

RUSH

Rush's Clockwork Angels Completes
the Steampunk Journey

THE WHO

Quadrophenia &
A Bit More

TOUR LINK 2013
Part 2

Chris Lamb
Transportation Panel
Wisdom of the Gods

Clair and Rush
Playing to
their Strengths
...As Usual





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FROM THE *Publisher*



Here we go! The Spring tours are starting to roll out and coaches and gear are becoming hard to find. "Feast or Famine" seems to be the order of the day during the past few years. Someone needs to have a long talk with Managers, Agents and Promoters about touring schedules. Clearly, the industry has not figured out the economy of spreading tours out during the year.

About now, most of you are rolling your eyes at my comment, but really...why can't we have a serious discussion regarding touring schedules? All we need to do is get a few of them to attend Tour Link and we might see some sanity come out of their attendance. We know that they are not excited about seeing "Black Shirts" at their conferences, so maybe we can attract a few of them to Tour Link. Any help from our readers in that regard would be welcome.

This month, we are covering two world class tours – Rush and The Who. Both of these tours feature world-class crews and vendors. We hope you enjoy our coverage. As usual, we have a variety of stories as well.

Finally, we want to hear from you, the readers, about any issues or events you want us to cover. Any trade journal is only as relevant as the stories that are published. We need and welcome your input.

It is also with heavy hearts that we say goodbye to Michele Hessman-Ross who succumbed to cancer only a few short weeks ago. Michele was our Tour Link Conference Coordinator for the event in 2012. We at Tour Guide Publications and Tour Link Conference will miss her.

Larry Smith
Publisher



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XL Video Supplies Specialist LED for Mumford & Sons US Tour

Following their successful UK arena tour in Fall/Winter 2012, Grammy Award-winning artists Mumford & Sons headed to the United States for a short East Coast tour to support their latest Billboard-topping album, *Babel*.

The 'Tour Of Two Halves' world tour features over 2,500 of XL Video's new FX-200 LED spheres together with Pixled F-11 LED screens, HD cameras/PPU and crew.

The band's Lighting and Visuals Designer, Ed Warren, from Next Level Lights, specified the FX-200 for their ability to product high-impact low-res effects, having used a number of different tungsten lightsources over and around the stage on their last few tours.

XL Video had supplied the FX-200s on the UK tour and XL's US music operation, led by SVP of Concert Touring, Mark Haney, took on provision of the matched equipment for the 7 shows in Boston, Fairfax VA, New York and Camden NJ.

"Another great example of doing turn-key XL Video systems between Europe and America, and how it can be very advantageous to clients and their bottom line," commented Mark Haney. "It was a pleasure, as always, to collaborate with show designer Rob Sinclair and Steve Gordon, the band's PM. Steve was a big help as we got this one started."

The FX-200 spheres were mounted on different length steels and hung from 2 independent trusses creating a curved layered effect to the set. Content for the spheres was fed via XL's Catalyst 5.1 media servers.

Flown above the stage 3 LED screens

constructed from XL Video's lightweight, modular F-11 product displayed a combination of playback images and IMAG shots fed from XL's HD camera system.

XL Video's Mark Haney commented: "We deployed one of our Ross Vision 2 HD flightpacks on Mumford, along with Sony 1500 camera chains, and HD POVs. Charlie Woods, Mumford's director, was great to work with in that he comes from the Mobile Television world and has a very common sense approach. He cut a 4 M/E show, with media server effects downline of the desk. Very cool stuff. I also must mention the contributions of Dave Hyslop from our Los Angeles office, Bob Larkin, and tour engineer Jon Huntington. They were invaluable."



Mumford & Sons live shows have continued to grow in reputation following the release of their 'Road To Red Rocks' Live DVD. The band continue their world tour in Europe before returning to the USA in the Summer for headlining slots at their own 'Gentlemen Of The Road' Stopovers – a handful of outdoor festivals in specially selected small towns.

www.xlvideo.com

Pete's Big TVs Provides Video Equipment for 'Dreamgirls' Tour

Video equipment rental company Pete's Big TVs is providing the video equipment, cameras and d3 media servers for the new 2013 production of the "Dreamgirls" tour. "Dreamgirls" kicked off in late December 2012/early January 2013. It tours North America until early June, followed by Japan, with more dates expected.

Working with MB Productions, Pete's Big TVs is providing the main set of the show, comprised of 400 digiLED MC15 (15 mm) LED video panels in three screens, which all track and fly in different configurations. They are also supplying two d3s from d3 Technologies. More than a media server, the d3s serve as a 3D stage simulator, combining a timeline based sequencer, video playback and video mapper all in one.

Howard Werner of Lightswitch designed the media content and the show system in 2009 when an older production of "Dreamgirls" began an eight-month run in Seoul, Korea. This new production features the same content, but was readjusted to fit the new LED screen configuration and the use of the d3 media servers, according to Werner.

"Dreamgirls" tells the rags to riches story of a 1960s girl singing group as they make their way to fame and fortune.

"The dream starts out as the girls from Chicago go to the Apollo in New York to expand their careers. The concept is how the media, TV and film exploited them into making them stars, so the cameras, IMAG and other images are there to support the idea," Werner explains.

There is no other set besides the MC15 LED screens and they are used in 90 percent of the show. It is not "virtual scenery" but a device to move the story along.

Says Werner, "Content is always a storytelling tool. It sets the location of scenes in stylized ways and is also used to support the timing and energy of the 'on stage' numbers in the show. There are two types of content: one is supportive of the stage production numbers; at other times it is a storytelling device. The images suggest a backstage or a recording studio and it sets the location for the audience."

Live action also helps create the content. "We use three cameras - there is a live camera feed through the d3 system and it is used in two numbers in the show," Werner says.

The digiLED MC15 LED panels selected for this show are in constant demand because of the MC15's most popular feature: no radio frequency interference, says Pete's Big TVs VP Guy Benjamin. Other features customers like about the MC15 are its reliability, its light weight - which makes them easy to fly - along with their easy load-in/load-out and set up. The MC15 can flex into convex or concave

shapes and because they are transparent, lighting fixtures and other effects can shine from behind the screen, with the screen grids adding texture to the look.

The show has received favorable production reviews, such as one from the Arizona



Republic news, which said: "The scenic design, which consists almost entirely of tall moving panels of LED lights, is a virtual clinic in how to use digital imagery effectively, producing wow moments when required and fading into the subconscious when not."

Werner is working with Pete's Big TVs for the first time. "I've known Guy Benjamin for 20-plus years in many capacities, so it's great to be working with old friends," he says.

Benjamin says, "We got involved with Dreamgirls through Howard - whom I have known for years - and through Mike Bauder, the production manager with MB Productions. We began working with Mike on some promotional events for 'Spider Man: Turn Off the Dark' (Werner also designed the media content for the Broadway musical). Mike liked our work and hired us for 'Yo Gabba Gabba' and 'Super Why! Live' tours. We're happy to be working with both of them on Dreamgirls."

Other friends involved with the "Dreamgirls" tour include LD Ken Billington, set designer Robin Wagner, director/choreographer Robert Longbottom and executive producer Big League Productions led by Daniel Sher.

www.petesbigtvs.com

Outline GTO Powers Andrea Bocelli 2013 U.S. Tour

PRG Las Vegas Production Team Meets Exacting and Demanding System Specification for Inaugural U.S. Concert at BB&T Center in Sunrise, Florida

The Production Resource Group (PRG), one of the largest production services companies in North America, employed a massive Outline GTO Line Array, MANTAS and Butterfly-driven sound system for the recent Andrea Bocelli performance in the BB&T Center, the largest indoor arena in Florida. Principally used for live sporting events and with occasional high-end pop concerts, the challenge for Outline and PRG was to transform the sonic space of this multi-purpose arena into a world-class symphonic hall capable of delivering the subtle nuance and gripping power of a Bocelli performance. Outline's exclusive OPENARRAY-3D prediction software was employed to guide the installation of the system.

"I decided to specify Outline for Maestro Bocelli's 2013 U.S. tour based on my first hand experience with the GTO at the 2012 Worker's Day concert in Rome," said Bocelli's system sound designer, Andrea Taglia, who was tasked with the audio design for the BB&T Center. "After mixing the orchestras for that event on the GTO, I was truly surprised and very pleased with the system's performance, coverage and headroom, making Outline's GTO the system of choice for this critical application. The GTO is among an exclusive club of the finest systems available on the market today."

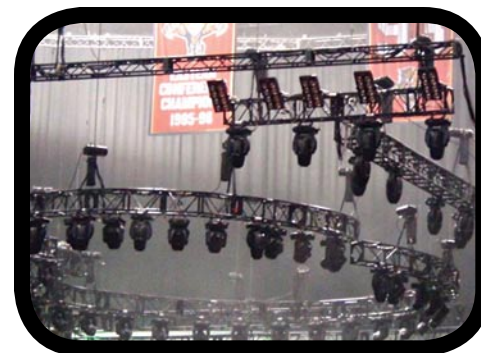
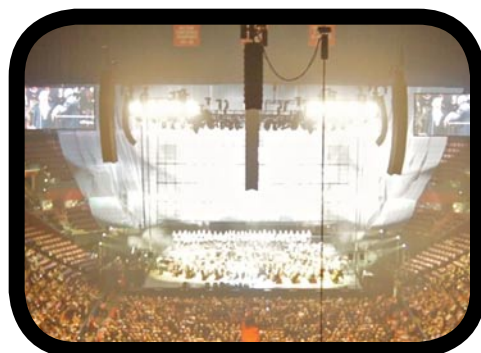
While fully capable of earth-shattering SPL, the massive sound system was designed to deliver uniform, smooth and even coverage throughout the arena to enhance the nature of the performance. Outline's proprietary 3-D prediction software, OPENARRAY, was used by Taglia to construct a precise and exacting model of this complex coordination of Outline's innovative technology with the acoustic environment of the arena. The integrated architecture included 45 GTOs in an L-C-R configuration, with each hang complemented by Outline's unique and patent pending GTO-DF dedicated down-fill cabinet. An array of 20 point source MANTAS on each side provided the off-axis out fills, while three arrays of

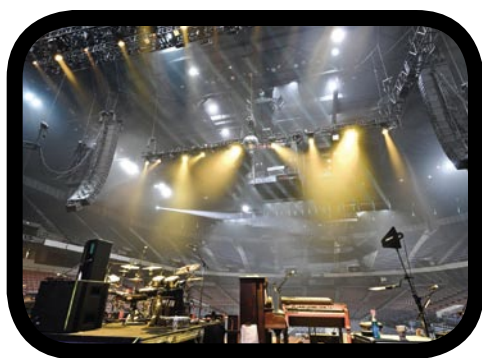
12 Butterfly speakers were deployed as the down-field delays.

Outline's latest addition to the GTO family of products, the LipFill-082, designed to complement the GTO-DF and MANTAS, provided the critical front/lip fill coverage for the VIP seats. A total of six DVS12-P 12-inch two-way trapezoidal cabinets were pole mounted three per side, off stage left and right, to augment the coverage for the VIP and patron seating areas. Beneath it all were 16 GTO-SUBs, with Outline's innovative Decoupled Baffle Subwoofer (DBS) technology, delivering the warm and musical low frequency response critical for classical orchestral music. The entire system was powered by Outline's T-11, single rack space, highly efficient, lightweight, Class-D amplifiers.

"The results of the event speak for themselves," says Tom Bensen, Outline North America Sr. VP/Managing Director. "PRG's team of production professionals skillfully deployed the GTO and related line array products as designed, precisely delivering the predicted response and coverage that was simulated in Outline's exclusive Openarray 3D sound modeling software. The complete system sounded simply magnificent. We certainly enlisted many new members to the Outline and GTO 'fan club' that night."

The February concert in Florida was the first date of the U.S. 2013 tour. The Andrea Bocelli U.S. Tour resumes in June of this year. For more information about the Andrea Bocelli Tour please visit: www.andreabocellitour.net.





Kid Rock Says "Let's Ride" to L-Acoustics

Motor City's rebel son hits the road again with Sound Image's K1 rig

Kid Rock and his band, Twisted Brown Trucker, are once again rolling across the U.S. with two months of arena shows between February and April. Along for the ride are not only opening acts Buckcherry and Hellbound Glory, but also another "old friend" — Sound Image's L-ACOUSTICS K1 system.

The 2013 Rebel Soul tour, in support of Kid Rock's latest album of the same name, marks the sixth year that Steve "Half Pint" Cross has manned FOH for the group. With John "Haircut" Tompkins once again serving as systems engineer, and Parnelli Award-winning audio system tech Vic "Beaker" Wagner assisting with P.A. setup and optimization, the tour is taking advantage of a full complement of K1, KUDO and KARA loudspeakers, all powered by LA8-equipped LA-RAK.

Similar to Kid Rock's touring system from his Born Free tour with Sheryl Crow two years ago, the main house system is comprised of left and right arrays of 14 K1 flanked by adjacent arrays of six K1-SB subs and outfill arrays of nine KUDO. New to this tour, however, is the deployment of three KARA per side — replacing dV-DOSC — hung from the bottom edge of the K1 arrays for downfill coverage.

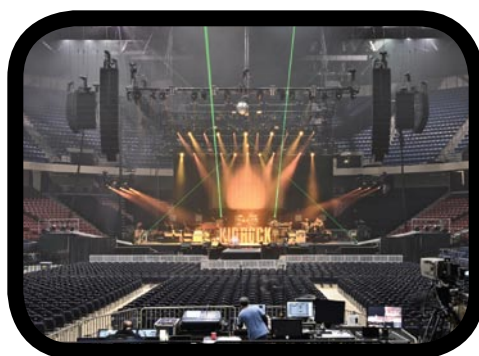
To create extra punch — particularly during the artist's more hip-hop-flavored numbers — eight front-firing SB28 subs per side are positioned on the arena floor below the mains in two horizontal stacks of three, plus two on end. A dozen LA-RAK touring racks, each loaded with three LA8 amplified controllers, deliver the loudspeaker processing and power for the entire system.

"Although our arena system is very similar to the one we took out two years ago, the use of KARA on this tour has been a big step up," says Cross. "When walking from the mix position to the front, the transition between our K1 mains and KARA downfills is so smooth that I can't definitively tell when I cross over; the two systems are a fantastic match. KARA's lighter weight, captive rigging, and smoother off-axis response are all great improvements as well."

This year's system also differs in that it's the first time the production crew has kept the audio signal chain entirely in the digital domain. "I'm feeding the digital input cards of the LA8s with the AES output from my Avid VENUE Profile console, which has worked very well," Cross notes. "Although it's hard to be sure without a direct A/B comparison, it really feels like the system in general sounds better and more present. I'm very happy with it."

Cross also points out that his boss — Kid Rock — is just as pleased with the rig: "He's very dialed into the system. On many days, he'll walk out onto the stage thrust, pull out his in-ear monitors, tell the monitor guys to shut off the stage wedges, and soundcheck out there in front of the system, critically listening to it and giving us input. Sometimes he'll even come out to front-of-house with his mic to work on a song. He's very involved and extremely aware of system subtleties that most artists trapped onstage rarely have a clue of, and he's been a big advocate for us using L-ACOUSTICS."

This is not to minimize, however, the FOH



engineer's say in the matter. "K1, KARA and KUDO are absolutely my first choice as well," he notes. "Out of all the systems I've ever mixed on, this one is by far the most consistent and natural sounding. Most line arrays are capable of getting quite loud, but few sound truly natural with minimal EQ at all horsepower levels. If Bob plays an acoustic song running at

95dB, I still want the P.A. to sound full and robust. Many systems tend to thin out and perform poorly at softer volume levels, but with K1, I can ramp up from intimately quiet to full-on loud with the same response the entire way."

Cross further compliments the latest versions of both SOUNDVISION acoustical modeling software and LA Network Manager control software in the capable hands of Tompkins and Wagner. "By the time I am handed the system every day, regardless of the differences in each new venue's layout and acoustical challenges, the system sounds the same as it did the day before, and the day before that," he says. "Those two tools have really come long way and make our lives much easier. We were all very happy with everything two years ago and are even more satisfied with it now."

www.l-acoustics.com
www.sound-image.com

Cosmic Baby Tower Offers Greater Economics, Efficiencies—and Vastly Improved Sightlines

Thanks to its innovative and creative design, Cosmic Truss's F34 Baby Tower allows for an unobtrusive ground support system to be used, making it particularly ideal for trade shows and TV use. In fact due to its compact form factor, it is perfectly suited for any applications where locations are difficult to access and where application with normal ground support is too big and heavy.

In addition to providing low profile visibility, the system also reduces transportation volume by up to 80 percent, compared to traditional systems, providing huge economical advantages for the event producer.

The Cosmic Truss solution has overcome all the inherent problems of a traditional ground support system, employing a smaller size leg with a larger size grid (which rides up once the leg has been fitted into the corner of the grid).

Instead of being conceived as a truss tower, Baby Tower is essentially a tube — designed

to support a grid made of 12in box truss. The legs are in sections and can be set to a maximum height of 7m while retaining a strong aesthetic.

The low-profile nature of the rig has already won favor with a host of event producers and production companies specifying it for trade shows, outdoor promo concerts, marquee weddings, after parties and awards parties.

Since purchasing the F34 Baby Tower, RK Diversified Entertainment has found wide use for the self-climbing system on corporate events for hanging lighting and drape, as well as for outdoor concerts for flying lighting, audio and sunscreen, while straight truss has been used for flying lighting in rooms where weight of points was limited.

Load testing was done in accordance with regulations BGV D8 and BGV C1.

Clay Paky Fixtures Rock with the Rolling Stones on 50th Anniversary Tour

World respected and multi-award winning lighting designer Patrick Woodroffe delivered a stunning lighting design for the Rolling Stones 50th Anniversary tour using a multifarious super rig of Clay Paky fixtures.

Assisted by stalwart Stones lighting director and programmer Dave Hill and lighting director Ethan Weber, Woodroffe created a spectacular, multi-layered super-sharp design that worked in perfect synchronicity with the visually dramatic and evocative set, designed by Mark Fisher.

States Mark Ravenhill, president of North American distributors GLP Inc., "The less truss you have getting in the way, the better for everyone. A cool addition to the Baby Tower is that there are no massive base sections, and once rigged into position, outriggers can be removed from base sections where appropriate to reduce its footprint. It creates a lot more transparency."

His views are endorsed by a key Cosmic Truss customer, turnkey production company RK Diversified Entertainment of Upland, CA. Their general manager Doug Sturgis confirms, "We have been running the Cosmic Truss Baby Tower successfully in our staging inventory for the past ten months.

"We had been looking for a combination of a more simplified system with great sightlines and ease of build and strike. This system fit the bill completely."

Doug Sturgis had been introduced to the product by Mark Ravenhill himself. "I could immediately see the ability of the system, and was impressed by its nice and somewhat unique design," he remembers.

"From a practical point of view it offered ease of use at a reasonable cost, and as a lightweight, self-climbing system it was also great for indoor applications rigging capacity is limited or cost savings need to be made."

Aptly contemporary, the stage design was a clever take of the famous Stones tongue and lips logo. The strikingly architectural lighting design marked out the contours of the stage set from above and from stage level, giving dimension, shape and context to the set design while pulling the band out from the backdrop with striking effect and at the same time reaching out and embracing the excited audience, ensuring they were



immersed throughout.

London-based lighting company Neg Earth supplied all the lighting equipment including Clay Paky Sharpys – now firmly established as rock show stalwarts with their pure, laser-like beam – Clay Paky Alpha Spot 1500s, Alpha Profile 1500s and Alpha Wash 1500s fixtures. However it was the Sharpys that created that all important laser like outline of Fisher's suggestive set design.

Lighting director Dave Hill discusses: "We used 32 Sharpys on the Horseshoe/Tongue truss and 14 on the Arched Truss behind the lips. They were used to create an outline of sharp beams," explains Dave Hill. "As always, they were reliable and looked brilliant, really adding dynamics to the show with incredible power. They are compact, light and punchy units with outstanding speed in movement - I love them!"

Philip Norfolk, sales director for Clay Paky's UK distributor Ambersphere continues; "We were delighted to see Patrick Woodroffe and his team specify such a comprehensive rig of Clay Paky fixtures on such a seminal and much looked forward to sell out show. As ever, Patrick created a phenomenally exciting and dynamic design. It's absolutely extraordinary to think that this long time significant rock band is still performing after 50 years, and still with such incredible style. Obviously we were utterly delighted to see such a large contingent of Clay Paky fixtures get put through their paces – what can I say, the show looked absolutely stunning."

www.clay-paky.it



TAIT Delivers Innovative Moving Projection Ceiling to Eros Ramazotti's 2013 European Tour

Italian singer-songwriter Eros Ramazotti opened his 2013 European tour in Italy, with TAIT helping to bring his spectacular set design to life. Set and Lighting designer Jvan Morandi worked with Ramazotti on the NOI World Tour, which will travel throughout Europe over the coming months. The design concept was made of three separate influences which are woven together during the show.

Jvan Morandi explains, "We were influenced by 1960/70s psychedelica and the surreal staging of Joseph Svoboda at the Prague National Theatre. We also worked with the style of Japanese origami and paper manipulation as well as the iconic 'brutalist' concrete architecture which was prolific in some of the Roman housing estates where Eros grew up. My main aim was to create a very fluid changing kinetic sculpture, that would move around Eros and the band, creating morphing spaces while they performed."

TAIT provided a rolling main stage including the band riser package, trapdoors and a set of magic stairs for performer and technician access. The show opens with the main stage closed down and covered by the projection ceiling, a custom scenic element that consists of six geometric pieces. Each piece then flies away to reveal Ramazotti and his band. These elements created a 3D projection ceiling giving Jvan the versatility to form striking shapes and aerial effects during the show.

With projectors positioned at front of house, stage left and stage right, all surfaces of the projection ceiling were utilised to create multiple looks from every seat in the arena. The downstage face of the two upstage triangles also had a 12mm LED screen that was two meters tall and six meters wide. These screens were accompanied by two 12mm video screens that hung just upstage of the projection ceiling. This created a

multitude of layers to the video content and extensive depth in the field of view. All

six of the projection ceiling pieces are hung from 500 kg variable speed chain motors.

Morandi continues, "The projection was very complicated. Being able to track three dimensional movement of the set pieces with the projectors has required months of work both from TAIT/FTSI and Coolux/Event Management. The integration works well; it's an ambitious task due to the amount of unknown parameters on various moving objects but we achieved most of what we set out to do. Initially, people were baffled by the design and its size, but we've had extremely positive feedback about the show and I think it's been a great success."

Controlled by TAIT/FTSI's Navigator automation software, each piece of the projection ceiling gave location feedback to the show's media server, in order that content was perfectly mapped to the automated set pieces. The pieces were



PHOTO CREDIT: TALULA SHEPPERD

moved into a number of shapes throughout the show and used to block off parts of the main stage, providing more intimate performance areas.

The show is a strong example of TAIT's ability to use a hybrid of standard rental components combined with custom pieces to provide a totally unique design concept.

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RUSH's "Clockwork Angels" Completes the Steampunk Journey

BY MICHAEL A. BECK

When the current 2012/2013 Rush *Clockwork Angels* tour went out last year it was not just an extension of the Steampunk theme started in the 2011 *Time Machine* tour, but rather the culmination thereof. The second half of the show is a full blown rock opera based upon the novel of the same title written by Rush drummer and lyricist Neil Peart and bestselling science fiction author Kevin J. Anderson.

"Neil [Peart] was very interested in this sort of concept going back to the days of Jules Verne," explained Production Designer Howard Ungerleider. "He enjoyed that kind of genre, so when he decided that this might be the way he wanted to go, he thought it might be a good idea to educate the audience as to what they were about to do."

While there was some initial confusion on the part of the audience when the Steampunk theme came out of nowhere, it was short-lived because word of the upcoming *Clockwork Angels* project was already in the wind.

Although the amount of laundry equipment onstage was diminished slightly from previous tours, the stage is still festooned with the iconology of Steampunk with widgets, whatsits and franices straight out of the 1999 production of "The Wild Wild West" including a huge popcorn popper. All of the 19th century gadgetry is portioned into three groups dedicated to each member of the band, be it the décor of drum kit, the bizarre circular contraptions upstage of Alex Lifeson or the "laundry" machines behind Geddy Lee.



called them on a Sunday and I've talked directly with the product development guys and they've mounted our servers remotely and to help us with the issues that we've had with them. How many companies are out there that would provide that kind of tech support at this level? We don't get that kind of support from any of the other vendors that we deal with."



With the exception of the popcorn machine, all of these set pieces were loaded up with SDI video feeds that were fed from a separate source than the HDI feed servicing the giant 41 x 17 – 9.75 mil LED screen that played upstage. In addition to the main screen, there were also 10 smaller 10 x 4 12 mil screens flown off to winch points. This allows them to achieve several various heights and orientations around the proscenium area. The fact that they are on winches helps them to move rapidly through the space in order to achieve various looks. The speed with which they travel adds to the sometimes frenetic pace of the show.

The video content of the production was primarily animation. The tone of the content blended into the Steampunk theme of the show with a whimsical feel sometimes reminiscent of the animation of Monty Python's Flying Circus. However, it was produced at 24 frames per second, which was a problem as an HD system processes video at 59.9 fps. The solution was found in the Aja Video Systems Ki Pro file-based HD/SD recorder and player, which had been a backup system on the tour. It was decided that the footage could be saved to the Ki Pro wherein it could be edited and polished by the content producers and rolled straight out to the switcher. The problem with that was a 30 frame delay for the video to load and cue with the Ki Pro for playback.

Latency was plaguing the Screenworks team as the new processing system for the screen on this tour and the result was a three frame latency. Added to the four frame delay of using the Hippotizer media server to create and store effects that would be added to the finished product, they were looking at a 37 frame delay to get it done. So when the video content was deemed to be finished for production, the Ki Pro Hippo was taken out of the stream and the content was then loaded into the BlackStorm Playout Server. Whereas with media servers such as the Spider, Hippo or Catalyst that require large amounts of programming and put forth four streams of video to have to time align, pulling the video from the BlackStorm dropped that down to a much more manageable one stream.

Video Engineer Bob Larkin beamed about the experience of working with Ross Video Production Technology, "We're over the top with the Ross guys. The tech support there has been unbelievable. On two different occasions we've

So now the video is ready to be sent to the switcher with nothing more than a two to three frame delay. But there is still the need to add in the effects that frame the look out in the Steampunk style that defined the show. Rather than doing this at the server level, it was done in the Ross Synergy 3 switcher. While there are times when the entire screen was filled with IMAG video coming off of the nine cameras (three manned and six robotic) or the pre-produced video content, much of the IMAG was framed in ornate mattes especially at times when all three band members were isolated and shown in a collection of three separate frames in the same look. All of this was done in the switcher and stored as macros (complex looks that can be stored as one piece and pulled up with on key stroke).

"To be able to put a switcher to its absolute max capacity with one button is one of the beautiful things about this Ross switcher. I can take one button and basically arm and execute every function the switcher has," explained Video Director David Davidian. "I can't say enough about the Ross product and their support. They've been life savers and Godsenders from day one."

Whereas lighting has, in many cases, become ancillary to the video aspect of the show, studio lighting for the TV show - as it were - such is not the case with Rush. The first half of the show is the three band members on the stage as has always been the case. During this part of the show the lighting is what one would expect to see out of Ungerleider; big deeply saturated rock n' roll looks.

Ungerleider put a lot of effort into arriving at the eclectic array of lighting fixtures to the extent of going to the Czech Republic and meeting with the owners of Robe and touring the manufacturing process, which swayed him in the direction of the Robe 600. However, Robe isn't the only manufacturer on a rig (provided by





Nashville based Premiere Global Productions) that also boasts 48 Robin 600 LED Wash, 55 Clay Paky Sharpys, 24 Highend Systems Intellspots, 44 Color Force, 48 LED Strips, 24 Mac 3k Strobes, 10 VL3500 Spots, 20 Coemar ACL Fixtures, 28 Coemar Infinity Wash, 20 PixelLine Maxi Wash, six Lycian M2 2.5k Spot Lights and six floor mounted Highend Showguns.

As was said earlier, the first half of the show was a bold, vivid and deeply saturated look of a great rock concert. However, in the second half of the show it all changed. This is where the production shifted to being a rock opera complete with an eight piece orchestra that played on a riser upstage of the band. This called for an altogether different approach to lighting. This was far more dramatic. The best example of this was in the song "The Wreckers". During this part of the opera, the hero of the story was traveling by sea in a torturous rain storm. In the animated video on the main wall, the rain was coming in at roughly 45 degree angle.

In what was the most original and creative use of the Clay Paky Sharpy we've seen to date, Ungerleider narrowed the beams down as tightly as they would go and focused them at the same angle as the rain. Then at the point in the show when the storm was taking place on the screen he brought up the Sharpys in completely random chase adding strobe hits when lighting occurred in the video.

It brought the storm off the screen in a way that could only be described as outrageous.

The visual aspect of the show was completed with pyro effects highlighting various parts of the hero's journey in the opera. This was, of course, provided by Toronto based Pyrotek.

Although the audio portion of the show draws as much importance as any other, there wasn't



much to chat about with FOH Engineer Brad Madix who joked that nothing has changed since the last time we talked and suggested that we simply run the audio segment of the story done on the *Time Machine* tour. Joking aside, something had changed with this tour in the name of the aforementioned orchestra.

"This is a complicated album to reproduce," Madix revealed.

"Some records are easier to reproduce live than others and there's a lot going on in this one including the new addition; the eight piece string section. It's working out well but it's more than just an extra eight inputs. All of that has to be fit in with the band that I've been working with for 10 years."

When Rush first hit the scene, it was a glorious time in rock n' roll when every band was different unto itself. There were no genres and the formulas that have turned the musical scene into a wasteland had not yet been devised. In the midst of this incredibly deep plethora of originality, Rush stood out as oddly more innovative than any other. As the years have passed, they have insisted that whatever they do, they will do as only they can. The incredible attention to every creative detail of this show, from the innovative delivery of video, to the rainstorm of light, to the delicately subtle mixing of a string section, shows that [indescribable] "thing" that has led Rush to be one of the most creatively original groups of its class.



Fixtures:

48 - Robin 600 LED Wash
55 - Sharpy Fixtures
24 - Intellspot Fixtures
44 - Color Force 48 LED Strip Fixtures
24 - Mac 3k Strobe Fixtures
24 - Martin 3k Scrollers
10 - VL3500 Profile Fixtures
20 - Coemar ACL Fixtures
28 - Coemar Infinity Wash Fixtures
20 - PixelLine Maxi Wash Fixtures
6 - Lycian M2 / 2.5k Spot Lights
6 - Highend Showguns

Control and Distro:

5 - 48 Way Moving Light Distro / 208volt Rack

1 - 16 Station ICOM system
4 - 17" Monitors
3 - Full Boar Consoles
3 - Full Boar Extension Wings
2 - Creative License Artnet Boxes 4
1 - 300' Ethernet Control Snake
All DMX and Control Rack

Rigging and Hardware:

5 - Silver Aluminum Curved Pods
4 - Silver Aluminum Triangles
4 - 10' x 20" x 20" Black Utility Truss (sl/sr spots and triangles)
6 - 10' x 20" Black Utility Truss (grid for Eye-brow Pods)
1 - 15' x 20" Black Circle Truss

2 - 10' x 20" Black Utility Truss (spot lights - upstage sr/sl)
6 - Black Underhung Spot Chairs
8 - 10' x 12" x 12" Black Utility Truss
10 - 8' x 30" x 31" MLT
5 - Articulating Hinges
12 - Lightlocks
8 - 8' x 20" x 20" Black Utility Truss (cable bridge)

Motor Package:

32 - 1 ton Vario Hoists
12 - Pulleys and Hardware
32 - 1 ton Chain Hoists

RUSH CREW

Band

Geddy Lee – Bass, Keyboards and Vocals
Alex Lifeson – Guitar and Vocals
Neil Peart – Drums

Strings

Composer - David Campbell
Violins – Joel Derouin, Gerry Hilera, Jonathan Dinlage, Entcho Tudorov,
Mario De Leon, Audrey Solomon
Cellos – Jacob Szekely, Adele Stein

Staff

Tour Manager & Accountant – Liam Birt
Road Manager – Donovan Lundstrom
Production Manager – Craig Blazier
Production Assistant – Karin Blazier
FOH Sound Engineer – Brad Madix
Lighting Designer/ Director – Howard Ungerleider
Keyboard Technician – Tony Geranios
Drum Technician – Lorne Wheaton
Bass Technician – John McIntosh
Guitar Technician – Scott Appleton
Stage Manager – George Steinert
Nutritionist – Bruce French
Venue Security – Anthony Fedewa
NP Road Manager, Security – Michael Mosbach
Artist Liaison – Kevin Ripa
Carpenter – Cliff Sharpling
Audio System Engineer – Anson Moore
Monitor Engineer – Brent Carpenter
Monitor System Engineer – Corey Harris
Lighting Crew Chief – Martin Joos
Electrician – Curtis Anthony
Lighting Electricians – Matthew Tucker, Joshua Rahalski, Matt Leroux
Head Rigger – Albert Pozzetti
Rigger – Charles Anderson
Motion control – Sebastien Richard
Video Director – David Davidian
Video Engineer – Bob Larkin
LED Engineer – Gregory "Grit" Frederick
Camera Operators – Brian Littleton, Jay Cooper
Merchandise – Patrick McLoughlin
Live Nation Global Tour Rep – Keith Keller
VIP Nation Rep – Colin Womack

Bus Drivers – Dave Burnette, Lashawn Lundstrum, Mary Beerer,
Joe C. Bush, John Morgan, Tony Hammonds
Truck Drivers – Arthur "Mac" McLearn (Lead),
Jon Cordes, Tom Hartman, Henry McBride,
Juli Mennitti, Steve Mennitti, Bob wright,
Bruno Pelle, Don Johnson

Flight Crew

Pilots – Dan Droppo, Bill Bryant, Murray Clapp
Flight Attendant – Anastassia Tchernykh

Vendors

Management
Anthem Entertainment Group

Tour Promoter

Live Nation Global Touring

Booking Agent

Artist Group International

Travel Agent

Frosch Travel

Aircraft Charter

Image Air Charter

Lighting Company

Premier Global Production

Audio Company
Clair Global

Buses
Hemphill Brothers

Trucking
Ego Trips

Video
Screenworks

Pyrotechnics
Pyrotek

Customs
BZee Brokerage LTD.

Merchandising
Showtech

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Join the Adventure

RUSH FINALLY GETS SOME RESPECT

An Interview with Rush FOH Engineer Brad Madix

BY REV. BILL

It's one of those great stories of the guy mixing the opener on a big tour finding himself a decade later mixing the headliner. But this time, he's still with them another decade on.

"In 1990, I was on the *Presto* tour working on Electrotec's sound crew," recalled Rush FOH engineer Brad Madix. "One of my duties was to mix the opening act, Mr. Big. I got a couple of good gigs out of that, including Queensryche. Later, I took over for Robert Scovill on Rush's *Roll the Bones* tour when he had a conflict with Def Leppard. He did a tour after that, but wasn't available for the *Vapor Trails* tour in 2002. The guys invited me back and I have been mixing them ever since."

"The guys" would be Rush, one of the most enduring - and polarizing - bands in rock history. Beloved by a legion of fans (which includes a huge number of other musicians) and reviled by critics, they have had the same lineup since 1974. That puts them just a year away from 40 years as "real" band. They have put out more than 20 records, 14 of which went platinum. They've sold 40 million-plus units worldwide. Still they had to wait almost 15 years after their initial qualification to get into the Hall of Fame. And they are a regular on end of the yearly top tour lists.

"They've been making great music for decades with the same lineup for virtually the entire run. I'd say it was well-deserved," said Madix about the recent induction. "As for me, I'm honored (and lucky) to be associated with such a class act at a time when they are finally gaining some respect amongst the critics. Personally, I think they're doing some of their best work now!"

Mobile Production Monthly: OK, let's start with a geeky audio question. Rush is three-piece band... How many inputs and how many of those are drums?

Brad Madix: We are 80 inputs total and about 36 of those are drums. That hasn't changed much in 10 years, though the electronic element of the drum kit does shrink or grow from tour to tour. We've probably been as high as 40 drum inputs and as low as 32 in that time. Depends on the set list, mostly.

MPM: Console of choice and why?

BM: After having done one tour with an analog board, I was an early adopter of digital for this act. Mainly, because I could actually reach all of the inputs and inserts! It's been the Avid VENUE system for the last three tours. The facility to run TDM

"We are 80 inputs total and about 36 of those are drums. That hasn't changed much in 10 years..."

plug-ins on the desk elevates the Avid platform above all the others, in my opinion. I like the small footprint also. The ability to reach everything and keep my head up and in the mix is invaluable. Things are always evolving in the audio realm of course and it will be interesting to see what the next few years will bring.

MPM: PA of choice and why?

BM: Clair Brothers i5. Clair is top-notch when it comes to global service and they've been an immense help and support over the past 10 years.

MPM: What's with the Copperphone mics that were mounted on Geddy and Alex's mic stands? Audience mics for in-ears? A "look" thing? Or just something to make people ask questions like the chickens and the dryers on stage?

BM: Those are the most interesting mics, but in our case they are props. However, they're a functional mic with a cool, old-timey sound. I'd love to put them to use some day in the right setting. For us, they just look like something Jules Verne would have used if he had a band.

MPM: I get the feeling that Rush is a pretty complex show in terms of audio "events." I am 90 percent sure there are no tracks but I am just as sure there is a significant amount of triggered stuff and pedal and keyboard parts in addition to the bass, guitar and drums. Are you heavy on scenes and snapshots?

BM: Now you can be 100 percent sure. There are no tracks, but there are hundreds of triggered samples and other events. And yes, there are hundreds of snapshots fired during the show. All three of the guys are firing samples and keyboard parts during the show, and the snapshots are really the only prayer of keeping all of that in the pocket. Most of the level changes happen on the back layers of the desk though, so it's not like there's faders flying all over the place. I still ride the top layer VCAs and Groups in an old-school way.

By the way, you forgot about the string section! They're an interesting new addition to the mix.

MPM: What's the biggest challenge of the gig?

BM: First, it's a long show, and there's a great deal going on. It's 2:45 of pretty intense focus, and that can be hard to maintain. It's important for me to try to have a routine so I can keep my head in the mix.

It's a technically challenging show as well. There's a lot going on, and technology does not always cooperate. It's not so much that any one piece of gear fails, as that happens pretty rarely, as a matter of fact. However, there's a huge amount of interconnectedness, and occasionally something

just fails. We had a short in a MIDI cable at a show, for example. No hums, no buzzes, but some interesting mis-triggers and non-triggers.

It's funny what people notice, though. At that show, the first several songs were major disasters. Imagine "Subdivisions" with no keys! Yikes! There were seven or eight songs like that before we got it tracked down. At the break some guy came up to me and said he was an engineer and he couldn't hear the bass. Here I was obsessing about the fact that about 1/4 of the audio elements of the show were missing entirely! What do I know?

MPM: What's the thing you look forward to the most each show?

BM: On a daily basis, I love the buildup to the first song. Getting ready for that downbeat is very important. I actually make a point of mixing through the first song in my head before the show starts. I think it helps me to be prepared to handle whatever the first song throws at me.

I have to say that I really enjoy the preparation that these guys do for each tour. They are meticulous in all aspects. We never go out under-rehearsed and unready.

MPM: How does the fact that pretty much every Rush tour ends up as a live DVD play into how you do the audio thing with them?

BM: Well, I can't say we tailor what we do live much to account for a DVD. We do multi-track every show and some of that gets used, and we are putting up audience mics we might otherwise not use. But in the end, the DVD is a representation of the band's live show, and not the other way around.

MPM: Away from Rush... I first met you when you took over Shakira from Rob "Cubby" Colby when he left to take Juanes. It seems like you are one of a couple of "go-to" guys when an A-list mixer needs a sub on a major gig. That's a good thing and speaks volumes about both your skill and basic human decency. (i.e., People know you can do the gig AND that you are not gonna try to take it from them.) A little about the skill set and the personality traits it takes to

be able to step seamlessly into another gig would be awesome.

BM: I have been asked to take over a few gigs. Sometimes the engineer has a conflict and just needs someone to keep his hand on the tiller, so to speak. I would never actively work to take that guy's gig from him! It's nice just to get the call. Other times, the guy may be moving on, and in that case I'll move quickly to make the gig mine. I think Cubby is a great engineer, and in fact we did call him back a couple of times when there were shows I couldn't do. It's good to be gracious, don't you think?

MPM: Anything else I'm failing to ask about that you think is important?

BM: I think a live engineer just has to have a strong work ethic and get in early and work with other people on the tour to make the sound of the show - not to mention the show overall - as good as it can be. The truth is there are always compromises, starting with the venue on most days, and it's important to work with the other departments and get the best possible results.

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Clair and Rush - Playing to Their Strengths... As Usual

BY MIKE WHARTON

Clair. The name is synonymous with touring live sound reinforcement systems and has been setting industry standards since their inception in the 1960's, garnering numerous awards along the way. The Tour Link Conference alone has awarded them the annual Top Dog Award as Sound Company of the Year 2008-2011, as well as recognizing Clair's Employees of the Year 2005-2007.

With this rich history behind the company, Clair is proud to be supporting Rush on their current *Clockwork Angels* world tour. "We've been involved with Rush for around six years now, and we are especially happy for them for their induction into the Rock and Roll Hall of Fame this year," says Scooter Hensbeck of Clair Nashville.

Liam Birt, Rush's tour manager, notes Hensbeck has been Clair's consistent contact in dealing with producing the sound system for the tour. The sound crew, numbering four, is small for the amount of gear comprising the system, but tightly efficient.

Besides Rush's Front of House engineer Brad Madix and monitor engineer Brent Carpenter who both work for the band, Clair employs two crew, System Engineer Anson Moore and Stage Tech Corey Harris. The great thing about all this, Hensbeck points out, is that Madix and Carpenter are very much hands on. They are instrumental in the daily set up of the system Hensbeck says. The two fly stage right PA, and then move on to setting up their respective worlds. "Brad and I are of the same mindset," says Carpenter. "While we may not be there when the 'x's' go on the floor, we're there from the time the gear hits the floor 'til it's set and flown to trim."

Carpenter points out that in the early days of his career he worked in Clair's warehouse doing board and system maintenance. He realized at that time in the mid 90s and has found to still be true today, that the office in Nashville's greatest strength is their board group and system packages. He believes this has come about through the vast amount of work Clair has done with country acts. "Many of these acts predominantly carry board and stage packages but not necessarily PAs. The Nashville office has literally become experts at putting these packages together. I can send

them my patching, cable loom lengths and stage specifics and it always comes out of their shop exactly as I specced. The post mortem performed when the gear returns to the shop at the end of the tour for future reference should the system go back out, is another key element to maintenance and proper pre-prep. "They document everything, taking copious notes," says Carpenter.

Carpenter notes too that, while the situation is rare, whenever he has need of support from Clair's home offices, "I always get a human being on the other end of the line, no matter what time it is day or night."

The way Clair deploys their equipment is the first step to this quality assurance. While the company truly maintains a global presence with sales offices all over the world, Nashville remains the sole office that equipment is pulled from. "Everything comes out of that office," states Hensbeck. The original facility in Lititz, PA stands as the company's Corporate Headquarters. "We still build all our PA systems here. We do not 'job out' anything, which further insures our quality assurance," adds Hensbeck.

Never a company to sit on their laurels, Clair has built on their tradition of excellence with continuing innovations. Rush is utilizing Clair's i-series Line Array, hanging fourteen cabinets a side.

Set up is expedited and enhanced through the use of two propriety components developed by Clair in tandem with the i-series PA. These are the Clair Line Array Software and its associated Line Array Venue Measurement Tool.

The software calculates array angles, weight and rigging details. The Venue Measurement Tool does exactly what it says. Together they provide accurate information to assemble, fly and position the PA faster, more safely and with greater accuracy. When all is said and done, the engineers have designed a system with equal coverage throughout the venue from the front row to the last seat in the top balcony.

Certainly sounds easy. In the right hands, it is. But make no mistake; the hands achieving this ideal end result are drawing from years of experience, in venues around the world, with less than ideal conditions, backed by a company that has been doing this everyday for 40 years. Enjoy the show.

For more information visit: clairglobal.com

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RUSH

The background is a textured, brownish-gold surface with a steampunk aesthetic. It features several interlocking gears of different sizes. A prominent gear in the center has a red jewel or gemstone at its center. The overall tone is warm and industrial.

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THE WHO

QUADROPHENIA & A BIT MORE

BY MICHAEL A. BECK

As The Who set out on the 2013 legs of the *Quadrophenia* tour, the kinks were shaken out after having done the initial month of the tour in the end of last year. The show is a combination of a replay of 1973 *Quadrophenia* production, which was revived in 1996, along with music from the band's extensive catalog.

The production design was a collaboration between Roger Daltrey and design partners Colin Payne and Robert Lee, along with longtime Who Lighting Designer Tom Kenny. The basic look of the production design regarding the video display was that of the front end of a "mod motorbike" as described by Kenny, "They came up with that idea and we went through different connotations of it. Then my conversation, as I oversee everything, went to, what it would look like in 1973?"

Because of a moratorium on smoke during the show, Kenny chose to make the lighting of the "Quadrophenia" part of the show look like a par rig in as much as he could, after which he broke into a much more aggressive direction.

The PRG lighting rig consists of a main truss that runs up and downstage on the center line. The downstage third of the truss was loaded with 14 Vari*Lite 3500 Spots. The rest of the truss functioned as a cable truss. Roughly at the point where downstage lighting fixtures stopped on the center truss, two trusses angled out toward the downstage line. These sticks were each loaded with six Vari*Lite 3500 Spots, five Vari*Lite 3500 Wash units and four 4 Lite Mole Strips. Just upstage of these were identical trusses that came off the center truss running cross stage. A far upstage truss was sparsely loaded with 10 Martin MAC Auras and four 4 Lite Mole Strips.

On either end of the backline of the stage was a 20" high

floor-mounted truss loaded with 12 Mac 2000 Wash X's, four Atomic Strobes, four 4 Lite Mole Strips and three Mole Richardson Skypan's. Lining the upstage edge of the stage were eight Atomic Strobes, six Skypans, six Coemar Infinity Wash XL's and eight Auras.

Additionally Kenny wanted to match the lighting of the stage with the color sensitivity of the video content, which is almost completely drawn from The Who's archives.

The video portion of this show is more important than might normally be the case. Vast chunks of the "Quadrophenia" portion of the show synced with the video of 1973. Much of this had audio tracks most notably wherein Daltrey would interact with the late Keith Moon. That means the compiling of video and running the video in the show was job critical. Kenny was highly complementary of the video design team, "It was a really good team of people who worked on this in support of Colin Payne. Cliff, Dan, Neil and Des are an incredible group of editors and directors."

Once the content was pulled from the countless hours of archival footage and compiled, it was down to the live crew to sew it all together. Although seven songs in the show run on timecode in order to have absolutely precise sync between the stage and the video, the band was opposed to running timecode because of the creative restrictions it applies in the live environment. This means that Video Server Operator Giani Fabricio spends much of the night being a VJ of sorts.

"There are a lot of tracks that I need to start right on the band," Fabricio explained. "I have a monitor on the drummer in case I





The sound of this show was nothing short of sensation with an utterly inspirational drum mix. This was put forth by FOH engineer Robert Collins who first started working with Pete Townshend in the late 90s.



can't really see what's going on or hear it properly. And then during the track I have to constantly adjust the speed because they might drift slightly here and there. While that was going on there might be other things that I might be doing live on top of everything."

Typically, cuing video content would be handled through the lighting console. However, the complex nature of this show would prove to be difficult for even the best lighting director. Fabricio runs the show out of two Avolites AI media servers controlled by an Avolites Sapphire console.

One of the servers feeds three circular video displays above the stage – one large screen in the center of the look flanked by one screen on either side roughly half the size of the center screen. This presents the aforementioned look of the front end of a vintage Vespa motorbike. Another AI feeds a rectangular screen that spans most of the width of the stage below the circles. The Solotech HD system also presents an IMAG component with the ubiquitous side screens as well as the live images that also find their way in to the main display. Video Director Mathiew Coutu cuts his show from four manned cameras, two POV shots around the drum kit and one robocam. The signals supplied by Fabricio from the AI servers shows up to the switcher as separate inputs and it's all matrixed out to the four screens on stage.

The sound of this show was nothing short of a sensation with an utterly inspirational drum mix. This was put forth by FOH Engineer Robert Collins who first started working with Pete Townshend in the late 90s. Collins continued on within the family (as it were) doing solo work with Roger Daltrey as well, in addition to working on projects with The Who - although in the past few years he was otherwise engaged when

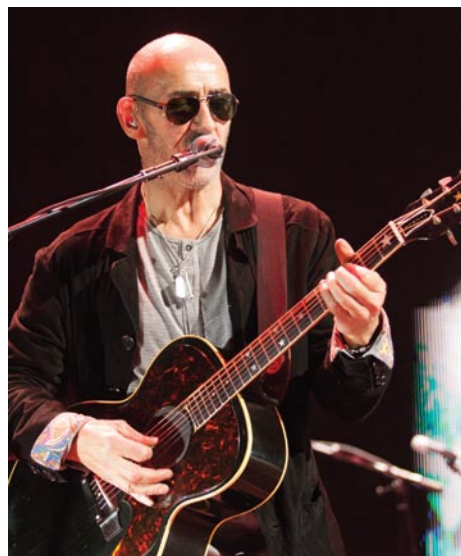
The Who went out.

When asked if there are any stand-out challenges Collins and his Eighth Day Sound crew faces every day, his response was immediate, "Bottom end, trying to get bass notes equal. They can hit certain frequencies and it just kill the room. So I go looking for them during the day, put poison down and hopefully by show time we've killed them all."

Collins was equally swift in answer to the inquiry about his favorite part of the tour, "The show, every night. That's the drug. The feeling when the [house] lights go off. That's why we do it."

The creative impetus for any given show can come from any number of places. Often times it's a team of designers, managers and artists looking at the project from a myriad of different angles. While there was more than one person lending creative talents to this production, at the heart of the design were only two people as described by Tom Kenny, "At the end of the day everything came from Roger Daltrey and the music of Pete Townshend. That's how we like to say it. He [Daltrey] has always had a creative mind and Pete's always been the musical genius that he is. This time Pete said, 'Come on Roger, it's up to you now' and it turned out amazing."

Indeed it did.



C

R

E

W

The Who

Roger Daltrey – Vocals
 Pete Townshend – Guitars
 Simon Townshend – Guitars/
 Vocals
 Zack Starkey – Drums
 Pino Palladino – Bass
 Frank Simes – Music Director/
 Keyboards
 Loren Gold – Keyboards
 John Corey – Keyboards
 J. Greg Miller – Horn Player
 Reggie Grisham – Horn Player

Staff

Sound Consultant – Bobby
 Pridden
 PA to Pete Townshend – Nicola
 Joss
 Security/PA to Roger Daltrey –
 Mark Williamson
 Roger Daltrey Physiotherapist –
 Mireille Tavare
 Tour Manager – Rex King
 Tour Manager (B Party) – Joe
 Garlipp
 Tour Accountant – Larry Richter
 Lighting Designer – Tom Kenny
 Crew
 Production Manager – Roy Lamb
 Production Assistant – Tanya
 Ross
 Stage Manager – Don Prodaehl
 Rigger – Scott Williams
 Ground Rigger – Steve
 Chambers
 Guitar Technicians – Allan
 Rogan (Pete Townshend), Mike
 Kaye (Pete Townshend), Clive
 Brinkworth (Roger Daltrey &
 Simon Townshend)
 Keyboard Technicians – Brian
 Keyhew, Tim Myer
 Drum Technician – Jeff Chonis
 Sound Consultant – Bobby
 Pridden
 FOH Sound Engineer – Robert
 Collins
 Monitor Engineer – Simon Higgs
 Lighting Director – Jim
 Mustapha
 Video Content Supervisor – Colin
 Payne & Robert Lee

Video Director – Mathiew Coutu
 Video Server Operator – Giani
 Fabricio
 Sound Crew Chief – Trevor Waite
 Sound Technicians – Eduardo
 Vertanessian, Drew Marvar, Ron
 Sharpless
 Lighting Crew Chief – Corey Tom
 Lighting Electricians – Gerry
 Groteau, Rich Nelson, Arnold
 Pereira
 Video Crew Chief – Pascal
 Barnes
 Video Technicians – Sebastian
 Lamoureux, Barrie Roney, Simon
 Labie
 AEG Live Tour Accountant –
 Drew Cantor
 AEG Live Tour Production
 Manager – Kyle Casey
 AEG Live VIP Coordinator –
 Mariko Jones
 Merchandiser – Terry Ruchotzke
 Band Bus Driver – Tony Cazbat
 Crew Bus Drivers – Kevin
 Wilkins, Jack Holdcraft, David
 Colvin
 Lead Truck Driver – Russ
 Schlagbaum
 Truck Drivers – Dana Bearce,
 Doug Kenny, Sallee, Patrick
 Bellefleur, Jeff Meserver
 Merchandise Truck Driver – Time
 Ehrlick

Vendors

Management
 Trinifold Management, Ltd.

 Accountants
 Critin Cooperman & Co., LLC

 Tour Promoter
 AEG Live

 Public Relations
 MSO PR

 VIP Ticketing
 AEG Live

 Band and Crew Travel & Hotels
 Air Apparent

Band International Flights
 RIMA Travel

 Air Charter
 Airworks, LLC

 Sound
 Eighth Day Sound

 Lighting
 PRG Lighting

 Video
 Solotech

 Merchandise
 Bandmerch

 Band Bus Company
 Nitetrain

 Crew Bus Company
 Senators Coaches, Inc.

 Trucks
 Ego Trips

 Freight (US)
 Rock-It Cargo

 Freight (UK)
 Rock-It Cargo, Ltd.
 Passes
 Otto Printing

 Itineraries
 Smart Art

THE CREW



Robert Collins - FOH Sound Engineer



Jim Mustapha - Lighting Director, Fuji, Tom Kenny - Lighting Designer



Drew Marvar - Sound Technician, Pascal Barnes - Video Crew Chief, Barrie Roney - Video Technician, Simon Labie - Video Technician, Sebastian Lamoureux - Video Technician, Mathiew Coutu - Video Director, Giani Fabricio - Video Server Operator



Front: Clive "Binky" Brinkworth - Guitar Technician (Roger Daltrey & Simon Townshend), Tim Myer - Keyboard Technician Back: Jeff Chonis - Drum Technician, Brian Keyhew - Keyboard Technician, Allan Rogan - Guitar Technician (Pete Townshend), Mike Kaye - Guitar Technician (Pete Townshend),



Corey Tom - Lighting Crew Chief, Gerry Groteau - Lighting Electrician, Rich Nelson - Lighting Electrician, Arnold Pereira - Lighting Electrician



Clay Paky On The Who's US Tour

Respected master of rock, event and TV lighting designer Tom Kenny exercised the powerful pure beams of Clay Paky's Sharpys fixtures to add razor sharp looks to the dynamic lighting mix on The Who's mammoth North American tour - *'Quadrophenia and More'*.

Kenny, who has lit tours, events and TV shows for over 30 years worldwide, has designed tours for the likes of David Byrne, Santana, Juanes, Eric Clapton, Robert Plant and Jimmy Page, David Bowie and of course The Who amongst many others. He says he used the Sharpys' unique effects to "sculpt the stage show and add drama, dimension and high impact architecture to the multi media set."

Kenny says: "I love the Sharpys for their small size and speedy functionality. On the Who they gave a striking sharp beam and were especially effective when we're using no haze or smoke -they really cut through the extensive video system we have. I use many other products in TV and live events but the Sharpys has brought that sharp

intense beam like the Par ACLs gave us in the 80s, back to the designer palette. Their sleek design and strong colours outshine any other product. Also with power and weight a universal issue on every show the Sharpys economic use of both really helps."

And Kenny has had a longstanding relationship with the Sharpys as he explains: "I was first introduced to the Clay Paky Sharpys in their first week of use in the UK by Gordon Torrington on the Teenage Cancer Trust shows. I was actually the first LD to use them on a TV broadcast in the US! I asked VER, my lighting vendor to purchase some. Then during the MTV VMAS in 2009 I was approached by several artists including Beyonce, Kanye West and Jay Z asking me 'what are those gorgeous looking silver and gold lamps?', I use them all the time and every artist I've worked with since has asked me about them. The rest, as they say, is history!"

www.claypaky.it

The Who Reign O'er Quadrophonia

The Flexibility of the SD7 Console's Snapshot Programming

The Who's 1973 rock opera *Quadrophonia*—which sets the tale of teen Jimmy Cooper amidst the global sociocultural upheaval and psychological angst of the times and the rivalry between Britain's mods and rockers—has been reprised in a multimedia display on the band's latest outing. The 37 date tour, which began in November and ran through the end of February, celebrated the four-decade anniversary of the album's release and marked the band's first major North American tour in four years. Even long-departed drummer Keith Moon and bassist John Entwistle make cameo appearances, joining remaining original members Pete Townshend and Roger Daltrey. Entwistle's virtuosity and famous bass solo on "5:15" are showcased in live footage shot at the Royal Albert Hall in 2000, which streams onscreen. They also pay tribute to the late Keith Moon; their performance of "Bell Boy" incorporates video footage of a 1974 performance, with Moon's vocals dubbed in from the LP (one of the only times in Who history his vocals were heard on an album).

The *Quadrophonia* tour also reunited the band with production partners Eighth Day Sound, who have worked with the iconic rockers on their last three major tours. This time out they were carrying a pair of SD7 desks (each running the latest MACH III software) for FOH and band monitors, plus an SD-Rack at FOH and a d&b audiotechnik J-Series PA. The audio crew was comprised of longtime Who FOH engineer

Robert Collins, Simon Higgs on monitors with support from Eighth Day's Senior Audio Engineer Mark Brnich, and sound techs Drew Marbar and Carl Popek.



Collins started with the band in the late 1990s-early 2000s, and has also worked with Roger Daltrey and Pete Townshend on their solo projects, trading tours with engineer Paul Ramsey in between tours with Eric Clapton and others. "Paul used to look after me; he was my systems tech on The Who. I made sure the team was put in place, you know, 'cause an English engineer—or British, I should say. I'm Welsh, though. So here I am back. They wanted to get me back for this, and luckily it worked out timing-wise with the schedule. It's worked out with Eric so I can go do that as well this year."

A relative newcomer to the SD7, Collins is certainly no stranger to DiGiCo (he's an early D5 adopter and part of the DiGiCo family). Collins says he wouldn't part with his trusty D5 until this tour. "She's been really good to me y'know? Obviously, I've grown up with the D5, so I was like, 'I'll just stay on my D5, thank you very much.' I wasn't ready to go to the SD7 until I knew we had

the new racks... and honestly I couldn't justify going to an SD7 working with a four-piece, like Clapton playing blues and such, you know? I mean, that thing can run a small country, can't it?! But for this tour, it seemed like it was time."

Right out of the gate, he was floored by the SD7's sonics. "It just sounds great, doesn't it? The biggest thing for me personally with digital desks is, I'm old-school. I come from the old analog school. I feel like I'm a part of the band. I learned the music. I'm into the music. I do the music. I know what everybody plays, what everybody does. That's my thing. I'm not into the technical side. I just want a bass drum to sound like a bass drum. I want the piano to sound like a piano. And if you don't get a feeling off a desk... I find that this console is musical. I feel musical on it. I feel as if I'm doing something on it. Not to mention any names, but there are other digital desks and I don't get anything out of them. It's like working a laptop, for God's sake! That's one thing about all the boys at DiGiCo: they came from the old school. They knew what we wanted.

They spoke to engineers. But they didn't just speak to them like every other company; they listened to them.

"I think DiGiCo consoles are the best out there. What you can do with this one is way beyond me. I don't need to go down that line. Don't tell James [Gordon, DiGiCo's managing director], but I'm still not using Snapshots! I still do it all myself; I like to do it myself. I want to be part of it. I want to switch the guitar on when it's supposed to be on. I feel part of it, and that's what I want to feel. I don't think in the digital domain."

Monitor engineer Simon Higgs presides over the other SD7 at stage left, managing approximately 112 inputs for IEMs and such for the nine-piece band. He's also a veteran Who member, starting in '98 with Townshend on his Lifehouse project. He's a diehard DiGiCo engineer, having also used the consoles since their release a decade ago.

"It's the only digital console that I really care to use and the only one I really like," Higgs explains. "I used a D5 with the





FOH ENGINEER ROBERT COLLINS



MON ENGINEER SIMON HIGGS

Los Angeles band Sparks when they did 21 albums in 21 shows back in 2007, and that was the first time I really used the D5 for an extended tour... 150-odd songs, all programmed in. The Who's monitor mix was analog for a long time until it started getting bigger and bigger and we realized we had to move to digital. So we started using two D5s, but that filled up quick. We currently are using an analog console for Pete, who has his own operator, and I look after the rest of the band on the SD7."

With nearly 112 channels of odds and sods, Higgs says he has a lot going on managing the band's in-ears, a few random wedges around the stage and submixing stems for Townshend's mix. "My desk is pretty full; 112 channels and they're pretty much filled up. A lot of outputs. I've still got some floor monitors up there. I'm mixing down to the analog console as well, which is just a 16-channel desk, so I'll mix all the drums, drum floor monitors, drum sub, floor shakers [drum thumpers] under his seat..."



Having everyone on in-ears has made his job a bit easier. "Roger decided that in order for The Who to work again, he had to get used to in-ears... he couldn't have a half-dozen wedges all around him like he used to. So he's gone through the whole process of getting used to in-ears. They're all on Jerry Harveys, and that's really enabled the band to work again. Pete's still got conventional fill monitors; he's got four around him, just split up, one doing

vocal, a stereo pair doing something else, and there'll be acoustic guitar in the wedge, and then a monitor behind him that has sound effects for 'Quadrophenia' or the loops that are in 'Who Are You' and 'Baba O'Riley.'"

For effects, he's primarily using what's in the console, save a few outboard pieces, including a Lexicon PCM 60 for the snare drum, and a Bricasti M7 reverb for Roger's vocal that he says "is absolutely amazing."

'Amazing' is often the tone of reviews streaming in from critics and fans, not only heralding the show but also the durability of both Townshend and Daltrey. Their "My Generation" anthem notwithstanding ("I hope I die before I get old"), the founding members did just that (both are now in their late '60s) and if the Quadrophenia tour is any indication, they still have a lot of rockin' left to go. As for engineer Robert Collins, it's a full-circle homecoming of sorts, having grown up on their music.

"I got a good memory on me," he laughs. "It's very short. But The Who have been part of my musical thing. Them, the Beatles, the Stones, the Kinks—that's what I grew up on. In fact, I was pissed off at them, actually. As a teen, I queued up in the top rank in Swansea in Wales to see The Who, and they didn't fucking turn up! I was pissed off. They had a fight or something. This was the '60s. But it's kind of funny... Who'd have thought that when I was growing up trying to play in little bands and not very good, listening to all these great singers, that I'd end up engineering for many of them?"

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TOUR LINK Touring Hall of Fame Inductee

Chris Lamb – “I Feel Blessed”

By Michael A. Beck

When one looks at the list of credits attached to the career of 2013 Tour Link Touring Hall of Fame Inductee Chris Lamb, the first thought is, “No way. This can’t be real.” Chris is a soft-spoken but very serious major player who strives as hard as possible to avoid the kind of light that occurs with interviews such as this. We are grateful that he gave us the time to capture a brief glimpse at his journey through this industry.

You’re going to love this...

Mobile Production Monthly: Let’s start with the last question you’d expect to hear. How did all this start for you?

Chris Lamb: Well let’s see. Basically, out of high school in ‘68 I joined the military for Vietnam.

MPM: Really. Thanks for your service.

CL: I got out in ’72 and tried to get a straight job and got an offer to work with John Tedesco and I started touring that same year. Leon Russell was my first tour when he used to play stadiums.

MPM: Leon Russell doing stadiums was your first tour? Not bad.

CL: Yeah, that was when he’d had a really good start coming off the *Mad Dogs and Englishmen* tour with Joe Cocker. After that I did a few more shows with John and I also got to know everyone at Tom Fields and Associates (TFA) in Boston and I was working lighting there. I did Earth, Wind and Fire’s first tour.

MPM: What were you doing? Were you an electrician or and LD or what?

CL: I was an electrician. I was out with the Beach Boys and we had opening acts

like Billy Joel in those days. I worked with Bette Midler when Barry Manilow was her piano player. She used to let him play the McDonald’s jingle in the show. Then I worked with TFA and worked with Elton John when he was doing the big stadiums. At that point I was doing more stage managing. Around that point TFA got bought out by Electrotec and it became TFA-Electrotec and I got sent to London to help put TFA-Electrotec together in London there. Their first tour was Rod Stewart when he went solo and he had the hit “Tonight’s the Night”. I kind of put that together and he [Rod Stewart] insisted I stay on the tour. Again, there wasn’t any such thing as a production manager. I was stage manager and Pete Buckland was the tour manager. During Elton I met my future partner Gerry Stickells.



MPM: Looking at your resume’ that seems to be a match made in heaven.

CL: Really amazing.

MPM: How did you meet?

CL: He was the tour manager and I was the stage manager on Elton and John Reed, who used to manage Elton, put us

together. I had gone on to Rod Stewart as Elton had semi-retired around that time. John Reed was managing Queen and he put Jerry and I together again to do Queen. Then Queen fired John and started managing themselves and that’s when Jerry and I formed GLS Productions to take care of Queen. We opened up one of the first production offices in the business. I guess that was about ’78.

MPM: What do you mean when you say you opened up one of the first production offices?

CL: There weren’t production managers up until about then.

MPM: There came a point shortly after you and Gerry put the company together that the [touring] world exploded with technology in every direction in terms of automation and computerized control of everything. Where were you in that progression?

CL: Madly learning as quickly as I could. I was used to Par cans and lekos, and we were introduced to moving lekos and everything else.

MPM: As the industry has evolved over the years and has gone from black and white to color as it were, did the way you look at touring in terms of ethics and ethos change or are you the same now as you were then?

CL: Well everything has changed and evolved. We started getting business managers and lawyers. So from the sex, drugs and rock n’ roll attitude it became more organizational. The tours kept getting larger and larger in terms of the number

of trucks you had. But up until the 80s we were still touring pretty much just America and Europe, that was about it. Then the business progressed to be more and more about money. It was a slow progression to where it is. What's changed now is that I spend more time doing budgets and logistics than I do being creative and helping put shows together.

MPM: How long has that been the case?

CL: It evolved to be that way over time. Queen was a really adventurous group. Gerry put together a South American tour and we were one of the first groups to go down there and break it open. We played Argentina when Viola was president and had just signed with the major league soccer team there. Both of them came on

when it started with her.

MPM: What did you do?

CL: I was her production manager.

MPM: 23 years?

CL: Yep, we kind of grew up together.

MPM: So when you look over your shoulder at this path you've traveled, how do you feel? We're not talking about your demise or retirement or anything like that, but every now and then we look back and say, "Hmm, not bad," or "I've really got to change my sinful ways." What do you say as you look back?

nothing about walking into rock star's dressing rooms. He'd just walk in as a kid. I started getting him jobs on the road as a carpenter and working with video. Then got really interested in video and he wanted to go into movies and photography but he eventually came back to rock n' roll. It was totally his decision, I just opened up the doors.

MPM: Tim (Chris' brother) is one of my favorite people in the business.

CL: Tim has a much more outgoing personality than I do. I'm just the opposite. I'm a lot more quiet.

MPM: Did your parents look at the path you guys took and shake their heads as do so many parents of people in this industry?

“ I feel blessed. I got into the business when it was just begining and I've outlasted a lot of people. I'm working on my 41st year.”



stage during a performance in Argentina and we had no barricade. We had police lined up with guns. They had very strict laws there. We got through it and it evolved into us taking more groups down there and eventually the first and second "Rockin' Rio's" pretty much made South America a touring entity.

MPM: The first time I met you was in Philadelphia on *Confessions on a Dance Floor* in '06.

CL: Yeah. I did 23 years with Madonna.

MPM: That's one of the biggest items on your resume'. How did that start and end for that matter?

CL: I did *Off the Wall* with Michael Jackson in 1979 and Freddy DeMann was managing Michael and Madonna, around the same time as her *Like a Virgin* tour. I wasn't on that, but after that she had that movie, "Who's That Girl?" and that's

CL: I feel blessed. I got into the business when it was just begining and I've outlasted a lot of people. I'm working on my 41st year. In the beginning I was paid \$100 a week and \$7 a day per diem. It was a business you did for the love of the business and not the money. For me it's still about the love of the business.

MPM: It's a family business with you. How did you feel when your son Christian came to you and said, "I want to work in the business"?

CL: He's gone a different direction than me. Being a production manager is all consuming where as being a video director leaves a lot more time to be creative. He grew up traveling the world with me. His mother and I divorced when he was young and the only time I could see him was when he was not in school in the summer and I was on tour so I'd take him on the road with me. So he'd been around the world by the time he was 12. He thought

CL: Basically my father wanted me to be a fireman like him and for the first six years they kept asking me when I was going to get a real job. Once I bought their house for them they realized I might have a career. They took off sailing and they were going to sell the house and gave me first option. So I bought the house I grew up in. I actually still own it and my parents are done sailing and I've just moved them back into their house.

MPM: One last thing. Getting back to your military service; enlisting in the Navy in 1968 had to have a predictable outcome. Did you do it knowing or even wanting to go to Vietnam or was it purely and patriotic decision?

CL: Yeah it was. My grandfather was in the Navy. My father was in the Navy. And, Kennedy said, "Ask not what your country can do for you..." I believed in all that. I still do.

Tour Link 2013 Wisdom of the Gods

By Richard Bennett



The 2013 Tour Link Conference proceeded in grand style with a Q&A panel from some of the titans of our industry. Chaired by Jake Berry, the rest of the panel consisted of Mark “Springo” Spring, Charlie Hernandez, Ian Kinnersley and Dale “Opie” Skjerseth.

Berry kicked off the proceedings with an open invitation for questions from the floor, asking that participants “...state your name, occupation and how long you have been out of jail.”

John Rigby from Large Screen Video Imaging was the first to take the plunge with his multi-question concerning the future of the industry, what production managers are looking for from their vendors and issues regarding the recent number of accidents on the touring circuit.

Hernandez addressed the “what we want from vendors” section including key points such as “equipment that works, support for any problems out on the road and the quality of the people serving the account on the tour.” Although he admitted that the economics of touring could not be ignored, he added that, “I think all of us are from the same school where we are willing to pay the extra number to get what we want from the equipment that we rent. The bottom line number is not always the best number.”

Berry gave his opinion regarding where the industry is going, admitting he did not know exactly where it is going although he expressed concern that “maybe it’s getting just a tad too corporate.” Other areas he covered included the growing tendency for corporations to take things away from the production manager for running the tours,

although he stated that he felt the industry was healthy and that there was “still great opportunities for people not only getting started in the business but also for people to grow.”

Another question from the floor was a request regarding “what can the vendors do for the production managers.” Springo voiced his view, “I would like the vendors to come to me and tell me what I can do for you, then it becomes an even deal, as opposed to me leaning on you to make something less expensive. I am set in my ways so I know how to put all this stuff in a truck, but I rely on you to tell me what’s new in your industry.”

The subject of vendors developing their crews created a lively debate with Opie becoming quite passionate on where he stands on the subject, “Vendors should spend more time developing their crew. I put a big demand on the crews I put out, which is why I stick with the same vendors. If they send out a video crew I expect that crew to stick around, put it up and be around to sort out any problems until it’s all finished. Some of the new guys I have dealt with just don’t give a shit. The vendors need to sit

Berry blamed “today’s society” wanting to have everything done in an instant, “There’s no time to work your way up and learn the trade the hard way.”

The highlight of the whole session, was when “Jersey Joe” Skarsynski, who had saved up for a year and quit his job so he could come to Tour Link with the hope of getting into the business, took the mic and asked the panel, “How should I start to get into the industry, and I am willing to get my hands dirty.”

Berry’s advice to Joe was, “Our business is all about hands on. I don’t think you can teach our business in any college course or university, it’s something you learn on the go, start as a stage hand, look up some local production companies and see if you can get in there. Figure out the business and keep at it and somebody will notice you at the right time and the right place. If you have common sense and a good work ethic you will get there,” adding that, “The way you deal with people and getting the most out of them is 75 percent of what we do.”

Lighthearted banter between the panel occurred when the question, “What do the

“Everyone is watching the bottom line and sometimes people are looking for savings in the wrong direction, or we don’t really need that person to make sure that 80 people get on a plane on time.” - Jake Berry

down with their crews and explain what the production manager they are going to work with expects. They need to have a little more pride in who they send out and who they are going to work for.”

Concern was expressed from the floor with one person stating that, “Crews being sent out today don’t appreciate the history of what we do, some of the new crews don’t understand that they have to work hard out there on the road, and are shy about putting the effort in.”

panel feel about the departure of Irving Arzoff and how will that affect our business and Live Nation?” Springo jumped in with, “He’s not going anywhere. He is just one of those guys who just won’t go away,” with Berry adding, “Love him or hate him, you have to respect him.”

The subject of getting the right crew came back into play when recruiting drivers was discussed when one person in the audience said, “I do most of the recruiting for the drivers and it’s a challenge to get guys because they don’t want to go out on the road.

They come out for a couple of months and then say the job is not fun and they go home. It's very challenging to find good young people who want to come up in the industry and do the things we did."

Berry's view on the matter was straightforward and honest, "We all know that this business is going to change. No longer can we go out and pay a bunch of cash for someone to drive those extra miles. Then you're looking into putting double-drivers in, which is going to double your problem in getting good drivers. It's hard to keep good people around if you can't offer them regular or good work, and we production managers are concerned."

The area of bringing back advancing tours from a production point of view was raised from the floor. "Everyone is watching the bottom line and sometimes people are looking for savings in the wrong direction, or we don't really need that person to make sure that 80 people get on a plane on time," commented Berry, with Springo adding, "We send somebody out every time. We have never played a place we haven't seen in advance, even if Jake or Opie has played it, I will still advance it."

Tour and Production Manager Henry Bordeaux's question regarding, "Sometimes I am lucky enough to have two job offers for tours going out about the same time. How do you go about choosing which one to go out with?" was met by the panel with an overwhelming answer, "Take both, don't sell yourself short and never say no to anyone. Pick someone else you trust to take the other one, saying I can't do this one but I can send someone who will represent me and keep a grasp on both."

David Haskell, a sound and light vendor asked, "How do you weigh your qualifications when you are selecting vendors on your respective tours? What are the most contributing factors toward vendors for the tours you represent?" Springo's lighthearted reply was, "I like the vendors who don't say no." On a more serious note the panel agreed, it's about relationships, and some level of technology. Berry confirmed that, "We all try to stay loyal to our vendors, and also being the incumbent helps. If you did the last tour and there were no problems, then I am going to stay loyal to you. Never

look for the best deal, because in reality a lot of times the best deal is not the best deal."

Tour Link 2013 Transportation Panel

By Mike Wharton

The 2013 Tour Link panel discussion on Transportation was perhaps the most integral of all the issues addressed this year.

Acknowledging the navigation needed between new regulations and the changing focus on how essential touring has become to the music industry, the panel sought feedback and insight from the attendees. Issues relating to air, ground and sea cargo in the transport of artists, crew and equipment were brought up.

The panel on the dais was lead by Tracey Deakin of LeBas International, an air charter brokerage company. Adding their expertise, experience and rounding out the panel were Barry Zeagman of B. Zee Brokerage Ltd., Bob Daitz of Daitz Personal Logistics, a full spectrum transportation service, Barry Becker of Rock-it Cargo, Mark Larson with Hemphill Brothers Coaches, Air Charter Service representative Marc Hollander and lastly Alex Papathanasis, also with LeBas International. Together their backgrounds and companies covered all aspects of transportation in the entertainment touring industry; local ground, coach, truck and air.

Missing from the audience, however, were any tour managers, or booking agents. It is to these people that many in the audience wished to address their concern and solutions. As Bob Daitz stated, "the word agent or manager does not denote 'expert'.

Jim Bodenheimer of Egotrips Inc. pointed out what he felt was a typical scenario at a tour startup. The business manager tells the artist a certain amount of money can be made if the artist goes out and does, say, 30 dates. The artist agrees. The manager is then locked into accomplishing that financial goal. Although this industries business is built on personal relationships,

the manager will start his due diligence of seeking vendor's bids. The vendor then points out certain issues that can't be done. The frustration of another audience member speaking and echoed by many attendees was when the comment, "well the other guy will do this, why won't you?" plays into the conversation. He went on to note nobody wants to tell their client no. So how do you do that?

Time and again audience members sited safety as their first priority. Educating booking agents and business managers about current laws was one answer proffered by an attendee. This requires a united front of the various vendors bidding on these projects as well as educating agents and business managers. This fact was noted as the underlying concept of why forums such as Tour Link are necessary to make the touring industry a better, safer business. The advent of technological monitoring devices was looked upon favorably by those in attendance, one noting that the days of "under the table deals; give the driver extra cash or a gift and send him on his way," are long gone now and may be legally impossible.

Bodenheimer spoke to this. "It's incumbent on us when a tour submits an itinerary, that we tell the client a particular move cannot be done legally. Saying no is hard to do, but as regulations change compliance becomes critical. Any time we don't comply we are putting our company on the line. If this results in an accident or injury our ability to insure ourselves gets called into question, and government regulations get called into question. We need to make booking agents, business managers and tour managers aware that should the TM make a decision and direct a driver to exceed a regulation, they are creating liability for themselves by instructing that person to violate the law. Because the income stream has changed, touring is becoming increasingly important. We are in some ways empowered to tell the agents and manager to do it right. I look forward to the technological changes. It's going to be a painful growth period, but it will enhance that discussion."

While the DOT has a set of rules and regulations, the organization has not delved too far into the entertainment industry

specifically.

Tracey Deakin points out that the Air Charter Association of North America, an industry self-regulating organization to which LeBas International belongs, has established safety insurance and escrow standards. During the formation of ACANA Deakin and some other principals approached the DOT.

The DOT's response was somewhat surprising.

"They said, 'Do you really want us to get involved?'" Deakin recalled, "Because, if we get involved, we don't know about your industry and we might put regulations in place that are to the detriment of your business."

It was then pointed out to Deakin that the DOT only gets involved when an accident occurs, or someone does not behave properly and the client is not protected.

Carol Leone, owner of Atlanta based So-Fly Air Fax then spoke up, "We have specialized in airline charters over 30 years. In 2001 we started talking with the DOT and are probably the link for the entire industry to report illegal chartering activity violations." SoFly has a wealth of contacts within the DOT, and Leone stated she would be happy to help attendees get what information they needed.

Mike Slarve of Four Seasons Leasing pointed out that injurious accident rate for his company has been nil, and that the technological innovation of electronic monitoring can only enhance that record. Mark Larson with Hemphill Brothers wholeheartedly agreed that the industry is quite safe, "Six million miles last year and only a few fender-benders."

This sort of record is due to the professionalism and self-regulation practiced in the industry. New technology will insure that record continues, but the industry needs to step up the dialogue.

As Deakin said, "We have to drive the industry, not let the industry drive us."

This year's panel and attendees did exactly that. ♦

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Prevost Joins Family of Official NASCAR® Partners

Company signs multi-year deal to become the Official Luxury Motorcoach of NASCAR

Sainte-Claire, QC (March 11th, 2013) — Prevost and NASCAR announced today a new multi-year partnership that designates the Sainte-Claire, Quebec-based company, the leading manufacturer of premium touring and conversion coaches, as the Official Luxury Motorcoach of NASCAR. In doing so, Prevost reinforces its nearly 30-year association with the #1 spectator sport in the United States, and increases its visibility with an influential and vibrant cross-section of American business.

“This partnership between Prevost and NASCAR is a natural fit for two thriving brands that share an unrelenting commitment to innovation,” said Gaetan Bolduc, Prevost President and CEO. “Prevost motorcoaches are fixtures at NASCAR events, populating driver and team owner parking lots. And Prevost hospitality, executive, and technical support coaches serve as mobile work stations for manufacturers, teams, and sponsors.

“Prevost continues to set the standards for the advancement of technology and safety, so that we maintain our pinnacle position with our customers as the Ultimate Class.”

In the fast-paced 38-week NASCAR Sprint Cup Series™ schedule, business can't wait simply because everyone has gone to the racetrack. Sprint, Toyota Racing Development (TRD), Ford Racing, Richard Childress Racing, and Hendrick Motorsports are a few of the organizations that operate from trackside corporate coaches throughout the season.

“Prevost's state-of-the-art motorcoaches provide a home-away-from-home for our drivers, team owners, partners, and fans throughout the course of our demanding season,” said NASCAR Chief Sales Officer Jim O'Connell. “Our three national series provide a grand stage for Prevost to showcase its luxury motorcoaches to a substantial number of brands and consumers at the track who may consider purchasing or leasing a product or vehicle.”

NASCAR will utilize Prevost's state-of-the-art luxury motorcoaches this year for at-track hospitality through the NASCAR Fuel for Hospitality® program. The NASCAR Fuel for Hospitality program was specifically designed for Official NASCAR Partners to provide employees and customers with a VIP race-day experience at the track. In addition, Prevost will also be joining the NASCAR Fuel for Business Council® to buy and sell directly with top Fortune 500 companies.

“Prevost and our converter partners are proud to have

NASCAR's stamp of approval,” said Steve Zeigler, Prevost Director of Conversion Coach Business Development. “And through this exclusive partnership, it will be our pleasure to continue showcasing our best-in-class coaches in such a high-profile business environment with our fellow NASCAR Official Partners.”

Prevost's involvement with NASCAR began in the 1980s as Featherlite Coaches and Marathon Coach led the way in providing trackside offices and living quarters for competitors, sponsors, suppliers and families who made the racetrack their home throughout the race season.

Able to easily withstand the rigorous demands of a 10-month long NASCAR season, Prevost and its partners produce the highest quality custom motorcoaches with the deluxe amenities of a five-star hotel. Each race weekend, whether as a motorhome or as an executive coach, Prevost motorcoaches play an integral role in the transportation and staging of high-quality NASCAR events across the country.

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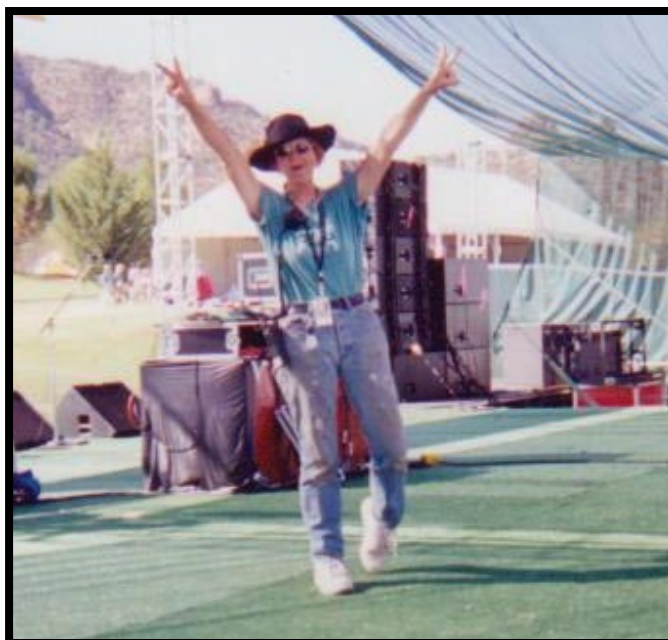
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PRODUCTION AND TOURING INDUSTRY VETERAN BARBARA "BEA" OLIVER PASSES

Barbara "Bea" Oliver passed away Monday March 4, 2013 at 4:20 p.m. following complications from liver failure. She died at home with family and friends at her side. Bea, from the Oakland, CA IATSE local 107, was no stranger to touring and production. Her years with FM Productions, The Jacksons, The Rolling Stones, David Bowie, Natalie Cole, Whitney Houston, Mariah Carey and the list goes on and on, placed her as one of the pioneers in the set, scenic and rigging trades so fundamental to our business.

Bea when not touring resided in Sonoma, CA where she was active in many local events and fundraisers. Her commitment to her community, friends and fellow industry mates was unparalleled. She is survived by four children, five grandchildren, five siblings and many loving friends from all corners of the universe.

www.facebook.com/bea.oliver



RIP MICHELE HESSMAN-ROSS

Michele Hessman-Ross, wife of Stuart Ross, died April 17 in Stow, Ohio, after a long and courageous battle with cancer. A 1987 graduate of Carnegie Mellon University, Pittsburgh, Pennsylvania, Michele worked for many years within the commercial real estate industry and owned and operated Hessman Inc. in Los Angeles, California.

As Tour Link Conference Coordinator for the 2012 event, Michele brought a great sense of organization, attention to detail, and calmness to everything she did, including building a dedicated volunteer staff.

"She was the perfect combination of grace and strength," recalls Tour Guide Publications and Tour Link staffer Lori Meadows.

A celebration of Michele's life will be held in Los Angeles at a date to be determined. Donations in her memory can be made to UCLA Center for Integrative Oncology, 200 UCLA Medical Plaza, Suite 502, Los Angeles, CA 90095 or weSPARK Cancer Support Center, 13520 Ventura Boulevard, Sherman Oaks, CA 91423.



"Michele Hessman-Ross and Stuart Ross at their March 29, 2013 wedding in the hospital gardens at Kaiser Permanente"

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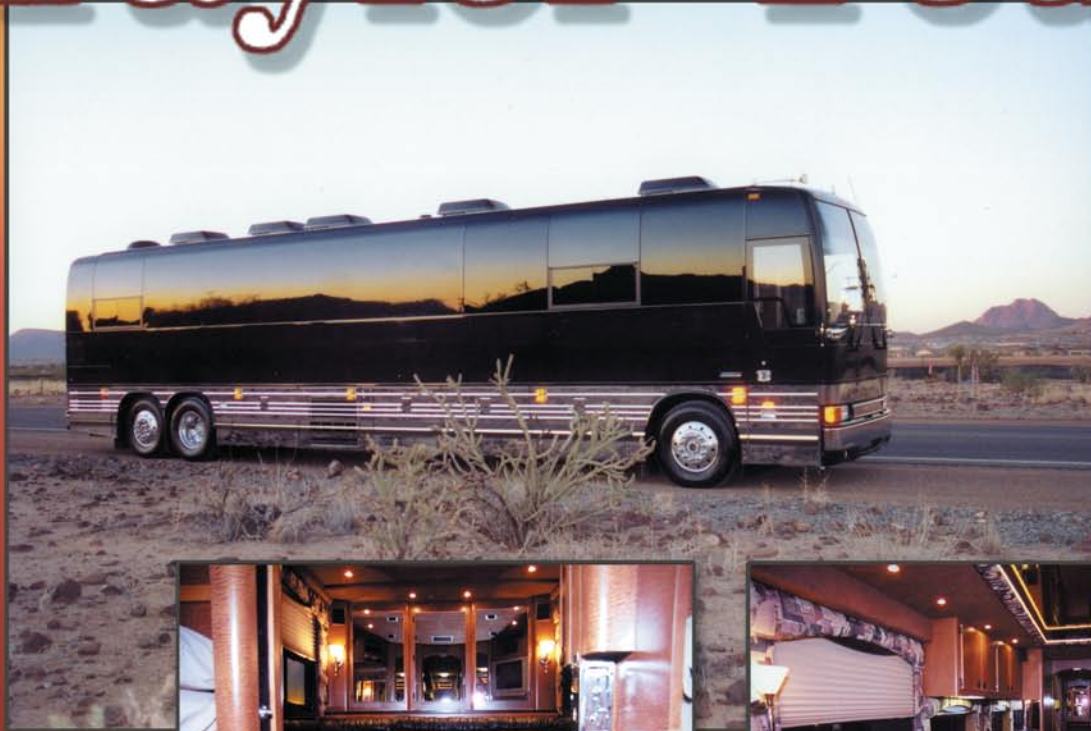
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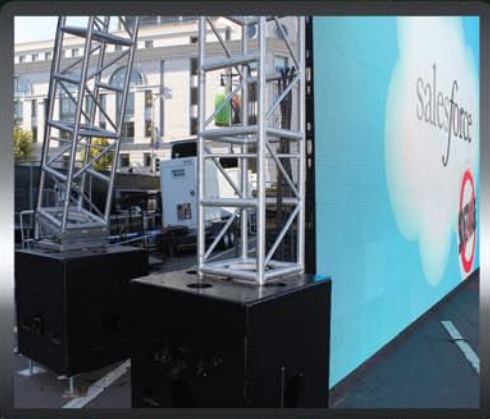
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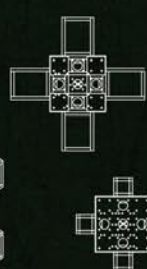
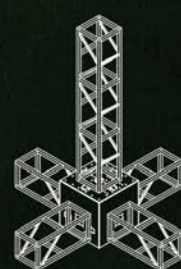
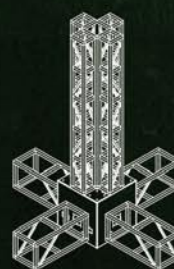
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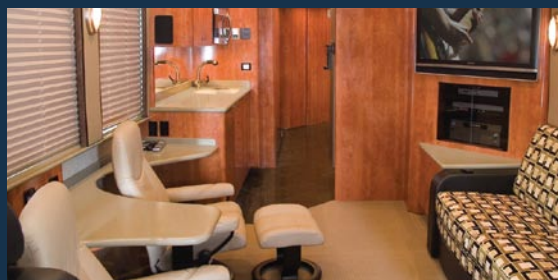
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