

# mobile *monthly* PRODUCTION

volume 6 issue 2 2013



## Top Dog Award Show

Plus the List of  
Perennial Award Winners!

## Sessions

Touring 101  
Enhancing the Fan Experience  
Understanding Security Protocol  
The Art of Settlement  
International Touring

## Hall of Fame Inductees

Dennis Sheehan  
Chris Lamb

**Plus**  
**Event Photos!**

Golf Tournament  
Opening Night Reception  
Transportation BBQ  
Top Dog Award Show  
Night Life

-  TOP DOG PERSONAL AWARD WINNER 2012
- TRUCKING COMPANY  
UPSTAGING
-  TOP DOG PERSONAL AWARD WINNER 2012
- REHEARSAL FACILITY  
CENTERSTAGING
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- SET CONSTRUCTION  
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BARRY PODOB  
LEPARC SUITES

-  TOP DOG PERSONAL AWARD WINNER 2012
- TRUCKING COMPANY  
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PRG - NOCTURNE
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-  TOP DOG PERSONAL AWARD WINNER 2012
- BACKSTAGE PASSITNERARY  
CUBE SERVICES
-  TOP DOG PERSONAL AWARD WINNER 2012
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-  TOP DOG PERSONAL AWARD WINNER 2012
- TOUR ACCOUNTANT  
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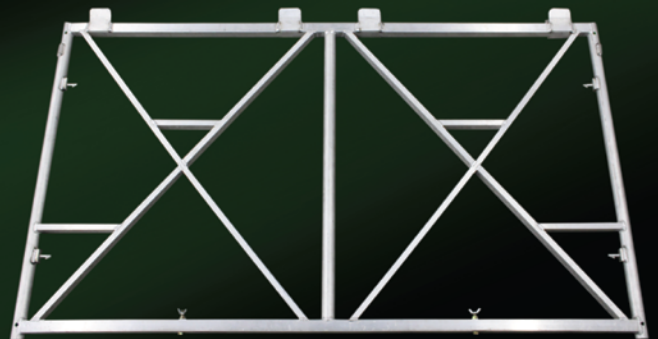
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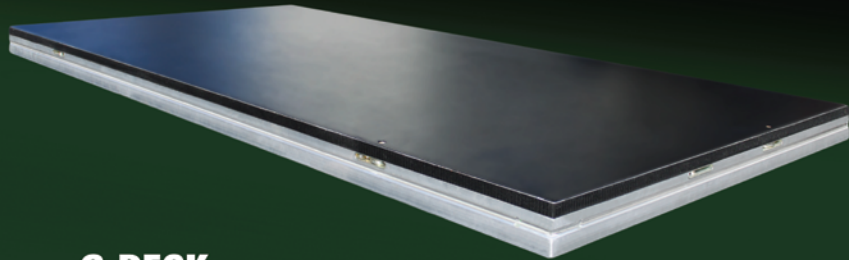
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This issue is our annual recap of the Tour Link Conference and the Top Dog Awards. By the feedback we received, the conference was a big success and has firmly established itself as the premier annual gathering of the industry. It also seems to be the most enjoyable gathering as well.

In this issue we acknowledge the new Perennial Award that was presented to a handful of companies for winning the Top Dog Award several years in a row. This was a one-time departure from the normal award process and was an effort to recognize continued excellence by these winners with a special award.

The conference season usually starts in January with the NAMM show and ends with SXSW in March. Every week during that time has at least one major industry event. Conferences have become big business and are very competitive in their own way. The challenge is to be relevant, cost effective and responsive to the ever-changing issues and technology facing our business.

The major change at Tour Link this year was the change in the Board of Advisors. With the departure of half a dozen veterans, was the addition of some young, fresh faces. Henry Bordeaux was the new Conference Coordinator and Joseph Farriella was the Production Manager. These two young men, along with a dedicated group of volunteers joined with the remaining members of the Board and the Tour Link Staff to breathe "new life" into the event and create a fresh vibe that was obvious to all of the attendees. Sometimes change, although difficult, is a very good thing and in this instance was a rousing success.

For those of you who did not attend, we hope the coverage of the event in this issue will encourage you to make an effort to be there next year.

*Larry Smith*  
Publisher

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**John Delf Needs No Plan B with HARMAN's Soundcraft Vi6™**

Highly experienced sound engineer John Delf, has exchanged the HARMAN Soundcraft Vi1 he has been using recently on club duty, with fast emerging London girl trio Stooshe, for the larger Vi6 for the edgy soul/hip hop of Plan B (Ben Drew) on the arena circuit.

Supplied as part of a complete PA package by Dave Shepherd's BCS Audio, the UK arena shows have been split into two distinct sections, featuring Plan B's 2010 album, The Defamation of Strickland Banks in the same track order, followed by the soundtrack of his hardcore London gangland movie Ill Manors in the second (complete with harrowing visuals).

Supported by six projectors—firing onto three screens plus IMAG at London's O2, where a DVD was also being recorded—it was an exacting challenge for Delf, his system tech Dave 'Boxx' Cann and Shepherd himself (who assumed production management duties). Aside from the mix, the FOH engineer was using time code to sync to the screens, supplying click tracks and recording to multitrack from the Vi6's optical MADI onto hard disc recorder.

This task was made easier by the Soundcraft mixing platform that Delf first experienced at KOKO in London (where a Vi6 is installed). Although experienced in all digital operating systems, he says the Vi6—with stage rack giving a 96-channel capability—is perfect for many bands, Plan B being one.

"I have liked the Vi6 since the first time I used it," Delf said. "I know it's a popular thing to say, but I am very impressed with the preamps. The Vi6 just gives a bit more crunch and edge, which suits this kind of gig more, particularly with the hip hop section. It has a real clarity to it. A creative sound engineer realises that not all desks sound the same—it's like a guitarist choosing a Fender Strat for one type of sound and a [Gibson] Les Paul for another."

In addition, Delf loves the fact that he can get a complete visual reference of the show across the top page of his board—particularly useful on this show, which carries a 10-piece ensemble, including percussion, acoustic guitars, drums, bass, keyboards, two BV's and two rappers.

John is running 42 inputs on this tour. "You can spend your whole time mixing with the mouse [on some desks] but because of the Vi6's 32 faders your whole show is in front of you. I only turn to the second page once in a while."

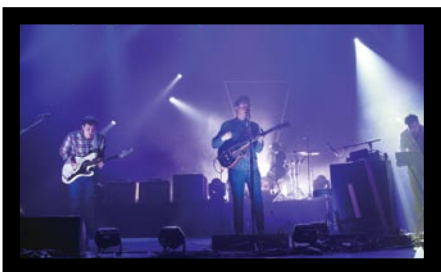
Most of the system dynamics are straight off the board. "I use a subtle amount of reverb and a lot of EQ and some compression on the mix."

But again the Soundcraft Vi6's unique FaderGlow provides the wizardry. "It is extremely useful; with everything in front of you it is possible to see what has EQ on it and what has compression, you can see if the inserts are on. When you hit the graphic all the faders become EQ and change to red, so you know you are in graphic mode."

He landed the gig with Plan B after working with Eliza Doolittle and supporting him at the O2. She was also asked to support American dates and John was asked to double on Plan B for a seven-day stint. "But it turned into six weeks," he chuckled. "The first gig was at Coachella [Coachella Valley Music and Arts Festival] and I was thrown right in at the deep end. Plan B is a perfectionist and wants everything to be right." They also played some festivals in the Balearics, including Mallorca Rocks.

John Delf does not use snapshot or scene recalls, but prefers to mix live over his show file. Via the multitrack hard disc, the sound engineer is able to use the console's virtual sound check facility, but overall he says, "It's the workflow and sound quality that make the Vi6 special; it's as near to an analogue desk in layout as anything I have used."

**LIGHTING**



**Robe Shines Beacon Style for Two Door Cinema Club**

Popular Northern Irish band Two Door Cinema Club continued the latest UK leg of their 'Beacon' world tour with a very cool lighting design by Squib (Chris Swain) which included 32 x Robe LEDBeam 100s and ten Robe MMX Spots, all supplied by rental company Siyan together with the rest of the lighting rig.

Squib has worked with the band since 2010. Squib's first gig for them was at London's legendary Heaven venue, mid-way through the cycle for their first studio album Tourist History, which segued almost immediately into Beacon.

He is a relative newcomer to using Robe fixtures, and it was the latest ROBIN series that caught his eye and encouraged him to look further at what the brand had to offer.

This was the first full production leg of the



Beacon tour and Squib's rig needed to be dynamic and diverse enough to produce a full range of colourful and eye-catching looks for the high-energy set ... which is lively, dancey and up-tempo.

Based on three overhead trusses, there were ten LEDBeam 100s each on the mid and back ones, with the remaining 12 units rigged on top of a custom ground-supporting structure containing 18 strings of MiStrip video product.

They were used for numerous effects and looks



throughout the set, and their miniscule size and high intensity are ideal features for tours like this, that play many different venue sizes.

However small or large the room, with 32 LEDBeam 100s the rig always has the appearance of being much larger than it actually is.

The Two Door tour's floor 'specials' package specification contained 20 x LEDBeam 100s which can be taken and used virtually everywhere – drawing an equally tiny amount of power!

Another reason that LEDBeam 100s were selected was because they can make a proper white – an area where many LED luminaires struggle! Squib uses white and variations thereof constantly throughout the performance, so this was a 'must' for the design concept to work fluidly.

He first used Robe's MMX Spot when Two Door played the Radio One / NME Stage at the 2012 Reading & Leeds Festival, and was immediately impressed. Knowing that Siyan had also recently boosted their MMX stock, he specified them for this tour.

He needed a bright fixture that would hold its own with the MiStrip at the back which output a serious amount of lumens, and the MMXs punched right through boldly and sharply. He also appreciates the gobo selection and the dual graphics wheel.

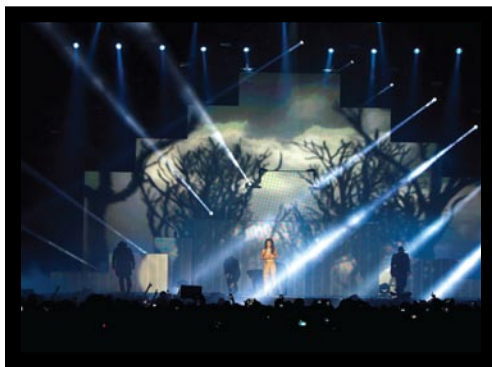
There were only a few wash fixtures on the rig. The band were key lit by profiles on the front truss and LED 'brick' lights on the floor, bringing a fresh, crisp and off-beat tone to the design.

Squib ran all the lighting - which included some other moving lights, strobes, profiles, and 2-lite blinders - from a Chamsys MagicQ 100 console with a Wing. The MiStrips were fed with content stored on his own Green Hippo media server.

[www.robe.cz](http://www.robe.cz)

## Clay Paky Adds Pure Beams to High Impact Cheryl Cole Tour

A troupe of Clay Paky Sharpys has added high-impact layers to pop princess Cheryl Cole's visuals-led tour.



Lighting designer Peter Barnes – dubbed the UK's 'guru of pop lighting' - specified 14 Sharpys rigged on the back truss on drop-bars and ten on the stairways, all mimicking the shapes of the LED screens on stage. A further ten Sharpys were positioned on a flown box truss just in front of the FOH position.

"The Sharpys were the only fixture I knew would give strong defined beams powerful enough to be visible against the intensity of the LED screen that made up the pyramid shaped fascia to the set and the backdrop," says Barnes. "They were also small enough to be placed on the stairs without being a hazard to the dancers."

HSL supplied the Clay Paky Sharpys and the tour was project managed for HSL by Mike Oates.

"The Clay Paky Sharpy is a real work horse in our moving light stock - we can't get enough of them," says Oates. "It's nice to have a small fixture that can cut through and create some stunning looks especially in today's touring market where the sets are always digital so you are having to create a balance against a massive amount of LED Video."

"We are delighted to see the Clay Paky Sharpy being used so creatively," comments Glyn O'Donoghue, managing director of Ambersphere. "Yet again Peter Barnes has delivered a very individual look with the Sharpys and the impact they make as part of the show is phenomenal."

Cheryl Cole's A Million Lights Tour was her debut solo arena tour, and visited ten cities across the UK and Ireland during October.

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## LMG Wins Contract as Onsite Audio-Visual Provider at Music City Center

LMG, Inc., a national provider of video, audio and lighting support, was recently awarded the contract as the onsite, preferred audio visual supplier for the Music City Center (MCC) in Nashville, Tennessee. The Music City Center is scheduled to have its grand opening celebration on May 19-20, 2013.

LMG signed a multi-year audio visual contract with the Music City Center to support the facility with dedicated onsite staff and equipment. LMG's new 24,000 square foot Nashville office and warehouse, less than five miles from the Music City Center, opened in October 2012, and houses state of the art equipment inventory to support the clients of the convention center for general sessions, breakouts and exhibits. In addition, the LMG Design Studio is walking distance from the MCC and provides a hands-on environment for clients to brainstorm and discuss creative ideas, while immersed in the latest live entertainment technology.



To manage the onsite operation, LMG is also pleased to announce the hiring of Curt Wallen as accounts manager. A resident of Nashville, Wallen has over 20 years of experience supporting event production in venues across the country, and will direct

the LMG onsite team at the MCC, overseeing client accounts, operations, marketing and business development.

The Music City Center features 1.2 million square feet, a 350,000 square foot exhibit hall, a 57,000 square foot grand ballroom and 18,000 square foot junior ballroom, and about 1,800 parking spaces. It also offers 90,000 square feet of meeting room space – approximately 60 meeting rooms - and 32 loading docks that provide ultimate flexibility and ease of loading in and out for convention planners. The building is on track to receive LEED Silver certification.

“We are thrilled to announce our new relationship with the Music City Center, and believe this unique facility will elevate Nashville as the next great meeting destination. As a

preferred provider at the MCC, we have the opportunity to focus on the Nashville convention market and offer those clients full service, high end video, audio and lighting support for every aspect of their meetings,” said Les Goldberg, CEO/President of LMG.

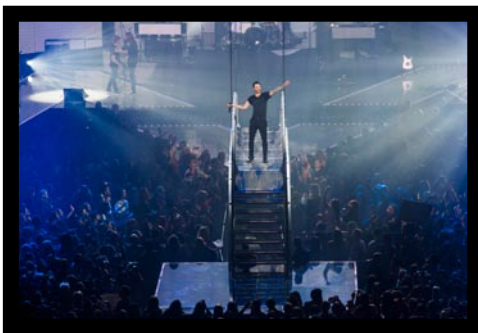
LMG has provided video, audio and lighting support for some of the world's largest conventions and meetings, nationally televised events, international concert tours, and FORTUNE 500 company business presentations.



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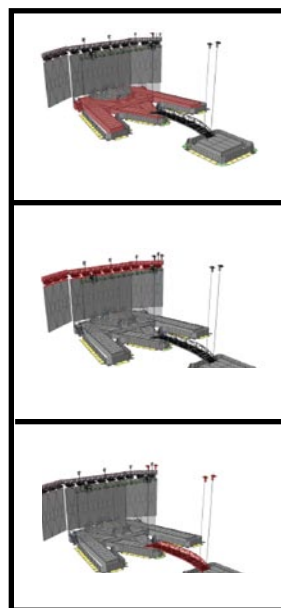
## SET CONSTRUCTION

### TAIT Delivers Customized Solutions for Maroon 5's Latest Tour with M-Shaped Stage and Optimized Rental Assets



TAIT was honored to take part in Maroon 5's fourth worldwide tour, *Overexposed*, which marks the largest touring production to date for the ever-popular pop rock group. Delivering a stunning set that met both the budgetary requirements and timeframe of the project, TAIT provided the client with customized, value-added solutions from the group's vast rental fleet. Demfis Fyssicopulos, Production Designer and Creative Director for the tour, was thrilled with the outcome of the project and stated, “TAIT was absolutely the right choice for building the set

and automation of the show. Their product is simply the best in the industry at every level, their attention to detail is magnificent, they innovate and create solutions to realize the vision of the designer like no other company, and their customer support is unparalleled. The screen rotators turned out great. They allowed us to show a plethora of screen configurations and walls of light, giving the show very different and dynamic looks. The main decks and band riser look beautiful, and the bridge is a beautiful architectural piece on its own.”



TAIT manufactured a rolling m-shaped mainstage, flanked by a single row of Barco FLX 60 LED modules along the perimeter of the stage. This feature created a vibrant contrast, as the “m” shape was illuminated amongst the darkened arena. All staging supplied for the tour featured TAIT's patented MAG Deck system, to ensure speed and efficiency in its assembly.

To suspend the mainstage screen above the stage, TAIT reconfigured twelve video rotators from the group's rental fleet. Custom bumpers and side alignment brackets were also manufactured to ensure a seamless alignment. TAIT's renowned Navigator system provided automation for the rotators.

TAIT manufactured a custom aluminum bridge that was used to connect the mainstage to a rolling B-stage, which was nestled within the crowd. The element provided the artists with the ability to perform in a closer, more intimate setting with the audience. The bridge structure can be lowered from the ceiling and then removed as needed via TAIT's Navigator Control System. The element was meticulously designed to be completely adjustable, in order to accommodate a variety of venues and pack efficiently in transport.

Other elements include a custom 16' x 16' B-stage, band risers, custom bike-rail style barricade and Navigator-Controlled kabuki and sniffers.

## Lighting Redesign for Bayou Music Center from Bandit

Bandit Lites recently redesigned the lighting at the Bayou Music Center in Houston, Texas. The space, which opened in 1997, has hosted phenomenal talent ranging from Etta James and James Brown to Fall Out Boy and The Killers.

The venue's existing house grid did not lend itself to many lighting or house ambiance options, as it held mercury vapor fixtures with gel attached and was both too big and heavy to articulate. Additionally, the stage system was a modest 120k rig and in need of an update. Bandit gutted the entire stage and house lighting systems from rigging down, and in five days, installed a completely new, dynamic lighting system.

"The idea going in was to remove this structure and replace it with something we could use to transform the room for various events," explained Bandit's Roth Edwards. "They can lower the truss grid to close in the space and make it more intimate for meetings and banquets; fly it out for sold out shows, or hang drapes or scenic pieces for themed events."

Bandit worked with the facility to provide a cost-effective, diverse system that was very low maintenance. Bandits' GRN Pars and GRN Moving Washes reduce power consumption by 90 percent and lower the heat output caused by other fixtures, translating into tremendous energy costs and a more comfortable environment for artists and guests.

Edwards, Dizzy Gosnell and Chris Barbee worked together to design a system that would work for both the house needs and the needs of touring acts as they passed through the popular venue. Edwards and crew chief Wayne Lotoza worked on site with the Bayou Center crew to install the system. While there, they had the opportunity to light architectural aspects of the building to make it more accommodating to special events.



"The challenge of this design was to create a rig that transformed the aesthetics of the space but still maintained versatility and functionality," Barbee explained. "The all LED rig will keep maintenance to a minimum and allow for a much broader color palate for the variety of events hosted at the Bayou."

## TRANSPORTATION



### Senators Coaches promotes John Aikin to Executive VP

Senators Coaches Inc., one of the world's premiere luxury bus providers, has promoted John Aikin to executive

vice president.

Serving the company for more than 30 years, Aikin will expand upon his role as vice president of leasing to cultivate new business and design tour buses for a roster of A-list clients in the entertainment industry.

"John exemplifies the dedication and vision that we are known for at Senators, and we are delighted he will be moving into this new role with the company," said President Frierson Mitchener. "As executive vice president, he will help set the direction as we continue to grow and move forward, to provide unparalleled service to those who rely upon us."

Aikin, a native of Kansas City, graduated from Missouri State University. His love for music and his background as a guitar and drum technician, sound engineer, coach driver and assistant tour manager has prepared him for his role today at one of the world's top coach companies. Based in Florence, Ala., Senators Coaches has been named "Coach Company of the Year" for the past six years at the annual Tour Link Conference.

For more information on Senators Coaches, visit [senatorscoach.com](http://senatorscoach.com) or call (256) 272-0441.

## CHARITY

### The Hands That Rock Delivers Its Charity Message at Tour Link Conference

Not-For-Profit Cited as Fresh, New and Welcome Way to Give Back to the World

The Hands That Rock (THTR) attended the annual Tour Link Conference, held in January, 2013 to rave reviews by attendees. THTR Board Directors Darcy Lynch and Cindy Gottfried were present to network with colleagues and make new friends on behalf of the charity. THTR is an organization with a mission to bring the magic of music to underserved communities throughout the United States. Founded by Darcy Lynch, a resident Rhode Islander, and founder of Stage Hands Massage Therapy, the organization will provide "Chair Massages" for audiences at major concerts and events with net proceeds supporting music programs in cooperation with local music outreach organizations.

"Each year we attend Tour Link for Stage Hands Massage, our brand visibility strengthens exponentially," says Lynch. "It appears industry colleagues now not only expect our presence but also look forward to it as we also do theirs. This year we introduced The Hands That Rock and we found the conference invaluable for all attendees in this regard. We had not only an incredibly fun social visit with many old colleagues and industry icons, but also met and networked with many new fresh faces." Particularly important this year was industry recognition of THTR. In one of the panel discussions, titled "Leaving a Mark, The Future is Giving Back," moderated by Charlie Hernandez and paneled by Melissa Allgood, Cory O'Donnell, Mike Savas and Jake Berry, THTR received a notable and honorable mention as a new charity in the industry and as a fresh, new and welcome way of giving back.

"We'd like to thank in particular Chris Cogswell, Managing Director of Tour Guide Publications and Tour Link Conference, along with colleague and Stage Hands Massage client, Henry Bordeaux (Tour Link Coordinator), and Nick Gold (Tour Link and Hands That Rock Board member)," says Gottfried. "We are grateful to the whole Tour Link management team (Joe Farriella, Chuck Randall, Michael Beck, Seth Sheck, Maria Marquez and Anna Cherry) for taking great care of us and running another well-executed and well-attended conference at

the Talking Stick Resort. We'd also like to extend our thanks to our amazing AZ massage therapist team who volunteered and providing massage and healing to conference attendees."

Darcy Lynch and Cindy Gottfried were also asked by conference coordinators to present the Pyro Award at the Top Dog Award ceremony, along with THTR chairman of the board and spokesperson, Tom Bensen. Darcy and Cindy were invited to honor Kevin Lyman with a handmade quilt by Darcy made from vintage Rock 'n Roll t-shirts as a thanks for his continued trust in and support of THTR.

"Our THTR presentation at the award ceremony informed the music industry audience of our 2012 success in both the number of festivals who invited us to provide massage services (both back stage to artists as well FOH to spectators) in order to raise money for charity, and the total amount raised within only 4 months of our inception," states Lynch. "Everyone was particularly impressed with our goals for 2013. For 2013, THTR not only has repeat invitations from our presence at most of the 2012 festivals, but we have also nearly achieved adding enough new festivals to meet our goal of 70 festivals for 2013. Money raised will be donated to the charities of the festivals' choice or be donated to our key charity: Little Kids Rock"

Tour Link also provided a platform for which the attending THTR board members could hold a monthly board meeting. One of the key suggestions for next steps in this meeting was to identify and target company sponsorship partners for additional revenue and provision of funding for HTR operations in order enable HTR to increase its charitable fundraising.

Please visit our newly renovated website [www.handsthatrock.org](http://www.handsthatrock.org) for a complete list of festivals and how to donate. For inquiries on how to become a partner/sponsor: please contact Darcy Lynch at [handsthatrock@gmail.com](mailto:handsthatrock@gmail.com)

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### WorldStage Lighting Announces Staff Promotions and New Hires Within Management Group

WorldStage, the new brand for Scharff Weisberg and Video Applications, is pleased to announce two promotions and a new hire among its lighting management staff.

“WorldStage enjoyed a very successful 2012 – one of the best years in our history – and we want to build on that by giving the staff members that have proven themselves time and again more responsibility, says Josh Nissim, Vice President of Operations for WorldStage East, who was promoted to that post just last year. “We continue to embrace new technologies and expand our high-quality rental inventory along with high-quality staff to provide our clients with the customer service they expect from us”.

To that end, Terry Jackson, formerly Director of Rentals/Lighting, has been named Vice President, Director of Lighting with an overall responsibility for managing the client experience at Worlstage Lighting. Drew DeCorleto has been promoted to Director of Lighting Production building on his success with fostering and retaining client relationships.

In addition, lighting veteran J Wiese has joined WorldStage as a Senior Project Manager. Wiese comes on board with 20 years experience in all areas of lighting design and production for the entertainment industry, including television, film, opera, theater, concerts and industrials.

“We’re very excited to have J on our team with his vast technical knowledge and easy going disposition -, our clients are really going to enjoy working with him” says Nissim. “J has worked for a Who’s Who of clients in every aspect of the business, and we’re very lucky to have him on the WorldStage staff as our new Lighting Project Manager, where he’ll mainly be hands-on in the field to provide our clients direct support.”

Wiese has served as a designer, production manager, production electrician and rigger for many events, tours and musical acts, including The Blind Boys of Alabama, The Beastie Boys, U2, The Goo-Goo Dolls, The Boston Pops, Savion Glover, The Rhode Island Philharmonic, Harry Connick Jr. and James Taylor. And he has overseen corporate launches and activations for such clients as Ducati, Harley Davidson, American Express, Gillette, Macy’s, Nike and Phillips.

Among Wiese’s credits are projects for The Alvin Ailey American Dance Theatre, Crossroads Theatre, The Huntington Theatre, The Kodak Theatre, Lyric Stage, Playwrights Horizon, Commonwealth Shakespeare Theatre, The Joyce Theatre and The New Jersey Performing Arts Center.

Last year he assisted Tribe Design with the production design for the Super Bowl half-time show starring Madonna; later he also assisted on the 2012 Democratic National Convention in Charlotte, North Carolina.

WorldStage Inc., the company created by the merger of Scharff Weisberg Inc and Video Applications Inc, continues a thirty-year legacy of providing clients the widest variety of entertainment technology coupled with conscientious and imaginative engineering services. WorldStage provides audio, video and lighting equipment and services to the event, theatrical, broadcast and brand experience markets nationally and internationally.

### Industry Veteran David Keighley Joins Syncrolite as Exec VP/COO

Xenon lighting systems manufacturer plans to expand in 2013 with industry veteran at the helm, equity company by their side

Syncrolite plans to boost business in 2013. With that goal in mind, respected industry veteran David Keighley has joined Syncrolite LLC as Executive Vice President and Chief Operating Officer. His new position became effective Jan. 1.

Jack Calmes - founder of the company in 1984 - continues as President/CEO but with a view to gradually hand over the reins as he plans for his eventual retirement. Keighley has relocated from the UK to the Dallas headquarters on Royal Lane to lead ongoing global efforts with the Syncrolite

staff and crew. Jimmy Page heads the live event side of rental and sales, while Keighley also concentrates on live events with heavy focus on the architectural and sports lighting markets.

As part of the new business model, Syncrolite has also gained a new private equity partner, Hall Capital Partners, based in Oklahoma. “With the backing of Hall Capital, we can continue to develop and improve our existing products and also develop a new range of products for the entertainment, architectural and film industries,” Keighley said.

Keighley has known Calmes for at least 12 years; they developed a working relationship when Keighley was PRG’s point person for Syncrolite products from 2004 through 2008.

Keighley and Syncrolite renewed their working relationship at the recent 2012 Summer Olympics in London. Keighley, as Acting Managing Director of ELP, was overseeing the Syncrolites that ELP provided for LD Patrick Woodroffe’s lighting system for the Opening and Closing Ceremonies of the Olympics and Paralympics.



SYNCROLITE’S DAVID KEIGHLEY (LEFT), JACK CALMES (CENTER), JIMMY PAGE (RIGHT). PHOTO BY AMANDA GRIFFIN

At the same time, Keighley designed the exterior lighting of the Olympic Stadium and the Field Hockey Stadium, also using Syncrolite products.

“The work at the Olympics last summer was the continuation of our working relationship and took it new heights. Working so closely with Jack and his team throughout the summer, we built up a very good working relationship, which led Jack to invite me to join the company on a full-time basis.”

Keighley’s career reads like a history of the

concert touring industry. He started as a lighting tech with See Factor in the late '70s in London and the US until 1990 when he went on tour as LD/production manager for Deep Purple. In 1992 he joined Samuelson Concert Productions' Greenford, UK headquarters with Vari-Lite Europe and Theatre Projects. In 1995 he joined the management buyout team (of Nick Jackson, Tim Murch, John Lobel, Mickey Curbishley and Terry Lee) and bought Light & Sound Design (LSD) from Christian Salvesen, becoming Managing Director of LSD Ltd. In June 1998 LSD was sold to PRG, where he continued as Managing Director of European Operations until November 2008. In 2009 Keighley started DJK Productions to work on various live events. He also took on the role as Acting Managing Director for Elstree Light and Power (ELP) in November 2009 and worked with them throughout the Olympics and Paralympic Games, which led him to his new position at Syncrolite.

Keighley's career highlights - adding to his Olympic work - include Live Aid, Live Earth concerts in London, providing lighting on "so many amazing global tours" like U2, The Rolling Stones, Madonna, Tina Turner, Paul McCartney, Pink Floyd, Take That, Bon Jovi, Peter Gabriel, Rush and Neil Diamond, to name just a few.

Keighley can be contacted at Syncrolite by phone at (214) 350-7696 or by email at [davek@syncrolite.com](mailto:davek@syncrolite.com)

## TAIT Appoints Jeremy Lloyd as Spectaculars Director

TAIT is pleased to announce that Jeremy Lloyd has taken on a new role as Spectaculars Director. Jeremy will be based out of the company's UK location; working closely with Carol Scott, Director of Sales and Marketing, and Frederic Opsomer, CEO/Partner.

With over 22 years' experience working in live events, Jeremy has worked on many of the world's greatest productions. Projects completed include the Athens Olympic Games, Manchester Commonwealth Games, Doha Asian Games, The Rolling Stones, Pink Floyd, Roger Waters, U2, Genesis, Robbie Williams, Take That, The Brit Awards, MTV Europe Music Awards, Robot Wars, Thomas the Tank Engine Tour, The Royal Tournament, The Queen's

Golden Jubilee, We Will Rock You and Cirque Du Soleil.

Jeremy began his career in the field of lighting working for Theatre Projects, later Vari-Lite, and rapidly

progressed with the company, until running their production department. Following his time at Vari-Lite, he then made a transition into technical design and project management. During this time Jeremy has overseen numerous projects from conception to delivery, producing designs and technical solutions, as well as managing the artistic, structural and technical delivery on site.

Most recently Jeremy led the technical design and staging teams who delivered the unforgettable London 2012 Olympic and Paralympic Ceremonies. Prior to London 2012 Jeremy worked extensively with world renowned designer and architect Mark Fisher, taking the lead on production and technical design for projects such as AQUA Shenzhen, The Rolling Stones 'A Bigger Bang', Genesis 'Turn It On Again', U2 360° and Roger Waters 'The Wall'.

[www.taittowers.com](http://www.taittowers.com)

## L-Acoustics Grows its Presence in North America with New Appointment for Southern U.S.

L-ACOUSTICS is expanding its sales force supporting the North American rental and installation sound market with the appointment of B.J. Shaver as regional sales manager. Shaver will focus on supporting and

developing L-ACOUSTICS' network of Certified Providers for the Southern U.S., a region extending from Texas to the Carolinas, including Florida and Tennessee. He reports to L-ACOUSTICS US General Manager Laurent Vaissie, who made the announcement.

"B.J. combines a deep understanding of quality sound systems with a principled approach to business and dedicated customer support. It's a great match for our team," notes Vaissie. "His intimate knowledge of the local A/V market and technical savvy will serve our customers very well in a region that has quickly become the fastest growing territory for L-ACOUSTICS products in North America."

Shaver joins L-ACOUSTICS from Elite Multimedia, a professional audio/video company located in Tennessee, where he performed in various technical sales positions before being promoted to vice president of sales and installation.

"L-ACOUSTICS has always been associated with quality and innovation," comments Shaver. "It's a manufacturer that I had established a quality relationship with, and now has become a team that I'm excited to be a part of."

Currently based in Memphis, Shaver holds a B.S. (Magna Cum Laude) in Electrical Engineering from University of Memphis.

[www.l-acoustics.com](http://www.l-acoustics.com)





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## Andy Reese Joins BANDIT Technical Service Staff

Bandit Lites is pleased to announce the hiring of Andy Reese as the newest technical



assistant to its Technical Services Department. Reese will be coordinating with the both the technical services and the sales departments

to ensure that all customers (internal and external) get the parts and supplies that they need.

Originally a Knoxville native, Reese received his bachelors of science from Middle Tennessee State University, where he majored in the recording industry with a concentration in music business. He has since relocated to Nashville after working in Tulsa, OK as both an event and operations coordinator for the BOK Center and as the changeover manager for the Ted Constant Convocation Center.

“I’m excited to be part of the Bandit Lites family,” said Reese. “I respect this company and its tradition of quality in products, customer service and care for employees. In my previous work in arenas, I came to recognize Bandit cases as a sign of a high-caliber event.”

“Andy’s an excellent addition to the Bandit team,” said Roth Edwards, Bandits’ director of technical operations. “His background in arena management makes him well-equipped for the ever-changing time tables and logistical challenges that come along in our business.”

[www.banditlites.com](http://www.banditlites.com)

## A.C. Lighting Inc. Appoints South Western Regional Sales Manager

North American entertainment technology reseller, A.C. Lighting Inc. is pleased to announce the appointment of Greg Russell as South Western Regional Sales Manager.

Based in Phoenix, Arizona, Greg’s new appointment will see him promoting A.C. Lighting Inc.’s extensive range of exclusive entertainment technology brands throughout the South Western United States.

Bringing a wealth of experience and expertise to the role, Greg has been working in the production entertainment industry for over 25 years providing lighting, sound, rigging, design, installation and production management to a range of clients including high profile artists, venues and television shows.

Having worked as a designer and consultant in many disciplines, Greg has excellent product knowledge and will be offering on-site demonstrations and presentations for leading entertainment technology brands distributed by A.C. Lighting Inc. including Chroma-Q™; fixture line, Jands Vista; Lighting control line, ArKaos; Media server line, LedGo; LED panel line and Prolyte; truss line.

Greg’s new appointment highlights the company’s commitment to further developing its business and keeping pace with the ever changing demands of its customers.



A.C. Lighting Inc.’s Vice President of US Sales and Marketing, Fred Mikeska comments, “Greg’s vast experience in the entertainment production world,

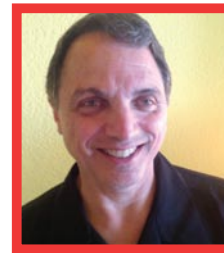
coupled with his technical product knowledge will be extremely valuable for our growing customer base... We are very pleased to welcome Greg to A.C. Lighting Inc. and look forward to the busy year ahead.”

[www.aclighting.com](http://www.aclighting.com)

## Kevin Loretto Joins Robe Lighting Inc

Robe Lighting Inc. announces the appointment of Kevin Loretto as Eastern Business Development Manager.

This is the latest expansion in Robe’s US operation which has enjoyed steady growth and extremely strong trading in the last two



years.

Kevin has previously worked as Director of Sales for Creative Stage Lighting, managing their regional sales managers and

sales support group. In the process he’s forged good relationships with a broad client base representing premium brands including Robe as a distributor. He also runs his own business handling executive recruitment for IT companies.

Says Robe Lighting Inc.’s CEO Harry von den Stemmen, “We are delighted to have someone of Kevin’s calibre on-board. He has a wealth of industry experience, especially in sales and great communication skills. He is also extremely well respected and connected, full of ideas and above all has a real passion for his work and all the right attributes, spirit and energy to fit perfectly into our team”.

Kevin, a driving force for Robe sales at his last company, comments, “I’m hugely impressed with the range and quality of Robe products – their reliability and power as creative tools. I am really looking forward to representing the company and working with my friends, associates and colleagues in entertainment lighting across a variety of interesting projects”.

Kevin will be based in the New York area, important strategically as the home of Broadway and some of the finest theatre shows in the country and a great location in which to keep a finger on the pulse and will also will work nationwide for Robe Inc.

Robe Lighting Inc. has recently moved to bigger, better, brighter HQ premises in Florida and all the signs are that 2013 will be a busy and buoyant year for the Czech Republic based moving light manufacturer.

[www.robe.cz](http://www.robe.cz)

## JANCO Names Dana Reynolds Nashville Sales Executive

Janco Ltd., Entertainment Transportation Specialists, has named Dana Reynolds as their Nashville Sales Executive.



Ms. Reynolds, will be in charge of managing and increasing Janco's sales territory. Janco, which has offices in the New Jersey and Santa Barbara, will expand its efforts nationally. Ms. Reynolds will help spearhead this drive.

Before joining Janco, Ms. Reynolds was a sales executive for Roadshow Services. Prior to her time there, she was an international Flight Attendant for American Airlines.



Ms. Reynolds has a BS in Health and Human Performance from the University of Florida in Gainesville, FL. In her spare time,

she plays as much tennis as she can fit into her busy schedule.

Dana, her three children and their dog, Wilson, reside in Franklin, TN.

[www.jancoltd.com](http://www.jancoltd.com)

### Alan Brown Appointed as Head of Operations for DBN

Manchester, UK based event lighting and rigging specialist dbn has appointed Alan Brown as Head of Operations.



Alan joins dbn's busy and enthusiastic team based in central Manchester and will be helping to drive forward the company's commitment to quality and outstanding customer service.

He previously worked as Operations and Circulation Director of MEN Media for 16 years, and sees many parallels between the newspaper and entertainment industries, including working to tight deadlines, thinking laterally and quickly in decision making, and dealing with last minute or unexpected scenarios; as well as having to produce under extreme pressure.

Says dbn Managing Director Stephen Page, "We're delighted to have Alan on-board.

He will strengthen the team and be instrumental to our growth strategy, which is based on offering the highest quality bespoke service to all our clients across a wide range of projects. He is a great communicator and his personality suits our team perfectly".

Alan comments, "I am really looking forward to working with dbn, making a difference and helping the company continue to progress and expand over the next few years. The environment is exciting and dynamic and the operation already has a great track record in the industry and an extremely bright future."

His responsibilities will include managing full time staff and regular freelancers and constantly monitoring all processes involved in dbn's day-to-day running.

Dbn is looking forward to a busy 2013, providing design services and equipment to a multiplicity of events in the corporate world, all types of live events and the arts.

[www.dbn.co.uk](http://www.dbn.co.uk)

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CONFERENCE GUIDE



Amanda King, Keith Mitchell, Tara Roche, Mark "Springo" Spring



Gregory Bell, Rutger Alferink, Michelle Lee, Chris Oberdorfer



David Brooks, Paul Freudenberg, Aaron Hubbard, Laurent Vaissie



Howard Phillips, Kevin Parsley, Ted Burzynski, Marc Hollander



Missy Erlanger, Ed Hennessy, Hugh Allen, Ed Butler



Jeff Giek, Ted Moore, Chad Schyvincht, Rick Fagan



Barry Becker, Steve Maples, Barry Zeagman, Neil Zeagman



Erin Cain, Brian Sullivan, Bo Ivers, Tom Cumbee



Todd LePere, Bryan Venhorst, Charles Alves, Bobby Allen



Ryan Watson, Jessica Gibbons, Philippe Renaud, Dean Lake



Tim Brennan, Alice Cooper, Dash Cooper, Dave Stern



Jim Calcinari, Dean Lawrence, Bob Daitz, Barry Podob



Michael Hall, Robert Kubassek, Steve Billings, Brian Keith



Pierre Rompre, Greg Hareld, Pete Cavanagh, Jimmy Russo



Keith Bohn, Brian Wander, Elliot Krowe, Max Wilson



Lori Meadows, Jeff Anti



Kevin Keuleman, Malvin Mortimer, Jenny Keuleman



Mark Olesen, Dave Hyslop, Bryan Meckelborg, Steve Botting, Skip Twitchell

# GOLF

THURSDAY > JAN 24 > 2013

The annual Tour Link Golf Tournament teed off at 9 am on Thursday morning January 24th. Despite a little bit of rain, the event went off without a hitch with some 80 golfers participating in the scramble format at the Talking Stick Resort's South Course.

We would like to thank our Golf Tournament Sponsors Precise Corporate Staging and the Pride Group along with Golf Hole Sponsors Ameristar Jets, Andaz West Hollywood, Commune Hotels and Resorts, The JDV Collection of Hotels, Thompson Hotels, Cube Services, efm Event Logistics, Outline North America, Hands That Rock, The Ritz Carlton Hotels, Touring Tech, Truck N' Roll and TourTech.

**CLOSEST TO PIN:** Amanda King

**SCORECARD PLAYOFF:**  
**THIRD PLACE:**  
 63  
 Neil Zeagman  
 Barry Zeagman  
 Barry Becker  
 Steve Nevius

**FIRST PLACE:**  
 57  
 Alice Cooper  
 Dash Cooper  
 David Stern  
 Tim Brennan

**SECOND PLACE:**  
 63  
 Ghislain Arsenault Sr.  
 Dean Roney  
 Peter Hendrickson  
 Ghislain Arsenault Jr.



Gregory Bell, Rutger Alferink, Michelle Lee, Chris Oberdorfer



Jim Disabato, Chuck McCoy



Alice Cooper



Dean Roney, Ghislain Arsenault, Jr., Ghislain Arsenault, Sr., Matthew Bracaliello, Michelle McMahon, Peter Hendrickson



Darcy Lynch, Tom Bensen



Commune Hotels and Resorts



Al Cook, Simon Knudson



Amanda King



Brian Wander



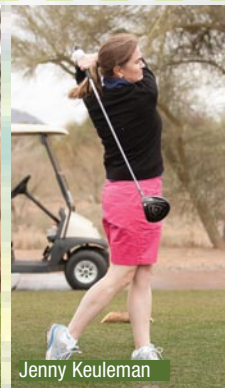
Jessica Gibbons



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# OPENING NIGHT

THURSDAY > JAN 24 > 2013



Adriane Biondo, Nic Close, Jim Runge

## SUCH A NIGHT!

When members of every strata of the concert touring industry gathered in the desert for the kickoff of the 2013 Tour Link conference there was a sense of newness in the evening air as attendees gathered for the opening night reception held in the Fire Garden of Scottsdale, Arizona's Talking Stick Resort. There were new faces on the Tour Link team and with them came new production energy.

As is the case with any multi-day event, the pace of Tour Link is set by the excitement generated on opening night. Fueled by the familiar mantra, "Go big or go home!" Tour Link 2013 Production Manager Joseph Farriella spearheaded a spectacular evening featuring a Stageline SL-250 mobile stage provided by my Canadian based Mobile Stage Rentals (MSR). Phoenix based Richter Scale Productions provided PA for the evening as well as an LED video wall upon which the sponsors of the event were presented in a beautiful video roll created by PRG/Nocturne superstars Bryan Venhorst and Charles Alves.

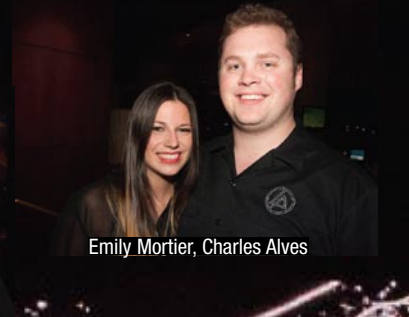
The highlight of the evening was a pyro display put forth by New York based Pyro Engineering that included several 40 flame cannons in the fountain of the fire garden and over 3,000 pyro cues including a waterfall effect the created a perfect proscenium effect that encased the performance area of the stage in a proscenium of fire, and several hundred aerial bursts shooting as high as 130 feet. All of this was carefully timecoded to a dazzling video montage cut together by Farriella.

Selling "Go big or go home" to a crowd for whom "go big" entails 28 trucks and 12 buses is risky business to be sure. But the chorus of oohs and aahs of the audience on opening night was something that has never been heard before at Tour Link and set the pace for the most unforgettable conference in our history.

(video available at [www.tourlinkconference.com](http://www.tourlinkconference.com))



Patrick Coughlin, Tim Burris



Emily Mortier, Charles Alves



Ally Kray, Natalie Cordova



Todd Hall, Meghan Forbes, Michael "Shep" Shephard, Robin Feiger, Angel DeLara



Mark McKinnon, Seth Sheck, Steph Vogel, Alma Uribe



Kayla Guseman, Henry Bordeaux, Alma Uribe



Maria Harkness, Michael A. Beck



Luis Torres, Christie Torres



Mona Moore, Maria-Jose Castellon



Jenny Keuleman, Scott Gill, Anna Cherry, Chris Cogswell





Chuck Randall



Carl Elizondo, Henry Bordeaux, Kayla Guseman, "Jersey Joe" Skarz



Bob Daitz, Lamar Sanford, Karen Sanford



Robert Roth, Michael Reed



Barry Becker, Steve Maples, Marley Engebretsen



Harold Richter, Keith Bohn



Chuck Randall, Tim McKenna



Scott Gill, Stephanie Remter, Matthew Bracaliello



Chuck Beckler, John Sprague, Steve Botting



April DotBot, Aida DotBot, Megan DotBot



Pete Cavanagh, Theresa Kelley, Adrian Forbes



Burton Tenenbein, Mark Gratton, Amanda Rush



Steve Lemon, Robert Roth



John Limatola, Matt Wood, Jim Calcinari



Jim Digby, Greg Hareld



Karen Camara, Jillian Dampier, Bethany Maddux, Cassandra Seaman, Ilene Milman



Sean Smith, John Limatola



Jim Bodenheimer, Keith Mitchell, Robert Roth



Ralph Mastrangleo, Tom Bensen



Karen Pimental, Shari Corbett



Malvin Mortimer, Kerry Parmley



Joseph Farriella, Chris Cogswell



Anna Cherry, Leigh Mayo, Kayla Guseman, Missy Erlanger, Henry Bordeaux



Christopher Darling, Steve Botting, Janet Rogers, John Sprague



Ghislain Arsenaault, Sr., Martine Arsenaault, Neil Zeagman, Ghislain Arsenaault, Jr.



Chuck Beckler, Chris Glatfelter



Susan Wood, Steve Colby, Heather Colby, Chuck Wood



Mike Trella, Clint Ellis, Rogier Lecluse



Troy Croasmun, Pierre Rompre, Jim Disabato, Chris Oberdorfer



Kevin Keuleman, Rick Smith



Gina Fugitt-McNamara, Gary Bowman



(Caption partially obscured)



Harold Richter, Mackenzie Smith, Dennis Rowley, K.C. Lopez



Sarah Harris, Keith Cheryl, Christian West, Russ Borne, Diane Fleming, Wayne "Tom" Brewer, Luis Torres, Christie Torres



Melba Gilliard, Chris Cogswell, Darcy Lynch, Gina Fugitt-McNamara, Cindy Gottfried

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BY MIKE WHARTON

This year's panel discussion on coordinating tour lodging brought together all the components involved in that process; tour managers, travel agents and hotel sales representatives.

The panel was moderated by Jennifer Keuleman of Kimpton Hotels and Philip Dantoni of Trump Hotels. The two of them sought experiences from the audience building on the success of 2012, improvements to be made and goals to be reached for 2013.

As Debra Copelan of Tzell Travel Group said, "This year won't be a 'bitch session'. We realize most of you guys in this room get it, but Henry Bordeaux and I sort of named this year's presentation 'Touring 101.' We want to get back to the basics, like what do the bands want and expect."

Tour Manager Ray Amico, currently out with Fiona Apple, said things have gotten better, mainly due to increased communication amongst the hotel sales rep, staff and front desk. While he greatly prefers to deal with just one person, he acknowledges this can't always be the case. Therefore the extra effort the hotels make to ensure his advance work and information are adequately laid out to the other people he deals with upon check in, billing, or departure is a real success story to him for 2012.

"I'd say that 80 percent of the time what I need from the hotel has been addressed."

Robert Feagin from Aspen Travel agrees. "The hotels have really stepped up, and I'd like to thank them for that. While I'd like it to be 100 percent, the fact that we get 80 percent satisfaction more often than not shows the hotels are really doing their best to accommodate us. I have my cell phone with me all the time and those midnight phone calls of huge problems just don't occur as much as they used to, because the hotels get it."

He attributes the success of this communication to the endeavors of events like Tour Link.

Donna Russo from the Sportsman Lodge in Studio City, CA has seen that tour managers are becoming more understanding; that sometimes the hotel can't provide say, all kings, as requested and will accept doubles as a substitute rather than make an issue of it. The TM's are working with the hotels as well to come up with solutions. "They understand that we aren't denying them the accommodations on purpose; situations arise that prevent it from happening," said Russo.

The general flow of booking lodging for a tour is the tour manager contacts travel agent with itinerary, travel agent contacts hotels to nail down bids and secure the accommodations. Some TM's are very hands on, following up the bookings with contacting the hotels before arrival and along the way as the tour progresses.

James Eggimann of The Ritz-Carlton Phoenix, sees these updates as part of the success story. "Travel agents can give dates and approximate time of arrivals, but it is these periodic updates by the TM when the entourage is en route to the hotel that helps the staff and front desk be better prepared to process the party in an efficient manner onto the property and their rooms."

Some of the problems and concerns brought up were the following: While the advent of the internet has streamlined booking and allowed travel agents to take advantage of comp upgrades and special offers, it has brought along the problem of security issues and potential identity theft. A desire for a concise, universal form was brought up by travel agents and tour managers. And while the "links" necessary to be completed associated with a hotel's website when securing accommodations with credit cards are cumbersome, and sometimes

missed, it was pointed out by the hoteliers that these links are mandated from the credit card companies. As such, and at present their (the hotels) hands are tied.

The need for a simple two page universal contract was also sought by the TM's and travel agents. It was pointed out by Robin of Executravel that hotels often have lengthy and convoluted contract forms.

The Entertainment Travel Sector is unique in its demands upon a hotel and its staff. Some hotels have a designated sales rep that understands the market. An audience member pointed out, along with several others echoing the sentiment, that educating other hotel employees through staff meetings would enhance communication, and benefit all parties.

Moderator Henry Bordeaux asked the audience if they felt the panel this year was beneficial and if it was better than last years. A hearty round of applause was their response.

Finally, just before the break for lunch, Jerry Levine spoke up.

"I come from the old school of tour managing, and I probably send out more information and emails than the hotel's need. When you work for an artist who expects a lot, these minor details are important. Invariably something will get lost in translation, but I've found, usually by the second or third time, the group returns, all the problems have been solved. So I would ask everyone that they work on maintaining relationships and establishing loyalty. In the end this will help all of us keep our business growing and help everybody to get what they need." ♦

PANEL SESSION: FRIDAY JAN 25

## THE ART OF SETTLEMENT

BY MIKE WHARTON

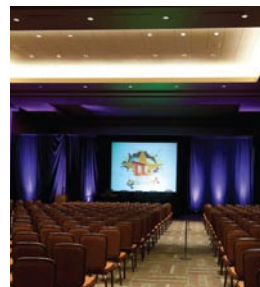
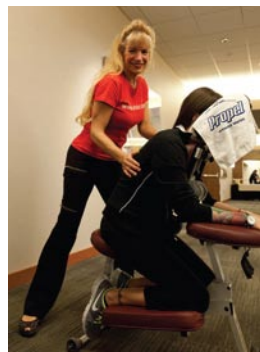
The "Art of Settlement and Budget" panel discussion moderated this year by Chuck Randall and Jerry Levin sparked a vocal crowd attending into participating in a lively and informative discussion.

The underlying myth that "there is just money everywhere" was quickly put to rest when Randall pointed out that before settlement even begins, management fees, booking agent fees and business manager fees came right off the top. These three areas came accumulate as much as 30 to 40 percent of the gross.

A guarantee is a guarantee is a guarantee said Randall, but everything else is negotiable. He further pointed out that a good band business manager is essential to take advantage of those negotiable prices and the various laws that can affect the bottom line of the tour budget in the different states the band plays.

A question came from the audience regarding "what do you wish you could give your artist that you can't due to the ceiling or floor of the net profit?"

Moderator Andrew responded that he does not think in those terms. "If your communication should be clear about what your artist needs to function to put on the best show possible, and what are they willing to pay for. A common conception about rock stars are they fly around



on planes but truth is some never use anything but a bus, and some should probably never be hiring that plane. They pay for all that."

Added Chuck Randall, "That's a good point. I'll tell my artist they can have whatever they want, but they're going to pay for it. And I keep reiterating that as the tour goes along, because, at the end of the day, they're going to come to you and ask why they didn't make any money. I tell them again, it's because you spent it."

It was pointed out that Massachusetts is really on the forefront of capturing more of the revenue bands generate when playing at venues in that state. Merchandise, for instance, is considered income for the band. One person paraphrased the law's mentality, "If you are going to make money in our state, we want some of it," and will tax the band to do so. One audience member noted, "Gone are the days of simply dividing merchandise profits in thirds to the band, venue, and merchandise company." However, foreknowledge of these laws and proper advance addressing this a month before, hand rather than day of show, can make this a negotiable line item.

Likewise the tour manager needs to be savvy enough to take advantage of the bidding process when setting up vendors for the tours. Quite often these days the tour manager acts as the tour accountant as well.

David Norman is one such person who attended the conference and described his philosophy of: "advance, advance, pre-advance, advance."

"A month out from the show I will reach out to the promoter rep I will be working with and get the Ticket Master Audit, scan of labor and catering, estimate on runners, box office fee, furniture, ASCAP, insurance and the barricade rental. This way I have a ballpark fee."

Randall noted he is not always onsite at the venue first thing in the morning. He points out the importance of a good production and stage manager. Their management skills are integral to that bottom line in settlement. How well they manage the production on a daily basis can actual pay for their salaries, he points out.

Several questions regarding impediment of the art of the settlement came up from the audience. "Ad packs" and lack of verification of their use sparked a major discussion. Everything from affidavits of radio time to "street team" labor of putting up posters, to shared cost advertising, and how that is split among several bands on the bill may be somewhat murky.

This can best be addressed in pre-settlement, with several tour managers expressing the desire that those packs and invoices be on their desk first thing early day of show.

The "house nut" prevalent in smaller venues, casinos, and some amphitheatres is a major source of frustration to both promoter reps and tour managers.

Basically a house nut is a settlement bill that never changes, no matter size of show compounded by a lack of detail in line item expenses. Furthermore, it was brought up that these venues will hit the tour with



additional expenses with the excuse that well 'this show was larger than we normally do.'

Fact of the matter is, it's a problem that should never come up as the "smaller" shows less labor and expense compensates for the larger shows. It is a fact well known in the industry and being looked at because of this Tour Link discussion.

Reductions in guarantees due to a show being a stiff were addressed. Nobody desires this to happen. While the promoter must do the due diligence of asking for the reduction, it was recognized that it was a basic career ender for a TM to give the bands money away. All parties agreed that this was best handled by business agents, but that the promoter's paperwork has got to be dead on to show cause.

Proper paperwork, a strong advance, and constant follow up with communication were the essentials all agreed to a successful and smooth settlement.

Finally, Tim McKenna had this to say, "Show business is a team effort, and the touring aspect is a huge component of it nowadays. With music downloads costing 99 cents, record sales are long gone. Tours are where the money is for everyone, and more and more people want a piece of that pie. In a multibillion dollar industry there's probably only 400 people running it and 100 of us are actually doing the work. The promoter is your partner."

Adds Chuck Randall, "That's true, tours and bands will come and go but we'll all still be working with one another."♦

## PANEL SESSION: FRIDAY JAN 25 INTERNATIONAL TOURING

BY RICHARD BENNETT

The Tour Link sessions are a chance for like-minded folk to chat, discuss and exchange views and ideas on the issues and challenges faced by our industry. Many of the sessions are more animated and emotive than others. When head panelist David Young from Young Jets opened the International Touring session by saying, "I want to advance pretty quickly to the state of the union within the world of international touring and more importantly how to fix the problems that are broken," you knew this was going to be one of the livelier sessions. The rest of the panel consisted of Nick Gold, President of Entertainment Travel, Black Keys Tour Manager Jim Runge, Justin Carbone of Sound Moves Freight Forwarding and Brandy Lindsey, President of Global Access Immigration Services.

Right from the off, two areas, communication (or more importantly, the lack of it) and

timing formed the main thread of the session. With each member of the panel explaining what they do within the context of international touring, starting with advancing a tour, it soon became clear that each element was a little bit more than co-dependent on the other.

The proceedings soon evolved into a discussion regarding emerging markets, such as China, India, West Africa and Eastern Europe, more importantly the challenges faced by the production teams within these particular geographical areas. Lindsey's section on the requirements and timescales needed to prepare for international touring from a visa and documentation point of view was both fascinating and informative, while highlighting the communication and timescale challenges.

Lindsey discussed dealing with the various internal departments, immigration and the embassy's down to the varying timescale for each country to clear touring personal. The area of individual crew member history was also covered by Lindsey, "If any of your crew have a DUI or criminal record, even if it's over ten or twenty years old, they may have problems getting into some countries, for example Canada can be quite tough on that. Although most times they will rehab you at the border, they will still give you a hard time"

With a number of countries closing down their representative offices within the USA due to cutbacks, processing times for applications has increased, as Lindsey explained.

"For visas to Canada now you need to apply via the centers in Washington DC or Los Angeles. In DC they are currently working on applications from 2011, although if you can prove you have submitted an application, the immigration officers are a bit more understanding. The LA office is a bit better as they are working on a four to six week turnaround. Some centers can hold your passport for up to five weeks. Americans can get second passports, although they're only valid for two years, and some other countries including the UK also do it."

This was a point Gold agreed with as he explained, "I have two British passports; I travel on one and submit the other one for visas. On the application form where it says 'lost or stolen' you just put 'second passport needed' to get multiple visas."

Lindsey interjected with another piece of useful advice regarding Canada. "Another thing with Canada is that the management is now required to supply a letter indicating why that individual is important and required to be on the tour. They are getting really hot on letting people in that may be taking jobs that someone in the country can do."

One of the biggest emerging markets for the live touring industry, China, was discussed in detail, mainly due to the restrictions the county imposes on travelers. Again, Lindsey gave





valuable information on how to deal with potential problems.

“It takes about six weeks to get all the visa and paperwork approval together and cleared. But sometimes management will give you only three weeks to sort it out, so then you take them in on a business or tourist visa, but if they have entertainment visas in their passports, LA will reject them.”

The area of China and documentation was also raised by Carbone, within the context of freight forwarding.

“China and India are the only countries whose governments grant or disallow the use of an ATA carnet (pronounced: carney) depending upon the type of event, so trade shows cannot use them. However, live shows can in certain circumstances, like if it’s for the Chinese New Year celebrations you can’t use them, they want you to bond everything.”

Internal flights within the European market was touched on by Gold, suggesting checking out connecting flights ahead of time. “Just because you can get into a country it doesn’t mean that you can get a connecting flight to the city you are going to play. There might be just one flight a day and you have missed it.”

Other matters Gold identified were checking access to hotels and venues, checking the currency exchange rates along with never assuming that because a hotel is part of a global chain, the service you get in the US will be the same service you get in one of its European branches.

Carbone covered the changes within the industry since the events of 9/11, particularly concerning air transportation, including the increased timescales, upgraded security measures at European airports along with the additional costs this involves.

When asked during the Q&A what can be done to make international touring easier, the whole panel agreed that it’s the band and their management who need to step up and know exactly what they want from an international tour long before they plan it, as highlighted in Carbone’s answer:

“We need to see a tours itinerary long before they lock the dates down. We can’t have a band come to us and say, ‘we want to play Chicago, then have a day off and play in Australia the next day’, it’s just impossible. We would like to help set up the dates with the band.”

By doing this and sharing the timescales with the other parties it allows everyone to work at securing a trouble-free and cost effective tour, as Gold put it, with his tongue firmly in his cheek:

“What we do is the greatest job in the world, but it would be a lot better if we didn’t have deal with the bands.”

PANEL SESSION: SATURDAY JAN 26  
**ENHANCING THE FAN EXPERIENCE**

BY RICHARD BENNETT

This session, chaired jointly by VIP/Fan Club package consultants Mike Savas and Cory O’Donnell, was a fascinating, lively and informative discussion on one of the fastest growing and most profitable, as far as additional income, aspects of our industry...the fan experience. “Fans want more these days than just going to a show, and as an industry we need to evolve and figure out how to service the market, to not only keep the fans but to create new ones,” explained Savas in his opening statement.

After a brief history lesson of the dramatic rise of this relatively new concept within the touring arena, Savas and O’Donnell outlined the importance of social media as a starting point for embracing a band or artists current fan base, while reaching out to news fans as well.

Explained Savas, “If a fan has a bad experience at a concert, they will go on Twitter or Facebook and tell everyone around the world about it in a short space of time. Before you know it, you haven’t just alienated one fan, but potentially hundreds..” O’Donnell cautioned, “If you don’t have a social media person out on the road with you updating Facebook and Twitter with pictures and comments during the day and after the show, then you’re not up to speed.”

A number of business models were discussed, from replacing meet and greets with targeted three or four day travel packages, including hotel, tickets, one on one photo sessions and special merchandise, right through to chips embedded into the tickets which could be uploaded on the phones or tablets with personal greetings from the band.

Identifying three types of consumer; the fanatical fan, the VIP consumer and the general consumer, Savas explained that each one had different expectations which need specific attention.



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During the Q&A there were a number of interesting feedback comments, mainly from promoters expressing concerns over not being fully involved with the VIP packages. The importance of pulling promoters into in the this process - as they would receive the revenue from the ticket sales - was addressed by several members of the audience. Along with understanding and preparing the logistics involved in getting the fans in and out of the venues and hotels, the varying quality of VIP package companies, the level of training of their staff along with the demands of the companies at a venue were also discussed.

A section on maintaining the fan base once they leave the venue is an area both presenters felt that promoters and other aspects of the industry have not taken advantage of. Free posters, wallpaper downloads or even 10 percent off the next show at the venue were suggested.

Interaction between crew and the fans as part of some packages was discussed, within the context of the limitations it can cause. Other comments centered around the differences between the North American and European markets, regarding fan expectations along with packages for festivals.

As the session came to a close, it was evident that the VIP/Fanbase package is not only going to be a major part of touring, but promises to become a major source of additional revenue for everyone involved within the industry. ♦



PANEL SESSION: SATURDAY JAN 26

## UNDERSTANDING SECURITY PROTOCOL

BY MIKE WHARTON

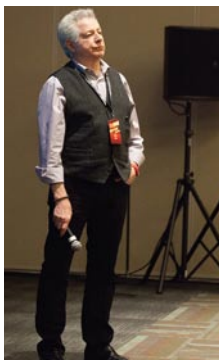
The Tour Link 2013 panel discussion on Security Protocol, led by Chris “Hawk” Loudon from the Westpac Group, addressed the important and intricate position the Tour Security Director plays in today’s current touring market. Long gone are the days, as Loudon puts it, “when you simply smashed a guy and threw him off stage.”

“A venue is a private property. As such, civil rights apply to all attendees. Demanding someone to stop or more importantly, placing your hands on a person is deemed a violation of those rights,” Loudon points out.

Adhering to a well laid out map of security protocol can contribute greatly to preventing the above situation. Communication is essential Loudon emphasized. Above all else the job of security “is a thinking man’s game,” he reiterated throughout the panel discussion.

The communication begins with the Technical Security Rider which the Security Director sends out during the advance before the tour starts. Issues of the flow of the day get addressed such as band arrival, arrival of other elements like production, personnel, bus arrivals, car parking, and production setup. All protocols should be answered. A highly proactive approach is necessary when this completed rider is then sent out to the venues on the tour, usually ten days out before the show with several follow-ups. The recipients of this rider should include not just the venue Security Director, but local law enforcement and the fire department as well.

“You should send this rider out until someone literally says ‘stop sending this to me’, because my experience has been nine times out of ten, when



“A lot of it comes down to knowing your fan base, what they are into. Are they ‘techie’ or are they into special memorabilia?”

The concept of training your fans, managing their expectations while also treating the fans like they matter, was also discussed. The key to a successful VIP or Fan package on a tour is, as Savas put it, “Making sure you have well trained staff, not only on site but in the hotels and the venues.”

Other areas covered during the session were the importance of different areas of the industry working together to enhance the fan experience. From hotels booking out the whole hotel for the fans as part of the package, turning it into Hotel AC/DC or Bon Jovi for the night the tour is in town, supplying key cards with the bands logo, right down to high-end hospitality at the venue.

O’Donnell stressed the need for everyone to work together. “It is important that we get people like hotels, venues and the bands social media rep to all work together to meet the fans expectations.”



you have your security briefing face to face day of show, the local security is going to claim they have not seen the rider,” states Loudon.

A good working relationship with the Tour Manager and Production Manager is essential to communication too. While it is the TM’s job to get the band from point A to point B on a daily basis, the Security Director has been hired to ensure their safety during that tour.

Toward this end Loudon advises TM’s to hire licensed, insured, bonded, security companies. Proper training of personnel is done by such companies. This training can include various disciplines such as martial arts, a working knowledge of laws regarding their field and developing communication skills to articulate a command presence. “Road experience is essential and when that tour goes overseas, make sure the security company knows that country’s laws regarding your situation,” says Loudon.

Loudon explained that simply hiring a friend with some beef to head your security for the tour will not cut it.

He also stresses a sense of ownership of the tour which enhances effective communication. This empowers him to say with confidence, “We’re doing it this way because that’s how my tour manager wants it done.”

Likewise, with equal confidence, when exiting or entering a venue he can direct the party a different route, as his experience sees fit.

The Tour Security Director should be on call at the beginning of every day the tour is onsite. While Loudon acknowledges it’s the PM’s responsibility to get the show loaded in and he has no desire to have that job; he, as the Security Director, is there to ensure the safety of not just the band but all aspects of the production.

“It’s my job to make sure everyone else can do theirs,” he says.

Once onsite, meeting with the Venue Security Director is the next order of business. Meeting the rest of the venue security team, any “T-shirt security”, as well as any police or fire department representatives should be done as part of the protocol as well. Addressing emergency evacuation routes, which should be on the rider sent out in advance, gets looked at as well.

Later that day, an hour before show time, a final briefing takes place with all parties attached to security for the show attending.

Loudon emphasizes that this meeting should be just that, “brief”, but well-articulated and thorough. Everyone should know exactly what their job is and where they should be, and what the flow of the show is, since there is a lot going on during that time. Emergency evacuation routes get handed out at this time as well as the pass sheets.

The subject of pass sheets came up from a question in the audience, regarding their horrific experience with five pages of passes; how they were hard to decipher and the problems it created for the security team. Loudon’s philosophy regarding pass sheets boils down to “less is more”. As part of his advance work on the tour, he will meet with the pass sheet guy and the TM to work at getting this boiled down to a single sheet of one color of passes.

Loudon related a story of a 65 year old T-shirt security lady actually getting slapped because she had to hold up the line backstage to decipher this conglomeration of pass sheets she had. Fortunately another member on the panel Peter “Little Pete” Karalekas, who was on the tour, had made the effort earlier in the day to go out and meet everyone on the security team. Another bit of proactive communication that Loudon notes, which ultimately prevented a bad situation from getting worse.

Another question fielded from the audience regarded cruise ships. Cruise ships are unique in that they have tiered security system with their own jail or “brig”.

There is the ship security and the guest security. The security for the band is a completely separate entity. On one occasion, however, the Westpac team was called upon by the ship security to break up a fight the guest security team could not control. Once the fight was derailed the offenders were handed over to the ship security and that was the extent of their involvement. Loudon points out, though, that the law states it is a felony to put your hands on a police officer. This same law applies to licensed security teams.

A final question from the audience regarding the difficulty with controlling a fourteen year old who had paid for tickets and won after show passes to visit the “star” in the dressing room.

Loudon responded, “As long as your security guys know what the kids can and can’t do, let ‘em have fun. It’s a rock show. That’s what we’re here for; to control the chaos so they can have fun.”





Rick Smith, Brande Lindsey, Ian Massey



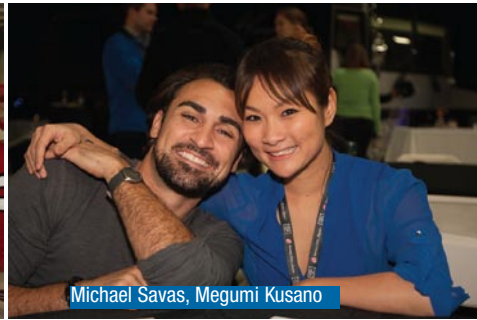
Holly Parlatore, Jim Calcinari



Kayla Guseman, Graham Sucha, Adriane Biondo, Jim Runge, Chara Hutzell, Julie Martin, Brande Lindsey



Tracy Deakin, Michelle Robinson, Marisa Lint, Alex Papanthanasias



Michael Savas, Megumi Kusano



Mark Gratton, Amanda Rush



Luis Torres, Christie Torres



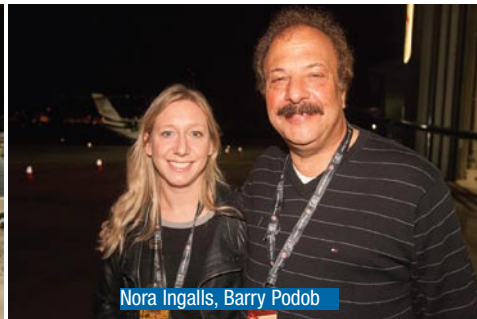
Carla Judge



Michael A. Beck, Jerry Levin



Amber Lock, Angel DeLara, Monica Yee, Kari Strong



Nora Ingalls, Barry Podob



Keenan Ford, Eddie Kercher



Lamar Sanford, John Aikin, Mark Larson



Dennis Rowley, Warren Challis, Lynne Long, James Eggmann



Brady Haass, Chris Curtis, Eric Cain, Bo Ivers



Caitie Uhlmann, Marc Hollander



Katie Stine, David Kiely

FRIDAY > JANUARY 25 > 2013

# TRANSPORTATION BBQ



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

Tour Link attendees were shuttled to Hangar #1 and were greeted by a huge buffet-style dinner and drinks. Featured were aircraft and busses each with representatives on hand to network and answer questions. Please check out the photo gallery of the Transportation BBQ, plus galleries of other events from Tour Link 2013.

The Transportation BBQ was sponsored by Apollo Jets, Celebrity Coach, LeBas, Sentient Jet, Hemphill Brothers, Janco, Rock It Air Charter, Upstaging and Youngjets.



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# TOP DOG AWARDS



The Top Dog Awards are bestowed upon the very best of the best in the touring community as voted on by their peers. Each year at Tour Link we present the Top Dog Awards Show.

The Top Dog Awards show is the most anticipated evening of the Tour Link Conference. The 2013 show took place Saturday, January 26 in the Showroom at Talking Stick Resort.

This years Awards Show was sponsored by Clair, Cube Services, Gallagher Staging and Productions, PRG Nocturne, Solotech, Southwest Scenic Group, Upstaging, XL Video, efm Event Logistics, LMG, Pyrotek, Rock It Cargo, Sound Image, Soundcheck Nashville, TAIT Towers, TourTech, Large Screen Video, Mojo Barriers, Robertson Taylor, Senators Coaches, Strictly FX, Roadshow Services and GNW Evergreen Insurance Services.



Ken "Pooch" VanDrueten



"Jersey Joe", Jim Digby



LARRY SMITH



Dave Kiely



Jim Brammer



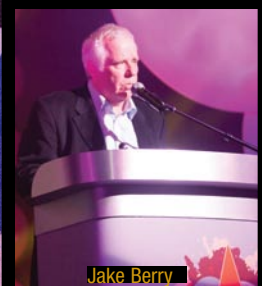
Joseph Farriella



Ed Baker



Lori Meadows



Jake Berry



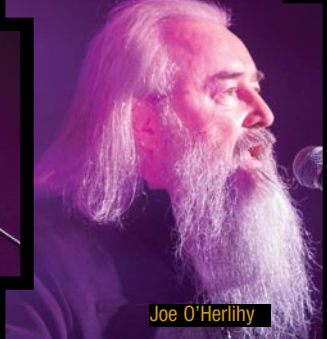
Bryan Hartley



Dennis Sheehan



Tim McKenna



Joe O'Herlihy



Chuck Randall



Bill Kenney



Bob Daitz



Jennifer Adams



Jenny Keuleman



Tom Brewer



Julie Martin, Graham Sucha



Chuck Randall



Seth Sheck



Katherine Ross



Chris Hawk Loudon



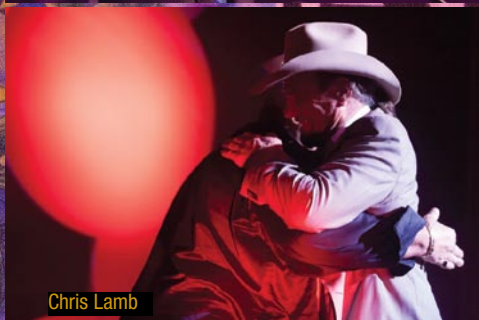
Jim Runge



Keith Mitchell



Charlie Hernandez



Chris Lamb



Mike Savas



Chris Glatfelter



# 2013 Top Dog AWARD WINNERS

Touring Hall of Fame  
Inductees:

↳ Chris Lamb  
↳ Dennis Sheehan



HALL OF FAME

## PERENNIAL AWARDS

### PERENNIAL AWARDS 2013:

Pass/Itinerary Company: **Cube Services**

Entertainment Hotel West: **Le Parc Suites**

Entertainment Hotel East: **Lowes  
Vanderbilt Hotel**

Coach Company: **Senators Coach**

Ground Transportation Company: **Daitz  
Personal Logistics**

Freight Forwarding Company: **Rock It  
Cargo**

Hotel Sales Rep: **Barry Podob - Le Parc  
Suites**

Lighting Company: **Upstaging**

Monitor Engineer: **Kevin "Tater"  
McCarthy**

Pyro/Special Effects Company: **Pyrotek**

Rehearsal Facility: **CenterStaging**

Set Construction: **TAIT**

Sound Company: **Clair**

Staging Company: **Stageco**

Tour Accountant: **Bob Davis**

Trucking Company: **Upstaging**

Video Company: **PRG Nocturne**

### TOP DOG AWARDS 2013:

Air Charter Company of the Year: **Apollo  
Jets**

Backline Tech: **Takumi Suetsugu**

Pass/Itinerary Company of the Year: **Access  
Pass & Design**

Car/Limo Rental Company of the Year: **Enterprise Rent A Car**

Catering Company of the Year: **Eat Your  
Hearts Out**

Coach Company of the Year: **Hemphill  
Brothers**

Entertainment Hotel of the Year East: **Hutton  
Hotel Nashville**

Entertainment Hotel of the Year West: **Sunset  
Marquis**

Hotel Rep of the Year: **Klaus Messner -  
Sunset Marquis**

Freight Forwarding Company of the Year: **Sound Moves/Shockwave Cargo (tie)**

Front of House Engineer of the Year: **Ken  
"Pooch" Van Druen**

Lighting Company of the Year: **PRG -  
Production Resource Group**

Lighting Designer of the Year: **Travis Shirley**

Lighting Director/Operator of the Year: **Matt  
Mills**

Monitor Engineer of the Year: **Brad  
Blettenberg**

Production Coordinator/Assistant of the Year: **Aaron Siegler**

Production Designer of the Year: **Bryan  
Hartley**

Production Manager of the Year: **Jim Digby**

Young Gun Production Manager of the Year: **Joseph Farriella**

Promoter Rep of the Year: **Steve Lawler**

Pyro/Special Effects Company of the Year: **Strictly FX**

Radio Communications Company of the Year: **Road Radios**

Regional Production Company of the Year East: **LMG**

Regional Production Company of the Year West: **Precise Corporate Staging**

Rehearsal Facility of the Year: **Soundcheck  
Nashville**

Rigging Company of the Year: **Atlanta  
Rigging Systems**

Security Company of the Year: **The Westpac  
Group**

Security Director of the Year: **Jason  
Ledbetter**

Set Construction Company of the Year: **All  
Access Staging**

Set Designer of the Year: **Mark Fisher**

Sound Company of the Year: **Sound Image**

Staging Company of the Year: **All Access  
Staging**

Stage Manager of the Year: **Kenny Leath**

Tour Accountant of the Year: **Judd White**

Tour Manager of the Year: **Ed Baker**

Young Gun Tour Manager of the Year: **Fred  
Kharrazi**

Travel Agent of the Year: **Debbie  
Rosenblatt**

Trucking Company of the Year: **Stage Call**

Video Company of the Year: **Screenworks**

Video Designer of the Year: **Ian Kennedy /  
Dave Maxwell (tie)**

Video Director of the Year: **George  
Elizondo**





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# PERENNIAL

**This year, for the first time, the Top Dog Awards recognized a handful of companies that have won the Top Dog Award for several years in a row. A new award, the Perennial Award, was created to be presented to these companies and individuals.**

**Each of the Perennial Award winners was deleted from the Top Dog Ballot this time since they had already been selected for this special recognition. This was a one-time event that had been discussed for a couple of year by the Board of Advisors and was finally instituted this time.**

**While the Top Dog Award is a recognition of achievement for the previous touring season, the Perennial Award is a special award that celebrates continued achievement. This award is not intended to replace any lifetime award, but rather celebrates a milestone in the journey all of us follow in our tenure with the touring industry.**

So, here is the list of this select group that we have honored for their continued excellence of work and service to our Industry:

#### **Pass/Itinerary Company- Cube Services**

"Backstage Passes... It's who we are."

#### **Entertainment Hotel West and Hotel Rep - Le Parc Suites and Barry Podob**

Le Parc Suite Hotel, named "Perennial Winner of Tour Link's Top Dog Entertainment Hotel of the Year" continues its long-standing reputation of welcoming those engaged in the concert touring industry who travel to Los Angeles to perform for their fans.

Everyone who represents all forms of music from rock and pop to hip hop and country, to Latin and fusion, to jazz and more, from world-renowned entertainers and their bands, tour and production managers, roadies who work tirelessly behind the scenes to ensure that shows go off without a hitch, as well as bus drivers, who transport groups safely across the country to the hotel and then, on to the venue, has been a guest of the hotel.

Centrally located in the heart of exciting West Hollywood, Le Parc is close to every stadium, concert hall, outdoor arena, theatre, club and venue where music can be heard, and each of its 154 extra-large suites provides guests with the ultimate in accommodations, amenities and the personalized VIP service that they have come to expect.

#### **Entertainment Hotel East - Loews Vanderbilt Nashville**

This hotel is the only one in Nashville to boast AAA's Four-Diamond rating for over 25 consecutive years. And after 25 successful years, we've still got it goin' on! The Loews Hotel Nashville is your home base in Music City, where true southern comfort hits all the right notes. Distinctive, yet comfortable. Sophisticated, yet casual. It's the "Loews Style" that makes this Nashville TN hotel, right across from Vanderbilt University, the premier destination in Music City."

#### **Coach Company - Senators Coach**

Ten time "Coach Company of the Year" award winner, Senators has been in business since 1979. We consistently provide the best in coaches, drivers, and tour support, year in year out. Luxury, quality, experience and reliability, that is how we roll. You know who we are. We aren't going anywhere. 2011 and 2012 coaches available now. All-in pricing option. Get on-board the Senators Silver Train!

#### **Ground Transportation - Daitz Personal Logistics**

"After twenty-five years on-the-road as a Production Manager, Road Manager and Tour Manager, Bob Daitz partnered with his wife Inge, and started Daitz Personal Logistics LLC (DPL) in 2005 when they moved to Columbus, Ohio with their two daughters. DPL opened a chauffeur-drive service and a worldwide booking brokerage for touring entertainers. By design, DPL strives to become a vital part of the lives of Tour Managers, Production Managers, Travel Agents and Promoters. By having a similar background, DPL experience enables the DPL Team to help relieve the everyday STRESS of touring and tour ground transportation NOT done in a tour bus.

In 2009 Daitz Personal Logistics went exclusively to a brokerage business model, booking tour vehicles, one-off's and specialized transportation for touring entertainers for North America and the world. With five full-time employees working in over ten different languages of which at least two are English...DPL runs 24-7 with affiliates on every continent, except Antarctica."

#### **Freight Forwarding - Rock-It Cargo**

Rock-It Cargo is a world-class company in the specialty freight forwarding and logistics industry. With 200+ employees in 23 offices in the US and around the world, Rock-It is prepared to handle all your international, time sensitive, fragile and complicated freight moves.

#### **Lighting Company and Trucking Company - Upstaging**

Since 1972 Upstaging has set the standard for theatrical lighting and equipment trucking. Their capabilities far exceed these areas with their production services, event coordination and mobile marketing impacting events around the world.

# AWARDS



## **Monitor Engineer - Kevin "Tater" McCarthy**

Tater would like to thank:

Jim Digby, Ken "Pooch" Van Druen, Paul "Pablo" White and all the Linkin Park band and crew, Pete Merluzzi, Slash, Myles Kennedy, The Conspirators and crew, Martin Walker, Jim Silvia, and all Judas Priest band and crew, Gerald "Curly" Wonch, Matt Mathews, John Moffat, Kalitta Motorsports, Tequila Patron, Larry and Chris and all at Tour Link, Yakov, Noam and all at Waves, Joe Lopez and all at Yamaha, Gary Boss at Audio Technica, Richard Sandrok and Ryan Smith at Shure, Jesse and all at Adamson, Peter Janis and all at Radial Engineering, Mario Leccese, and Bruce Eisenberg, Mike Gonzales and all at Schubert Systems Group, Paul Snyder and all at the Four Star Wire and Cable, Tateraudio, my family for all the support and YQA.

## **Pyro/FX Company - Pyrotek**

With over 30 years of experience, Pyrotek Special Effects Inc., with offices located in the Toronto and Las Vegas areas, is an award winning special effects company providing full service innovative design and execution of visionary special effects for live productions including stadium and arena tour productions, award shows, festivals, live television productions, and much more. We provide full service for North American and World Tours, from working with you on the design of the show to providing dedicated, licensed technicians to continue working with you day to day while on tour to ensure that the effects are safely and professionally executed. Along with special effects, our sister companies Laser Design Productions and Aqua Visual FX will provide you with breathtaking laser and water screen effects.

## **Rehearsal Facility - Centerstaging**

LA's premier rehearsal and backline facility, specializing in production and technical support for television and live performances. CenterStaging works closely with notable production companies who produce some of the most watched and anticipated live events, such as the GRAMMY's, American Music Awards, Billboard Awards, American Idol, Country Music Awards, the Coachella & Stage Coach Music Festivals, and so many others. Offering 10 state-of-the-art rehearsal studios, including a brand new dance-specific studio complete with mirror wall, playback, and Harlequin Liberty sprung wood floors. Other CenterStaging services include an extensive range of backline, an instrument repair center, storage lockers, cartage services, and onsite cafe & catering facility.

CenterStaging also houses an artist relations complex for some of the top musical manufactures in the world, such as Fender, Roland, PRS, Zildjian, Gen 16, JH Audio, Steinway & Sons, Bearcom, Vic Firth and Jan-AI Cases, making CenterStaging the ideal one-stop venue for any musical artist.

## **Set Construction - TAIT Towers**

Since 1978, TAIT has been building touring systems for the top entertainment acts in the world, working with clients such as U2, Rolling Stones, Metallica

and beyond. TAIT also serves as the global leader in the production of LED and scenic elements for the live event and architectural markets, as well as the provider of automation and control equipment for the theatrical, motion picture, touring production and themed attraction markets. With TAIT offices in the United States, United Kingdom, Belgium, Japan and China, clients across the globe are assured a unique blend of revolutionary technology, high-quality craftsmanship and personalized service.

## **Sound Company - Clair Audio**

Clair is the premier global sound reinforcement provider and acknowledged audio industry leader, offering a complete array of state-of-the-art products, technical staff and services to the professional touring industry.

## **Staging Company - Stageco**

Born out of supplying stages for the renowned Rock Werchter Festival in Belgium in 1985, Stageco is now one of the most prominent international staging companies in the world.

Stageco has been best known for achieving the highest levels of engineering excellence. The companies track record proves unrivaled logistical effectiveness combined with efficiency in staging construction of their proprietary (patented) staging systems. This can reduce the number of build / derig days for an event introducing substantial time and economic savings in comparison to alternative systems.

Stageco also offers a wide range of innovative outdoor and indoor staging solutions, providing all manner of structures, from staging systems and mix towers, to VIP and disabled seating platforms, camera risers and delay towers, the company even manufactured a temporary pedestrian bridge that is used every year at the Lowlands Festival.

## **Tour Accountant - Bob Davis**

Many thanks to all who voted for me year after year. This award is very, very special to me. You guys and gals all ROCK!

## **Video Company - PRG Nocturne**

Multi-camera shoots of live music events at the arena and outdoor stadium level. Custom LED and/or projection in various configurations and resolutions. Video displays are positioned strategically to support and enhance the live show's audience experience. Tour after tour, many of the world's most famous Pop artists rely on us for our expertise and road tested solutions. Our talented and experienced crews, directors and engineers work together with Artist clients to deliver award-winning results at live shows both domestically and internationally. PRG Nocturne® has received top awards multiple times, year after year, by the music and live touring industry.



inductee:

# DENNIS SHEEHAN

BY MICHAEL A BECK

When one looks at the lifetime achievements of any given person in our industry we find out why the term, “You’re only as good as your last gig,” is so very real and important. Few careers illustrate this point as well as that of 2013 Touring Hall of Fame inductee and U2 Tour Manager Dennis Sheehan. When you look at Sheehan and see that he’s been the tour manager for a band that breathes such rarified air as U2 it’s difficult to look past that to what he’d done before he got on that train despite the fact that his career included working with such legendary names as Led Zeppelin and Peter Grant.

Although Sheehan grew up in Ireland, he did his senior schooling in London (the UK equivalent of American high school). While there at the age of 13 he formed a band with schoolmates with whom he played until he was 19. “When I was 19 I took my first job on the other side of the business,” explained the soft spoken Tour Manager. “I worked as what would be the tour manager of then, which was very basic. You did sound and you got people from A to B.”

Sheehan’s first act as a tour manager was a soul band called Jimmy James and the Vagabonds who traveled throughout England and what he called “Near Europe”, which was France, Belgium and Holland. After 15 months with Jimmy James et al, he came to America with a band from Scotland called Cartoon managed by Peter Grant and Mark London. From Cartoon Sheehan went on to work for Stone the Crows and later Maggie Bell after she split off from Stone the Crows. At the end of four years of this he went into a different area of the business as a promoter rep.

After only a year as a promoter rep the road called again and Sheehan was back with Peter Grant working for Led Zeppelin for whom he was an assistant to the tour manager who was Richard Cole. He recalled, “We ran and got the stuff for the band members and Peter Grant.” He stayed with Zeppelin until the Knebworth dates in 1979. However, no matter who he was touring with, Sheehan would resume his work as a promoter rep during his down time working with what he estimated to be 50 or 60 percent of the punk acts in England at the time, an experience he called “a learning curve”.

During this time Sheehan worked in the European group of Arista Records’ London office. In the beginning of 1982 he met for the

first time with Paul McGinnis when U2 were looking for a tour manager. “The band had released two albums and were on the cusp of releasing the “War” album. With a smile he said, “We haven’t looked back ever since.”

While from time to time he does favors for bands, Sheehan is solely focused on U2 as his only client, which keeps him busy on a full time basis. “Our tours are world tours and that means from the inception to the end of the tour the work that I have to do in getting the tour ready, talking to the band about where we’re going to base ourselves down to the election of hotels, planes and staff takes about two to 2 ½ years,” he explained.

He went on to explain that due to Bono’s back problems, the 360 tour extended out to a little over three years wrapping in 2010. “After that,” he added, “the band took a well-earned break, as did everyone and they then embarked on the new album, which they started in 2011.”

It’s always interesting to speak with people who have had a serious role in this industry since the early days of its history and dive into their perspective on how they see evolution of the business. When asked what part of that evolution has had the biggest effect on his career his answer came off like a history lesson, “You’d like to say health and safety at work because that matters,” he said, “but technology has played a very big part in it. If you go back to the 70s and see what Pink Floyd were doing, it was groundbreaking. To be able to go into a venue and hear quad sound – the quad sound was not great quad sound, it certainly wasn’t the quad sound you’d hear in your front living room – but it was pushing what bands could do and they were probably one of the instigators of that.”

However, he warned that while technology has offered great advantages in the way productions can proceed, it can be easy to get carried too far into that process saying, “With U2 and other bands in that category it’s become quite important to make sure that if you do a show, no matter how great the production is, that you never allow that [technology] to overshadow the music. And they work very, very hard at it, but technology has made it possible to do that.”

By contrast Sheehan recalled the beginning years of his career and the conditions under which he toured, “As I said, in my early days I traveled with a soul band. There were eight people in the band. There was myself and another roadie, we carried our equipment,



our sound system and everything in one vehicle for 15 months, seven days a week we worked like that. That was hardship. The sound wasn't the best but it was as good as it could get at the time. Now, of course, we have computerized systems. We have the Clair system, which is as perfect as you can get in the live situation. And you really want it to be. You want it to feel like it's live.

Technology has played a very big part in that, and we can say the same thing for lighting and effects. We can say the same thing about food. In the early days in the UK you never got food or PD's (per diems). In my early days in America when bands used to share one space, if there were four bands on the bill there would be a fridge and there would be a table and the table would have brown and white bread and there would be cheese slices and ham slices and the fridge would have water and 7UP and stuff like that. Whereas now we have caterers on the road and to a big degree we have fine dining and good meals."

Sheehan has an enormous respect for the industry that has given him a living, "We give a tremendous amount of our time to the business. It isn't like any normal job. We do as many hours in a week as most people do in two to two-and-a-half weeks. We don't complain about it and yes we get compensated for it to a degree. If you're at the top end of your business and you've been around for a long time then you're getting your worth. If you're still struggling at the bottom end of the business you may well be earning under the average wage. But you're not going to complain about it. It's just something you love to do."

His advice to people coming into the industry is the admonishment that nothing comes easy or fast, "You really do have to bide your time in this business. You have to show that you've learned as you've gone along. The apprenticeship in this business could take five years or it could take 20 years. It's a learning curve. As technology changes you have to change as well. You have to be a step ahead all the time. The reason there are people who are great at what they do is usually that they are aware of how the industry is changing and they keep tabs on that.

But I get CV's (curriculum vitae or resume') all the time from people who want to know if there are positions open on the tour that I can give them. I look at their CV's and they've started two years ago and they've been a backline roadie, they'll have worked in catering, they've done security, they've been a tour manager. That's okay to be like that, but if you really want to establish yourself, pick something in the music industry you really want to do whether it's being a tour manager or a guitar tech or a keyboard technician and go to town on it. Get your head into just that and that's how you'll succeed. I generally won't employ somebody who has been in the business two years and done 20 different things in it."

When he accepted his Touring Hall of Fame award Sheehan noted his gratitude to the many people who took part in his introduction video including U2. He thanked the people who are working to make the industry better and safer, "because the years that we have put into our business, they have put into the business as

well." He thanked the artists "that make our work possible". Finally he noted, "We're in an unusual business. We give ourselves to it. It takes all of our time to learn how to do it. I'm proud that there are people like Jersey Joe who want to get on with life." After a brief interruption of applause he concluded with, "All he has to do is another 50 years to catch up with us."



SATURDAY > JANUARY 26 > 2013

*TOP DOG HALL OF FAME*



*Chris Lamb*

\*Mr. Lamb's feature will be included in issue 3

# “JERSEY JOE” Skarzynski- YOU’VE GOT TO LOVE THIS GUY!

BY MICHAEL A. BECK



**A**mong the many informative panel discussions at this year’s Tour Link Conference in Scottsdale, AZ was a Q&A session with some of the largest names in the touring industry. Mark “Springo” Spring, Charlie Hernandez, Jake Berry, Ian Kinnersley and Dale “Opie” Skjerseth took questions from a diverse cross section of the touring industry on a broad array of issues. At one point Jake asked, “Who out here wants to be a production manager?” Springo followed up with, “Yeah, who are the people we’re talking to?” Without hesitation one person stepped to the microphone and simply asked, “Where do I start?” The man’s name is Joseph Skarzynski. “Jersey Joe” as he was dubbed by the panel, explained that he’d saved up his money from working in a restaurant and when the time came, he took his nut and came to Tour Link. “I don’t ever want to work in a restaurant again,” he said to solid round of applause from the room. This became the story of the conference. Joe was taken under every wing in the conference. It was a pleasure to sit down after the desert dust of Tour Link settled and discuss the experience with this articulate and respectful young man.

**MPM:** When I do these interviews with people who are long in the saddle in our industry I always begin – as one should – at the beginning. It may seem like you are at the beginning of your journey, but I’d like to go back to the beginning of your love for the business. When – or even where – did you decide that this was the path you wanted to take with your career?

**JJ:** I’ve been a music fan all my life. That’s just always been a part of me growing up. I used to produce and record a lot of different bands in my high school. I went to college for music production and a studied film production as well because I didn’t want to just have a BA in music. From there I did a semester abroad in Australia, which is where I found my love for traveling and getting things done on the road. The more I was on the road, the more I found that I was more at home out there than in a stable surrounding. I got more work done, my songs were livelier. I just felt more motivated when I was on the road meeting new people and doing interesting things.

**MPM:** What happened after Australia?

**JJ:** I came back and interned at Atlantic Records, which is where I met Darren Hagen who was a tour manager for bands like AC/DC and, I believe Bon Jovi back in the day. I used to always go into his office and ask him about his travels; what it was like to be a tour manager and he would show me different things about it like pictures and he would tell me how it was on the road and what to expect if I was to live that life.

**MPM:** Where were you in your college timeline?

**JJ:** I had one more semester left. When I graduated from school, I hit up Darren right afterward for advice to see how I could get into the industry and he told me to go to Tour Link. He hooked me up with Mike Savas who has more or less mentored me. Mike also told me I should go to Tour Link and that’s when I actually thought this could be feasible and is something I could actually do in the future.

**MPM:** I’m not asking this next question as a “gotcha” type thing, but what have you done in the industry?

**JJ:** Admittedly, not a lot in live environment. I’ve done stuff in studios. I’ve worked around soundboards, microphones and acoustics, but I don’t have much experience in the live environment.

**MPM:** One of the more memorable things you said in that panel session wherein you introduced yourself to the world was that you don’t ever want to work in a restaurant again. You quit your gig in the restaurant and came out to Arizona. That was a pretty ballsy move. Tell me about that.

**JJ:** I would never want to put anyone down, but the people around me were either people my age who graduated college and were in between school and a profession or people a lot older than me who had been there for many years. I felt like it was too stable for me. I was too content being at the restaurant, coming home, having my money and living my life that way when I knew that I could do a lot more with my time. I could utilize my skills better. I was sick of the fact that people knew me and my skill sets as a waiter and not as something more than that. So I saved up my money, and when I heard about Tour Link I realized that was the best way to spend it.

**MPM:** Okay, so you cashed out and came to Tour Link. What was your mindset coming into the event?

**JJ:** To be honest I really didn’t know where to start...

**MPM:** By any estimation, this was a pretty tough group of people you were about address. What were you thinking when you stood up to that microphone?

**JJ:** I was looking for answers in this of all places. These are some of the most important people in the industry and in the history of the industry. And like I said, I didn't know where to start so I decided to just go in and try to see what they've learned throughout the years and try to learn from their experiences. They asked if anyone was interested in being a production manager and I raised my hand. I remember looking around and seeing that I was one of the only people doing it. I wondered why there weren't a lot of other hands up. I thought that question would have brought half the hands in the room into the air. As I was walking to the mic I had no idea what I was going to say, so I just went with my gut. I didn't really didn't have time to be nervous. It all happened so fast. In retrospect, I probably should have been nervous. But from the time I stood up to the time I got to the mic was about a second and a half.

**MPM:** Did you feel like the winds had shifted and that this could be the beginning of a seismic shift in your life when you sat back down?

**JJ:** Absolutely. To get that recognition from those guys, even to just have them ask my name was one of the most unbelievable experiences that I've encountered. From there I realized there is a lot of support from the industry. I'd been in contact with people and I'd been networking, but until that experience, I never realized how much support these people can offer to everybody. They're all there [Tour Link] for the same reason... to help each other out.

**MPM:** Back in the day, the second best thing that could happen to a young comedian was to get invited to perform on the Johnny Carson Show. That first performance had a dramatic effect on a person's career – so long as they didn't go out and stink the joint up. The best thing that could have happened was for Johnny to ask them to come over and have a seat with him. Nothing could have had greater effect on someone's career than that. So you stood in the panel session and stated your case and you were incredibly well received by both the panel and the session attendees. Then that night the panelists invited you to what was reasonably the most exclusive parties of the conference, which was the Tour Link equivalent of Johnny ask you to come have a seat. What affect did that have on you? Especially the cryptic text message they sent to your mother.

**JJ:** Being invited to that dinner was one of the biggest honors I've ever received. It's still unbelievable that I was allowed to attend that and the fact that I was so enthusiastically received by them was such a big

thing in my life. I didn't want to blow any chance I might have from the experience, so I just didn't say anything and took it all in.

**MPM:** So what did you pull away from that night?

**JJ:** I learned a lot from that night. They told a lot of stories and explained enough situations that I realized that this industry full of a lot of surprises either for good or bad and that's just something that you learn to get used to and deal with it. It made me excited to be in the industry but mindful that you've got to expect the unexpected. And my mom definitely thought it was funny that they sent her a text [and group picture] that said, "We have your son".

**MPM:** Okay, so there's the whole Cinderella thing where you came in, you stood up and you said your peace and it worked to the extent that you made a great impression on some people who are not always easily impressed. Then you come back down to earth and you hear Jake Berry stressing the fact that this wasn't a free pass. It's now on you to start at the bottom and work your way up the ladder. It's not like you're going to find yourself managing a production anytime in the near future. Are you ready to start at the bottom of some one horse lighting or sound house and work your way up?

**JJ:** Absolutely. I've already applied to several places and I'm more than willing to start at the bottom. At the end of the day that's the only way you're going to learn how a production gets done, so it wouldn't make any sense to not start to the bottom.

**MPM:** What if a company gave you call and asked you to move to Chicago, Pennsylvania, Atlanta or L.A.? You ready to pick up and go?

**JJ:** That would be tough financially at this time, but I'd find a way to make it happen.

**MPM:** So you are coming back to Tour Link in 2014?

**JJ:** Of course I'm coming back to Tour Link! (laughing)

\*(Ed note: We at Tour Link and Mobile Production Monthly will be checking in on Jersey Joe's progress throughout the year. We will keep you posted.)



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to aging headbangers, to game show watchers,  
and to all our friends who called us for stages.

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- **Publications** When logged in, you can subscribe at no cost to our magazine, Mobile Production Monthly for one year by choosing "**Subscribe to Mobile Production Monthly**" from the "**Publications**" menu or download issues freely by choosing "**Mobile Production Monthly**" from the "**Publications**" menu.
- **Advertise** Advertising on our site and in our print publications is a great way to get your company's brand in front of all the people who work in the mobile production industry. Our advertising rates are still the lowest in the WORLD for the Live Event Production Industry. To purchase advertising you may call us at 615.256.7006 or email your inquiry or request to [advertising@mobileproductionpro.com](mailto:advertising@mobileproductionpro.com).



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