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SPECIAL ISSUE
Volume 7 Issue 2 2014

TOURLINK 2014



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Every year, The Tour Link Conference represents the crowning achievement of our work. We try very hard to integrate meaningful discussions with manufacturer's demos and fun events. Our goal is to provide a neutral gathering where companies of all sizes and individuals can come together to explore issues impacting our work and to see each other face-to-face.

It is the development of personal relationships I made at various conferences all over the world for many years that made all the difference in my career. I realized early on that in addition to all the different avenues available for promotion, nothing was better than sitting down with someone in a relaxed atmosphere and simply talking (and more important...listening). That is what we have created at Tour Link; a place to communicate, relax and get to know one another.

One of the more pleasant surprises for me has been the profound increase of up-and-coming young people and second-generation professionals in attendance. This group represents the future of our Industry and it is gratifying to know that more and more, this group has embraced the event as the one place they need to be every year.

This issue offers a recap of the event and a review of the Top Dog Award Winners. The award is now universally accepted as the top award in the Touring Industry and we strive every year to make the voting fair and not just a popularity contest.

So, enjoy the issue and we hope you will join us next year.

Publisher
Larry Smith



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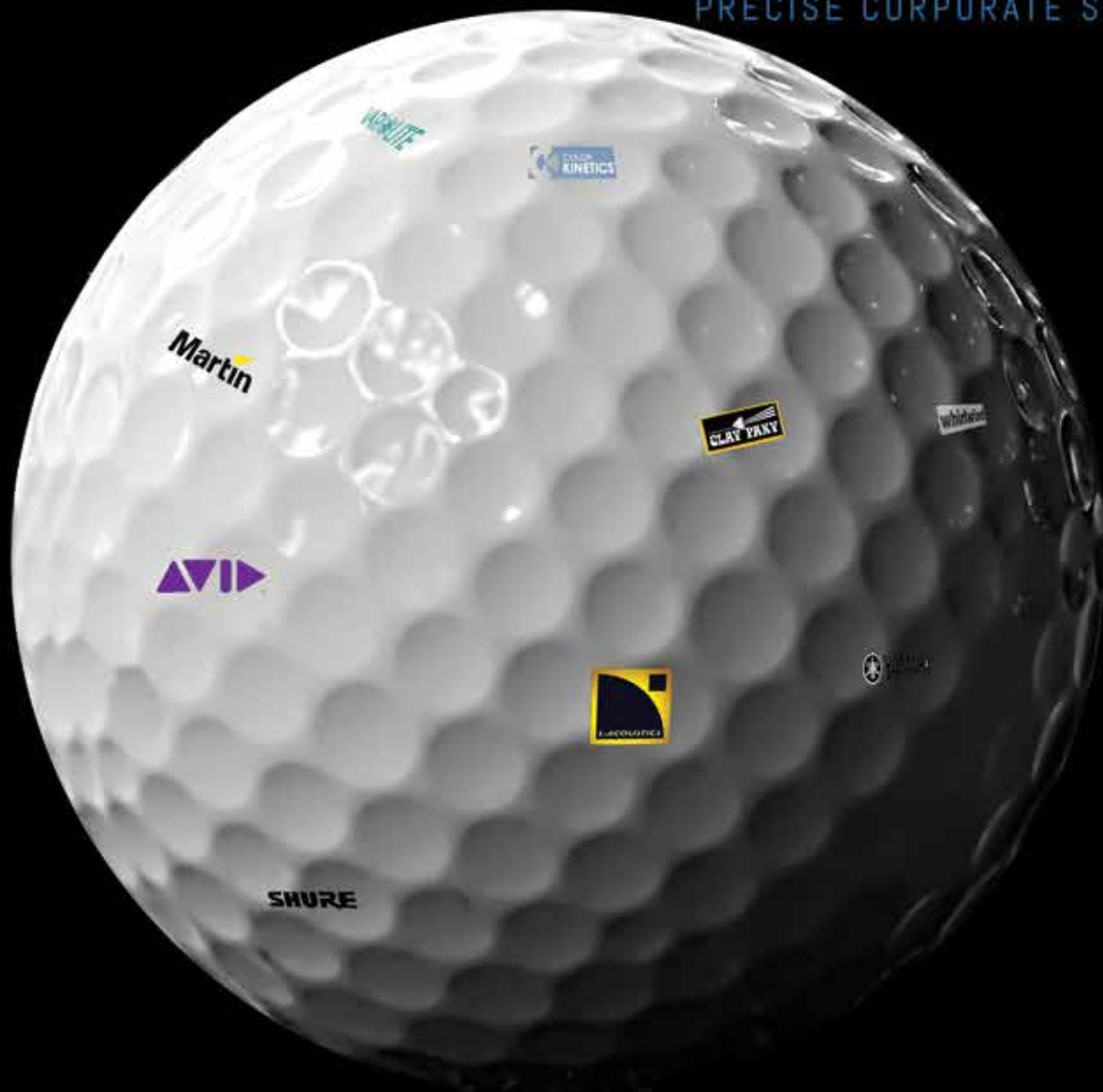
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SCOTTSDA

A night scene of a city, likely Phoenix, Arizona, featuring a large-scale light projection. The scene is dominated by blue and green light beams that fan out from a central point, illuminating the sky and the silhouettes of buildings and trees. The ground is dark, with some green light reflecting off the surface. The overall atmosphere is futuristic and vibrant.

INK

2014

ALE, ARIZONA





Golf at The Talking Stick Resort 2014



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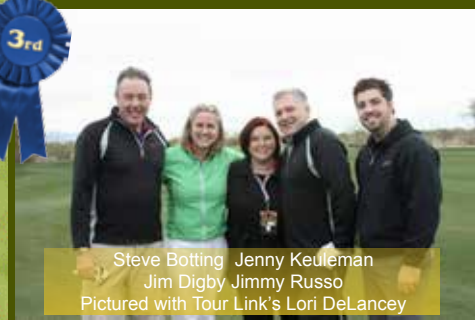
More Winners!

Longest Drive - Patrick McGlynn

Closest to Pin - Jim Digby



Keith Bohn Anthony Agin Mark Fetto



Steve Botting Jenny Keuleman
Jim Digby Jimmy Russo
Pictured with Tour Link's Lori DeLancey





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OPENING NIGHT CEREMONY





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OPENING NIGHT RECEPTION

TOUR LINK CONFERENCE 2014 kicked off with a bang on Wednesday, February 6th in the Fire Garden at the Talking Stick Resort and Casino with a pyrotechnics display from Pyro Engineering larger and more spectacular than any we have hosted before AND a visually stunning laser light display from Dynamic Lasers. The soundtrack for the evening was created by our event production manager, Joseph Farriella of PonyBoy Productions, with sound equipment provided by Title Sponsors, OSA International.

A great time was had by all at the Opening Night Reception where many old friends gather annually and where new acquaintances and opportunities are introduced.



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FRIDAY MORNING OPENING

FRIDAY MORNING started with an introduction to this year's Tour Link Conference Director, Lori (Meadows) DeLancey, in her new position with the Conference and with parent company, Anvil Productions where she serves year-round as the Director of Operations for Mobile Production Monthly and the Road Book.

Speaking on behalf of Tour Link Founder/Producer, Larry Smith, who was unable to attend Tour Link this year because of a hospitalization, Lori welcomed back longtime Tour Link Board Members and organizers, Nick Gold and Chuck Randall and introduced other new and returning members of the organizing team which this year included:

Henry Bordeaux and Taylor Wettlaufer (Panel Coordinators), Joseph Farriella and Jim Risgin (Production Managers), Michelle Pekrol and Dave Paiva (Golf Coordinators), Wendy Catto (Operations Assistant), Scott DeLancey (Video and Photography Coordinator) and Anna Cherry (Registration Coordinator) who was assisted by a small army of this industry's best production professionals including Missy Allgood, Tara Larimer, Arlan Hamilton, Karen Pimental and Ann Meadows.

Panel Coordinator Henry Bordeaux was next up to the mic to introduce a new Mentoring One on One concept launched at this year's event. Bringing seasoned veterans together with those in need of mentoring, the concept proved to be a popular one and will be further developed for inclusion and expansion at the 2015 Tour Link Conference.



Larry Smith
Executive Producer



Lori DeLancey
Director of Operations



Nick Gold
Hospitality Coordinator



Chuck Randall
Master of Ceremonies



Anna Cherry
Registration Coordinator



Wendy Catto
Operations Assistant



Henry Bordeaux
Panel Coordinator



Taylor Wettlaufer
Panel Coordinator



Joseph Farriella
Production Manager



Jim Risgin
Production Manager



Michelle Pekrol
Golf Tournament Coordinator



Dave Paiva
Golf Tournament Coordinator



Scott DeLancey
Video & Photography Coordinator



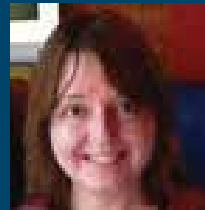
Missy Allgood
Production Assistant



Tara Larimer
Production Assistant



Arlan Hamilton
Production Assistant



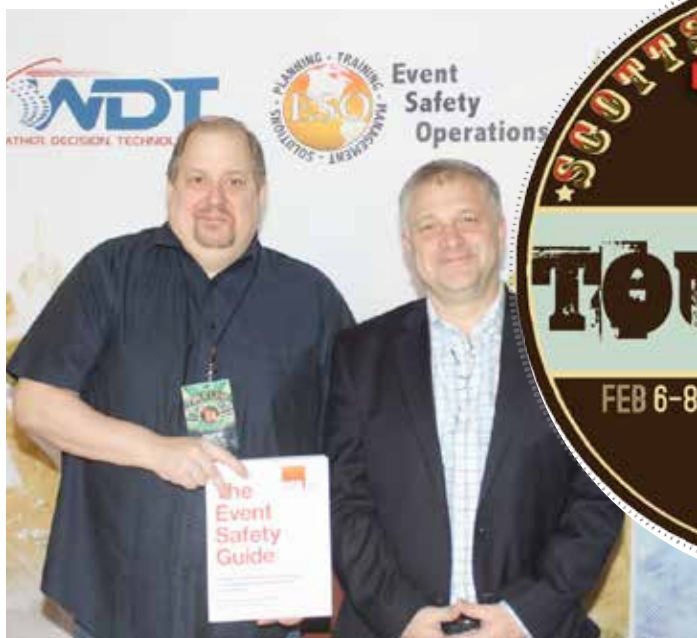
Karen Pimental
Production Assistant



Ann Meadows
Registration Assistant

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PANEL SESSIONS



PANELISTS

FRIDAY PANELS & WORKSHOPS

THE ARTFORM OF BUDGETING & SETTLEMENT

*Chuck Randall , David Norman , Tim Rozner
Jim Runge, Tom Golseth, Tim Burris, Tim McKenna*

COACH MEETING

THE DESIGN PROCESS

*Jim Digby, Sooner Routhier, Joey Gallagher ,
Rob Doroba, Craig Mitchell, Patrick Whalen*

INTERNATIONAL TOURING & TRANSPORTATION

*Scotty Ross, Rick Smith, Jerome Crooks
Jörg Phillip, Brande Lindsey, Nick Gold*

HOTEL MEETING

MUSICARES

Erica Krusen, Shireen Janti Reid

TRAVEL AGENT MEETING

CHANGE IN THE AIR: THE STATE OF THE EVENT SAFETY ALLIANCE

*Jim Digby, Jim Rogers, Ken Keberle
Joseph Pred, David Vandenheuvel, Steve Adelman*

A CASE STUDY OF TOUR TAXATION

WORKSHOP – Ron Shirley & Jon Gottlieb

THE CHALLENGES OF OUTDOOR SOUND WORKSHOP – Jim Risgin

BUDGET WORKSHOP – Chuck Randall

YOU CAN'T MAKE THIS SHIT UP

Bob Daitz



THE ARTFORM OF BUDGETING AND SETTLEMENT

hosted by *Chuck Randall* with panelists: *Jim Runge, Tom Golseth, Tim McKenna, Tim Rozner, David Norman, and Tim Burris*

With somewhere between 2,000 and 3,000,000 years of experience on the panel (depending on who you ask), this well-rounded group offered the listening audience their perspective on what's most important when it comes to first budgeting for a tour and then settling each performance.

When it comes to creating a tour budget, the advice seems mostly pointed to being thorough (presenting worst case scenario numbers) and making the budget a collaborative process. Particularly when you are new, it's very easy to leave off important line items (examples included costs for radios, passes, per diems) but even the seasoned veterans on the panel admitted to leaving expensive items out accidentally.



The best advice, once you've started the budget development, don't put it away.....keep your numbers fresh, keep researching to ensure your projections are as close to accurate



as possible, and share the information with others who may easily find errors that you cannot see. Projections can be off, particularly if based on numbers collected months earlier. The closer you get to your tour dates, the more accurate your projections should be.

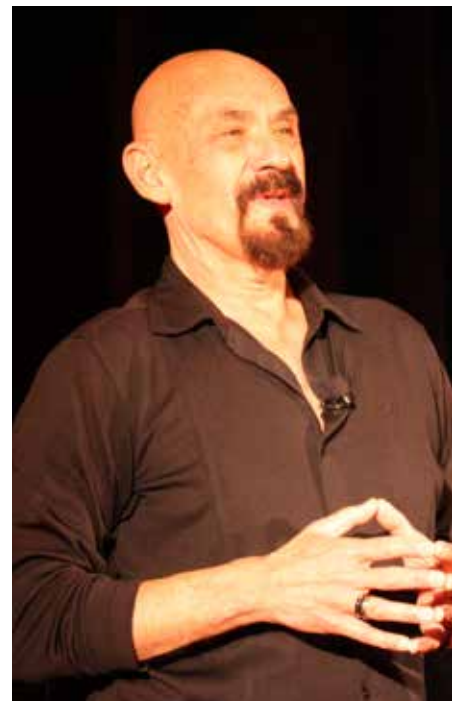
Moving into the settlement portion of the panel discussion, some time was spent on comparing the old days with the new. Many, if not all, of the panelists remember days when there were no cell phones or computers to assist them with their work. Indeed, settlements for larger shows could go on for days and were written out with pencil on paper. Today, settlements can be done very quickly and accurately with modern technology and advance information, a crucial thing as these days those responsible for settlements often find themselves wearing more than one hat while on the road.

In addition to the obvious, calculating the box office, advertising, labor, catering, and other fees, the panel also delved into something just as important as the numbers when it comes to touring and settlements: experience and relationships.

As our industry continues to change and develop, as artists tour more to pay themselves than to promote sales of CDs, as more and more emphasis is being placed on getting

MORE (everything) for the least amount of money, rates for touring personnel are being driven down as less expensive (and less experienced) tour and production managers are brought on board by those who see this as a way to save tours (and their artists) money. However, this lack of experience (and the lack of long-term touring relationships) can cause tours to lose far more than what they are saving on a cheap salary. In fact, experienced tour and production managers, can save a tour far more money than the costs of their higher salaries as they can recognize far more effectively areas where tours/artists can make additional money (evaluating site lines and production kills for example) and save on expenses (insurance cost based on number of people IN the building, not number of tickets sold).

The panel discussion was followed on by a hands-on Budget Workshop on Friday and Settlement Workshop on Saturday.



COACH MEETING



THE DESIGN PROCESS

Hosted by Jim Digby with panelists Sooner Routhier, Joey Gallagher, Rob Doroba, Craig Mitchell, Patrick Whalen



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INTERNATIONAL TOURING AND TRANSPORTATION

hosted by *Scotty Ross* with panelists: *Nick Gold, Brande Lindsey, Rick Smith, Jerome Crooks, and Jorg Phillip*



As the Tour Link Conference finds more and more attendees attending from overseas, now seemed the perfect time to discuss the many differences between touring in the United States and elsewhere.

The two main points that came out of this informative panel are to give yourself as much time as possible for planning as well as time to travel when touring out of the country and to RESEARCH, RESEARCH, RESEARCH everything you can as legislation from country to country changes far more rapidly than what we typically experience in the United States.



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The panelists all seemed to agree that your first step when traveling overseas is to get your transportation sorted early. Busing, trucking, flights and accommodations should be handled as quickly as possible especially during festival season when many other groups will have similar needs. Work closely with your broker to ensure all of your equipment and personnel needs are addressed and any issues are identified early.

Take bad road conditions, time-consuming border crossings, and paperwork filings into consideration when planning the time it will take you to get from place to place. Don't assume because something was done one way on your last tour that it will be done the same way again. Ask a lot of questions prior to arrival and from multiple trusted sources. In essence, be prepared for the worst and hope for the best.

As in the United States, having an experienced international business manager aware of most recent tax laws and to budget appropriately for multiple taxes is crucial. Considerable conversation was given to the need for multiple insurances carried both by the tour and individuals. Medjet was a popular choice amongst panelists for providing transportation to policy holders should a medical need arise while traveling (services US, as well).

The panel ended with conversation based on Starbase Jet's Luis Garcia asking speakers what their biggest deciding factor is when selecting an aircraft. Collectively, the answer was having the right aircraft for a good price with a great crew.



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THE STATE OF THE EVENT SAFETY ALLIANCE

*Jim Digby, Jim Rogers, Ken Keberle
Joseph Pred, David Vandenheuvel,
Steve Adelman*

By: Jacob Worek

In this first of two sessions presented by the Event Safety Alliance, ESA President and Executive Director Jim Digby and a diverse array of panelists provided the near-capacity audience with a series of announcements regarding the organization and their vision for the future.

Digby started out the session by noting that it was at Tour Link two years ago that the Event Safety Alliance was first publicly unveiled. “When we started this project, we had our work cut out for us,” Digby said. “A lot has changed over the last two years. People are now starting to pay attention in the face of threats. This is all due to those of you in this room who took a stand and said that we couldn’t keep doing business as usual.”

Digby continued, “Today, we want to bring everyone up to speed on what the Event Safety Alliance has been doing these past two years, and what we have planned for the future.”

First on the agenda was the announcement that the Event Safety Guide, a collection of best safety practices compiled by the ESA, has been officially released. “We created this book...which none of you are going to read,” Digby said, holding up a copy of the guide before tossing it down on the table. “Which is fine, because it’s not designed to be read. This isn’t a novel. It’s meant to be used.” Digby went on to explain the finer points of the guide.

“We worked hard to create a book that was easily referenced, easy to understand, and relevant to what we do.” He then read a statement from Hadden Hipsley, President of Lambda Productions and Production Manager for Bonnaroo, Outside Lands, and several other major festivals. Hipsley praised the Event Safety Guide as essential for ensuring all parties involved in an event are prioritizing safety and speaking the same language.

At this point, a member of the audience spoke up, noting that “It’s not large festivals or stadium shows that are the major issue, but the small to mid-sized events and producers that aren’t doing this day-in and day-out.” Digby agreed, noting that the contents of the Event Safety Guide are designed to apply from stadium shows to the local strawberry festival. “Those of us in this room have gotten the message,” Digby said. “Now we need to take it to the street and help others learn the right way of doing things. The ESA now offers a trade association membership on our website. Those who join will receive a free copy of the Event Safety Guide, exclusive tools and offers, and help support the ESA as we work to get the word out.”

Digby continued, “Because of you, all of these things began coming together. People finally started to take event safety seriously. And some very important people took notice.”

He then went on to announce a title sponsorship agreement between the Event Safety Alliance and Fireman’s Fund Insurance, a leading insurance provider to the entertainment industry. “Fireman’s Fund saw the wisdom in what we as an organization and as an industry are doing. They see a natural synergy between our goals. Like all of you in this room, their number one priority is protecting lives, and we’re honored that they are helping to support this mission.”

He then introduced panelist Scott Carroll, Executive Vice President & Program Director at Take1 Insurance. Carroll explained the importance of the ESA and the Event Safety Guide to the insurance industry. “Before the guide, many insurance carriers were walking blind. They didn’t have anything to point to when dealing with clients in the event world. Now they do, and I anticipate you’ll see more and more carriers using the Event Safety Guide as a primary reference.”

Digby stepped in. “Now that the guide is out there, it’s up to all of us to put it into action. Ironically, we’ve found a strong supporter and partner in an organization most of us are hell-bent to avoid - OSHA.”



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He then went on to announce the creation of an event-focused OSHA 10 and 30 hour for construction program, developed in conjunction with Arizona State University's Western OSHA Education Center. As noted by panelist Jim Rogers, Director of the Western OSHA Education Center at Arizona State University, the program was a natural fit. "When approached by the ESA regarding the creation of this program, the need for such a training opportunity became immediately apparent. Whether it's construction, events, or general industry, we all have an obligation to protect our human assets, our people."

When asked by an audience member whether the program would be available nationwide, panelist Ken Keberle, co-developer of the event-centered OSHA programs and Director of Quality, Safety & Compliance for Arena Americas, chimed in. "The way this program has been structured, we'll be able to take this training to other OTI training centers around the country, as well as to ESA and employer-hosted training events."

Digby continued, "So now with the Event Safety Guide released, we have a playbook to follow. We have training opportunities. Our guys can now go out and get the knowledge and awareness they need to work safely. What about us, as leaders?" He went on, "I have guys out there on my shows that have been trained at Clair. They go through 6 months of safety training and come work for a guy...me...who's had to have ZERO. That has to change."

He then unveiled the Event Safety Alliance's "Safety in Event Leadership" training, to be held this December in Lititz, Pennsylvania. Geared towards those in leadership positions, the train-

ing is designed to provide attendees with a baseline education in many issues impacting event safety, as well as specific actions they can take to help reduce their risks. Digby noted that this training, supported in part by Fireman's Fund Insurance, will likely be offered in additional markets around the country in 2015. "Although Pennsylvania in December will likely NOT happen again," he joked.



Moving on, Digby introduced panelist Joseph Pred, creator of Burning Man's emergency services department and co-founder of Event Safety Operations, which provides safety solutions and risk mitigation services to the live event industry. Describing the venture, Pred explained that the founding mission of Event Safety Operations is help implement the guidance created by the Event Safety Alliance.

"It was mentioned earlier that the problem isn't necessarily the stadium shows, but small to mid-level events. The difference between the two isn't desire, but resources," Pred said. "Many small operators simply lack the time and knowledge to do what is recommended in the Event Safety Guide. One of the major goals of ESO is to help bring these groups up to par." (continued on page 68)





You Can't Make This Shit Up

Written by: Maxine Giffin

On day two of Tour Link Conference 2014, the Salt River 6 room in the Talking Stick Resort roared with laughter. Seasoned Roadies from all over came together to share their most hilarious and unbelievable tales in the "You Can't Make This Shit Up" panel.

Out of respect for those who shared, details won't be published. However, it should be noted the spectacular time had by all. People shared stories of being late at bus call to find their band in tears,

sneaking out of venue to smoke a lil' of the good stuff, and of course pranks. Roadies laughed together because we've all been there. Touring is a unique lifestyle, but a rewarding one. Panels like this remind us what a good time we have out there, and why we do what we do.

Events like this make us stronger as a unit. We are not just colleagues, but family. Tour Link Conference allows music professionals from all over to remember that and embrace it.

Hosted by: Bob Daitz



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Robbert Aarts, Kurt Woolne,
Katie Durer*

CLOSING THE GENDER GAP
Charlie Hernandez



SATURDAY PANELS & WORKSHOPS

AUDIO: A VICTIM OF ITS OWN
SUCCESS?

*Martyn "Ferrit" Rowe, Ken "Pooch"
Van Druten, Jerrod Cring*

TOUR MASTERS Q&A

*Marty Hom, Charlie Hernandez
Jake Berry, Bobby Schneider, ML
Procise III, Mark Spring*

TRAVEL AGENTS AND HOTELS

Jennifer Keuleman, Amber Lock

IM ALL EARS

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THE GENDER GAP

by Maxine Griffin

The gender gap in the music industry has been a subject of controversy for years. In recent, it's been given more attention as intelligent capable women have been moving more and more into the show production and touring world. At Tour Link Conference 2014, a panel was devoted to discussing the issue, 'Closing the Gender Gap.'

The panel was led by 5 successful and revolutionary women who have been taking groundbreaking steps in music for women worldwide. The discussions ranged from their personal experience to raising a family on the road and everything in between. It's undeniable that female involvement is integral to the success of our industry. Despite the well known fact that the music world is male dominated, there's disagreement on how we should deal with this gap.

"There is no gender gap," said Sooner Routhier, a successful female lighting director, at the bar later that evening. "When you act like there's a problem, that's when it becomes one." Sooner strongly believes that gender specific panels are a waste of time, because "anyone who treats you differently for being a woman is ignorant, and you shouldn't waste time on those more ignorant than you." Her outlook is very valid, and perhaps by creating gender specific panels and discussing in depth the difference between men and women in music we are re-affirming that there is an inequality. By recognizing it, we continue to keep it alive. Sooner's vision is that the gap is only real when we allow it to be.

Alternatively, others find that there is a double standard between the work expected from men, and the work expected from

women. While it's unfair, many think men should begin to be held to the same expectations as women as far as their work and personal lives are concerned. There's often an unspoken rule that it's alright for men to party harder and bring girls back to the bus, but when women party they're considered unprofessional. Rather than taking the standard modern feminist view, "women should party harder too", men should be expected to party less. If everyone operates more professionally, the work will get done quicker too. "Touring is becoming corporate," points out one woman on the panel, "everyone needs to step up."

Brought up in the discussion was the issue of raising children as a touring professional. Stories were shared discussing the implications of becoming pregnant, and the criticism mothers get from leaving their children at home. The problem is, a father can leave his children with his wife and it's normal, but if a mother leaves her children to tour she is judged for it.

If a parent is at home to raise the kids, it shouldn't matter which one. More and more women are trying to continue their work while having a family. Many kids are growing up in the music scene, being brought to shows and what not. One story was even told of a woman who brought a nanny and her baby on the road, something unheard

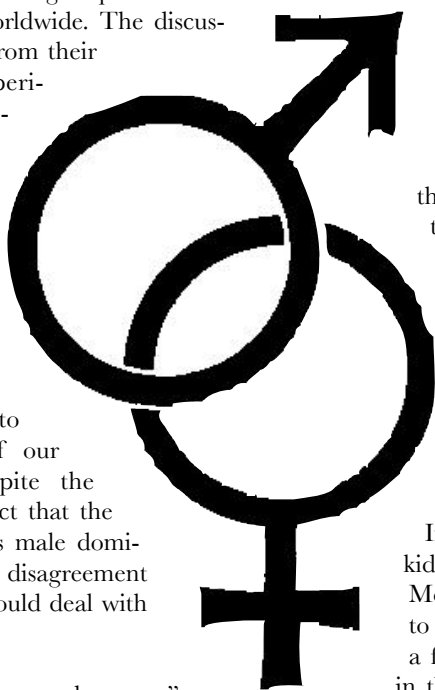
of in the past. Whether or not this is a healthy environment for a child is another discussion entirely, but it illustrates the way the gender roles are changing.

Touring crews are families, and it's imperative that no one feels slighted due to their gender. What matters on the road is not a person's sex, but their work. All throughout the industry women are stepping up into positions of power, contributing to our world and the gender gap must be bridged.

On day two of Tour Link Conference 2014, the Salt River 6 room in the Talking Stick Resort roared with laughter. Seasoned Roadies from all over came together to share their most hilarious and unbelievable tales in the "You Can't Make This Shit Up" panel.

Out of respect for those who shared, details won't be published. However, it should be noted the spectacular time had by all. People shared stories of being late at bus call to find their band in tears, sneaking out of venue to smoke a lil' of the good stuff, and of course pranks. Roadies laughed together because we've all been there. Touring is a unique lifestyle, but a rewarding one. Panels like this remind us what a good time we have out there, and why we do what we do.

Events like this make us stronger as a unit. We are not just colleagues, but family. Tour Link Conference allows music professionals from all over to remember that and embrace it.





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TOUR MASTERS Q&A

Bobby Schneider, Charlie Hernandez, Marty Hom, Ron Stern, Jake Berry, Mark Spring



"I would like to thank all my colleagues over the years, Journey, Rob Kern for bringing me full circle and my wife Trish for letting me go out and play with my friends."

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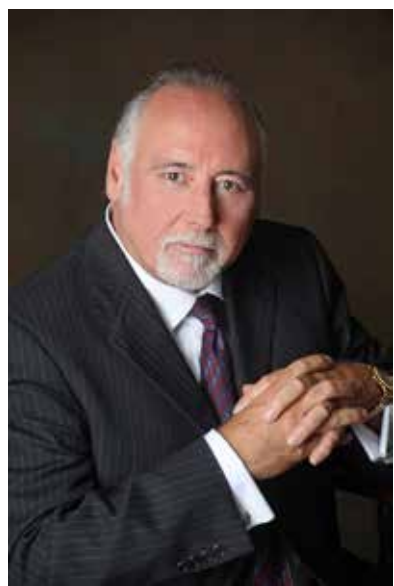


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CONGRATULATIONS TO THIS

STEVIE MOORIE



Steve Moore's concert industry career began more than 35 years ago in his home state of Texas while a student at Lamar University. Upon graduation, Steve was named to the management staff at Lone Wolf Productions prior to launching his own company, IBM (Independent Booking and Management), where his first clients included Stevie Ray Vaughn, Huey Lewis and the News, and George Strait. Moore went on to work for Louis Messina of Pace Concerts before relocating to Nashville in 1985 as the Executive Director of Starwood Amphitheater where he presented memorable shows by Merle Haggard, George Jones, Hank Williams, Jr., Jimmy Buffet, The Judds, and George Strait amongst many others.

Launching Moore Entertainment in 1992, Steve set up and ran tours for country artists Brooks & Dunn, Dixie Chicks, Michael W Smith, Alan Jackson, Dolly



HEDWIG DE MEYER

As Founder and President of Stageco, Hedwig De Meyer has grown his company from its humble roots in the early days of Belgium's Rock Werchter Festival to the international staging powerhouse that it is known as today.

Founded in 1985, Stageco forged a new road for staging companies, setting aside traditional scaffold stage approaches and developing a tower system based on crane technology requiring less labor and resulting in greater rigging capacity as debuted on tour in 1986 with the Genesis Invisible Touch tour.

Pink Floyd's Momentary Lapse of Reason tour launched the company into Australia and New Zealand in 1987. The Genesis We Can't Dance tour brought



ML PROCISE III

Clair Global's Executive Director of Touring, ML Procise III, is a living legend of the sound world.

Starting his career nearly 40 years ago in the early days of Showco, ML has earned an unquestionable reputation as one of the finest sound engineers in our industry and as one of the finest individuals with a long history of introducing fledgling audio engineers to the touring industry.....many who are now tops in their field.

His career has been defined by complete dedication to preparedness for every mix challenge and introducing new mix techniques to improve his performance and craft. His learning never stops.

Six times nominated "Engineer of the Year", named "Sound Reinforcement Man of The Year" and extremely proud of his work through Don & Carolyn Davis's yearly Sound Reinforcement workshops from its inaugural years and his membership in

YEARS HALL OF FAME INDUCTEES



Parton, as well as producing the BB King Blues Festival events in several cities in the southeast. Moore joined AEG as Senior Vice President, where his activities included organizing tours and shows for Bill Gaither, Taylor Swift, Kenny Chesney, Reba McEntire, Kelly Clarkson and Tim McGraw and bringing Paul McCartney to Bridgestone Arena for his first-ever Music City performance. Moore also created the CMT sponsored tour which lasted over 10 years featuring up and coming superstars like Rascal Flatts, Brad Paisley, Sugarland, Keith Urban, Lady Antebellum, and Jason Aldean.

Most recently, Steve served as the Country Music Association's (CMA's) CEO and has been an active member of

their Board of Directors since 1989. During his tenure, Steve has spearheaded the creation of the CMA Foundation, CMA Songwriter Series, nationally and internationally, as well as independently creating the Shalom Foundation to improve the lives of impoverished children in Guatemala. The Shalom Foundation opened the Moore Pediatric Surgery Center Hospital to serve the medical needs of the children in 2011. Moore resides in Arrington, Tennessee and has three grown sons, Remick, Sterling and Hunter with wife Charmione of 34 years.

AWARD

Stageco to the United States for the first time in 1992. US tours with Metallica, Guns N Roses and AC/DC followed, leading to the opening of Stageco's US-based offices in Colorado.

Today, under De Meyer's leadership, Stageco has nine offices worldwide and employs nearly 200 full-time staff members. Known as a world-wide pioneer and trendsetter in designing and building custom-made, as well as standardized, concert stages and temporary structures, they are the go-to guys for many of the world's biggest touring acts including U2, Bon Jovi, Bruce Springsteen, Madonna, Rihanna, Muse and more.



the American Engineering Society, his accolades, teaching abilities, and commitment to sound reinforcement are well noted.

Through his work at Showco and since 2000 when Clair Global bought Showco, ML has worked with a multitude of artists, mostly live but studio engineering as well.

70's mixing clients were dominated by English, Irish, and Scottish rock bands including Genesis, The Bee Gees, Thin Lizzy, Average White Band, Electric Light Orchestra, Joan Armatrading, and Nazareth.

The end of the decade brought Michael Jackson and The Jacksons into his life for 7 years.

Punished for "misbehaving" as he explains with a laugh, ML was assigned nearly a year and a half with The Beach Boys.

Switching gears as ML entered the 80's, he concentrated on arena

guitar rock starting a 15 year relationship with ZZ Top, the rock band Boston, Guns 'N Roses, and Rossington Collins Band.

The 90's & 2000's brought a ton of eclectic band work including Alice in Chains, Green Day, Limp Bizkit, Jane's Addiction, Rage Against The Machine, Stevie Nicks, X Japan, and Soundgarden. In all, over 4,500 stadium and arena concerts.

ML dedicates this kind honor to all who were there for him and the Procise family over the last year as Debby, his beloved wife of 33 years, lost her courageous fight with cancer. ML and his children, Raleigh, Luke, Parker, and Evan send their love and thanks for all of your prayers, kindness, and compassion.



photo credit:
Arne De Knight

“Hedwig, congratulations on receiving the Top Dog Touring Hall of Fame Award”

Here is to many more amazing adventures! Stageco Worldwide.

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Jennifer Adams - Hutton Hotel

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Set Designer

Stage Manager

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Production Coord/Asst.

Production Mgr - Young Gun

Production Manager

Tour Manager - Young Gun

Tour Manager

Takumi Suetsugu - Bon Jovi

Jerry Johnson - Dave Matthews Band

Mike Klvana - The Rolling Stones

Abby Franklin - Bon Jovi

TIE- Ken Van Druten - Linken Park/Brad Madix - Rush

Leroy Bennett - Nine Inch Nails

Sooner Routhier - Bon Jovi

Richard Carter - The Rolling Stones

Kevin "Tater" McCarthy - Linkin Park

Baz Halpin - P!NK

Steve Lawler - Live Nation

Bobby Carrell - American Idol

Lonnie Southall - Bruno Mars

Butch Allen - The Eagles

Rocko Reedy - Swedish House Mafia

David Davidian - Rush

David Davidian - Rush

Bob Davis - Jay-Z

Misty Roberts - Bruno Mars

Chris Stinebrink - John Legend

Dale "Opie" Skjerseth - The Rolling Stones

Henry Bordeaux - Victoria Justice

Scotty Ross - Journey



Thanks to everyone who gave me their vote for two Top Dog Awards for my work on the RUSH Clockwork Angels Tour.

This show and my part in it could only be realized through the efforts of everyone in the Production, Creative, Lighting, Video, and Audio Departments.

Geddy, Alex, and Neil, thanks for this great job!

Thank you all so much!!!

-David Davidian

MARTINO,

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Brad Madix



Ken "Pooch" Van Druten

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TAIT ESTABLISHES SCHOLARSHIP FUND IN HONOR OF MARK FISHER.



The Mark Fisher Scholarship Fund at the Architectural Association School, is one that Brett Steele, School Director, describes as “a moving, living memorial to Mark’s genius and his incomparable role in connecting architecture to rock and roll.”

Initiated by TAIT’s President/CEO, James “Winky” Fairorth, the scholarship will be given annually for the equivalent of one full year’s school fees, in support of a student of exceptional talent and interest in the intersection of architecture, performance, media and engineering.

For over two decades, TAIT worked closely with the Stufish director, a former student and teacher at the AA school, to produce ground-breaking performance events around the world. A true pioneer within the live entertainment industry, Mark and his team developed some of most creative set designs and concepts ever seen for U2, The Rolling Stones, Pink Floyd, Madonna and scores of other artists.

The fund extends the torch to the next generation; those who seek to re-imagine the concept of architectural spectacle. “Mark’s discipline through architectural study provided him with a level of ingenuity unlike any other in the entertainment industry. Through this scholarship, we look to inspire young architects and reveal the unique opportunities which exist in this exciting field,” said Fairorth.

Based in central London, the school is comprised of 700 full-time students and 250 teachers and support staff that cover the full-range of graduate and undergraduate studies from a foundation course in architecture to a PhD program.



Mark Fisher



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The First Modern Newtonian Award was presented to Jared Dotorelli by Jan Al Cases' Muffie and Jan Alejandro with Bobby Schenider. In addition to receiving his certificate, Jared also received a Jan Al Cases' workbox to recognize this up-and-comers dedication to our industry. Jared was nominated for this inaugural award by Jim Runge.

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to 111 million football fans, to all the Hooligans, to Coachella festival goers, to the neon-clad ravers, to the aging headbangers, to game show watchers and to all our friends who called us for stages.

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The Event Safety Alliance has appointed Cirque du Soleil Senior Production Manager **Pierre Guillotte** as Chair of the organization's newly-formed Canadian affiliate. Created in response to tremendous interest from professionals throughout the Canadian event industry, ESA Canada will soon begin the process of adapting the US version of the Event Safety Guide to conform to Canadian guidelines. Guillotte will oversee the activities of the organization and serve as ESA's primary ambassador within the territory.

"Although our efforts to date have been centered on the United States, we've always believed that the mission of the ESA would have global implications and are aware there is a global need," said ESA President and Executive Director Jim Digby. "We're honored by the support we've received from the Canadian event industry, and are excited to have a professional of Pierre's caliber lead the expansion into Canada."

Guillotte began his entertainment career in the late 70's, working with such acts as Simple Minds, Julio Iglesias and Anne Murray. He was recruited by Cirque du Soleil in the early 1990's to serve as Logistics Director on a Big Top touring show. Following a 2 year venture at the Walt Disney's Imagineering division, Guillotte returned to Cirque in 2000, and never looked back. In 2006, he spearheaded a small production team that performed the first Big Top to Arena show transition, which eventually spawned a dedicated arena division in 2007. He currently serves as the senior production manager for arena shows, where he oversees 4 full-time touring productions; including "Michael Jackson the Immortal world tour". MJWT has been in the Pollstar top 10 grossing tours since it opened in October 2011.

Although utilizing the ESA name, ESA Canada will function on a day to day basis as an independent organization with its own personnel and operating structure. This arrangement will allow ESA Canada to build on the success of the ESA while serving the unique characteristics and needs of the Canadian event industry. The creation of ESA Canada will be the first of several announcements regarding the ESA's rapidly expanding presence across the globe in its efforts to improve event safety for all.



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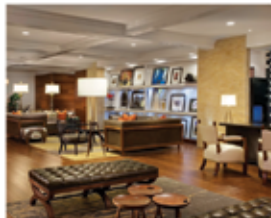
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One Direction Kicks Off With Adamson Systems

English-Irish pop boy band One Direction, along with 60,000 of their fans, recently kicked off their “Where We Are” world tour at the Estadio el Campin in Bogota, Colombia.

C. Vilar LTDA, one of the more prominent and successful sound companies in Colombia, was charged with providing sound reinforcement for the event. Long-time Adamson Systems supporters, company owners Mauricio and Cesar Vilar designed a system that featured Energia line arrays along with an assortment of other Adamson loudspeakers in support roles.

“The Energia system is extremely powerful,” explains Mauricio Vilar. “The fact that it is loaded with two 15-inch woofers makes it ideal for a venue the size of Estadio el Campin. Other line arrays would need a flown subwoofer to provide low frequency energy. Energia didn’t need that at all.”

The left-right line arrays each consisted of 18 E15 and 4 E12 enclosures. The arrays were flown at 16 meters with the goal to cover as much of the stadium as possible. Additional low end was provided by 24 T21 subwoofers, ground stacked 3x4 under each array.

“We worked with Brian Fraser, applications engineer at Adamson, to help create a 3D design of the system using the new Blueprint AV software,” explains



Mauricio Vilar. “It was incredibly accurate and made system set-up that much easier.”

Front fill was covered by 8 pairs of SpekTrix enclosures positioned at stage level on speaker cases across the width of the performance area.

In order to avoid having monitors on stage, 5 Adamson M15 monitors were

stacked on top of the SpekTrix pairs located directly in front of the stage. Out-

hangs consisted of 2 Y18 line

arrays comprised of 12 enclosures each hung at the outer edges of the stage.

Unlike previous concerts C. Vilar had provided sound for at Estadio el Campin, the client wanted the delay towers – each equipped with Y10 line arrays of 10 enclosures -- placed behind FOH, not further back in the field as they normally would be. With FOH approximately 74 meters away from the PA, Vilar was initially a bit concerned about the design providing seamless coverage.

Photo Above: A ring of seven pairs of Adamson Point 8 loudspeakers hangs from the ceiling grid, serving the two seating tiers -- a mono pair of Point 12 cabinets fit just out-of-sight above the timber cloud serving as the acoustic focus of the system.

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“Fortunately after some very good system tuning we achieved great results from that location,” he adds. “The client was extremely happy with the sound quality and that we could accommodate their request.

“I was absolutely impressed to listen to the system coverage, especially when walking on the outer area, close to the outhangs, by the upper balconys,” Vilar continues. “The clarity of the main PA in this area was amazing. More importantly, the client was equally impressed noting that the definition was incredible even at 150 meters away.”

C. Vilar has been the number one choice for the three most important shows at Estadio el Campin – Paul McCartney, Justin Beiber and One Direction – since the stadium reopened. The world-class sound systems they provide have earned them the reputation of being the very best sound company in the country.

“The fact that we get a call every time a big show comes to Colombia makes us think we must be doing things right,” Vilar concludes. “Choosing to partner with Adamson has been a great decision for us.”



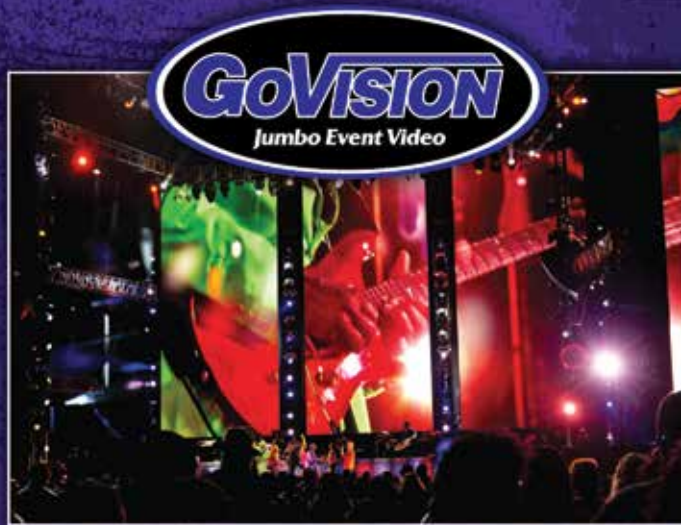
On behalf of the entire NPB Family as well as Lonnie “Big Baby” Southall we would like to say Thank You to everyone that voted for us, as well as to all of our clients and supporters for continuing to have confidence in us.

We are truly honored to receive the Security Company of the Year Award and WE are extremely proud that the recipient of the Tour Security Director of the Year Award is a member of the NPB Family.

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PRG Nocturne supply creative video solution for Franz Ferdinand

A BAND WITH A PURPOSE and image the members Alex Kapranos, Nick McCarthy, Bob Hardy and Paul Thomson performed their fresh sounds of album 'Right Thoughts, Right Words, Right Action' across Europe and in London. Franz Ferdinand has been performing to sold out venues since the start of March.

The band's established Lighting Designer, Cormac Jackson helped to develop their artistic vision involving a different way video can light the stage. Production Manager, Bob O'Brien approached long time friend Mark O'Herlihy of PRG Nocturne to supply the video and custom designed products for the creative video solution.

As on previous tours Franz Ferdinand show their personality by using various production elements. For this tour they chose to experiment with the way they use video on stage. There where three custom-fabricated screens made of a reflective UV material, Mark refers to them as almost like 'Rotating, vertical, venetian blinds'. These were the main target for the projectors to hit. Adding to these reflecting screens, the back-line amps were also covered with a UV type material to enhance and increase the target area for the projectors. The band wore extraordi-



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nary suits made of a UV-based fabric which picked up the imagery from the video which created a very artistic stage display.

The media content for the video was controlled using a dual Catalyst system, Programmer Nick Malbon. To reach the Barco HD 20K projectors at front of house Mark supplied the PRG Nocturne proprietary fiber optic system. The system has been specifically designed to allow the DVI signal to run up to 500ft, which as a perfect solution considering where the projectors needed to be placed.

Mark comments on the artistic atmosphere that was created by the set up, "There was a distinct 'arty' feel that was created from the projections, with the bespoke screens and other reflective materials picking up the monochrome images, it was a very different way of doing things."

The simple, yet effective, video set up was looked after by a crew of one - Paul Barry. Franz Ferdinand have since released two albums of their live performances at the Forest National in Brussels and the London Roundhouse, the tour continues through-out America.



"Richard would like to thank all concerned regarding his winning of the Merchandiser of the Year award. And looks forward to working with many of you in the future."

contact: racmpls@aol.com

*Thanks Everyone
for a
Great Conference:)*



THE STATE OF THE EVENT SAFETY ALLIANCE (Continued from Page 25)

As the session neared its conclusion, Digby called attorney Steven Adelman up to the stage. Adelman, ESA's Vice President, gave a humorous yet startlingly direct explanation as to why those in the room should care about safety.

"You can do it out of the goodness of your heart. You can do it to keep OSHA off your back. You can do it to keep guys like me away..." he said to nervous chuckles from the audience. "I don't care how you come to the point of putting life safety first - but you must. You resist at your own peril."

After a long pause, Adelman let some air back into the room. "I didn't intend that as a threat," he said to a few very-relieved laughs.

Following a lively and informative question and answer period, Digby drew the session to a close. "To anyone who thinks we opened a can of worms by confronting these issues, that can was already open. We're here trying to put the lid back on it."



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