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TOUR 2012**

**The Tour That
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**TOURING ON A
BUDGET WITH
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EXTRAVAGANZA

**Mixing a Tribute to One
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Inside*

Plasa 2012



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volume 5 issue 9 2012

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FROM THE *Publisher*



Wow, the year is whizzing by. We are in the seasonal change across the country and priorities are shifting. As we present our feature on Linkin Park, I am struck by the impression that the older we get, the faster time passes. Maybe this is just a normal function of aging, but it seems that just yesterday this band was an interesting opener with a lot of promise. Yeah, a LOT of promise!

It also seems only yesterday that Canadian companies like Solotech were just getting started and were peeking over the border to see what opportunities might exist in the big touring market of the USA. Lighting giant Christie and several other northern companies were just taking their steps toward multi-nationalism. Is it just me or is this all moving way too fast?

This time of the year is also the time that we start putting the pieces together for the next Tour Link Conference. We have some interesting changes this time, however. Since I have suddenly become very aware of my age (about time), I thought it was time to bring in some real fresh young blood. Because of this, I reached out to Henry Bordeaux, one of the bright new faces in our industry, to be our new Conference Coordinator. He, in turn, reached out to a couple of his associates, Joseph Farriella and Aubrey Wright, to help him. Several of the old Board members are still there in the mix with us, like Nick Gold, Chuck Randall, Jon Nevins, Seth Sheck and Jim Digby will be helping in a number of critical areas and the Grand Lady of Touring, Nicki Goldstein will be there as well. However, I felt that the time was right to start bringing up the Young Guns into the event as more than just attendees.

Time becomes more and more relevant the older we get....believe me. I am acutely aware of the ticking clock as I try to make sure that my life's work will continue on well past the time I have to step aside. Transition is not easy. There are a lot of issues to be considered, but it seems to me that new ideas and the natural progression of time and experience must be acknowledged and it is time that I do this myself instead of just writing and speaking about it.

So, consider this the next phase of our evolution. Please be assured that the big names in our business like Jake Berry, Springo, Steve Lemon, Scotty Ross and the rest of the "A Team" core will be with us, but be prepared for the emergence of the Young Guns. It is time.

Publisher

Larry Smith



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-Larry Smith, Concert Producer



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IN THE NEWS

Lighting

"GORGEOUS" IMPRESSION X4'S STUN CELEBS AT VMA AWARDS

Celebrating his fifth year of lighting the MTV Video Music Awards, experienced LD Tom Kenny kept up his pledge of always trying to use new lighting technology in order to animate Florian Wieder's other-worldly landscape set.

This year it was GLP's new impression X4 that was brought into focus at the Staples Center in Los Angeles, where acts including Green Day, Rihanna, Taylor Swift, Pink, Alicia Keys, Lil Wayne, Frank Ocean and One Direction all graced the futuristic stage, which was lit by a massive lighting rig containing over 5,000 light sources.

"The show itself has become a social network event and a focal point of fashion — and so it was a fabulous place to show off this stylish new light," remarked Kenny. "It's always a policy of mine to try out new technology and styles of lighting on the VMA's and every year we have a stand alone product that catches the eye. This year I needed a sleek white fixture to complement Florian's concept, and I knew the white finish of the X4s would fit the part perfectly."

The 50 or so fixtures were supplied by Video Equipment Rentals (VER) of Glendale, CA and it was their lighting manager, Susan Tesh who first introduced the LD to the new washlights. VER have been Kenny's regular vendors for West Coast shows and he says he is fortunate that the company has a policy of investment in new products.

The X4 itself features 19 of the new Osram Quad Optic 15W RGBW LED's (single LED's each containing four colors), in a slimline body with no base unit. The impression X4 houses a 7° to 50° zoom range, to provide a good beam spread and matrix effects, full color mixing including CTC and customizable pixel patterns across its front face. On top of that it weighs just 17.5 lbs.

At the VMA's, the X4's were hidden in the set and positioned behind the main 'string art' onstage — "as well as anywhere that we



wanted some clever eye candy."

Says Kenny, "The X4s not only gave me the modern out of this world look but when [lighting programmer] Mike Appel zoomed them they gave an amazing beam that stunned us all. They delivered a great glow and beam to the area, and the reds and oranges, in particular, were stunning."

He said that having successfully test driven the impression X4's he will now specify them on all future projects. "Every year I try out new products and every year there is one stand alone fixture that gets the artists talking. And this year two of the biggest pop stars in the world remarked on how gorgeous the X4's looked!" ♦

Sound

PETER GABRIEL CELEBRATES 25TH ANNIVERSARY OF SO WITH K1-REINFORCED TOUR

Firehouse Productions deploying full **L-ACOUSTICS** system for brief North American Back To Front trek

On the cusp of dropping off of the radar for a year's hiatus, Peter Gabriel is currently treating fans in select North American cities to a brief tour celebrating the 25th anniversary of his multiplatinum album, *So*. Once again reunited with the band from the original tour, Gabriel is also being joined by a newer performer, Firehouse Productions' L-ACOUSTICS K1 system.

According to Firehouse Productions System Tech Jamie Pollock, most of the stops on the 13-city tour utilize a FOH system featuring left and right hangs of 14 K1 plus six KARA below for down-fill as well as adjacent hangs of eight K1-SB subs. Out-fills are typically comprised of an additional 10 K1 and six KARA flown per side, paired with eight ARCS and six dV-DOSC below for front- and lip-fill.

To further augment the LF reinforcement, the tour is carrying 20 SB28 subs set up in an LCR configuration — six per side stacked under the mains with two spaced blocks of four in the center — all in cardioid mode. The entire loudspeaker system is powered and processed by a total of 48 LA8 amplified controllers housed in eight LA-RAK per side. All amps are receiving AES/EBU feeds as well as analog for redundancy.

"I've been using K1 since 2008 and have not come across a better system for large-scale shows," says Pollock, who has also taken a similar rig out on tours with Radiohead, Nine Inch Nails, Jane's Addiction and Bob Dylan, among others. "The system performs very consistently on a day-to-day basis and always provides an accurate translation of the mix throughout the venue."

"The most important part of my day is spent using SOUNDVISION to map out each space and create a prediction of the ideal system for the environment," he continues. "The software is extremely accurate at modeling what the final result will be and there's never a question of coverage because, when deployed properly, the system does exactly what SOUNDVISION says it will."

"On the topic of software, I've also really been enjoying the release of LA Network



IN THE NEWS

Manager 2; the operation is a lot smoother and I like the new layout. It's just another tool I rely on that goes hand-in-hand with making the K1 system deliver the way it should." ♦

www.firehouseproductions.com
www.l-acoustics.com

Sound Image Doubles Adamson E15 Inventory

Escondido, California based Southern California Sound Image, a leading provider of audio systems for touring and installation applications globally, has recently doubled their inventory of Adamson's E15 Line Source System. Sound Image was one of the first American companies to invest in Project Energia, and in less than 1 year they have doubled their rental inventory. Historically Sound Image also carried Adamson Y18, Y10 and T21 systems in the hire stock.



Jesse Adamson, Director of Marketing and Sales comments on the acquisition: "Sound Image is a strong Beta partner and a leader with Adamson in the USA. We are extremely happy with their contribution to Project Energia. Their positive feedback and consistent push with our product is invaluable." Dave Shadoan, President of Sound Image explains: "The E15 is gaining popularity quickly amongst touring engineers. This comes as no surprise, as the product is well thought out and is extremely high performance. We're looking forward to a series of new releases in Project Energia over the next 6 months. The system will be even more powerful as it expands."

Sound Image is currently providing Adamson's E15 system for Rob Zombie and Marilyn Manson's North American tour.

www.sound-image.com
www.adamsonsystems.com ♦

Radio Communications

Road Radios Announces New Location in Nashville Tennessee

Road Radios, LLC is proud to announce the opening of their new office in Nashville, Tennessee. In an effort to better serve the Country Western market Road Radios is bringing their rock solid service and performance to Nashville beginning November 1, 2012.

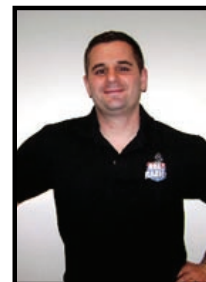
Road Radios, LLC was founded by touring industry professionals in 2004 and has since grown into the premier National supplier of two-way radio equipment across entertainment, sports and corporate events. Road Radios quality and service is consistently ranked #1 by touring professionals year after year.

Jeremy Schilling, President of Road Radios states, "We are excited about bringing our operations to the heart of the Country Western market and look forward to providing excellent communication needs and unsurpassed custom service to our clients."

Visit www.roadradios.com or call 615-219-9525 for more information.



Pictured Above: Jeremy Schilling
 Below: Greg Noorigian



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Hotels

COMMUNITY BRINGS CUSTOM SOUNDS TO NEW YORK'S TRENDY Z HOTEL

New York is the city that never sleeps, and the tiny island of Manhattan has never been able to contain the city's buzz. Just across the river, hip new neighborhoods spring up like dandelions - once-gritty enclaves like Williamsburg and Bedford-Stuyvesant are now home to the trendy elite. As locals are fond of pointing out, these areas have one thing Manhattan lacks: breathtaking views of the Manhattan skyline.

New York's newest peripheral gem is Long Island City. Just a subway stop away in Queens, this aging warehouse district is now abuzz with nightlife, eateries, and fashionable hotels.

And the Z Hotel is a prime example: within months of its grand opening, the hotel boasts a 90 per cent occupancy. This former factory has been redesigned from the ground up, with chic décor from its airy rooftop bar to the intimate basement lounge and restaurant. Both venues feature sleek sound systems designed and installed by El Media Group, a Manhattan-based company that provides high-end boutique hotels and restaurants with both custom music and the sound systems to accompany it.

The rooftop lounge area is served by more than a dozen Community WET Series W2-218 all-weather two-way systems. "We opted for the WET Series mainly for their weather resistance," explains El Media's Andrew Mitchel. "But we were pleased to find that they have a nice tight coverage pattern as well. Even though the rooftop is 20 stories up and there are not a lot of immediate neighbors, we wanted to make sure that there wasn't a lot of sound spilling over into the neighborhood." Lab Gruppen C-Series



amplifiers power the system.

Community's VERIS Series covers the downstairs restaurant and lounge. The basement venue is outfitted with a distributed system featuring Community VERIS 26 two-way, dual 6-inch full-range systems, with VERIS 212S dual 12-inch subwoofers for added low-end punch. The loudspeakers are powered by Lab Gruppen C- and FP-Series amplification, with Symetrix Jupiter DSP providing system drive and processing.

"It's a pretty nice sounding space," says Mitchel. "It's not very wide, but the room is pretty friendly - not a lot of parallel walls or reflective surfaces, plenty of soft seating and cushions, and the ceiling's not too low like a lot of basement spaces. It's a nice looking place too - they've opened up a large part of the space to the level above, so they've got a lot of natural light coming in. It's a really nice room, and the VERIS speakers sound great in there." ♦

www.zhotelnyc.com
www.communitypro.com



THE HANDS THAT ROCK MESSAGES THE FUTURE FOR UNDERPRIVILEGED CHILDREN

Newly formed Organization Receives Star Power Support

The Hands That Rock is an organization with a mission to bring the magic of music to underserved communities throughout the United States. Founded by Darcy Lynch, a resident Rhode Islander, and founder of Stage Hands Massage Therapy, the organization will provide "Chair Massages" for audiences at major concerts and events with net proceeds supporting music programs in cooperation with local music outreach organizations. The

primary focus will be on developing and partnering with programs concerned with music education, performance, related resources and outreach for individual and groups in need. It will additionally address community initiatives associated with such outreach programs and groups to include environmental, social and health-related concerns to help create a suitable environment for the creation and performance of music.

"When I first started talking to the movers and shakers in the performance industry about The Hands That Rock, everyone told me that they would pitch in and help by letting us set up the chair massage areas at each venue," says Darcy Lynch. "Since that time we have formed the Not-for-Profit with 501(c)(3) status pending and we can't keep up with the amount of bookings for major events. Some of the concert producers have favorite local charities concerned with music education for the underserved communities and we are already co-sponsoring programs with those organizations. We are grateful that the industry has given us such strong support."

Part of the fundraising effort involves the provision of health services, such as "chair" massages at music festivals and special events, where licensed and insured massage therapists and practitioners work the kinks out of audience members and VIPs. All net proceeds will support the mission.

Some local events and festivals include(d): CVS Charity Classic, Jeffery Osborne Celebrity Golf Tournament, Newport Jazz & Folk Festivals, Newport Reggae, Blues, and Celtic Festivals, and the Rhythm & Roots Festival. Nationally, our events include Vans Warped tour, Rockstar Energy Mayhem Festival, Uproar, Oregon Jamboree, Country Throwdown, and many more. ♦

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Cory Walker Joins Christie Lites Las Vegas Rental Rep Team

Christie Lites announces the appointment of Cory Walker as a new member to its Rental Rep team. Walker recently joined the company as a National Account Rep in the Las Vegas office and serves his client base from all 12 Christie warehouse locations across North America.

For the past six years, Walker was Account Executive at Morpheus Lights in Las Vegas. A longtime veteran of the industry, Walker started in the late 1980s in Chicago as a local stagehand. After graduation from Southern Illinois University, he gained more production skills with Jack Morton and Upstaging. In 1997 became full time Road Staff for VLPS, working with Metallica, Kid Rock, Natalie Merchant, Sammy Hagar, Destiny's Child, 98 Degrees, Tina Turner, Fox Television, PBS Television and Inaugural events in 2000.

He moved to Las Vegas in 2001 as a lighting designer/programmer for Boyd Gaming at Sam's Town Live, which hosted big name private/charity events. At the same time he was also taking calls as an electrician for Morpheus Lights, leading to his full-time role at Morpheus from March 2006 until this summer. Over those years he developed a client base and provided equipment and personnel for major concert and corporate events at the top resorts and casinos around town.

"Everyone rolls through Vegas," Walker said. "But Vegas is a time sensitive environment, shows load in and out fast and it's booked so tight here." His experience with film, TV, concert, theatrical and corporate shows under the tighter than normal deadlines has helped him keep pace in this market, he added.

Walker was drawn to Christie Lites by their stellar service record and the advantages that come with having a nationwide organization for products and support in the industry, he said. "Christie Lites is supportive on all levels - from clients to employees. I like being a part of this team, and I am absolutely focused on making clients happy and making sure Christie Lites is their first choice," Walker said.

Christie Lites Owner/CEO Huntly Christie said, "Cory's arrival is a welcome develop-

ment to our growing Vegas business. He brings experience, practical working knowledge and a great attitude - a natural fit for our rep team. ♦

www.christielites.com



Wayne Tourville Joins CTUS As Audio Engineer and Frequency Coordinator

Creative Technology is pleased to announce the addition of Wayne Tourville to the **CTUS** Audio Department Team. Wayne is a 18 year industry veteran who's background includes concerts, festivals, touring, corporate theatre, broadcast and special events.

"Wayne is one of the most respected RF Coordinators in the freelance market and we are fortunate to have been able to bring him on board as a full time CT staff member," stated Stephen Gray, COO CTUS. "He will be instrumental in helping to expand CT's audio department offerings particularly it's large scale intercom and wireless systems services." ♦

Wayne can be reached at wtourville@ctus.com or his direct line at 818.779.2455.



HARMAN Appoints Nuno Sousa Regional Sales Manager, EMEA South

HARMAN Professional has appointed Nuno Sousa to the position of Regional Sales Manager as part of the EMEA sales teams, representing the HARMAN Professional brands in the Southern European territories. Sousa brings over 25 years of experience in the

field of broadcasting and professional audio, having worked in recording studios, radio and video production companies and in distribution companies.

Sousa joins HARMAN from MEDIACHIP, a Porto, Portugal-based systems integration firm, where he held the position of Director of Sales & Marketing. His career also includes positions with audio distribution firm ElectroSound Portuguesa, systems integration/distribution firm Audium SA, and audio consumer and professional distribution firm Corel 2. Sousa has a Sales and Marketing Management degree from INP (Instituto de Novas Profissoes) and holds an MBA from AESE/IESE in Portugal.

"Nuno's technological acumen combined with a successful career in sales makes him an ideal fit for HARMAN Professional," said Adrian Curtis, Senior Sales Director, HARMAN Mixing Group. "We are confident that Nuno will be able to successfully meet the needs of our customers while also growing our customer base in the EMEA regions."

"To say I am looking forward to working with HARMAN—brands that hold such tremendous prestige and tradition in the market—is an understatement," Sousa commented. "I am eager to play an integral role in the company's success in the rest of 2012 and beyond!" ♦

www.harman.com



LMG OPENS NEW NASHVILLE OFFICE

LMG, a national provider of video, audio, and lighting support, is pleased to announce a new office location in the heart of Nashville! The location houses over 24,000 square feet of office and warehouse space, and will become a new base of operations to support corporate events and tours.

The office officially opened on October 1st, and is located at 1674 Elm Hill Pike, Nashville, TN 37210.

NEW HIRES

To manage the new facility, LMG also announces Steve Austin has been hired as an accounts manager in Nashville. Steve will handle overall management, sales and project strategy, and account coordination for the new facility. Steve brings over 25 years of audiovisual experience to LMG, most recently in the role of manager/producer for the last decade at a leading staging firm in Nashville.

Last December, the LMG Design Studio was opened in Nashville at 408 Broadway in the Bailey's Building, and the new office/warehouse will operate approximately ten minutes from the studio.

"Expanding our presence in Nashville helps to better serve our corporate clients and our growing list of tours, as well as the convention market with the new Music City Center in development," says Les Goldberg, CEO/President of LMG. "And Steve's depth of industry experience and knowledge of the Nashville market is the perfect addition to grow the LMG footprint in the region."

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

www.lmg.net
LMG's Nashville office can be reached at 615-627-9312, or toll free at 855-300-8990.



Claus Spreyer Joins Robert Juliat as Sales Director

It is with great pleasure that Robert Juliat announces the arrival of Claus Spreyer as its new Sales Director.

Claus Spreyer comes to the company with an abundance of experience and knowledge from many years in the industry. During this time, he was with Lightpower/MA Lighting, Germany, responsible for all the partner relations, then two years ago joining A & O, German leading

manufacturer of Sky Tracers, in the position of Executive Vice President.

As Sales Director at Robert Juliat, Spreyer will participate in raising the brand to an even higher level and extending its technology leadership position through unique innovations.

"I've known Robert Juliat for a long time and I'm now looking forward to bringing in all my knowledge, my international contacts and all my strong relationships to the lighting industry into Robert Juliat. Understanding how the industry works, I see good possibilities for the company to grow and I want to be an active part of this process," says Claus.

Robert Juliat CEO, Francois Juliat, notes "Claus has an excellent knowledge of our industry and our global network and is strongly interested in new technologies. He is also very familiar and comfortable with Robert Juliat's product range and company culture, having been a key figure in boosting Robert Juliat business opportunities in Germany.

"I am confident that the experience he brings to Robert Juliat will be of great value in our development going forward. We are very happy to welcome him to the team." ♦

Spreyer can be contacted at:
Tel: +33 (0)6 74 10 73 24
Email: c.spreyer@robertjuliat.fr



Randy Wade to Head Up SGM in US

SGM A/S has announced the appointment of Randy Wade to head up its US operation.

Wade, a lighting veteran in the entertainment field since the mid 1980s, will be in charge of sales and support for the entire line of SGM products from his base in Houston, TX. Earlier this year, SGM A/S was taken over by Danish lighting pioneer Peter Johansen, and a new global strategy was launched.

Randy Wade had been a key member of Johansen's former sales team that helped establish a worldwide brand, getting products onto major shows such as the Academy Awards, VH-1, Gloria Estefan and Black Sabbath tours, and setting up distributorships with many major rental companies and dealers.

Said Peter Johansen, "It is great to be working with Randy once again after so many years. His contacts will prove invaluable and we are excited by the opportunities that this presents."

Randy Wade, who will establish the SGM-US division from his office in Houston, said, "I am looking forward immensely to this exciting re-launch of the SGM brand — and presenting unique LED solutions, using new cutting edge technology to the key market segments." ♦

www.sgmlight.com
Randy Wade
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Queen Extravaganza

MIXING A TRIBUTE TO ONE OF THE MOST INFLUENTIAL AND LOVED BANDS OF ALL TIME.

BY REV. BILL

“Think about it: No Queen—no Radiohead, no Smashing Pumpkins, and so, not a lot of other things either... Muse, My Chemical Romance, Marianas Trench, etc. etc.” That’s how guitarist Tristan Avakian summed up just how influential Queen has been to a generation of musicians who were still in elementary school when Freddie Mercury died in 1991.

In 1973, Queen was doing things that most people thought were impossible. They used the recording studio as an instrument unto itself, carrying on the tradition of Les Paul and Mary Ford, weaving intricate, multi-tracked guitar and vocal harmonies that have rarely been matched in the almost 40 years since.

Queen hugely influenced bands and musicians that sounded nothing like them and where not even of the same musical genre. They mixed and matched styles with such panache and virtuosity that it was as big an inspiration as the songs and production values. Even throughout the 80s—a decade that brought a virtual flood of one-hit (and maybe two-hit) wonders and the record and radio biz became more narrow, niched and constricted—Queen continued to mine their private vein of eclecticism and eccentricity. It was the musical version of a raised middle finger at the increasingly corporate and profit-obsessed music business.

The Show Must Go On:

The Queen Extravaganza began with a kind of public audition process. Thousands of hopefuls submitted videos in hopes of breaking through. All that was promised from the beginning was that at least one band member would be chosen from the online auditions. It’s not like the band had

any shortage of people to choose from. In the live auditions, among the guitar players were a guy who had worked directly with Brian May in the past and a guy who has been touring with Blue Oyster Cult for several years filling first the bass chair and then guitar and keys. After the auditions when the final band was announced, it included two singers who came through that process plus one who had starred in *We Will Rock You* (a musical written by Queen and Ben Elton) for several years and yet another who had sung with the surviving members of Queen at several events and had been the touring lead singer in Journey for a couple of years.

It was obvious from the start that this was not just another tribute band.

“It’s not a clone of Queen. It’s not trying to be a clone of Queen. It’s its own thing,” House Engineer James McCullagh said right after soundcheck at the House of Blues in the Mandalay Bay Resort in Las Vegas.

So, what’s special here? There are a ton of Queen tribute bands on every continent (with the possible exception of Antarctica), and some of them are very good. But this is really about maintaining the legacy of the music. You may have seen the band on American Idol playing with Queen members Brian May and Roger Taylor. Their involvement has been a bullet-point in every discussion about the show.

“Roger and Brian just want the music represented the way they want it represented,” said McCullagh.

And that means what?

“A little of the studio, a little of the live, the energy, some flamboyancy. All that mixed into its own bag, its own thing, and it becomes the Queen Extravaganza.”

That’s My Bag:

Directly before this gig, McCullagh was mixing Lucinda Williams, a very big change in vibe and feel. But before that, it was three years with the re-formed INXS and after that, a couple of years with Journey. “Classic rock bands that replaced their singers, that’s my bag,” he joked. “I was really hoping that AC/DC would replace their singer because I desperately wanted to mix that band!” McCullagh has the dry Brit humor thing totally going on.

So on to the part we all want to know about—the gear. McCullagh is out on a DiGiCo SD10 wi. “I have been mixing on DiGiCo for a long time. The D5, the SD7, the D1, but this is my first time out on the SD10. There are some differences that I had to wrap my head around but overall it is very familiar and I really like it.”

Internal effects or Waves plugs? “All of the above,” he said. “I use some of the internal processing but I am a heavy user of the Waves plug-ins. I love them. They’re amazing, and they sound fantastic.” He fires up the sends and runs us through the set-up. “I have an SSL Bus Comp, a C6 compressor, and L3 limiter across my mains.” The multiband compression of the C6 allows him to better shape the show to the room. “Depending on the room, instead of pulling out a bunch of high end, I sometimes just squash the highs a bit more so it’s dynamic. That way, when you have a slow song its still got that air and when you have a loud song it’s not tearing your face off,” McCullagh explains.

One of the things McCullagh finds most attractive about the SD10 is the ability to truly do A-B processing. “One of the great things about this console is that it has an A and a B insert. So if you’re really pedantic, you can take the hardware unit and the software unit, and A-B between the two. I



James McCullagh

own a few of the hardware units.”

So has he done the A-B thing?

Continues McCullagh, “I’ve done an A-B between the API 2500 hardware and software. They are very close but not identical. The software is a clone, as you know. The analog unit is always going to be better because it’s the original. The thing that the Waves plug-ins do really well is that they have the same feel, the same sound, the same vibe. When you’re choosing an API 2500 over an SSL Bus Comp over an 1176, you’re going for a certain style, a certain something that the compressor or EQ gives you. That is what the plug-ins do very well. I’m in a different room every day, with a different PA every day and no one is going to be able to tell the difference between the real API and the plug-in, or the real SSL Bus Comp and the plug in because of the other variables.”

All those vocals are the biggest challenge of the gig. (The band boasts four lead singers and every one of the five players also sing. A lot.) “I have nine open vocal mics on that small stage,” he says. “We also have loud guitars and loud drums.” Indeed both Tristan Avakian and Brian Gresh, the two guitarists on the show, are playing through a Vox AC30 opened up to about 80 percent. That’s loud before you ever put a mic on it. Also note that the 80 percent number is what we were told by the guitar players.

“There’s a lot of things going through those vocal mics and it’s my job to reign it all in.” Big understatement.

Another understatement: The band is amazing.

Yes, he has all the tech he needs available to recreate the signature vocal and guitar harmonies that even the real Queen was not able to do live, but he does not use all of those tools. Many in the live audio tribe these days are stuck with the job of “polishing a turd.” In other words, just because your client is a star does not mean he or she or they can play or sing. As a friend playing trumpet on a major A-list tour some years ago told this writer after noting that there were four 8-channel record/playback units in the rack (this before the ubiquity of Pro Tools made it all easy), “I am playing the parts every night into a mic but I have no idea if what I am playing is even in the PA.”

The hard (and sad) truth is that many shows may have a band onstage but there are more tracks running through the PA than actual parts being played by actual people holding actual instruments. But Roger Taylor was

insistent from the first day of rehearsals that Queen never leaned on tracks and neither would this tribute to their music. “He told us right from the start, ‘no tracks, no pitch correction and no harmonizers.’” (Old

schools fans will find that familiar. For years, Queen included the phrase “No Synthesizers Were Used On This Record” in all of their liner notes. Hmmm. Liner notes. Remember those?)

“It’s not a clone of Queen. It’s not trying to be a clone of Queen. It’s its own thing.”

-House Engineer James McCullagh.

It’s a great show. The initial six-week outing is over but one would expect this to be back. There was too much work put into it to let it go after 25 dates.

Back to those vocals. It’s amazing. Four lead singers including one who won the Canadian version of a Tony for playing Galileo in *We Will Rock You* and one who sang on the first two Yngwie Malmsteen records, did two years fronting Journey and the past four years touring with TSO as well as being the vocalist the surviving band members called on for various fan events. They are together



with an unlikely pair who both came through the online audition process. They have a female who, until this tour, was singing at Six Flags Over Texas and a singer who has done 10 albums with his own band but they have never broken into the mainstream. But the last one sounds like Freddie and looks like he could be his son. It’s a little eerie. His audition video has close to 7 million views on YouTube.

However, those vocals that are the biggest challenge are also the coolest part of the gig. “The coolest thing?” McCullagh says when we ask him about it, “It’s when all nine people sing and you can hear everyone in the audience gasp.”

“Queen is all about massive walls of vocals, huge harmonized guitars and in-your-face rock. And when all of that comes together and people are blown away, that is the coolest part of the gig.” ♦

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GARY LUMPKIN - AN INCREDIBLY NICE GUY HAS LEFT US WELL TOO EARLY

BY MICHAEL A. BECK

On September 17, 2012 the touring community lost one of its long standing members. After a longstanding fight with cancer Gary Lumpkin passed away in Murfreesboro, Tennessee. For many years Gary played guitar, sang and wrote songs in the Nashville music circuit. **"He was world class guitar player," said tour manager and very close friend Doug Hunter who went on to add, "Beyond that he was one of the best guys I've ever known. One of the best guys you could ever imagine."**

Gary met Hunter in the mid 80s when the band for which he played did a show on which Hunter was the monitor engineer. Hunter described the meeting, "He was the first guy that I met on break. He was very much a people person. He was the person who would introduce himself. I don't think he ever met a stranger."

Gary became a coach driver to fill in the down time in his musical career. Eventually, the driving career took over and like in every other season of his life he made friends everywhere he went. Most recently he worked for Nitetrain Coach – since 2007. Two years ago when Senators Coaches needed to sub-rent coaches for the Journey tour, the call went out to Nitetrain. Doug came in with one of the coaches and wound up driving the bus for lead singer Arnel Pineda.

**"WE ARE ALL STILL
IN SHOCK AND MISS
HIM DEARLY."**

-Rob Kern

The following year Senator's shortage was resolved and the sub-rental expired. However, Pineda and the band were so happy with Gary that they requested he remain on. In response to Gary's tragic passing Pineda issued a statement on behalf of his family saying, "We've missed you a lot and we will miss you more now that you're in the good hands of our Maker. My family and I would like to



thank your family for letting you keep us safe for two years. You will always remain in our hearts and minds. We love you, Arnel Pineda and family."

By all accounts Gary was very good at his job, "Good drivers are hard to find and Gary was one of the best," said Nitetrain Safety Director Jack Winter. But there was a personal side of Gary that out-shown his professionalism.

"Any time I needed someone to talk to even if

we weren't on tour he [Gary] would always make time. Two, three, four in the morning he'd meet me at the Waffle House and have coffee," Hunter recalls. During a difficult divorce when money was a problem and times were hard Gary and his wife Judy never missed an opportunity to help out. "When my first wife destroyed everything I had, and everything I owned was what I had on the tour bus they took me in. I lived with them."

On another occasion when money was tight, Hunter received a call from Gary instructing him to look under the flower pot on the front porch where Gary had left an envelope containing a sum of money.

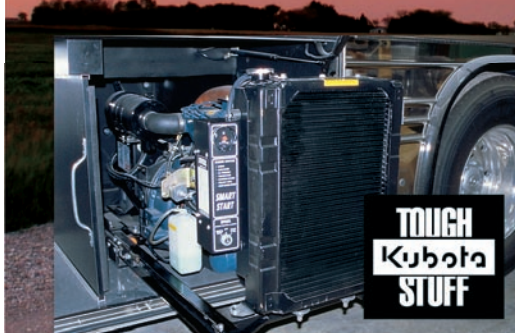
Gary was preceded in death by Overa Jones, Jewel Lumpkin, Kay Irwin, and Dennis Taylor. He is survived by his beloved children (Nelson, Chandler and Rachel Lumpkin), his cherished wife of thirty years (Judy Lumpkin), his loving brothers and sisters (Maxine Willis, Gerldine Orman, Ann Taylor, Joe Lumpkin and John Lumpkin), his brothers-in-law and sisters-in-law (Leroy Willis, Leslie Orman, Janie Lumpkin and Emily Lumpkin), his many cousins, nieces, nephews and so many of his friends that he has made along the way during his journey through life. ♦

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CHICKENFOOT:

What Do You Do When You Can Do Whatever You Want?

BY REV. BILL

“There’s no Pro Tools, no tracks, it’s a rock n’ roll band the way God meant it to be.”

With that statement, Michael “Ace” Baker begins this chat about the recently completed Chickenfoot tour. Sitting at his right in the lounge on the tour bus was, fittingly, Jim Jorgensen, his right hand man and Chickenfoot monitor engineer. The gig was at the Joint in Las Vegas toward the end of a several month run in Europe and the States.

Ace does a lot of touring with a lot of acts. Tower of Power, Sheila E., Joan Osborne, Colin Hay, and the thing the acts have in common is outstanding musicianship and Jorgensen’s job is to make it louder.

“Or in the case of Chickenfoot, to make it softer,” he says noting that the level onstage at Joe Satriani’s position is about 114 dB.

There are no in-ear monitors, either. “Clair SRMs,” says Jorgensen. “I find them very music-centered where the 12AM is more vocal-centered. And everything Sammy [Hager] does is very musical so the SRMs work out well.”

Both Jorgensen and Ace know the drill. It’s not their first rodeo or their first outing with Sammy. Basically the two do anything that Sammy Hagar is involved in ranging from solo tours to the recent Montrose

tributes to Chickenfoot, the supergroup that brought together Sammy with ex-Van Halen bandmate Michael Anthony, guitar alien Joe Satriani and Chili Peppers drummer, Chad Smith. For this outing, Chad was committed to a Chili Peppers tour so the drum chair was ably occupied by session monster Kenny Aronoff. Jorgensen has been part of the family for seven years, Ace for five.



Maybe that plays into why they get such cool toys. For most gigs on the tour, though not this one, the stacks and racks are the Martin MLA provided by OSA. (Board groups and monitors are provided by Clair and - full disclosure - Jorgensen works for Martin.) Ace has kind of the best of both worlds (Sammy song title pun intended) at the house mix position. An old school Midas Heritage handles the audience and Ace’s own Presonus StudioLive 24.4.2 which takes a split and feeds a MacBook Pro running Presonus’ Studio One recording package. Ace is

using this super portable setup to record every show. He is also a big Presonus fan and uses the StudioLive regularly on tour with acts that don’t need a lot of inputs.

And before you get all sound snobby on the StudioLive, check this; the band recorded every gig on both the current tour and the one two years ago. The two-year-old recordings were done on a Venue/Pro Tools rig. When the band decided to re-do their first album with a bunch of live tracks, they listened to recordings from both tours, and they picked the ones recorded with the PreSonus. Five songs recorded with a \$3K board and a laptop will appear on the upcoming record.

This is not your typical rock tour cutting corners deal either. The guys in Chickenfoot are willing to spend what they need to for the best possible show.

“That’s the the way Sammy always is... Any tool you need to do the job, they will get you,” said Ace. “I have never had to fight for any production. The flip-side of that is there are no excuses. You have to be able to do the gig.”

That is the philosophy that drove the MLA choice as well. Though, as noted earlier, it stayed on the truck for this gig. The Joint at the Hard Rock in Las Vegas is a racks and stacks supplied room boasting a very good d&b rig designed and installed by Canada’s Sceno Plus, the same outfit that designed the Colosseum for Ceaser’s and several other high-end rooms. Jorgensen,



though he would obviously like to see the MLA on the gig, concedes that the house rig is a good one. And Ace jumps in with the important part.

"We have to be out of here a little earlier than normal tonight, so using the house system gives us an extra 45 minutes in the bar."

Where Ace is pretty set on what he wants in terms of console, Jorgensen is still searching. "I'm still on the hunt for the perfect monitor console. I was on a Pro6 for a while, I used a DiGiCo D5 for a while and I used a PM5D for a while. For this tour, the Profile was the best choice because we did not know what was happening with support acts and the Profile is a safe bet. Most acts include it as one of their preferred choices."

So, you know how sound guys are. They could sit and talk about gear all night, but the boys have a show to do. Just as it feels like we are winding down, Jorgensen whips out his cell phone and adds what is hands down the coolest part of the interview. Now, both Jorgensen and Ace are obviously happy to be part of this team, but it is about more than just great music, good friends and cool toys.

The conversation turns, and suddenly it's about what Chickenfoot and the entire crew is all about. "Most of us," says Jim "have 20-30 years in this business. We have achieved a certain level of success and we can pick and choose what we want to do. I have a full-time job with Martin Audio. But I still have a passion for

working with Sammy and this band and everyone from the band to Ace and I to the guitar tech, is fueled by that kind of passion."

"That's the way Sammy always is... Any tool you need to do the job, they will get you."

Back to Jorgensen's cell phone. "Let me show you one other part of that puzzle. You might recognize the gentleman in this photo." Actually it's hard seeing as how it's shot in profile and the subject is holding a camera with a huge lens up to his face. "That is Cy Young-

award winning, World Series-winning pitcher Randy Johnson. He's another guy who has reached a level of success in his career and can start looking at things he wants to do. What he loves to do besides baseball, is to shoot pictures. He is now our tour photographer."

Evidently, the passion is contagious. ♦



LATITUDE 45- NOT JUST A ROCK N' ROLL CATERER

BY MICHAEL A. BECK

When Chris Mitchell completed five years of chef school in his home country of New Zealand he wasn't quite convinced that he was fully trained. So after a year of "cruising" around Europe he persuaded influential people he knew to allow him to cook in their homes for free while he was still getting his chops up. Later on Mitchell took part in cooking competitions (long before the advent of Iron Chef).

All of these experiences built the platform for what was next, his career in the catering world. He went into business with an old business associate and the company thrived. After a while things started to sour and the two split the assets of the company – including the client list, and went their separate ways.

Because part of the agreement of the "divorce" was that Mitchell's former business partner kept the company name, Culinary Underground, he [Mitchell] had to come up with something new. Enter "Latitude 45". The name comes from a creative understanding of global geography. Mitchell's current home of Portland, Oregon and his home country of New Zealand both exist in the 45th latitude north and south respectively. But that's not all that connects his business to the name, "Some



of the best food comes from the 45th latitude.

There are four seasons. It's were Tuscany and Bordeaux are. Some of the best grapes come from the latitude." After a while Mitchell bought out his former partner and now all operations are under one roof. Temperate climates aside there was another reason for the name. Mitchell's company employs 36 full time staff who receive health benefits and 401k. Latitude 45 has a huge work load that serviced close to 1,000 shows this year including 16 tours and servicing several venues in Southern California (Nokia Theatre, Staples Center, Honda Center, Verizon Wireless Amphitheatre [Irvine, CA], San Manuel Amphitheater [formerly Glen Helen Pavilion], Citizens Business Bank Arena [Ontario, CA], The Palladium) and a large portion of Live Nation's stadium work.

That being said, Mitchell doesn't want to get poured into the mold of "rock n, roll caterer", thus the name "Latitude 45". The company has several projects that take place outside the milieu of the entertainment world, not the least of which being a bakery café in the Portland area.

With that in mind, it looks like entertainment will take up the majority of Mitchell's time. However, he lets his employees do the touring work, and he keeps the home fires

burning with the local work in the LA area as well as starting each tour in order to make sure the tours are getting what they need. One of the premier tours on Mitchell's roster is Linkin Park with whom he has fond regards, "Linkin Park have been one of our supporters through both incarnations of Latitude 45 and Culinary Underground before it. They've discovered the benefit of looking after their crew as well as the band. The band itself takes the forethought to look after the people who look after them and they do so very well. They appreciate that the happy army marches well on its stomach. We really enjoyed traveling with them from the beginning."

When LP travels overseas the catering team is wisely cut down to an executive chef who coordinates with local catering companies. However, in the States they expand out to full crew.

During the 1988 Whitesnake tour the production manager complained to a guy behind the catering service table that the butter had gone bad. The soon to be unemployed catering person responded with, "So what. Deal with it. What do you want me to do?"

We've come a long way since those days of mystery meat and sweaty cheese are long gone in all but the most primitive productions. Today production teams are completely bought into the absolute need to have fully and well nourished crews and performers.

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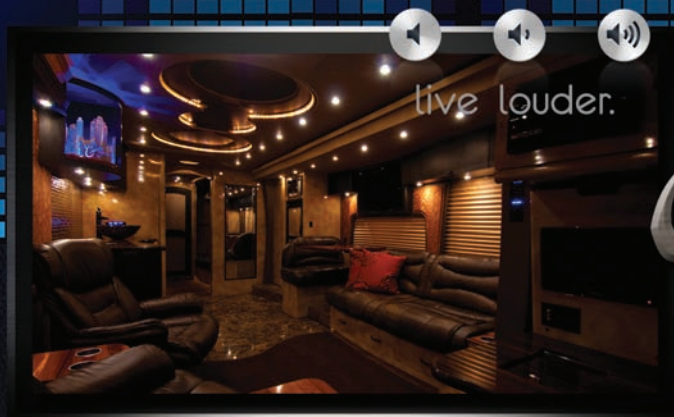
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Under the protective umbrella of Weather Design Technologies and a slightly overcast sky, the Linkin Park Honda Civic tour, affectionately known to the crew as "summer camp", settled into Verizon Wireless Amphitheatre in Alpharetta, Georgia. Ten Upstaging trucks quietly sat double-stacked at the loading docks. A slight drizzle of rain had begun.



LINKIN PARK

THE TOUR TH

BY MIKE WHARTON

PHOTOS BY TIM SOLAR

Weather conditions, safety measures and their effect on productions is a subject on touring entities minds these days and Linkin Park is at the forefront of addressing these concerns. They have hired the services of a professional meteorological agency, WeatherOps, a division of Weather Design Technologies (WDT), a company dedicated to providing weather risk information to touring artists, venues, and production companies.

Jim Digby, Production Manager of Linkin

Park and Executive Board member of Event Safety Alliance (ESA) sites an instance that illustrates the importance of Linkin Park's association with WeatherOps.

"WeatherOps are at the source, located in Norman Oklahoma, where the National Weather Service is headquartered. We were doing a show in Nickelsdorf, Austria and a front came through. Our information from WeatherOps was reaching us before the Austrian promoters were getting theirs locally."

The now forecasting apparatus, anemometers, (the traditional wind speed indicators setup on outdoor stages) were indicating that weather conditions were right at the threshold of having to take the skins off the stage. The audience had been previously evacuated due to these indicators.

Digby's ongoing communications with WeatherOps informed him the worst had passed. With these facts in hand, Digby was able to make an informed decision to proceed with the show. The audience was brought back in and the show took place. Digby feels that forecasting provided by WeatherOps affords positive forecasting as well as cautionary predictions.

"In essence", he says, "that information saved the revenue for the show." WDT also provides two geoNet rings for every venue on the tour. These "rings" are set at twenty mile and six mile radius.

WDT model rendering can give as much as a two hour warning of severe weather.



LINKIN PARK

WHAT KEEPS GIVING NORTH AMERICA 2012

More often a thirty minute warning is given. A Severe Weather Action Plan incorporating this information and posted each day specific to the Linkin Park tour and type of venue at which it is performing has been developed by Digby. Aside from the electronic dissemination Digby receives, WDT provides a smart phone app to all the touring crew with potential threat advisories.

Marrying the technology WDT offers and having that all important “calm before the storm” discussion with the venue, promoters and all parties concerned is the key however, to all these pre-emptive actions in those time frames.

Digby has found on this tour that though promoters may look a little askance at having these planning discussions with blue skies overhead, in the end the realization of better now than when it's on top of them negates those misgivings.

More by default than any actual designation, in the past, the tour rigger has been the person everyone looks to regarding any safety issues.

Chris Wilson, Tour Rigger on Linkin Park talks about an item the crew refers to as “Toto” and points out that, “For me as rigger, weather is one of my biggest threats I encounter on a shed tour. It's something that you can't control, but you can be prepared for it. I believe that being prepared is what separates this tour from others I have been a part of. One of the ways that we stay prepared is with Toto. Toto takes me a total of one minute to set up in the morning and for that one minute of my time I get a peace of mind for the entire day. Toto is just one tool that we use to give us a live reading of wind speed and wind direction on the stage itself. Toto goes hand in hand with our severe weather action plan. This lets us take action right away before it gets critical and it's too late to take any action at all.”

Toto is a wireless transmitting weather station placed in the truss every day. It feeds to a base station monitoring wind conditions which is then transferred to

three handheld devices with readout capability. One is in the production office, Wilson has one and a third is provided for Production Assistant Melissa “Missy” Allgood who is in charge of the tent setups on the concourse for the philanthropic ventures touring with the band.

Megumi Kusano, Digby's assistant and Production Coordinator with Linkin Park, has been with him for three years, after meeting in Portugal. She deals with just about everything including logistics, daily needs and band needs everyday on tour. She is a virtual walking encyclopedia of the tour staff, vendors, and venue information. Her tenure in the music

two other charities; Head Count, a grass roots organization to register voters and Love, Hope, Strength.

LHS was founded by leukemia survivors Mike Peters of The Alarm, and James Chippendale of CSI Entertainment. Their organization promotes awareness, and early detection to ensure that all people have access to the same treatments that saved their lives. Teaming up with DKMS, the world's largest marrow registry, they conduct bone marrow drives at concerts. Allgood organizes volunteers for these booths as well at each show.

While this tour has essentially enhanced the look of the band, a bigger-is-better format of excess has not followed. “Everything the band presents to the audience has to be elegant,” Digby says. He adds too that, “production realizes the fans are there to see the band, not a bunch of gags surrounding them. Towards that end, this legs stage setup is geared to accomplish exactly that.”



K-Camera effects by video director Skip Twitchel

industry began in Japan as a translator and liaison to foreign artists. Indispensable does not begin to describe her asset to this production.

Allgood, as with any good PA, wears a few different hats. Her primary job is Charity Ambassador for three of the charities Linkin Park supports on the tour. She is also the tour rep for Music for Relief. This charity was originally established in 2005 to provide aid for those affected by the Indian Ocean Tsunami. Through its successful operation over the last seven years, every dollar Linkin Park has raised within the music community has gone to the victims of the natural disaster. Allgood locates and organizes the logistics of local volunteers in each city the band has a show. Volunteers set-up, distribute information and then dismantle the booths under the supervision of Allgood. In exchange the band provides free access to the show for them. Allgood also acts as liaison for the

Skip Twitchel, the Video Director, has been with Linkin Park since the 2008 *Minutes to Midnight* tour. He has been with PRG Nocturne twenty-seven years. “The boys in Journey quit and the crew kept on!” he says.

As regards to safety he points out, “Because Nocturne has always flown screens as a part of what we do, we have a lot of experience dealing with these large wind sails that screens can become in the case of bad weather. We've always taken and addressed weather safety issues very seriously for the band, the audience and for the gear as well. Linkin Park's overall attitude towards safety is a welcome change from years gone by when the big picture wasn't necessarily being looked at by all parties and we were the ones trying to inject some sanity into the proceedings.”

He defines his job as, “the front row eyes of the back row seats.”

The trick is always to show people new and different things, “and Linkin Park invests heavily towards that end,” notes Twitchell. Custom content is provided by Ghost Town media in LA and created by Art Director Bill Boyd. The custom content is served up through a Catalyst Media Server which is locked to timecode. That content, and the seventeen cameras in the show are then switched live through a Panasonic AW-HS50N by Twitchel. The four Ikagami cameras are switched through a BroadcastPix Slate 1000 Integrated Production System and fed into the Panasonic switcher.

There are two long lens cameras front of house, two broadcast cameras in the wings and nine Go Pros. The Go Pro is a little sports camera capable of recording high definition video. It’s wide lens has a field of view about 170 degrees. Quite popular these days, its original intended purpose was to strap to surf boards, skis, or sky diving helmets. The recording can be saved to a card, and then loaded onto a computer for editing purposes.

Joe Hahn, Linkin Park’s DJ, is the visual mastermind of the band and has these cameras scattered throughout the stage on such places as his DJ platform and the

drum and keyboard risers.

“What we have done with these,” says Twitchell, “is take the feed out of the camera and mix it directly into the live performance. We also have four K-cams that are a 3D mapping camera. What I’ve done there is taken these cameras as a live feed for mixing purposes as well. It’s a really different effects camera.”

A combination of all these elements is then sent to a PRG Nocturne custom 18 mm LED screen 45’ wide by 22’ high up stage center. Twitchel credits PRG Nocturne’s proprietary processing for making these 18 mm LED’s as bright as anybody else’s 12 mm on the road.

A K-cam effect image dominates the LED screen as the band opens the show with “A Place for My Head.” The screen is perfectly framed by the lighting rig’s upstage truss spanning the top of the screen with down leg towers stage right and left off either end. This flown goal post consists of Martin Mac 3K Performance and Atomic strobes, and four Lycian Mark 2 truss spots. The down legs are loaded with Martin Mac Vipers, Atomic strobes and Martin Mac 101’s on bars of four. Two mid stage truss with Jarags, Mac 2K XB washes and Martin Aura’s add overhead layers to the

set and band. Stage left and right each have a twenty foot side truss loaded with MAC 3’s as well.

Tim Solar is the Lighting Crew Chief for Linkin Park, and has been since their *Meteora* tour in 2004. His photographs accompany this article. He feels the Martin 101’s are a fantastic light due to their brightness and quick movement. The forty fixtures on the dance towers add a lot of eye candy as well as do duty occasionally as ACL like patterns.

The 101’s are the only fixtures that come in and out of a road case. The show uses all Christie Lites pre-rig F-type trusses, which deploys extremely fast. “Almost too fast,” jokes Solar. The truss rolls into place riding on cradles. A simple button release allows the side of the cradles to scissor down laterally. The pre-rig is then picked up by its points and the cradles roll away to be conveniently stacked. The entire Christie truss in the rig is spigotted and bullet pinned together. A slight modification suggested by Solar to Christie of extending the length of the pin eliminates the need for drift pins to align truss. No tools are required; the bullet pins live safely attached to the truss cords. It takes two hours to get the rig powered up and trimmed.

LINKIN PARK TOUR VENDORS:

Management - The Collective

Business Management - Gudvi, Sussman, & Oppenheim

Booking - Artist Group International

Production Management - Collaborative Endeavor Group

Band Travel Agent - Premier Travel

Tour Management - The Browning Group

Band Travel (Charter) - Chapman Freeborn

Legal - Ziffren Brittenham LLP

Crew Travel Agent - Protravel Entertainment

Credentials & Tour Books - Access Pass & Design

Insurance - Momentous Insurance Brokerage Inc.

Content Design - Ghost Town Media

Immigration & Visas - Global Access Immigration Services Inc.

Security - NPB Companies Inc.

Merch - Bravado International Group

Video - Nocturne

Freight - EFM Management

Catering - Latitude 45

Audio - Solotech

Power + HVAC - CAT Systems

Radios - AAA Communications (West Coast)

Software - Eventric / Master Tour

Trucking - Upstaging Trucking

Pyro - Pyrotek

Bus Company - Celebrity Coaches

Promotion - Ground (CTRL)

Set Design - TAIT Towers

Tour Equipment - Tour Supply Inc

Lighting - Christie Lites

Charities:

Music For Release

Headcount

Make Yourself Foundation

Love, Hope, Strength





A downstage truss with Martin Vipers, washes, and a dozen four light audience blinders complete the rig. Between the 36 Jarags and the dozen four liter's, the band is able to see audience reaction and participation throughout the show.

The importance of this can be seen by the large amount of interplay between vocalists Mike Shinoda, Chester Bennington, and the audience. Unlike many concerts, preshow on this tour revolves around internet streaming video between the band and fan questions displayed on the LED screen and pumped through the PA rather than the traditional "walk-in music."

Overall the stage has a very clean look. Lighting Director Matt Mills does an excellent job of layering the three levels of set, never overpowering the LED screen. In fact, the lighting rig is so well designed and utilized that while it tends to bring the audience focal point towards the incredible graphics on the screen, ones eye still easily tracks the bands actions on stage. Marrying these two elements, video and lighting, is a delicate balance for a designer. For this production that marriage is achieved

harmoniously. One or the other elements may dominate at times but never distracts. This is all the more noteworthy because control of lights and video are separate.

Powerful and evocative as the LED screen and its images are, it still does not distract from the live action of the band on stage.

Mills, based out of Orlando, recently joined the tour for the North American leg. His knowledge and skill with timecode were being sought after, having spent 18 months developing and running a Disturbed tour through timecode. Lighting Designer Travis Shirley with a design already in place, first reached out to him.

"I was asked to take the show they had built off another rig and clone it into this current configuration using timecode," relates Mills.

Christie Lites Account Rep Martin Kelly then threw his name in the hat, which was further backed with a recommendation from Tim Solar who had been Mills' Crew Chief on a Daughtry tour. So, despite Mills desire and efforts to stay off the road and concentrate on corporate work in Orlando, "By the time Jim Digby called, I was

pretty much sold on the idea." Referring to himself as a "grey glove LD", Mills duties during the day include setup of front of house, programming and tweaking timecode for the existing show as well as songs added, and helping where needed to put out any fires that pop up.

"But those instances are rare," he says. "It is amazing how dialed in everything is; there's absolutely no chaos."

One unique difference is the separation of control between video and lighting. Mills uses a GrandMa 1 for this show, and has in the past controlled both lights and video from the lighting console.

Says Mills, "At first I was kind of worried about being called back to fix something I hadn't had my hands on but that's never happened on this show."

The bands commitment to an "elegant presentation" is evident in Mills execution of the show. The primary palette he uses to light the band, accents for the audience, and restrained reveal of the color blocks in the shutter panels show finesse in a rig that could, in less capable hands, be a repetitive

series of chase, flash and trash.

Used mainly for accents and chase effects within the set, about half way through the show Mills will open the panels completely and turn all 360 blocks on full to silhouette the band. This is a really powerful effect and a huge crowd pleaser.

Not that the show is one static look. Dynamic chases appear when the music calls for them. And it can be LOUD, but not painfully so. Front of House Engineer, Ken “Pooch” Van Druten has been both a recording engineer and a live sound engineer. A background that works well for LP as the band offers “bootleg” show recordings on its website.

“When I came on with Linkin Park in 2005,” says Van Druten, “I was tasked with making these record quality bootlegs. So when I’m not mixing the live show, I’m editing previous shows for these bootlegs.” A typical day on tour will find him listening, editing, and mixing from 8 am to 5 pm, a dinner/ear break and then another 90 minutes of live mixing the show that night.

It reinforced his ongoing philosophy of mixing with impact rather than volume. This is a concept he brought to the band saying, “You guys are really responsible about a lot of other things, let’s be responsible about peoples hearing too. And of course they embraced that.”

“Regardless of the limits allowed by various venues we mix at 102 db. That is a responsible rock show level which still has a lot of impact, but not 105, which is somewhat the norm for rock shows,” he says. While Van Druten finds it both a challenge and a joy to, “turn it down and still make it loud,” he does acknowledge the hardware on tour that aids him in this process.

“We use the brand new Adamson E-15 cabinet, T-21 subs, and Y-10 for side fills. The coverage and responsiveness is pretty amazing,” he says.

Van Druten realizes too that the fans want to hear the band “just like on the record.” He explains how he achieves this.

“Ethan Mates, the bands recording engineer, and I have a great working



relationship. I get the multi-tracks before the records are even being released, so I am able to pull the pre-sets off the plug-ins they are using and put them into my plug-ins allowing me a good starting point. Because the band works in Pro Tools and I work on an Avid desk out here, we can share files like that.”

Ethan Merfy, Stage Manager on the tour, has been with Linkin Park since *Family Values* in 2001, originally as a carpenter. Digby asked Merfy to become Stage Manager when he came on board as PM shortly after that. Merfy refers to his job of deploying the local 42 stagehands, 8 loaders, and 12 riggers as an act of “controlled chaos.” He is an active adherent to the safety measures put into motion and endorsed by Linkin Park, having attended the Severe Weather Preparedness Class with Digby at the National Weather Service facility in Oklahoma.

David “Sammy” Herrington is the Head Set Carpenter. A long time crew member he originally began his association with Linkin Park on the *Family Values* tour in 2001 as well. He is the answer man on the rare occasion Merfy is not available.

The set, constructed by Tait Towers, consists of four individual miniature ego platforms on the down stage edge, a center stage “x” ramp that leads to an upstage forty feet long by four feet wide platform approximately seven feet off the deck. The

four shutter boxes containing the 360 color blocks are strapped to the front of the platform.

“We had a few weight concerns at first,” he says, “but these were addressed by Tait immediately. Justin McDaniel, my contact with Tait, in particular has just been tremendous.”

Tait has everything it builds approved by McLaren Engineering. McLaren provides engineering studies including load reactions under certain weather conditions. Studies for this particular tour, and its set components, have been figured into the Severe Weather Action Plan Digby has developed. In essence this has added another layer of safety to the show as well mitigating the bands exposure to risk. Transporting this set and the shows components around the world has been the duty of EFM Freight. Originally established in 2000 in the UK, its office depots have expanded to encompass Europe, the Middle East, Australia, and the USA with networks in Asia, and South America.

Steve Botting has run the North American operations since 2005. Whenever air cargo, sea container and intercontinental crossings have been required for Linkin Park’s production equipment, Botting and EFM have been at the helm. Navigating the legal bylaws in each country, an awareness of how freight is prioritized, coupled with establishing good working relationships with carriers around the world is just part

of the complex process that brings this show to the stage each night.

Being sanctioned by the TSA allows the company to pre-package equipment and seal containers at their individual depots. This ability immensely enhances the safe handling of the gear. Botting or one of his EFM agents is always available for a load-out when a difficult or time constrained move requires.

Botting's association with Digby and Linkin Park goes back over ten years.

"Been with them since their infancy really," says Botting. "They're one of my favorite acts, because they're very smart in how they go about touring, particularly with their multiple systems."

They have three systems on tour at any given time. Botting comes on board at the very beginning of the tour planning, to help configure what makes the most sense routing, both logistically as well as financially. With his 20 years of previous background as a production and tour manager, Digby deems Botting's experience and EFM's logistical support "crucial."

Kevin Hughes, the pyrotechnics shooter, talks a bit about his elements in the show. There are eight Dragon Heads built into the set, propane fired. These are daily inspected by Hughes and a local fire marshal for height and temperature of blast, which is standard procedure for any tour carrying pyro effects. Due to the tours overall attitude towards safety, there is a sense of heightened awareness. A truss with shotgun arms flown just down stage of the LED screen is dedicated to the pyro rain curtain shower. This truss and its placement was added after the original design to insure maximum safety and clearance. These effects are held back until well into the show. The Dragon Heads perfectly accent the song "Burn It Down" from the new album, "Living Things," while the stunning video for it plays as a backdrop on the LED screen. Two songs later, the pyro curtain is added in while the Dragon Heads deliver their plumes of fire blast. With Van Druten driving the PA to deliver a virtual body pounding of sonic impact and Mills cueing a crowd roaring visual, the show ends.



All of the safety efforts of this "summer camp" traveling the world are now officially recognized by the National Weather Service Storm Ready advisory board. Much in the same way the NWS designates official tornado shelters, Linkin Park and its production team has been deemed a Storm Ready Supporter. The Storm Ready program recognizes organizations with superior communication and safety skills before, during, and after severe weather. This tour is the first ever to receive this distinction. The award letter sent to the tour states in part:

"The entire Linkin Park organization, and their millions of devoted fans, should be extremely proud of this accomplishment. Your proactive approach to preparing for and dealing with hazardous weather threats sets a high bar for others in the entertainment industry, and we hope to

see many others follow your lead. The relationship between Linkin Park, Weather Decision Technologies and the National Weather Service illustrates the importance of partnerships between the public and private sector. As we've seen in the recent past, large venues with thousands of people in attendance are especially vulnerable to severe weather. Linkin Park recognizes this, and has taken extra steps to develop detailed plans to monitor the weather, and to take protective actions based on specific weather guidance. That's what being a Storm Ready Supporter is about. The National Weather Service is proud to have you as part of the Storm Ready family!"

Rigger Chris Wilson echo's this statement along with the rest of the tour staff, "It has been very refreshing working with a production manager that's so safety conscience." ♦

LINKIN PARK 2012

HONDA CIVIC TOUR CREW

Carpenters:
David "Sammy"
Herrington
Maurice Montalvo,
Jason Berry



FOH Engineer-
Ken "Pooch" Van Druten,
Audio System Engineer-
Chris "Cookie" Hoff



Production Coordinator,-Megumi Kusano, Production Assistant-Melissa Allgood, Backstage Coordinator-Erin Masuda-, Press and Promotions-Cory O'Donnell



Lighting Director-
Matt Mills



Audio-Monitors:
Paul White - Wireless System
Engineer, Monitor Engineer
-Kevin "Tater" McCarthy



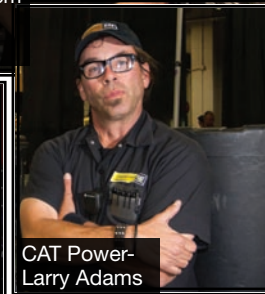
Pyro-
Kevin Hughes



Production Manager -Jir
Digby, Stage Manager
-Ethan Merfy



Backline: Jeremy Nielson-Mike Tech, Sean Pade-Brad
Tech, Warren Johnson-Joe Tech, Dylan Ely, Pro Tools
Tech, Ted Regier-Phoenix Tech, Brad Stonner-Rob Tech



CAT Power-
Larry Adams



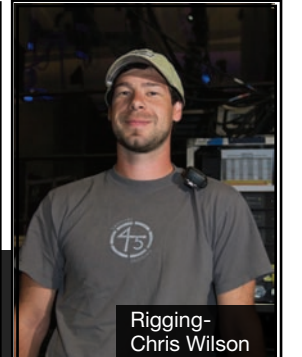
Audio: Daniel Ostroff-Audio/PA Tech, Mike Freitag- Audio/
PA Tech, Todd Hartman-Audio/Stage Tech



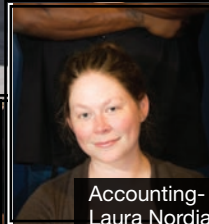
Tech Director- Tim Solar,
Lighting- Allyson Solar,
Lighting Tech- Mark Abra



Video: Jordan Goodfellow, LED
Tech-Mike Wawro, Dane Mustola,
Tracy Calderon, Skip Twitchell-
Video Director



Rigging-
Chris Wilson



Accounting-
Laura Nordia



Security: Tywan McGilbray, Carl Swartz,
Lonnie Southall, James Booth



Catering: Nathan Serkland, Carrie Todesko, Glynn Bramhall,
Danny Dumas, Jason Brown, Band Chef-Gray Roland,
Jeremy Criscitiello

ON THE ROAD AGAIN - Touring On A Budget with Beth Hart and Crew

BY RICHARD BENNETT



Scott Guetzkow

(photo by Curt Ammerman)

The touring industry is a hungry beast, endlessly looking for new blood and moving into new territories. In recent years, the number of tours and artists performing in the Eastern block countries has seen a steady growth. However, it's not always the big names that are leading this charge into the unknown. The emerging bands and artists, along with their crews, are proving to be the pioneers of this new frontier by laying down a foundation which others will undoubtedly follow.

Like all pioneers, these individuals are doing it their way, and in most cases, on a very tight touring budget. With record sales dying, it's the live arena where the money and fan loyalty now lay. Building up a performer's reputation in new countries is not only an investment for the artist, but also a challenge for the crews and the touring industry itself.

Any new adventure will be beset by numerous ups and downs on the rocky road ahead. Thanks to experienced, road-weary tour personnel, these issues are being met and resolved, opening up more and more countries to the rock'n'roll circus that is live performing. But getting it right can be a difficult and emotional experience, long before the tour even starts.

"I was sitting in Yankee Stadium watching a game, two days before the start of our European tour in Poland," says tour manager for Beth Hart and her band, Scott Guetzkow. "I got an email from our normal driver that was to pick up our equipment from Germany and drive it over to Poland. He had come down with an illness last moment, and couldn't make the tour. I got in touch with our production manager in Holland, and told her to find someone, anyone, to get us out of this mess. It is close to impossible to find someone good in the middle of summer touring season, as everyone is

booked doing festivals. Fortunately, she did. Then one of our guitarists missed the first show, because of a typo on his itinerary, causing him to miss his flight. All this happened before we have even played our first gig on the tour," says Guetzkow.

Economical touring is the key to this type of project, particularly for the US bands. Running with mostly just their own backline and minimal crew, they are dependent on in-house set-ups at the various venues or local vendors, who in most cases don't even speak English.

Guetzkow further explains, "When we got to Poland, everything was great; we were using a hired van for the gear, band, virtually everything. Everything else we sorted out once we got to the country or venue. It's the second time we have played in Poland and the sound and crews were great, particularly in Warsaw. The Czech Republic was a bit more chaotic, although they did have the most amazing in-house sound systems, clear and clean, they had modern boards, they ran in ears for us, we weren't wanting for anything, except someone who spoke English. Luckily we found an MC at the festival who could speak English and he stepped in to help us out. Communication and respect is the key to making smaller tours work. You can't shout and scream at these guys, you have to have a lot of patience and be real polite and if you do that, they will really help you out. As the old saying goes, you get more flies with honey. The nicer you are the nicer they are which makes everyone's life run that much smoother," he says.

"When I walk into one of the European venues, the first thing I will do is check out the lights," he says. "If there are at least two spotlights, I can make sure that one is on Beth when she's at the piano and the other is on her when she's at the microphone, then I tell everyone else in

the band to move to the vacant light when it's their turn to solo. We use in-house lighting guys and that's where sometimes it can get a bit 'Spinal Tap.' It gets to the point where they put so much smoke on the stage, I end up shouting "no more smoke" and they are going, "you want more smoke?" and they just keep pouring it on. It's whatever works. If we go in and if they have half the wedges we are happy."

Pre-planning is vital to a successful jaunt across Europe, and for Guetzkow, his many years of on the road experience come in very handy, as he inevitably has to, at times, wear many different hats, from tour manager, accountant, production manager, sound and lighting. He is also Hart's husband.

"With pre-production we use Bianca Poldermans, who is Dutch. She is very thorough and detailed, which is very good. Sometimes we will use in-house boards that may have the make and model numbers rubbed off. We have to see if they are suitable or what adjustments the band would have to make to use it, and that's where she will come in a find out all the information we need."

After pre-production preparation and in-house vendors in place, another key element is making sure that the tour can work on the road from a financial standpoint, as Guetzkow explains:

"Routing the tour to keep things balanced from a financial point of view is also a big challenge on these types of trips. You have to get a fine balance between getting exposure for your artist in countries where they are starting to build a reputation, and gigs that you are fairly sure are going to sell out and give you some cash flow."

"On this tour we are playing a number of festivals, mainly in the UK, which is an investment on our part, because this is a new territory for us. Festivals don't pay as well as the other gigs, so its always important that when we go into these new territories we also tour our established territories, enabling us to make this type of investment. However, you cannot plan for the unpredicted things like parking tickets, broken equipment, vehicle repairs, etc. When you get a few of those on the road you can soon find your budget is blown," he adds.

Being dependent on other unknown people to help you with the show and effectively your living, can be both rewarding and at times

frustrating. You're not always sure what you are

going to get in the way of crew until you arrive at the venue a few hours before showtime, something that Guetzkow is all too familiar with. "We did this show in London, England for example, and we were on a shoestring budget, so at the time we didn't have loaders or a backline guy so we were using locals. Well, I think the promoter found us the oldest, skinniest and smallest backline guy in history. He couldn't even lift a guitar to tune it let alone hump gear on and off a truck. It ended up with me doing the whole thing," he says."

"You have to get a fine balance between getting exposure for your artist in countries where they are starting to build a reputation, and gigs that you are fairly sure are going to sell out and give you some cash flow."

"When you tour like we do it pays to have a backline guy in most of the countries you play. By having that, you don't have to pay any flights and hotel bills for them because they live where you're playing. Most of these guys come to us from friends and word of mouth which helps me out from having to find them myself. It also allows you to get to know them and depend on them over the years. This helps to build a relationship and when you have that, you can sometimes negotiate the price with them, which makes the tour affordable. It's all about trust and respect. As you know, I may need these guys further down the road to pull me out of a hole," Guetzkow continues.

"In some cases you can broker a deal with the promoters. For example, on this tour we are doing a festival, but our backline will be on its way to another show in another city, so I negotiated with the promoter that they would supply the backline and a backline tech. They thought about it for a week, but finally came back and said OK. Now that saves us money and allows us to transport and set up our own gear in the other city where we play the following night," says Guetzkow.

Scott Guetzkow, along with Beth Hart and her band, are the best type of pioneers. They are laying down the path for others to follow, as they most certainly will during the next few years, but they are doing it with a professionalism and passion that will ensure the growth of the live performance industry for many years to come in those far-flung countries across Europe. ♦



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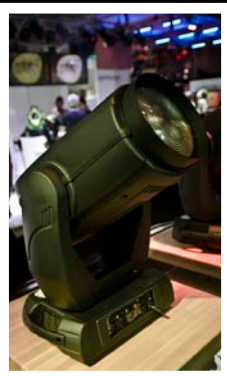
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bob@fivepointsproductionservices.com

Lance Dennis 615-243-4293
lance@fivepointsproductionservices.com

Clay Paky A.LEDA moving head wash LED (l to r) K20 600w linear zoom, K10 350w linear zoom, K5 150w beam angle



Below:
Allen & Heath Zed 14



**It's Showtime!
The annual
PLASA show
delivers an
interesting
three days in
an otherwise
quite
September in
London.**

It's fair to say that most people within the production industry will have their own views when it comes to trade shows. For some it's a reason to catch up with their favorite vendors and drink their beer, for others it's an opportunity to share touring stories with rarely seen fellow travelers of the road. One or two may even see it as a chance to enter the Guinness Book of World records under the 'most trade pamphlets stuffed into a free promo shoulder bag' category. Others walk around the venue, muttering "we've seen it all before" while some adopt an Indiana Jones philosophy, seeking out that elusive item that will change their world, amongst the throng of vendor's stands.

At September's PLASA exhibition, held this year for the last time in its spiritual home in South London Earls Court, before moving to the state of the art venue in high class docklands next year, there was a large continuant of all of the above. Not only does PLASA offer the chance to

meet up with old and new friends alike, who have chosen to call the production industry their own, but you also get to play with some really cool gear. With record attendance from both vendors and visitors, PLASA certainly gave Earls Court a fitting swan song.

With the layout set up in easy to identify themed areas, even the worst navigator in the world was able to find what they were looking for. That being said, whoever came up with the bright idea to put all the smoke machine vendors in one of the furthest corners of the venue would have to admit it wasn't the best call of the three day show. This was illustrated by the fact that all of the vendors in that area decided to let the machines off at a regularly synchronized intervals, turning that particular section, at times, into a scene reminiscent of every Jack the Ripper film ever produced.

This year's show offered a wide range of new products, for those prepared to explore a little bit. With a wide range of products on show, every aspect of the industry was represented offering items for the small venue operator right through to the seasoned stadium professional, and all points in between.

The lighting area was a hive of activity, with the Robe stand being one area of interest, as it launched a number of new products at the show, including the Robin DLS profile, which utilizes a high power

RGBW LED module, offering four fast and smooth framing shutters. Other features include a minimum LED life expectancy of 20,000 hours and a liner motorized zoom and 3 DMX modes.

The interesting combination of the Philips Platinum 35 light source with a MMX optical system makes the new Robe MMX washBeam a more than capable addition to the traditional 1200W market. The MMX features include a seven dichroic filter wheel, remote beam flatness and hot spot control plus a unique internal automated 'Barn Door' assembly.

Clay Paky made its presence felt, with three A.LEDA Wash moving head models, the K20, K10 and the K5. Each model has a RGBW LED light source, while the K20 and K10 boast a beam angle and linear zoom and vectorial movement control.

A walk on to the Martin Professional stand was a chance to see the new MAC Viper profile and AirFX unit, which is a unique beam, effects and wash combination all housed in one unit. An interesting addition to its MAC III range was the 1,5000W moving head AirFix model.

More than a few lighting vendors took the opportunity of PLASA to launch new products, amongst them LDR with its new range of 200W LED profiles and Avolites showing its Titan one and Titan version 6 consoles.

For the audio fan there was plenty to see at the show, the smaller venue operator was more than catered for by the ZED60 range courtesy of Allen & Heath. With three models to choose from, the 10FX, 14FX and the ZED-10FX, featuring 60mm professional quality faders, 2 stereo inputs and 4 mic/line inputs. For those who have a bigger budget and are more likely to be found in an arena or stadium environment, the MIDAS PRO 1 and the VENICEU boards fits the bill nicely. The PRO 1 series, according to MIDAS is a ground breaking digital, lightweight console making it easy for portability and performance. A further play with it, with its daylight viewable display screen, assignable controls (no more handwritten tape stuck all over the desk) and 24 analogue MMic/line inputs, does make it an interesting addition to the MIDAS range. As for the VENICEU board, the list of features borders on the excessive, including mono channels, multi-function channels, master outputs solo system and USB Digital Audio, to name just a few.

The XD 12 and 15 dispersion systems from Martin Audio, which were designed to deliver higher output levels and an extended frequency range, were also on display. Mixers got a look in via Soundcraft and the launch of its Si Performer product range with its integrated DMX function and a lighting control option.

Robe Robin MMX wash beam



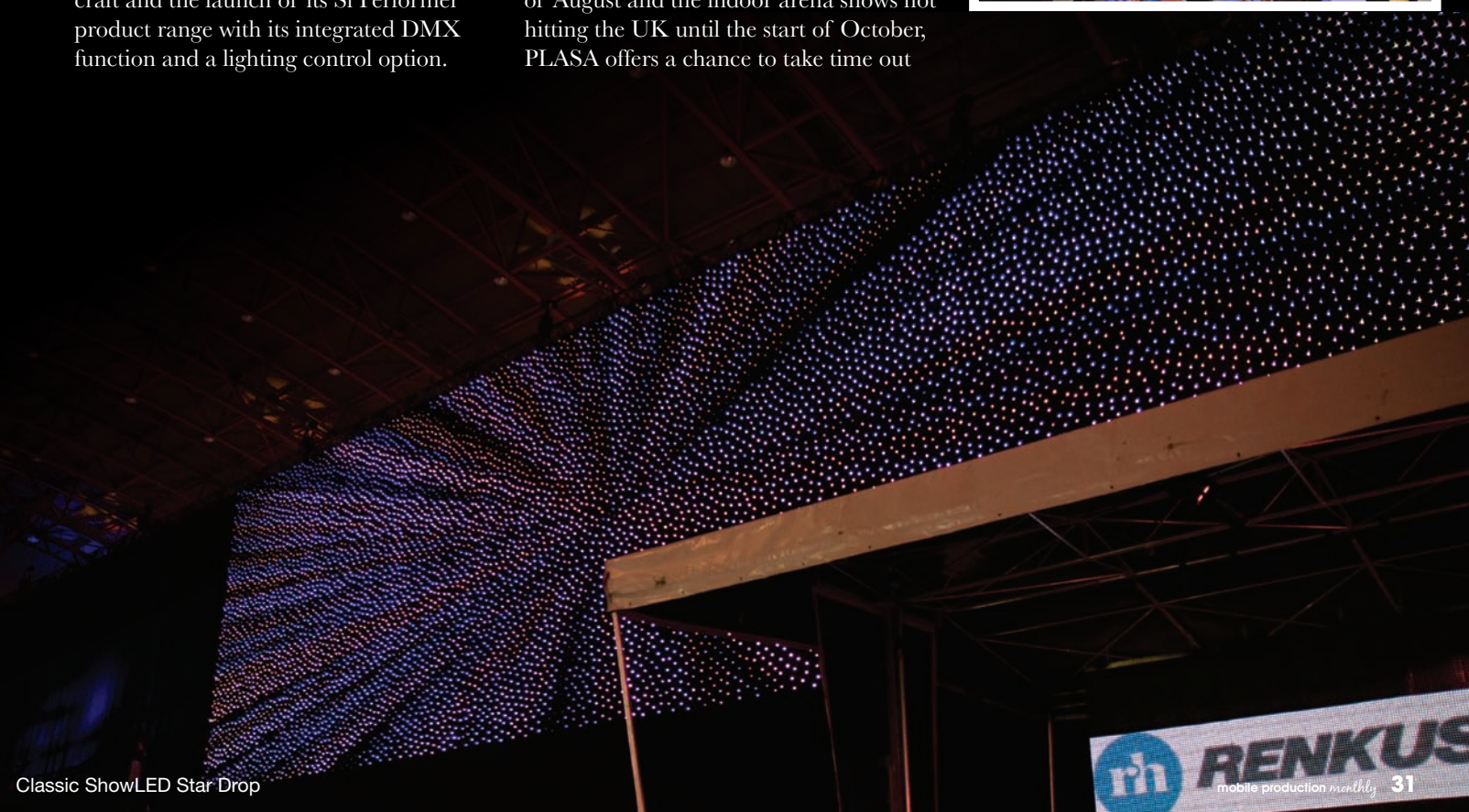
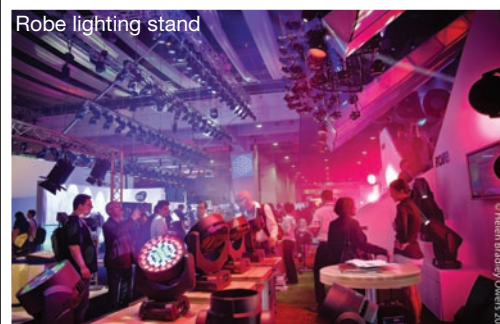
In an industry that is changing at an exceptional rate within in the context of technology, the trade shows can give a good indication of where certain aspects of the profession are

spending most of their budget and energy. PLASA was no exception with a strong showing from LED suppliers. ShowLED had most of its products on display, including a large version of its starcloth systems, which dominated an entire wall, adding a vibrant splash of color and assorted images to the proceedings.

Video vendor ArKaos showcased the latest version of the power behind its complete range, in the shape of the MediaMaster Pro3.0 software package. Coolux's Pandora's Box 5.1 software, the new upgrade from the 5.0 version got the chance to shine, with more than 50 distinct additions and improvements on the 5.0 system, including media encryption and 3D warping.

With the festival season ending at the end of August and the indoor arena shows not hitting the UK until the start of October, PLASA offers a chance to take time out

and catch up with the new developments in the ever changing world of live production. Whatever your view of trade shows, they are at times the bright light at the end of the tunnel. With its promise of being even bigger next year PLASA 2013, will not only be in a new home but will hopefully continue to allow others to offer new products. ♦



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Celebrity Coaches.....	19	Horizon Entertainment Cargo.....	14	Pyrotek.....	19
Christie Lights.....	2	Impact Marketing.....	29	Roadhouse.....	7
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- **Create an Account** Registering an account on Mobile Production Pro is free and easy. Just click "**Create an Account**"
- **Log-in / My Account** When logged in, you can list and categorize your own businesses, adding expanded data relevant to your business type(s) by choosing "**Add My Contact**" from the "**My Account**" menu. Once listings have been added AND approved by our staff, you can access and manage them by choosing "**Manage My Account**" from the "**My Account**" menu. Logged-in users can modify their user account information from the same page. Employee information and photos can be included in any contact listing. Coach leasing companies and venues can add availability calendars. Hoteliers can add hotel-specific information. Companies handling production equipment can list and describe their equipment. If your business listing is already in our database and your user account has not yet been paired with your listing, please call us at 615.256.7006 and we'll pair your account with your business so that you may edit and expand your data.
- **Contact Search** Once you're logged in, your contact listing search results will include contact email addresses and expanded information. To search our database of contact listings using a combination of criteria, choose "**Contact Search**"
- **News / Event Calendar** the website provides other valuable resources such as current news on concert production topics and an industry event calendar.
- **Publications** When logged in, you can subscribe at no cost to our magazine, Mobile Production Monthly for one year by choosing "**Subscribe to Mobile Production Monthly**" from the "**Publications**" menu or download issues freely by choosing "**Mobile Production Monthly**" from the "**Publications**" menu.
- **Advertise** Advertising on our site and in our print publications is a great way to get your company's brand in front of all the people who work in the mobile production industry. Our advertising rates are still the lowest in the WORLD for the Live Event Production Industry. To purchase advertising you may call us at 615.256.7006 or email your inquiry or request to advertising@mobileproductionpro.com.

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