



THE MAGIC OF SFX

According to Drew Thomas, Stage Research's SFX Show Control offers the Magic of Drew Thomas "absolute creative control. The software is not only amazing but instrumental in producing a high caliber multi-media production."



While most other users need SFX Show Control only to playback waves files, Drew Thomas uses the software like few other performers or performances, maximizing it to its full potential.

The Magic of Drew Thomas is supported by redundant SFX Show Control computers used to trigger cues AND to control music, lighting, sound ef-

fects and special effects plus regulating microphone settings and video playback. This production utilizes 16 audio inputs, 5 auxiliary sends and 4 bus outs with 100 + sound cues and over 300 lighting, video and special effects cues throughout a 30 minute show.



The business of magic is precise. Thus, when Drew has written an illusion with SFX, timing changes are effortless. In addition, if an illusion isn't working or if Drew gets a "feel from the crowd" and wants to make a change or addition an alternate illusion can be easily selected with the click of a mouse.



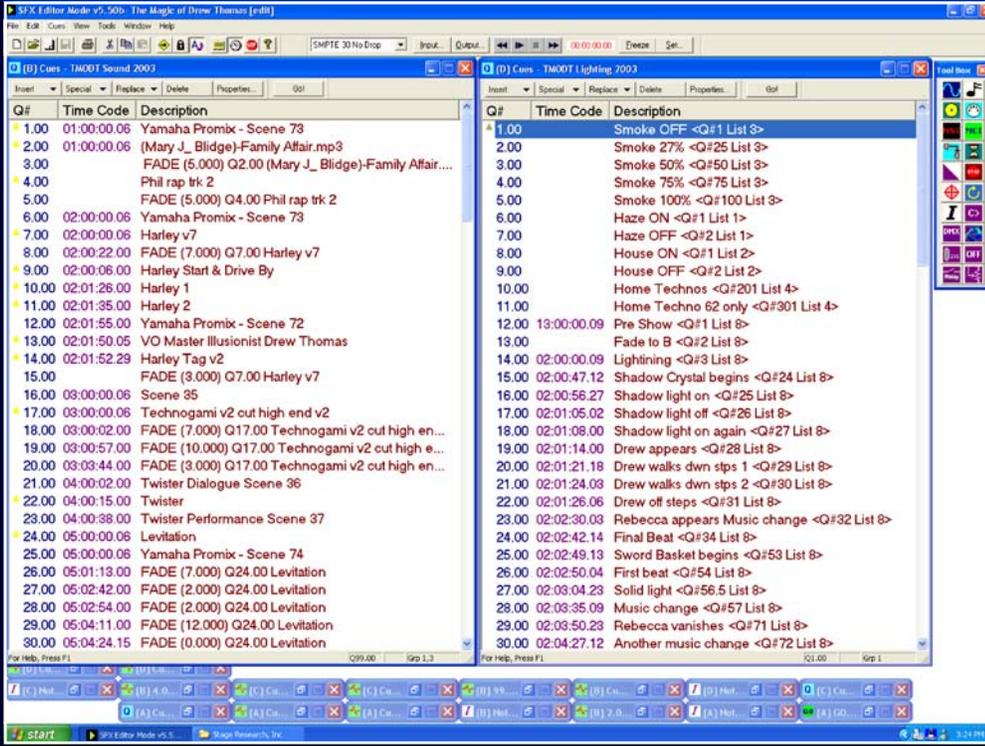
In the old days, magnetic SMPTE time code show tapes were made at a professional recording studio costing hundreds of dollars. Since they couldn't be changed easily you had to lock into your design. The Magic of Drew Thomas and other major productions were confined into an inflexible show leaving out the possibility for the need to change or grow.

"In St. Louis [at Six Flags in 2000], our \$500,000 show ran a certain way and couldn't change," explained Drew. "Recent years at Six Flags Great America just north of Chicago, we ran eight versions of the same show that were flawless each time. We were never locked in."

In addition, the show now has a single operator easily controlling the sound, lighting, special effects and video. They are trained in all technical categories allowing them to manually adjust the show and interject where needed.

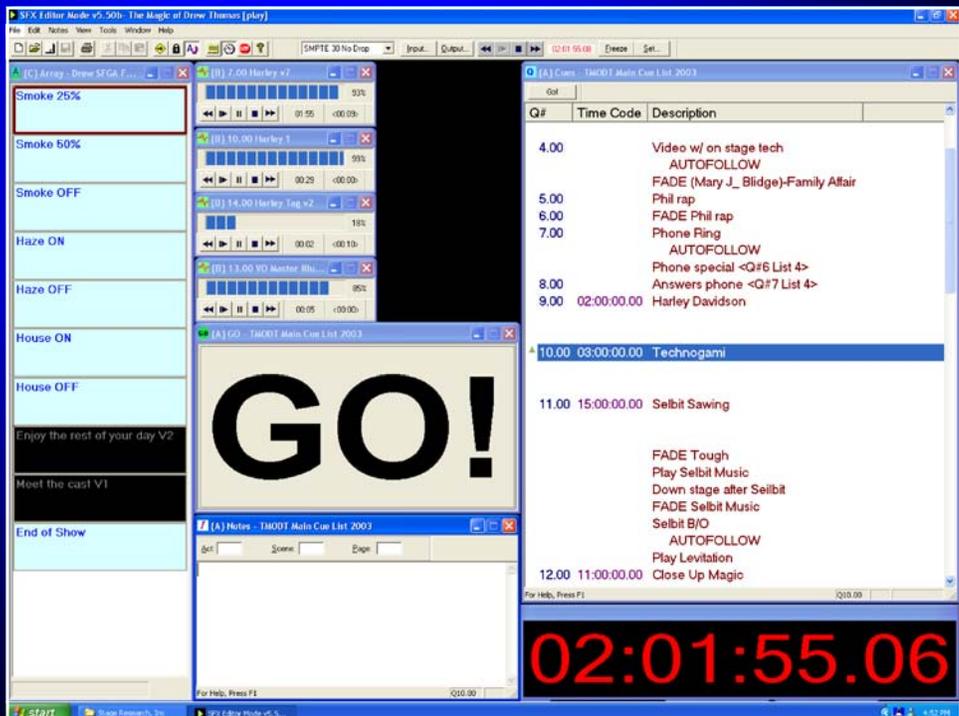


An amusement park schedule works like this: Shows run seven days per week with five to seven shows per day for approximately 100 days per season. Figuring that within these productions there are many redundant tasks, they have computer automated them leaving the production staff and Drew available to finesse the show and take it to a higher level.



As you can see The Magic of Drew Thomas is a comprehensive multi-media production. Involving numerous computers along with a digital audio console, non-linear video system, lighting console, several DMX splitters hundreds of cues and a midi controller. An example of Drew's sound and lighting cues are seen here.

Giving the show operator an organized customizable workspace is essential. Using an instant play array for haze, smoke, house lights and special voice over announcements keep the operator involved in the finessing of the main event. Likewise having the ever present "Big Clock" and status windows insures the operator of the shows progress.





Magic at this level is a very precise art. The show involves numerous complicated intricate illusions with a wide variety of variables depending on the routine. Being able to adjust or make changes is vitally important because the reality of illusion is...reality. Things break, lamps burn out and sometimes mechanical problems rear their ugly head. Well as they say, "The show must go on!"

Drew Thomas is in constant communication with his technical staff via his head worn Countryman Isomax microphone. During an illusion when Drew is muted to the audience he is soloed through a Yamaha O1V digital mixer. This enables the show operator and onstage technician to hear changes or additions required for upcoming routines. By wearing headphones and using another soloed microphone, the show operator is able to be in constant two way communication with the onstage technician who is also wearing a wireless ear piece and another muted and soloed Countryman Isomax microphone. As need arises, Drew is able to observe the shows needs and relay information immediately to the technical staff and together instantly take the show in any direction and immediately notify the cast and crew of the executive decisions. Limitations are in how quickly they can physically change something rather than getting the production to follow suit.



In the traditional entertainment arena, he's been collaborating with the Six Flags family of theme parks for nearly 7 years. Drew transported the pinnacle of Las Vegas-style entertainment to Six Flags St. Louis in 2000 and to Six Flags Great America (near Chicago) in 2001 and 2002. Some of Drew's featured large scale illusions are follows:

Appearing Harley Davidson Motorcycle®: Fantastic lighting flourishes throughout the performance area revealing our dancers on stage dressed in red leather outfits. They spin a large white box on stage to show that nothing is hiding underneath, behind or above. Upon showing the inside empty, it is closed. As the music crescendos, the crowd can hear the rumble of a Harley Davidson Motorcycle®. The front falls open to reveal Drew Thomas sitting on his Harley!

The smoky drama of "Levitation" adds another dynamic to the performance. Subdued lighting and trance-like music hypnotizes the audience and Drew's assistant, Rebecca. Covered, she is levitated above the stage and is gone in an instant as the covering is removed.

Drew soothes his audience with the touching and magnificent "Snow." While telling the story of a hospitalized child, a snowstorm emerges from his hands onstage and throughout the entire theater. Sentimental music and beautiful lighting accompany this heartfelt illusion.





This past year, Drew Thomas added a newly constructed illusion, featuring a NASCAR® style appearance. The audience watches the large video screens on either side of the stage to view a computer animated NASCAR® style race. A white car is seen in the distance. As the camera zooms in closer the audience can see that it is The Magic of Drew Thomas race car. Naturally possessing speed unmatched by his competition, Drew blasts across the finish line in first place. The main curtains open to reveal the empty winners platform.

Their beautiful dancers break into a seductive high tempo dance routine which concludes with Drew standing on the open platform.

He runs towards the audience and shows the entire stage to be empty. The lovely assistants quickly raise the checkered flag then immediately drop it revealing the winning car!



This split second NASCAR® style appearance is the breath taking grand finale to their high energy, multi-media magic extravaganza!

ABRACADABRA

Drew Thomas started as a traveling illusionist in 1987. His act has evolved from the simplicity of a 10-minute festival routine to the complexity of a 60-minute stage production. He positions traditional, yet flawless illusions as the centerpiece of drama, comedy, professional dancing, compelling music, incredible lighting, video and special effects.

Jep Hostetler, past president of the International Brotherhood of Magicians wrote the following to Drew in early 2002. "Since I have been putting together talent for the past 20 years, I must tell you that your production was among the best I've ever seen."

Drew Thomas performs on a regular basis for corporations throughout the world. He appeared at Chicago's McCormick center for the International Meat, Poultry & Seafood Convention and Exposition for Wolfking, Inc. He drew crowds by dangling 30-feet above the convention floor upside down, while escaping from a straitjacket and leg cuffs and rappelling to the floor.





TOOLS OF THE TRADE

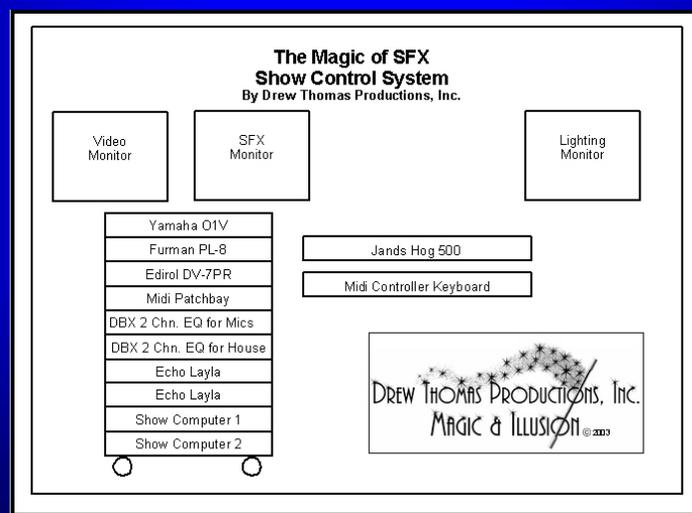
Drew's company Drew Thomas Productions, Inc. is a provider of turn-key custom built Stage Research SFX Show Control systems. Each 100 day season their systems are operated seven days per week for nine hours each day. Having been in place for nearly 4 years and used over 2000 times in live performances with extremely high system reliability makes Drew Thomas Productions one of the most experienced SFX users in the world.

Drew Thomas Productions, Inc. custom-built redundant Show Control computer's use the following:

- Windows 2K or XP OS
- ASUS mother boards
- AMD Athalon 1.4 GHz Processors
- 256 (DDR) RAM
- Two 60 G.B. IBM 7200 RPM Hard Drives
- Layla Echo Audio Sound Cards

The external hardware interfaces with MIDI control to operate lighting, sound and video consoles. In addition, the LAYLA sound card is the source of the MIDI signal. That signal is sent to a midi patch bay then individual streams are fed to a Yamaha 01V digital mixer, Jands HOG 500 lighting console and new this year an Edirol DV-7PR non-linear video system. They have even imitated 5.1 Surround Sound utilizing the multiple playback options of SFX and a non 5.1 digital mixer working through eight channels of audio.

All of this allows the operator to rely on the routine playback of the show and finesse the ever changing climaxes!



Additionally this system sends and controls SVHS video signal to two Sanyo 9000 NA projectors and audio signal to either an EVSX self powered system or a Turbo sound system powered by Crest amplifiers.



Stage Research's SFX Show Control takes the pressures off Drew Thomas and his crew and makes it easy for them to change, add to and create their shows. His expertise with the software isn't going unnoticed either. He has recently worked with the world's leading name in magic and illusion, David Copperfield, to develop and write total show control using this software.

Drew's proficiency with the software and his confidence in its ability to control an entire production is promoting his popularity inside the industry of illusion and magic as well as to the world. To learn more and view their demo video please visit THE MAGIC OF DREW THOMAS online at <http://www.drewthomas.net>.

The illusions of children begin with simple card tricks but aspire to the heights of Houdini escapes or Copperfield levitations. For most, those dreams are abandoned when the next Power Rangers fad arises.

Drew Thomas is one man who's been living the dreams of his youth for 15 years. Drew, a dynamic, master illusionist, is filling the gap between traditional magicians and the likes David Copperfield. He offers magic enthusiasts (and those dreaming kids) a dynamic blend of breath-taking illusion, dramatic theater, eye-catching dance and laugh-out-loud humor with computer-controlled music, lights, special effects and video images.

In his words, "Our show is designed to be a multi-media magical experience for the audience. While our focus is obviously the grand illusion, we want to create a full-blown entertainment experience for our spectators using all the senses...I hope to help them suspend dis-belief and experience magic as it's supposed to be...through the eyes of a child."



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