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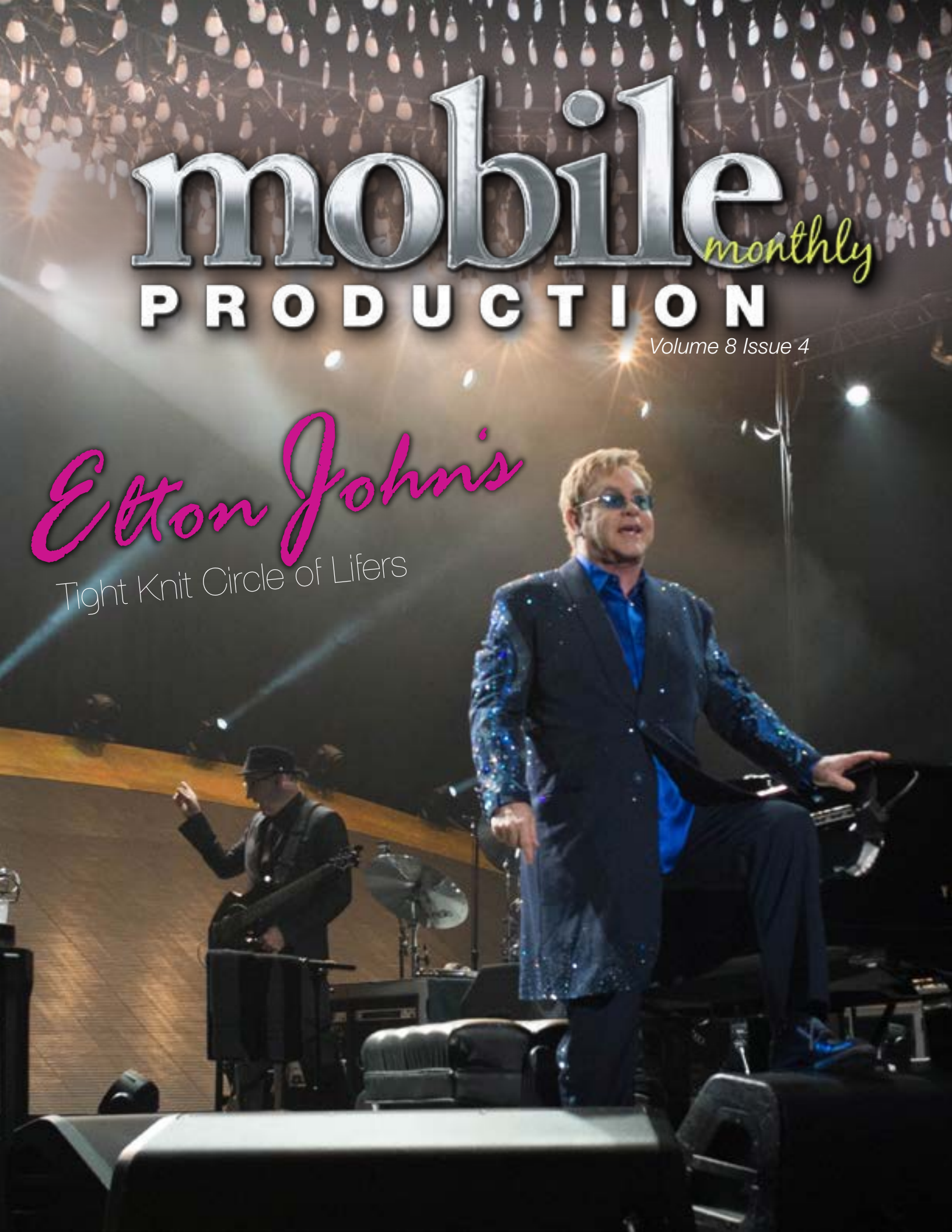
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PRODUCTION

Volume 8 Issue 4

Elton John's

Tight Knit Circle of Lifers





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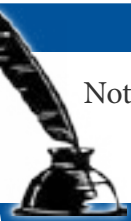
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Notes from the Publisher

The touring season is off to one of the most significant starts in recent memory. It seems that nearly every major act in every genre is out as well as many mid-level shows and a batch of up-and-coming acts. This represents a real challenge for us in terms of coverage as well as the Industry that is being stretched to provide appropriate support.

For this issue, we selected the Elton John tour as our focus. Not only is Sir Elton a treat to see performing, his show always provides an interesting look at the way he utilizes production resources. Many of the vendors are well-known established production companies and his crew is one of the most experienced well-traveled groups in the business and have been together for many, many years.

We filled the rest of the issue with some interesting tid-bits and an expanded group of advertisers. The magazine seems to have had quite a boost in interest and readership following the amazing success of the Tour Link Conference. The increase in online readers is especially gratifying.

Speaking of the conference...which I love to do...We have now launched the 2016 registration. If the past event is any indication of what to expect the next time, I would encourage everyone to jump on registration and hotel booking as soon as possible. Even though the property has 900 rooms, it is quite possible that it will sell out this time.

Larry Smith
Publisher



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D.A.S. AUDIO HELPS KEEP THE ENERGY HIGH AT BATTLEFROG OBSTACLE RACE

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Founded by former U.S. Navy SEALs, the BattleFrog Obstacle Race Series is an intense obstacle course race for all ages inspired by the challenges Navy SEALs face every day in training. BattleFrog transforms every race venue into a demanding obstacle course designed to test the strength, skill, and determination of any athlete. On February 28th and March 1st, Miami area participants brave enough to take the challenge gave it their all on the BattleFrog 15K, BullFrog 5K, BullFrog Mile, and TadPole Dash 400M courses. Being able to clearly hear the instructions of the staff and others requires first-rate audio quality and, for this, sound reinforcement technology from Valencia, Spain-based D.A.S. Audio was placed into service.

Edwin “Haviken Hayes” Guerra is the Production Coordinator for BattleFrog Series, Miami and Director of Operations for Kenote Entertainment of Hollywood, FL. Working alongside festival directors Alex Cruz and Frank Mendez, Guerra served as the DJ/MC for the Miami main stage area in addition to being responsible for coordinating all production aspects of those areas requiring amplified sound. D.A.S. Audio Event and Action Series products were deployed at two sites. Guerra discussed his experience with the D.A.S. equipment.

“On the main stage, our current configuration uses two stacks of five Event 208A dual 8-inch line array cabinets over two Event 218A dual 18-inch subwoofers running through a DSP-2040A multi-channel digital signal processor,” Guerra explained. “We also use two Event M210A dual 10-inch stage monitors, which I (as the DJ) and other people scheduled to speak use during the event. At the start line, we use two Avant 215A dual 15-inch full-range loudspeakers and two Action 118A single 18-inch subwoofers plus two Action M12A stage monitors for our start

line MC/Coach Pain Dewayne.”

When queried about those D.A.S. Audio attributes that make this choice of equipment ideal for the BattleFrog Series, Guerra emphasized the systems’ speech intelligibility, dispersion, and power. “My voice has never sounded better,” he says. “You can see the audience react immediately when I make announcements about their heat’s start time. And the sound projects evenly across the entire area. The entire festival area was covered—without ever sounding harsh or fatigued. I’ve also been impressed with the equipment’s ease of use. This enables me to easily manage the rig even when skilled labor is limited or unavailable. The rigging is user friendly and flexible. With 18 races this year, we needed something that can handle the road while also having a low power draw. The Event series was the solution.”

With all this equipment, knowing there is competent and responsive customer and technical support available is a big consideration, as one never knows when questions may arise. Here too, Guerra was very complimentary of D.A.S. Audio. “We experienced a lot of rain on Saturday and one of the start line monitors became partially submerged under water. The Miami-based support team got the enclosure back to me that week in time for our next race. I’ve never received anything back that quick—even for minor problems—from other manufacturers. They really look out for us. I couldn’t ask for more.”

The new D.A.S. Audio loudspeakers are proving to be ‘just the ticket’ for the rigors of the BattleFrog Series. This equipment represents a tremendous upgrade from our previous system, which couldn’t even compare,” Guerra reports. “We’ve received numerous compliments from both event attendees and BattleFrog employees. Our D.A.S. loudspeakers really ignited our festival area, which is such an important part of the customer’s overall experience. Not everyone knows good sound, but they certainly know when it’s bad—and with our D.A.S. equipment, those issues are a thing of the past. My bosses were extremely pleased with the performance of our D.A.S. gear and that, of course, pleases me.”

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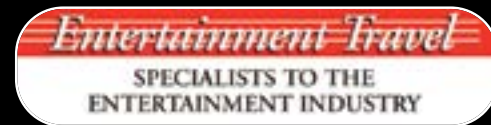
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Italian loudspeaker manufacturer Eighteen Sound has announced the appointment of Davwinder Sheena as Director of Sales, Middle East, Asia and Pacific Rim and Jeffrey Cox as Director of Sales North America.

Sheena will be responsible for managing distributors, as well as market development, in China, India and other key Asian manufacturing centers.

Davwinder comes to Eighteen Sound with an array of experience in the pro audio market. Based in Singapore, Sheena has guided sales leadership in various market quadrants in the Asian region for a number of name brands from the US and Europe.

“We are excited to develop this important region of the world utilizing the extensive experience and relationships that Davwinder brings,” explains Giacomo Previ, Eighteen Sound Director of Global Sales. “His fluency in so many Asian languages and his comfortable demeanor, make him the ideal teammate and representative of 18 Sound in the region.”

Cox, who has been handling marketing and business development duties for the Italian facility, will further expand his role by bolstering sales efforts and availability in North America. His goal is to more broadly develop 18 Sound’s client and market relationships in North America while continuing to strengthen the brand worldwide.

“We have worked with Jeffrey for the past 16 months, and it has become very clear that we need to continue to grow our presence in the United States,” adds Previ. “We have been preparing the organization to further development in the States, and I am confident our foothold on the North American market will grow exponentially in his hands.”

“Eighteen Sound has become a serious player over the last decade and the quality Italian design and engineering that the

team has come out with over the years is really a step ahead of its class,” adds Davwinder. “I am looking forward on reinforcing both their distribution and manufacturing efforts in the territory.”

Cox concludes, “This is an amazing company that redefines quality when it comes to professional audio products. It has been a pleasure being a part of their continued growth. I am particularly looking forward to working with Italy, and directly linking companies in the States to 18 Sound, bringing their extraordinary loudspeakers to people everywhere.”



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CM Honors Mountain Productions' 30th Year of Hoist School

by Jon Pierotti

Understanding the limits, characteristics and safe procedures of the equipment utilized in entertainment production is paramount to the safety, reputation and perception of our industry. Toward this important goal, Mountain Productions hosted its 30th Annual CM Hoist School on March 9 – 13, hosting 60 students representing over 30 production companies, theaters and universities. The intensive training took place in Wilkes-Barre, PA at Mountain Productions' expansive facilities.

Students engaged in hands-on seminars throughout the week that showcased proper and accepted techniques of production based rigging. Featured seminars in hoist maintenance, rigging, truss management, electrics, and fall protection gave each student a keen insight and appreciation for the importance of working in a safe manner. A week of training was capped on Friday with a jam-packed day of guest speakers and industry professionals.

Instructors were Dave Carmack, CM (Hoist Maintenance) and Eric Rouse (Rigging Principles). Guest Speakers included Mike Webb from Motion Laboratories; Richard Cadena with Lighting and Sound America; Mike Garl of Mike Garl Consulting; and Matthew Smith, DBI-SALA.

First year speaker Richard Cadena, Technical Editor at Lighting and Sound America commented about the CM Hoist School, "Now having seen it and experienced some of it, I know why it has such a great reputation...I was impressed with the whole experience."

Matt Smith of DBI-SALA/Capital Safety helped with a Fall Protection Demonstration. He said the event was "impressive" and added, "the participants ask great questions, which makes it a pleasure for me."

CM's Jennifer O'Leary, Dave Carmack, Mike Dilallo, Jackie Nash and Wally Blount, the father of CM's Entertainment Technology, presented Jim Evans, president of Mountain Productions, with a commemorative plaque signifying 30 years of training, service and support. Mountain Productions continues as a proud Master Distributor of CM products, and supports the quality and reputation of the CM brand.

The Hoist School began in 1985, President of Mountain Productions Jim Evans asked Columbus McKinnon to send technicians to instruct its staff on proper use and maintenance of CM electric chain hoists. The following year, Mountain Productions invited some of their clients to join the instruction. Over the years, word of the Hoist School grew, and more and more students and speakers attended each year. The school has grown to be very robust, the focus still on chain hoist maintenance and rigging, but with additional industry profes-

sional speakers.

The mission of the CM Hoist School is the continued, ongoing training and education of individuals serious in the pursuit of a career in entertainment production. Additionally, students have the unique opportunity to network with their peers as well as some of the most respected and innovative leaders in the entertainment world today.

Mountain Productions' CM Hoist School is for anyone seriously interested in pursuing a career in entertainment production rigging. Mountain Production's training is a great start for beginners as well as a perfect refresher course for seasoned riggers.

The 31st Annual CM Hoist School will take place on February 29th – March 4th of 2016.

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With the expansion of San Francisco and Bay Area businesses over the last few years the need for studio production and demonstration spaces has increased rapidly. In response to this growing need The San Francisco Nest recently opened its doors to a wide range of clients.

The SF Nest is one of the largest, versatile studio spaces in the Bay Area. This flexibility, coupled with its prime location (just off of route 101 and a ten minute drive to San Francisco International Airport), is making the studio a hit with clients. Ideally suited for just about any kind of production the 60ft x 60ft square space can host film, television, photographic and commercial shoots, music production rehearsals, green screen and motion capture as well as providing an ideal space for product launches, demos and corporate events.

Uniquely, The SF Nest has full service provision for RV's, trailers and food trucks as well as a large parking lot and vehicle access directly into the space for trucks and other vehicles.

David Rahn, North American Sales Man-

ager for Alcons Audio, who demonstrated their new LR24 large format line array system for the first time in the United States at The Nest commented; "The space is great! It's very functional and acoustically it's very well behaved... It's (also) very well isolated. It works really well as a commercial and production space and also for special events and green screen shoots, etc. I think you can really do some good stuff in here. It's the right size, it's not too big, it's not too small. It's a ideal space."

Unlike other studios in San Francisco, The Nest's location makes it ideal for projects that require quiet, or conversely, to be able to make significant amounts of noise. Rahn continued; "It's far away enough from offices so we can really crank it up and make some serious noise without disturbing anybody."

And the location is good. You know, San Francisco is an incredible city... People in this region are always looking for the latest, greatest high tech stuff, whether it's on the computer side or the audio side and people have been really responding to our systems."

The San Francisco Nest – Background Information

The San Francisco Nest was born out of the belief that the Bay Area needed a studio space that was extremely flexible, accessible and affordable. Its close access to air and road transit, coupled with extensive off-street parking and full in-house production facilities, equipment and staff, makes The Nest a unique production environment.

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Outline Names Luca Giaroli Business Development Manager

New Position Created to Meet Record Growth and Global Market Expansion Initiative

Outline s.r.l., a leading European manufacturer of premier professional loudspeaker systems has announced the appointment of Luca Giaroli to the position of Business Development Manager.

An accomplished and skilled marketing manager, Luca also possesses the engineering, technical expertise, and practical experience that will focus his energy on expanding the company's global presence on all levels. He will be responsible for building sales, imaging and branding, as well as field training and education initiatives for all of Outline's professional sound reinforcement programs, and will report directly to the company's Board of Directors.

"My mission here is simple, although challenging - I will be hitting the road to meet with our distributors; engage current and new customers; speak with sound engineers and technicians; organize demos and high profile events to showcase our proprietary technologies; spend time with friends and fans of Outline to gain new perspectives and insights; and assess our competitors - in order to identify how we can further enhance and elevate Outline's market presence; position; and performance," said Giaroli.

Giaroli added, "this company has both a legacy and solid foundation built over its 42 history; and a rich and bright future with enormous

potential ahead, as the next generation within the company moves into position to lead the charge."

Giaroli comes to Outline with a wealth of knowledge and experience gained from working in every aspect of the industry. He owned and operated a sound rental company from 1990 to 2000 where he became an accomplished FOH and monitor engineer. He then moved over to manufacturing, product development, and brand management where his technical expertise and marketing talents were put to the task and further developed. Prior to joining Outline, he enjoyed a successful career from 2008 to the present with the well-known and respected Italian distributor, Audiosales. Over his 25-year career Luca has demonstrated his insight in identifying manufacturers who have emerging, groundbreaking technologies and has successfully helped bring some newcomers to market, who have become industry leaders today.

"It's a real pleasure to be working with Luca again," said Outline North America Sr. VP and Managing Director, Tom Bensen. "His talents and insights are going to bring a fresh and broader perspective to both the

marketing and engineering sides of Outline. When he and I last worked together, Luca played a vital role in helping launch two relatively unknown brands at the time - Optocore and Powersoft, both of whom since have become well-known players and industry leaders. As Outline is ready to take another quantum leap forward with advances in loudspeakers; line array technology; and our unique and proprietary iMODE DSP/Networking Platform; Luca will play a vital role in our growth and continued success," he added.

Outline's CEO Giorgio Biffi commented, "Luca is an excellent addition to our team, bringing to us his broad range of skill and experience. Luca will pursue, enhance, and strengthen our relationships with existing clients; while exploring, identifying, and capitalizing upon new opportunities for market expansion. He will also share his experience and knowledge with our R&D department, management group, and the wider staff complement, helping us all to further enhance and exploit our skill sets."

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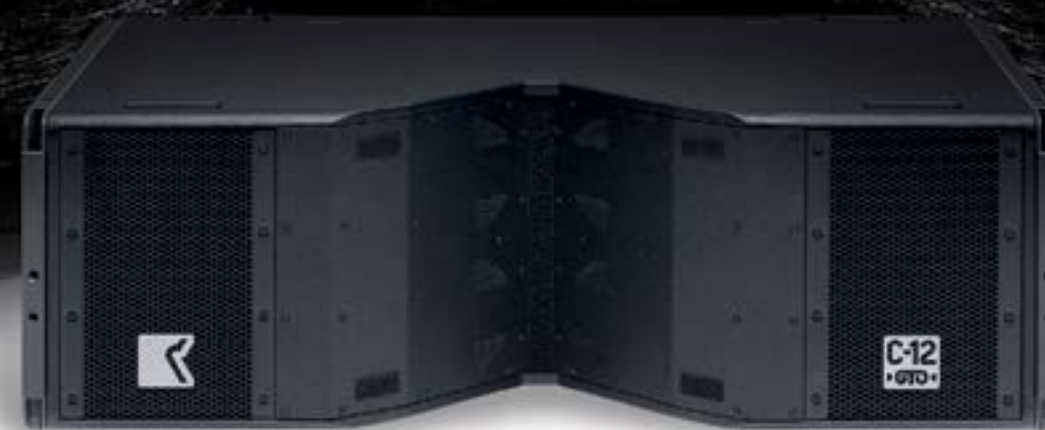
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UPSTAGING INTRODUCES NEW SABER LED VIDEO STRIP

Upstaging, Inc. continues to revolutionize the lighting industry with the introduction of the new Saber LED series. The Saber 1000, 500 and 250-10 mil double-row IP65 Video LED strip, allows unprecedented creative effects for any indoor or outdoor environment. The Saber is built by About Show.

Made with aluminum alloy and advanced LED technology, the versatile nature of the Saber allows it to fit into any design. The Saber is made with a 10.4mm video strip with two rows of SMD 3in1 LEDs attached. It is available in 3 sizes, 1000mm, 500mm and 250mm in length. The total fixture is lightweight and less than an inch wide with a depth of just under 3" without clamps, which makes for easy installation and various mounting options.

The 1000mm section weighs only 2.65 lbs. with a three-sided mounting track that allows for endless mounting options. Saber was designed to mount seamlessly end to end but can also be stacked and maintain its 10mm pixel pitch. The optional round diffuser is perfect for that classic tube effect. The square diffuser is yet another option that looks great stacked and surface mounted. Current mounting op-

tions include Bracket with Half Coupler, Joiner Bracket & Joiner Bracket with Half Coupler. Other mounting options are available for both production and architectural applications.

Upstaging has partnered with the U.K's Brompton Technology to implement the user-friendly Tessera GUI processor that is customizable and easy to use. The Tessera processor is able to configure a unique Saber display. This information gets stored on a memory card in the Control Box that remembers the info even after the unit is turned off.

Upstaging has the Saber in stock now for rental applications.

For more information on how you could benefit from the Saber LED, contact SaberLED@Upstaging.com or call Mike Creager at (815) 899-9888.



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Elton John

Elton John's Tight Knit Circle of Lifers

by Jordan Haymaker, photo by Jordan Summers

The howling bitter cold in Cincinnati, OH was not enough to deter Mobile Production Monthly from hanging out with the crew of the legendary Sir Elton John on the opening night of 9-show run of the Million Dollar Piano Tour before they head back to Caesar's Palace in Las Vegas.

The gear and crew load into nine Egotrips trucks and three Senators buses and the crew jokes their fuel of choice is "caffeine and Seinfeld jokes." Elton John and the band fly in with Starflight Aviation.

DC Parmet, Tour Manager and Tour Accountant, is responsible for ticketing, maintaining the guest list, band travel, organizing meet and greets, and comic relief. "The only thing I don't do is load out...I just get in the way," he joked. DC has worked with a wide variety of acts including Tina Turner, Soundgarden, Ozzy Osbourne, and Sade. He landed a job with Elton John in 1997 and has been with him ever since.

DC said the first album he ever bought was "Goodbye Yellow Brick Road" and laughed, "If you would have told 11 year old me that I'd be working for the guy on the cover, I never would have believed you."

DC started his career in the music business in merchandising, beginning with Peter Gabriel's "So" tour in 1986. Later, while still working in merchandising for Tina Turner, Rusty Hooker of Rock Steady Management, Inc. began teaching DC how to do tour accounting. Recalling life before computers, DC noted, "I did it all with paper and pencil and sometimes even paid the crew in cash. There would be a line outside my hotel room on payday."

continued on next page





Massive Chandelier provided by Tait with video content controlled through PRG's MBox Media server. At a breathtaking maximum height of 40ft with a 40ft diameter, it is comprised of 1140 individual LED crystals.



20 years working in video production has learned that nothing is ever solved by shouting. He continued, "Everyone knows when they have done something wrong,"

Doing a job that usually requires 5 people, John works alongside Engineer in Charge, Bill Crooks. Bill oversees the overall system and control during the show. In the early 70's, he was a touring guitarist and owned recording studios. He later ran TV broadcasting companies on the west coast. He has been with EJ for 10 years working through PRG Nocturne. EJ's management has been a client since the 90s, and is known for remaining loyal to their production companies. Bill loves seeing Elton John's fingers burn it up across the keys, and being able to hear 2½ hours of non-stop great music.

John allows his crew a lot of freedom. He noted that, "There is always one camera on EJ, and I give some direction for zooms and pans, but these guys know what they're doing." They use Grass Valley Kayak 2ME terminal gear for its durability on the road with Aja Ki Pro Digital HD recorders. There are 6 cameras all together from both Ikegami and Thomson. There's a handheld on the stage, a dolly in the pit, a hard camera at stage left, a high angle at FOH, a POV on the keyboard, and a robo on stage that can hit anything.

Catering by Taste Event

Brett Bond, with his wife Lucia Bond, owns and operates Taste Event Catering based out of Baltimore, Maryland. They have a mobile kitchen trailer and also a refrigerated van. He has worked with Brad Paisley, Billy Joel, and local venues. They have a buffet style setup

with breakfast, lunch, and dinner. Their service also includes hospitality, stocking busses, and taking care of the after show food.

They make a little bit of everything, but draw from their east coast roots for their specialty crab cakes. They are known for also hiring local restaurants, such as Graeter's Ice Cream for the EJ show in Cincinnati. They have 5 cooks, 2 dining room staff, 3 drivers, 2 locally hired dishwashers, and 2 people in charge of stocking the dressing rooms. There is an omelet station for breakfast, a beef, chicken, and vegetarian option for dinner, and a juicing and smoothie station. Elton John's crew likes it spicy, so lunch consisted of Indian cuisine, while dinner included sesame crusted wasabi tuna, sirloin strip steak, a baked potato bar, broccoli, rolls, and a variety of different cheesecakes.

Audio by Clair Global

Matt Herr, FOH Sound Engineer, grew up in Pennsylvania, so it makes sense that he now works with Clair Global. He has 22 years experience working with acts like Michael Jackson and Madonna. His first tour was in 1995 with Elton John and Billy Joel, and he's been full time with EJ since 2004. Matt appreciates that, "There's just a good vibe and we've all formed some serious bonds that you don't get elsewhere."

Matt runs the show on an analog Yamaha PM 5000 with 12 stereo channels. He prefers an analog setup because, "Anyone can push a button with digital, and EJ is deserving of analog sound." The show is 100% live and they use no click track or playbacks. Matt uses Lake equalizers, a Lexicon 480L for vocals and piano, and Eventide harmonizers to the

background vocals. There are 27 mics on stage from Shure, Sennheiser, AKG, and Audio-Technica. EJ's custom Yamaha grand piano with rolled black keys has a midi rail in it generated off of 2 monitors to get a thick sound.

Alan Richardson has 34 years experience, and has worked as the Monitor Engineer for Elton John for 19 years. A month after finishing technical school for live sound and recording, he was at the right place at the right time and found himself on the road with Frank Sinatra.

Elton John was given a Yamaha PM1D console for stage mixing from Clair Global. Alan likes it because it's tough, always works, and has plenty of inputs and outputs. 4 12AM wedges that can easily pump out 100+ dBs surround EJ since he likes to be able to feel the music, and doesn't use an in-ear mix. The band, however, has 2 stereo mixes in ear, and drummer Nigel Olsson mixes his own. A 64-track recording is done of every show using SAWStudio digital software. Alan stated that his job is to make it loud and then turn it up, so the levels on stage are pretty high from EJ's monitors. "They're on the edge all of the time." He continued, "I really have to concentrate...so I use headphones for better isolation to catch feedback before it happens."

Alan mentioned that EJ has a great relationship with his crew and even gave them all a sneak peak of his new album before sound check. He said there isn't that one guy you just can't stand like you have at most other jobs. Everyone has

been in the business long enough, so no one gets offended if someone has an off day. He said any problems are solved by simply buying a round of beer and moving on.

Monitor Tech, Simon "Big Smooth" Mathews, has been working for 7 years in the US and 10 years in Malaysia. In 2006 he moved to the US, went to school at Full Sail University, and was then hired by Clair Global, of which EJ is the oldest client. He gained experience working with Jack White, Black Eyed Peas, and even worked on a Grammy winning album back in Malaysia.

For this show, Simon flies the Clair I5s and I5Bs PA systems in the front, the I3s and S4 subs on the rear hang, and does all of the stage patching. He said the biggest difference working in the US is that people show up to work, whereas in Malaysia they're lucky to get half of a crew. He loves this crew because there's no yelling,

and everyone is always joking and laughing. Simon admitted, "At the end of the day we have to keep the piano guy happy!" He loves everything about his job, but his favorite part is looking at the crowd at the end of the show to see everyone smiling.

After 2½ hours, I looked around and knew exactly what Simon meant. Elton John had energetically played all of his biggest hits on a gorgeous stage leaving everyone in the sold out arena in a state of awe. It was a humbling experience witnessing one of the biggest names in music history thank his fans, his crew, his band, lyricist Bernie Taupin, and even sign autographs along the entire front of the stage before ending with "Circle of Life". I think DC summed it up perfectly, "How can you not love doing what makes so many people happy? Simply put, we're in the business of selling happiness."

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 LEON KIRBYflight attendant
 TREV HENUSETgeneral tour assistant
 MARCUS SELHOFFartiste transportation co-ordinator
 JIMMY CARROLL..... artiste security
 STEVE GORDONartiste security
 JD MCDONALDartiste security
 KEITH BRADLEYtour director
 DC PARMET..... tour manager | tour accountant
 JIN JOO MADDYband road manager | band wardrobe
 DAVEY JOHNSTONE ...musical director | guitarist | vocals
 NIGEL OLSSONdrums | vocals
 JOHN MAHONvocals | percussion
 KIM BULLARDkeyboards
 MATT BISSONETTE..... bass guitar | vocals
 LISA BANKS..... background vocals
 ROSE STONE..... background vocals
 TATA VEGA..... background vocals
 JEAN WITHERSPOON..... background vocals
 DENNIS MCMANUS..... stage manager
 JAMISON "PORKCHOP" HYATT..... 2nd stage manager
 MIKE GOMEZ..... production rigger
 KEITH HABERSTROH..... artiste wardrobe
 TONY SMITH..... keyboard tech | production
 DALE STICHA..... piano tech
 RICK SALAZAR..... guitar tech
 CHRIS SOBCHACK..... drum tech
 ALAN RICHARDSON..... monitor engineer
 MATT HERR..... FOH sound engineer
 CLIFF DOWNEY..... systems engineer
 SIMON MATHEWS..... monitor tech
 SCOTT MEGRATH..... audio tech
 KEVIN BYE..... lighting designer
 LARS KRISTIANSEN..... automation
 COREY TOM..... lighting tech
 TOM BIDER..... lighting tech
 JAMES THOM..... lighting tech
 DOUG EDER..... lighting tech
 RYAN DUNN..... lighting tech
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 SCOTT LUTTON..... video engineer
 KRISTENA RICE..... video engineer
 KIM HAMPTON..... video engineer
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Elton John Crew Members



Alan Richardson
Monitor Engineer



Brent Bond
Catering



John Renner
Carpenter



Kevin "Stick" Bye
Lighting Director



Bill Crooks
Lighting Director



DC Parmet
Tour Manager
Tour Accountant



John Steer
Video Director



Lars Kristiansen
Automation



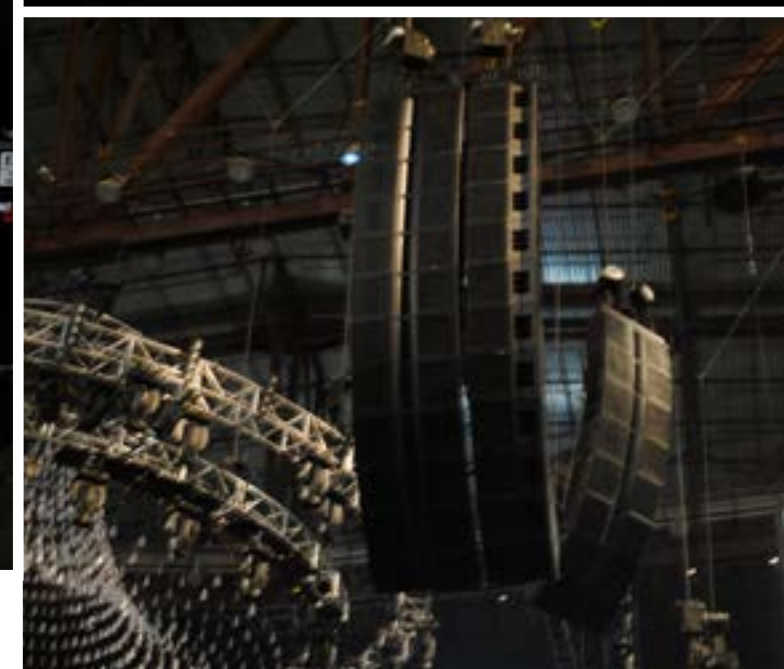
Matt Herr
FOH Sound Engineer



Mike Gomez
Production Rigger
Production Assistant



Simon Mathews
Monitor Tech



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**Elton John -
BACKSTAGE**



Production Resource Group Announces Plans to Acquire XL Video

Production Resource Group, L.L.C. (PRG) recently announced it has agreed to acquire the XL Video Group, one of the largest providers of premier multi-market video services. PRG Chairman & CEO Jeremiah J. Harris and Lucas Covers, the Group CEO of XL Video jointly made the announcement.

XL Video, founded in 1995, has established itself as leading video services supplier around the world. The company is a multi-award winning provider of creative video solutions for concert touring, corporate events, exhibitions, automotive, television, sports, and theatre. Like PRG, XL Video supports creative designers and producers with full technical support in putting together cutting-edge video solutions for some of the most innovative and aesthetically daring shows in the world.

For PRG's worldwide clients, this acquisition expands their access to the wide range of creative video technology and services that they already enjoy. They can continue to be confident in the quality of product, production expertise, and professionalism when further integrating video into their productions and events.

"By combining XL Video with PRG, we are creating a tremendously valuable resource for event and entertainment producers anywhere in the world", said PRG's Harris. "The integrated company will be able to offer an exceptional breadth of production technologies and depth of industry expertise."

Upon completion, XL Video's worldwide locations will become part of PRG's network of over 40 locations in key cities around the world.

"As XL Video, we have worked on some of the largest and highest profile concert tours, television shows, automotive and corporate events around the globe," commented Covers. "We have established a client base that has become more sophisticated in their expectations of the standard of video production. As part of PRG, we will continue to exceed their expectations and raise the bar on video production."

Stephan Paridaen, PRG's Global President and Chief Operating Officer, concluded, "PRG and XL Video are extremely well positioned to provide a multi-disciplined, integrated solution. Making the XL Video team part of the PRG family, will be extremely beneficial to our clients and this has been our top priority from the start."

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"It was a great challenge to integrate this new screen on an existing structure within tight deadlines while ensuring the safety of working at a height", explained Alexandre Pecqueux, the Solotech project manager. The deliverables were met notably through preventive equipment evaluation: "Solotech has the

advantage of having a very large workshop and this enabled us to carry out the preparation in our offices, and limit risks and interventions on the installation site", continues Mr. Pecqueux. For his part, Mr. Maurice Landry, Vice President of Construction and Maintenance at the Olympic Park was satisfied of the result: "We are satisfied with the work done by Solotech. All of the work was carried out according to our quality requirements and deadlines. The relationship between both organizations has been very smooth and the work was performed according to our expectations."

Details of the screen:
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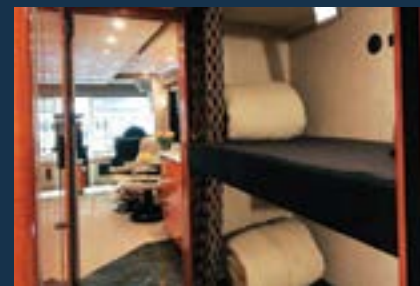


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