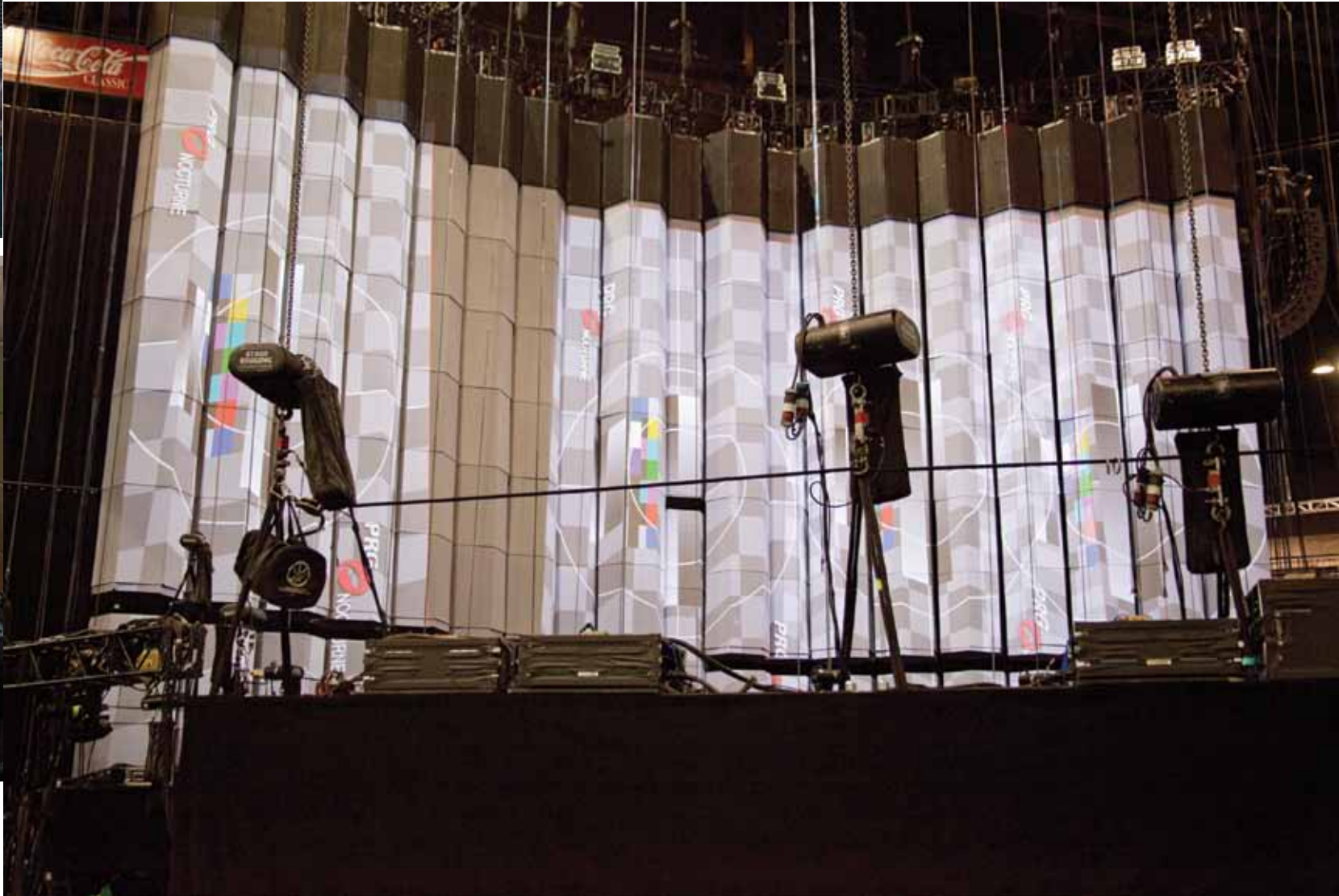
“TAIT developed winches that are DMX controllable,” said Routhier. “I send signal to move them up and down throughout the show with the lighting console. We had similar versions on The Circle tour. The ones on the current tour are much more streamlined and sexier. The power and DMX actually spool up in the winch with the support cable so, it looks like the light is floating in the air. The RSC light-lock keeps the light from swinging as it lowers in and out. They are amazing little contraptions.”

Yes, Bon Jovi could phone it in, play the hits, take out a “standard” lighting rig and some I-Mag, or maybe even a big video wall that plays images from the music videos. That’s what most bands of this vintage do, play the hits and take the money. “Goodnight Cleveland! See you next year!”



But that is not what has kept this touring train going strong for all these years. It’s about doing it right. It’s about making something that the fans will remember so that the next time out they feel an actual need to come out again. It’s about a team that works to make it all happen and make it look easy.

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 6 – Ikegami HL-45 HD Cameras
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Control Freak Systems/Immersive Personnel:

CFS Tour Operator/Screens Director – Kirk J. Miller
 CFS Technician/Engineer – Troy Giddens
 CFS Senior Solutions Designer – Stuart White
 CFS Technical Designer – Dirk Sanders
 CFS Graphic Programming Artist – George Toledo
 Immersive, Ai Software Author – David Green
 Immersive, Ai Programmer – Martin Harvey

Media Control and Mapping

Provided by Control Freak Systems
 8 – Avolites Media Ai Infinity Servers (4 main, 4 backup)
 1 – CFS Traffic Control Custom Software
 2 – CFS Hex Freak Servers
 1 – CFS Router Bridge
 1 – MA Lighting grandMA2 Control Console



Gordon Hyndford, Jesse Sandler



Josh Phebus, Drew Welker, Mark Woody, Carson Austin, Steven Tomanek, George Elizondo, Simon Schofield, Josh Marrano, Jason Lipton, Brian Bateman



Frank Principato, Glen Collett, Ken McDowell (back), Thomas Morris, Andy Hill, Dustin Ponscheck, William Shepell



Joe Hug, Sooner Routhier, Chris Shaffer, Jason Hicks, James Jones, Greg Smith (Andy Mitchinson on paper: crew chief)

Lighting

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- 2 - Aphex 720 Dominator Compressors
- 1 - Yamaha SPX 900
- 3 - Summitt DCL 200 Compressors
- 2 - TC M5000 Effects Processors
- 1 - Avid Profile Console
- 2 - TC D-Two DDL's
- 3 - Lake LM44 Processors
- 4 - Clair SRM Wedges
- 2 - Clair ML-18's

- Shure PSM 1000 IEM's
- 2 - Clair IEM Combiners
- 1 - Shure PA821 Combiner
- Shure UR2 RF Mics with SM 58 and Beta 58 Capsule
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Scott Casey - Tour Manager
Anthony Piedmonte -
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Matt Bongiovi - Security
Dean Grillo - Chiropractor
Ed Lawson - Chiropractor
Vicky Kopec - Flight Attendant
David Bergman - Photographer

Universal Production Staff:

Jesse Sandler - PM
Mike Farese - Ops Mgr/Head
Rigger
Yvette Uhlmann - Production
Coordinator
Larry Richter - Accountant
Mike Devlin - Stage Manager
Knutte Brye - Venue Security
Director
Jason "Sarge" Lee - Venue
Security
Greg Gish - Head Carpenter
Jack Deitering - Carpenter
Dale Bryant - Carpenter
Andrew Hilt - Carpenter
Mike Savas - Mgmt/VIP
Keith Bisig - Mgmt/VIP Asst.
Coordinator
Melanie Kassis - VIP Asst.
Robert DeCeglio - LOMO
Dwayne Diaz - LOMO
Laurent Vuylsteke - LOMO
Dawn Jeronowitz - Wardrobe/
Catering
Abby Franklin - Wardrobe/
Dressing Room
Cindy Chapman - Crew
Logistics/Ticketing
Drew Cantor - Advance
Accountant
Chris Bray - Barricade
Carlos Oldigs - Power
Mark Rennocks - Power

Advance Team A:

John Merrit - Stage Manager
Bill Macklin - Rigger Crew
Chief
Rick Wilmot - Rigger
Sam Saunders - Rigger
Chris Harris - Rigger
David Prior - Lighting Crew
Chief
James Jones - Lights
Craig "Jr" Saunders - Lights
Jason Hicks - Spotlight Tech
Ron Meyer - Power
Kenneth Sheahan - Power
Matthew Hammond -
Inflatables Tech
Stephen Bond - Chef
Michael Hurley - Chef

Advance Team B:

Gordon Hyndford - Stage
Manager

Danny Machado - Rigger Crew
Chief
David Hernandez - Rigger
Kenneth Ruhman - Rigger
Amos Cotter - Rigger
Timothy Probert - Lights Crew
Chief
Gregory Gore - Lights
Alex Peters - Lights
Joe Huq - Spotlight Tech
Paul Sadler - Power
Thomas Olley - Power
Joseph Smith - Inflatable Tech
Jodi Weston Brake - Chef
Tony Pyle - Chef

Backline:

Mike Rew - Crew Chief
Joe Dorosz - Drum Tech
Takumi Suetsugu - Guitar Tech
William St. Amour - Keyboard
Tech
David Rule - JBJ Guitar Tech
Matt Osgood - Teleprompter

Backstage with JBJ:

Cory O'Donnell - Tour Rep
Allison Harvey - Tour Rep
Louis Morreale - Tour Rep

Audio:

Bill Sheppell - FOH
Glen Collett - MON
Andy Hill - MON
Frank Principato - Crew Chief
Dustin Ponscheck - MON Tech
Ken McDowell - Wireless Tech
Thomas Morris - Audio Tech
Trystan Forbes - Audio Tech
Leon Rieger - Audio Tech
Martina Saalfrank - Audio
Tech

Universal Lights:

Sooner Routhier - Lighting
Director
Andrew Mitchinson - Crew
Chief
Christopher Shaffer - FOH
Tech
Andy Brown - Dimmers

Video:

George Elizondo - Director
Jason Lipton - Engineer
Carson Austin - Crew Chief
Steve Wood - LED Tech (leg 1)
Brian Bateman - LED Tech (leg
2)
Simon Schofield - LED Tech
Andrew Welker - Camera Op
Joshua Marrano - Camera Tech
Mark Woody - Camera Tech
Steve Tomanek - Camera Tech
Josh Phebus - Camera Tech

Control Freak:

Kirk Miller - FOH Op
Troy Giddens - BOH Op

Merch:

Rich Interlande - Head

Merchandiser
Graeme Scott Bell -
Merchandiser

Catering:

Darin Wey - Head Chef
Jason Kavanagh - Chef
James Hamilton - Chef
Anthony Granby - Chef
Patrick Naccarato - Chef
Amanda Cunningham - Chef

Site Coordinators:

Albert Lawrence - Head Site
Co/System 1
Matt Gentle - Site Co/System 2
Paul Bissoni - Site Co/System 3
Charlie Boxhall - Site Co/
System 4
Richard "Spike" Falana -
Overnight Site Co

Steel Crew:

Johan Van Espen - System 1
Crew Chief
Patrick Martens - System 2
Crew Chief
Frank Boehme - System 3 Crew
Chief
Andreas Deubach - System 4
Crew Chief

Bus Drivers:

Thomas Berg - Lead Driver
Patrick Goodhand - Driver
Reinhard Schulze-Lutum -
Driver
Marc Soika - Driver (leg 1)
Bert Zemann - Driver (leg 1)
Thomas Peinelt - Driver (leg 2)
Guy-Armel Ragaru - Driver
(leg 2)

Universal Trucks Drivers:

Roger Thomas - Lead Driver
Michael Fisher - Driver
Tina Bemerhag - Driver
Lotte Bemerhag - Driver
Stephen Maclure - Driver
Mathew Ireland - Driver
Harry Cobill - Driver
Richard Crooks - Driver
Mark Merry - Driver
Andrew Marsh - Driver
John Roper - Driver
Ian Moore - Driver
Peter Gilak - Driver
Joe McCarthy - Driver
Alan Jones - Driver
Patrick Parker - Driver

Advance A Truck Drivers:

Daniel Grant - Driver
Thomas Shiers - Driver
Scott Johnson - Driver
Oliver Walker - Driver
Clive Doble - Driver
Wally Millar - Driver

Advance B Truck Drivers:

Alexander Case - Driver
Richard Warren - Driver

Roger Goole - Driver
Malcom Scott - Driver
Robert Cole - Driver
Trevor Barrie - Driver

Tour Related Offices:

Management:
Bon Jovi Management

Legal:
Edelstein, Laird & Sobel

Business Management:
Sussman & Associates

Worldwide Agent:
CAA - Los Angeles

Production/Lighting Designer:
PEDG - Doug "Spike" Brant

Trucking:
EST

Content Creation:
Moment Factory

Video:
PRG Nocturne

Lights:
PRG Lights

Buses:
Coach Services GmbH

Staging:
Stageco Belgium

Audio:
Clair

Teleprompter:
Promptin' Circumstance West

Barricades/Cable Ramps:
EPS Holding GmbH

Set and Fabrication:
TAIT Towers

Power:
Legacy Services

Freight:
Rock It Cargo

Radios:
AAA Communications

Rigging:
Stage Rigging

Internet Support:
Tour Tech Support

Passes and Bag Tags:
Cube Passes

Audio:
Audio Rent/Clair Brothers

Travel Agent:
Rima Travel

Lighting/Visual Interface and
Programming:
Control Freak Systems

Merch:
Global Merchandise Services

Air Charter:
TourJet

Tour Book:
Touring Logistics

Catering:
Eat Your Hearts Out

Bon Jovi Because We Can Tour Personnel US:

Band Staff:

Paul Korzilius - Band Manager
Scott Casey - Tour Manager
Anthony Piedmonte -
Management
Matt Bongiovi - Security
Steve Bryan - Management
Asst.
Dean Grillo - Chiropractor
Ed Lawson - Chiropractor
Vicky Kopec - Flight Attendant
David Bergman -
Photographer

Production Staff:

Jesse Sandler - PM
Mike Farese - Ops Mgr/Head
Rigger
Yvette Uhlmann - Production
Coordinator
Larry Richter - Accountant
Mike Devlin - Stage Manager
Knute Brye - Venue Security
Director
Jason "Sarge" Lee - Venue
Security
Greg Gish - Head Carpenter
Jack Deitering - Carpenter
Dale Bryant - Carpenter
Andrew Hilt - Carpenter
Ryan Tillman - Carpenter
Danny Machado - Rigger
David Hernandez - Rigger
Bill Macklin - Rigger
Rick Wilmot - Rigger
Kenneth Ruhman - Rigger
Mike Savas - Mgmt/VIP
Coordinator
Melanie Kassis - VIP Asst.
Robert DeCeglie - LOMO
Dwayne Diaz - LOMO
Matthew Hammand -
Inflatable Tech
Joseph Smith - Inflatable Tech
Dawn Jeronowitz - Wardrobe/
Catering

Abby Franklin - Wardrobe/
Dressing Room
Cindy Chapman - Ticketing
Drew Cantor - Advance
Accountant
Theodore Vega - Barricade

Power:

Carlos Oldigs - Head
Electrician
Ron Meyer - Electrician
Kenneth Sheahan - Electrician
Nicholas Barlow - Generator
Tech

AEG:

Gord Berg - Tour Director
John Merritt - Production Rep

Backline:

Mike Rew - Crew Chief
Joe Dorosz - Drum Tech
Takumi Suetsugu - Guitar
Tech
William St. Amour - Keyboard
Tech
David Rule - JBJ Guitar Tech
Matt Osgood - Teleprompter

Backstage with JBJ:

Cory O'Donnell - Tour Rep
Allison Harvey - Tour Rep
Louis Morreale - Tour Rep

Audio:

Bill Sheppell - FOH
Glen Collett - MON
Andy Hill - MON
Frank Principato - Crew Chief
Dustin Ponscheck - MON
Tech
Ken McDowell - Wireless Tech
John Morris - Audio Tech
Charlie Hernandez - Audio
Tech
David Coyle - Audio Tech
Jennifer Smola - Audio Tech

Lights:

Sooner Routhier - Lighting
Director
Andrew Mitchinson - Crew
Chief
Christopher Shaffer - FOH
Tech
Andy Brown - Dimmers
James Jones - Tech
Jason Hicks - Tech
Timothy Probert - Tech
Gregory Gore - Tech
Matthew Hamilton - Spotlight
Tech

Video:

George Elizondo - Director
Jason Lipton - Engineer
Carson Austin - Crew Chief
Christopher Kemp - Tech
Simon Schofield - Tech
Andrew Welker - Tech
Joshua Marrano - Tech

Mark Woody - Tech
Steve Tomanek - Tech
Josh Phebus - Tech

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Kirk Miller - FOH Op
Troy Giddens - BOH Op

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Rich Interlande - Head
Merchandiser
Dave Basone - Merchandiser

Site Coordinators:

Albert Lawrence - Head Site
Co
Richard "Spike" Falana - Site
Co

Steel Crews:

Frank Boehme - Crew Chief
Jens Romer - Crew
Thomas Sieber - Crew
Jorg Kohler - Crew
Sven Prause - Crew
Torsten Kraushaar - Crew
Niels Schramm - Crew
Torsten Schammbera - Crew
Ralk Hertel - Crew
Marko Sellin - Crew
Bjorn Kulper - Crew
Hardy Kruger - Crew
Manuel Mobus - Crew
Keith Ray - Crew
Bart DeWolf - Crew
Raf Goethuys - Crew
Andreas Villareal - Crew
Dion DeLang - Crew
Nelson Fernandes - Crew
Jef Vernmeerbergen - Crew
Heiko Oelmann - Crew
Heiko Meyer - Crew
Christoph Hein - Crew

Truck Drivers:

Richard Everitt - Lead Driver
Teresa Everitt - Driver
Rick Schramer - Driver
Adam Morris - Driver
Richard Genereaux - Driver
Mark Jonse - Driver
John George - Driver
Tony Layman - Driver

Tour Related Offices:

Management:
Bon Jovi Management

Legal:
Edelstein, Laird & Sobel

Business Management:
Sussman & Associates

Worldwide Agent:
CAA - Los Angeles

Promoter:
AEG Live

Production/Lighting Designer:
PEDG - Doug "Spike" Brant

Trucking:
Upstaging

Video:
PRG Nocturne USA

Lights:
PRG Lights

Buses:
Celebrity Coaches

Staging:
Stageco USA

Teleprompter:
Promptin' Circumstance West

Barricades/Cable Ramps:
EPS America

Set and Fabrication:
TAIT Towers

Power:
Legacy Services

Freight:
Rock It Cargo

Radios:
AAA Communications

Rigging:
Stage Rigging

Internet Support:
Tour Tech Support

Passes and Bag Tags:
Cube Passes

Audio:
Clair Global

Travel Agent:
Preferred Travel

Lighting/Visual Interface and
Programming:
Control Freak Systems

Merch:
Global Merchandise Services

Air Charter:
TourJet

Control Freak Systems— If You Can Think It, They Can Do It

BY MICHAEL S. EDDY

Realizing the true integration between the control of video content and the automation of the scenic screens for Bon Jovi's *Because We Can* Tour was essential to the success of the dynamic design. Performance Environment Design Group (PEDG) brought in Control Freak Systems (CFS) to help develop and layout the control system solution that would be needed to address this technology challenge. Known for solving the most complex of multimedia control challenges, CFS again on Bon Jovi brought together invention and innovation.

"By nature, I always want to do what hasn't been done before," notes Performance Environment Designer Doug "Spike"

Brant. "My method is to push something beyond the limits and then find out what those limits are. You have to push something to find that out. Once the limits are established then you pull it back to what the reality allows you to do." This is also the working style of Control Freak Systems who start by asking, "What if we could... what would you like to do?" as opposed to saying simply "Here's what we do." CFS constantly seeks to invent multimedia control solutions where no other solution exists, pushing the technology of control through both product and system configuration innovations.

Stuart White, Senior Solutions Designer and Founder of CFS, succinctly explains the company's work stating, "We create and develop the paintbrushes that allow designers and artists to paint their own vision." CFS's artistry is in their unique approach of building control tools and systems, such as the groundbreaking integrated control technology on Bon Jovi, by putting everything on the table. They look at all possible solutions and where necessary create new tools, develop new features, or repurpose existing technologies in novel ways to build not just a working solution but the right solution that answers all the challenges of an integrated production environment. It is that dedication to solutions which allows them to make reality what was previously thought 'impossible.'

CFS is an interactive video control company, which creates custom software, has developed several stock hardware products, and specializes in designing control solutions for live events, broadcast, and media installations. The company provides hardware and a team of talented software programmers, solution designers, and engineers to support each client's vision and design concept. Their experience and expertise allows producers and designers to be confident that their most creative ideas will be realized.

Along with White, the core CFS team, aka the Freaks, includes; Business Manager Michael Goodwin; Technical Director, System Designer, and Screens Director Dirk Sanders; Operations/Engineer Ryan Middlemiss; ADAMS App Developer George Toledo; and Programmer Kevin Cauley. However, the CFS team expands as needed during projects by constantly working and collaborating with many of the most talented programmers, software developers, and content creators in the industry.

Formed in 2008, CFS grew out of the need for designers to have custom-specific tools for live events, which allows for unified control of the entire visual environment. For example, allowing the lighting designer to control the video system for more integrated designs or creating tools to make specific audio feeds interact with lighting and video elements on the fly. Control Freak also has



extensive experience creating tools to integrate moving scenery and video surfaces, abstract projection and LED surface mapping, interactive video experiences, and realtime 3D LED wall content creation and manipulation.

CFS always works to address the designer's actual intent when they supply a solution for a particular production, instead of trying to fit a stock answer to a custom question. Their success with this approach is reflected in their client list. Besides Bon Jovi, Control Freak Systems has worked with the design teams for a veritable who's who of top musicians including Maroon 5, Pink, Will.i.am, No Doubt, Kenny Chesney, and Jay-Z as well as for high profile events and live broadcasts including the iHeartRadio Music Festival, 2012 NBA All-Star Game, NFL Kick-Off, Pepsi Super Bowl Fan Jam, and the 2012 Republican National Convention.

In fact, the Republican Convention was a good example of how CFS provides both product innovation and system solutions to clients. CFS was brought in to figure out how to control the video and handle the graphics for 13 independent video screens individually or configure the content to present one large image mapped across all 13 screens. CFS was able to not only provide a playback solution that addressed the handling of last minute graphics and complicated overlays but also developed a new

visualization system that allows them to work with video content—even live feeds—offline in a true 3D environment.

Control Freak Systems' Freakulizer allowed the RNC team to continuously adapt and change imagery, even until the final seconds before going live. This visualization solution let them take in eight different screen feeds and had a 3D model of the entire venue with camera plots so they could bounce around different cameras and see at once how the set would look from different angles. CFS provided a realtime programming solution, which allowed the entire directing and creative team to preview and call up the content before it went live, an absolute necessity in this high profile, wall to wall media, live political event. The CFS Freakulizer is just one of the tools the company offers that allows clients to increase the complexity of their live presentations with confidence.

CFS has designed and developed numerous products and software solutions, such as the one discussed in this issue's coverage of Bon Jovi's *Because We Can* Tour. The CFS TraffikCONTROL is a custom software solution managing all of the different DMX control data coming in and gives the data prioritization to the automation control system. Other CFS products include the DMX Bridge, which seamlessly integrates lighting and video control; the Multi Tap Server for specialized picture-in-picture

effects; and the WIA iPad Application, a WiFi iPad Media Server developed in collaboration with Will.i.am. On the recent Maroon 5 Overexposed Tour, CFS provided their ADAMS media server (Audio Driven Awesome Media Server) that allows for audio reactive content; a music visualizer server.

The Control Freak ADAMS was developed to give the artist themselves some control over the content. It is a solution that frees the graphics from being only locked into whatever has been rendered. If an artist wants to improvise or wants to interact unplanned with the audience, the graphics are influenced by the actual waveforms that are created when the musicians play, whether it is the vocals, or specific instruments. It makes the graphics themselves another instrument. ADAMS gives the operators a visual instrument to play along with the musicians. Using a combination of custom and built-in stock visualizers with a palette of effects means that the ADAMS offers an incredible interactive control option to performers and designers.

Control Freak Systems strongly states 'if you can think it, we can do it.' Certainly their work on numerous groundbreaking projects, their collaborations with visionary designers, and their constant innovative approach has proven that statement true again and again.

www.controlfreak.tv



Blinded by the Dashboard

by Richard Bennett

As Bon Jovi head out across Europe for another stadium tour, they continue to set the bar high for other productions, as they turn to an American classic for their stage set. Richard Bennett joined the tour in Cardiff to see how it all came together.

In the UK, when a car reaches the grand old age of 25, it is regarded as a classic. Not only does that mean you don't have to pay road tax anymore, mainly as a reward from the government that your car has actually survived that long, but it also starts to shoot up the 'wow that's a cool car' stakes amongst the masses.

Taking into consideration the number of years Bon Jovi have successfully survived within the music industry, and their liking for cutting edge stage show sets, it's no surprise that the combination of an American classic car, a 1959 Buick Electra 225 and a classic American band from New Jersey should come together to deliver one of the most visually stunning and cutting edge design statements ever to grace a European tour.

Unveiled on the first night of the band's European leg in Bulgaria, the set is not only amazing, but practical too, considering Europe's reputation for inclement summer weather.

When Jon Bon Jovi came across a photograph of the classic car, no one knew that it would form a simple but effective stage production that must surely rank up there with U2's Zooropa and 360 tour sets.

Designed by the same team and vendors who created the kinetic sculpture screens seen to spectacular effect on the band's recent US shows, this example of stadium architecture and an icon of modern engineering and classic art, have all come together to create one cohesive, innovative and never-before-seen testament to the band's never ending desire to push the envelope.

With only a five month window from inception to the first show, PEDG's Spike Brant turned to TAIT to help create something far beyond the imagination. The collaboration between designer and vendor resulted in a 30 meter inflatable Buick hood, spanning the length of the stage.

The Buick's hood is positioned above the band, acting like a canopy. It is constructed of three cold-air inflatable

sections, UV treated and scenically airbrushed to the point of signs of rust on parts of the hood. The hood also features a metal rain gutter blended into the structure, allowing any heavy rain to be directed away from the front of the stage. The whole thing is externally lit by LD Sooner Routhier and her team, from various positions throughout the show, the effect creates many different shades and depth of color, creating an array of different looks.

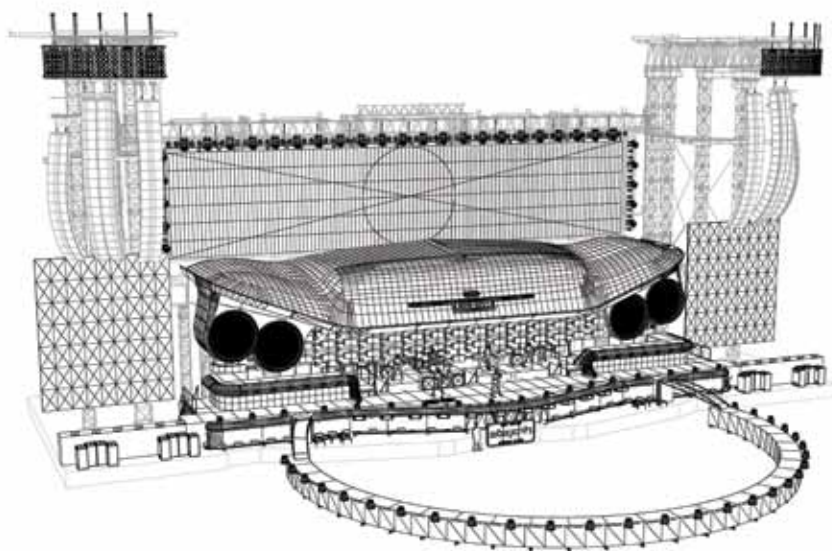
The lighting team also features heavily underneath the hood where the car's grill section sits. Housing 60 custom V9 frames and custom light poles for four Impressions, the space gives Routhier and Control Freak Systems, Kirk J Miller, more than enough room to play around with a barrage of lights.

Rounding off the festival of lights, are four 2.5 meter diameter scenic car headlights, which are video screens, but used during the show for lighting content, with scenically carved surrounds, hard coated and covered in chrome vinyl auto-body wrapping, expertly recreating the Electra classic chrome look. Finishing off the authentic look is a 4 meter x 2 meter Bon Jovi Garden State license plate containing integrated LED's. Oh, and it also has working indicators.

With 140 rigging points per show to support the whole thing, Head Rigger Mike Farese has gone above and beyond the call of duty to make sure the perfect set is delivered night after night.



ard Lights



The fact that the design team, TAIT and the Bon Jovi crew can assemble the set with ease is a testament to their experience, which in reality is multiplied three fold on this run as stage manger Mike Devlin explains.

“We have an advance team that does the inflatable - there are three complete inflatables on this run - and they also cover the advance lighting, which takes a whole day to set up. The only thing that doesn't go with the advance team is the low-res screen that sits above the hood, we carry that with us. We also have a fourth hood that can be hung in an indoor arena. The whole thing fits in 19 universal trucks and six advance trucks. There have been a couple of shows where we have been really compressed because we have had to load in on top of the advance team, but generally everything's in place when we reach a venue. It took us about five or six shows before it started to get easy to set up.”

With the teething problems now a thing of the past, the production is a rare example of the real thing exceeding the look on the design board. When the show starts and the screens and lights take over, the view of a classic American car with the classic American band playing underneath is the closet you can get to perfection.

Stageco on the Road with Bon Jovi and a Classic Car Stage

Stageco has created a stunning classic car themed stage for the worldwide Bon Jovi *Because We Can* tour 2013.

Having worked extensively on all of the band's outdoor events, Stageco was brought in by Bon Jovi because of the company's experience in creating completely custom built structures that support a unique design concept.

Inspired by a photograph of a classic 1959 Buick Electra 225, the 60m x 23m x 26m Stageco structure was central to the approach by the designer, Doug ' Spike' Brant, who wanted to move away from the large scale video design used on so many current stage designs, that often include little to no scenic elements.

In keeping with the brief to create a cohesive and unique design, the stage incorporates the 250,000 tonnes of production elements (including the grill of the car's bonnet) used to help create the stunning live experience that has kept Bon Jovi as one of the world's leading live artists. A 165 tonne working platform/ roof hangs above the stage and an 8m cantilever was created to fly the PA system either side of the stage in order to keep open sightlines.



Project Manager Bert Kustermans oversaw the meticulous planning required to manufacture the bespoke stages and implement the precise logistics a tour of this scale needed, with 5 systems and their crews touring simultaneously around the tour dates in Europe, America and Australia.

He said: “Working with the whole Bon Jovi team is at the pinnacle of the live touring sector. Everyone is focused on delivering a show that will have that special ‘wow factor’ for the fans, and it's stimulating to be part of that process to come up with something new that works at an international level.”

www.stageco.com



TourJet

The Only Constant is Change

When you sit and talk with Dave Davis of TourJet, any thoughts that private jet service is just an expensive luxury or that the companies and aircraft are a commodity that can be boiled down to the lowest bid are set aside right away.

“It’s about safety, consistency, comfort, convenience, and flexibility,” he states.

And TourJet has a secret weapon that other companies serving the needs of touring bands can’t match. They understand, as only people who have done big tours on the ground possibly can, the business and the needs of artists and tours. “I used to be in that chair,” he said referring to the tour manager for Bon Jovi. And yes, that is a gig Davis had for a number of years.

Having been a tour manager, Dave understands the needs of his rock n’ roll clients. “Experience is a great educator,” he said. “We can spot potential issues before they arise, assist in strategic planning, logistics

and budgeting.” Let’s take a look at some of the things TourJet does that flow directly from that understanding.

Safety and Comfort:

Safety in aviation is always the number one concern and TourJet’s approach is safety first, but a safe plane can be comfortable too. The aircraft on this tour are stunning and they have been customized to meet the needs of a tour instead of being a generic business jet. “A jet like this is usually configured to carry about 50 passengers in a commuter configuration. We are set up for up to 15,” explains Davis. And although part of the luggage space has been converted into additional fuel tanks which effectively doubles its range, the aircraft still has 30 percent more luggage and cabin capacity than similar Gulfstream business jets. That means that they can move cross-country non-stop, or from a U.S. tour to any point in Europe with one fuel stop.

Consistency:

From aircraft to personnel and food, clients know what to expect before they ever get on the plane. When we arrived at the Atlantic Aviation facility at Las Vegas’ McCarran International Airport, the plane and crew had arrived just an hour earlier, shuttling Bon Jovi from the previous night’s gig in Los Angeles. That consistency was the first thing we saw. Captain Ryan Clyde and co-Captain Ralph Horton had both done multiple tours with the band and cabin attendant Vicky Kopec has toured with them for 26 years. She actually retired a decade ago but comes out every two years just to work with what is now her only artist.

With Kopec it is not just about that familiar face. She also cooks all of the food served en route. TourJet books her into lodging that includes a kitchen so she can prepare healthy meals that she knows will fit in with the band’s preferences. That may seem like a small thing, but those small things add up to a big difference in the experience for everyone involved.

Convenience and Flexibility:

Everything about the TourJet model is based on meeting the needs of the tour and artists. That goes all the way down to the fact that TourJet does not try to force any client into a format dictated by the planes in their fleet. "We don't own planes," Dave told us. "We lease aircraft totally depending on the needs of our clients."

At the Vegas stop for Bon Jovi, there were actually two aircraft parked in Vegas, a Challenger 850 (CRJ-GLS conversion) that can hold up to 15 passengers and which serves as the main aircraft, as well as a smaller jet (Challenger 300 – 9 passengers). On this particular leg, the band all arrived in the larger aircraft, but they would not be leaving that way. While most of the band was staying over in Las Vegas, one member was due the next day back in Los Angeles for a TV taping. Having that second aircraft meant being able to serve both sets of needs.

"The only constant is change" – TourJet is able to pivot when required and update travel plans at a moments notice.

Eco-Responsibility:

A big deal for many artists. The realities of a media-saturated world make it very tough for A-List artists to fly commercial. But a private jet has a large carbon footprint which can be an issue for artists who are outspoken environmental advocates. TourJet allows them to have the best of both worlds by participating heavily in carbon offset programs. This basically consists of supporting renewable and energy efficiency projects with a negative carbon footprint to offset the effect of the CO2 produced by their jets. To date, since 2005, TourJet has offset more than 25,000 tons of CO2 through these programs.

In the end it is about providing a unique service that is focused on safety while also being aware at a deep level of the unique needs and quirks of the touring industry and being able to meet those unique needs.

"TourJet can see each trip from the client's viewpoint," Davis explains. "The principle partners are both from a background in VIP travel and event management and have been charter

users. We operate on a worldwide, 24/7 basis. Your clients will be flying with an operator that is properly licensed, certified, and with crews that are professional in conduct and appearance at all times."

Again, much of the "TourJet Difference" comes from their tour/event management background. The people at TourJet are very familiar with the touring environment. But in the end it's pretty simple. They listen.

Concludes Davis, "Safety, consistency, comfort, convenience and flexibility. We do what it takes to make every trip right for every client. TourJet listens to its customers requirements and ensures that the flight experience is effortless."

www.tourjet.net



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CLAIR: On the Road with Bon Jovi's *Because We Can Tour*

A Conversation with Monitor Engineer Glen Collett by Mike Wharton

On the current *Because We Can Tour*, there are two monitor engineers for the band; Glen Collett, who does monitors for Jon and the rest of the band, while Andy Hill mixes guitarist Phil X currently subbing for Richie Sambora. Collett mixes on a Midas Heritage 300 analog board. Hill operates a DigiDesign Profile.

Collett has been a Clair employee since 1999. Originally from Vancouver, Canada, Collett owned a sound company called Jason Sound with a client list including Bryan Adams and Loverboy, among others. He sold his company, and at the behest of Bryan Adams' Manager Bruce Allen, moved to Nashville, Tennessee. At that time, Allen had just started managing Martina McBride and suggested that Collett contact Clair.

The first tour Collett did for Clair was Bette Midler. Midler's entire production team also did Bon Jovi's. They felt Collett would be a good fit with Bon Jovi when the time came.

That time came around 2005. "I've been here ever since," says Collett happily.

Collett explains the logic behind the two monitor board system, "Carrying somebody on wedges is a completely different environment than being on in ear monitors. What you can optimize for on each instrument in an in ear piece is much different than what you can get away with on an open-ended wedge."

"For instance, with Jon," he continues, "for his vocal in his ears, I can make it extra bright and it won't feed back. However, if you take that input with all that brightness and try to bring it up in a wedge, it will squeal right away."

To compensate for this would require a separate EQ just for that one microphone. This creates a virtual snowball effect in order to optimize for all the other inputs.

"It's much easier to have a separate board where I have free range and don't have to compromise my sound in the ears to make up for what I can get away with in wedges," continues Collett.

As for preference of in ear monitors, Collett believes they all are good, acknowledging that, ultimately, it's the artist choice to what they are most comfortable. He recalls a "shootout" Bon Jovi did about seven years ago comparing the entire line of in ear monitor products on the market.

"Jon preferred the Sensaphonics because of its soft silicon mode," says Collett. "The keyboard player and other guitar player utilize the Sensaphonics as well, while the bass player and drummer chose Future Sonics."

"Phil X uses a specialized in ear monitor I designed, that is made by Jerry Harvey, who was the brains behind Ultimate Ears,"

continues Collett. "It's an ear piece that has a big vent in it. This eliminates a problem a lot of guitar players run into with in ear monitors. The guitarist can still hear his guitar and the normal sounds around him on stage too. It's really hard to get the sound and power that a Marshall stack produces through an ear piece. These pieces just don't reproduce that weight the player is accustomed to. Likewise, the guitarist only gets a sense of left and right as to what he thinks he's hearing. He loses the audience from the front and that push of power the stack reproduces from behind."

"It can be very disconcerting," observes Collett.

Collett states that he has not used side fill monitors for quite some time. "The reason being," he says, "is a control issue. Getting the bass player stage left and the keyboard player all the way stage right to hear the sides correctly creates too much splash to be effective. What I try to do is create an environment through the ear pieces, a circle of wedges, or a combination of both," he states.

Bon Jovi uses wireless handheld mics. The new Shure system called Axient is currently being carried on tour with them. "It is a true diversity system," says Collett. "It's rock solid and sounds just fabulous." The system features 23 frequencies with two running simultaneously at all times. This way, should one frequency stray, another one will replace it seamlessly.

In 2007, Bon Jovi did another shootout comparing digital to analog consoles. Collett recalls Jon would say, "When it was just me and a guitar, it was great, but as soon as the whole band came in I lost a lot of dynamics." The rest of the band had similar observations. From that experience it was determined that analog consoles would be used 100 percent of the time for Jon and the band.

Andy Hill uses a digital console for his guitarist since his set is unique with wedges in front, a small PA behind him, and the specialized in ears. This coupled with the fact that Phil X will take lead solos out on the thrust, B-stage, and all over the main stage makes the preset capabilities for different 'scenes' on the Digi Design Profile the better choice.

Collett has a few final words about digital vs. analog consoles. He will use digital consoles when the artist needs demand it. When mixing monitors, it's really important that you keep eye to eye contact with your artist. "This helps them feel comfortable on stage, that you're aware of their needs right away. Analog consoles allow you to make quick adjustments, too," he explains.

Ensuring the artist is happy and comfortable, while working efficiently at a non-chaotic pace - that's the hallmark of a professional doing what he loves. Because he can.

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Sheraton Indianapolis at Keystone Crossing- If the Walls Could Talk

If the walls could talk at the Sheraton Indianapolis Hotel at Keystone Crossing, they would all have some laughs and maybe even give the GM a heart attack. But who doesn't have great memories of days on the road back in the mid 80s and early 90s?

As one of Indianapolis' longer-standing hotels, they have seen their share of bands, crews and production teams over the years and love welcoming regulars back. They have changed names a time or two; however they are happy to say that they have been a Sheraton the longest, where they have had their current landmark location on the north side of Indianapolis, offering spacious open lots for bus and trailer parking, as well as being attached to the Keystone Fashion Mall. Whether performing on the northeast side of town at the amphitheater known as Klipsch Music Center (to the locals and regular artists, it's still Deer Creek), or visiting the Murat Theater, Egyptian Room, or White River State Park downtown, the Sheraton is in the ideal spot to stay in Indy. Easy access right off the main loop, or just hop on the side streets to get to-and-from with a little local scenery

thrown in. Sheraton is proud to share that the hotel has a fabulous relationship with the venues right in our backyard as well. The Vogue, Clowes Memorial Hall at Butler University, and the newest addition, The Center for the Performing Arts in Carmel.

Indiana, the Crossroads of America, is keeping the Sheraton Indianapolis on the top of everyone's list while traveling from coast to coast. Taking a look at the entertainment clientele they welcome through their doors each year, they host almost as many groups on their days off that aren't even performing in Indianapolis as those that have an actual show there.

With their recent multimillion dollar renovation you won't even recognize the place. All 395 guest rooms and suites have had a complete overhaul, as well as the lobby, restaurant, bar, indoor pool and fitness center. Taking on a new modern look with a twist of home thrown in, they would love to invite you to be a guest one day soon.



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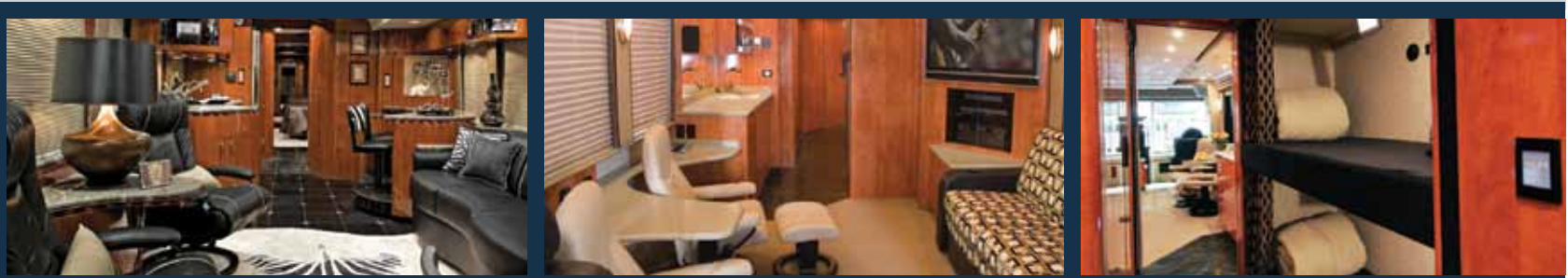
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