

# mobile monthly PRODUCTION

volume 5 issue 2 2012



## EXPERIENCE

# TL TOUR LINK JAN 26-28 2012



## TOP DOG AWARD SHOW



## Hall of Fame

Kevin Lyman

Ron Delsner

Mark "Springo" Spring

Willie Robertson/Bob Taylor

## SESSIONS

Touring on

Limited Resources

New Labor Laws

Ethical Touring

Structural Risk Management

& Emergency Action Plans

Riders & Settlements

## The Laminate

A Blast from the Pas(s)t

## EVENT PHOTOS

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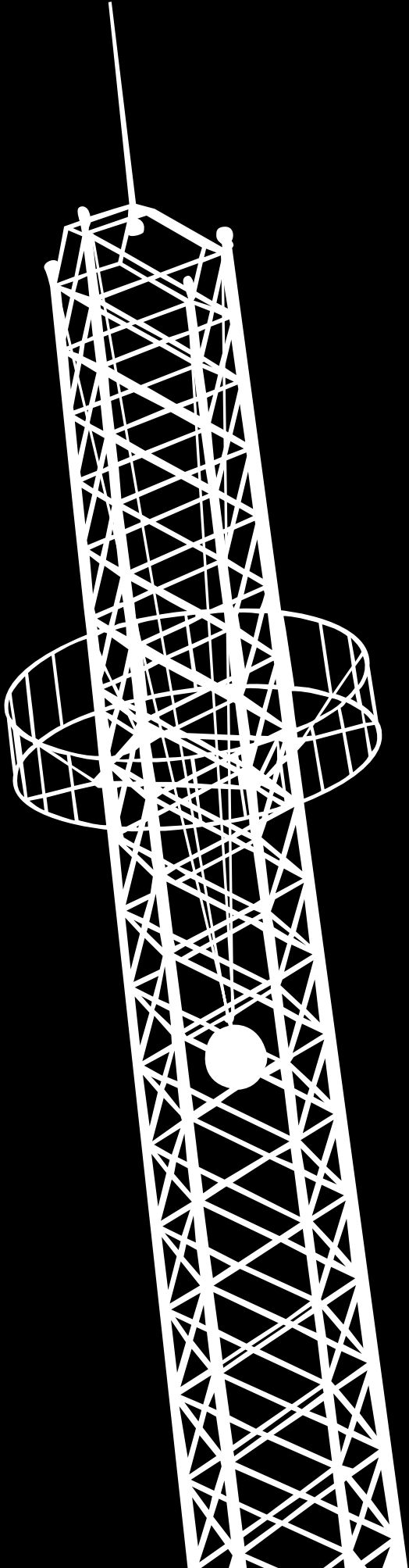
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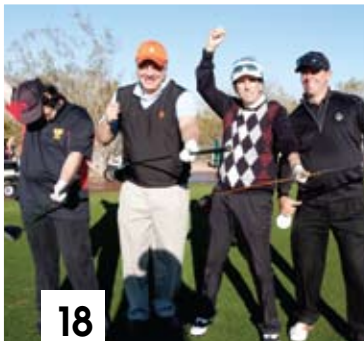


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With this issue, we present our recap of the Tour Link Conference and Top Dog Award Winners. I always look forward to this issue. It is a chance to brag about our annual event that has been growing at a rate that none of us expected. This year, we had over 600 attendees and arguably the best event we've ever produced. I always get a lot of static from my crew and our Board when I try to make comparisons with Tour Link and the old Summit Conference that was the ancestor of this event, however, this was by far the largest attendance and the best supported of any previous year.

I have tried to figure out why we have been so successful, especially the past two events, but I am at a loss to identify any one single reason. I am sure there are many factors at work, but I believe the most compelling reason is that there is simply no other event like Tour Link in the industry. Location, timing and a lot of hard work by our Board and staff are probably the most important reasons for our success. There are other events in the industry, but none seem to have the right formula. We blend time and location with good sessions, fun activities and a vibe like no other. Seeing the attendees interact with each other is gratifying to me on a level that I cannot explain. I see people enjoying each other's company, doing business and learning from the sessions and interaction with each other. I see fierce competitors enjoying each other's company in a neutral environment that strengthens the brotherhood of our industry. I also see the continuation of discussions to improve our industry and make changes to promote our general safety and welfare in concrete ways that are profound.

So, please forgive me if I seem to be overly proud of our accomplishment this year. After trying for so long to make the event the most significant gathering in the industry, I believe we have finally succeeded. For those of you who were not there, all I can say is that if the past two or three years are any indication of what is in store for us in 2013, make your reservations early. Tour Link 2013 promises to be an epic gathering and you really need to be there.

*Larry Smith*

**CORRECTION:** In Issue #11/12, we published a story by audio veteran Bill Evans on Martin's MLA line array. In the story "Martin MLA Makes Its Mark in Music City," we inadvertently mentioned OSA's Mario Educate as Mario Peoples. We regret the error.

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## Lighting

### ROBE ROBIN DLX SPOT WINS SIEL AWARD

Robe's new ROBIN DLX Spot LED moving light has won a prestigious Award for Technical Innovation at the 2012 SIEL trade exhibition in Paris - France's leading international expo for the professional lighting, sound, video and entertainment technology industry.



pictured : Left to right Ingo Dombrowski (Robe, Key Account Mgr Europe), Jérôme Bréhard (Axente, General Mgr), Alain-René Lantelme (Axente, Sales Director) and Xavier Drouet (Axente, President).

The DLX Spot was entered into the 'Lighting' category by Robe's French distributor, Paris-based Axente.

The Awards were judged by an independent panel of industry experts, including lighting designers, technical and creative directors and reps from top rental companies - who closely examined each nominated product, before conferring and making their final decisions.

Over 60 originally entered products were whittled down into 24 'finalists' which were examined by the judges, who selected nine winners, five in Audio and four in Lighting.

The ROBIN DLX was selected as

the winner for its intensity, color mixing capabilities, homogenized light source and power saving capabilities.

The ROBIN DLX Spot uses a new and unique RGBW LED light source and offers a color output brighter than a 575 watt discharge unit, but with the eco-friendly average power consumption of only 250 watts!

The optical system produces a high quality light output of rich, colors with no shadows utilizing a versatile zoom of 10 - 45 degrees. Effects features include a combination of static and rotating gobo wheels with custom replaceable positions, variable frost, a three-faceted prism, and a super-fast iris.

The homogenization means that the LED point sources are not visible, and the unit offers a smooth, high quality, flat field of light similar to a tungsten source.

Robe Key Account Manager for Europe, Ingo Dombrowski comments, "We think the DLX and other ROBIN series products in general have a great future. Robe is really driving LED technology forward, with new ideas constantly evolving, a real commitment to producing greener products and thinking intelligently about what designers and specifiers want, and the features and functionality they need". [robe.cz](http://robe.cz)



## Sound

### ATLANTA SOUND & LIGHTING DELIVERS MIDAS DIGITAL

Atlanta based production company delivers their first Midas Pro2C digital audio console.

Atlanta Sound and Lighting took delivery today of the new Midas Pro2C digital audio console.

Bruce Reiter, FOH mixer and Production Manager for many national touring acts, including the band *Five Finger Death Punch*, ordered the new desk to take on the road with him. "I wanted a small, reliable, great-sounding console to take on the road. I had been looking at other consoles, but when I got the opportunity to have hands on time at the NAMM show, I was hooked," says Reiter.

"We believe this console line to be a game changer," says Scott Waterbury, President of Atlanta Sound and Lighting. "The Midas Pro2C and its big sister the Pro2 will be showing up on everybody's riders this year because finally you can have a digital console with the great sound of Midas at an affordable price point. We have been reluctant to rush right into the world of digital consoles since they never had the warm sound of an analog Midas. We're proud to be representing, selling and using these great consoles."

Atlanta Sound and Lighting provides lighting, sound, and staging services to the concert, tradeshow, and corporate world throughout the southeast and nationwide. While this is the first of the new Pro2 line they've sold, ASL also uses and sells the Midas analog line, as well as the Pro 3,6,9 series of consoles. [atlantasoundandlight.com](http://atlantasoundandlight.com)



### DiGiCo SD9 GIVES TURKISH SONGWRITERS A TASTE OF THE BIG TIME

Late 2011 saw the annual finals of the Halıcı Computer Aided Composition Contest held at the Babylon venue in Istanbul. Ensuring that the finalists' live performances sounded their best was a DiGiCo SD9 console.

Sponsored by Halıcı, one of Turkey's leading software companies, the contest has been run for the past 18 years. Open to all amateur and professional composers, the competition's main aim is to give entrants the opportunity to showcase their songwriting talents to both the national and international music industry.

16 finalists were selected from 78 entries, who then performed live at Babylon in front of a distinguished jury of Turkish music, arts and technology professionals.

Elit Light & Sound Technologies, DiGiCo's Turkish distributor, supplied the SD9. "The snapshot feature made mixing 16 different performances very straightforward," says Elit's Emre Defne.

"There was only a short time between each act, so it was impor-



# IN THE NEWS



tant to change the mixer's settings very quickly. The event included a concert by The XYZ Project after the awards and the SD9 was pre-programmed for their performance as well."

The public had been voting for their favourite of the 16 songs on the competition's web site and these votes were added to the jury's vote to reach the final result.

Emre concludes, "The winner was Utar Artun's *The Girl Who Has Chocolate Eyes*, but the SD9 gave all the finalists a taste of what it was like to perform in a truly professional situation." [digico.org](http://digico.org)

## ROME'S FAMOUS AUDITORIUM PARCO DELLA MUSICA GETS HARMAN STUDER VISTA 9 DIGITAL CONSOLE

A HARMAN Studer Vista 9 digital console has been added to the technical inventory of the Auditorium Parco della Musica in Rome by Italian distributors Leading Technologies Srl. This will enable the different performance spaces within the complex to handle all elements of mixing

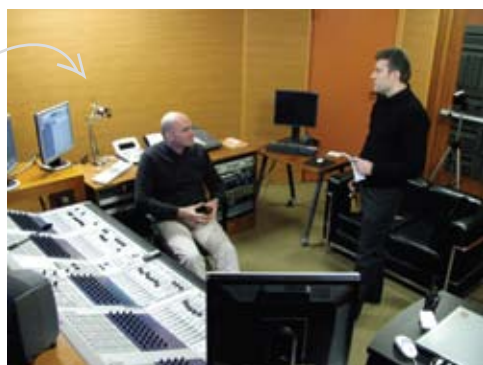
for recording, music production, live events and broadcast television.

Designed by renowned Italian architect Renzo Piano and inaugurated back in December 2002, the facility boasts three differently configured and differently purposed concert halls, set around a 3,000-seat open-air amphitheatre, alongside the Olympic Village.

Optimized acoustically, and catering for all musical tastes, resident engineer and technical manager, Massimiliano Cervini, commissioned the versatile desk to cater for the diverse range of productions and requirements.

The new initiative was strongly supported by the company's CEO Dr. Carlo Fuortes of Fondazione Musica per Roma (Music Foundation of Rome), which manages the Auditorium, and the Production Manager, Roberto Catucci. Already with one of the highest levels of international technical standards of architectural acoustics, the arrival of the Vista 9 provides a further boost.

Originally it was the concerts of the Royal Academy of Santa Cecilia that needed archiving, and such was their relationship with RAI Radio and Television that there was a requirement for two fully functional studios to record the concerts, taking feeds from the different halls.



pictured : Massimiliano Cervini (left) and Roberto Catucci (right) Photo Credit: Alberto Maria Trabucco

With the need to undertake a lot more post-production work, and handle live and broadcast mixing simultaneously (with universal audio/video routing), the facility decided to upgrade its console in the two control rooms.

"The requirement for a mixer that would provide ease of use led us to the Vista 9," Cervini said. "The exclusive Vistonics™ platform is not only user-friendly but is so advanced that it allows everyone to work with the same immediacy, with faster and faster access, combining all the advantages of analogue and digital. We listened to the very high sound quality, and realized we could use this as both a live mixing desk as well as a broadcast console."

Two of the performance spaces, Santa Cecilia Hall and Sinopoli Hall, can now communicate via their own independent control rooms and the entire auditorium has broadcast-standard wiring, including the smallest Petrassi, Hall (which is now compatible with the two larger rooms). This has enabled Auditorium Parco della Musica to undertake live television operations, with direct connection through the tie-lines to external OB trucks, fully equipped with fibre optic broadcast and returns. In particular, this comes into its own during the Rome Film Festival.

"We have a huge availability of channels and mic converters," Cervini added. "We have the

choice of over 120 microphone inputs—more than any client will request; even the larger symphony orchestras have never exceeded 46 microphones!"

The new set up has already won the approval of EMI's Abbey Road Studios in the UK, who used the facility recently and then decided to return.

Among the features highlighted by Cervini are the console's innovations and TFT metering, along with the ease of view and communication with older systems. Also there is its wide range of DSP cards and MADI slots (with ease of swap), offering ample redundancy (including channels dedicated to the D21m Stagebox I/O's).

"In fact, there are so many attributes, the list is endless: the dynamic automation and integration with Avid Pro Tools, the unique colorful FaderGlow [which provides the operator with an instant overview of the console status by illuminating each fader in one of eight freely-assignable colors], the innovative Vistonics touchscreen interface, dedicated to the beautiful TFT metering," Cervini noted. "But overall, with the Vista 9 console where you touch you can see the display—you have everything under control with a visual reference right in front of your eyes, wherever you are.

Summing up, the Auditorium's technical manager stated, "We are delighted with our choice of investment and the support given by Leading Technologies. All engineers agree, whether older analogue purists or new generation digital engineers, that with a Studer Vista 9 we have made the best decision." [harman.com](http://harman.com)

## Video

### PETE'S BIG TVS QUIETLY 'RIP THE RUNWAY' FOR BET

The BET Network recently called on Pete's Big TVs for the third consecutive year to provide the visual elements of Rip the Runway. But this year, Pete's Big TVs ripped it quietly - you might say - using their new MC7 high resolution LED panels.



Said Pete's Big TVs' Guy Benjamin, "Our new MC7 LED panels are in high demand, especially for events such as TV - not only for their high resolution 7mm sharp visual quality, but also because they emit no radio frequency noise. This means there is no interference with their wireless signals and no 'audio noise' for broadcasting. So the sound guys love us as much as the lighting guys."

*Rip the Runway* combines live musical performances with models sporting the latest in edgy fashion designs. The show was taped once again at New York City's Hammerstein Ballroom. It airs March 21 on BET.

John Cossette Productions produced the show, with the creative team including the Emmy-Award winning LD Alan

Adelman, set designer Brian Stonestreet and content designer Rodd McLaughlin.

Benjamin headed up his team with his crew Matt Ellar, Jody Lane and Brent Jones.

Much of the set featured LED screens. Pete's Big TVs provided their new MC7 high resolution LED panels to comprise the main upstage screen (8 wide by 12 panels high.) and the downstage wings left and right (each 6 wide by 12 panels high). GTEC 15mm screens flanked the far left and right of the runway. To add more visual texture throughout the set, Pete's Big TVs placed 37mm panels randomly throughout the house to serve as another canvas for lower resolution digital graphic content fed through a media server.

LD Alan Adelman said the MC7 panels looked great in person and on camera, and contained no visual noise. "They looked fantastic. We were shooting in 30P (30 frames per second, progressive) and we saw no additional video artifacts or moire that would be apparent in lower res displays. Love the product," Adelman said.

Pete's Big TVs has a two-year exclusive on the MC7 LED panels in North America.

[petesbigtvs.com](http://petesbigtvs.com)  
[facebook.com/videoequipmentrental](https://www.facebook.com/videoequipmentrental)

## New Hires

### GORDON HYNDFORD JOINS EPIC TEAM

Ted Fowler, Marc Raymond and Brian Konechny are pleased to announce that on March 1, 2012, Gordon 'Gordo' Hyndford joined the company as Senior Account Executive.



Hyndford, who is based out of Epic's SoCal facility in Oxnard, brings over three decades of

industry relationships and experience to the company including a number of years working closely with Ed & Ted's Excellent Lighting (one of the two founding companies of Epic).

Born in Canada, Hyndford vividly remembers being inspired by a speaker who came to his 6th grade class to talk about his job as lighting man for the popular Canadian band The Stampeders. The lure of working in the world of

rock and roll stayed with him and he started the company Pyrotek at just 17 years old in 1981. Three years later he decided to explore life on the road and spent nearly two decades touring with major acts including the Rolling Stones, Metallica, KISS and David Bowie, serving as everything from pyrotechnician, to climbing carpenter to crew chief.

From 2000-2006 Hyndford worked with Ed & Ted's as lighting crew chief on tours including Eminem, Prince and Bon Jovi before returning to Pyrotek as Special Effects Director during a three year break from the road.

Having established a number of major corporate clients throughout his career, in the past several years Hyndford has developed particular expertise in the auto show industry as a Project Manager/Crew Chief for Porsche, Mercedes and Volvo rollouts at the LA, Detroit, Miami and NYC auto shows, and says he looks forward to further serving this market sector in his new role at Epic.

Epic's Ted Fowler describes Hyndford as a true Renaissance man in the industry, always in-demand for his wide range of experience. "We are truly thrilled to have him join Epic full time and bring his outstanding level of knowledge and expertise to our concert and corporate clients throughout North America".

Epic Production Technologies is a leading supplier of lighting and technical support to the event, entertainment and design/architectural industries, specializing in concert touring, theatre, special events, product sales, and comprehensive system integration for major domestic and international projects. Three full-service North American facilities also provide a complete range of sales and rental solutions for regional clients.

Contact Gordon at [gordonh@epicpt.com](mailto:gordonh@epicpt.com)





## Group One Ltd. Adds Ryan Shelton To Sales & Support Team

Group One Ltd., a diversified distributor of professional audio and lighting equipment, announces the appointment of Ryan Shelton as Sales and Support Associate.

Based in Nashville, Ryan will provide national sales support for Group One's rep force, dealers and end-users, as well as handling product demos and educational classes for DiGiCo, XTA and MC2.



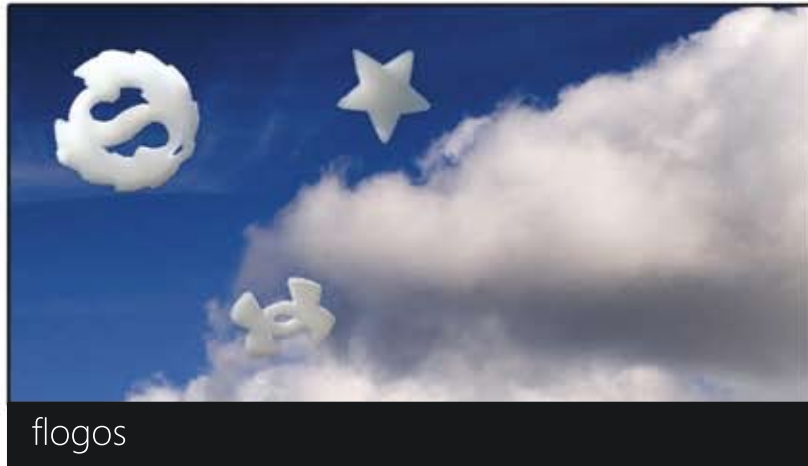
Ryan graduated summa cum laude from the University of Memphis in 2006 with a Bachelor of Music in Recording Technology. He served as audio engineer for the University's touring ensemble Sound Fusion. In addition to engineering, he interned for an AV Design/Build firm in Memphis, TN.

After graduation, he was hired by Quest Marketing as their regional sales representative based out of Nashville, TN, working with myriad manufacturers in the Pro Audio market including DiGiCo, EAW, Martin Audio, RCF, Optocore, Powersoft, Lake and many others. Ryan received his SMAART certification in 2009.

DiGiCo's National Sales Manager Matt Larson notes "The DiGiCo product line covers the smallest to largest budgets in all markets segments—from touring, theatre, corporate productions to Houses of Worship. We know it is critical to our success to have competent staff that understands show-time and the depth of a digital mixing console. Having worked with Ryan in his previous role as a rep, we knew he would fit in with our core values and would be an asset to our customers, not just a salesman."

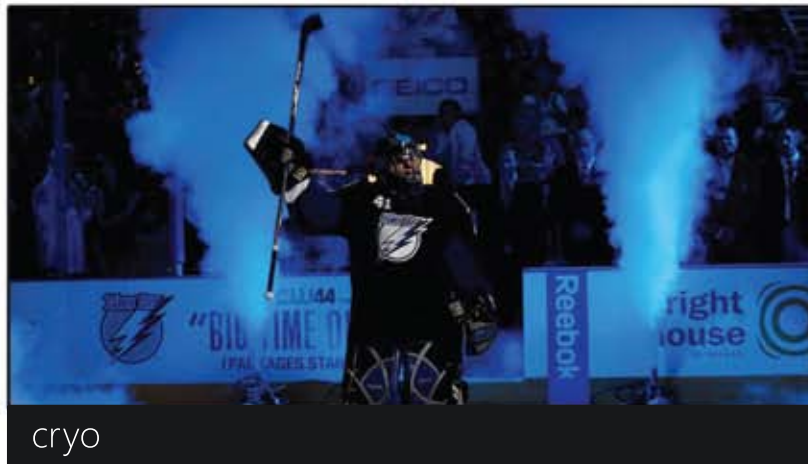


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## Huffman & Rice's Celebrity Bus Academy Baby, You Can Drive My ... Bus?

BY HANK BORDOWITZ

So you wanna be a rock 'n' roll star? Well, not too much we can do there, and besides, if you are reading this, you know the drill. However, if you want to drive a rock 'n' roll star, Nashville based Huffman & Rice may have a way to help you get started, provided that you:

- Are over 25 years old
- Have a valid class A or B commercial driver's license
- Have at least three years of experience driving cargo in excess of thirteen tons
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If you meet all of these admittedly stringent qualifications, you can apply for a seat at the Celebrity Bus Academy offered by Huffman-Rice.



This is no fly by night organization. Between them, Chip Huffman and Tandy Rice have over eight decades of music business experience. Huffman did his time as a road manager and driver, and owned Nitetrain Coaches up until a couple of years ago. Among his many credits Tandy Rice led the Country Music Association, owns Top Billing Booking, and managed artists like Dolly Parton and Jerry Clower. Their joint resumes



alone could fill this article. Needless to say, Huffman goes far enough back in the transportation business to recall when tour bus drivers did not even need a Class B commercial driver's license. In the beginning, before the Department of Transportation changed the rules in 1995, all you needed was a chauffeur's license. Basically, anyone could do it.

Of course, not everyone could make the grade in this surprisingly demanding trade. As Huffman says, tour coach drivers are, "the astronauts of the driving world. Every driver wants to do this; a truck driver, a bus driver,

they see one of these luxury tour busses rolling down the road, and that's what they want to do."

That said, Huffman noticed a similar phenomenon among tour coach drivers as is taking place at the US Postal Service wherein a lot of people are set to retire, and there's no one trained to replace them. At the Post Office, with all its financial woes, this might be a blessing. In the tour coach world, not so much. "At Tour Link 2011, someone raised the question of what are we doing to replace the drivers that are retiring or dying. There've been a slew of those in the last few years. There's a need for new younger drivers to fill the ranks."

However, it takes more than a tush in the seat with a Class B license to do the job. As tour busses have changed and become more complex so have the artists needs and wants on the road. The modern tour bus is a house on wheels, and when it comes down to it, the driver has to make it all work, all the time.

"There's more to this than driving," Huffman agrees. "You have to be able to deal with the music business personalities. It's a different world. You have to know more than how to drive and park. You have to know what to do,



Joey Hemphill with Hemphill Brothers Coach; Eric Blankenship with All Access Coach; Olan Witt with Coach Quarters; and Chip Huffman (standing) in classroom setting.

what to say, and who to say it to. The guys who are driving their trucks down the road don't have the experience. Most companies want someone who has three years driving entertainment coaches before they'll put you in the seat."

Which brings us back to the Celebrity Bus Academy. The Academy program is a three day intensive course created to give the information that someone who has been driving a big rig or charter bus for a living needs to become one the industry's "astronauts." "Of course, there's no way to teach everything they need to know in three days," Huffman concedes. "The three days are about all the classroom training we could possibly come up with. We set them up like panels at the Tour Link Conference. We get the drivers and road managers who don't happen to be on the road right then. The tour managers will



tell them exactly what they expect to see when a bus driver pulls up to start the tour.”

Other panels include safety and security, and what the folks who lease these million dollar vehicles expect from the people driving them. Most of the major companies support this endeavor and Prevost even hosts it.

“This is more of an introduction to entertainment bus driving,” Huffman adds. “We’re trying to teach the drivers how do deal with the entertainment world. Once you leave here, you’ll know what you need to drive an entertainer bus, but you’ll still have a million questions.”

A large component of the Academy training comes after the classes, when those who decide the job is right for them and they are right for the job, serve an apprenticeship. They go on the road with an experienced driver, perhaps as a relief driver, and see how the job gets done.

To that end, the Academy goes hand-in-hand with one of Huffman and Rice’s other major ventures, an agency for driving talent. Huffman likens it to a temporary service. “It’s a great way to break in these new drivers in July and August, when every tour bus in the world is out,” he says. “A tour might need three drivers to go from De Moines to Denver. Because of



Robert Hitt (in black) of Prevost instructing students on the operation of a Prevost coach.

the Department of Transportation hour service rules, one driver can’t legally do it, they need a relief driver. We’re able to answer the call. They can fly these three drivers to De Moines and the tour can continue, and the drivers get the valuable experience. They can watch the veteran guy to see what he does and how he does it. It’s a win-win for everybody. We offer ongoing, continuing training for the drivers that sign up for our placement service and ask us to help them get a job in the industry.”

As such, it represents one of the best ways to get into the business given the aforementioned catch 22 that says you can’t gig unless you’ve had a gig. Huffman & Rice doesn’t guarantee you’ll get there, but they will do everything in their power to make it happen. The next course hits the road on May 16 - 18, 2012, just about the right time to prepare for the summer touring season. ♦ Huffman-Rice.com

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# VISUAL DREAM TEAM WINS AT THE SUPER BOWL

LMG, Inc. and DWP Live Tackle Video for the 2012 Bridgestone Halftime Show



photo credit: Brad Duns

**The team of LMG, Inc.** and DWP Live is pleased to announce their recent collaboration to provide the stunning video display that more than 114 million Americans watched as Madonna performed at the Bridgestone Super Bowl Halftime show. Bruce Rodgers of Tribe, the Half Time Show set designer, engaged LMG with some unique opportunities for the visual assault.

LMG, Inc., a national provider of video, audio, and lighting technology, supported the highly anticipated performance with lightweight LED customized for the main stage, and partnered with live event production company, DWP Live, to accomplish the large scale projection mapping of the field surface in front of the stage. Tennessee-based DWP Live, founded by industry veteran Danny Whetstone, installed the projectors that made the playing field of Lucas Oil Stadium in Indianapolis a virtual kaleidoscope for Madonna's performance.

In less than seven minutes, LMG's LED team of Super Bowl veterans and over 500 volunteers rolled out and assembled the massive stage onto the field, comprised of 796 11.25MM lightweight FLED io11 tiles, custom constructed into fourteen LED stage carts. Madonna performed four songs, including guest performers LMFAO, Cee Lo Green, M.I.A. and Nicky Minaj, and within the twelve min-

ute timeframe turned the stage and 149' x 80' field projection area into everything from living VOGUE magazine covers to reverberating speakers. The visually stunning content was created by Moment Factory from Montreal, Canada. After the performance, breakdown and removal of the stage and projection area from the field was completed in less than seven minutes.

The halftime show was approximately 12 minutes but required months of planning and testing for LMG and DWP, and more than three weeks of dedicated time in Indianapolis. Both companies traveled to Orlando in December to test projection efforts at LMG's corporate headquarters. By using a crane rigged with a "pod" of four projectors over 150 feet in the air, the test ensured image consistency would be maintained as they projected downward on to the field surface for the show. Whetstone and the crew spent rigorous weeks before the halftime show with hours of

equipment set up and trial runs to make sure the entire performance was flawless. DWP used 32 Barco FLM HD20 projectors, rigged into 8 pods of 4 projectors each, to drive the intricate show on more than 11,000 square feet of projector surface area. The projectors were operated, converged and edge blended by DWP Live using the Barco Projector Toolset located at a main control computer.

"It feels good to have a national stage to show off our capabilities," said Whetstone. "People have seen our work on concert tours and corporate meetings, but they never know it's us and they never know the full extent of what we can do, so to be at the Super Bowl and be involved in the halftime show was a great chance to show the world what we do."

For LMG, the performance represented the highest profile, largest audience, both live and commercially broadcasted, and fastest event from setup to breakdown, in company history. "It took a tremendous amount of time and effort for the team to develop and perfect a finely tuned process to make this happen, and I'd like to personally thank everyone involved for their dedication and hard work," states Les M. Goldberg, CEO/president of LMG. ♦

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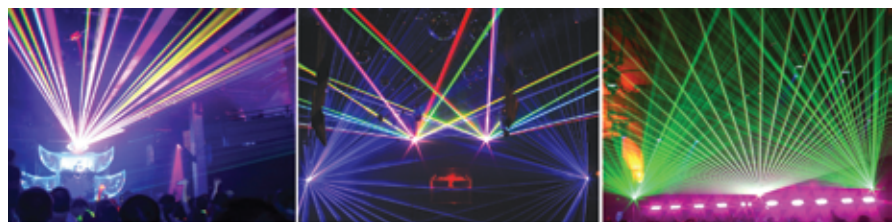
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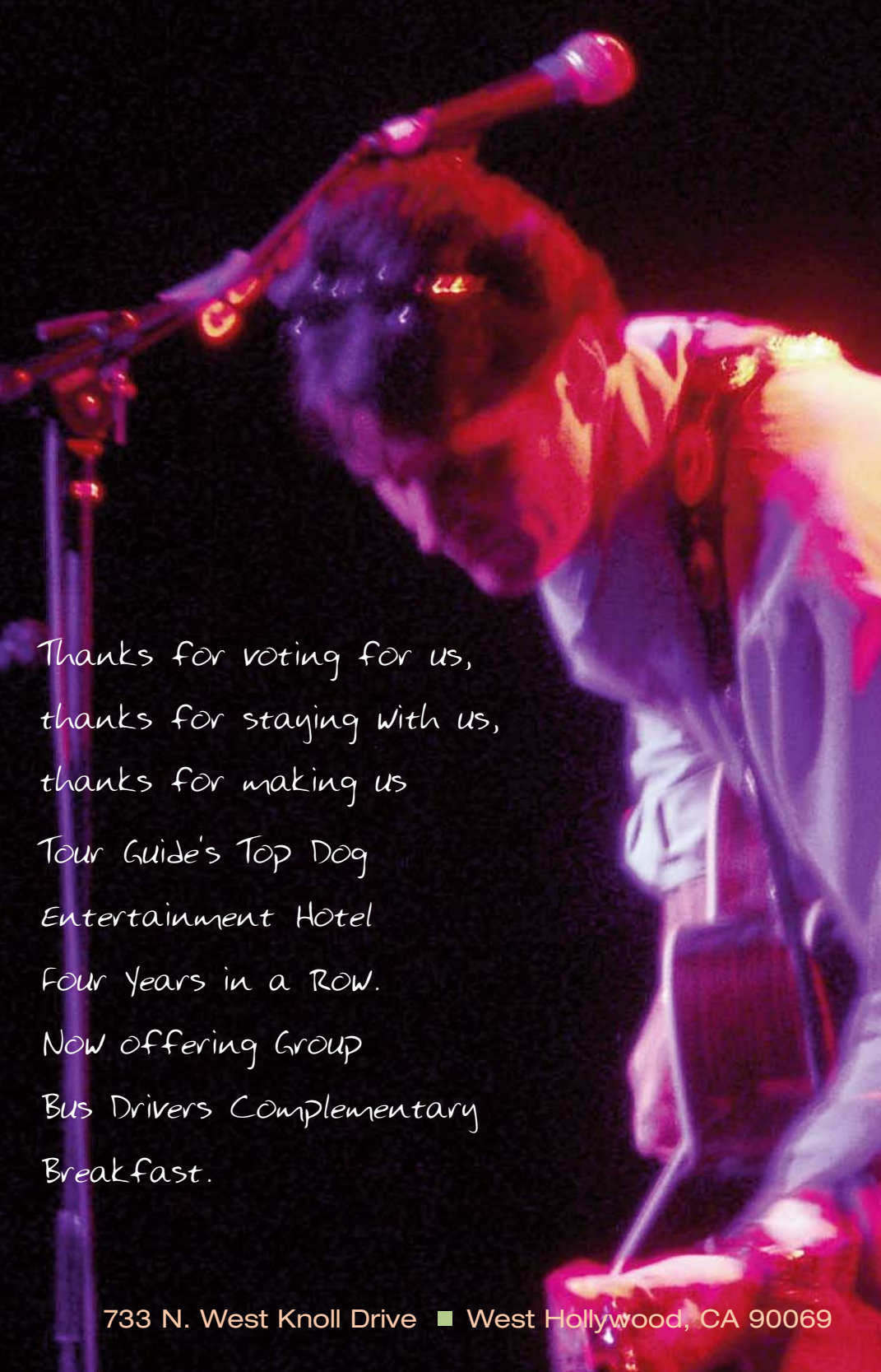
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# **Thank you to Tour Guide and everyone who voted PRG Nocturne 2011 Video Company Of The Year**

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# TL TOUR LINK JAN 26-28 2012

>> Scottsdale, Arizona // Talking Stick Resort

# EXPERIENCE

TOUR LINK JAN 26-28 2012  
SCOTTSDALE, ARIZONA  
TOUR LINK ITINERA

### Notes

Looking back to Scottsdale, Arizona in January with Tour Link 2012—a fond memory, the 600 plus who participated can now reflect on the lessons and messages learned from the conference. As the words of the incredible panelists echo in our minds, it seems Tour Link left an indelible impression. The annual event's panel sessions began with high expectations as Jack Healy's began his keynote address. Healy, a human rights activist, set a tone of challenge and growth with his opening remarks, "It's all about that which is universal. That's why in the third world Bob Marley means freedom and in the west, mention John Lennon as universality and the power of the mind." Healy called for us to "turn our voices into thunder, to take that little candle in our hearts and build a bonfire."

### Notes

As our industry faces many challenges, from an ever changing economy, to safety in the wake of tragic events over the last year, Healy's words opened the doors and our minds to the informative, productive and sometimes entertaining weekend's panel discussions. Tour Link 2012 promised to be informative, creative and active with many notable industry professionals leading sessions over the course of the event.

For more information including audio, videos, and pictures, check out: [tourlinkconference.com](http://tourlinkconference.com)







Barry Podob, Bill Kenny, Michelle Pekrol, Ryan Resch



Brian Sullivan, Julie Ann Forester, Wes Davidson



Ron Stern, Mark Engle, John Huddleston, Peter Jackson



Shane Zakhor, Greg Hareld, Pete Cavanagh, Don Hein



Barry Zeagman, Neil Zeagman, Tom Cumbee, Ted Burzynski



John Schwartz, Sven Rolfes, Keith Bohn



Dean Lawrence, Bob Dartz, Frank Stadler, Jim Calcinari



Bill Nutt, Robert Kubassek, Sandeep Badwal, Cecil McCumber



Paul Schulte, Jessica Gibbons



Chad Schyvincht, Jim Digby, Steve Botting, Jenny Keuleman



Tom "Q" Quataro, Molly Williams, Karlyn Hawke, Steve Daniels



Ryan Watson, Sebastian Richard, Chris Mitchell, Philippe Renaud



Kevin Sharp, Jerry Mika, Troy Croasmun, Mathieu Cecil



Dean Roney, Richard Lachance, Lee Moro, Julie Carreira



Mark Cockriel, Gary Chrosniak, Mark Hollander



Jeff Marshall, Will Lewis, Scott Taylor, Buford Jones



Mike Spring, Joe Sanchez, Don Carone, Mark "Springo" Spring



Ghislain Arenault, Pierre Guillotte, Jeff Gieck, Don Dimitroff





Chris Mitchell



Daschle Cooper, Tim Brennan, Alice Cooper, David Stern



Bill Kenny



The Tour Link Golf Tournament teed off at 8 a.m. on Thursday. Ninety-two four-man teams played on the beautiful Talking Stick Golf Course. The tourney was sponsored by Epic Production Technologies, NIC Freight, Outline North America, Precise Corporate Staging, ProCases, Ameristar Jets, Daitz Personal Logistics & JustABunchofRoadies.org.

SWAG Sponsors included All Access Staging, VER, Shockwave Cargo, Star Gift Alliance and Cube Passes.



Philippe Renaud



Brian Wander, Elliot Krowe, Shelly Diamond, Bryan Meckelborg



Mark "Springo" Spring



For a list of winners, vendors, and even more photos go to [tourlinkconference.com](http://tourlinkconference.com)



Dave Hyslop



Dave Paiva, Scotty Ross, Scott Seroy, Matt Smith



Bryan Venhorst, Dave Hyslop, Todd LePere, Damian Walsh



Neil Zeagman



Marla Stern and Mike "Woody" Woods



Julie Ann Forester



Charlie Hernandez, Matt Monahan

# THURSDAY > JAN 26 > 2012 GOLF TOURNAMENT





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James Evans, Pete Cavanaugh, Cindy Staub, Ron Doroba



Kevin "Dugie" Dugan, Bob Daitz



Nevin Kleege, Shari Corbett, Doug Bruce



Meagan Strader, Jay Sendyk, Tina Waters, Pattie O'Neal



Todd LePere, Thu Le Dong



Dawn Dot Bot, Rudi Gumbs, April Dot Bot



Robert Partovi, Jon Nevins, Nick Light



Tim Rosner, Steve Lemon, Gordon Hyndford



Matt Schneider, Malvin Mortimer, Mark Litten



Del Roll, Tony Laurenson, Paul Hattin



Laurie Kirby, Shari Corbett, Darla Wood



Carl Elizondo, Clint Ellis



Fabio Machado, Keith Mitchell



Keith Bohn, Greg Hareld, Eric Maynard





Double yikes



Wester Cooley with Cirque du Soleil Mystere performers



Julie Carreira



Jeany Kim, Mandy Brooks



Julie Ansell, Angel DeLara, Kari Strong, Jessica Fiorio, Jacqui Cikra



Jim Calcinari



Matt McHale, Maureen Maloney



Hanno Lamberti, Clemens Behle, Andreas End, Elmar Lamberti



Matt Wood, Luis Torres



Andreas Sengebusch, Knute Brye



Melissa Allgood, Michelle Pekrol



James Eggiman



Tanya Sarrazin



Mathieu Cecil



The Opening Night Reception was held at the Talking Stick Resort outside at the Fire Garden after the Pre-Show Fun Day. Hors d'oeuvres and drinks were served as the attendees enjoyed the wonderful Arizona weather. Karl Kuenning from Roadiepalooza was given the floor once again this year to read a list of road dogs who had passed away during 2011. Kevin "Dugie" Dugan was presented with the Roadie of the Year award by Karl for his devoted work on the road year after year. Congrats Dugie!

Primary Sponsor Cirque de Soleil had members of their productions in full costume mingling with the crowd a posing for pictures. Cirque even supplied red clown noses to all attendees for a free drink!

The evening was also sponsored by CAT Entertainment Services, Clay Paky, Meyer Sound, Phillips Vari\*Life, Powersource Transportation, Pyrotek, Rhino Staging, Road Rebel, Rock-It Cargo, Senators Coaches, Show Distribution Group, Solotech, StageCo, TAIT Towers, TOMCAT, and Truck N' Roll. Thanks to all!

# THURSDAY > JAN 26 > 2012 OPENING NIGHT



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**PANEL SESSION: FRIDAY JAN 27**  
**TOURING ON LIMITED RESOURCES**  
**How To Keep The Ship Afloat on a Tight Budget:**



Tour Link Board member Jay Sendyk moderated the conference's opening panel Touring on Limited Resources, "Times have changed. Everybody is hearing about the economy, everybody is hearing about the various financial problems we all face. Touring used to support record sales, now touring supports the band."

Panelists Jerry Levin, Mark Scribner, Tim McKenna and Henry Bordeaux provided great insight and ideas on touring in new and often challenging economic times. Levin, a respected tour accountant and manager offered an inspiring approach. "Accountability and affordability are not new issues in this country." Calling for more interaction between tour staff and artist management and agents

Levin states, "When we see a tour routing that looks like a connect-the-dots, let's go back to the agent and say we don't want this. Let's make sure routing makes sense and is logical. That's certainly a way to save a lot of money."

From the office point of view, business manager Mark Scribner posed some good questions and advice, "On the other hand is the expenses. You really need to tighten up on travel expenses and keep your crew to a reasonable size. You need to ask, do you really need this many video panels? Do you really need to bring the pyro out? You need to get the artist involved in budgeting these days." Live Nations' Tim McKenna echoed these thoughts, "People forget it's a partnership; we're your partners in this. At the end of the day we all make money." As an example McKenna states, "Sure I can get you a piano in a couple hours but I'm going to have to pay a rush charge. It's better if we do things in advance."



Throughout the session panelists discussed ways of saving money by partnering with hotels and promoters. Asking hotels to wave bus parking and internet fees, working with promoters to use local vendors to supply gear saving on trucking and crew equal ways to save and increase profit margins on the road in today's market.

Moving into Q&A, panelists faced questions ranging from hotel issues to pet peaves in vendor contracts, advancing with local venues and packaging with regional vendors—offering suggestions where a tour can and will save time and money. ♦



**PANEL SESSION: SATURDAY JAN 28**  
**HOW WILL THE NEW LABOR LAWS**  
**Change Life on the Road as We Know It?**

Shedding light on new labor laws that will have a measurable effect on the touring industry, Ron Shirley, Vice President, CAPS Universal Payroll led a distinguished panel in a session titled, "How Will the New Labor Laws Change Life on the Road as We Know It?" On stage to share their expertise on the subject were Shane Glass, CPA and co-founder of Glass Jacobson Group, Rich Fry, a CPA with Caps Universal Payroll, and Steve Powell, Tour Manager with Avril Lavigne. Rounding out the panel was Richard Glasgow, long time Phish Tour Manager.







Shirley led off the session. “This past year [2011], we have some significant developments in wage and labor issues throughout the United States.” He reassured those in attendance, “Nothing has changed in the basic foundation. Although the Fair Labor Standards Act is still in effect, California and New York have enacted some laws that have put some teeth into it.” Fry went on to discuss the differences between classifying people as employees versus independent contractors and pay as it relates to these classifications in relationship to new laws. Glass went into greater detail on these differences bringing up the question, “If someone is walking around the venue and slips and falls, do you think they’ll still go the independent contractor route?” Glasgow and Powell

spoke further into the subject emphasizing the advantages and dangers of misclassification of employees in regard to the new laws. Audience response was lively during Q & A, posing questions to the panel ranging from precedence of State versus Federal law, to hiring an individual operating under an LLC. Lots of positive insight provided both by the panel and the attendees. ♦

In a moving opening comment, Hernandez explained “a minute of time” when one statement lit a brush fire of humanitarian activity in his life. “A few years ago someone said to me, ‘What can you do? You’re just a bunch of roadies.’ That one remark has motivated and enabled us to and has become our call to action.” The result of that call to action was “justabunchofroadies.org”, which successfully delivers aid to areas and situations of desperate need around America and the world.



Stern has been the producer of the Farm Aid benefit concert since its first show on September 22, 1985. He gave a compelling description of how deeply the air of volunteerism runs in the production community in order to make a difference to farmers who face losing their family farms every day. “Every artist who plays on the Farm Aid stage donates their talent, time and travel to the cause. That means everybody on this show is out of pocket. We don’t pay expenses, we don’t pay artist fees, we don’t fill catering riders and we don’t provide transportation. That sets the tone of why you’re there.” Stern went on to add, “Many production companies donate or discount their services and we’re very grateful because without their support we couldn’t do this financially.”

Jack Healey, who delivered the keynote speech for the conference, has been a human rights activist for the bulk of his adult life. During his opening presentation to this panel he noted his joy of seeing so many alpha men and women in the room, “...because in human rights we don’t attract many alpha personalities unless there’s a dictator in the room.” Healey then continued to explain the value and potential of what he called “the citizen action of the world” by listing victories in countries around the world. “You should know that we beat South Africa. We beat Chile. We’re beating Burma, and Dr King made the Constitution and Bill of Right come to the United States fully and finally.



Along with the dynamic trio of Hernandez, Healey and Stern, there were two special guest speakers who were who were invited to share their experiences in the realm of humanitarianism. Linkin Park lead singer Chester

## ROUNDTABLE DISCUSSION: SATURDAY JAN 28 RIDERS & SETTLEMENTS

Shane Glass and Richard Glasgow returned to the stage joining Chuck Randall and Stuart Ross along with promoter Danny Zelisko serving as discussion leaders during an informal yet informative session on Riders and Settlements. The leaders kept the dialogue moving, active and engaging covering many areas of concern. From contracts changing after the original deal memo, to spreadsheet standardization, to when does settlement truly begin. The discussion leaders looked at issues from multiple sides of the negotiation table. With an active audience participating in the exchange of ideas, Riders and Settlements proved to be enlightening and educational. Citing settlement is an art and comes down to salesmanship and relationships, a recurring theme in the day’s conversation. Panelists emphasized the importance of good negotiations skills during settlements. Mixing humor, information, encouraging audience participation, the session left participants a little wiser with a deeper look into the world of tour managers, promoters and the art of settlement. ♦

## PANEL SESSION: SATURDAY JAN 28 ETHICAL TOURING with Charlie Hernandez

BY MICHAEL A. BECK

The Ethical Touring session, paneled by touring legends Charlie Hernandez, Ron Stern, and Jack Healey, spoke to their desire to move the touring industry into a greater involvement in the solution to the world’s humanitarian needs. Sighting instances from their own experiences, the three banged the drums loudly on how industry efforts have, through the years, made vast differences in such efforts and relief pushes in Haiti, South Asia, New Orleans and the challenges faced by farmers of America.



Bennington spoke about “Music for Relief”, which is a charity founded by Linkin Park, whose goal is to provide relief to victims of natural disasters and bring awareness to global warming.

During his presentation, Bennington spoke specifically about the organization’s latest initiative. “We’ve decided that we want to give light to some of the one billion people on earth who don’t have access to light,



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so we've teamed up with the United Nations to start the 'Power the World Initiative.' At the heart of the "Power the World Initiative" is a solar powered light bulb. Bennington explained how simplicity can have enormous effect. "It sounds really simple, but this thing," said Bennington while holding up one of the bulbs, "is going to change the landscapes of the communities we give these lights to. They're not going to have to chop down trees, which cause mud slides, which in turn cause even greater problems for the people in Haiti. This is also going to give children in Haiti a chance to play at night, give students a chance to learn and study. This little piece of plastic is going to change the lives of people around the world."



James Chippendale, whom Charlie Hernandez introduced by saying, "What a nice guy" is an American business executive and anti-leukemia campaigner and co-founder of the charity Love Hope Strength Foundation. He is also founder and CEO of entertainment and sports insurance broker, CSI Entertainment Insurance, and hosts a television segment called "Last Call with James Chippendale", on NBC in the Dallas, Texas area.

One of the reasons Chippendale is involved in the fight against leukemia is that he was diagnosed with leukemia and could only survive if he found a suitable bone marrow transplant. Thankfully a donor was located. "...he was from a little village outside of Berlin, Germany, never met an American, never spoke a word of English, never been off his farm even. Yet, he selflessly donated his bone marrow to save my life. I had the best doctors, I had the best treatments, I had the best medications in the world, I had a stack of medical bills about this high that totaled about 1.6 million. But when I was in the hospital I was thinking, 'why me why am I so lucky' just because I had the connections, just because I had the insurance. There are millions of people who don't."

In 2003, Chippendale founded cancer charity the Love Hope Strength Foundation (LSHF) with fellow survivor Mike Peters, a Welsh rock musician with The Alarm. The charity raises funds for cancer treatment, promotes awareness and early detection, and advocates for bone marrow registration by holding rock concerts at remote, elevated venues, including Mt. Everest base camp and the top of both the Empire

State Building and Mt. Kilimanjaro. The result of those concerts is new cancer facilities in Nepal, Tanzania and Wales among many other accomplishments (See [lovehopestrength.org](http://lovehopestrength.org))

Toward the end of the session one attendee said there are over 600,000 non-profit organizations in the world that bring in over \$2 trillion in annual donations and asked, "How do we get all these organizations to work together in one way?"

Hernandez's answer was simple, "It starts in this room."

While the this session had less to do with "Ethical Touring" and more about global humanitarian push from within the touring industry, it was obvious that the attendees left with a mission and will be back next year with a progress report. ♦





PANEL SESSION: SATURDAY JAN 28

## STRUCTURAL RISK MANAGEMENT & EMERGENCY ACTION PLANS

The Responsibility/ Safety: FIRST & ALWAYS

While 2011 was a successful year in many respects for almost every aspect of the live event production industry, the glitter of that success was lessened by the tragedy of several structural collapses that cost millions of dollars and cost the lives of seven people in Indianapolis and another five in Belgium. While the overall safety record of the industry is by all measurements outstanding, there is nothing worse than a roof collapse with the obvious exception of when the incident causes death or injury.



It is for that reason the Structural Risk Management panel session was an anxiously anticipated and well attended session at this year's Tour Link Conference. While there was much said during and since the session, the message was clear; "We're not working on this, we're working feverishly, tirelessly and ceaselessly to make sure that no one ever gets hurt at one of our shows again!"

As you may recall, this story ran in *mobile Production monthly's* first issue of this year. However, given the importance of the subject matter and the fact that the inaugural gathering of the Event Safety Alliance occurred, we thought it only appropriate to run it again in this Tour Link Recap issue.



The Indiana State Fair stage collapse last August has once again cast the spotlight on safety at live events and added weight to the objectives of the newly-formed Event Safety Alliance, which is a coalition of industry professionals that has come together to

address safety issues at large-scale events.

Doodson US CEO, Roger Sandau, and Executive Vice President, James Chippendale, are founding members of the ESA, which was officially launched at the Tour Link Conference in Arizona in January 2012. Leading members of the live event and music industries, including Director of Touring and Production Manager for Linkin Park, Jim Digby, and Karl Ruling of PLASA, also form part of the coalition, which will push for more comprehensive safety standards.

The coalition's mission is to unite the live event industry for the purpose of assembling key technical and production information, which can be used to establish formal guidelines to improve safety at live events across the United States.

Using extensive combined personal experience, the group will establish guidelines based on approved ANSI codes, to be used by those responsible for the planning and execution of large-scale events.

A proposed safety checklist for outdoor event structures has already been put together by the Event Safety Al-



liance. This is the first step in opening discussions with key players in the live events industry to gather feedback and gain support for an industry-wide accepted standard.

"Despite the thousands of live events that are successfully staged every year, there are still a few

that end prematurely as a result of insufficient planning or safety measures," said Doodson's James Chippendale. "As an industry it is up to us to work together to put a stop to this, as even one unsafe event is one too many. Recent news regarding the unfortunate incident in Indiana has highlighted the need for greater focus on safety at live events and proved the requirement for the Event Safety Alliance and the work that we are trying to do. It is absolutely vital that we work together to set new standards in the live events industry and raise the bar in terms of how we share information with our peers." ♦

[eventsafetyalliance.org](http://eventsafetyalliance.org)

### Event Safety Alliance founding members:

**Ken Barber**, Clair Global; **Keith Bohn**, TOMCAT USA; **John Brown**, Brown United Staging; **Lyle Centola**, Production Manager; **James Chippendale**, Doodson Insurance Brokerage; **Benny Collins**, Production Manager/Tour Link Board Member; **Jim Digby**, Production Manager/Tour Link Board Member; **Mary Lou Figley**, Stageco; **Tim Franklin**, Structural Engineer; **Charlie Hernandez**, Production Director; **Hadden Hipsley**, Production Manager; **Dave Lester**, Clair Global; **Steve MacFadyen**, Pollstar; **Stuart Ross**, Red Light Management/Chairman Tour Link Board; **Karl Ruling**, PLASA; **Roger Sandau**, Doodson Insurance Brokerage; **Ron Stern**, Production Manager

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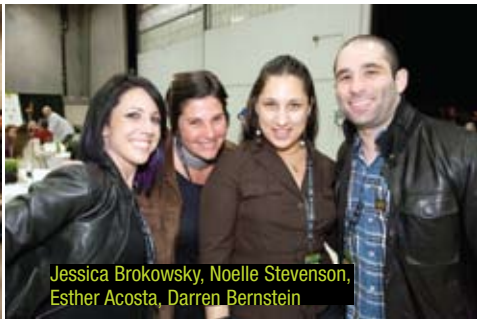
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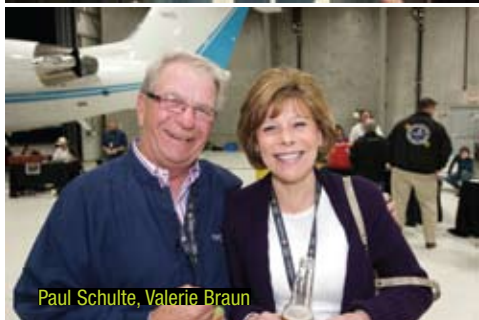
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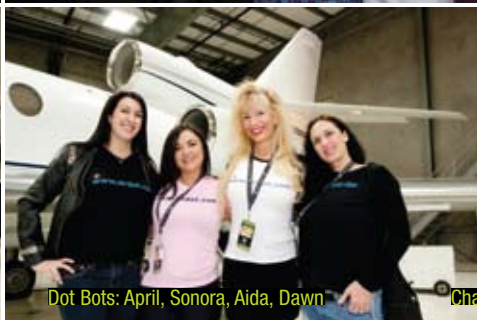
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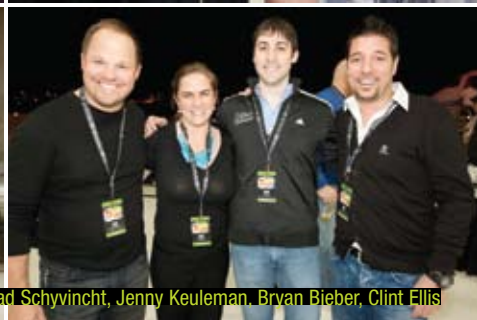
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Paul Schulte, Valerie Braun



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**T** TOUR LINK  
JAN 26-28  
**2012**



The Transportation BBQ is a social gathering where air charter and coach companies get the opportunity to show off their aircraft and busses and network with industry professionals. The event offers cocktails, dinner, and a chance to step inside some beautiful airplanes and/or tour busses. For the third year in a row, Tour Link held this event at the Scottsdale Air Center.



Ben Dorsey

Tour Link attendees were shuffled to Hangar #1 and were greeted by a huge buffet-style dinner and drinks. Featured were aircraft showcased by air charter companies, each with representatives on hand to network with industry professionals. The Transportation BBQ was sponsored this year by Apollo Jets, Latitude 45, LeBas, Sentient Jet, Crystal Air Group, Janco, Celebrity Jet Charter, Ridewell, Horizon Entertainment Cargo, and Roadshow Services.



Front: Dean Giacci Back: John Rignny?, Dave Schumaker, Nicole Vitas?, Mark Doyle, Dennis DiCussu



Jade Lem, David Young, Nicole Randall



William Culberson, Marc Hollander



Dean Giacci



Gwen Goodman, Henry Goodman



Damian Walsh, Earl Gabbidon



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FRIDAY > JAN 27 > 2012  
**TRANSPORTATION BBQ**



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TO

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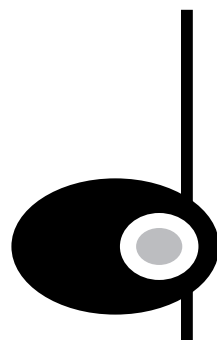
& ALL THOSE WHO SUPPORTED ME

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OF THE YEAR

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DAKANA



# Thanks for the Six Pack



Top Dog Top Dog Top Dog Top Dog Top Dog Top Dog  
2006 ♦ 2007 ♦ 2008 ♦ 2009 ♦ 2010 ♦ 2011





Barry Podob wins both Entertainment Hotel West for LeParc Suites and Hotel Rep of the Year Awards!



Luis Cuadrado, Carol Thornhill, Shari Violas & Jerry Lapson accept the Hall of Fame Award for Robertson Taylor



Kevin "Tater" McCarthy wins Monitor Engineer of the Year



Diane Eichorst - Production Assistant of the Year Award



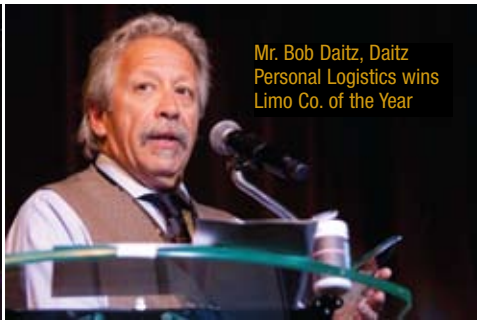
Knut Brye



Ladies and gentlemen ... Opie!



John Aiken thanks the masses for Senator Coaches Coach Co. of the Year Award



Mr. Bob Daitz, Daitz Personal Logistics wins Limo Co. of the Year



Upstaging won both Trucking Co. & Lighting Co. of the Year Awards!



Cube wins Pass Co. of the Year...again



Tony Laurenson accepts Catering Co. of the Year Award for Eat To The Beat



David Bernstein receives Rock-It Cargo's Freight Forwarding Co. of the Year Award



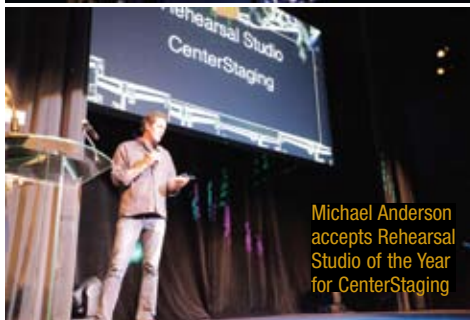
Mary Lou Figley accepts Outdoor Staging Co. Award for Stageco



Pyrotek President Doug Adams accepts award for Pyro Company of the Year



Charlie Hernandez accepts Jake Berry's Production Manager of the Year Award



Michael Anderson accepts Rehearsal Studio of the Year for CenterStaging



Todd Lepere accepts Tour Video Co. of the Year for PRG Nocturne



Winky accepts for Tait Towers, Set Construction Co. of the Year





Hall of Fame Inductee Ron Delesner and Danny Zelisko



Sebastien Richard accepts Five Points Production Services' award for Rigging Co. of the Year



The Tour Link Board of Advisors and Staff



Muffie and Jan Alejandro (Jan AI Cases)



Tour Sound Company of the Year Clair Global



Roy Bennett accepts Production Designer of the Year Award



John Deeskin was the first annual winner of The Modern Newtonian created by Jan-AI Cases



Graham Suscha accepts Entertainment Hotel East Award for Loews Vanderbilt Nashville



John Deeskin



Your host for the evening, Mr. Anton Lavey aka Chuck Randall



Scot Chase introduces Mark "Springo" Spring



Hall of Famer Kevin Lyman



Chuck Randall works the room



Hall of Famer Mark "Springo" Spring



The lovely Michele Hessman - Tour Link Coordinator



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# SATURDAY > JAN 28 > 2012 TOP DOG AWARD SHOW



# 2011 AWARD WINNERS



## HALL OF FAME

- ↳ Willie Robertson/Bob Taylor  
Robertson Taylor Insurance
- ↳ Mark "Springo" Spring  
Production MGRr, Paul McCartney
- ↳ Kevin Lyman  
Warped Tour Founder
- ↳ Ron Delesner  
Promoter Extraordinaire

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 Entertainment Hotel West of the Mississippi  
**LE PARC SUITE HOTEL**  
 Hotel Representative  
**Barry Podob**

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**Brad Madix**  
 Monitor Engineer  
**Kevin McCarthy**  
 Production Designer  
**Roy Bennett**  
 Lighting Designer  
**Howard Ungerleider**  
 Lighting Operator/Director  
**Mac Mosier**  
 Production Coordinator/Assistant  
**Diane Eichorst**  
 Production Manager  
**Jake Berry**  
 Promoter Rep  
**Steve Lawler**  
 Roadie  
**Dallas Schoo**  
 Security Director  
**Mike Wozniak**  
 Stage Manager  
**Anthony Giordano**  
 Tour Accountant  
**Bob Davis**  
 Tour Manager  
 - Stadiums, Arenas & Amphitheaters  
**Angie Warner**  
 Tour Manager  
 - Theaters, Clubs & Support Tours  
**Andrew Weiss**  
 Video Director  
**Dave Davidian**

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**PYROTEK SPECIAL EFFECTS**  
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**FIREHOUSE PRODUCTIONS**  
 Regional Production Company - West  
**DELICATE PRODUCTIONS**  
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**CENTERSTAGING**  
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HALL OF FAME

SATURDAY > JAN 28 > 2012  
TOP DOG HALL OF FAME



*When one looks at a panoramic image of the touring world, the elements that jump out are lighting, sound, video, pyro, travel agencies, coach companies, trucking companies, hotels and much more. The list is seemingly endless. But if you ask the average person working [in any capacity] on a show site to list what it takes to make a tour or production happen, it's a good bet that the vast majority will skip over insurance. Yet it is virtually impossible to mount a concert tour or festival of any kind without the serious presence of the insurance industry. While there are certainly more than one insurance broker servicing the touring industry, few, if any, have been around as long as London based Robertson Taylor. In July of 2011, Willie Robertson finally lost his battle with cancer. Please join as we chat with co-founder Bob Taylor and discuss the history of this ground breaking company.*

## INDUCTEE BOB TAYLOR

### Robertson Taylor – Betting on Touring Since 1977

A Conversation with Hall of Fame Inductee Bob Taylor

by Michael A. Beck

**mPm:** When you and Willie started the company, rock 'n' roll touring was in its infancy. How did you decide to make a go of it?

**Bob Taylor:** It's a long story. Are you sure you want to spend the money of the overseas call?

**mPm:** I'll take all the have time you give me.

**BT:** Well, he and I were two very independent people just getting into the [insurance] business ourselves in our late 20s. We were working for a company called Eckersley Hicks, which was a small Lloyd's broking house and we were in the area of looking after factories and other normal type policies. One day he came back to the office and said, "I've got this friend who's started managing a rock band," which turned out to be T-Rex and Marc Bolan.

**mPm:** Wow.

**Taylor:** Absolutely. They were having difficulty in securing insurance on the equipment they were running around with. Marc used to drive the van in those days.

**mPm:** That's how Michael Tait started with Yes.

**Taylor:** There you go, exactly right. We discussed it and had no idea how to do it because everyone said no. Willie came back from Lloyds one morning with an underwriter who'd agreed to do it.

**mPm:** How did that work?

**Taylor:** I think the first policy was something like 6,000£ of equipment. Mind you, that was 35 years ago, a lot of equipment then – and the rate was 5 percent and the client took it. He then talked to somebody else and somebody else and somebody else and suddenly Willie and I found that we were the place to go and it grew from there really.

**mPm:** When did you leave Eckersley Hicks?

**Taylor:** We left in 1977 and began Robertson Taylor on our shirt string really. We had no money as you can imagine. We started the business with two planks of wood on two filing cabinets, and went from absolutely nothing in 35 years to being truly international. I am very proud of it and so, God bless him, was Willie who obviously passed in July [2011].

**mPm:** How long did it take to pick up speed and move beyond the two filing cabinets.

**Taylor:** After we split off in '77, our first really serious client was Pink Floyd. Slowly the whole thing developed and we took the whole thing overseas and around the world. We're in New York, Los Angeles and now we have an office in Nashville. We were just growing into the business and we're still learning. I recall many years ago when we did our first outdoor show, we did it Charlton Football Grounds. I spent probably a day trying to sell them public liability, what you would

call general liability, and I charged them 150£ for 60,000 people.

**mPm:** You're kidding!

**Taylor:** No, but we're talking a long time ago and obviously the world has changed. The image of sex, drugs and rock n' roll has faded away a lot. It's mostly business now. There are business managers and controllers behind these people now. It's a different world.

**mPm:** It's also a far more litigious world.

**Taylor:** Indeed, and very, very hard to do anything without checking what happened yesterday somewhere else. It's one of the industries where you have to look around you all the time. The industry is changing so much since Live Nation popped up and started buying everything. The business focus has really changed. Fortunately we've come through it all and survived and we are still very strong with the bands.

**mPm:** Back in the beginning, you came from this very stayed and steady business

**Taylor:** Dreadful business.

**mPm:** Okay, but it's a business model that is inhabited by accountants and bankers and the Bob Cratchit's of the world.

**Taylor:** I believe the word you're looking for is *suite*.

**mPm:** Yes. You were a *suite* coming into this particular world. You didn't just dip your toes in the water of rock n' roll, you jumped right off the end of the pier. That had to be a terrific ethos shift that had to happen really fast. What was that like?

**Taylor:** One of the old partners of the first company we were working in together told us that they wanted Willie and I to stop working in the music industry because it was not making any money and that it never would. If you can imagine that in '77, it was just starting really. We looked at each other across the room and walked out to a café on the top of the road and talked for a half hour and

**We left in 1977 and began Robertson Taylor on our shirt string really. We had no money as you can imagine. We started the business on with two planks of wood on two filing cabinets and went from absolutely nothing in 35 years to being truly international.**





decided that we knew we could make money, we just had to get involved in doing it a little bit at a time. That's where it began. We just had to say, "this is what we're going to do, and let's spend our time doing it." We then spent the next 20 years building a good team around us, most of whom are still here. That's really how we succeeded. It isn't just Willie and I. It's very easy to say it was just us but it really wasn't.

**mPm:** What was the learning curve like.

**Taylor:** The learning curve was really fast. If we made a promise we had to deliver. If you didn't deliver you were history and everyone knew you were history. Willie and I were really different animals in those days and were until his death. He was the entrepreneur in the lunch meetings, and I was the guy in the back room putting it in motion and it was a very good partnership. It was incredible, absolutely incredible.

**mPm:** As flexible and sometimes volatile as this industry is, have you ever thought, "Will this ever stabilize?"

**Taylor:** No. Because if it ever did, the big broking houses would make a meal of it. The reason it's so special is because there are only about three brokers who are specialists in it now and there is enough to feed the three but not enough to feed the big ones. Therefore, I like the fact that it's private; it's exclusive and when we're dealing with a client we've had for 30 years,

you've got a good expectation of winning the business and getting it right. That's what it's all about. We really do rely on the good faith of our clients many of whom have been with us so long I can't even tell you. People like Elton John, Ray Davies, Queen, all of the Pink Floyd people and a lot of American bands. We've been all over them and they trust us. If you'll take your mind back – and I sort of hinted at this in my bit on that awful video at the award show - Insurance is still a dirty word. If you ask the typical guy on the street what he thinks of insurance and he'll say they're a load of villains. So for us to have done so well in this industry with that feeling out there tells you how successful we've been at solving the problems of the industry. Because the industry was so new, and we were able to look at it in a different way than a typical insurer, we've maintained our position and still do now. It's changed a lot, if you ask around, Robertson Taylor is a brand name now.

**mPm:** How big are you?

**Taylor:** We're close to 100 staff members around the territories. And that's pretty big.

**mPm:** Especially when you consider that you could put everyone in the industry in Wembley Stadium with room to spare.

**Taylor:** You're right. It's a very narrow horizon. We're very aware of that. ♦



**The image of sex, drugs and rock & roll has faded away a lot. It's mostly business now. There are business managers and controllers behind these people now. It's a different world now.**

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**TOP DOG AWARDS**





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## INDUCTEE KEVIN LYMAN

### Hall of Fame Inductee Kevin Lyman – **Building His Own Models**

by Michael A. Beck

*As summer draws near, we find ourselves looking at a horizon dotted with the icons of the season such as baseball, days at the beach, mowing the lawn and, of course, the concert festival season. However, while the ball yard, beach blanket bingo and the lawnmower have been around for as long as there have been balls, beaches and grass, the concert festival is a relative new comer. Among the driving forces behind the inception of the touring festival phenomenon in America is the effervescent personality of **Kevin Lyman**. One of the *Top Dog Hall of Fame* inductees at this year's *Tour Link Conference*, Lyman was the stage manager of *Lollapalooza* for its first season in 1990, which was the first Festival to ever tour. He knows how far he's come and how hard he's got to work to maintain the momentum. He takes nothing for granted and while he values input, he believes in doing it his way.*

**mPm:** You are most notably traced back to the first Lollapalooza. What was going on before that?

**Lyman:** I worked 12 years as a freelance production manager primarily for Goldenvoice in Los Angeles. So for that time I worked with Bill Silva, Nederlander, and Aviron but primarily it was Goldenvoice. During that time I built an independent production company that handled all their local shows as a promoter rep, so most of those guys would hire me to handle their local productions.

**mPm:** How did Lollapalooza come along?

**Lyman:** Well, I'm not a huge keeper of records but one year we had something in the area of 324 local one off shows. During that time period, acts such as Jane's Addiction were doing seven nights at places like the Palladium or [John] Anson Ford Theatre so I was kind of in the middle of that network of bands; the Chili Peppers, the Jane's Addictions and Goldenvoice was bringing in Siouxsie and the Banshees and Nine Inch Nails and those bands. So when it was actually time to go out on the road I think Perry [Farrell] had the mindset of, "Hey we want Kevin involved. He knows all of us, he works hard, he kind of gets what we're all about..." So I became the first stage manager of that tour.

**mPm:** How was that?

**Lyman:** It was almost my big crash and burn moment in the music business.

**mPm:** Why?

**Lyman:** I was treating it like a club show where you did everything. You managed the stage, you did security, you set up the front of house. We started in Phoenix and I worked like that four or five days of in 104°. When we got to San Diego I collapsed. Some of the old time touring guys were looking at me like, "Okay, there goes the little hot shot."

**mPm:** Welcome to the big leagues rookie.

**Lyman:** Exactly. I remember pulling myself back together and went on to do pretty well. The only other time I've ever been awarded industry recognition other than the Top Dog Award was when [Michael] "Curly" Jobson and I were named Stage Managers of the Year by Performance Magazine.

**mPm:** This was a virgin market back then right?

**Lyman:** Absolutely. Lollapalooza really was the first touring festival in the States. There was the train across Canada way back when. But in the modern day of touring where we have trucks and busses, you are moving a large entourage of three or four hundred people across the country, Lollapalooza was the first of its kind. The other cool thing about it was the Alternative nature of it. Most of the acts were club bands although some of them had moved up to the theater level by then. Jane's was at that point. It was the first time the whole Alternative scene had been pulled together like that and it was being run by guys who'd grown up in that culture. It was an organic movement those first few years. It was a very exciting time.

**mPm:** Would you say that Lollapalooza was responsible for blowing up the Alternative market?

**Lyman:** Sure. That time frame was really cool. And then of course that inspired a lot of people to do their own thing, including myself.

**mPm:** What was the progression of things that led to you striking out on your own?

**Lyman:** In 1995, I was looking at getting out of the music business all together and going on with my life and being a school teacher, something a little more normal. We'd had our first child by then. That first year of Warped was really going to be something where I would put my name on something, go out and do it and then get on with my life.

**mPm:** Go out on top?

**Lyman:** Well, at least go out saying, "I tried." And that first year it was "We tried." It wasn't financially successful though. I think people compared it too much to Lollapalooza. I remember hearing people saying, "What's he think he's doing, trying to reproduce what Lollapalooza was?" But that's not what I was doing. I was trying to take a different movement. Where Lollapalooza was Alternative, I was trying to solidify the punk movement by working with a lot of the groups that I continued working with even after going on Lollapalooza. The problem with a lot of people out there was that they thought it was going to be the end-all. They figured that after Lollapalooza everything was going to be easy. I didn't see it that way. I knew I had to be



working hard. I went home after Lollapalooza ended and worked on a club show the next day. I was still in the clubs. I figured I was lucky to be on Lollapalooza.

**mPm:** At some point in the evolution of music, the worm turned and it was really hard to make a living as a band. Did that have something to do with the eventual success of Warped?

**Lyman:** I don't know. At some point, in order for something like the Warped tour to work, you need to have some of the big bands take a step back to move the whole scene forward. You're going to see some of the bands on Warped who don't necessarily have to be on that tour but they understand the culture of it. We're off to a very solid start on ticket sales this year. It's early and it's presales, but it's the best presale yet. We have allotments of these tickets and people are very conscious of their finances and they know if they buy early they're coming cheap to the show. We have very few left and they're supposed to run until next Thursday. I think 36 out of the 40 cities sold out of the allotments. I moved something like 40,000 tickets in four days. I think the culture of festivals is engrained in the kids now. I was talking with someone the other day who said it's generational. Lollapalooza was the first generation and this is the second generation of festival goers. All the sudden it's cool to go to festivals here. I've got three festivals touring now.

**mPm:** What do you have going out?

**Lyman:** I've got Warped, Mayhem, and Country Throwdown all going out. All together between the festivals we're doing 92 shows this summer.

**mPm:** Let's back up for a moment. How long did it take you to finally start making money on Warped?

**Lyman:** It took us three years to get to where we wanted to be. But if you look at all the festivals you'll see that's a pattern with the possible exception of Lollapalooza and maybe Ozzfest. Coachella lost money in the beginning. I went in the hole. Bonnaroo wasn't successful when it started.

**mPm:** At what point did you say, "So much with the teaching career"?

**Lyman:** I started to get interest from some of the larger acts like Pennywise and NOFX who had ignored us in the beginning. They started hearing that this is a pretty amazing show, and they should get involved. They began to come to us and asking to get involved. The turning point was the moment when I had a 15 minute "all in" meeting with Vans – I believe that you have to be "all in" life if you're going to be successful – and they went "all in". In 15 minutes I talked them into writing me a mid-six figure check to keep my tour going and they came in as a supporter of what I did. So we got that second year together and we went and played for low guarantees, if any. Most worked for percentage deals. During

that second year the promoters started to make back some of the money they lost in its first year, and by the third year we had established a brand. Now 18 years later...

**mPm:** Talk about your other projects.

**Lyman:** I've done a few. I had some good success some 10 maybe 11 years ago when T-Bone Burnett did the song "Down From the Mountain", you know *Oh Brother Where Art Thou?*, I got to tour around the soundtrack to that movie, which was hugely successful. Then there was some stuff that wasn't so successful. I did the Sprite Liquid Mix tour that was driven by Sprite the brand. I learned a lot about

branding, primarily that brands can't necessarily drive creativity. We had the Taste of Chaos tour out for six years, and it went around the world for all six years. This is our sixth year for the Rockstar [Energy Drink] Mayhem Festival, which is a heavy metal festival that's been successful for all five years since we've had it out. Now we are in the third year of the Country Throwdown.

**mPm:** How's the country tour doing?

**Lyman:** It's on the same trajectory as the Warped tour. We lost money the first year. The second year we had mixed success and continued on ☒ 55

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## INDUCTEE RON DELSENER

Hall of Fame Inductee Ron Delsener – “I’m Alive Baby!”

by Michael A. Beck

*Any historical (or hysterical) account of the concert industry has got to include Ron Delsener. When the promoting bug bit Ron as a young man, he was bitten for life. He once berated his staff on the eve of a big show for wanting a personal life. Delsener bought into and carried the torch for the notion that the concert industry is a very jealous mistress and to succeed you can't just put your personal life in the back seat, it must be wrapped up and locked in the trunk. He is a portrait of paradox. Immersed up to his ears in the very modern concert industry of the 21st century, Delsener doesn't own a computer. At 75, he keeps a pace that very few—if any—people 10 years his junior could ever manage. He has a dry, cutting and hilarious sense of humor that screams, “Cynicism—It's the new optimism.” Yet he has a deeply compassionate side that would belie his seemingly course exterior. **Ron Delsener** has had an incredible life that cannot be told in Q&A session for a trade magazine. So let's just consider this conversation the Cliffs Notes on the much larger story that will hopefully be told one day. And remember that the one element that is not evident in this conversation is the hysterical laughter that took up a quarter of the time spent on the phone.*

**mPm:** There is no question that you have a huge name in the industry...

**Ron Delsener:** I didn't know that. That's good to know. I'd rather have the health though. I'm healthy, thank God. I'm alive baby!

**mPm:** Given the pace you keep, that's impressive. That gets me to the point of your huge name in the business. I read a New York Times piece written in 1994 that described a preshow scene several years ago wherein you were pretty firm with your staff because they seemed to want a life, specifically a young woman who was complaining that she couldn't spend enough time with her boyfriend. It quoted you as saying, “I have a wife; I sacrificed her to this business,” going on to say, “I don't spend time with my kid. Your first love has to be this. Then you can worry about your love life.” Is that still your feeling?

**Delsener:** Sure. That's still the credo today. I need to have people in this business who have no life; people who have no kids, who are not married or have children. I have a couple like that. They are in love with the business. It's a sick thing, but that is what it is. At my age, I look like I'm 19 and act like I'm 12. I'm out every night stopping by the shows and doing the job. You've got to keep committed. You have dinner afterwards or a 6 p.m. before you get started. You have to do the rounds. You cannot have another life.

**mPm:** You're still married. How has that survived such a no quarter existence?

**Delsener:** She finally had enough coming home so late and getting up so early, and I had to get her an apartment. She has her business, and she's committed to it, so it's sick. I see my wife twice a week for dinner. It's terrible but that's what it is. You really have to give up your life for this business or else forget about it. You're never going to be successful. People who take a lot of vacations in this business are never going to be successful.

**mPm:** I'm doing interviews with all of the people who were honored with a Hall of Fame Award at Tour Link's Top Dog Award Show. In my conversation with Springo, he said you can't 'dabble'.

**Delsener:** He's right. A lot of these guys who've spent their lives on the road have been divorced so many times that after a while they gave up on the idea. Those guys down at the Talking Stick, whatever that joint was we were at that night...

**mPm:** The “Lickity Split” as you called it.

**Delsener:** Yeah, the lickity f---ing split. The guys who came to see me that night made boxes, Jim and Lim. Lynn and Finn. These guys came to see me; I said you got a lot of balls. Make me a box for my marbles. We had a lot of laughs. These guys have nothing but the industry. The mistress is this business and once in a great while when the act acknowledges it - which I've only seen a few times in my life - you know the artist will get up during a crew dinner and point out someone who has been extraordinary, that's the big reward. They get that it's like the fan getting an autograph. That's passion.

**mPm:** It is indeed. So let's go all the way back to the genesis of this fierce devotion. How and where did it start?

**Delsener:** Wow man. When I was in high school and college, I got involved with the local church down the block from me. The brother wanted to do something, and I liked show business. I would go to Broadway shows and go backstage and knock on the door and try to get Dick Van Patten in those days and Dick would say, “I'm a comedian, but I don't have an act. They write the material for me.” I would do shows with anybody I could get and tie in with a radio station in New York. There was this radio station that played Sinatra all the time and I was a big Sinatra and Count Basie freak in the 60s. I would get people to do shows for the church group or for the City of Hope in California.

**mPm:** Hang on; so you didn't start out pulling cables or running. You were promoting out of the gate?

**Delsener:** Yeah. That's how I started. I started doing things on New Year's Eve. I'd rent a hotel room and get some comedian and a band. I lost 700 bucks. In those days that was like losing \$25,000 to \$50,000. I remember, I was all alone. I didn't have a date New Year's Eve and I walked out of the venue and my friends were having a



dinner, and I had a comic on or a trumpet player and I looked up and said, "Boy, what a way to make a living." It was 12 a.m., and the ball had come down and I was so sad. I just stood there and I almost had tears in my eyes. But it was a lesson I learned. When I got out of college, I got into the advertising business writing copy but I still loved show business. While I was writing copy, I'd pick up the trades. Back then I would read Variety and Billboard all the time and see what was going on. That's when I got lucky and came up with the idea to do the concerts in Central Park. Hilly Kristal used to sit next to me at the Marketing Firm – this was before he had CBGB – and we were booking shows for the Ford Motor Company. As a form of advertising, we'd take the Ford Caravan of Music and put a car on campus and sell the show to school kids for 2,000 bucks. Ford really was paying ten grand for the show with Roger Miller, Herbie Mann and Nina Simone on the bill. They said, "We'll take that all night long." We told them that since Ford Motor Company is paying for the underwriting on this, we need to put a car on campus and they said, "no problem." We had a contest where we'd stuff kids into this car and the team that stuffed the most kids won the freakin car.

**mPm:** That's pretty funny.

**Delsener:** Yeah. I booked that tour with Hilly and went on the road promoting and I never saw the show except once because I was the advance man. I was driving lonely nights and staying in a hotel room. It was terrible. I had to fly to Detroit to get the Ford car and drive it all around the country. I broke out with the hives once in Des Moines, Iowa. I don't know what I ate. I went to the Catholic hospital and I had Jesus looking down on me and the nuns were touching me all over my body. I thought Jesus, this is a sick scene with these nuns rubbing cream all over my body.

**mPm:** You know I could sell this recording and make a fortune.

**Delsener:** You should. Man I wish you would.

**mPm:** So where did you go from there?

**Delsener:** Well Hilly and I came back in from that, and I was having a conversation with my friend George Abraham who was an account executive at Doyle, Dane & Bernbach. "You don't have to be Jewish to eat Rye Bread," or something like that. George wrote that commercial. Anyway, we were talking about jazz and Lenny Bruce and he says "Why don't you do a show for my client Ryan Goss?" I said, man I don't know. I don't have any money." So Hilly suggested that we do something in Central Park rather than Madison Square Garden. I remembered going to a show there back in 1959. I had no office or nothing. So with \$35,000 that Doyle Dane gave me from Rheingold Brewery, I rented space from a guy who had a modern dance troop. I had one phone with no buttons on it, and I used it to book the series in Central Park. The first thing I had to do was build a theater. I had to get an architect. I had no idea continued on 54

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## iNDUCTEE MARK SPRING

Hall of Fame Inductee Mark "Springo" Spring –  
**More Than A Production Manager**

by Michael A. Beck

*When Roy Bennett heard his name called as the recipient of the Production Designer Top Dog Award at this year's Tour Link Conference he was the most surprised person in the room. "I really wasn't thinking about it," said Bennett. "I only came to support Springo." That was the sentiment with many people such as Diane Eichorst who won the award for Production Coordinator (Paul McCartney), Paul McCartney Stage Manager Scott Chase and Site Coordinator Robert Cooper among many others. One doesn't just walk onto the scene and garner that kind of respect and dedication from those with whom one works. It takes decades of hard effort, success and failure. Now Mark "Springo" Spring sits on the long end of a journey that is nowhere near over and takes nothing for granted. He is one of the largest figures in the business and when you see him work you know why.*

*However, you would never know it to talk with him. He conducts himself with the easy "meat and potatoes" attitude that says this Phoenix resident has not traveled far from the Boston neighborhood in which he grew up. And he knows there's much more to life than "the road". This guy has absolutely nothing to prove. It's almost not fair to get paid to sit and kill an hour on the phone with him.*

**mPm:** In our video interview at Tour Link you said that you went to school for this work. That's a rarity. For most people the path seems more like "The Hitchhiker's Guide to the Universe" than an actual plan. When did you choose this direction and why?

**Springo:** When I was in high school, I knew of a lighting company in Needham, Mass. called Capron Lighting that was looking for a guy who knew a little about electricity and I'd worked with my father who was an electrician. I knew how to work a drill and a meter. I got hired and it just kind of rolled from there.

**mPm:** What time period was this?

**Springo:** It was my senior year in high school. I was 17.

**mPm:** So what happened after high school?

**Springo:** I went to U. Massachusetts at Amherst and studied technical theatre, but I don't think they called it technical theatre then. I stayed there for two years and during my time off from school I would work in show lighting.

**mPm:** A lot of times parents look at their kids going into this field and shake their heads and worry. How did your parents take the news that this was the direction you wanted to travel?

**Springo:** They were not very happy. Back then – it was a long time ago – show biz people were supposed to be squirmy and untrustworthy; of the lowest sort.

**mPm:** Based on that, how do you feel about the word "roadie"?

**Springo:** I don't like it. I never use it.

**mPm:** How long did it take your parents to come around to the point of seeing that this actually is a legitimate way to make a living?

**Springo:** Probably after I got out of college when I started doing a little touring. Then in the mid 80s when I moved out of lighting and got into stage and production management they saw that I got out of the hard work and they felt better because I was managing something. (laughing)

**mPm:** The typical model for getting into the touring world has one living in the cab of a 28' Ryder truck for a while before the relative luxury of the big bus can be enjoyed. How long did it take you to make that jump?

**Springo:** I got to the point where I didn't like the program at UMASS because it was too actor oriented. I transferred out to Long Beach, and when I finished that in '82, I went to work for ShowLites and that's when it became real touring and busses and all that stuff.

**mPm:** Was it a goal from the beginning to climb the ladder into production management? Did you want to be "Springo" the Production Manager?"

**Springo:** No. Most of the friends I hung out with were TV people, and I wanted to do that work, but it was hard to get into and it was a lot easier to pay the bills too by touring. I just kind of fell into it. I had no aspirations of any of this. Quite candidly, I wanted to be done when I was 30.

**mPm:** Really. What did you want to do after this was done? What were you thinking? [laughing]

**Springo:** That's quite right. I don't think there was a sane mind at work at that point.

**mPm:** Fair enough. But you don't seem like the guy who ever didn't have a plan even on your worst day.

**Springo:** I have to admit that I never saw the production manager gig as the place I was aiming for. I just got out of lighting because I was sick of working all the time. I felt like I was going to have to try something else if I was going to keep going along. I'd make more money and the hours wouldn't be as long, so I said, "I'll be a stage manager and see how that works." The production manager thing came after that. A lot of it came from being in the right place at the right time.

**mPm:** That's the case with a lot of stuff in this business. Let's get back the curfew of 30 years old. When you say that you figured to be out by



then, what were you thinking about? Was it accounting, law school, used cars, pastry chef? Where did you figure you'd land? Or did you?

**Springo:** I wanted to get out of the traveling business and do something that would keep me home.

**mPm:** So stay in the business but do it at home.

**Springo:** Or at least not travel as much. And then it got worse. As you move up the ladder you work more and more. At least that's what happened to me. I guess that's a good thing because it showed I was in demand a little.

**mPm:** Damn that success!

**Springo:** Yeah, but success and failure. There's failure in there somewhere.

**mPm:** Well let's talk about that for a second. I did a thing with Robert Roth recently who says every successful person in business has been tested by failure several times. How did your failures present themselves?

**Springo:** As a production manager there was a couple of jobs that I couldn't stand and I left because I took them for all the wrong reasons. I didn't get fired but they were failures all the same. I don't adhere to "I'm doing it for the money." I won't do that. I'm too old for it. I did it before and I'm smarter now...I won't do it again.

**mPm:** You're in the enviable position of not ever having to do that again. Most people would do anything to be in your shoes in that respect. Indeed you've done very well and that is witnessed by the fact that several people came to the Top Dog Awards to stand by you as you were honored. How does that affect you?

**Springo:** That was a pretty cool thing that a lot of people came out. They don't have to do that. They could just stay home and call me and it would be equally poignant, but having them show up makes you feel pretty good. On the other hand, I'd do the same thing for them. It's friendship. It's not just a business. It's like I said, I'm not going to do it for all the wrong reasons. I'll do things with my friends and contemporaries because 1) I want to and 2) because they expect me to help them out. If I didn't answer their phone calls and help them out they'd call me a prick. They helped me by showing up. And showing up is good.

**mPm:** I recall a time when I came out to the Staples Center to see the McCartney production. When I found you, you had your head wrapped around dealing with an after show party and you pointed at me as you walked by and without breaking stride said, "I don't have time for you." I didn't have a problem with that because I understand the environment and there was nothing malicious or over the top about it. A moment ago you said if you don't answer "their" calls they'll call you a prick. Is that something you think about in the course of executing your job? You have to draw some pretty hard lines by nature of what

you do. Do you spend time focusing on dealing with people as gently as possible and firmly as necessary?

**Springo:** Yeah I do, but that's a really fine line because a lot of people will take advantage of the "gently as possible" part of it. There are people who think they have to have the red carpet rolled out for them. I don't like to have them around. Fortunately I work for a cool guy, and that guy attracts good people. The unfortunate aspect is that part of my job is to keep him out of trouble. I've only recently formulated that idea. If he were to come and say, "Why do I pay you?" It's because I don't put him in a position where he gets second anything. I have to be really careful about who's around, what I say can happen, and who I say can be where. In this organization that's how we think, and we're all doing the same thing. We're watching his ass. A good example is when he fell in the hole onto the piano. Remember that? After that I said no more holes in the stage. He said, "I only did it once." But once is all it takes so we can't do that anymore.

**mPm:** There are some people who come into a position of authority and let it go to their

head. There are only a few people in the production world who carry the kind of weight you have. How do you avoid falling into that trap?

**Springo:** I don't think about it. This is never about me. It's about who I work for. As Barrie Marshall says, "The two most important people on any show are the guy standing at the stage and the person in the audience." I am well down the ladder from that. I don't have an ego about this. I get pissed about stuff. That's for sure. I don't like to be second guessed and I don't like to be told what to do. I certainly don't like to be told what to do because that means someone figures that I'm not thinking about something. They think that whatever has come into their mind is obviously new to me and that I never would have thought of it. Come on! I'm surrounded by people who know exactly what they're doing. They can look at me and say, "Hey, you messed that up!" and I say, "You know, you're right," but anyone else coming in and telling me how to do something, come in and sit in this chair for a day and see how pleasant this is. I don't do this alone. Anyone who is successful is so

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what I was doing.

**mPm:** What was the bureaucratic experience of getting clearance like?

**Delsener:** I went knocking on doors. I ran around and got permits from everybody. I was tenacious. First, I had to go to the parks department asking if I could use Central Park. At the time John Lindsay was the mayor and he said, "This is great. Parks are for people. I want people to come to the park and not be afraid." Because in the 60s there were riots you know, and the whole city was going crazy. You'd dare not go outside let alone stand in Central Park. I said, "Alright, there's safety in numbers. If we put a lot of people in the park it'll be safer for them to walk there." At the time the parks Commissioner was Tom Hoving who later became the Director of the Metropolitan Art Museum. He said, "Yeah, do it." So I got a contract with them and gave the parks department 3 percent of the gross, and I made the ticket price \$1.

**mPm:** Wow, That sounds low even for those days.

**Delsener:** It was. But Reingold wanted to give it away for free. I told them you can't give it away for free because derelicts will come in - drugs sell drugs. We had to charge something.

**mPm:** How long did the whole process of putting the first show together take - soup to nuts?

**Delsener:** I was under the gun for three months but I got the thing up. I called the unemployment office, and I got school kids. Most of these kids were African Americans and Puerto Ricans who came from broken homes. We screwed all the chairs together ourselves because they had to be connected for safety reasons. When my hands started bleeding, I figured their hands must have been bleeding too, so I bought gloves for everybody. People would watch us building this place, and they'd ask if we needed help. I hired this one guy who was an accountant. He quit his job and came down to help me. His name was Durwood Settels. We became good friends. Anyway, we were a big success. It wasn't long before we had to expand to two shows because too many people were showing up.

**mPm:** How many seats did you have?

**Delsener:** Originally I think we had 4,000, and I had to expand it to 8,000 immediately. There was a playground up above us, and we closed it down at 6 p.m., put bleachers up there and left them there. We shared the playground, but we cleared it out so no one without ticket got in. Like I said, I eventually had to go to two shows, one at 7 p.m. and one at 9 p.m. That meant I had to clear the area and get bands like the Allman Brothers and Led Zeppelin off fast so we could reset for the late show. You know how hard that was? Led Zeppelin was opening for B. B. King. I had to shorten everyone's set. You know how scary it was? At 9:30 p.m. when the doors were opening, I had 8,000 people pushing shoving to get in.

**mPm:** What kind of toll do this take on your health?

**Delsener:** I got sick every September when the series was over because I was so rundown and got no sleep. I wasn't used to running a big business like this. It wore me down the first few years until I got a little bit of a staff. I rented an office on Madison Avenue for \$225. It was one room with a kitchen. I had my secretary in the kitchen and everyone else was in the outer room and I was sitting with them like it was a bookie joint. We just pounded it out. We got so successful that Rheingold Beer said, "Let's thank everybody by doing a big show for free." They wanted to do a free show so I got Barbara Streisand for \$25,000 and we got CBS to tape it as a special. That was my entre.

**mPm:** Seems like a pretty fast trip.

**Delsener:** Well I skipped some stuff. Between the Ford Caravan stuff and the concerts in the park, I met a lady and her husband on the beach and her brother was the late Don Friedmen. He was running concerts at Forest Hills Tennis Stadium where the U. S. Open used to be. I begged him to give me a job. I quit my advertising job to work for him at \$75 a week. I lived home with my mother and father at the age of 26 so I could afford to take a bus to New York where his office was.

**mPm:** What kind of acts were you booking?

**Delsener:** We were doing a lot of Lenny Bruce shows, and I got to know Lenny very well, especially during his trial period. He

would dictate stuff to me, and I'd type it up for the trial because he represented himself. During that time period - 1964 and 65 - we did two nights with The Beatles on a tennis court at Forest Hills.

**mPm:** Really. How was that?

**Delsener:** Sixteen thousand screaming kids. It was the loudest thing I ever heard. You just couldn't believe it! You couldn't hear the music. Back in those days, sound was a couple of boxes on stage and lighting was two trees. We called 'em trees back then. And that was it. No roof on anything. Very primitive. I got to meet the guys in those days, and I'm still friendly with Ringo and Paul McCartney. We had Barbara Streisand, Harry Belafonte, Bob Dylan opening for Joan Baez. We had Woody Allen opening for Trini Lopez. How about that? My wife designed all my ads. We weren't a big shop. Don Friedman would go out and hustle money. I gave him \$3,000 my wife and I had when we got married to invest in Forest Hills.

**mPm:** So how long did that last?

**Delsener:** Two years and the Don lost the contract and there went my job. That's when I went to work for Ford doing marketing and that stuff with Hilly, and I did those shows in Central Park I told you about. So by 1966-67 I was hot and everyone wanted to play Central Park. It was so bad that they'd call me early in the season, and I'd tell them I had nothing. I was booked for the whole season.

**mPm:** Like who?

**Delsener:** Jimi Hendrix called and I said, "I could put you on as an opening act for the Rascals because a folk singer just fell out." A hundred bucks.

**mPm:** You paid Hendrix \$100 to open for the Rascals?

**Delsener:** That's all I had in my budget for the show. And I'll tell you another one, and Bruce [Springsteen] will tell you this. I had Brewer and Shipley opening for Anne Murray and somebody called from Springsteen - probably the label - and said they wanted to be on the show. I told them I had to call Shep Gordon who was managing Anne Murray. He said, "Sure, put him on."

**mPm:** Whoops. I can see this coming.

**Delsener:** That's right. Shep never heard of Bruce Springsteen. (laughing) Shep says, "As long as Anne calls it." No. No problem. Brewer and Shipley open up, Bruce come out and tears the place up, and the rest is history. He stole the stage from Anne. Shep gets fired from Anne Murray. That was it. That was it.

*Writer's note: It took 10 minutes to tell this story because talking stopped several times due to uncontrollable laughter.*

**Delsener:** And that's it? You got enough for the story?

**mPm:** Are you kidding. We're only up to the mid 60s! *To be continued...* ♦





—for the most part - because of the people around them. And if those people are there consistently there must be a good reason for it. It's never just the money. It's the right place to be at the right time and staying there and they're given the opportunity to make some of the right decisions and some of the wrong decisions. The four of us; Diane, Scott, Cooper and myself, we've made plenty f--- ups. Believe me. We have to motto; "We've f---ed up bigger gigs than this," or "We fooled them again." In the end I don't like outsiders coming in and telling us what to do.

**mPm:** In our video interview at Tour Link I asked what you're doing this year and you said you have McCartney until June and then — joking — if anyone has work you're interested. Seriously, what do you do when it comes to sudden stop like that? You don't seem like the guy who just plays golf until the next thing comes along.

**Springo:** No. I keep myself busy. Actually I haven't really had an opportunity to not do anything in the last four or five years. I have to say that I get pretty lucky. There always seems to be someone who might be able to use me/us. Honestly, it would probably do me some good to go home for a month or two where the phone doesn't ring. You know all the stuff around the house that stays unfixed, the stuff in your life that stays unfixed, the people you'd love to go spend a few days with? I'd love to spend more time with my girlfriend.

**mPm:** There is the belief that part of who you are is what you do.

**Springo:** That's a fair comment, but I believe this isn't what we are. This is not who I am.

**mPm:** No it's not entirely who you are but certainly it's a portion of the sum isn't it? When I stopped doing production work it was a long time before I could take more than two minutes to eat a four course meal.

**Springo:** Agreed, but I'm a brother, a father, a son, a boyfriend, I'm a business man, I like to play with stocks and bonds. I have all this stuff that has played second fiddle to being a production manager for big-time shows. There is that part of my life that I'd like to revisit.

**mPm:** Have you ever thought about taking some serious time off? With Paul's schedule I'm not sure how you could do it, but if you could would you take six months or more off?

**Springo:** I think when I go, I go.

**mPm:** Really.

**Springo:** Yeah. I don't think you can dabble. I did all that work to get to the point where I'm able to do the work I'm doing. I have to do it or not. I'm not a young guy trying to pave my way. I did that. I can be perfectly honest and say if I didn't sleep on another bus again it wouldn't break my heart one bit, but I know it's part of the deal of having to make money and work and — more importantly — keep other people working with me. You have all these people who have sliced out a chunk of their lives and donated it to you. You can't just say okay, I'm done. We're not going to work

anymore. You can't do that. Vendors count on you. Diane, Scott, Cooper and the rest of them count on us to some degree. You can't just walk away from people unless to you really don't like them.

**mPm:** You said you're not a young guy trying to pave your way in this business but there are a lot of people who are. What advice would you give to them?

**Springo:** Education is incredibly important. Some people think I overblow it. I'm not sure it was a key to the success I've had in the last several years but I really encourage people to go to school. It doesn't matter how old they are or at what point they are in their lives. It may not make you a better person in life but it challenges your brain and it challenges the people around you. You're only as good as the people around you. If you choose stupid, you're going to end up stupid. ♦

this year it looks like we're going to do better. We're attracting some brand support and it looks like it's going to be a nice little successful run. We've got some talent out there with us. We've got Gary Allan, Rodney Atkins, and Justin Moore and we're starting to build a following of people who enjoy working with us. It hasn't been easy. None of this is easy... knock on whatever, we're cautiously optimistic.

**mPm:** Any regrets over the years?

**Lyman:** No. Like I said, we've had ups and downs and we probably could have listened to some more people at various times over the years, but sometimes you're stuck doing that. In the end, we believe you have to build your own model in your own way. ♦



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