



JANUARY 2016 // ISSUE 1



TOUR LINK

MAGAZINE



Event Safety Alliance Event Safety Summit 2015 Recap

Story by Shelby Cude, Photos by Nicholas Karlin

This past December, industry professionals from all over the globe gathered in Lititz, Pennsylvania for the 2nd Annual Event Safety Summit, hosted by The Event Safety Alliance. Checking their competitive agendas at the door, nearly 200 attendees representing every inch of the event industry sat under the massive roof of rehearsal venue Rock Lititz to engage in three days of discussion on issues related to safety at live events. From crowd management tactics, to safe pyrotechnics practices, to severe weather plans, to current and future technical standards, an elite group of presenters took the stage to share their expertise, and issued a call to action to improve the culture of safety and protect the lives of those working within the industry.



Production Director and Event Safety Alliance President, Jim Digby, started off the event by reminding those in attendance of why the ESA exists in the first place. Following the devastating stage roof collapse at the Indiana State Fair in August 2011 that killed 7 and injured many others, a number of event professionals came together to form what eventually became the Alliance. Believing that lasting cultural change must come from within the industry – as opposed to through top-down regulations - the Alliance set out to identify and promote reasonable safety practices applicable to a wide swath of the industry sectors. Referencing the ESA's motto, "Life Safety First," Executive Director, Dr. Don Cooper, outlined this year's theme, "The Way Forward," and the many presentations and speakers to follow.



We heard from ESA Vice President and attorney, Steven Adelman, as he reminded us of all of the safety measures we should be thankful for, such as checklists and trigger charts and written response plans. We listened to former London Metropolitan Police

officer, Eric Stuart, as he explained the mathematics involved in determining crowd size, and why numbers alone are insufficient to predicting and preventing potential issues. We applauded Professor Emma Parkinson of Bucks New University in the UK, as she explained near-miss and accident reporting in the development of an effective safety culture, challenging the industry's taboo that "the show must go on."



University Meteorologist, Kevin Kloesel, of the Oklahoma University Office of Emergency Preparedness demonstrated how little we understand when it comes to "predicting" the weather and strategies for evacuating outdoor events in case of emergency. "Nobody comes to a venue thinking something bad is going to happen," said Kloesel. However, the long list of disasters detailed by Pyrotek's Chief Operating Officer, Bob Ross, Designer and Founder, Doug Adams, and Director of Regulatory Compliance, Fiona Thain, in their overview on pyrotechnic safety demonstrate that bad things do occur when safety considerations are minimized.



The event also featured an overview of the ESA's Event Safety Access Training (ESAT) Core Program, introduced by Dr. Don Cooper and David Calderone. Launching January 11th, 2016 prior to the Tour Link Conference in Palm Springs, California, this one-day course will provide practical health and safety training for entry-level personnel working in the live event industry. Additional discussion topics at the Event Safety Summit included UAV use at events, safety issues related to temporary structures, as well as several case studies on incidents and responses at past event.

After each presentation the floor was opened for the audience to ask questions of the presenters, and to share their own concerns and experiences related to safety. Hearing from others in the room provided the opportunity to learn from each other, and fostered a sense of unified purpose among the group that the ESA hopes will drive the conversation long after the Summit concludes.



Closing out the Summit, Jim Digby left the group with a single, powerful statement – that true leaders empower others to do the right thing. For those that presented and participated in the 2015 Event Safety Summit, Tour Link thanks you for taking the initiative to actively promote life safety first.

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LARRY SMITH PUBLISHER

As the saying goes, out with the old and in with the new! With the start of the New Year, we've retired our 8 year old monthly magazine, Mobile Production Monthly, and are excited to be launching a new publication, Tour Link Magazine, at our annual Tour Link Conference 2016.

With almost 50 years of experience in the Industry, I've watched it grow in ways I could have never imagined, much like we've all watched Tour Link grow into the 800 attendee, three day conference that it's become. What started as a small Industry party has matured into a multi-day event in which many have left with new clients, new business partners, new careers, and new friends. We have evolved as the Industry has evolved, because of the hundreds of people that care to not only watch the Industry progress, but to play an active role in it's evolution.



larrysmith@tourguidemag.com

While Tour Link Conference is once a year, Tour Link Magazine, is monthly and this year is available for download onto any iOS, Android, Kindle, and Nook device, so you can stay connected to up-to-date news stories, featured productions, and personnel highlights.

At the end of the day it all boils down to the people; the twenty-something year old tour manager with a bare bone budget, the expert FOH engineer or LD that's been around the world with the biggest acts in live production more times than they can count, the travel agents and cargo companies that makes the tour move in the first place, and everybody else that allows the show to go on.

SHELBY CUDE EDITOR

To the thousands of Production Industry professionals, of hotel reps and travel agents, of event caterers and security personnel, of marketing creatives and "bean counters"; to some of the crew members that I've been fortunate to interview backstage and photograph, and to the Presidents and Vice Presidents and Marketing Directors that I've sent a novels worth of emails to, and to the many more I haven't met yet, I have to start by saying, "Thank you."

Thank you for embracing a young face and sharing some of the tricks of the trade with me so that I may share them with others. Thank you for being open-minded to change and willing to contribute your constructive criticism for the greater good of the Industry. Thank you for picking this publication up and for attending Tour Link and being a part of our family—because by doing so you're pushing to make this Industry better than it was yesterday. We are so thankful for all of our Sponsors, for supporting our Conference, as well as our Advertisers supporting this Publication as it is a monthly continuation of Tour Link, a place to visit old friends and to learn of new things, and introduce and re-introduce oneself to the Industry.



editor@mobileproductionpro.com

In closing, I urge each of you to contribute your voice, your concerns, your expertise, and to inspire us all to do better and be better people. There are so many stories to be told (now that we're out of the '80s) and so much light to be shed on the movers-and-shakers of this industry, individuals and companies alike. As we're looking at filling up Tour Link Magazine's pages with new and exciting stories for 2016, do not hesitate to reach out to me with any submissions or ideas...

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WELCOME TO TOUR

Welcome to the annual Tour Link Conference, this year hosted by the **JW Marriott Resort** in sunny Palm Springs, California! From January 11-14th we're gathered here to join in **camaraderie, sharing laughs, experiences, and expertise** all for the sake of making the concert touring industry and related industries, better. From our annual golf tournament, to non-profit organization *Just A Bunch Of Roadies*, hosting a service day project to benefit *Pegasus Therapeutic Riding Center*, a motorcycle and sports car run up to Joshua Tree and back, to two days of valuable panel sessions and workshops, a transportation outing highlight the newest forms of private jet charters, busses and vans, and ending with the annual **Top Dog Awards**, *there's something for everybody.*

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Rock Lititz - The 96-acre production campus is designed with all of your entertainment needs in mind. Uniting various creative resources, the collaboration promoted by Rock Lititz strives to generate a one-of-a-kind community that will push live events to the next level. From design, engineering, and manufacturing through production rehearsals and beyond, Rock Lititz encompasses every step of the production process. Anchored by the largest, strongest rehearsal space in the world, the Studio joins Clair Global, Tait Towers and other industry leaders in calling Lititz, PA home.



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Opus - We strive to be the most honest and passionate full-service creative content agency and production house. We host a team of the most talented individuals who are respectful, collaborative, and easy to get along with. A full-service team of directors, writers, animators, and editors who are full of love for their craft, clients, and co-workers.

Secondly, Tour Link wouldn't be possible without our **dedicated crew** and **volunteers!** Made up of industry veterans and up-and-comers, we're so lucky and so thankful to have such a wonderful group of individuals that work all year long of making this conference happen year after year.

CONFERENCE STAFF



Larry Smith
Executive Producer

As the Publisher/Owner/Chief Architect of Tour Link Conference and Tour Link Magazine, Larry's watched his dream build for many years. His first professional gig was in 1968 in Rome, Italy and after taking a break from the Industry, he returned full force in 1980 and hasn't looked back.

A message from Larry: "Here we are, assembled once again to share ideas, companionship and to challenge each other to continue to build a safer, more professional and hopefully more profitable Industry. The power of building and renewing relationships is the heart of this event and the foundation upon which I have tried to build my business. This is what it's all about to me—smiling faces, seeing new and old friends and the spirit that drives us all is here and I love it. My advice to anyone who wants to get into our Industry is simple: get a good education and seek out opportunities to gain personal hands-on experience. Ask questions. Watch and listen to the pros. The more you understand the names of the companies in the business, the primary people in them and what they do, the better prepared you will be."

Lori DeLancey, formerly Lori Meadows lives and works in Nashville, TN as Tour Link Conference's Event Director. Lori first attended Tour Link in 2011 as a volunteer and used every opportunity to introduce and re-introduce herself to anyone she made eye contact with. As a volunteer she made herself invaluable and in time was brought on board as the Office Manager for the Tour Link Conference and supporting publications, Tour Link Magazine (formerly Mobile Production Monthly), and the Road Book, before being named the Director of Operations. With the new additions in our editorial staff this year, Lori has been able to move away from the publications and focus on growing Tour Link. "We've only just begun and I'm very much looking forward to strengthening what we already offer with new ideas new ideas over the next few years," says Lori. "I started in this business as a runner, production assistant and coordinator for Production Manager, Al Dotoli, and Promotor, Frank J. Russo in New England before moving to New York and working with both Ron Delsener and John Scher's Metropolitan throughout New York and New Jersey. One of my first tours was as Bobby Schneider's assistant for Judas Priest and to this day, I maintain a number of friendships from my first outings with some great folks in the industry and who regularly attend Tour Link." "While at Tour Link 2016, I highly advise anyone attending for the first time, looking for work, or there to introduce their services to new clients to utilize the same strategy I did—if someone make eye contact, introduce yourself. At the very least you will make a new contact and in this business, you never know where that connection might lead."



Lori DeLancey
Event Director



Nick Gold
Event Co-Coordinator

In addition to assisting Event Director, Lori DeLancey, Nick Gold looks after the hotel accommodations, meeting rooms, catering and the Transportation BBQ. When not looking after the conference he runs a 30 year old travel company looking after Entertainment clients in film, TV and music, in addition to vacation, honeymoon and Disney divisions. www.entertainmentvl.com

CONFERENCE STAFF

Chuck Randall has been a long time supporter and attendee of Tour Link and has watched the event grow to be the definitive Tour Industry Conference, attended by over 700 touring professionals and vendors from every sector of the business. Aside from being Tour Link's Master of Ceremonies, Randall is the Tour Manager and Tour Accountant for Alice In Chains and Korn. With his 30 years of experience, his message to Tour Link attendees is as follows: "Tour Link is where touring professionals come together to exchange ideas, share information and have fun in a relaxed atmosphere. If you are considering a career in the touring industry, learn your craft from the pros. The best advice I can give anyone who wants to be a Production Manager, Tour Manager or Tour Accountant is to start from the bottom and work up so you will understand all aspects of touring. The more talented you are at negotiating vendor deals, cutting costs and building tour budgets, the better the net return to the artist. This is particularly important as artists spend even more on touring as a major source of income. The Tour Link Conference is a great place to network and learn from the veterans of our industry. Once you attend, you'll never want to miss another one."



Chuck Randall
Master of Ceremonies



Jim Risgin
Production Manager

As Tour Link's Production Manager two years in a row, Jim Risgin, Vice President of OSA International (Title Sponsor for Tour Link) has a passion for delivering a truly extraordinary sound experience for his clients and their audiences for over 30 years. He's been involved in the industry's evolution, working with new technology from some of the best audio manufacturers worldwide—technology that allows him to craft his art of mixing for any type of event, whether it's touring, corporate, sporting, broadcast, or recording—to deliver his clients' message to every seat in the house with precision and clarity. To Jim, there's no better feeling than designing a system to overcome any venue challenge, giving his clients the best possible results. After attending his first Tour Link, Jim wanted to get more involved and support the touring industry. "This is a valuable platform to provide industry professionals with an opportunity to learn about what's ahead in the next generation and find support as well as new mentors, teachers and potential employment," says Jim.

Living in Nashville, TN, and working as OSA International's Lead LED Specialist for Premier Boxing Champions, Scott has assisted with the production at Tour Link Conference and photo coverage of the event since 2014. Scott started in the industry as a lighting tech at Opryland Theme Park and stagehand/house projectionist for Starwood Amphitheater before his touring career ignited with Brad Paisley as a camera operator and LED tech for acts such as Kenny Rogers, Carrie Underwood, and Taylor Swift.



Scott DeLancey
Assistant Production Manager
Photographer



Chris Musgraves
Assistant Production Manager

During the year Chris is a Tour Manager and FOH Engineer / Consultant. This year he's returning to Tour Link as the Assistant Production Manager to Jim Risgin and looking to take advantage of the many workshops and incredible networking opportunities with new attendees and old friends alike. Chris will also be joining Dr. Brezinski in their joint non-profit Keep The Beat Alive to certify any and all in CPR and AED. If you want to know more don't hesitate to reach out, on a stage, an airport, or wherever else you happen to find Chris, or just visit www.TourPros.net



Tour Link Conference *thanks you*
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CONFERENCE STAFF



Wendy Catto
Registration Manager/
Award Show Coordinator

My name is Wendy Catto and I have worked in the entertainment business for 20 years. I started work as a runner and went on to gain experience as an assistant stage manager with live theatre shows and as a production assistant/ coordinator for international touring artists on various world tours. I recently added Health & Safety Coordinator for an outdoor show to my experience. At a time when safety has moved more to the forefront of our industry, it was a great opportunity and experience. My responsibilities with Tour Link are to coordinate the "Honor Roll" (formerly "Those We Have Lost"), segment, the Top Dog Hall of Fame Award segment and manage the Registration Desk. I feel that it is important to pay homage to our fallen brothers and sisters who have contributed so much to our touring families. I also have a huge amount of respect for the trailblazers of our industry, those who pushed the boundaries, changed the landscape, and made contributions that continue to leave a positive footprint. It is an honor to be working on these aspects of the conference which pay tribute to some great people. Some advice: Having goals and experience is great, however it is really about working with the people who are right for you. Stay true to yourself, and keep in mind the journey to your success may be different then what you imagined, stay flexible! And don't let the bastards wear you down could actually then fit in here....and I am tempted, but no, let's skip it....

When he's not traveling the world with Charlie Puth as his Tour Manager, Taylor is either home in Denver, CO and/or assisting Lori DeLancey and the rest of the Tour Link Staff with setting up the Panel Sessions. Taylor is a true testament to Tour Link. Fresh out of college he reached out through the Tour Link website to Henry Bordeaux, another Tour Manager who worked on the Panel Sessions for Tour Link in 2013, asking if it were worth the money to attend. After tapping into his savings, he made it to Tour Link Conference 2013 and effectively used his time to network and ask questions to further his career as an aspiring Tour Manager. Attributing a lot of his success to the connections he made at Tour Link, he's back this year for round 4, not only to assist with panels but with two Top Dog nominations of his own.



Taylor Wettlaufer
Panel Coordinator



Mitchell Kellman
Panel Coordinator

Mitchell helps to manage Tour Link's business development efforts by acting as lead panel coordinator and social media manager. He is a charismatic graduate of Indiana University and a technologist at heart. Mitchell most recently completed a 90 day tour with The Price is Right Live! He loves working Tour Link every winter because of the community's commitment to embracing the industry's inevitable changes while always putting the safety of fans, crews, and artists above all else.

"Tour Link provides attendees with a unique opportunity to consult industry leaders and experts in order to better serve audiences, regulators, and artists alike. The entertainment industry as a whole is safer because of the diverse set of individuals, panels and services discussed at Tour Link."

Below The Bar Productions, Inc. is a full service production company that has been serving Tour Link Conference for the last four years. Since 2003 BTB has been specializing in keeping up with new production technology while keeping the clients budget in mind at all times. No project is the same and BTB, INC hopes it never will be by pushing creative limits to absolute fullest potential. www.belowthebarproductions.com



Charlie Alves
Video Content Designer



Bryan Venhorst
Video Director

Bryan Venhorst is Tour Link Conferences' Video Director. When he's not working with Tour Link, Bryan's the Chief Engineer at PRG Nocturne, overseeing design and setup of Camera Flypack systems for concert touring. He's a master of not only putting out the fire, but also rubbing the two sticks together...

CONFERENCE STAFF

EDITORIAL STAFF



Shelby Cude
Executive Editor/
Photographer

My name is Shelby Carol Cude. Before you say anything...yes, I was named after Carroll Shelby, the inventor of the Shelby Mustang. Random, true. Will you forget it? No. My journey with Tour Guide Publications began last year after Tour Link (which I knew nothing about) when I was bumped from my flight from Palm Springs to Nashville after photographing a wedding in Temecula, CA for the weekend. The editor of MPP, JJ Janney, was also bumped and we survived a two hour cab ride from hell from Palm Springs Airport to LAX talking about my passion for photography among other things. In the midst of the chaos, we hit it off. A week later, I was back stage with Jim Digby, photographing the production of Linkin Park's The Hunting Tour-- still thinking a monitor was one of the "hanging side screens". Having previously photographed all over the country for VOGUE Italia's stock imaging company Art + Commerce, to now writing and photographing about the behind the scenes content of major productions for MPP, and being mentored by Lori DeLancey in advertising, it's been a heck of a ride and I've absolutely fallen in love with touring community! My advice to anyone wanting to turn a passion into a career—set yourself up; invest in the right gear, teach yourself how to use it, be able to recognize opportunities and go for them, don't bite off more than you can chew and be willing to check your ego because at the end of the day, it's not all about you.

I'm Jordan Haymaker from the small town of Pendleton, Indiana, located 30 miles northeast of Indianapolis. Music and audio have always been my passion whether it was teaching myself guitar, playing clarinet in band, attending numerous concerts, working on-air for my high school's radio station, or running the soundboard in theater for plays. Recently I graduated from Ball State University with a bachelor's in Telecommunications focusing on Digital Audio Production. I'm a fluent Spanish speaker, met JJ while working on a totally unrelated project dealing with Puerto Rico, and was given the incredible opportunity to work as a freelance writer for Mobile Production Monthly. It's been a great way to meet people in production while I look for my break into the touring business. I'd love nothing more than to make audio and music my career. My advice to others is to develop the same work ethic I demand for myself—help out in any way you can and pay attention to the people and opportunities who can help you gain the knowledge and experience you need to someday snag a dream job as FOH Engineer or Production Manager or whatever yours may be.



Jordan Haymaker
Writer/
Photographer



Peter Ferguson
Writer

Peter Ferguson is a musician, writer, and dog lover based in Nashville, TN. Raised in colorful Colorado, he saddled up and left for Music City to pursue a career in the touring industry. Peter recently graduated from Belmont University with a Bachelor of Music degree in Commercial Music Performance and began to envelop himself in the community of musicians, engineers, and music business entrepreneurs developing amongst his peers. One of these friends was Shelby Cude, who connected him to Lori DeLancey and the rest of the Tour Link crew to work as a writer. Currently on the road as a guitarist, keyboardist, and music director with several regional and national touring acts, his hands-on experience provides a unique perspective for his contributions in Tour Link Magazine.

Debi Moen mixes her love of writing and music into a career now spanning three decades in the live entertainment/concert touring industry. She jumped into the biz in 1986 at Performance Magazine, gravitating toward interviewing production pros and lighting designers and ticking the bucket list of seeing many of her musical heroes. She left in 1995 as senior editor to join worldwide lighting manufacturer High End Systems as marketing communications specialist, handling marketing/PR and serving as a liaison with lighting designers. In mid-2009, she flew solo to launch her freelance writing/public relations career. Career honors include technical writing awards from the Society of Technical Communicators, various Texas community newspaper awards for feature writing, and a Bachelor of Journalism degree.



Debi Moen
Guest Writer

IN THE RACE

AGAINST TIME, IT'S BEST TO RACE IN ONE OF THESE.

Any airline can get you places. Getting you there exactly when they say they're going to is the tricky part. Doing it better than any U.S. airline? That's something to crow about. No wonder more people choose Delta than any other airline.

KEEP CLIMBING



Based on DOT Air Travel Consumer Report statistics for domestic flights 7/14 for flights flown and compared to all U.S. carriers reporting flight data to the DOT.

CONFERENCE STAFF

RETURNING VOLUNTEERS

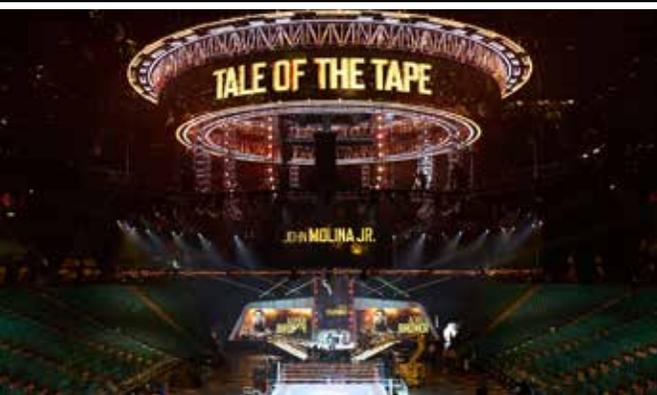


Hello! My name is Alex Prince, I am a Los Angeles, California native and third generation USC Trojan. I was told about Tour Link by one of my professors in a Music Industry class and I cannot be more thankful for the opportunities that followed. I volunteered at Tour Link as a production intern and also got to help out with the registration team. I met countless professionals who still make time to help me out and answer questions as I continue my quest into the music industry world. Since Tour Link, I have been able to get hands-on experience with the Road to Radio Disney Music Awards, the ESPY's Awards Official After-Party, Big Sean at the STAPLES Center, Nick Jonas on the Ellen Show and at The Wiltern Theater, BassCamp Music Festival, and EDC Las Vegas. All of these experiences stemmed from relationships made at Tour Link. Lasting results of my volunteerism are still clearly evident through my ongoing internship at Production Club, a position that my Tour Link experience greatly aided me with. Tour Link taught me the importance of putting myself out there, making lasting relationships, and always taking advantage of the opportunities out there. One job will always lead to another, and Tour Link is the best first step that anybody can take if they're serious about the music industry. I can't wait to work Tour Link 2016!

My name is Carrie Wright, I'm originally from Washington, D.C., and last Fall I got an incredible opportunity to intern for Mobile Production Pro which led to me working on the Tour Link 2015 Conference registration team. Prior to interning, I had mainly only worked at one local venue in my hometown. I started out there when I was 16 as a front-of-house staff member, and that was where I really began to develop a love for live music. Fast forward to last year, I was just getting my foot in the door of production running, but I still had very little experience in the industry. I was extremely blessed when Larry Smith and Lori Delancey hired me as an intern and gave me a chance to learn all that I could from them. The Tour Link Conference opened a lot of doors for my career. While there, I met several industry leaders in all different fields, from production to VIP programming to music festivals. Since then, I've worked in an array of different positions, like shadowing Henry Bordeaux in production management, interning in the Artist Transportation office under Mary Jo Kaczka at Stagecoach Country Music Festival, working again in Artist Transportation at Bonnaroo Music and Arts Festival, and working as a VIP assistant at multiple dates on the Taylor Swift 1989 World Tour under Melanie Kassis. I've also moved to Nashville, Tennessee and transferred into the Music Business program at Belmont University. This past year has been a great start to my career and I owe it all to the opportunities that I got from my internship with the Tour Link team. If you're unsure where to start, I would encourage you to talk to and learn from as many industry professionals as you can. Use social media, come to Tour Link, and go meet the staff at local venues. Be respectful, be assertive, and ask for advice. You never know what could come out of just one conversation. I'm so excited to be returning to the Tour Link Conference team in 2016 and I hope to help make it the best one yet!



My name is Antoine Cholette, I'm from Ottawa, Canada, and attended Tour Link in January 2015. Prior to the conference, I had worked as a freelance tech and stagehand. I volunteered for Tour Link to get more involved with the concert industry and meet new people. While I was there, I had the chance to meet with Bob Ross, COO of Pyrotek Special Effects Inc. He was willing to try me out as a special effects technician and I have been working there full-time since June. I hoped to find employment with an industry leading enterprise that uses cutting edge technology. Pyrotek was the answer as it is a successful and growing business. I am grateful to come to work every morning and learn from the best in the concert touring business. My colleagues are passionate, engaged, and creative. This allows me to acquire knowledge and evolve quickly. I am interested in lasers and have the chance to learn from the excellent laser team at Pyrotek. Over the past few months, I have been involved with major music festivals, the Pan-Am games opening ceremonies, award shows, and multiple other concerts. For anyone willing to start in this industry, I would recommend to simply get out there, take risks, and gain experience. Work shows, meet people, and repeat. For me Tour Link was the key to launching my career to the next level.



OSA International Returned as Title Sponsor and Production Company for Tour Link 2016

OSA International, Inc., one of the industry's leading audio visual solutions provider for live events and entertainment, is proud to be the Tour Link 2016 Conference Title Sponsor for the third consecutive year. Tour Link is the event of the year for concert and touring professionals, as well as those in related industries. As OSA continues growing in this market, this is an important way for the company to show its support and dedication for the industry.

OSA International's Role

In 2015, OSA International's Vice President Jim Risgin took on the role as production manager for Tour Link and returned for 2016 in the same role, along with OSA's Scott DeLancey as assistant production manager.

Industry veteran, Risgin is passionate about delivering the best possible experience for his clients and the audience for more than 30 years. An audio professional at heart, Risgin says, "I've been involved with the industry's evolution, working with awesome new technology from some of the best audio manufacturers worldwide. Technology that allows me to craft my art of mixing for any type of event, including touring, corporate, sporting, broadcast, recording, etc., to deliver my clients' message to every seat in the house with precision and clarity. There's no better feeling than designing a system to overcome any venue challenge and gives my clients the best possible results. My goal is to ensure my passion is extended to my clients and their audiences leave feeling the same emotion by experiencing truly extraordinary sound."

Risgin's depth of knowledge about producing and executing an event make him a natural choice for putting on an event such as Tour Link, which is attended by the best in the touring industry.

DeLancey has been part of Tour Link for many years, providing technical services as the projectionist and LED engineer. Joining the OSA team in 2015, DeLancey brings an extensive background in the world of video, from playback to running cameras, engineering, projection (and projector repair) and directing. He has worked with Brad Paisley, Kenny Rogers, Matt Nathanson, Gavin DeGraw and many more. For Tour Link 2016, DeLancey's role expanded into joining forces with Risgin to produce this significant event and create a wow-factor for the audience.

A Year in Touring at OSA

It's been a busy year in touring for OSA, whose teams are currently travelling with the Premier Boxing Champions (PBC), and another year with



Steely Dan. OSA's Founder and President Mario Educate is PBC's technical producer and production manager for the five-month tour as well as providing OSA audio, LED, video services, engineering and labor for all 20 live boxing matches.

As OSA's touring continues to grow at rapid pace, the company is excited to continue to support this important conference for the industry. "We are proud sponsors of this event and look forward to networking with the top touring professionals who attend this conference," says Educate. "It's a valuable opportunity to share on the road experiences as well as participate in the educational session and learn about what's new and up and coming in the world of touring."

Importance of Sponsoring

This industry needs more events and networking opportunities, such as Tour Link. Too often we lose sight of the importance of simply getting together with peers. By supporting these opportunities, we get the opportunity to share experiences as well as the "face time" Tour Link stimulates. The industry is vast – and as a whole, we rarely get the chance to interact with each other as everyone is running across the country (and the globe) in small packs to the various venues and events. Tour Link gives all of us an opportunity to get together and share experiences, issues and solutions.

Continued support for education and mentoring is critical for this industry as it continues to mature. Tour Link provides

the opportunity for industry professionals to learn about what's ahead in the next generation and find support as well as new mentors, teachers and potential employment. OSA wants these efforts to continue and Tour Link is a premier platform for these efforts to grow and make our industry stronger.

Additionally, the "Top Dog" Awards show brings recognition to the unsung heroes of the industry - the movers and

influencers who get little recognition for keeping all the tours on the road and rolling smoothly, year after year. Without Tour Link and the support of the sponsors these people would not get their time in the spotlight next to their artists - the time they truly deserve.

OSA is proud to support Tour Link and all it stands for and looks forward to continuing its role year over year. www.osacorp.com

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ROCK LITITZ

The Rock Lititz campus is expanding. New building offers 250,000 square feet of space dedicated to collaboration, innovation and servicing the live entertainment industry

(LITITZ, Pennsylvania)— Known simply as Pod # 2, the second phase of the Rock Lititz campus development is a multi-tenant facility designed to attract businesses that serve the live entertainment industry. The 250,000 square-foot building will be located on 10.08 acres of the 96-acre campus. Construction of Pod # 2 at Rock Lititz is underway and aiming for a December 2016 completion.

As of groundbreaking, the facility is at 75% occupancy with nine companies committed as tenants, two of which are relocating their headquarters to Lititz.

“Joining the Rock Lititz Campus is a natural move for us. ATOMIC has enjoyed a twenty-year relationship with industry giants Clair Global and TAIT in our hometown of Lititz. Now we’ll have the opportunity to collaborate in more ways, while starting new relationships with entertainment companies moving into the area.” said Daniel McPhillips, President of ATOMIC

Another 10 to 12 tenants are intended to eventually occupy space in the building. Confirmed tenants of Pod # 2 at Rock Lititz include:

-ATOMIC – a provider of set construction, rental solutions, lighting, design and production services to clients across the globe, the Lititz-based company will use the new facility for the expansion of custom scenic set construction capabilities.

-Clair Global – utilizing additional space to support the Lititz-headquartered company’s expansion into new product lines.

-CM Motors - Columbus McKinnon Entertainment Technology (CM-ET) provides lifting and positioning equipment for riggers, from international sporting events and tours to Broadway productions. The Amherst, New York-based company will utilize the space for storage, warehouse and a training facility.

-Lititz Rec Center – lessee of Pod # 2’s fitness area, which will be open to the public as well as employees, guests and clients of the Pod # 2 at Rock Lititz businesses. This north Lititz location

will complement the Lititz Rec Center’s existing fitness complex.

-Project Opus Films – a video and film production company that will relocate from Lancaster, Pennsylvania.

-Rock-It Cargo – based in Huntington Valley, Pennsylvania, Rock-It Cargo is a logistics company specializing in handling cargo freight for touring entertainment.

-TFB Catering – Lancaster-based hospitality business owned by brothers Josh and Jake Funk (also currently the exclusive caterer at Rock Lititz Studio), will operate the building’s cafeteria, coffee station and campus catering.

-Tour Supply - a one-stop shop for products for the professional touring industry. Based in St. Paul, Minnesota, the business is using warehouse space to support touring rehearsals at Rock Lititz Studio and other companies in the Rock Lititz community.

-Upstage Video - provides LED video solutions for large-scale events and venues. Upstage Video will relocate its company headquarters from Pottstown, Pennsylvania.

“Rock Lititz is a live event technology campus bringing together world class industry leaders,” said Rock Lititz Properties partner Adam Davis, who is also Chief Creative Officer of TAIT Towers Inc., the Lititz-based global leader in designing and building sets, staging, automated rigging and show control.

“Pod # 2 and future development will bring together incredible talent from different sectors from within our industry. The diverse mixture of expertise within the Rock Lititz community is driving unmatched innovation, further cementing Lititz as the center of the live event universe.”

The facility design includes a combination of individual tenant spaces connected to a large common area that will create the collaborative hub. The building will also feature open, industrial spaces with an eclectic mix of industrial chic and bohemian flair. “Pod # 2 is designed to be a fun, creative environment,” said the project’s interior designer Stephanie Kicera. Huddle rooms, small-to-large conference rooms, a cafeteria and coffee station with seating are planned, as well as a gallery to exhibit employees’ works of art, products and ideas, plus outdoor seating, employee lounge and activity areas.

“Our move to Rock Lititz marks another milestone for Upstage Video on our 10th anniversary. We were fortunate to find a space housing the most innovative companies in our industry. This move allows us to take advantage of Rock Lititz’s strong talent pool and creative environ-

ment to continue to build Upstage Video into a leading provider of unique, high-value LED solutions,” said Doug Murray, President of Upstage Video.

Additionally, Tour Supply will make Lititz their east coast hub. “Being the one stop shop for professional touring acts, we are excited to be a part of this exhilarating opportunity of surrounding ourselves with those who share the same commitment and dedication to these artists. We’ve woven wonderful relationships over the past two decades with touring professionals and this will only strengthen our ability to tend to their needs,” said Jesse Martin, General Manager of Tour Supply Lititz.

“This ‘industry cluster’ model promotes interactions and personal relationships between people in different companies that build trust and facilitate the flow of unique market, technical, and competitive information,” explained Andrea Shirk, General Manager of Rock Lititz.

Future plans for the 96- acre campus include adding a lodging facility to provide overnight accommodations. A 2016 announcement is planned.



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Looking to take a few swings at your competition? We'll see you on the tee box! For the second year in a row, **Desert Springs Golf Course** has hosted our annual **Tour Link Golf Tournament**. Sitting adjacent to our hotel, this 18-hole, 72 par course designed by Ted Robinson is going to be the place to be Tuesday, January 12th. The driving range opens to those that have pre-registered at the crack of dawn (7am) and **shotgun start is at 8am**, with cocktails and lunch available during and after the tournament.

We of course can't forget to thank our fabulous Golf Tournament Co-Sponsors, **Star Gift Alliance** and **Tour Badgers**, for their continued support of the tournament and our conference, as well as our many **Golf Hole Sponsors**.



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Michelle Pekrol of Star Gift Alliance Knows Swag

by Debra Preitkis-Jones

Michelle Pekrol says it's one delivery she'll never forget. As owner of Star Gift Alliance, the leading provider of swag for the entertainment industry, she's had many interesting experiences making sure swag gets to the right city, on the right day.

But in this instance, the venue was still in lock-down following a recent shooting. Unable to deliver the crew's swag through the front door, a local runner she knows ended up throwing the boxes over the closed gate. Nobody was hurt. Everyone was safe. And the band's crew got swag before they left for the next gig. Pekrol says it's this personal, stop-at-nothing service, that sets her apart from her competitors.

Working on the road as a production assistant and wardrobe coordinator, Pekrol knows what roadies need. She started out more than ten years ago providing gift baskets for the crews. "When you're on the road, you don't know what city you're in or what day it is," Pekrol explained. "You don't have time to buy gifts for your family or participate in

things at home. So, we did that for them with the gift baskets."

Fast-forward more than a decade, and Star Gift Alliance makes awesome swag for some of the top touring vendors in the industry and has been providing Tour-Link with conference bags, awards and most of the swag in the bags for almost 10 years. Pekrol says she can provide anything from conference giveaways and custom logo chocolate to tour swag and high end client holiday gifts (including wrapping and shipping). "It is all about branding and saying thank you to people who work so hard on the road and to the people that hire your company. If you send out nice swag it will get worn and used so it is a win-win for everyone." Pekrol says she gets most of her new clients from word of mouth because she knows how to keep the clients and road crew happy. "There's this whole UN peacekeeper (action) that comes into play," Pekrol joked, [so] "I'll talk with the crew people and I'll just make sure everyone gets what they want and they're happy with the item, while staying within my client's budget"

When ordering items for particular holidays or events, Pekrol suggests planning ahead. For example, "Christmas comes at the same time every year, yet so many people wait until the last minute," Pekrol says. "It's too bad because the money they spent on expedited charges could have gone to some very nice gifts or stayed in their pockets." This advice also goes for last minute orders for the road crews, no matter what time of year. Overnighting can be expensive, so Pekrol says plan ahead and save.

With another touring season fast approaching Pekrol says now is the time to start thinking about swagging your crews. "Most vendors know well in advance that they are supplying certain tours, give me the tour name and production contact and I will do the rest. With proper planning we can land the swag in the city where the vendor will be at the show so they are the hero bringing swag to the gig."

No matter what time of year it is, you can always let Pekrol know what you're interested in; she uses Facebook often to query clients on their needs for the next time around.

Pekrol does have one request; please, don't ask her to throw your new swag over a gated fence, once was enough. For more information go to: <http://stargiftalliance.com>

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Dave Paiva and Tour Badgers Keep Up with the Times and Demand

by Debra Preitkis-Jones

In this day and age when digital is king and e-Cards replace the “real” ones, anything made of paper seems to end up in the trash.

There is one item that roadies, fans and project managers still covet, however; it's their backstage, VIP and all access passes. “There's nothing like having something around your neck that says you're special,” says Dave Paiva, owner of Tour Badgers. “We make collector's items.” He should know; Paiva, has been making back stage passes, laminates, wristbands, lanyards, satins, and door signs for decades.

It's not just top-notch materials that bring back customers year after year, but trust. Dave Paiva and his partner Dean Huff estimate they have been involved with at least 70% of the top 100 tours over their 20 plus year careers. But it's the managers who refer him and his company. “Artists come and go,” Paiva says. “But managers are with you for the long haul. These are the guys who entrust you with their security and their artists, so you better get it right.”

Trust may keep Tour Badgers in business, but changes in the touring industry are keeping the company on its toes. With music sales down, artists tour now more than ever, and that means credentials are needed all year long. “It's a sign of the times,” Paiva says. “Artists aren't making money selling records anymore, so they have to find a new way of making a living and that means more touring.” More bands on the road means printing technology continually morphs to keep up with higher demand.

“When we started it was offset printing, faxing proofs and then using FedEx,” says Paiva. “Now it's streamline digital.” But with faster technology comes higher costs. Paiva says Tour Badgers uses high-end digital presses to handle the complex, digital images allowing them to make faster turnarounds for their customers. Technology helps printing and copying become more efficient, but Paiva explains the human touch is necessary; Tour Badgers still cuts laminates and dyes satins passes mostly by hand.

And just like any other crew member on tour, Paiva and Tour Badgers will still be working the presses and sending out credentials all across the world while others are enjoying weekends and family holidays. Paiva says he's ready for any emergency no matter what time of year it is, but he's probably seen almost everything in his long career.

“After twenty years we are very rarely presented with a new problem, knock on wood,” Paiva says with a laugh, “you have to go with the flow; the ink only dries so slow.”

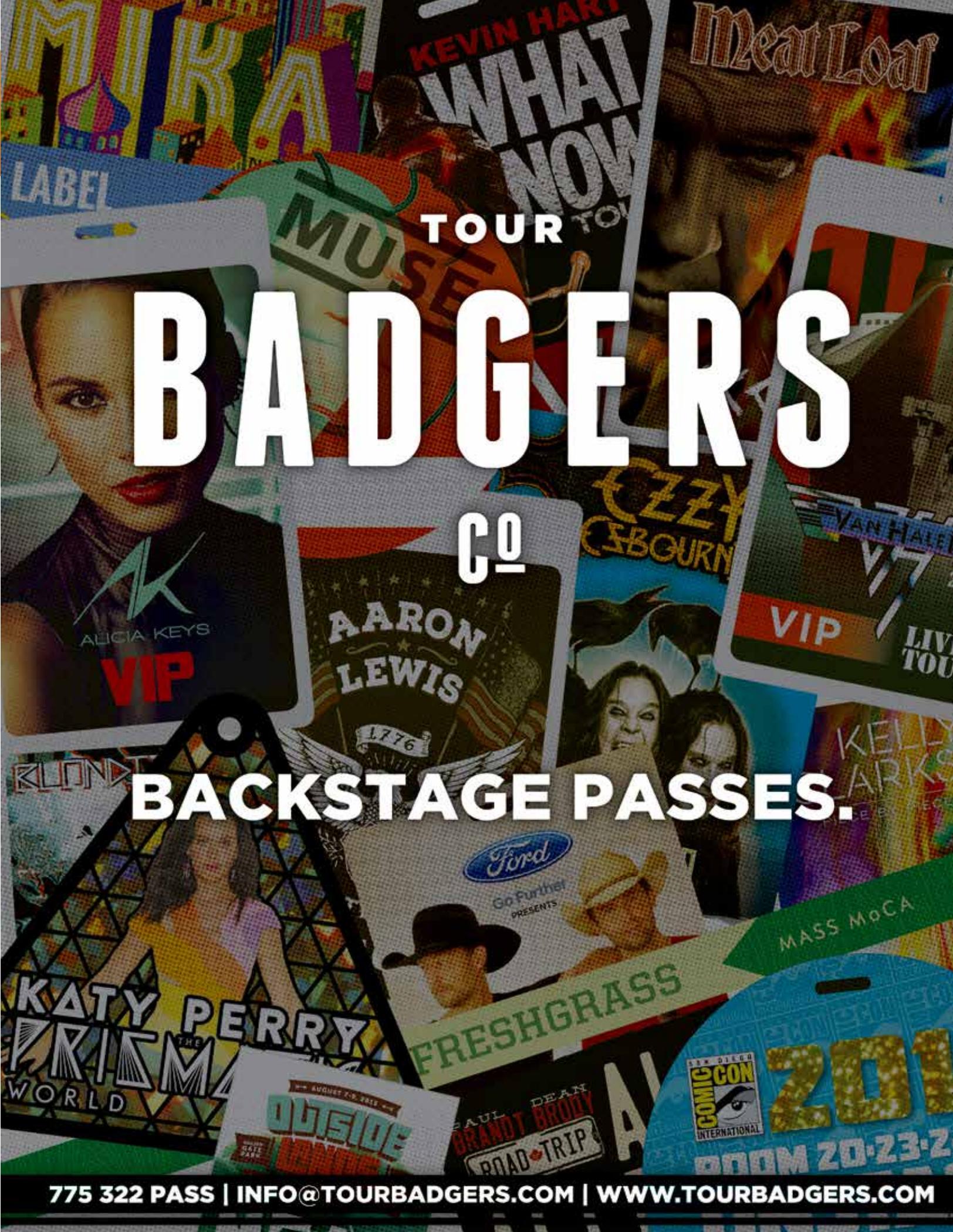
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Cadac are providing audio and consoles for us this year and Pyro Engineering will be lighting up the sky for us this year at the Opening Night Banquet. In addition to the stage, a major thank you is in order for The Appointment Group providing us all with cocktails at our Opening Night Banquet, and CM Entertainment Technology for feeding us.



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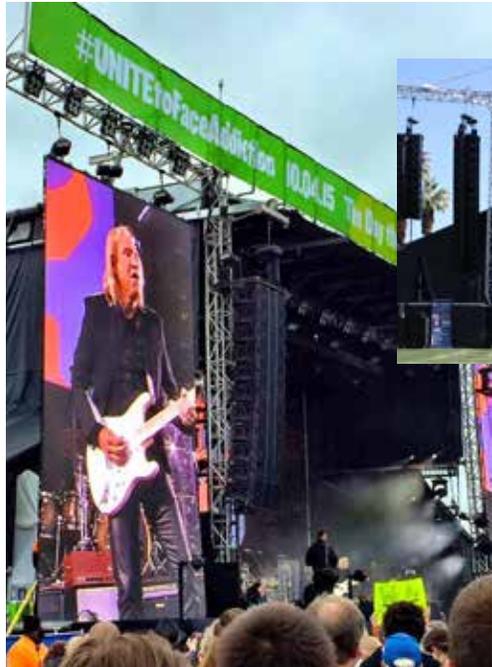
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The Fab Five at G2 Mobile Structures

By Peter Ferguson

Developing a strong network within the touring industry drives individual and collective success. This is especially true when it comes to the collaborative team of G2 Mobile Structures. Jim Brammer of G2 Structures, Greg Hareld and Nevin Kleege of Kleege Industries, and Scott Harrison and Brian Wander of This

Is It! StageWorks initially met at the 2014 Tour Link Conference to discuss current trends in mobile staging and what they could contribute to the future of the staging and production industry. Compiling decades of experience, expertise, and a vision of complete client satisfaction, this "fab five" created G2 Mobile Structures.

Slam Dunk Staging - A unique partnership that seeks to go beyond the physical stage, G2 Mobile Structures provides a slam dunk mobile staging experience. Through partners and outside ventures, the capacity exists to fulfill any production and staging requirement. Between G2 Structures, Kleege Industries, and This Is It! StageWorks, G2 Mobile coordinates the largest collection of Stageline mobiles and the largest fleet of SAM555 and SAM575 units in the United States. These stages are rapidly deployed from a network of offices and locations throughout the Country, including Nashville, New York City, Winston-Salem, and San Diego. Whether it is a multiday festival in

Danville, IL, or a coast to coast summer tour, G2 Mobile Structures provides a seamless and consistent staging experience, night after night.

The Opening Tip - G2 Mobile Structures provides a flawless experience through effective internal logistics. If Kleege Industries books a stage, Kleege handles internal coordination and the production advance. However, if the job is geographically closer to a This Is It! or G2 Structures facility, the job will be tipped off to the nearest company, resulting in the best service possible.

Providing the Assist - G2 Structures, Kleege Industries, and This Is It! StageWorks all provide specific parts of the collective product. In addition to staging, G2 Structures has resources with Matrax flooring and audio/video support. This Is It! StageWorks can provide full graphic production and on site installation, as well as site coordination and production support. Kleege Industries can provide a "turnkey" solution complete with labor and rigging services. Audience, crew, and band members alike are familiar with G2 Mobile's efficient work from productions by Live Nation, AEG, Madison House Presents, Bowery Presents, and Founders Entertainment.

The 6th Man - A proud member of the Event Safety Alliance, G2 Mobile Structures provides experienced, certified, and knowledgeable technicians who understand the importance of co-operation on hectic production days. Clients can expect a safe environment from load-in to load-out. G2 Mobile takes a 6th man on the ground approach to emphasize the value it places on client satisfaction.

Team Vision - In a few short years, G2 Mobile Structures has gone from idea to reality, standardizing and offering a nationwide large format mobile staging experience that is both safe and cost effective for its clients. If you didn't catch its' SAM555 at Tour Link 2015, watch for G2 Mobile Structures to be back to provide the Stageline SL320 at Tour Link 2016. As for the future, G2 Mobile seeks to become synonymous with safe and cost effective mobile staging solutions throughout North America. At the heart of it all, the five players will continue to build on attitude. To change the way people think about mobile staging. To provide more than a mobile stage, but a complete staging experience; and with that, the strive for satisfaction in every step.

For more information on G2 Mobile Structures, visit g2mobiles.com

G2 Mobile Structures will provide staging at Tour Link 2016. G2 Mobile Structures is an active member and proud supporter of the Event Safety Alliance.



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We consider ourselves lucky to have so many other companies involved with this event, private air charters, tour busses, and van tours alike. Latitude 45 Catering will be catering the event and transportation to the event from the JW Marriott is provided by Empire CLS.

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Latitude 45 Cooks Up a Storm at Tour Link 2016

By Peter Ferguson



There's a storm a-comin'...and it is not a Gulf Coast hurricane or a February nor'easter. No, the approaching cataclysmic event looks more like a bunch of LD's, riggers, and techs than an organized supercell. Normally your crew is an easygoing gang, but right now, you tremble at the sound of their stomachs' growl. Hours deep into an arena load in, the squad you trust to safely and efficiently deploy millions of dollars' worth of equipment is hungry and ready to eat...and that food better be good.

Chris Mitchell recognized a need in the touring industry when he made his initial venture into the catering business in 1997. "Myself and an old business partner saw a hole in the US touring catering market. It just wasn't being taken care of the same way it was in Europe, there was virtually nothing available at that stage. I was doing stuff like restaurant consulting and things in the movie industry at the time, so we decided to set up a catering company. Over time we went our separate ways and I took my half of the business and created Latitude 45."

Formed in 2008, Latitude 45 took on the challenge of providing nutritious, satisfying meals for the immense crews required to put on a major tour or festival. Now working with 35 full time employees and 70 independently contracted employees, Latitude 45 has catered events such as Life is Beautiful and Electric Daisy Carnival in Las Vegas, and "cooked everywhere from aircraft carriers to cemeteries at midnight to loading docks in the middle of a New York snow storm."

As Latitude 45 prepares to cater Tour Link for the fifth year in a row, Mitchell's company remains true to its foundations. Meals are prepared using the best available ingredients that are locally sourced whenever possible. Catering to specific dietary preferences and needs, Latitude 45 can provide options for vegetarian, vegan, macro-biotic, and other diets. A quick glance at their Facebook page shows a few recent savory meals: bibimbap pork belly with sunny side up egg for breakfast at Life Is Beautiful, porchetta from pigs butchered and roasted on-site at a One Direction tour stop, and a spread prepared for 5,000 at the Electric Daisy Carnival.

While its specialty is taming the storm of hungry mouths on the road and at festivals, Latitude 45 has learned to deal with debilitating weather events as well. In July of this past year, Latitude 45's kitchen on the East Coast was flooded and its West Coast kitchen had to be evacuated as a result of brush fires. This did not stop them from being out on the road with Kelly Clarkson through the rest of August and part of September, providing her crew with the sustenance to keep things running smoothly.

It is not just the client's crew that Latitude 45 caters to -- with full health benefits and 401(k) plans, all of its full time employees are valued and experience a great working environment.

When looking at budgets, Mitchell believes that tour managers should consider quality catering for their crew. "There are a group

of production managers who want the same people coming back tour after tour, and they want them to be healthy so that they can come back. It is these older and more experienced production guys that have also come to the realization that maybe they need to eat a bit healthier than they used to, and that filters down to the crew" says Mitchell.

The company's mobile kitchen, which is capable of feeding up to 200 people, can be packed down into flat cases for easy transit. After Latitude 45 pays for meal costs up front, the festival or tour is invoiced for the food used. All unused foods and goods are reused and recycled whenever possible.

The quality of a production is directly proportional to the quality of the crew putting it all together. Therefore, keeping a crew in good shape is in the best interest of any production or tour manager, and Latitude 45's catering proves to be one of the best options available. By diverting the storm of production day hunger through nutritious meals, Latitude 45 keeps spirits high and stomachs full. Take a bite for yourself at Tour Link 2016!

For more information on Latitude 45, visit www.latitude45catering.com
Latitude 45 will provide catering at Tour Link 2016
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VanY Tours on Expansion and Success in Nashville, TN!: Interview with Owner, Luke Van Wyhe

Interview by Shelby Cude

You'd think with all of the touring music acts based in and coming through Nashville, Music City would be swarming with leasable tour vans. The few vans that are available, do not offer sleeping births. Luke Van Wyhe of Van Y Tours is changing that. Van Y Tours offers vans with 4 bunk and 5 bunk options. They have also now added "Splitter type" options to the fleet. All vans come standard with "IN VAN" entertainment, featuring in motion sat tv, PS-3 or 4, OR X-Box one. In fact, the vans have been so popular with small bands, up-and-coming artists and accompanying tour crews, Van Y added even more vans to their fleet and relocated to a bigger facility in West Nashville at 5001 Louisiana Ave off Hwy 40.

With two locations now, in Phoenix and in Nashville, Van Y has an impressive resume of clients: REO Speedwagon, Jamie Lynn Spears, Chicago, RX Bandits, Josh Door (local Nashville), Josh Thompson (local Nashville), Prong, Mod Sun, Bethel Music, Amaranthe, Matisyahu, Clayton Anderson (local

Nashville), JT Hodges (local Nashville), and Tribal Seeds... to name a few.

Owner, Luke Van Wyhe spoke recently with Mobile Production Monthly about the company, their expansion, and what makes the tour van rental company so special:

MPM: So Luke, when did Van Y Tours come about? How did you guys get started?

LWV: Van Y Tours was started early in 2013 with just 2 vans. We now have a fleet of 13. The idea came from seeing the need on the road. I was a professional tour bus driver for Taylor Tours for many years. Driving anyone from STYX, Rebelution, Snoop Dog, Whoopie, Foreigner, Tower of Power, J-LO, Miranda Lambert and many many more. I was seeing all these opening acts, or bands that could not afford a regular tour bus riding around in small old beat

up vans and thought, "there has to be a better way for these future big acts to get around on tour." As a full time tour driver, I brought a lot of experience and tour knowledge to the table in designing my tour vans, and knowing what the bands wanted in a tour vehicle. Thus Van Y Tours was born, which is a play on my last name, "Van Wyhe," pronounced "Van Y."

MPM: Welcome to Nashville! Music City's a great place to be for, you know, touring musicians... What specifically made you want to set up shop here?

LWV: We came to Nashville on the advice from Ben Jumper, owner of Soundcheck. At last year's Tour Link Conference, Ben spent a lot of time expelling the need for a real tour van company in Nashville. Little did I know how right he was! We opened an office inside of Soundcheck Nashville shortly thereafter. Within 6 months we had to move to a stand-alone location in the Nations part of town due to our expedient growth.





MPM: Ah, another Tour Link success story! Love it! What sort of services can you provide to your clients?

LWW: Our Nashville location at 5001 Louisiana Ave offers full gated and secure parking for tour vans and tour busses with Shore power and 24/7 surveillance — not to mention a full office and parking for clients vehicles while on tour in one of our vans.

Our fleet is now 13 vans strong and constantly growing. Having locations on either side of the country, we can be much more flexible for our clients' needs. They can start a tour on west coast and return the van to the east

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Victor's unique combination of transparency, smart technology and exceptional customer service is turning private jet charter on its head. Victor flights can be booked via app, web or dedicated, 24-7 customer team, clients provided with real-time charter estimates, specific aircraft details (including tail number), side-by-side jet comparisons, safety and operator information and details of amenities within minutes. Clients can be airborne within three hours, Victor requiring no upfront fees yet providing all the convenience of a jet card or membership program.

"As a former music industry executive and artist manager, I fully understand the complex needs of touring professionals and their tour managing teams," says " David Young, the founder of Young-Jets who now heads Victor's North American operations, says. "Victor completely alters the landscape of booking charter with its one-stop, no shop-needed approach."

Victor puts clients in total control, allowing them to manage demanding schedules and juggle festival appearances with ease. Its experienced customer team offers comprehensive planning to ensure entourages hit the right place at the right time – ready to set-up, sound-check and perform – before departing to subsequent venues. Whether it's a year-long global tour, whistle-stop sprint across Europe or exclusive one-off show, Victor has the expertise to help.

"When I saw where Victor was taking the private aviation industry, I knew that this was the future" Young adds. "Being able to mix hi-tech and high-

touch is a huge advantage, especially with our music and entertainment clients who are always on the go. The YoungJets team has integrated seamlessly with Victor, ensuring the same first-class service that earned us many of the world's biggest music tours of the last few years. And the Victor team continues to grow, adding tour experts from several other private aviation companies. These are exciting times."

YoungJets supervised the Rihanna 777 tour in 2012 (seven dates in seven countries over seven days with 250 passengers on a Boeing 777 airliner, all to promote pop superstar's seventh album Unapologetic), tours for several world famous DJs and acts at the heart of EDM's recent global boom, and last year's Bacardi Triangle shuttle for 750 VIPs to a private Caribbean island for an exclusive concert with Calvin Harris, Ellie Goulding and Kendrick Lamar. In 2014, it received the highly-coveted Air Charter Company of the Year Top Dog award and saw sales spike 222 percent.

David Young began his career at MCA Records. He got his first band Dishwalla signed to A&M and subsequently guided the careers of many artists on major and independent labels, garnering several many accolades including Billboard's Rock Song Of The Year for Dishwalla's 'Counting Blue Cars' and RIAA's Gold Record certification for their debut album. By bringing such deep music and entertainment experience to private jet charter he has been able to effectively solve the complex travel challenges of touring artists and their entourages on a continual basis.



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We asked a few participants from last years Breaking + Entering Panel Session about the impact that Tour Link has had on their professional careers and here's what they had to say:



Marie-Claire Cazorla - My name is Marie-Claire Cazorla (also known in the touring world as MC). I am a freelance Production Coordinator and a VIP Road Rep. I have worked with numerous bands, including Black Eyed Peas, Van Halen, Stone Temple Pilots, and many others. For a number of years now, my main role has been Production Coordinator for Goo Goo Dolls and for Brian Setzer. I attended Tour Link last year because I had never been and because I strongly believe networking is key in our industry. I learned Tour Link provides the perfect atmosphere to network (and also have fun)! As I was also nominated for Production Coordinator of the Year that was also a fun little perk. Last year I participated on the B&E panel because of my immense respect for Jim Digby who invited me, in particular, to give advice to women wanting to get into this industry. That advice was and still is: stay strong, be confident, walk into any building putting out fires before they start, have answers to questions before they arise, and have that confidence that you can and will run the show; don't allow anyone to tell you otherwise, and do it all with a chill, fun, yet authoritative attitude. Additional advice for the conference itself: Have fun and meet everyone! The absolute key is networking.

Andrew Leavitt - Hi, I'm Andrew Leavitt. Three years ago I became a tour manager for a DJ on a multi-college Hip-Hop Tour after leaving the comforts of my previous daily routine. I instantly fell in love with the road, the industry, and I knew I wanted to become more involved. A friend I'd met at another event, Taylor Wettlaufer, introduced me to the Tour Link conference where I set out to meet everyone. After countless great conversations, I realized Tour Link is not like other "networking events" where you simply exchange business cards. Tour Link's power lies within the stories of industry veterans who share experiences that you are eager to have yourself one day. It is about the value of leadership and mentoring from the older generation to the younger. I feel lucky to have received career changing advice from people who have set industry standards -- Jim Digby, Mark Springer and Henry Bordeaux among others. Recently, I joined AEG Live in New York as a Production Manager and Prooter Rep. I finally landed a dream job within the industry with a very nice recommendation from Joey Gallagher—another friend I met through Tour Link. My advice: Enter with a positive attitude, start listening, and notice who is around you.



Joe Skarz - I'm "Jersey" Joe Skarz and I've been working in the industry for almost 3 years. Tour Link is where I got my start. Prior to Tour Link I was working odd jobs- waiting in a restaurant full time, valeting cars, you name it. When I first learned about the tour industry I fell in love with the idea, and after meeting the amazing people who work in this industry I'm now baffled at their skills and honored to be involved. I chose to attend Tour Link because it's primarily for the touring industry. Many of the other popular conferences have focuses that certainly involve touring, but Tour Link was created for and by touring folk. We're a whole different animal! The Breaking and Entering Panel has consistently been advantageous for people who are new to touring because it shows that there are a million different ways to get into the touring world, you just have to find your path. When someone says something that you're interested in, remember their name and face. Tour Link is notoriously easy to talk to everyone, and that may be the key to finding your own path.



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Ultimate Ears - For more than 20 years, Ultimate Ears Pro (UE Pro) has set the standard for custom-fitted listening devices. Continuing this legacy of pioneering innovation, Ultimate Ears Pro announced today its latest custom in-ear monitor, the UE Pro Reference Remastered, an in-ear monitor tuned for high-resolution audio. This marks Ultimate Ears Pro's second collaboration with Capitol Studios, the legendary recording facility in Hollywood's landmark Capitol Tower. As a part of its commitment to fidelity, Capitol Studios is at the vanguard of hi-res audio recordings.



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ULTIMATE EARS UE 18'S, QUALITY IEA'S FOR THE DISCERNING PROFESSIONAL PRODUCT REVIEW

by Michael Scott DeLancey & Peter Ferguson

Performers and sound engineers demand flexibility, high audio fidelity, and comfortable volume levels with audio monitoring. Pair this with the push for decreased stage volume and the prominence of click and backing tracks in live productions, and it is clear why you would be hard-pressed to find a tour that spurns in-ear monitor technology. Ultimate Ears, a 40-employee company out of Irving, CA, maintains a prominent position in the IEM market with its flagship UE 18s. I received a pair UE 18s to review, and was impressed with their quality

Dialed in Technology

The UE 18s clock in with a six driver (two balanced armatures for low-end, one balanced armature for low-mids and one balanced armature for high-mids) configuration balanced by four passive crossovers, directed into the ear canal through three of UE's patented acoustically tuned sound chambers. Each of these bores is optimized for high, mid, or low frequencies, thus eliminating interference and providing a remarkably focused sound.

The user will also appreciate -26 dB of sound isolation. By eliminating ambient noise, volume can be reduced to a comfortable and safe level while still maintaining strong audio fidelity.

In The Field

The UE 18s were used in two different performance situations by DeLancey: first, in a medium hall with amps in isolation rooms, electronic drums, and no loudspeaker monitoring; later they were tested in a larger, louder stage with amps, floor wedges, the whole nine yards. In the smaller room, audio was rein-

forced and immediate. DeLancey did not miss the punchiness from feeling the impact of a live drumset and the throw of a bass cabinet. On the large stage, the ambient sound isolation was very apparent. The "feel" of the live instruments seemed to permeate through the body, sans the ear fatigue frequently experienced with other products after 15-20 minutes of exposure.

The customizable UE 18s come with a personalized carrying case. The build quality is excellent. Everything felt solid and was reliable on and off stage.

The UE 18s also performed quite well for casual listening, but the live and studio engineer should be aware of their frequency response, as it will affect the outcome of a mix.

The Neutrality Zone

The term "neutrality" is thrown around in conversations about IEMs. Audiophiles are always searching for the most neutral IEM from JH Audio, Westone, Shure, 64 Audio, UE, etc. These ears are "balanced." While a neutral IEM is desirable in some contexts, this voicing's adaptability had me reaching for my UE 18's in multiple situations.

The UE 18s have a wide-q bump around 200hz, along with a narrow-q cut in the 7-8k range. This voicing provides an articulate low-end, especially when dealing with no stage volume to reinforce the "feel" of the kick drum and bass frequencies. This voicing shined when dealing with sound degradation, be it from a poor mix or low-end transmitters and receivers. The 7-8k cut helped to reduce fatigue and sibilance. Consistency with different audio sources and styles of music is a major

selling point for any IEA, and the UE 18s fulfill both of these criteria.

Logical Steps

Touring professionals will appreciate their effective customer service reps. When a removable ear cable for one of our reviewers got crimped and shorted out, a rep quickly replied to an email and immediately prepared a shipment with a new cable.

UE adopted a digital manufacturing process for its products, including 3D imaging of ear canals, digitally scanning ear impressions, and 3D printing the custom shell for the IEM. This streamlined configuration allows for a competitive turnaround time from anywhere in the world – mine were at the door in just over two weeks. VP and General Manager Philippe Depallens remarks that "Ultimate Ears [are] known for [our] unmatched quality and reliability, and by going digital, we are able to innovate more than ever before and deliver our customers even more reliability and quality."

Sounds for Professionals

As performers, listeners, and engineers, dropping up to \$2,000 on in-ear monitors is a big decision and affects our jobs and performance on a daily basis. At \$1,350, the flagship UE 18s provide well-voiced audio from a great company that perpetuates its legacy as a provider of quality IEMs for the discerning professional.

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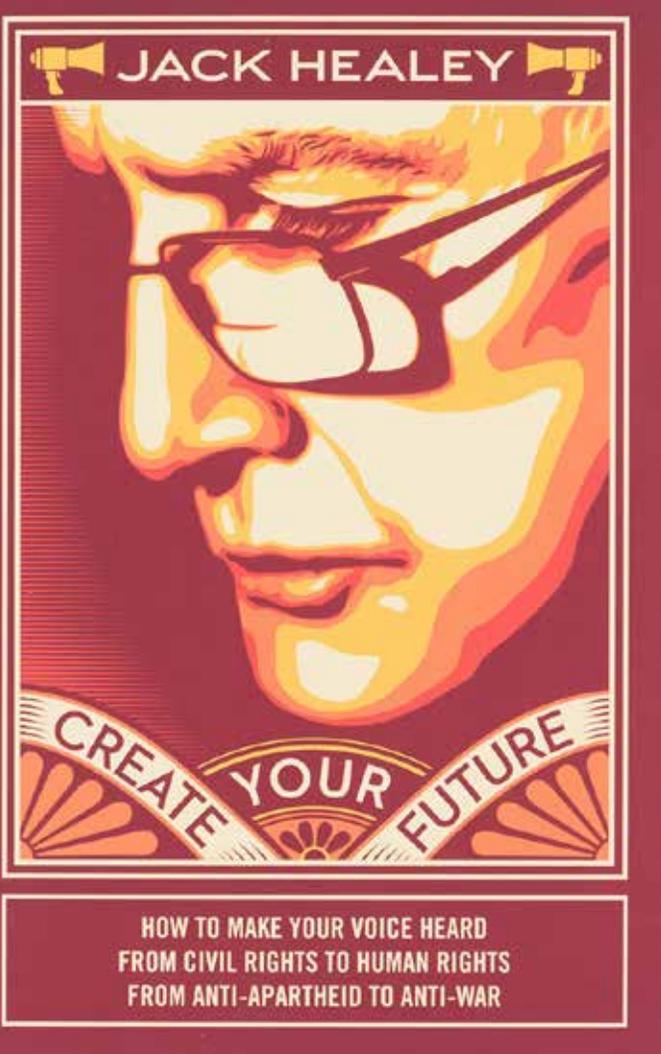
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JACK HEALEY

Recipient of the 2016 Just A Bunch Of Roadies Vanguard Prize

Jack Healey is a world-renowned human rights activist, pioneer, and visionary. An effective and innovative leader in the human rights movement for 50 years, Jack helped move the topic of human rights from closed-door diplomatic negotiations to widespread awareness, public debate, and direct citizen action. Colleagues credit him with making human rights a major focus of governments, advocacy organization, and individuals around the world. Called "Mr. Human Rights" by U.S. News and World Report, Jack brought human rights to the global stage with his creative use of media and by enlisting world-class musical talent as advocates and spokespeople. As founder and director of Human Rights Action Center for the past 23 years, and previously as head of Amnesty International for 12 years, Jack has been the creative force behind numerous, world-wide campaigns that

have inspired young and old, rich and poor to raise their voices for those silenced by oppression and tyranny. Jack was the creative director for the campaign to free Burmese political prisoner Aung San Suu Kyi in 2010. Ms. Suu Kyi was awarded the Nobel Peace Prize in 1991 while under house arrest. Jack also played a pivotal role in gaining the January 2015 medical release of the former president of Taiwan, Mr. Chen Shui-Bian, who was suffering inhumane prison conditions. Jack brought attention to the human injustices of apartheid with Nelson Mandela and Bishop Desmond Tutu, championed the cause to end world hunger with Muhammed Ali and Dick Gregory, and helped achieve clemency for prisoners around the world alongside Meryl Streep, Richard Prior, Jamie Lee Curtis, Robin Williams, Will Farrell, Richard Dreyfus, and many others.

Currently, Jack is the creative director of the "Free Leonard Peltier Campaign," a video platform featuring celebrity spokespeople and affiliated organizations. The effort seeks to heighten awareness of Peltier's cause and urges human rights reform and access. Videos are launched bimonthly and encourage people of all ages to join Human Rights Action Center in contacting the White House or writing to President and First Lady Obama in support of clemency for Peltier. In September 2015, Jack published his memoir, *Create Your Future*, with Snail Press; a call to action for all people, especially youth, to embrace social justice initiatives and to become part of a greater human rights dialogue. The book elevates the discussion on issues such as hunger, poverty, climate change and civil rights. Throughout Jack's many years working as a human rights activist, he has been recognized for his achievements through numerous prestigious awards and honors. These include the Bill Graham Award in 1991, the

1989 Elvis Presley Award for the International Rock Tour of the Year, the 1996 House of Blues Martin Luther King Jr.: Spirit of the Dream Award, the 1985- 1986 MTV Video Music Award - Special Recognition, Humanitarian of the Year and the Pollstar 1988 Readers Poll Award. Jack is also the recipient of seven honorary degrees from universities across the United States.

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Rihanna

Adam Day - Journey

Dallas Shoo - U2

David Graef - Rascal Flatts

John "Badge" Chidley - Janet Jackson

Sammy Bones - Miranda Lambert

Shane Johnson - Imagine Dragons

Takumi Suetsugu - Nickelback, TSO

• **Drum Tech**

Andy Hujdich - Lady Antebellum

Eric Kane - Imagine Dragons

Jeff Diffner - Def Leppard

Joe Dorosz - Shania Twain

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Robbie Cope - Big Sean, Smashmouth

Steve Rinkov - Fleetwood Mac

• **Keyboard Tech**

Brent Jeffers - Journey

Bruce Hendrix - Fleetwood Mac

Jeff Irwin - Lady Antebellum

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Sari Miller - Brian Setzer Orchestra

Skot Harris - Linkin Park

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Brad Madix - Rush

Ken "Pooch" Van Druten - Linkin Park

Paul Boothroyd - ACDC

Pete Keppler - Katy Perry

Pete Healey - Luke Bryan

Scott Eisenberg - Imagine Dragons

Steve Cross - Kid Rock

• **Lighting Designer**

Butch Allen - Eric Church, Paramore, Eagles

Charlie "Cosmo" Wilson - ACDC

Chris Lisle - Miranda Lambert

LeRoy Bennett - Maroon 5, Cheek to Cheek (Lady Gaga & Tony Bennett)

Paul "Arlo" Guthrie - Fleetwood Mac, Van Halen

Sooner Routhier - Imagine Dragons, Shinedown,

Justin Moore

• **Lighting Director/Operator**

Andre Petrus - Shania Twain

Categories & Nominees for 2016 **TOP DOG AWARDS**



Charlie "Cosmo" Wilson - ACDC
Ethan Webber - Rolling Stones
Kevin Christopher - Journey
Mitchell Schellenger - Imagine Dragons
Wally Lees - Paul Mc Cartney

• **Merchandiser**

Andy "Fez" Altieri - Celtic Woman
Charles Midge Midgely - Shania Twain
Nick Alexander - Eagles Of Death Metal
Richard Carter - U2

• **Monitor Engineer**

Andy Hill - Zac Brown Band
Chris Newsom - Miranda Lambert
Kevin "Tater" McCarthy - Linkin Park
Pete Roberts - REO Speedwagon

• **Production Designer**

Baz Halpin - Katy Perry, Taylor Swift
Bruce Rodgers - Premier Boxing Champions, Super Bowl, Lady Antebellum
Butch Allen - Eagles, Paramore
Chris Lisle - Miranda Lambert
LeRoy Bennett - Janet Jackson, Maroon 5

• **Promoter Rep**

Andrew Craig
Joe Battle
John Merritt
Keith Keller
Matt Schneider
Nigel Buchan
Steve Lawler
Tim McKenna

• **Rigger**

Chuck Melton - Katy Perry, U2
Danny Machado - Shania Twain
Jerry Ritter - Rush
Ken Mitchell - Eagles
Yader Mena - Premier Boxing Champions, Rihanna

• **Set Designer**

Baz Halpin - Nick Jonas
Bruce Rodgers - Dierks Bentley, Super Bowl
Bryan Hartley - TSO
Chris Lisle - Miranda Lambert
ES Devlin & Ric Lipson - U2
Raj Kapoor - Shania Twain

• **Stage Manager**

Anthony Giordano - Dave Matthews Band
Fred Yanda - Miranda Lambert
J "J Dot" Dennis - Imagine Dragons
Rocko Reedy - U2
Scott Nordvold - Journey
Sean Robinson - Shania Twain
Steve Roman - Chris Brown

• **Video Designer**

Chris Keating - Def Leppard
Mike Drew - Rascal Flatts
Paul Becher - Paul McCartney
Scott Scovill - Garth Brooks, Brad Paisley

• **Video Director/Operator**

John Breslin - Garth Brooks, Brad Paisley
Larn Poland - Janet Jackson
Mike Drew - Rascal Flatts
Mike Duque - ACDC
Skip Twitchell - Linkin Park
Smasher Desmedt - U2
Steve Fatone - Rolling Stones, Bruno Mars

• **Tour Accountant**

David "5-1" Norman - Charlie Wilson, Toni Braxton
DC Parmet - Elton John
Ina Jacobs - One Direction
Judd White - Pitbull, Kanye West, Nicki Minaj
Kenny Silva - Journey
Liam Burt - Rush, Muse
Mark Aurelio - Sting, Luis Miguel
Pete Merluzzi - ACDC

• **Production Coordinator/Assistant**

Debbie Taylor - U2
Derek Wilson - Janet Jackson, Bette Midler, Cher
Joe Skarzynski - Linkin Park, Rihanna
Marie Claire Cazorla - Goo Goo Dolls, Brian Setzer Orchestra
Meg MacRae - Shania Twain
Melissa Allgood - Linkin Park
Misty Roberts - Enrique Iglesias, Bruno Mars

Categories & Nominees for 2016 **TOP DOG AWARDS**



- **Production Manager - Young Gun**

Arthur Switzer - Justin Moore
Chris Villanueva - Krewella
Daniel Gibson - Twenty-One Pilots
Kevin Twist - Hunter Hayes
Patrick "Paddy" Hocken - Kings of Leon
Richard Young - Ricky Martin
Rob DeCeglio - The Weeknd
Taylor Wettlaufer - Charlie Puth

- **Production Manager**

Dale "Opie" Skjerseth - ACDC, Rolling Stones
Jim Digby - Linkin Park
John "Bugzee" Hougdaahl - Shania Twain
Malcolm Weldon - Janet Jackson
Marc Engel - Chicago
Michael Richter - REO Speedwagon

- **Tour Manager - Young Gun**

Curt Jenkins - Lady Antebellum, Miranda Lambert

Michael Gibson - Twenty-One Pilots
Shaun Hoffman - Bruno Mars
Taylor Wettlaufer - Charlie Puth, Jason Derulo
Victoria Zanghi - Cage the Elephant
William Bracey - 5th Harmony

- **Tour Manager**

Adriane Biondo - Janet Jackson
Angie Warner - Imagine Dragons
Jerome Crooks - Linkin Park
Marty Hom - Van Halen, Fleetwood Mac, Boston

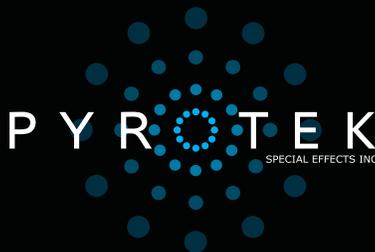


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At Pyrotek our mission is to push the limits of our craft so that our clients can keep Bringing Live Alive.



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