



VOLUME 9 // ISSUE 5

TOUR LINK

MAGAZINE

BUNBURY MUSIC FESTIVAL ISSUE



STORIES ON **PROMOWEST**
AND **LOUD & CLEAR**



PROMOWEST

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PYROTEK FIRES UP WITH PHENOMENAL COMPANY GROWTH AND NASHVILLE EXPANSION

by JJ Janney

Pyrotek recently invited Tour Link Magazine to visit their newest office and warehouse space set up to fill a regional need for professional, cutting edge pyro and special effects. Mason Murphy, Director of Business Development was enthusiastic, "We're very excited to be here. Nashville had a need for a company that can offer the full range of services and we're the full package offering gear, staff and design capabilities."

Pyrotek has built a solid reputation for more than thirty years as the go-to guys for giving artists and fans some of their most memorable "wow!" moments—think Pink at the 2016 Billboard Music Awards suspended above the crowd while appearing to be encircled by flames against an enormous burning clock face or any Trans-Siberian Orchestra concert with their stunning special effects lineup of pyro, multiple flame systems, high wattage lasers, audience scanning lasers, snow, fog and cryo effects.

Reid Derne, Nashville-based Project Manager for Pyrotek gave a little background, "the company cut its teeth on Phantom of the Opera theater tours and Rush, but really took off when we got Metallica." Derne has been with Pyrotek for twenty-six years and counting—long enough that he remembers when eight trucks of gear was a big tour, "now it's thirty-two trucks with load-in and out on the same day."



Reid Derne and Guest at Pyroteks Open House in Nashville

Pyrotek's new office is only a few blocks from Nissan Stadium, convenient to area venues, but without the hassle of tourists and parking. Their fourth expansion follows other offices already located in Toronto, Las Vegas, and the New York area. Alain Chibani, Marketing Director, noted "Pyrotek has doubled its size in the past year in terms of capacity by aggressively moving into regional markets." Derne added, "Within ten hours we can get to any major city in the U.S." Derne said this growth also means Pyrotek is looking to hire new technicians in the Las Vegas and Nashville offices, "but only if they meet the high standards we have to do whatever it takes while keeping safety the number one priority."

Asked to comment on some the driving force behind Pyrotek's phenomenal growth (besides being great at what they do), Murphy said, "it's not just about a market segment or that artists increasingly need to tour to make money, fans now, when they buy a ticket they expect to see a great show with great special effects." Chibani added, "fans are no longer just sitting there watching the artists. There

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LARRY SMITH PUBLISHER

In this issue, we bring you a number of stories that reflect Nashville's ever-expanding importance in entertainment. We have stories on Pyrotek's expanded capacity with the opening of an office in Nashville. As well, Julie Martin has joined our friends at the Hutton Hotel which is one of Music City's chicest luxury hotels. Locally based TNDV recently added an eighth mobile production truck. It is their largest full-service video/audio facility to date, offering native 1080p broadcast and production capability with a 4K backbone. See these stories and more in this issue.

Our cover story is on the Bunbury Festival with a focus on the great partnership between festival producers, PromoWest and audio providers, Loud & Clear, who are tearing it up in the Midwest with exciting entertainment and top notch production.

Finally, please keep your dates open for the next Tour Link Conference to be held again, by popular demand, in Palm Springs, California. Tour Link 2017 will be January 26th through the 28th and we are open for registration. Make sure to register early at the cheaper early-bird registration rate. If you're interested in being a sponsor, you can contact me directly at 615-260-6699.

**Larry Smith
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TNDV LAUNCHES EXCLAMATION MOBILE PRODUCTION TRUCK

TNDV's eighth truck is its largest full-service video/audio facility to date, offering native 1080p broadcast and production capability with a 4K backbone

More than 13 years into business, mobile production specialist TNDV has turned the ignition on Exclamation, its largest truck to date. Exclamation, which hit the road in late May, becomes TNDV's eighth mobile production truck, and its first 53-foot, double-expando Class A truck to offer native 1080p broadcast and production capability across its entire infrastructure and workflow. For clients requiring 4K-production for their events, Exclamation's design also offers 4K quad-link capabilities, with a Grass Valley Kayenne 4K-ready switcher, Aja KiPro recorders, and audio production and recording gear built around a Studer Vista X mixing console from HARMAN Professional Solutions.

The road to Exclamation's launch began in mid-2015 when TNDV Owner and President Nic Dugger identified a need for a new flagship video and audio truck that aligned with the needs of the largest broadcast networks and live events. Exclamation has already provided support for one of the largest annual corporate events held by a well-known Arkansas retailer. And by the end of June, it will have serviced a Baptist convention in St. Louis, a two-week live music event at the Music City Center in Nashville, and a special broadcast event at the Dolby Theater in Los Angeles.

"We have had 13 very powerful and successful years as the elite "small truck" company," said Dugger, whose team handled Exclamation's entire systems design and integration process in the company's Nashville warehouse. "But until now, we've had to turn away projects that exceeded the capacity offered by our existing fleet. Exclamation is the answer to our customer base that says, 'We love your customer service and selection of gear, but we wish you had a bigger truck.'

"We can now accommodate seating for 15 crew members in production control alone, and 30 throughout the truck," Dugger added. "Exclamation reinforces our commitment to delivering what our clients need."

Exclamation is more than double the size of Aspiration, a 40-foot expanding side truck that has served as TNDV's flagship mobile facility since its 2010 launch. While Aspiration and TNDV's other video-centric trucks are all 1080i/720p HD-capable, Exclamation is the first to offer full 1080p broadcast and production support with 24 fps (frames per second) capability. It is also the first TNDV



TNDV's Nic Dugger



truck to integrate a Grass Valley video production switcher, which Dugger and his team identified as critical to servicing clients with higher end production needs. The Grass Valley Kayenne video production center will provide up to 192 inputs and 96 outputs of native 1080p support, with the ability to support 4K productions upon request.

On the acquisition side, Dugger again elected to purchase Hitachi cameras, this time choosing the company's SK-HD1300 camera systems for use on all live and recorded HD shoots. Exclamation's infrastructure can support up to 20 cameras, and clients electing to use 4K cameras can plug into Exclamation's 4K backbone with their camera of choice.

"We have been thrilled with our nearly 25-year long relationship with Hitachi," said Dugger. "They were with me as a middle school student learning television in West Tennessee, and they were with me when we built our digital SD trucks in 2003. And five years later, they supported our first HD trucks."

"Now that we've gone 1080p, they have provided what I believe to be their best camera system yet," Dugger added. "Everything starts with picture quality on a video truck, and we evaluated many cameras from all of the usual suspects. We determined that the SK-HD1300 SMPTE fiber studio camera system was hands down the best looking, most rugged and easiest to operate 1080p camera. With their updated base-stations, and outstanding black levels, chroma saturation and detail control, the whole camera chain comes together to produce stunning images."

Exclamation integrates a mix of new and existing TNDV vendors in its end-to-end workflow. New vendors include Cobalt

Digital (seven frames of digital conversion and distribution gear), TSL Audio (analog/digital/MADI audio monitoring and tally light control), and Flanders-Scientific and Boland Communications (multi-format video monitoring). TNDV also elected to stick with longtime vendors Aja (Ki-Pro recorders), RTS (ADAM intercom matrix) and Imagine Communications, which will support a 512x512 video routing infrastructure with extensive, integrated multiviewer capabilities.

Dugger points to Exclamation's routing and monitoring infrastructure as especially critical to managing the overall video and audio workflow. In addition to the Imagine Communications Platinum video router, Exclamation includes a separate Pesa audio router that supports 128x128 analog I/O and 128x128 digital I/O, and up to four MADI streams. The separate audio router was integrated into the original design to specifically support the Studer Vista X, which can control 800 or more DSP channels and over 5,000 inputs and outputs. Given its enormous signal routing and switching capability, Exclamation provides TNDV's most diverse array of monitoring systems to date. The Platinum router integrates four Imagine Communications HVView modules and 12 additional QuadSplit cards, for a total of 24 multiviewer outputs.

"Most 1080p workflows involve progressive cameras, switching and recording, but the monitoring is often lacking," said Dugger. "We decided early on that everything on Exclamation must be native 1080p-grade, including monitors. The monitor wall in the production space is enormous, and it wows our clients when they first board the truck. Hence, the name Exclamation."

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JULIE MARTIN NOW WITH HUTTON HOTEL IN NASHVILLE, TN

Julie Martin recently moved to Hutton Hotel to handle their entertainment business after being at the Loews for ten years. "Entertainment is my passion," said Martin when asked about her new job, adding "I live and breathe it! I'm ready to continue to conquer the Nashville market!"

The Hutton is a luxury boutique hotel in Nashville which boasts fifty-two luxury suites among its two-hundred-plus rooms. The hotel is crew friendly, pet friendly and makes customer service their number one priority.

In addition to room service, the Hutton Hotel's signature restaurant, the 1808 Grille, serves "southern food with global flavors" like sweet potato risotto and tender slow-cooked confit spare ribs paired with carrots and brown butter.

Give Julie a call to discuss your Nashville hotel needs.

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RIBBON-CUTTING CEREMONY FOR LMG'S HEADQUARTERS EXPANSION; HOME OF EDUCATIONAL BRAND COIL

LMG, a national provider of video, audio, lighting, and LED support and a fixture in the Orlando high tech community for 32 years, announces their ribbon cutting ceremony to introduce their second expansion to its current Orlando headquarters. Founded in Orlando, LMG provides technical services for some of the world's largest corporate meetings, trade shows, concerts, tours, and permanent installations.

With steady growth over the last decade and continuous investments in ground-breaking new technology, the second expansion will provide a larger facility with additional 52,000 square foot warehouse space to position LMG to meet increasing demand and accommodate for future growth.

In addition, LMG's new facility will be the home to CoiL (Continuous Improvement and Learning), a new brand under the Entertainment Technology Partners (ETP) umbrella. The educational brand will provide facilities for a variety of technical, managerial, leadership, and safety training programs and will be the basis for the ongoing improvement of ETP's brands and industry personnel.

From higher education to community events, CoiL will be involved in not only expanding its own capabilities but contributing to the overall promotion of high tech in Orlando and nationwide. From internship programs and partnerships tied to local universities to creating new job opportunities for local communities, the brand aspires to be a driving force in promoting the local tech market and incorporating young talent into the organization.





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are app downloads and opportunities for participation with the audience, that make them feel like they're part of an 'entertainment spectacle' not just a show."

"Artists are telling us they want the kind of epic and participatory moments for their fans, not only for fan satisfaction with the live event, but to generate more buzz and social media sharing," said Chibani. Excitement and demand for pyro and special effects is not exclusive to the music industry either. Mason said some of Pyrotek's newest customers and biggest growth expectations are due to corporate events and trade shows where their clients, just like musicians, want a company that can deliver custom effects, professionalism and safety.

As for their latest expansion, Derne said "Nashville is the new it city, is growing, is centrally located, has a happening music scene." More importantly Pyrotek sees Nashville as an opportunity to show off their creative design in an untapped market. "That's what we specialize in, custom made effects" noted Chibani, "we've done it for Pink, for Britney Spears, Justin Bieber, for many, many others—giving the artists what they conceptualize and want, then delivering that experience to the fan perfectly."

If you want to speak with Mason Murphy about upcoming projects in Nashville or the South, you can reach him directly at 615-943-1460. For more information on Pyrotek, or to see which of their effects are currently inspiring fans and clients around the world:

<https://www.pyrotekfx.com/>





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LOUD & CLEAR INC. BRINGS THE “SERVE” IN SERVICE FOR CLIENT PRODUCTION NEEDS!

by Jordan Haymaker

For nearly thirty years, Cincinnati based Loud & Clear Inc. has been providing audio, lighting, video, roofing, and staging equipment for a live events all across the US. Loud and Clear, Inc. also offers equipment rental services, event consultation, and permanent installations at churches, schools, homes and offices.

Bill Deavers, President of L&C, explained that, “We’re a traditional production company that offers everything from larger aluminum roof structures all the way down to bare necessities.” They are also deservedly proud to be one of the few L-Acoustics K-1 dealers in the nation.

Some notable events that Loud & Clear Inc. is proud to be associated with include the 2015 MLB All-Star Bash, the Indianapolis 500, and of course Bunbury. Look to our featured story in this issue for more specifics on the crew and equipment that made Bunbury possible.

While the company takes pride in offering quality equipment and boasting an impressive portfolio of clients and events, Bill credits his crew as the real backbone of the company. Describing Loud & Clear employees as, “truly some of the best pros in the business with a true servant attitude,” Deavers said it doesn’t matter how big or small the event is, his crew is going to try to make each and every day great. Not one for detached delegation, Deavers can be found at any event, guiding and working alongside his employees so they in turn can better serve the customer.

For Bunbury, the crew worked tirelessly to build everything at the festival from the ground up. This year nearly 100 crewmembers worked around the clock from Wednesday to Sunday between 3 stages. Loud & Clear’s focus on providing the best service and equipment to their clients ensures a great event and reduces stress on the organizers. “When the client is treated well,” explained Deavers, “it makes it feel like a day off to them instead of just another show.”



Deavers had high praise for Bunbury event organizers. “PromoWest does a great job of making the atmosphere feel welcoming and not like it’s ‘just another gig’. Bunbury really is a blessing to the tri-state area.”

Loud & Clear is a one stop shop that’s been able to rely on word of mouth for their reputation and business. For each event, they feel like they’re not only representing themselves, but the client as well. This talented and dedicated crew is committed to making things run as smoothly as possible for each event they tackle.

For more information visit:
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Steve Lagenann - VP of Production



Shawn Bernstein -
Lighting Department Head



Joe Potter - Head of Video Crew

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PROMOWEST - CONQUERING THE MIDWEST MUSIC SCENE WITH QUALITY ENTERTAINMENT

by Jordan Haymaker

Scott Stienecker, president and CEO of PromoWest Productions, purchased Newport Music Hall and started PromoWest back in 1984 with the mission to, "bring quality, big-name entertainment and emerging talent to central Ohio." Now putting on roughly 700 shows a year, he has done just that and more!

PromoWest is the largest privately owned concert promotion company in the Midwest. They can cater entertainment to all ages, but their biggest demographic is college students. Bringing an eclectic mix of artists to the Midwest, everyone from The Rolling Stones to Twenty One Pilots, PromoWest continues to grow to meet the needs for exciting and cutting edge live entertainment.

Based in Columbus, Ohio, they own and operate multiple venues including EXPRESS LIVE!, The Basement, and A&R Music Bar. They also run Stage AE in Pittsburgh, PA. EXPRESS LIVE! and Stage AE each feature reversible stages that allow the venues to accommodate both indoor and outdoor events.

PromoWest purchased Bunbury music festival in Cincinnati, Ohio in 2014.

Now, in their second year of producing Bunbury, Director of Production, Tim Burris, said he is committed to continuously finding new ways to keep improving both artist and fan experiences. "I had expectations for the festival," for example, "in trying to design enough production for the bands to really allow them to bring in their own uniqueness." Burris said "Loud & Clear helped us pull that off." Burris hopes to accomplish the same with the inaugural PromoWest Fest 2016 that is the first of its kind in Columbus, Ohio.

The crew executed Bunbury in a professional and safe manner, all while somehow making it appear so effortless. The entire weekend, even in the midst of everything, Burris was never caught without a smile on his face, and CEO Scott always made an effort to smile, wave, and say, "Hello!"



Tim Burris and Bill Deavers

The best kept secret and biggest hit backstage was a ping-pong table that PromoWest provided so artists and crew could play together between their sets. "Creating a backstage vibe for artists is just as important as the fan experience." Burris explained how something as simple as a ping-pong table and lighting of the artist compound exemplified the bigger, important goals of PromoWest, "from our standpoint, we strive to maintain relationships with the bands and we work hard to make sure the artists and crews are satisfied. At the end of the day, everyone walks out with a positive outlook of PromoWest and what we stand for."

To see what the Midwest's largest, privately owned production company is up to, check them out at:

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SEAMLESS PRODUCTION & CUTTING EDGE ARTISTS MAKE BUNBURY TOP DRAW FOR ARTISTS AND FANS

Story by Jordan Haymaker

Photos by Jordan Summers & David Heasley

Every summer since 2012, Cincinnati has hosted one of the city's largest festivals in downtown's Yeatman's Cove Park. Located right off the banks of the Ohio River (with the CVG River Stage being mere feet from the edge), it made for quite a scenic view. Spanning three days and hosting acts such as Deadmau5, The Killers, and Ice Cube, it brought in an eclectic mix of fans of all ages.

Tim Burris, Director of Production for PromoWest, hasn't just climbed the ladder of success in event production, he's climbed ropes, crawled under stages, and leapt crowd barriers to get where he is today. Burris is a seasoned event specialist in live entertainment. He's no rookie; with a resume which includes helping produce the Victoria Secret Fashion show, to being the tour accountant for Bon Jovi and the tour manager for Van Morrison; the list goes on. Back to his home with PromoWest, he now oversees production for one of the fastest growing music festivals in the Midwest. "CEO Scott Stienecker started PromoWest over 30 years ago and it has just grown leaps and bounds," explained Burris. In 2015 alone, they produced 738+ shows at their 8 venues, including Bunbury and PromoWest Fest 2016.

Loud & Clear Brings Bunbury to Life

Providing lighting, video, and audio for Bunbury was Cincinnati based Loud & Clear, Inc. Burris met Bill Deavers, President of Loud & Clear Inc., through a mutual friend. Deavers was eager to help Burris create a sound and visual experience for the festival that would exceed expectations, and it's led to the great partnership they've had for 5-6 years now.

Deavers started in entertainment as a singer. Once he built his own PA, put an engine in a truck, jumped in that truck, drove to the bar, and played his set covered in grease. He ultimately realized his passion was actually behind the console, which led to him acquiring his own equipment and starting up Loud & Clear Inc.

Steve Lagenann, Vice President of Production for Loud & Clear, started as a singer in a rock band. The band would buy equipment, and then eventually started renting it out. 25 years ago he partnered with Bill because, "He had the sound stuff and I had the lights." At Bunbury, he's the Stage Manager at the Sawyer Point stage saying, "Back in the day it was just Bill and me. We're just used to being hands on, and nothing has changed."



Lagenann explained that Loud & Clear enjoys sticking around and growing with their clients. "We're full production and will do everything from renting out a single microphone to a huge production like Bunbury. As long as it's safe and makes sense, we'll do it."

Eric Cimini, Production Manager, has been with Loud & Clear for 6 years doing everything from Bunbury to corporate events. This is his 2nd year managing this event and crew of 50+. He likes that, "It's different in that it's right in the middle of the city. That draws in a lot of people. It's still logically challenging for load in and load out, but there's a lot of prep work and planning where to put everything." Cimini's job is to manage the crew and make sure everyone is well taken care of.

Lighting

Shawn Bernstein, Lighting Department Head, was born

into theater and raised backstage in ballet in Cincinnati. His mother was the stage manager and his dad the LD. He's worked for Loud & Clear for 3 years after being out of the business for a bit. "I just missed it, so I had to get back into it," he said. He has a mix of duties including designing all of the lighting, managing the crew, troubleshooting, and battling the elements. He said he and his crew are, "really good about coming in prepared and just kind of rolling with the punches." With the wind and rain, the 8 dedicated lighting techs ensured everything was safely secured and covered up.

While designing, Bernstein thought, "I want, even without the lights illuminated, for it to look good and different." The two main stages were adorned with organically shaped (rather than linear) rigs that held around 100 lighting fixtures, including MAC Viper AirFX, MAC Viper Profiles, Mac Auras, Martin Atomic 3000 Strobes, Rush MH3s, and Elation Protron LED Strobes. They also set up High End Full Boar consoles and grandMA's at the main stage to provide for multiple options.

Bernstein mentioned, "For being a company that provides more than just lighting, we have a really strong inventory and an amazing crew to support it. We light everything from corporate events to festivals. Big or small, we do it all." He's thankful to have such a talented, disciplined, and dedicated staff who are known to pull all-nighters simply because, "They don't want to give up until it's done."

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Video – Absen

Joe Potter, Head of Video, has had a pretty eclectic career, starting with the Dog Whisperer, moving on to the Dr. Phil Show, post production at Technicolor, and even production at baseball stadiums. He grew up in Lexington, KY and returned from LA last year when Loud & Clear had an opening. Joe was excited to get started, saying, "I just really enjoy be-







ing out in the field and having these experiences."

He manages all video techs and hires and employs the 13 people on the video crew. There are 3-5 cameras at each stage with a direct fiber link provided by Cincinnati Bell between the two main stages. PromoWest wanted to implement the fiber link this year to provide the opportunity to check out what's going on across the park at the other stage without having to walk away and risk losing a potentially great spot.

Continuously improving, they also increased the size of the video walls to make room for 3 separate slices for a Twitter feed, a sponsorship roll, and the video feed itself. With a massive thunderstorm rolling through, the crew had to prep all of the equipment for rain. Everything from the Sony HXC 100 cameras, the Panasonic AV-HS410 switcher, 9 feeds via Rogue Servers, 250 Absen video panels measuring 23x15 ft on the main stage (of which Joe is actually Absen certified, meaning he knows how to properly build them), and 2 pop up video trailers at the river stage. Potter said, "We had to repel off the roof to



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fix the panels after the rain. I thought, ‘Great, you have to work on that wall in the air,’ but everyone jumped in to help and it was great team work.”

Audio – L’Acoustics

Matt VanHook, festival audio coordinator, said essentially a road case full of Red Bull is what kept him going throughout the weekend. “On day one alone my pedometer showed me walking 31.5 miles!” He started when he was 5 after his mom sent him to his room. Instead of thinking about his punishment, he built a stage and performed Michael Jackson’s Thriller. He said, “It’s all I’ve ever pursued.”

VanHook worked for Loud & Clear 14 years ago and then hit the road with Whitesnake and Motörhead before returning to the company. He supervises the audio crew and deals with everything from simple questions to full blown emergencies. Matt laughed, “Really I just give my guys the chance to do what they do.” At the main stage, they used the Avid VENUE Profile desk since it is so user friendly. Everything else is all L’Acoustics from the cabling, the K1 & K2 on the main stage, and smaller Kara with 2 SB18s for The Killers. Everything is so versatile and robust with these speakers, and from on the ground to in the air it only took 15 minutes to hang.

Managing at Bunbury is a new challenge for VanHook. “I’m learning that we don’t get a ton of time to plan. You’re either 100% ready or 0% ready.” But he’s happy to be using the best PA system around, to be working with good people, and have good planning and follow through. “It also helps that Tim Burris gives us everything we need to get the job done.” He continued, “And as far as the location, I always thought this park was under utilized. It’s great to bring people to the river and bring us back to our roots.”

Wristbands - Intellitix

Last year at Bunbury, they learned that they didn’t want to limit the fans and restrict purchases to “cash only” again. The solution: allow fans to “Top Up” their admission bracelets with funds that can be used to buy

The advertisement features the BEARCOM logo with the tagline "Wireless Worldwide". Below it is the MOTOROLA SOLUTIONS logo, "Radio Solutions Channel Partner". To the right, a yellow box contains the text: "As America's only nationwide wireless equipment dealer, we provide two-way radio rentals, solutions and service to our customers!" Below this text are three buttons: "Buy", "Rent", and "Service". To the right of the text are two images of Motorola two-way radios.



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anything at the festival. This technology was provided by Intellitix, a company based out of Canada that has worked events in Europe along with other major festivals like Coachella. It works via a tiny chip inside the bracelet that communicates over a closed network. The information is then held and updated in the cloud. The attendee then just swipes the bracelet over the terminal to approve the purchase, and that’s it! At the end of the festival, the data is crunched, and any remaining balance is returned to the customer via check or direct deposit, depending on how the money was added.

It’s easy, quick, and helps prevents theft. It’s great for the vendors too because they just upload their menu and pricing, the customer scans their bracelet, and then scan again to confirm. PromoWest initially thought, “If we’re going to continue to grow, we’ve got to have this!” Marissa Luther said, “The staff is wonderful and so knowledgeable, and everyone from PromoWest along with the vendors quickly learned how to use an implement this piece of technology.”

Mobile Charging Lockers

Operator and Director, Anna Athakhanh, worked alongside David Ward at Bunbury to provide guests with an area to store valuables and charge their devices. For 7

years this company has gone nationwide with their mobile charging lockers. Starting out as a poolside amenity, it only made sense that they reach out to the festival community as well. Chris Shapouri started the business in Las Vegas at the Wynn and eventually spread to include the mobile division for festivals and rural areas.

Athakhanh explained, "It's such an important part of the festival and gives these people a peace of mind that their belongings are securely stored." This is an especially popular service for overnight events, with TomorrowWorld being one of their largest accounts. What makes these lockers special is that each one has a USB and multi device charging cable inside. Sharing between friends and family is encouraged, and it's great to use as a meeting place if separated.

"The festival is almost a cultural movement now. It's all about capturing these moments." Athakhanh continued, "With cell phones and sharing on social media being such a prevalent thing now, being able to charge that device is crucial." With a variety of rental options, they're there 24/7, because no matter how much a person plans, they're going to need to recharge during a long event. She laughed, "It's something you don't realize you need until you actually do need it."

The name really says it all. With the definition of "Bunbury" being to make up an excuse to get out of doing something boring, there's no better reason to take a break from reality to hangout, discover a new favorite artist, and enjoy what PromoWest and Loud & Clear can accomplish together.

<http://www.bunburyfestival.com/>



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Two smaller images showing examples of stages built by Apex Stages. The left image shows a large stage with a band performing in front of a crowd. The right image shows a more compact, modern-looking stage structure.



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MICKEY CURBISHLEY, CEO OF PRG MUSIC GROUP, ANNOUNCES RESIGNATION

CEO of the PRG Music Group, Mickey Curbishley today announced that he will be leaving Production Resource Group as of June 30, 2016. As CEO of PRG's Music Group, Curbishley oversaw business development and client support for concert tours, special events, television, and other music-related projects around the world.

"After 18 great years at PRG, I have decided to move on," says Curbishley. "Looking back what a fantastic journey it has been. From a tiny warehouse in West London where we spent the first week removing dead pigeons to the glamorous Hollywood Hills. I have been extremely proud of the professional and personal achievements my time at PRG has afforded me but now I feel it is time to begin a new journey in this amazing and ever-changing industry."

Curbishley also notes that he wants to thank the people that have made his journey at PRG so special. "I will miss working with the amazing team that makes up the Music Group. These are not just the people I work with, these are my lifelong friends sharing some of the toughest times and definitely some of the funniest!"

Curbishley began his career in the music industry touring with many popular artists including Elton John, Eric Clapton, Phil Collins, George Harrison, Frank Sinatra, Judas Priest, AC/DC, and Prince. Leaving the road in 1994, he joined Light & Sound Design (LSD), where he eventually

became co-owner of the esteemed company. With PRG's acquisition of LSD in 1998 Curbishley joined PRG. Throughout his time at PRG Curbishley filled leadership roles for the Concert Touring Division including President, Global President, and most recently the CEO of PRG Music Group. Under his guidance PRG's global concert touring grew into the worldwide leader providing production technology to some of the biggest and most influential artists in the music industry. In the past several years Curbishley oversaw the formation of the PRG Music Group, focused on providing integrated video and lighting solutions for tours, festivals, and concert events around the world. Curbishley helped integrate and merge the leading industry veterans and technology expertise of PRG and Nocturne.

"I am very proud to have been in a position to have contributed to the success and hard work of such an incredible team of people at PRG over the years," comments Curbishley. "It has been a real pleasure; a great deal of work; and some wild times together. Though I am moving on from PRG, I am confident that everyone at the Music Group will continue to provide the highest level of support for PRG's clients. Over the coming weeks I look forward to continue working with my clients and colleagues as I make this transition."

Curbishley concludes, "It's always been my clients, many of whom I am lucky to also count as friends, and their creativity that has pushed me to achieve the highest level in all my endeavors and I look forward to continuing those many close collaborations. This is one of the most exciting industries that I know and it is one that is definitely in my blood. I can assure you I am not leaving the music industry, but rather am excited to have the opportunity to look for and embrace the new adventures and possibilities it has to offer."

Mickey Curbishley can be reached at mcurbishley@me.com



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To Find Out How

LOGISTIC SUPPLY CHAIN COALITION: PROTECTING YOUR INVESTMENT



James Voyles, LSCC Executive Director

The current legislative and regulatory arena is becoming increasingly complex in Washington DC and across the United States. As government continues to grow and expand, its rules and regulations have created significant new costs and hurdles effecting tours, labels, and companies in general that make up the logistics supply chain. Unfortunately, this process typically occurs with little knowledge and input from a majority of the affected stakeholders – even though these rules will directly impact their operations and their investments.

With legislative and regulatory challenges becoming more significant every day, we sat down with Logistics Supply Chain Coalition Executive Director James Voyles to talk about what is happening in Washington, DC and about how tours and labels can stand up and be heard.

Who is the LSCC?

To level the playing field in Washington, the LSCC efficiently and strategically ensures that America's highly skilled supply chain and transportation

businesses, particularly small to medium-sized companies, are informed of current and potential legislative or regulatory threats to their businesses. We empower these companies and provide the tools necessary to take critical action that will protect and promote their interests.

How did the LSCC get started?

In the wake of 9-11, one of the greatest tragedies in US history, the Transportation Security Administration was tasked with developing screening and security measures that posed substantial threats to supply chain companies. In many cases, the proposed regulations could have closed down hundreds of small to mid-sized transportation businesses costing thousands of jobs. Several of these companies came together under the banner of the Air Cargo Security Alliance. With the help and input of several industry members, the Alliance was able to push back against excessive government regulations that could have had a drastic impact on their businesses. The Alliance largely disbanded after striking this critical victory, and now, the Alliance is coming back together to form the LSCC as a permanent coalition.

How does the LSCC operate?

We design and execute advocacy strategies to shape public debates involving the transportation sector by building strong public support for client objectives. The Coalition is focused on winning these legislative and regulatory battles by engaging in direct lobbying at the state and federal levels, harnessing both traditional and digital media, and mobilizing grassroots advocates.

What are the key issues the LSCC is working on?

The LSCC is tracking several issues that directly affect trade and transportation, including:

- Engaging Congress and DOT on federal hours-of-service rules and regulations

- Ensuring that new legislation on the air transportation of audio-video and other communications equipment powered by lithium ion batteries are not too stringent
- Advocating for new federal and state level truck length and weight limit requirements
- Monitoring emerging threats to how companies work with 1099 contract workers.

Does the LSCC have the proper relationships to effectuate change?

Our team is uniquely connected with current Congressional and Administrative leaders that are in positions to shape regulations and pass legislation. The team is comprised of former Chiefs of Staff for Senators and Congressmen, former high ranking agency officials, attorneys, and public relations specialists who have decades of experience and can make sure that your voice is heard in the regulatory and legislative process.

What are some of the LSCC's key attributes?

The LSCC prides itself on its creativity and speed. We are constantly cultivating our ability to rapidly take actions necessary to protect and promote client interests. Whether this involves setting up meetings, commissioning polling, or mobilizing grassroots, LSCC is always looking for the most efficient and effective way to address challenges. The LSCC combines unique access with extensive expertise to design and execute strategies to win policy and political battles in the energy and environmental space.

How do companies work with the LSCC?

The LSCC provides information regarding legislative and regulatory issues that will impact the transportation industry, which directly impact tours. Member's key role is to provide goals and targets for engagement, whether they be issue sets, regulatory agencies, or congressional committees. The LSCC uses your valuable feedback to put a mixture of informational requests, direct advocacy, and grassroots mobilization into effect to increase attention on specific issues and secure a beneficial outcome for you.

How can I get involved with the LSCC?

For more information on the LSCC, its activities, or how to get involved, please contact LSCC Executive Director James Voyles at jvoyles@hbwresources.com, by phone at (202) 423-8391, or on the web at <http://www.supplychaincoalition.org/>.

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ROBE.

HELPING EDUCATION AT THE GRAFISCH LYCEUM

Grafisch Lyceum is an independent vocational college in central Rotterdam, Netherlands, specializing in the fields of media, design and technology. It was founded in 1950 as a printing college and has moved with the times, now offering over 40 different courses and programmes for creative industries ... which also includes a 3 year Technical Theatre Course.

The already excellent training facilities for the theatre course have recently been boosted with the purchase of 20 x Robe DL4X Spots and 20 x LEDWash 300s



Wilbo Kouwenhoven (L) & Edith Molmans (R), with Controllux's Jeroen van Aalst in the Middle.

which are being utilized for teaching on all the course's Lighting modules.

The 250 or so Technical Theatre students – it's the largest such course in the Netherlands - also benefit from being able to use the TV broadcast and recording studios provided for those on the media and communications and music technology courses.

Additionally, there's a 'live' venue / multipurpose space available, comprising three interconnection areas to vary the capacity, where they can set up equipment, stage productions and gig scenarios. It's only open for one public show a year ... The rest of the time it's used almost daily for teaching. There are also four 4:1 scale lighting design studio suites where real-life stages, sets, lighting, sound and video profusions can be prepared in miniature.

Wilbo Kouwenhoven is a Technical Theatre teacher who also oversees and assesses the learning process and how it's delivered to the students. One of his colleagues, Edith Molmans, was also involved in the decision to purchase the new Robe moving lights.

They are in fact replacing some older Robe ColorSpot and ColorWash 250E that arrived not long after the course first started 15 years ago! These were still going strong, but the technology now is almost unrecognizable, so it was time to get something modern and appropriate on which to teach.

"It's essential for any switched-on learning centre, to have access to the latest technologies so we can equip our students with appropriate knowledge of kit they are likely to encounter in the real world as they start their professional careers," says Wilbo.

They wanted LED fixtures because "LED is the future", and selected Robe for being "excellent all-round fixtures and an industry standard product and brand" states Wilbo. Their great experience with the ColorSpot and ColorWash 250E ATs underlined the brand's general robustness and build quality.

Robe's DL4X Spot is part of the DL range that is specifically designed for theatre applications and this was also of great interest. Features like the two gobo wheels and the zoom on the DL4X give plenty of scope and opportunity to get creative as the students develop their basic and advanced lighting skills.

"For the small size the LEDWash 300s are incredibly powerful" comments Edith, who also really rates the DL4X gobos, "they are completely different from the gobos you see in other lights" she observes.

Wilbo mentions the good working relationship with Controllux which is a big asset, "A comprehensive product range and amazing support - which can often really make the difference – is essential for organisations like us".

Many students graduating from Grafisch Lyceum go

on to pursue successful industry careers, especially in theatre and TV as well as the live sector.

"We like to ensure that they have realistic expectations when they leave. It's not all about glamour! Being trained on relevant equipment is one side of the equation, the other is having the communication and networking skills, being prepared to work hard with passion and the commitment needed to move forward in the production industry," concludes Wilbo.

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