

# mobile *monthly* PRODUCTION

**Charlie Hernandez**  
wins  
Humanitarian  
Award

## relive **TOUR LINK** 2011

**TOP DOG  
AWARD  
SHOW**  
**Patrick Stansfield**



wins Platinum Award for  
Lifetime Achievement

**David Bernstein**  
wins Innovator Award



**PANEL  
SESSIONS**

Ethical Touring  
Festival Challenges  
Transportation  
Challenges

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Workshops





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## FROM THE *Publisher*



As you can see, this issue is devoted to the Tour Link Conference and the Top Dog Award winners. Admittedly, this is a lot of self-congratulatory, unabashed, self-promoting hype... guilty as charged. However, if you were not here, simply ask any one of the many who attended and get their opinion of the event. In the 28 years that I have been doing this, I have never been as surprised, pleased or gratified as I was after this experience. We broke all the attendance records for the event and with double the expected turnout, selling out three hotel blocks, scrambling to accommodate the crowd and sweating the details, we finally did it. Tour Link has to be considered now to be the premier gathering of the Live Event Production Industry, hands down.



My personal thanks go out to our overworked and under-appreciated staff. Most especially, Chris Cogswell and Jennifer Russell gave everything they had to give in supporting the event while trying to maintain their regular staff duties. Our writers chipped in and did everything from covering sessions to doubling as chauffeurs (with no tips). The staff that remained in the office not only held down the fort, but were there for long-distance logistical support, that was desperately needed. I also thank their long-suffering and understanding families for all they endured during this time...and mine as well.

To the Tour Link Board of Advisors, this was not the finish line of where we want the event to go, but we sure crossed a threshold. Without the willing volunteer work that they all contributed, this could never have happened. From the panel sessions and the outings to dealing with the hotel(s) or the award show, everyone on that board proved their devotion to the cause and their absolute love of this industry. Through all the gut-wrenching sessions on the phone, the errors along the way (mostly mine) and the singed tempers, this group proved the difference between a real "working board" and a rubber-stamped group of names.

To our co-sponsors, we hope you got the praise and thanks you deserve for supporting a true world-class event. Whether it was Robert Schneeberger's (All Access Hospitality) excellent catering Friday evening or the ad-hoc group of Golf Outing coordinators to the Award Show Production with all the supporting production companies (especially Upstaging, Nocturne and Clearwing), this event rocked!

Finally, my thanks to all who attended and those who came from as far away as the UK, Austria, Germany, Brazil, Finland and Australia to those who were just in the neighborhood, thanks for attending and I will close these thoughts with the message that I give to all attendees..."If you had a good time, if it was productive for you, and you want to return, find someone who should be here and get them to attend next year with you."

*Larry Smith*



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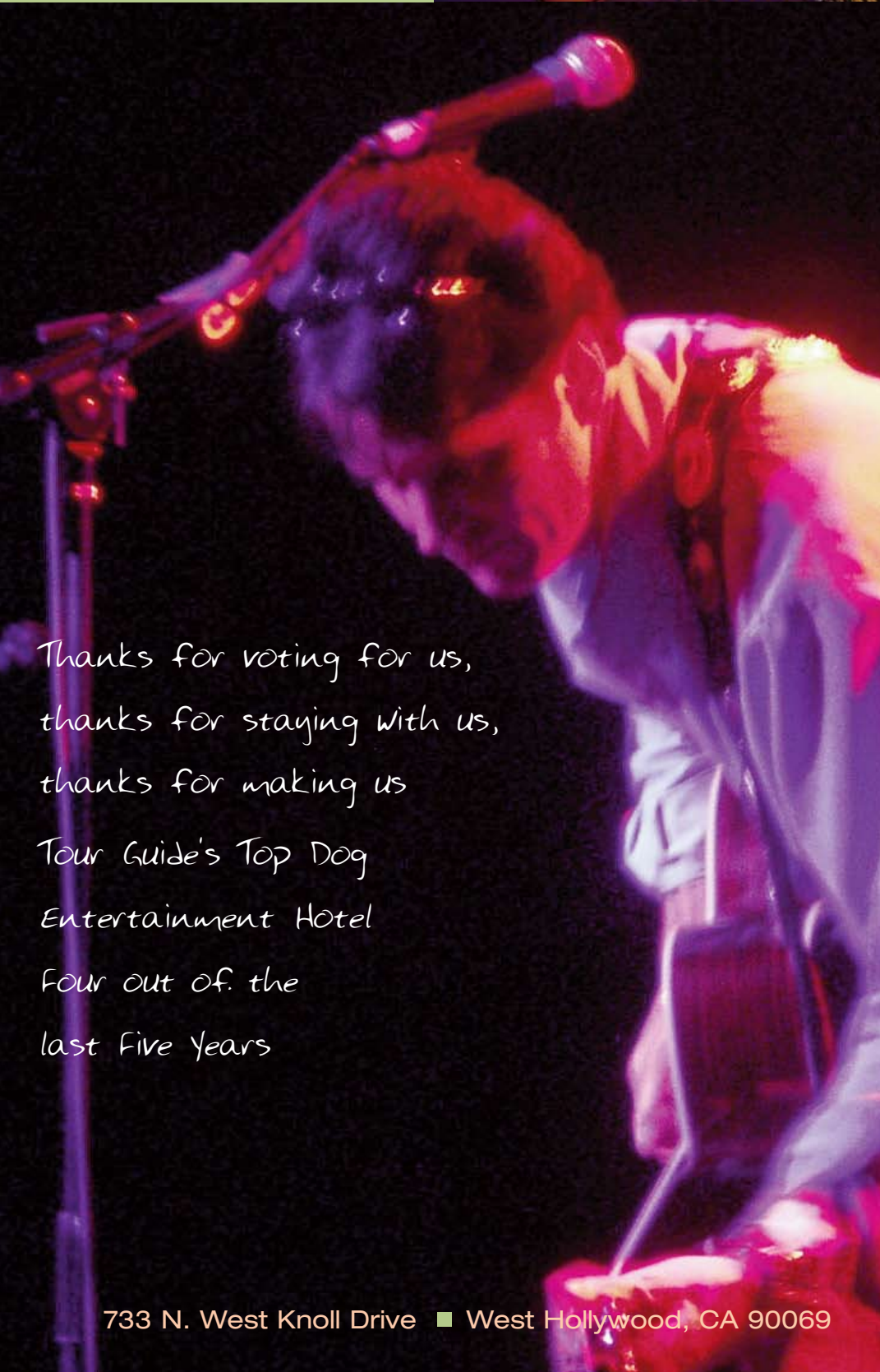
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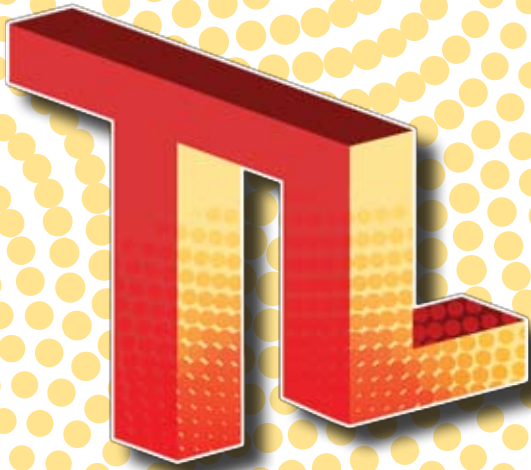
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***Thank you to Tour Link, our clients, vendors and industry friends for their support and for awarding me the very first Top Dog Travel Agent of the Year award- Tracy Williams***





relive

TOURLINK 2011 // SCOTTSDALE, ARIZONA // JANUARY 27-30



It is time once again for our Tour Link Recap issue. Around 500 people attended including roadies and others who make their livings in live concert touring spent three days in Scottsdale, AZ for the annual Tour Link Conference in January. The power of the roadie was in full effect. Everyone involved in putting on a concert, with the exception of the artist and the promoter attended and did what they do best – party hard.

They also learned, networked, and met some of the legends in their field. Folks like Dinky Dawson, who has been on the road since the early 60s and Benny Collins, who worked on Michael Jackson's road extravaganzas for years. This is one of the high points of Tour Link. Everyone is available, accessible and a maximum of two degrees of separation from you. No one thinks of themselves as "too important." It was not unusual to see younger tour personnel hanging out with people who have come up through the ranks to positions of responsibility and their own companies.

Put on by Tour Guide Publications, publishers of the Road Book, Venue Book and *mobile Production monthly* and the creators of Mobile Production Pro website, this is all the brainchild of Larry Smith and the Tour Link Board of Advisors. Larry was a

former Senior Director at Performance Magazine and the Summit Conference back in the day. To hear everyone tell it, this year's Tour Link eclipsed the old Performance Summit conferences in scope, spectacle and attendance.

Most people don't think of the professionals behind the scenes when they go to a concert, but these are the guys who make the modern concert experience what it is – the truckers and freight companies that haul everything, the bus drivers, coach companies, and private jet charter companies that haul everyone, the hotels where crew and artists stay, the riggers, lighting, video, backline techs, caterers, tour designers, tour managers, tour accountants, two-way radio companies, massage therapists and on and on. That's who Tour Link celebrates.

Celebrate they did. The highlight of the event is the Top Dog Awards Show. Here, the best caterers, video and lighting companies, hotels, road managers, everyone who puts the show on, has the opportunity for recognition. Like the GRAMMY Awards, The Top Dog Awards are voted on by their peers. The tour that took the most awards this year was the hardworking Bon Jovi crew (seven awards in all!).

Thanks to all who attended, and we hope to see you again in 2012!

*The Tour Link Staff*



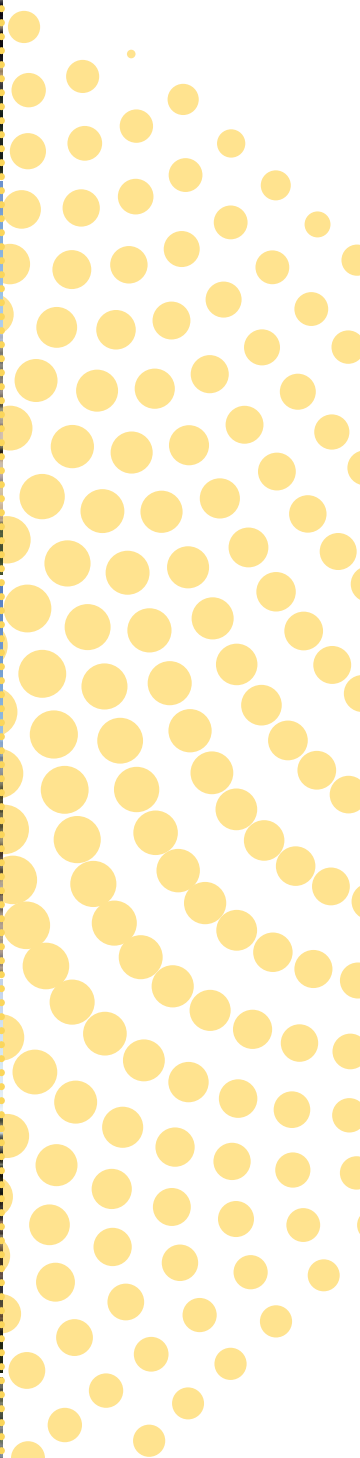


THURSDAY // JAN 27

# Golf Tournament

Location: TPC Scottsdale Stadium Course









Jib Clark (Rainbow Productions)



Mathieu Cecil (Show Distribution)



Ian Massey (Beat The Street UK)



Drew Foster (Segway Off Road), Darcy Lynch & Cindy Gottfried (Stage Hands Massage), Robert Schneeberger (All Access Hospitality)



Dot Bots!



Grace Jones (Jumbocrusier)



Tom Benson (RF Productions/Outline), Eric Fowler, Gully Nassiri (Sutton Place Hotel Chicago), Melissa Diaz (Crowne Plaza Orlando), Teresa Nevine (Loews Denver)



Nicki Goldstein (Midway Car Rental)



Dana Steiner (Chapman Freeborn)

# THURSDAY // JAN 27 CrackerJax

Location: 16001 N. Scottsdale Rd. // Scottsdale AZ 85254



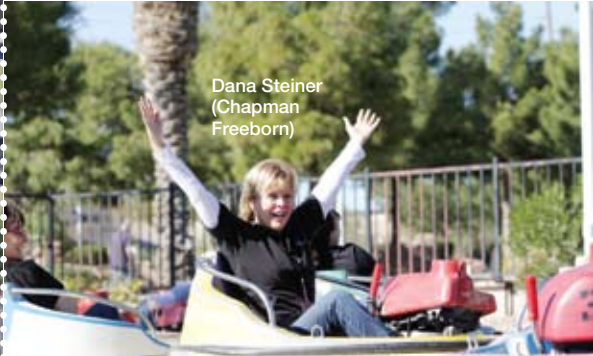
Tracy Williams  
(Travel Like A Rock Star)



Jeany Kim  
(Travel Like A Rock Star)



Dana Steiner  
(Chapman  
Freeborn)



Nick Welyhorski (The Orlando Hotel)



Marco Rizzo  
(Wyndam  
Grand Lond  
Chelsea  
Harbor)



Stephen Lee (Jumbocruiser)



Jacques Tanguay (Show Distribution)



Chuck Randall & John Aiken (Senators Coach)



John Jaworski (X-Streamers.com)



David "5-1" Norman & Benny Collins







Karen & Lamar Stanford (D&S Classic Coach)



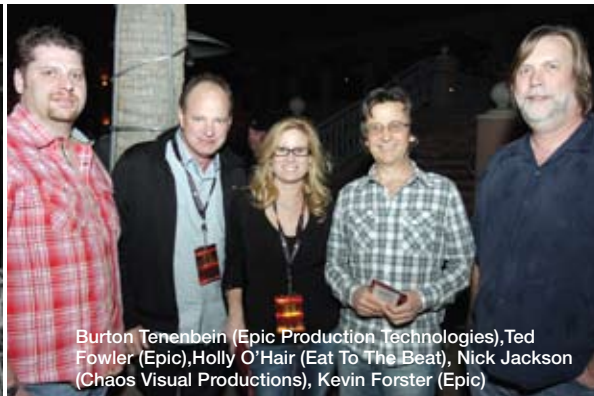
Tim Crack (Mega-Stage), Clint Ellis (Priority Brokerage Services), Jeff Marshall (Global Motion), Robin Williams (Global Motion)



Jorg Phillip (Beat the Street Austria) & Ian Massey (Beat The Street UK)



David & Suzanne Norman



Burton Tenenbein (Epic Production Technologies), Ted Fowler (Epic), Holly O'Hair (Eat To The Beat), Nick Jackson (Chaos Visual Productions), Kevin Forster (Epic)



Darcy Lynch (Stage Hands Massage) & Amy Ravit Korin (Touring Tech)



Michelle Kramer (Air Apparent) & Dana Steiner



Tim Crack (Mega-Stage) & Bill Abner (Atlanta Sound & Light/Tour Guide Publications)



Mathieu Cecil (Show Distribution), Dana Steiner (Chapman Freeborn), Jacques Tanguay (Show Distribution)



Robert Roth (Christie Lites) & Bert Pare (Audio Analysts)



Pete Cavanagh (Kleage), Ted Burzynski (NIC Freight), Leon Roll (Nocturne) & Todd LePare (Nocturne)



Amie Walz, Aubrey Wright, Jill McCutchan

# THURSDAY // JAN 27

## Opening Night Reception

Location: Splash Patio // Scottsdale Marriott at McDowell Mountains







Devon Isakson (Andaz West Hollywood), Parvaneh Miller (Andaz San Diego), Michaelene Lehman (Grand Hyatt Seattle & Hyatt at Olive 8)



Tim LaValley (Battlecruiser), William Culberson (Air Charter Service), Mark Hollander (Air Charter Service), Dave Hyslop (XL Video), Phil Mercer (XL Video)



John Parrilla (Pyrotechnico), Matt Wood (Pyrotechnico), Tom Harmon (Laser.net)



Jim Silvia (TM Judas Priest) & Frank Stedtler (EFM)



Jerry Mika (Red Lion Hotel Salt Lake City) & Dennis Levinson (Resort Attractions)



Tracy Williams (Travel Like A Rock Star), Pattie O'Neal (Wingsworldwide Entertainment Tours), Tina Waters (The Tour Company)



Katherine Ross (Metropolitan Hotels), Jay Sendyk, Marco Rizzo (Wyndham Grand London Chelsea Harbor), Nick Welyhorskyj (The Orlando Hotel), Penny Graham (Sutton Place Vancouver)



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Lighting Designer of the Year

**Doug "Spike" Brant**

Lighting Director of the Year

**Sooner Routhier**

Roadie (Touring Technician) of the Year

**Omar Montes**

Stage Manager of the Year

**Mike Devlin**

Tour Manager of the Year

**Scott Casey**

Production Coordinator/Assistant of the Year

**Meg MacRae**

## Nominated

Production Manager of the Year

**Jesse Sandler**

Promoter Rep of the Year

**Gord Berg**

Tour Accountant of the Year

**Larry Richter**

## Vendors

Coach Company of the Year

**Senators Coaches**

Freight Forwarding Company of the Year

**Rock-It Cargo**

Trucking Company of the Year

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David Scheirman (JBL)



Ethical Touring // Panel Session



Greg Brunclik (Clearwing)



The Past, Present and Future of Touring // Panel Session



Kyle Bryan Chirside



Randy Jacobs



Jon Nevins



Stuart Ross



Jay Sendyk



Transportation Challenges // Panel Session

FRI & SAT // JAN 28 & 29

# Panel Sessions

Location: Scottsdale Marriott at McDowell Mountains





The Impact of Line Array Speakers on Touring



John Brown  
(Brown United)



**FRIDAY Jan 28 Sessions**

- 🔧 **Bring your problems & ideas to the table // an open discussion**  
Moderator: Jay Sendyk
- 🔧 **Everything a Hotel Wants to Know From a Tour**  
Moderator: Bruce Eisenberg
- 🔧 **Workshop: Impact of Line Array Speakers on Touring**  
Host: David Scheirman, JBL
- 🔧 **Tour vs. Regional Production**  
Moderator: Jon Nevins
- 🔧 **Transportation Challenges (Air Charter, Trucking, and Buses)**  
Moderators: Nick Gold & Jim Bodenheimer
- 🔧 **Ethical Touring**  
Moderator: Charlie Hernandez

Patrick Stansfield



BY BILL ABNER & HANK BORDOWITZ

A funny thing happened on the way to this year's Tour Link conference. Despite the record-breaking snowfall in the eastern part of the United States that clogged air travel during that blustery weekend in January, a record number of people still managed to make it to Scottsdale, Arizona for the 2011 conference. Arriving at the Marriott at McDowell Mountains, the guests found both the weather and the camaraderie to be warm and inviting. Consequently, this year's discussion sessions were packed as never before with attendees hungry for interaction and inspiration.

This year, complementing the record breaking attendance, more sessions were planned to give the touring professionals in attendance broader choices and options for discussion topics.

There were a total of 14 different sessions spread over the two days that were open to everyone, and another two sessions which were deemed "closed" to all but those in the coach industry. This year, there were so many sessions that one reporter alone couldn't cover them all.

Continuing with the successful "round table" format from the 2010 conference, each of the discussion groups were headed up by a moderator and a panel of experts from the industry. The audience was then engaged to pick the brains of these pros and urged to take advantage of the wisdom and experience assembled.

Where else but at Tour Link could a young, up and coming tour manager, production manager or even a backline tech have the opportunity to ask questions and have a dialogue with pioneers and titans of the industry such as this year's Lifetime Achievement Award winner Patrick Stansfield? Where else but at Tour Link could hospitality professionals and travel agents have the chance to ask direct questions to legendary tour managers such as Jerry Levin and Chuck Randall about why and how they do business the way they do? Nowhere but Tour Link.

This is one of the things that make this conference special and like no other; the access to this fund of valuable knowledge and experience. So, lets take a look at some of these sessions and see why they continue to draw such crowds and such participation year after year. 🔧

**SATURDAY Jan 29 Sessions**

- 🔧 **"You Can't Make This Shit Up!"**  
Moderators: Stuart Ross & Bob Daitz
- 🔧 **Video Workshop: Enriching the Tour Experience**
- 🔧 **Festival Challenges**  
Moderator: Stuart Ross
- 🔧 **Tour Technologies**  
Moderator: Chuck Randall
- 🔧 **Coaches CLOSED MEETINGS**
- 🔧 **Workshop: Payroll**  
Moderator: Ron Shirley
- 🔧 **Great Expectations! What Tours Expect From Their Travel Agents**  
Moderator: Nicki Goldstein
- 🔧 **The Past, Present and Future of Touring**  
Moderator: Henry Bordeaux





FRIDAY // JAN 28

# Transportation Challenges

(Air Charter, Trucking and Buses) // with Nick Gold



John Aiken (Sentors Coaches)



David Young (Sentient Jet)



Bob Daitz (Daitz Personal Logistics)

Before the concert can happen, the equipment, the crew and, oh yeah, the band have to arrive. As the art and science of putting on live concerts grows in complexity, so does the business of getting the concert to the venue. Transportation was a huge issue at Tour Link 2011, with the private meetings of the new Entertainers Motorcoach Council, the Jet BBQ (this year's Transportation BBQ), and this panel of the tribulation of getting everything where it needs to be.

Moderator Nick Gold, owner of Entertainment Travel, hosted a panel of travel professionals: Loren Haas from Stagecall; Andrew Drykerman of Apollo Jets; David Young from Sentient Jets; Phil Bodenheimer of Egotrips; and Senator Coaches' John Aiken. In front of a room full of fellow travel and transport professionals, they offered an enlightening session about getting there safely, dealing with the growing number of government regulations, and what the future might bring.

The first thing on the docket (and pretty much on everyone's mind) was the new set of regulations for trucks and drivers, CSA 2010. The law replaces SafeStat safety measurements

with a new rubric, called the Safety Management System, or SMS. SMS compiles information based on Behavior Analysis and Safety Improvement Categories or BASICS. These categories include unsafe driving, fatigued driving (Hours-of-Service), driver fitness, controlled substances/alcohol testing, vehicle maintenance, cargo-related information, and crash indicators (no acronym for these - yet). Each of these categories has an individual section in the Code of Federal Regulations. It's a lot of data, and even people at the panel were urged to go to Web site: [www.csa2010.com/articles/CSA2010\\_Questions.htm#1](http://www.csa2010.com/articles/CSA2010_Questions.htm#1) for more information.

The panelists then dealt with issues of air insurance on chartered flights. "The plane doesn't go," said one panelist, "without it."

With the Entertainer Motorcoach Council meeting at the conference, the coach companies attended the panel in force. Much of the panel dealt with the legalities and regulations for tour coaches, like whom the law required to carry around

United States Department of Transportation (USDOT) registration numbers for that bus.


"It used to be that the bus was released to the client, the touring entity," Aiken noted. "The drivers were employed by the touring entity, and you had to have a USDOT number in the name of the touring entity. Now, there's been a shift. The bus companies employ the drivers, the busses are run under the company's DOT number, so generally speaking, you [tour management] no longer need your DOT number unless you have a driver you want to employ. Clients who have a driver they want to employ, who come to us and say, 'find us a bus this driver can drive.' They still need a USDOT number. It's very unusual in today's environment."

This arrangement shifts the liability for the bus away from the band. It takes the touring entity out of operational control. They no longer tell the driver where to go, when to have maintenance done, etc. The coach company retains operational control of the vehicle. This doesn't only apply to busses. Operational control also relates to the aircraft business, and all other aspects of transportation. The entity in operational control takes on the liability of the vehicle. Again, people were recommended to check out information from the DOT and the National Transport Safety Administration.

Issues like this make liability and insurance a big issue in the transportation business. Adding clients to the transport insurance was discussed. Roadshow's David Kiley described liability and insurance as "the pink elephant in the room." He pointed out that knowingly putting an operator with known issues in control of a vehicle was the quickest way to get "you butt hung out to dry." He used as an example, long difficult drives. The law says that it should take two drivers to make a long hard drive, but it has become a common practice for the touring entity to offer the driver some extra cash to make the long drive. He noted that a pilot couldn't get away it as easily, and that one big accident could really hurt the tour transport business as a whole.

To make things even more interesting, the laws vary from state to state. California, for example, requires "skirting" around larger trucks as a way to streamline them and make them more fuel efficient. Many other states are expected to follow. The skirts present problems, however, as they block access in some trucks and make dealing with certain driving and load situations difficult.

Employees, particularly drivers, were also discussed. How, for example, does a company know when to get drivers who can no longer do the job well off the road? How can a company tell when "it's time"? Some companies found this the hardest liability to deal with, because no one wants to "rat out" another employee.

However, every company wants to "get there" safely. Delivering the equipment, delivering the crew, and, oh yeah, delivering the talent, every day, day after day is an ongoing concern. Sharing information like this makes it easier. 







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FRIDAY // JAN 28

# Ethical Touring

// with Charlie Hernandez



Jack Healy  
& Tim Jahnigen



“We’re just a bunch of roadies,” production manager extraordinaire Charlie Hernandez said. He then demonstrated the unleashed power of “a bunch of roadies.” After the Haitian earthquake last year, Hernandez got on the phone, got the use of a private jet from one client/acquaintance, got building materials, supplies, food, volunteers and was on the ground in Port-au-Prince working while most organizations were still mobilizing. Roadies work quick. Roadies build cities. Every night.

But as the 2011 Tour Link Ethical Touring Panel illustrated, ethical touring is a two-way street. Certainly, it means taking on challenges like the Haitian earthquake relief, but it also means taking care of ourselves and our fellow road warriors. Harold Owens, Senior Director of MusiCares, the NARAS (National Association of Recording Arts and Sciences) organization that offers emergency services to people in the music business, explained that “the touring industry has fallen under our guidelines for a number of years.”

MusiCares offers emergency financial aid to people in the music business, as well as health clinics, dental clinics, substance abuse management and treatment of psychiatric issues, among other things. It can help everyone who has been active in the music business for over five years. Owens encouraged tour managers to put the three-page mission statement on their clipboard, so they know where to go for help as part of our ethical responsibility to each other.

Then our ethical responsibilities to the world came to the fore. “*Just a Bunch of Roadies* is now a 501.3.c non-profit corporation,” Charlie Hernandez announced, as he began to expand on our ethical responsibilities “beyond the end of our driveway.” “We can receive funds, and we’re able to distribute to the projects we’ll be talking about today. And the way we’re going to run this, it’s absolutely transparent. Every penny we’re going to get is going to go to somebody that needs help. That’s the way we’re gonna run this, because that’s the way roadies do it.”

Hernandez introduced one of the charity’s projects, Tim Jahnigen and his indestructible soccer ball. Jahnigen conceived the idea of this ball for kids in conflict-torn areas like Thailand, Burma, Cambodia, Tunisia, Afghanistan and Iran. These conflicts leave the fields where these children play covered with barbed wire and other detritus of war. Beyond the danger to the children, a group of kids could go through six soccer balls in one game, loosing them

to blow-outs from running over sharp objects. Sometimes they wind up playing with balled up rags.

Created through research funded by Sting, people have tried, unsuccessfully, to destroy Jahnigen’s ball. The one he carries around has been shot with a rifle, stabbed with a knife, run over by a semi, and still stays bouncy, round and in playing shape. *Just a Bunch of Roadies* will get these balls to kids that need them in Dafar and Detroit, Cambodia and Compton.

“I saw how amazing you guys are and all the unique skills this niche industry has,” Lori Tierney of Satellite Office Services said. Tierney, who has a master’s degree in non-profit organizations, runs the day-to-day business of *Just a Bunch of Roadies*. “You move cities around, you move people around, you work with different cultures, on the ground, with people who don’t even speak your language, and you put up a city in a few days. Those are skills that the international non-profit community would die for, and you guys do it every day.”

She also saw that playing benefit concerts was not all it was cracked up to be. Not only did she have no clear idea where the money went, Jake Berry explained, “These are benefits for the band. They still have their suite, get their Crystal, and we’re here working at three in the morning not getting paid.”

Similarly, Jake Berry has tours that budget more room on their transport than they need. He wondered about taking survival provisions to places where they are sorely needed. Tierney introduced him to an organization that took medical supplies overseas. For example, if a hospital got new beds, they would donate the old ones, then it was just a matter of getting them where they were going. On the U2 360° tour, Berry offered several containers that they budgeted for and didn’t use and employed them to ship this equipment to Africa. “And you know what?” he asked. “It didn’t cost anybody anything. It was just everybody thinking and taking all their resources and putting them into one effort. You don’t have to spend a lot of money to help people. Sometimes all you have to do is think. We’re just a bunch of roadies,” said Berry, “and you know what we do best? We get there first, and we stay there after everyone else is leaving. When everyone else has left the hall, we’ll still be there doing our job.”

Jack Healy, former director of the Peace Corps, also led the charge for musical events like the Human Rights Now! tour, tripling membership in Amnesty International. “You work in a force,” he told the rapt audience, “that is so powerful and so mighty, that if you mention Bob Marley anywhere in Africa, people will stand up and honor you. The music world is the power of the future, the wind of freedom. And you deal with that every day.”

Afterword: *Just a Bunch of Roadies* put donation bowls out at the end of the Top Dog Awards. A total of \$6,000 was raised in minutes.

*Just a Bunch of Roadies* indeed.



to designers,  
s countr



# The Impact of Line Array Speakers

// hosted by David Scheirman, JBL

Would it surprise you to know that the idea of line array speakers has been kicked around since the 1930s? This was one of the smaller takeaways from David Scheirman's workshop on the development of the modern line array speaker system at Tour Link 2011.

Scheirman, VP of Tour Sound at JBL, explained the benefits of line array systems with the mathematics of an engineer with demonstrations that everyone could understand. For example, in illustrating the diffusion of fan array speaker systems versus the directivity of line arrays, he pulled out a lamp and a flashlight. The lamp had a more powerful source, but the flashlight had the focus, so the lamp lit the area around it but made no impression on the far side of the room while the flashlight lit the area in front of it and projected to the back wall. This is how a line array speaker system works. With proper design, line array systems can project clean sound a great distance.

This and other creative and illustrative examples peppered his presentation. Centering on the history of speakers for concert oriented "public address" systems, Scheirman offered a detailed and visual talk on the evolution of contemporary line array speaker systems, the narrow focus, and mathematically predictable speaker systems most prominently in use today. Lecturing like a paleontologist offering fossil evidence of how a species changed over the eons, he offered early examples of stage-bound column speakers and their change into the "bins and horns" cabinets as "pre-historic" examples of line array technology. He described the early stacks of bins and horns as the technology "in antiquity." "It's really interesting to see how the shift happens from one standard to another standard," he said.

The next standard was built on the idea of the bin and horn speakers stacked in tandem. Using the massive Clair S4 Modular Multi-Way enclosure system deployed for the US Festival in the mid 70s as an example, Scheirman demonstrated how this huge, bulky setup that took three rows of scaffolding offered the array format of the high-frequency speakers on top, midranges in the middle and lower ranges on the bottom.

This vertical orientation, which had fueled speaker design since the on-stage speaker columns, began to show up in one-box modular radiating arrays like the JM-3 and Showco Prism in the early 80s. These became the standard, but the coverage patterns were variable.

"The logistical impact of some of these 'sound guy' decisions really had an impact on the whole production," he said. "How many trucks you need, how many rigging points, how much electricity

is going to be drawn just for the suspension of these big arrays." These "fan array" systems also were difficult to scale up and down to fit venues. By the 1990s, these speakers were being replaced by the more familiar line array speakers, starting with the French VDOSC system – created by a music lover who wondered why live sound couldn't be more natural.

"I remember when I first saw the VDOSC deployed," recalled Paul Bauman, Director, Tour Sound Product and Application Engineering for JBL. "Steve Guest was mixing on this festival system in Sweden. His test was 'Test, one, two. Holy shit!'"

This gave birth to the current Line Array Speaker systems. The many advantages of these systems include their relatively lighter weight, more predictable coverage, scalability and higher resolution. With fan arrays, the most recent U2 tour couldn't have happened the way it did. The line arrays offered more directivity and less weight.

"The take away here is, for those of you who do production, for those of you who represent a budget, or put stuff in trucks, there are many options available to you," Scheirman said. "The same acoustic principles guide them all. Your service provider is your key to consistent sound in your production. Being able to give you consistently good sound for your tour, that's really what the goal is." 🗨️







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FRIDAY // JAN 28

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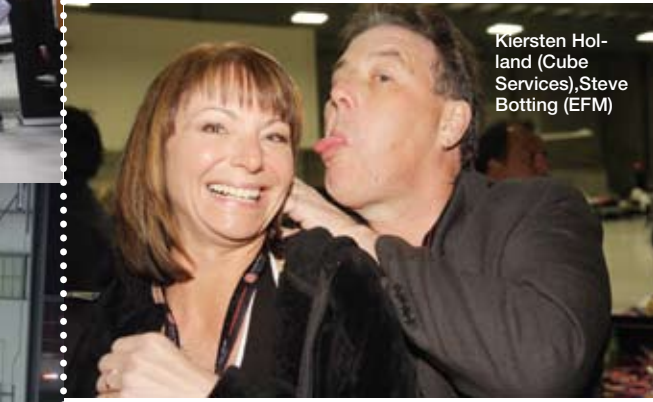
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Doug Weiner (Road Rebel), Jerry Levin, Peggy O'Neil (Mesa Marriott Phoenix)



Kiersten Holland (Cube Services), Steve Botting (EFM)



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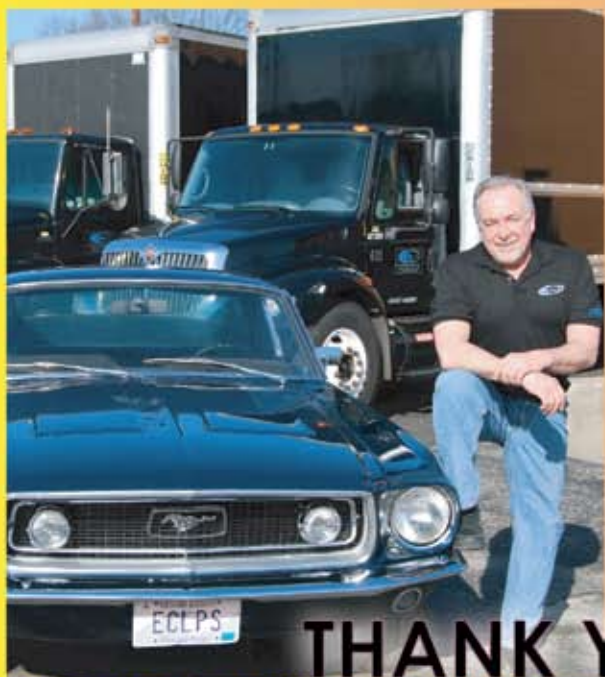


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SATURDAY // JAN 29

# You Can't Make This Shit Up

// with Stuart Ross and Bob Daitz



Dink Dawson



Scotty Ross

Chuck Randall put it this way: "This room is full of people with stories, people born in the 50s, 60s, 70s, up to the 90s, and they all have a story, multiple stories. I challenge you to walk up to people you don't know, introduce yourself and talk about what they do, talk about who they are. You are all part of an ongoing legend. What we do is about stories." You just can't say it any better than that.

This session's name pretty much tells the story of this discussion. If you think that this writer is going to tell you any of the really juicy tidbits that were discussed, well you've got another thing coming. He was sworn to secrecy and threatened with bodily harm should any of the really good stuff make it to any magazine that would actually be read by anyone!

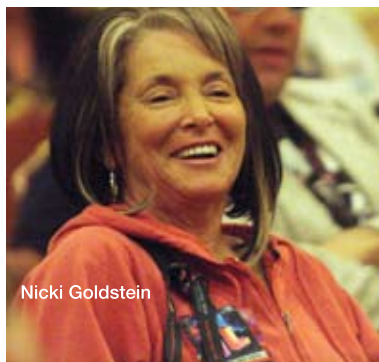
However, what we can tell you is how this session, more than any other, embodies the spirit of this conference. It is here where we get to brag and complain about our jobs. Here, we get to tell our friends about how awesome our job is and relate stories that people outside the industry just wouldn't get.

Bob Daitz, Dinky Dawson, Patrick Stansfield, Jerry Levin, Chopper Borges, Scotty Ross and Bobby Schneider – These are names that are not only giants in this industry, but pioneers, people who have been on the forefront of this industry as it has grown and seen, heard and lived many of the stories of legend and infamy, many of which will never be told. In this setting, you just might get to hear about some of them that would never be told otherwise. If you haven't found one yet, then here's your first good reason to book your space for next year's Tour Link, "Cause, you just can't make this shit up!". You really have to be here! 📌



## Great Expectations!

What Tours Expect From Their Travel Agents // with Nicki Goldstein



Nicki Goldstein



Bobby Schneider



Patrick Stansfield

It became apparent as this session progressed that there is a special bond between tour managers and their travel agents. Most in the assemblage had long term relationships with each other and used those relationships as examples of how the relationship can be symbiotic. However, it was clear that tour managers and production managers have a high level of expectation and trust in their agents.

The session was hosted by Tour Link board member Nicki Goldstein, and the panel was made up, again, of tested and seasoned managers from some of the biggest shows in the business: Patrick Stansfield, this year's recipient of the Platinum Award for Lifetime Achievement at the Top Dog Awards and tour manager for Neil Diamond, Bob Dylan and The Rolling Stones; Chuck Randall, board member and tour manager for Alice in Chains, 311, Bob Weir and The Neville Brothers; board member Bobby Schneider with Jay-Z, NKOTB, Third Eye Blind and currently with Accurate Staging; and finally Bill Leabody, of Leabody systems. 📌





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SATURDAY // JAN 29

# Festival Challenges

// with Stuart Ross



Stuart Ross



Dave Rat



Richard Glasgow

ready to do business. “We bring in other companies to help staff and have gear and systems ready in case something we weren’t planning on develops while we’re committed,” says Rat.

Meanwhile, from Kevin Wilkins perspective the challenge is to take a raw piece of land and turn it into a small city. “Every year at Coachella involves different challenges, but the biggest challenge

is making it an experience for everybody that comes; the patrons that pay to come, the artists that come to perform, and the people that are our guests that come. Everybody is important at this festival, and safety is paramount.”

Sometimes the challenges are less tangible. Richard Glasgow who not only is Tour Manager for Phish, but is a festival producer in his own right says, “I find that a lot of the time the challenge is in explaining to a Mayor, or Town Council what it is we’re bringing to their place. Explaining that we’re going to have 60,000 hippies camping in their cow pasture is not the easiest thing to do.” Seriously. But Glasgow has learned ways to overcome that issue. “I go find the key people in the town who has an impact on the decision, and I take them to another show and walk them through the whole site. Then it’s just a continuous process of working with their agencies to show them how we’ve planned for each contingency. Traffic, safety, and everything else, we just show them how we’re going to handle it.”

As you can see, planning is key. Things are always going to change with the juggernaut that is a festival, but the experience of knowing what to plan for and what could go wrong, is what helps these mega-festivals run, if not always completely smoothly, then at least with some kind of efficiency and preparedness.

This is a session which will certainly find it’s way back onto the schedule of future conferences. 📝



This panel was manned by a wide representation of festival experts including Mitch Margolin with CAT Power, Richard Glasgow, TM for Phish, and producer of the Rothbury festival, John Brown of Brown United Staging, Kevin Wilkins, the PM for the Coachella festival, and Dave Rat owner of Rat Sound who staffs and provides all of the audio systems for Coachella.

This was the first time this subject was covered as a session at Tour Link, but was added because the Board realizes that it is one of the last places in the industry where promoters can make money...or lose a lot of money. Stuart Ross said, “When I say a lot of money, I mean in the eight figure lots of money.”

For example, this year, Coachella offered 75,000 tickets for the three-day festival. You had to buy a ticket for all three days and the tickets were \$300 each. The festival sold out in an unheard of five days. That’s incredible and quite a lot of money.

Each of the panelists had a different set of challenges that they brought to the discussion. Dave Rat for example found that a major challenge for him as a sound vendor was committing such a large amount of inventory during touring season. “You can end up sub-hiring gear to cover your tours, and it could end up costing you money if you haven’t made plans ahead of time.” Careful planning and strategic relationships with other vendors however keeps his company

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# Payroll Workshop

// with Ron Shirley

“There’s one thing that can demoralize a person, and that’s being paid late or paid incorrectly,” said Ron Shirley of CAPS Universal Payroll at the beginning of the Payroll Workshop at Tour Link 2011.

Certainly, that’s what employees want of a payroll service: timely, correct payment. Where once an employer could sit down for an hour each week and write out checks, these days payroll has become a far more complicated matter and paying a crew on the road has always had its share of complications. Over the course of an hour, Shirley and members of the audience tried to demystify general areas of doing payroll and answer some more specific ones.

Multi-state taxation is a huge issue in creating payroll for a tour. As everyone on the tour works in the states where

Another potential pitfall is hiring people as independent contractors. While hiring people as independent contractors makes the accounting much simpler, there’s no withholding on the 1099 you send to independent contractors – the requirements are stringent. “There are very few ways to qualify as an independent contractor these days,” said Shirley. “Virtually everything we do has elements that push it into an ‘employee’ status. Independent contractors have to set their own hours, use their own tools, and have their own insurance. Basically they’re responsible for a working product, not using the work location of the employer, not being told when to be there, not being told how to do the job, or what’s wrong and what’s right about the job. Almost everything that is done [in touring] is an employee status.”

Even if you can get away with hiring someone as an independent contractor, it behooves you to make sure that the person carries the proper insurance if they’re going to work onsite. “Workman’s Compensation was not invented to protect the worker,” Shirley pointed out. “Workman’s Compensation was created to protect the employer from unlimited liability. If you’re not paying it as an employer, unless you have a policy that covers independent contractors, they might have trouble filing that claim.”

“There’s one thing that can demoralize a person, and that’s being paid late or paid incorrectly.”

the dates on the tour take place, their income is subject to income tax in all those states. To minimize this, if there is only one show, based on a seven day week, one-seventh of the state tax is withheld for that states income tax, as a non-resident. Off days and travel days are not allocated to any state. That employee receives a W2 for taxes paid to each state, if the state has income tax (five states do not). This could result in the employee receiving many duplicate W2s come tax time.

International touring presents a similar and trickier set of problems. “Canada has become extremely aggressive at making sure that the income people earn in Canada is reported there,” Shirley said. “An employer could get fined and penalized. It’s a big issue.” For those who tour in Canada and play a few dates, Shirley would withhold money at the Canadian rates and send the employee a TD4, which is the Canadian equivalent of a W2. So they pay their 15 percent there, but they are not taxed for that income in the US. They have to file a Canadian tax return to get their refund.

On the employee side, there came a subject that many of us face, road warriors more often than many: not having an employer. Shirley and some of the experts in the audience expounded on many points of unemployment, for both the employer who pays the claim and the employee who file the claims:

- Access to unemployment benefits is determined by the employment development department of the employee’s home state.
- There are certain inconsistencies between what constitutes employment between states and even government entities. The IRS might make a different determination of being “employed” than the employment development department.
- The former employees claim unemployment based on all the employees they had over the 52 weeks prior to claiming.
- People who claim while working commit fraud.
- You can dispute unemployment claims. Usually it is more expensive to fight it than to pay it.



continued on 50

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SATURDAY // JAN 29

# Tour Technology // with Seth Sheck



Jerry Levin



Janet Rogers (TouringTech)

Even 15 years ago, when laptops first started going on the road, no one would have considered the need to take an information technology person on the road with them. Now, according to the Tour Tech panel at Tour Link 2011, you shouldn't leave home without one. Moderated by Access Pass & Design CEO Seth Sheck, the panel featured Eventric President Paul Bradley, Janet Rogers of Wanetics/TouringTech, MIX by Macman's Dustin Templeton and Jerry Levin, and covered many aspects of the brave new world of *Road Information Technology*.

"The touring business has been around for a while, and this technology is relatively new," Sheck pointed out. "How do you convince people to use your wares?"

"If you're a small tour, you're a multi million-dollar operation," noted Rogers. "If you're a big tour, you're a hundred million-dollar operation. You need someone to take care of internet, network and phone and all that sort of thing."

"We tell people 'there's a better way to do this,'" added Bradley. "I try to make people aware of processes they might not be aware they have. Our challenge was to try to figure out a way not just to provide better tools that are more intuitive to use, but to create a system

that centralizes a lot of this information."

"We're usually the company that gets the call after something is broken, and it's pure chaos," Templeton said. "We've got some ways to prevent that panic on the road."

"I said to myself," Jerry Levin said to the attendees, "if I could save everybody thirty minutes a day on tour, what over the course of a week would get done that is not getting done now? Or how much sooner could you go to bed? Obviously, the internet has had an impact on every aspect of everybody's business, and there are new things we can do to help you manage. There are a lot of places we can get in and streamline."

Levin turned the conversation back to the audience. "What's your challenge with the internet in general?" he asked. "What's your challenge with us? What can we do to make the internet, make technology better for you guys to use? What are the hurdles you guys have to adopting things?"

Over the last two decades, the computer has become a hub for all manner of communication. We have gone from mail that takes a day or days to get from one place to another to instant communication of documents, facts and ideas. The computer is no longer a luxury but as important a tool to a well-organized tour as a ratchet to a rigger. The younger the roadie, the more this is true.

A twenty-year veteran of the road told of a recent tour with a group of recruits. He slipped day sheets under their doors in the morning, and they came back to him and asked, "What's this?". They told him that they already had this information on their smartphones. Having the physical thing, like paper printouts, gets done more out of habit. We now can get any information we need virtually. Sometimes people get the gig because they know how to use the software.

"There's a paradigm that needs to be addressed," Sheck said. "The younger generation probably has some expectations that aren't realistic, things like 'My Internet is slow. I'm pissed.' They have no idea why it's slow. There might be a perfectly good reason, but it may not be up to their expectations. The other dynamic is the older guy in thinking, 'I've done this for a million years. Why would I want to change?'. I think that's probably one of the struggles you guys are facing day to day, doing what you do. How do you bridge that gap?"

"You need to put some systems in place," Bradley said. "Some standardization of things that exist everywhere else in the world. Tours don't run around year after year with the same people in place. Every time you bring someone new on a tour, they have their own way of doing things, their own way of printing day sheets, their own way of managing guest lists. Our biggest challenge is getting to a point where the software works for everyone. Everyone has different ways of doing things. That's a big problem in the touring industry in terms of efficiency."

"There's really no other industry that's a tenth of the size of the touring industry that doesn't have standardized systems in place," Levin said. "People I talk to outside of our industry can't comprehend the logistical challenges of setting up a virtual office every day with no consistent IT infrastructure. They can't comprehend that we're handling this scale of information, and that the same person who is in charge of this enterprise that's going to gross a *million, five* that night is the same guy who is changing the ink of the printer so he can print out guest lists."

"Some people don't understand that what we do [in terms of internet connectivity] is not the same as you would get at an airport," Rogers added. "We can do that, but we scale it from a couple of phones with a Wi-Fi unit to a big platform with a lot of phones and a dozen access points. This is what we bring to the table."

Beyond providing email and maintaining data for instant access, computers can provide a tour with much more. Figure that on a tour with 40 people, there are at least 20 laptops functioning in service to the tour, along with everyone having a smartphone. This raises the question of how can a tour that requires seven touring caterers (see Roger Waters' *The Wall* tour) *not* travel with someone to take care of IT?

"We hear people say all the time, 'We have it covered. We're





going to take care of it ourselves.” said Rogers. “We admire that spirit of self-sufficiency in touring people. You’re out there on your own, and you never know what your resources are going to be. The resources we provide are difficult to do effectively by yourself.”

“My business only has 18 employees,” Sheck added. “Most of you run tours with more employees than that. I don’t fix my own email. That’s not a good use of my time. It took me a long time to change to an IP system for telephone (VoIP). Nobody likes to change. Change is hard to do, but having done this, I’m still amazed at this thing. We don’t even use it to a quarter of its capabilities.”

Perhaps the most crucial IT issue is what happens when the computer crashes. On the road, a computer crash has many connotations. It can mean a blown chip, a smoking disc drive, the screen coming up ‘sad’ (on a Mac) or with the BSOD (PC users dreaded ‘blue screen of death’), or any of the multitude of things that can prevent access to the information on the computer, let alone access to the computer itself. On the road, a computer crash can also mean physical contact with a floor from twenty feet, or a close encounter with a semi-tire, light fixture or truss. What’s a computer user to do in a situation like that?

“How many people move data from your computer to an external drive?,” asked Templeton. “That’s not backing up. A back up is a second copy. If your concern is that your hard drive might fail, and you’re going to lose this document, if you just move it to an external hard drive, that drive is going to fail as well. Hard drives have a limited life span.” In nearly every other business there is “redundancy” – a backup system to keep things running when the main system fails. In a business where “the show *must* go on,” how can you not keep a backup of your data? One of the simplest things a computer owner can do is back up to multiple hard drives nightly and keep those drives separated.

“It just makes sense,” said Levin, “to know your data’s safe.”

One of the more recent innovations in computing is working from a central, internet linked data source, more popularly called “the cloud.” Over the last few years, “The cloud” has gone from an IT buzzword to a mainstream commodity. One of the key features of Windows 7 is its ability to go “to the cloud.” Could this be the savior for simplifying road IT?

“I’ve dealt with clients who dealt with cloud based companies,” Levin said. “One tour manager couldn’t access it, it got locked down. She had all of her documents in the cloud, but did not save a thing to her laptop. She thought she was doing herself a favor, but could not access her data. Cloud-based storage is a wonderful solution, but you could run into a dangerous situation as well.”

“As a business, we run nearly everything in the cloud,” said Bradley. “It’s good for certain things.” continued on 50

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SATURDAY // JAN 29

# The Past, Present & Future of Touring // with Henry Bourdeaux



Aubrey Wright



Henry Bourdeaux



Kyle Chirside

The final session of the weekend was a packed house. Here the old guard met the young guns. Here the panel seemed to almost have switched places with the audience. Hosted by the comparatively youthful Henry Bourdeaux, this was a chance for the old to get a glimpse of the new order, and for the up and coming tour managers, production managers and road crew to acknowledge the ones who had paved the way for them in the industry.

possible, to create. Now it's your turn," Stansfield told them. "Where will your artists go? What new frontiers will you open up for them to soar through?"

There was a note of humor in the air also as Bordeaux chided the old-timers about their communication abilities "back in the day." "We live and die by our cell phones and by texting," said Bordeaux. "What did you guys do? Hang out by a telephone booth waiting for work?" The laughter filled the room and put an exclamation point on both the session and the weekend.

Dinky Dawson summed it up with these final words, "Above all, have fun."

This year's slate of sessions drew the largest crowds ever, and what makes them so special is the opportunity to gather with people you admire, people you've heard and read about, people you have something in common with and meet together with one common purpose: the perpetuation of each other's friendship and the furtherance of our craft, our livelihoods, and our own education.

Make your plans now to be at the 2012 Tour Link Conference...and in the words of Larry Smith, "Bring someone with you." More details on Tour Link 2012 forthcoming. Thanks again to all for making Tour Link such a huge success! 🚀



The panel consisting of fiery young talent such as Joseph Fariella, Aubrey Wright, Alex Lewis, Shawn Corrigan, Kyle Ronin and Kyle Chirside sat at the head of the room, laptops open like banners of their generation. Confident and proud, they took turns thanking their predecessors in the industry gathered in the room for the legacy which allows them to live their dreams, to become their own legends, to blaze their own trails.

Patrick Stansfield, again in the room and in the conversation as he was all weekend, stood and challenged the young Turks to break new ground, to innovate the business as he and the others had. Muffie Alejandro of Jan-Al Cases stood and called them the "Mothers Of Invention."

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# Touring Video

Enriching the Tour Experience // with Tim LaValley and Steve Daniels

Panelists with overlapping experience representing the equipment, deployment of screens, content, and production disciplines of tour video came together at Tour Link and shared their expertise in all manner of moving pixels on stage. I-Mag Video President Steve Daniels moderated a group of veteran pros: Leftfield Pictures President Colby Gaines, Tim LaValley of Battlecruiser and Leftfield Rentals Account Executive Sean Smith.

“Expectations are a lot higher for the user experience,” Gaines said. “I think that’s true of everything. When people go online and they watch TV, they want the social element. What we found with our TV shows, when people are watching, they’re also Facebooking, Tweeting. They’re doing all these things at the same time. They don’t just want sound and visuals, they want an experience. That raises everybody’s game.”

“This is a very media saturated world,” added LaValley. “We need to deliver an experience that’s immersive.”

The question then becomes how do you create an immersive environment within a touring budget? How do you keep the experience immersive? How do you avoid doing the same thing everyone else is doing? In part, the answer to this lies in the changing nature of the video screens. No longer do they have to be just a rectangular wall of LEDs. Modern displays bend and come in different shapes.

“That’s more of an exciting thing to do,” commented Daniels. “When something is curved or concave, to me it’s more appealing, it’s different, it’s not the same vanilla flat screen. You can bend and shape things, and it gives you more that you can paint with, but you have to understand that you have that pallet. We have LED floors, dance floors, but unless people know it’s available, you won’t design it for them.”

“On some tours you have the upstage video wall,” agreed LaValley. “That’s very easy for us to do, but it’s also kind of boring. Using the concaves and the convexes is so much more challenging. That requires understanding of what you guys can design and supply a knowledge of all this technological wizardry so they can somehow get on board with it.”

“I go to country concerts,” said Daniels, “and I’m still amazed that these guys think they can get away with just standing behind a guitar and have a very basic screen, which is nothing. It’s sad, to me, that they can see what’s happening, but they’re not stepping into it. It’s a new experience to see a live show. Why would you see a live show like that? Visually, it’s not that interesting.”

So, how can you keep a show visually interesting? For example, 3D television has arrived in homes around the world. Would it be possible to do the same thing on a tour stage? Will it translate to a concert experience? One act danced with a holographic projection, but that kind of technology is fabulously expensive. How might a major tour without the budget for a hologram use 3D technology?

“They just produced something, a TV that’s 3D without the glasses,” noted Gaines. “I just, in general, think that 3D is only going to be good for only three things: big, big blockbuster movies, video games, and concerts. I was at NAB, and it was everywhere. I was thinking, ‘This is crazy. You’re all drinking the Kool-Aid. Guys don’t want to sit around watching football with these glasses on.’”

“Until you cannot use glasses, it’s ridiculous,” Daniels continued. “If you’re at a concert, do you want to take the glasses on and off? If you’re going to do it, you do it with projection at the beginning, and that’s it.”

“I create some 3D content for corporate shows,” LaValley said. “There you can say, ‘put on your glasses,’ and you can get away with it.”

“The other problem is physics,” Daniels pointed out. “It might look great sitting in front, but if I’ve got a 180 or 270 view, you lose the physics of that. If you’re in a ballroom where you can control that, it might make sense. Right now, it’s impractical.”

“Also the budget has to be planned,” Smith added. “You have to plan out how you’re going to shoot something to make it cooler in 3D. You can’t just point a camera like you normally do and expect it to do that. That planning costs money and many people don’t have the budget for it.”

continued on 50



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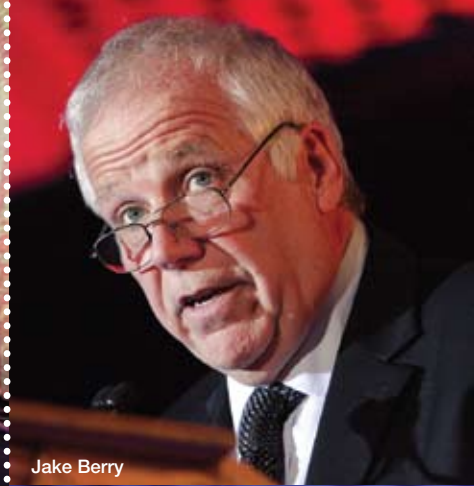
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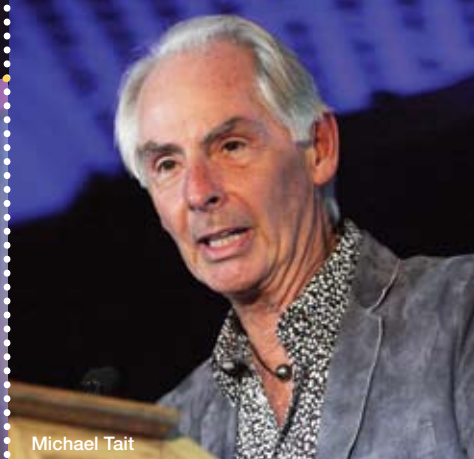




Jake Berry



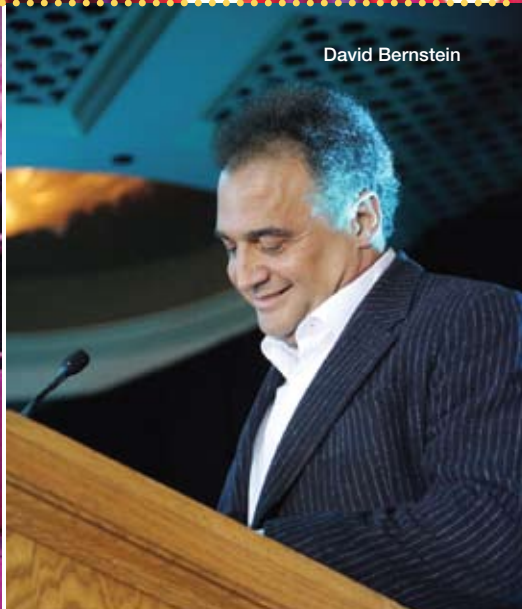
Chuck Randall



Michael Tait



Patrick Stansfield



David Bernstein



John Huddleston  
Upstaging



Bob Morrissey  
eclps



Benny Collins

SATURDAY // JAN 29

for a list of award winners  
GO TO // page 51

# Top Dog Award Show

Location: Valencia // Scottsdale Marriott at McDowell Mountains



Charlie Hernandez





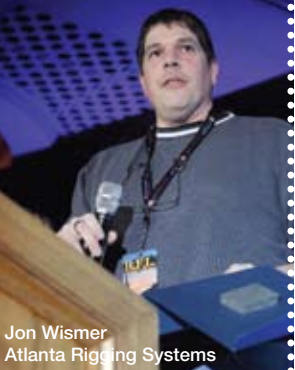
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Mike Savas  
Bon Jovi tour



Dave Paiva  
Cube Services



Eric Pearce  
SGPS



Nigel Buchan  
Promoter Rep. of the Year



Bob Davis  
// Tour Accountant of the Year Award



Scott Scovill  
Centerstage



Todd LePare // Nocturne Video



Barry Becker  
Rock-It Air Charter



John Aiken  
Senators Coaches



Robin Shaw  
Upstaging



M.L. Procise  
Clair Global



Robin Parker accepts the Monitor Engineer of the Year Award for Michael Mule



Marylou Figley  
Stageco



Doug Adams  
Pyrotek



Winky  
TAIT Towers





# TOP DOGS at the Top

To call the concert touring industry a demanding mistress is quite possibly the greatest understatement imaginable. Like the highest levels of professional sports, it is difficult to stand out simply because your skill has to be stellar to get the call that asks, "What is your availability?". Whether anyone wants to break down and admit it or not, we all recall the first time that call came in. Unlike major league sports no one in the "real world" knows what we do because it's our job to make sure they see the magic and not the trick. So when people in our industry do rise above the crowd it is only seen within the family (as it were).

At the Top Dog Awards event during this year's Tour Link Conference many people were honored by their peers for their outstanding work in our industry. However, three people were justly honored for their bodies of work that have spanned the length of our industry. They innovated the way the task of touring the world is executed and have helped make the way easier for those around us who have found themselves in difficult and even impossible circumstances.



## David Bernstein - Rock-It Cargo

David Bernstein was given the **Top Dog Innovation Award**. When Crosby, Still, Nash & Young got to the airport in 1974 ready to kick off a world tour and found that they had more gear than the plane could hold, David's brother Joel said, "I have an idea..." and called David, who at the time was working for a freight company (Quaker Moving and Storage) owned by their father Stanley Bernstein.

If necessity is the mother of invention, opportunity is certainly the midwife. David understood that CSNY could not have been the only band needing to get their gear around the world and thus was born a sensational career in logistical management for the touring industry. Before long, David's scope had widened out to include the coordination of passenger charters as well. Eventually David would join forces with British freight forwarder Chris Wright who was already working under the name Rock-It Cargo. He continued using the name Rock-It Cargo UK while David used Rock-It Cargo USA.

Now 37 years later, Rock-It Cargo Ltd. employs 200 plus people in 23 offices in the US and around the world handling corporate live events, film and commercial production, fine arts, large industrial projects, music touring, theater, dance, orchestra, circus, trade shows, fairs, exhibitions, television and sports live events. While Rock-It Cargo certainly isn't the only cargo company serving the needs of the touring industry, it can be argued that Rock-It has been here the longest and has duly earned the gravitas it receives from every industry it serves. During his acceptance remarks, David's mother and father were in the audience, and he credited his professional ethics to his father who is a great story in his own right as he is one of the heroes who hit Omaha beach on D-day.



## Charlie Hernandez

Everyone who has any knowledge of the history of this industry knows the gigantic contribution Charlie Hernandez has made during a career that includes such names as Sting, The Police, Cinderella, KISS, Atlanta's Music Midtown and of course The Rolling Stones. However, that's not why Charlie was honored

this year in Scottsdale. He was given this year's **Top Dog Humanitarian Award** for outstanding efforts he has put into helping those around him in the world through *Just a Bunch of Roadies*.

In 2005, Charlie co-produced a benefit concert in Kuala Lumpur, Malaysia that raised nearly \$8 million for the relief efforts in the aftermath of the Indian Ocean tsunami. Through the experience of producing the event, Charlie was drawn back to an idea he had discussed with his long time friend and former business partner Lori Tierney on the matter of humanitarian relief.

The two began considering ways that their years of logistical experience could be put to use more directly in future disaster response and relief efforts. They set about assembling a team of people and companies who have spent several decades moving people and equipment around the globe for the world's biggest rock bands. Now *Just a Bunch of Roadies* has a worldwide network of contacts that can be mobilized to accomplish almost any task with enormous speed and logistical agility.

Rather than being one who takes what he calls as a life of unparalleled blessings and calls it a day, Charlie sees it as a springboard to more and more. He simply wouldn't sit blithely by and watch people suffer knowing that he had something to offer. Unlike the person who complained on the evening of September 12, 2001, that she sat all alone the day before and not one person called to see how she was doing, Charlie doesn't wait for the world to come calling. He makes the calls.

In his acceptance remarks Charlie listed the attributes of what he has been labeled with over the years, which include arrogant, pompous, obnoxious, vein, cruel, verbose and worst of all, a Yankee fan. He accepted not only that he has been called all the above but that they are true. There is no doubting that Charlie is hard charging and all about business, which is incredibly obnoxious to those whose dedication in life is not complete.

However, it's difficult to see arrogance and pomposity in a man who has a list of acknowledgements in his life so long that he must omit last names to save time. It's equally dodgy to see vanity in a person who calls his son his pride and joy and refers to his wife as the one "who truly knows where all



the bones are buried and is the gate keeper of my true self” in an address that is prefaced with a reflection of gratitude, love and humility and having learned what love is about by the people who love him back despite the afore mentioned qualities.

A cruel man does not wade neck-deep into the muck and mire of destitution in places like Haiti when he has the ability to sit it out. So that leaves us with only monikers of verbose and a Yankees fan. While there really no defense on the count of being a fan of the Bombers, Charlie Hernandez has earned the right to be verbose. Besides, who’s going to tell him to shut up?



**Patrick Stansfield**

One of the true pleasures if this year’s Tour Link experience was watching Patrick Stansfield conduct himself with the crowd. Patrick can easily be called the Thomas Jefferson of our industry. Indeed when Charlie Hernandez gave his reception remarks he thanked Patrick for “inventing what we do.”

It was Patrick Stansfield who went to Bill Graham and said, “You may not know it yet but you need me.” Graham hired him on the spot, and thus it was

that he and Michael Ahern and Bill Graham set about deciding our destiny as he ushered CSNY, Bob Dylan, Santana and The Rolling Stones into a new way of performing.

Yet with all of this behind him, he was always willing to stop and talk with anyone who asked of his time. When asked what the best part of the weekend was, he responded, “Meeting those young guys who were there. I thought they were great. It astonished me that they didn’t come there to say, ‘hey old guy, get out of the way cause here we come.’ They came to learn. Those guys made the whole experience. They’re the real thing, and I would have hired any one of them.”

Patrick Stansfield is as humble as he is experienced. He is as personable as he is revered. All of this showed when he came to the stage to accept this year’s **Top Dog Lifetime Achievement Award** he paused during the thunderous standing ovation and held a long deep bow of gratitude to the nearly 500 people who stood to thank him for their livelihoods. Let not the presentation of a Lifetime Achievement Award be confused with the end of a lifetime of achievement. Patrick Stansfield is nowhere near finished as he is endlessly busy with international auto shows, huge political events and even the odd Papal visit.

At the heart of his success is the notion that there are two kinds of people; those who do and those who don’t. ■



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# The Process of Inventing WOW

// A Conversation with **Patrick Stansfield** // by Michael A. Beck

It's hard to tell when the timeline of our industry begins, but as with any historical season (if one is honest), it is easy to separate those who were there in the beginning from those who only say they were there. There is no questioning which category Patrick "Paddy" Stansfield resides in. He is without a doubt the genuine article in every way. By the time many of us who like to say we've been around for a long time were just getting our feet wet Stansfield was already a well seasoned veteran.

In the tribute video clip that ran before his acceptance of this year's Top Dog Platinum Award for Life Time Achievement (which can be seen at [tourlinkconference.com](http://tourlinkconference.com)), a parody was shown of the Dos Equis beer commercial wherein it was declared that he is the most interesting man in this room. While the bit was pretty funny, it was equally powerful when one considers the stature of the close to 500 hundred people who were in the room at the time. This is the guy who walked up to Jake Berry, who was already a production manager, and asked, "Are you my driver?"

When the ethos of concert touring was first being cultivated Patrick Stansfield wasn't just sitting at the table, he was putting it into practice with the likes of Bill Graham, The Rolling Stones, Santana, CSNY and a 25-year-run with Neil Diamond just to name a few touring acts he's worked with. Since getting off the

road, he works on Papal visits and international car shows. Yet with all of this over his shoulder, he still allows himself to be impressed with the young guns coming up behind him. After having the pleasure of sitting down and talking with him for an hour, I have no problem suggesting that Patrick Stansfield is the most interesting man in any room he might occupy.

So grab a Dos Equis (if that's your pleasure) and get comfortable because here comes Paddy...

*mPm: I guess the smartest place to begin is at the beginning of your touring career. How did you make the jump into concert production?*

**Patrick Stansfield:** I was an equity stage manager for almost 10 years before I did any music shows.

*mPm: What was this time period?*

**PS:** That was 1960 to '70. I worked my way up into touring theater from an assistant stage manager in stock. I'd become a production stage manager for a small touring company working for Barry and Fran Weissler who are ultra big producers today. I got recruited in 1968 to go to the Guthrie Theater in Minneapolis. They had a Sunday rock 'n' roll program that was part of a contemporary arts series sponsored by the Walker Arts Center, which was a museum and was part of an ongoing live exhibit of contemporary culture. Walker Arts Center owned the Guthrie Theater. They had Elton John that first year as well as Cat Stevens, John Denver and the Grateful Dead. They basically hired me on my day off to come in and make sure the hippies didn't disrupt things in the theater by touching stuff they weren't supposed to. I got to know the Howard Rose's of the world on a sort of first time around basis because it was real early on. You have to remember that there weren't big road companies going out in those days. There were not 13 road companies of *Cats*, and *Phantom of the Opera* didn't have seven companies running at one time. It was happening on a much smaller basis, and theater didn't seem to be a very growth oriented business, so I went after the production money. As I said in my speech in Phoenix, the money I could spend as opposed to the money I could make. I'd be a lot richer if I'd become a manager, but I was more interested in the toys I could use and the level of production I could achieve if

I could work with these bigger budgets. I happened to be there when they made the switch from the 1,200 seat theaters to the 6,000 seat auditoriums. Then we went into 10,000 to 12,000 seat arenas, and when we went into *stadiums*, the money quintupled. It just logarithmically exploded, and I happened to be standing there just at the right time. I went back to San Francisco, and I went to work for Bill Graham. I'm pretty sure that was January of '70. I never did the club gigs. I went right from doing theater gigs to doing it on Neil Young; The Rolling Stones; Crosby, Stills and Nash; as well as Santana. You know; pretty big acts just right off the bat. It was like zero to 60 in the blink of an eye.

*mPm: What were you doing for Bill Graham? That sounds more promoter oriented as opposed to tour related.*

**PS:** Well at the time Bill had these six houses that he ran. The biggest one was Winterland, which was a 5,000 seat place in San Francisco. He was Santana's manager and as the acts of the day articulated themselves, notably Crosby, Stills and Nash among others, he would make deals with their managers wherein he would, basically, rent me out to the bands.

*mPm: Yeah, but of all the directions you could have gone, what made you go in the direction Bill Graham?*

**PS:** I saw that he needed someone with my skills before he did. I just showed up and said you are getting into this big production stuff, and you really need someone who knows how to do it. He agreed right off the bat. He hired me without any hesitation and got me involved with a company called FM Productions.

*mPm: Yeah, I remember FM Productions.*

**PS:** But you remember them as a scene shop. At this time they were an actual production company that produced shows in large venues and very quickly moved into producing tours.

*mPm: You're classically known as one of the most respected and successful tour and production managers in the history of the business. What was the pathway from "go work for FM" to here? What were the watershed events along the way that created evolutionary plateaus?*

**PS:** In '74 we started doing big stadium tours. The Crosby, Stills, Nash and Young tour grossed \$25 million that year, which was an



enormous amount of money in '74. We'd broken Santana worldwide. We developed a small production kit that would fit in an airplane and took it all over the world. We had our own sound, lights and spot lights and loaded it all up, and as long as we could find belt loaders, a fork lift and a promoter who could pay the bill, we could do a show anywhere. And we did. We did like 31 countries over the course of a year-and-a-half. A watershed year was 1974 because that was the year that Dylan did his first really big tour. It was the year that George Harrison did the only tour he ever did, and he was the first Beatle to tour solo. The Santana tour did at least three or four tours. The Stones '72 tour segued right into the '75 tour, and I started seeing that Bill was making a lot of money renting me out so I went to work directly for the Stones in '75.

*mPm: What position did you have when you went to work directly for the band?*

**PS:** I was the production manager.

*mPm: When one asks what has changed about touring over the years since you got into it, the obvious answer is technology. It's made lights brighter, the sound crisper and the moves easier. I get all of that, but what I'd like to know is the X factor. How has the culture of touring evolved and what fueled the changes?*

**PS:** At its heart, it still involves designers who meet the band and get inside their vision and develop something that makes the band's vision of their show real. Basically, the Stones went a very high end rout in '75. They hired Robin Wagner and Jules Fisher who were both Broadway designers to come up with a completely articulated design package. Before that, they'd used Chip Monk who designed Woodstock, and his vision carried them quite a long way. When it came time to go deeper into serious design, they sought out professional designers. That was a huge decision. Their comes a point in a bands career where they either stay with the ones that came up with them or they make the decision to get serious designers. With the outside designer comes a wide range of choices. It opens up the door to the Steve Cohen's and Mark Brickman's of the world.

*mPm: Was Woodstock the high watermark of production design before someone, namely The Rolling Stones, said it's time to get more sophisticated in the way they put forth the craft?*

**PS:** The thing you have to understand about Woodstock is that it was never finished. It was a great step forward, but it was in the early days, and it was never actually finished. They

had a lot of great ideas. However, if it doesn't come in on time and on budget that doesn't really mean much. What's the point? Great ideas are only great ideas until they actually come to fruition.

*mPm: With the end of the 70s came the advent of automation. Moving lights. With that we turned a huge technological corner not just in lighting but all the way across the board.*

**PS:** When you strip away all the trappings of design, what you really have is a person who is an art salesperson. They're trying to sell their treatment of the band's vision back to the band. By the end of the 70s, everyone was feeding off of each other. It came to the point where Van Halen hung a thousand par cans, and that reached the limit of what you could physically put up and focus on in one day. So they had to go somewhere else. You had to come up with a color changing system. You had to come with some new pizzazz. Now we were in the business of inventing WOW.

*mPm: Moving lights.*

**PS:** Not initially. Chip Monk was very instrumental in the hunt for wow when he took out hydraulic trusses. He also shot spot lights up into mirrors from behind the stage, which added a huge increase to the brightness of the lights, and it also added a dynamic increase to the stage. The very next logical step was to add lights that moved. This was going to tickle the fancy of the artists and audience alike. It was going to be incredibly sellable.

*mPm: Not to mention the logistical attractiveness of being a light that would do what it took 10 or 15 instruments to do in the very recent past.*

**PS:** Absolutely. We'd hit the logistical wall, but what sits at the heart of it all is the notion that you can't make a silk purse out of a sow's ear. The music's got to be there. The talent has got to be there. The artist has to be on board with the idea that more can be done. That's what drives the process.

*mPm: So with the advent of the age of technology in the touring world also came the age of formula driven music and the death of artist development on the part of the labels. How did that affect what you were doing?*

**PS:** I don't think we were really that conscious of it. We were conscious of an upward trend in the availability of means of production. We were out there trying to invent the next wow. There were a few bands out there that were aware that the music didn't just sell itself. It was just one color in the pallet, and it had to have other elements. Antonin Artaud, the great theater writer, said that the theater cannot be a slave to the language of words because there's language of architecture, there's the language of gesture and color. He enumerated several languages all of which the theater has to speak fluently in order to realize its full potential. The spoken word whether it's set to music or not is only one dimension, and I think successful artists have an inherent understanding of that. We know that by the fact that Genesis funded the development of Vari\*Lite. I think it was a natural uptick of the technology into the creative process. I don't think the two can

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be separated. In the final analysis it had to happen.

*mPm: At some point did you look around and say, "My gosh we're awash in tours. Everyone is out on the road?"*

**PS:** Yeah, we sure did. There was a certain amount of "one-upsmanship" going on among the artists, the designers and the touring professionals as well. There was a logarithmic expansion in technological development in all aspects of the industry, not just lighting. There was the parametric equalization. The development of the on-stage monitor system was a huge step forward. I guarantee you that when The Beatles played Shea Stadium they didn't hear a note of what they were singing. Then 25 years later, the in-ear monitors came along, which actually had an effect on the natural aging process of the musician because their hearing was degrading. The need for that system extended well beyond the production. This was a medical need. Nothing happens in a vacuum. It's a very fortunate symbiosis with the audience that caused all of these developments to occur. The technology developed from many different sectors. It became necessary to have com-systems that would function in a high noise environment. As lasers were being developed for theatrical use they were also being developed for medical use.

*mPm: One of my favorites is the multi-pin connector, which of course came out of the military.*

**PS:** Yeah that's a great example. We were grateful takers of other people's technology, and it goes the other way too. No self-respecting shopping mall doesn't have lighting and sound technology that was developed in our industry. Neil Diamond was famously quoted as saying, "R&D are the two most expensive letters in the English alphabet." I actually heard him say that.

*mPm: Okay, here we go. Who are the acts that you worked with over the years?*

**PS:** I stayed with The Stones for several touring cycles. I stayed with Bob Dylan for several cycles as well. At the outset Bob was probably the least interested in technology than any other man on the planet. In fact at one point Bob told his LD Leo Bonamy not to use follow spots or specials on him. Then Leo, who is a good friend of mine, said, "But Bob, if we don't hit you with spots the audience won't know where to look." And Bob said, "Oh don't worry, they'll know where to look." He was wrong. There were many times when he could not be found. When you talk about performers who were very production conscious, The Rolling Stones were at the top of the list. From a perspective of musical technology, Santana was deeply involved. Carlos had a keen ear and demanded perfection is audio quality. I stayed with Santana off and on for about 11 years. I stayed with Neil for 25 years because he had a vision of an ongoing tour. You know, touring as a lifestyle. I worked with Barbara Streisand who was also a contributor to the technology because of her total devotion to

sound quality. Lights don't matter if the well mixed sound isn't there. Ian Stewart used to say the punters don't show up to see the lights, and he was right.

*mPm: So here we are in the year of our Lord 2011 and you've got all of this over your shoulder and a lot of years in the books. When you look back at it all, what do you think?*

*Very long pause.*

**PS:** Well, I think the technology has overwhelmed the music in a lot of ways, and I think it has to roll back. There has to be a balance that's achieved. I think that the application of technology has to be musically based. The musical artist has got to really step up and lead the experience, because a light show does not make a rock concert. It's got to be terrific music that really grabs people so that when they go home they will not rest until they buy that piece of music so that they can hear it again and again. If that's not there then all of the technological advancement is for nothing. Right now we have a distribution mindset that works against developing new acts to the point where they don't have the money to spend. I also think there's a lot of premium dollars being spent on sub-premium music. However, I do think that there is some amazing showmanship out there. For instance Lady Gaga; she does a terrific show, she's very attractive, she's magnetic, she's dynamic and people love her. She's just the kind of artist that we need these days.

*mPm: In what way?*

**PS:** She makes you pay attention, and she's fearlessly innovative. I haven't seen anyone do costumes that well since P-Funk.

*mPm: Yeah she's got a great looking show. I think it's Roy Bennett at his absolute best.*

**PS:** It's the meeting of two wildly creative forces. That's the classic collaboration. Roy is the best, and he gives her incredible talent 3D life.

*mPm: Do you accept the premise that it's the designer's job to show the audience what the music looks like?*

**PS:** Absolutely. I don't think it could be said any more cleanly than that.

*mPm: Earlier you quoted Ian Stewart who said the punters don't turn out to see the lights. Indeed, there is the well worn out adage that no one ever walked away from the show tapping their foot to the lights. On the other hand, don't we see value in the notion that no one ever said I'm going to hear The Rolling Stones. Don't they say I am going to see this artist? To that extent would you agree that there is no one part of the production that is any more or less valuable than the other. After all, without lights and now the ubiquitous presences of video it's just 18,000 people standing around listening to a really loud and well mixed CD in a room that may or may not sound like crap.*

**PS:** I didn't say I agreed with Ian on that matter. It's just something he said. I believe that it's

all necessary in equal measure.

*mPm: So moving into the present for Patrick Stansfield, what are you doing now. What's on your plate?*

**PS:** These days I do auto shows. Big industrial shows. I also do one off big mega events like Pap visits. Once about every 10 years I do a big presidential conference of some big high end political event. The staple of my work these days is car shows. When you talk about industrial sculpture, you're talking about automobiles. When you talk about the budget to deploy massive amounts of gear, it rarely gets bigger than a car show. I just did the Chicago International Auto Show, and we had upward of 1,200 moving lights and 6,700 feet of truss. It was a visual feat. I work for PRG and the client was Chrysler; now Fiat-Chrysler and the design house is Light Switch. The partners at Light Switch are the cream of the crop. They do everything from Spiderman on Broadway to, like I said, Fiat-Chrysler.

*mPm: That's a dodgy discipline of design because it's got to work from a distance and extreme close-up in equal measure. Did it take a while to get into that mindset from a production perspective?*

**PS:** Well yeah there's been a production design stream from the last 10 or 15 years that hits each car with five to seven lights so the car can be modeled from 360 degrees. The good designers go to great lengths to dictate lighting angles as near to perfect as they possibly can without attacking the audience in the eyes. That's why you wind up with 6,500 plus feet of truss. One of the lighting trends that I despise is the practice of attacking the audience in the eyes from the stage. First I think it's cowardly because the designer has a bigger gun than the audience. It's also rude and counterproductive to the experience. It's antithetical to good lighting. The car show is the exact polar opposite of that. They go to great lengths to put even, brilliant lighting on the cars while impacting the audience as little as possible. They do a great job of that.

*mPm: You talking about crowd burners?*

**PS:** I don't mind crowd burners when they're used sparingly, but to have that as the central feature of your design, man that's bogus.

*mPm: So here you are in 2011 after having seen the concert touring industry go from T-Rex to modern man, and now you're into what I consider to be the very exciting world of industrial and big event production. Is there any part of the journey that you miss? Have you ever regretted not continuing on in the theater?*

**PS:** In the first place, I do think it's all theater. People say, "It's good enough for rock 'n' roll." That's a phrase I never use. I really despise stuff like that. I trace this stuff from quasi-religious and mystical roots right down through musical comedy and ice shows and opera and in later years to rock 'n' roll shows and by extension to industrial show. I don't see it as anything but a continuation. Maybe a slight deviation off the centerline of what is and



what isn't theater. If lighting static displays of cars and making them pop isn't theatrical lighting I don't know what is. Because you're taking a dynamic object and robbing it of its motion and asking someone to make it as interesting as it would be if it were rolling down the road.

I do miss the roar of the crowd. I'm really conscious of the fact that my life is the sum of temporal events. The number of people who saw what we did grows smaller every year. I remember a Dylan show in 1978 in Brisbane, Australia at Festival Hall, which was about a 4,500 seat room. It had an open floor and doors all along one side. When the show was over, they opened up the doors and the people wouldn't leave. They just wouldn't leave. They wouldn't stop applauding, I went downstairs and roadies went out and unplugged most of the amps, and I kind of held them back a little bit and said, "Hang on, I might have to go get Bob." So I went downstairs and said, "Doctor they're not leaving. They are not going to go until you do another song." So he came up with one sock on and one on sock off and went out on stage with an acoustic guitar, and they put a couple mics up for him. I think he sang "Blowing in the Wind." It was one of those moments where you say this is why we do this. The people who saw The Stones on January 24-26 at the HIC in Hawaii or the people who were in the Festival Hall that night are dying off. It saddens me that those who work in the transitory art of the theater know that it only exists in the minds of the spectators who were there when it happened. Then only for a finite period of time unlike film where given the preservation methods and the knowledge that everything goes somewhere, it will be around 70, 80 or 90 years from now. They can count on the fact that on some level the output of their work will be available. I do miss going into a city with Santana where the only concept of Spanish music was Mambo watching him blow the top off the place and set people into a musical direction they'd never gone before. It was exciting and you knew there was big stuff happening. I do miss that.

*Production manager Paul Chavarria is one of the many people who found much of their inspiration in the leadership of Patrick Stansfield. In a conversation with Chavarria after the completion of this piece, he had much to say about Patrick. "Guys like Patrick, Michael Ahern and Joe Batista were giants. They could get anything done. You want to work for them. One thing that has remained constant with Patrick from the first time I met him to today is that he has a management style that leads with a smile. When he walks into a room, he instantly sets you at ease and makes you say, 'Okay, what are we going to do here? Let's get it done.' You can't break him down or make him freak out because he's just one of those characters who knows from the moment he enters to the time he finishes that whatever he is going to do that he's in control; that he's got it."* ■



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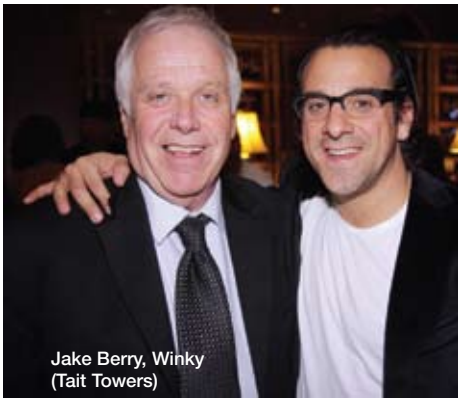
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Mike misses his girlfriend



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Each state has its own regulations and requirements, level of benefits, things like that. The rates also vary state by state.

Then there's the issue of how to tax per diems. A tour is usually a corporation. If they pay money to an employee and make it taxable, they can take a 100 percent deduction on their corporate taxes. If they pay money to an employee and make it nontaxable, they can only take a 50 percent deduction. So per diems are taxable, but only in the employee's home state. There is a threshold for when it becomes taxable, however. The employee, therefore, should keep very detailed records and receipts of their expenses on the road.

While most people in the music business got into it to avoid being accountants, everyone needs to keep track of their accounts. As a person running a company, payroll is often the biggest expense and the most difficult to track. As Shirley works for a company that takes that task off the owner's hands, he mentioned his own and several other companies that would take care of payroll. Everyone on the road knows, some things are best left to the pros. ✍

#### Tour Video continued from 33

There is, of course, planning involved in all manner of video. This raises the question of how well does the video represent what the artist is doing on stage? How much say does the artist have in what goes on the screen. It would seem this varies according to the artist.

"Last year, toward the end of the year we did Tool," said Daniels. "It was a very rewarding experience, because the artist helped design the video and was very immersed in the whole production. That was the first time I had that experience. I've had the experience where the artist was 'kinda involved' or not involved at all, but I can tell you that the most rewarding experience and the best use of my equipment was when Tool designed the video. There's a lot to be said for the artist understanding what they're trying to say."

"On the tours that I worked, there are three kinds of artists," agreed LaValley. "There is the

Clearly, information technology is everywhere on the road. As it becomes more pervasive, we come to depend on it increasingly. The upshot of the panel seemed to be not if IT would become a line on the tour payroll, but when it would.

"At some point, there's a need to know that there's someone who understands how the industry works," said Levin, "just to get a question answered about how do I do something, how do I fix this. There are guys who have old computers that stop working. What if they have something that you need or have a function that can't get done now. We're taking a holistic approach to the tour. We're looking at IT services and support for the entire tour."

"I believe in investing in IT infrastructure," said Sheck. "It's information. I can't see how it can't be valuable. It saves time, and time is money." ✍


artists that know exactly what they want and will work very, very closely with you. I love that in an artist. They will drive you up the wall, but they'll bring out the best in everybody. The second kind really doesn't know what they want. What they do know, they'll work that to death. That's more of a control issue than it is a creative issue. The third kind has no idea what they want, but they'll trust you."

For cost, Daniels called the current environment for tour video a buyer's market. The prices are way down, while the technology continues to grow with ever increasing speed. Not only is there a lot to take care of technically, there's a great deal of inventory required. "I used to make a lot more money in the concert business 15 years ago than I do now, because my costs are more," Daniels said.

Part of this has to do with size – size of the tour, amount of hauling space and size of the venues. Members of the panel pointed out that projection still had the smallest footprint.

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There is also a company making a roll-up LED screen held up by a truss, but it costs a lot of money. Some bands can get away with minimal visual effects, some are dependent on the spectacle. In some cases, the spectacle might overwhelm the music.

"Sometimes, it takes away from the act," said Daniels. "Frankly, I think a lot of what we do is because of the insecurity of the artist. When you go to a concert, you want to see the artist," he added. "When you get more than 100 feet away, you start losing shape and definition, so there's that balance, too."

"You don't want to take away from the artist," Smith agreed, "by having the spectacle take away from the artist's personality."

Of course, when the spectacle fits the artist, the magic we all seek can happen on stage.

"I went to see a Black Eyed Peas show not long ago," LaValley said. "It was totally immersive, all bells, all whistles, all the time. That kind of show can provide a premium ticket price, because people know they're going to get that kind of show."

Over the last decade or so, the key bells and whistles have centered around video. While most of the new frontiers for lighting have been explored, so the best that can be done is improvement on existing technology and effects, video as a backdrop and addition to the live experience may just be approaching puberty. Expect growth, change, innovation, and perhaps a few popped zits along the way. ✍



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