

# mobile

Volume 7 Issue 7

monthly

## PRODUCTION

*The Crew with*

**ERIC CHURCH**

*Our Jobs Are Better  
Than Your Vacation!*



In depth coverage on  
**Pieter Smit**

Spotlight Feature:  
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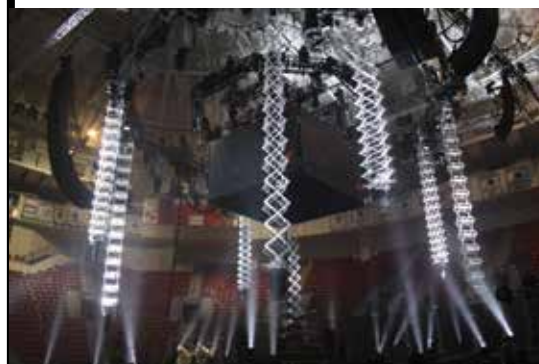
With TourReady's secure accounts, you can be rest assured that your profile is confidential. Privacy was an essential element in the development of TourReady, ensuring that your personal information remains confidential.

# CONTENTS

Volume 7 Issue 7

## On The Cover

26 Eric Church Crew  
Our Jobs are better than your vacation



pg

## Features

6 Tour Link Conference

15 Pieter Smit: A Step Ahead

18 Event Safety Alliance:  
Facing the Storm

20 Randy Wade  
Joins Morpheus Lights

21 Apex Stages:  
Spotlight Feature

26 Solotech Welcomes  
Jean-Louis Blanchard

28 Eric Church Crew:  
Our Jobs Are Better  
Than Your Vacation

37 EPT: European  
Production Transport  
Logistics Made Easy

41 Stage Door  
Elite Transportation, Green Touring  
and Platinum Sponsor OH MY!!





## Notes from the Publisher

What a year. This issue is our focus on the Tour Link Conference. For those attending, we think this will be the biggest and best one yet. It seems that I say this each year, but to be honest, we have increased in both attendance as well as sessions and workshops every time. Believe me, the staff has over-achieved on this one. For those of you who have not been able to attend, we hope that this glance into the event as well as our upcoming post-event issue will inspire you to join us the next time.

For those who are attending, we hope this issue will offer some insight to the scheduled events. We have tried to structure a very diverse educational and fun experience that should have something of interest for everyone. Considering the vast diversity of this event, it is a real challenge to keep everyone engaged for three days. That brings me to one of the points I wish to make. This event is a marathon, not a sprint. We go from breakfast to the wee hours of the morning each day and you need to pace yourself. I say this because in the 35 years that I have been producing this event, I have seen some pretty rough mornings myself. It is tempting to over-do the frivolity and then have a big price to pay in the morning.

This event could not happen without the support of so many sponsors. The list of companies that contribute to the staggering cost of production, catering and staffing this conference is a tribute to the ever-growing popularity and significance of this annual gathering. It would be impossible without their continued support.

To the staff and volunteers, my heart-felt thanks for the many hours they have put in for the pure love of this gathering. I am always amazed at how much these people clearly give of themselves and they deserve more appreciation for their efforts than you can imagine. They are an amazing group of people.

Finally, I usually close my remarks to everyone at the end of the conference by saying that if this event was good for you, find one person you think should join us next time and convince them to be part of the next conference. For those of you reading this who are not at the event, we hope this issue and the post-event issue will convince you to join us the next time.

*Larry Smith*  
Publisher



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### PUBLISHED BY

Anvil Productions, LLC  
740 Cowan Street, Nashville, TN 37207  
ph: 615.256.7006 • f: 615.256.7004

mobileproductionpro.com  
tourlinkconference.com

### HOME OFFICE STAFF

Publisher: Larry Smith  
larrysmith@tourguidemag.com  
Director of Operations: Lori DeLancey  
officemanager@mobileproductionpro.com  
Associate Editor: J.J. Janney  
editor@mobileproductionpro.com  
Contributing Writer for this issue: M.C. Van de Moortel  
Photographs by: Scott DeLancey and Benjamin Rigby  
Cover By: Benjamin Rigby  
Layout / Design and Website Design:  
Warehouse Multimedia  
ph: 615.420.6153 • f: 866.929.9651  
3050 Business Park Circle Suite 500  
Goodlettsville, TN 37072  
www.warehousemultimedia.com

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LarrySmith@tourguidemag.com or  
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# A Little About Larry Smith.

Founder and Producer of



Larry Smith began his career in the Concert Industry in Europe and the Middle East in 1967 as a solo performer in small clubs and in Italy in 1968 as a performer and Stage Manager for the Off-Broadway production of Trumpets of the Lord. He joined the Coleman Adams Jazz Trio as bass player and continued to tour Europe till he returned to the USA.

When he returned to the States he went to Indiana to finish his BS in Education at Indiana University. While in school, he started Anvil Productions Booking and Concert Promotions and was a bass player in the regionally acclaimed band, Stormcrow. In 1976, he joined the band Sneed HERN which was the first band to perform live for David Letterman's first show in Indianapolis. He also produced and hosted the regional television show, Backstage that featured concert footage and interviews with touring shows. His first big show was the Rod Stewart "Do you think I'm Sexy?" tour.

Larry earned his Bachelor's in 1980 and while working on a Master's Degree at Ball State University in Anthropology and Telecommunications, he was offered a job with the Talent & Booking Directory. After a few months working from his apartment at school, he made the decision to leave a life of academia when he was promoted to Sales Manager and moved to Los Angeles to the company's home office.

In 1989, after three years in LA, he relocated again when he was offered a position in sales for Performance Magazine in Fort Worth, TX. He was promoted to Senior Director of Sales after two years and Co-Producer of the company's annual Summit Conference. He was also responsible for launching the magazine's highly successful series of annual directories and was instrumental in helping the company profit and grow every year until his departure 17 years later.

During his tenure with Performance, he earned 32 Gold and Platinum albums for his work promoting tours and for consulting work. He was also the Executive Producer for Steve McNally's final album before

his death, In the Shadow of Angels.

As a speaker, presenter and panelist in industry conferences all over the world, he had an influence in changing the industry perception of the Touring Industry to a Global Industry rather than a country-specific Industry.

In 1998, he started Tour Guide Publications and the Tour Link Conference in Nashville with the goal to help the industry continue to grow by providing information and news in addition to networking and business opportunities through an annual meeting where people could meet in a casual, business friendly environment.

In the time since, Larry has built the magazine into the primary trade journal for the Concert Production Industry. He launched the annual Road Book, now the largest resource book for the Industry in the world. He also built the Tour Link Conference into the top conference in the world for the Industry and launched the mobileproductionpro website that has the largest, most extensive search engine in the business.



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Nick Gold,  
Hospitality Coordinator



Lori DeLancey,  
Director of Operations



Karen Pimental,  
Data Entry



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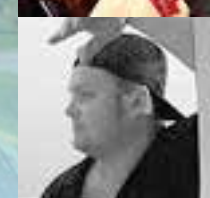
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Harvey Goldsmith



Harvey Goldsmith is a legendary and visionary producer and promoter of rock concerts, charity events, and television broadcasts around the globe, using his notoriety and influence to make a difference in the world. Responsible for the two largest music events in history, Live Aid and Live 8. Throughout his career, he helped raise more than \$300million for charities and causes close to our hearts, such as starvation in Africa, Extreme Poverty for the United Nations, Teenage Cancer Trust, World Trade Centre victims and their families, Live Earth, and more. Most recently, in June 2013, Harvey produced 'Sound of Change Live' at Twickenham Stadium, a four hour star-studded show presented by CHIME FOR CHANGE, recently founded by Gucci, which campaigns for improved education, health, and justice for women worldwide.

## PLATINUM



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## GOLD



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## Pieter Smit A Step Ahead

by M.C. Van de Moortel

**Pieter Smit** founded his company of the same name in 1980 with the aim of providing transport services to the entertainment industry. At the time he had only two cars. But he also had a passion for what he was doing, the knowledge to do it right, and some very keen business instincts.

Now, thirty-five years later, the Pieter Smit organization is the largest show-trucking company in Europe, maintaining offices in Holland, Belgium, France, Germany, Poland and Portugal. They provide transport for shows, staging equipment, crews and artists – not only in those countries but anywhere on the continent, including Russia and Ukraine – and handle all aspects of warehousing to boot.

What this means is their clients can be assured of dealing with a company that has experienced personnel on the ground who live on, work from and know that ground like the backs of their hands. It also

means service without delay. And it allows Pieter Smit to continue to offer the most competitive prices.

Pieter Smit is known for finding answers to any questions a client might have – and solutions to any issues that may arise – perhaps more important, however, they are able to turn those solutions into realities, immediately.

### Trucks and Storage, Warehousing and Trucks!

Pieter Smit offers air conditioned storage and warehousing with a guaranteed minimum temperature of 16 Celsius (roughly 61 Fahrenheit). High-cube containers with extra headroom, as well as 20 and 40-foot containers can be rented short or long-term. Overhead cranes are also available at their multiple sites.

They have a ready-to-roll fleet of over 700 plated vehicles that can get materials, crews and artists

where they need to be, when they need to be there. These include:

- Passenger Cars
- Crew Vans (Splitter Vans)
- Vans (B-Driver's License)
- Maxiload (BE-Driver's License)
- Trucks (C-Driving License)
- Tractors
- Trailers
- Night Liners
- Container Chassis Trucks

All of Pieter Smit's trucks boast Euro 6 engines standard – and they're clean, very clean. In Europe they say these engines are so clean that if a vehicle equipped with one were parked in a living room and left running all night, in the morning the air inside the house would be cleaner than before. Pieter Smit has been using these engines voluntarily since they first became available – being as environmentally responsible as possible is of paramount importance to the company. They've also added 26 new Green Trucks to their lineup





for 2015 via a public-private partnership - The European Green Vehicles Initiative.



The Nightliner Support, with 10, 15 or 18 beds, leather interior, two TV screens, Blu Ray Cinema, Bluetooth network, LED lights, a full kitchen with microwave and various fridges and an extensive wet group may be their most recognizable name. However, all of their box-trucks, sleepers, and tractor units have two beds in them – nobody needs to sleep sitting up in these rigs. Onward!



In 2015 Pieter Smit will unveil the all new XL Trailer, continuing their tradition of innovation that includes being the first to introduce the Mega-Box and Double-Deck Trailers. The XL took ten months to develop and build and is a custom-made trailer with three independently moving floors, increasing efficiency but not sacrificing safety. This professional mover has room for six cars that can be loaded in different positions depending on the needs of the job.



Pieter Smit will continue to do what they do best – provide transport to the entertainment industry and come up with ever better ways to get artists, crews and equipment where they need to be, when they need to be there. Whether they're coming



from the world of theater, music, automotive, sports or otherwise, that's great news to their clients.

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### Facing the Storm

Severe weather is one of the greatest threats facing outdoor venues and events. Unlike other hazards, weather is an unavoidable and often unpredictable phenomenon. Light breezes can turn to gale-force winds in moments, and mild summer mornings can unexpectedly give way to deadly afternoon heat. Most event and venue professionals thrive in such an environment, which demands both careful preparation and the ability to adapt to constantly changing information. But recent history shows that severe weather can disrupt even the best laid plans. When it does, the results can be catastrophic.

With the outdoor event season fast approaching, now is the time to ask yourself whether you've take the steps necessary to face challenges brought on by severe weather. These steps include having a plan in place to proactively forecast and monitor weather conditions, establishing a chain of command in response decision making, and developing formal evacuation and sheltering plans. It also means having an established process for internal and public

communications, ensuring that your team knows their individual role during a severe weather emergency, and are confident in performing their assigned duties.

The Event Safety Guide provides an excellent framework for developing such systems. Culled from the experience of key leaders within the event production and weather information industries, the "Weather Preparedness" chapter of the Event Safety Guide contains a number of tools and best practices designed to assist event operators in creating a weather response program that suits their individual event. The Guide also provides background and contact information for several training and informational resources that may offer additional ideas and assistance.

The Event Safety Alliance is pleased to announce two such weather-preparedness training opportunities geared towards the live event industry. The first of these, "Storming the Stage - A 60-Minute Introduction to Severe Weather Planning for Events" will be offered as a session at this year's Tour Link Conference. Presented by experts in the fields of weather forecasting and production, this session will provide an instructional primer on identifying weather-related threats, establishing an effective chain of command, developing a production-specific weather decision matrix, and where to find additional in-depth training opportunities.

The second, the ESA's Severe Weather Summit, is a more intensive training designed for touring professionals who take artists and shows on the road, as well as for venue operators who might have to evacuate a house full of guests. Presented March 10-11, 2015 at the National Weather Center in Norman, OK, participants in this program will not only learn about the predictive power of modern weather forecasting from professional meteorologists, but also how those working in sports and entertainment can use this information to protect the lives and property in their charge. Delivered from the perspective of event and venue professionals, topics of discussion will include chain of command and organizational issues; key elements of a severe weather emergency plan; how to create trigger charts; and post-incident analysis and documentation.

No one will emerge from either of these trainings as their own weather expert. However, each program will provide attendees with the basic tools and context to use existing technology and expertise in order to safely handle a severe weather event. For more information and to register for the Severe Weather Summit, please visit

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



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## Randy Wade Joins Morpheus

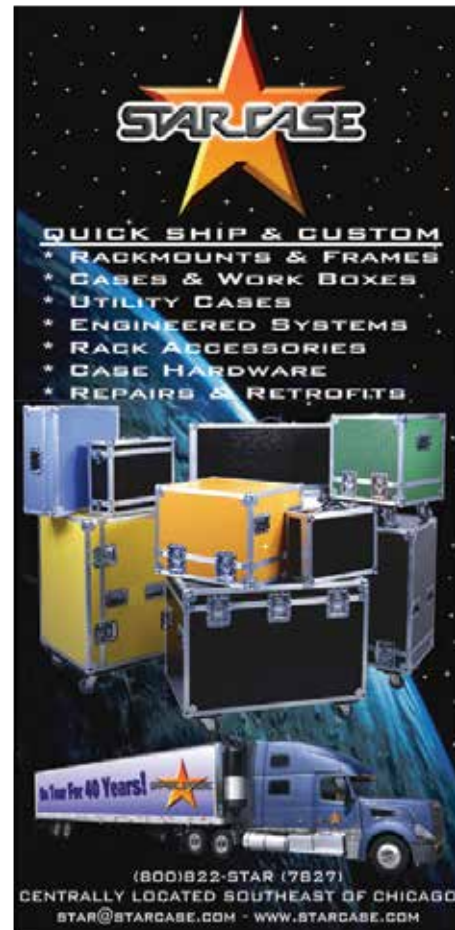
**Morpheus Lights** (Morpheus) has hired industry veteran Randy Wade for the newly created position of Senior Accounts Manager. Wade will be responsible for the sale of Ayrton LED products and increasing the market share of Morpheus' Production Services Division. Wade has 26 years of experience in all aspects lighting product sales and rentals, including touring, systems integration, and architectural sales. He will be based out of Houston, TX.

"We are very excited to have Randy joining the Morpheus team," Chief Operating Office Mark Fetto said. "This is somewhat of a homecoming for Randy, as he worked for Morpheus back in the 80's, but it is a completely different company that he is coming back to. I look forward to the benefit of his insight and experience as we work to expand the sales of Ayrton products and increase our presence in the touring market."

"I am really looking forward to working again with my old colleagues Mark Fetto, Zeb Cochran, and Jimmy Winn," said Wade. "With Morpheus having such a great rental inventory with a wide variety of equipment from the top manufacturers, as well as being the exclusive US distributor for Ayrton, I feel like I am completing a "circle of life" by working with Morpheus once again."

Morpheus Lights is a distributor and dealer of profession stage lighting products, a full-service lighting production company, equipment rental source, and manufacturer of innovative products for the professional market. In addition, Morpheus has sales representation in New York, NY to serve European and Asian markets.

Learn more at [www.morpheuslights.com](http://www.morpheuslights.com).



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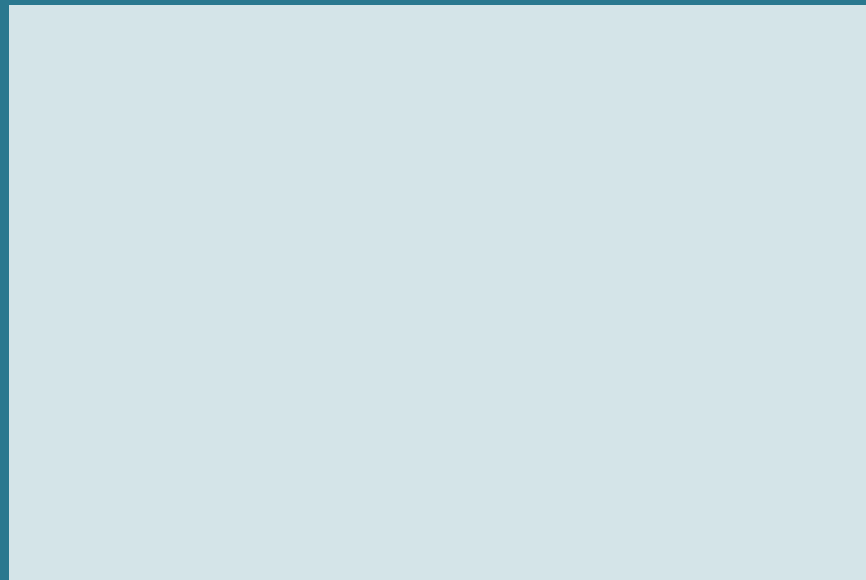
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## Solotech Welcomes Jean-Louis Blanchard

*François Ménard*, President and CEO of Solotech, a leader in providing solutions and professional audio, lighting and video equipment, today announced the appointment of Mr. Jean-Louis Blanchard as the Vice President of the Integration and Sales division. As part of his duties, Mr. Blanchard will be responsible for directing all sales and integration operations of the company in Canada and the United States.

Working in our field of professional technical equipment for over 30 years, Mr. Blanchard has a solid experience in business development of these markets and as a result an enviable knowledge of the industry. Jean-Louis Blanchard has known a successful career by applying a management style that is both innovative and inclusive. He does not hesitate to point out that joining Solotech is a natural alliance for him: "Few companies in North America have this specific expertise. Solotech is definitely in a class of its own and that is one of the reasons why I accepted to join the organization with great enthusiasm."

For Solotech, the arrival of Mr. Blanchard fits perfectly into the strategic plan of the company, which is to continue the development of the integration department, both in national and international markets. According to Mr. Ménard: "Jean-Louis has an acute understanding of our industry, a key to understanding the issues and challenges specific to the markets in which we operate. His expertise will be a great asset to Solotech. His arrival among us is part of a continuing business development, within a strong and talented team."



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# ERIC CHURCH

## Our Jobs Are Better Than Your Vacations!

The Crew on Eric Church's Outsiders Tour

When Mobile Production Monthly stopped by the Bridgestone prior to the kick-off of Eric Church's current tour, we were expecting to get a good look at staging, lighting and audio. What we didn't expect was to find a happy, excited crew who wouldn't stop talking about how much they love their boss. More than usual appreciation for an artist, without being asked, or primed, these guys kept going on about how much they love Eric Church.

Granted, it was the start of the tour and they were still fresh—as in hygiene not in experience. Some of these guys have worked for Eric Church for years and been in the music industry even longer. Production Manager Marc Earp "Earpy" has been in the music business for thirty years, and with the past five of those with EC. Set carpenter, Jamison "Porkchop" Hyatt did sound for twelve years before he started doing carpentry, "I used to build houses. There was a need," he explained. He's been doing car-

penry now for seven years, the last two of those with EC. Even a relative new addition like Darron Meeks, on his first EC tour doing stage left guitar and bass, has ten years previous work with Mötley Crüe.

We did start the interview with a nip of Jack Daniels for those who wished to partake. It might have put the crew in an extra festive mood with Mobile Production Monthly staff acquiescing to their good humored demand, "No interviews unless the magazine folks take a shot."

Still, nobody told them to keep telling us how much they love doing what they do. Or especially, how much they love working for Eric Church. And please, no accusations of rose-colored glasses or drunken bias—it was just a little sip. Follow-up interviews were done at their Evansville, IN show with Halestorm and Dwight Yoakum opening.

We asked Billy Moore, FOH, what he was especially excited about with the

current tour, "Looking forward to going to Church" was his response. Finally we asked just what is it about Eric Church that makes you guys love working for him? Porkchop said, "Eric is the coolest boss I've ever had in this industry and I've been touring for seventeen years. He sincerely cares about the crew, our families, and our wellbeing."

Many of the crew members spoke about the fact that there's no division between the band and the crew—they all tour and hang out together. The word family kept coming up. And not just among real life family members like brothers William Coats who is a Drum Tech and Dock Master and Samuel Coats, Stage Manager.

Sam and William grew up in the music business. Their Dad, Larry Coats, had his own production company, Gopher-It. He was an old roadie from back in the 80's and 90's. Larry was a production manager and FOH guy. Sam explained, "We loaded and

Tour Manager Todd Bunch and Production Manager Marc Earp



unloaded trucks since I was old enough to reach the liftgate." Their mom, Kay Coats was a backup singer. At first Sam wasn't intending to go into production. "My brother William understood it better, but for me, being the younger brother, I saw this business as something that took my Dad away from me." It was Johnathon Singleton, a Nashville singer and songwriter who got him back into production and also what ultimately got him hooked with the EC tour. "We'd done almost 200 club dates together. So when Johnathon's tour ended and EC was getting ready to make the jump from clubs to arenas, they asked me to join that tour."

"Though, I will say one thing... when I joined the EC tour, mom was in the ICU in the Hospital and not doing well. It was Thanksgiving. Eric Church sent us a full Thanksgiving meal at the hospital 4 hours away from Nashville. I mean, who does that? I hadn't even started with yet. But that's the kind of guy he is."

Sam motioned to other crew members, "With both mom and dad passed...these guys are our family.

I have no intention of going anywhere."

Tour Manager, Todd Bunch, will have thirty years in the music business come March and has been with Eric Church for eight years. He started out in 'hair metal' in 1984 and was a FOH Engineer who did double duty "on the business side" when he started out with smaller bands. "Little by little, the business side of things took over," explained Todd. He added, "I pride myself on this crew. They're a fun loving, crazy group of guys who work hard." Todd explained he began working for Eric Church when, "Eric was still beating around in clubs. He has Q Prime Management who I really respect and they saw something exciting going on with him. I left a high profile job because I believed in what he was doing."

Todd was also responsible for hiring Marc Earp. When asked to explain the loyalty and love the crew has for Eric Church, Marc Earp summarized, "For many years, I've had a trickledown theory. If the boss is a dick, the crew will be dicks. Our boss is fucking awesome."

Something else that's awesome is Eric Church's live set. In addition to going to a 360 stage from their previous 270, they have 14 trucks provided by StageCall to run equipment and 9 buses from All Access for artists and crew. Kaven Spears is lead truck driver.

Marshall Alexander, Tour Accountant, commented, "the bigger production is matched by the demand for ticket sales." At the beginning of the tour they were expecting to do 13-18K in ticket sales per concert depending on the venue.

### Audio

What's their biggest issue on an Eric Church tour? "How to deal with really loud audiences," said Marc Earp. The biggest struggle for the audio team is boosting over the crowds. Church and Earpy use Ultimate Ears Pro 18 Custom In-Ear Monitors. Heil PR35's have a cardioid polar pattern and are spec'd to dampen extra noise from the atmosphere.

Ben Rigby, Monitor Assistant, said, "You can get the levels as perfect as you can during sound check, but as soon as the fans get in here, yelling and screaming, we sometimes end



Continued- next page



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up having to push it up.” Front of House Engineer Billy Moore added, “when we end up having to push levels on this tour, they peak at 108 dB.” Billy has forty-one years in the music industry and still loves mixing live. Asked how he got into audio, he laughed, “My sister married a drummer. He taught me how to pick a song apart and hear things.”

By the way, Ben graduated from the University of Central Missouri with a degree in Audio Engineering in 2010. He hit the road with EC a little over a year later thanks to an audio internship and will have three years on EC’s crew this coming January. Students take notice, interning can help get you a job in the music industry.

One dozen Heil PR35 mics are located around the 360 hexagonal stage. Fitted with Optogate PB-05 automatic microphone gates, they unmute when EC is within a minimum of 15 centimeters of the microphone in less than .2 seconds.

Eric Church was converted to the Heils at a one-off date in Vegas where Bob Heil was in the audience to see the show. Neither Earpy nor Church had used a Heil before, but when

Church finished his set, both raved about the quality and how well the mic’s specs accentuated Church’s voice. With the Heil mic owner and founder of the company in the audience, an introduction was made and a deal was quickly drawn up.

Rachael Aull is the only female member on the production crew. She has an Audio Engineering degree from Belmont University in Nashville and worked with Clair Global prior to joining Eric Church’s team. Her responsibilities include stage patching, monitors, and wireless operations. She is responsible for patching the 50 channels used by Eric Church, Halestorm, and Dwight Yokum. Senheiser G3 series ear monitors are used for communication purposes. As far as being the only woman on the production crew, Rachael said it was a non-issue, “Everyone is easy to work with and get along with.”

FOH works 81 inputs from two Midas Heritage 3000 analog mixing consoles because, as Ben, the assistant audio guy said, “When you can run analog, why not?” Monitors are run off of Avid Profile by Marc “Earpy” Earp. Every-

one on the audio crew was in agreement that the analogue just sounds better.

## Lighting

Butch Allen is the lighting designer for the Outsiders tour. Christie Lights provides equipment and six lighting crew. One thing that sticks out for Charlie Phan of Christie Lights is “the precise integration between automation and manual. A lot of people are impressed because what we’re doing, like having two moving lights as spotlights, isn’t ordinary.”

Rob Koenig, Programmer and LD has 18 years working in lighting and this is his first country artist ever. Rob mentioned an article he’d read that said Eric is our biggest working rock star—“that’s how I felt the first time I saw Eric.” Rob laughed at his initial shock in realizing he was loving the music even though he’d never worn cowboy boots so to speak and added, “mainly it’s Eric. He is unique. He’s not the trend, he’s the trendsetter.”

Rob also explained how they use the two different kinds of spotlights to give different looks depending on the feel of Eric’s songs. One of the spotlights is a Martin Quantum LED for



songs where they want a softer wash and the other is a Martin Mac Vyper 3 Aeroflex for songs that use a harder more defined shape. So for a song like “That’s Damn Rock & Roll” it’s all Vypers and Nitros for a hard edge. During “Hometown” they can give a softer look.

There are 6 Clay Pakys mounted on zip lifts and seven manned spots from the suspended 360° rig above the monitors. Lights mounted on scissor lifts come down from the suspended rigs. Lights mounted in 13 Hex Towers (also used on Bon Jovi’s “Be-

voice for it.” Lance grew up in Litiz, PA, Roy Claire of Claire Lighting was his neighbor and he started working for Michael Tait of Tait Towers when he was still a teenager.” What does he love about being a rigger besides telling people no? “It’s a challenge. It’s math. I get to walk in everywhere and figure out how to make things work.”

## Stages and Specials

Stages were done by Tait and it’s the first time EC has gone with a 360 set design. It’s a 70 foot octagon with two thirty-foot thrusts. There are five different levels for the EC and musicians to work from that range from 42 inches to seven-and-half feet high. Two VIP areas, can hold 35-50 people depending on venue. Screens were provided by Screenworks.

Drums and drummer descend from within a box of monitor screens. Lead Carpenter Michael Todd commented, “This is a whole new thing for us. It’s like the Millennium Falcon of sets.” The drum platform then sits on a rotating platform that runs 180°.

In each head there are LED lights, which are set to light during the performance. The kit is SJC and is nicknamed Skull’Merica because of the skull and American flag design inscribed on the side of each shell.

When some of the crew were asked what if they had a favorite tool or piece of equipment, Porkchop said, “I tell you one thing I really love—Tait.” Michael Stembridge was in full agreement when he gave an example of how Tait Towers comes through for them no matter what they need, “I admit it. We broke something. I sent an email on Sat at 1:45 a.m. and by Sunday I had back 6 pages of diagrams and explanations of how they were going to

manufacture a replacement part in-house because it would take too long to order it—those guys are great.”

Marc Earp showed us how separate monitors are setup at stage left and right for each of the opening acts in what they call “Monitor World.” All of that equipment is moved out prior to Eric Church’s set and they reclaim that space for some extremely lucky fans.

Law Ingalls, Promoter Rep mentioned this part of the show as one of his favorite parts he loves best about the show. “It’s like the Willy Wonka golden ticket for 50 fans.” Law explained. “We have some staff going up to the nosebleed sections, basically the top of the bowl, and looking for fans who for whatever reason couldn’t afford tickets closer, or maybe they got their tickets late, but look like they’re really excited to be there and they get invited to come down to the pit space.”

And who gets this fun part of the job? Jill Trunnell, Assistant with TMG/Messina Group (with Law) and tells people she’s “going to gen pop” when she leaves to scout for fans who get invited to see the show from the pit. She looks for people who are wearing Eric Church tee-shirts from 10 years ago or who seem especially excited to see EC. Jill commented, “It’s life changing for some of these people. You make people so happy. There’s tears, hugs, disbelief. I have to tell them, ‘no I don’t want your tickets, or money’ and then when we open up the pits, there’s hugs and high fives again when they see how great the seats are gonna be...” she paused for a moment, “I get goosebumps just thinking about it.”

It’s a win-win all around. Not only does EC get to give something special to a group of fans who were already

excited to be seeing him, but he has some especially enthusiastic fans up front to inspire him.

## Catering

Besides going on about how “fucking awesome” their jobs and their boss is, the Eric Church crew mentioned one other area where they felt appreciated—catering. Since food on the road is rarely one of the highlights mentioned about being on tour, Mobile Production Monthly asked to speak with the caterer and we were introduced to Bob Schneeberger of HSG catering, “I’m known for my soups,” he explained when asked about his fandom among crew.

Unlike a lot of tours that leave the cooking to staff lined up by a concert venue, Bob is part of the touring crew. Ben Spjut is the Sous Chef. Bob commented, “I don’t know if it’s my passion for food or just having fun with it, but I love to watch people eat and see what they really like.” Having the day-to-day interaction gives him the personal experience to know what kinds of things the crew likes to eat, what they won’t eat, and whether there are any food allergies that need to be considered.

This actually gives Bob the opportunity to be creative and experiment with different dishes to keep things fresh and exciting rather than having to play it safe with blander or more boring options. They cook everything fresh, including desserts like cupcakes that could be store bought, but Bob won’t cut corners. For the Evansville show, desert included homemade Honey-Jack cupcakes. Vegetarians and Vegans on the crew are accommodated with a simple radio call to Bob, “With a ten minute notice I can make them something that’s delicious.”

Bob’s son Jordan Schneeberger works with him on tour and commented, “We’re a family business. I’ve gotten to see Paul McCartney, Lollapalooza, Jonas Brothers. How cool is that?” He started working with Bob on tours when he turned 16, “I’m 20 now and I’ve done a lot of fun stuff. I love it. I mean, it’s hard work, lots of hours, but then you get to see someone like Eric Church every

night.” But don’t expect to see Jordan in catering forever, he shared that he’s also going to school for accounting. “Someday I’d like to get into the business side of things, like Tour Accountant.”

Bob was kind enough to share one of the non-vegetarian crew favorites— Guinness Beer & Cheese Soup.

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## Outsiders Crew List

Marc Earp - Production Manager/Monitor Engineer  
 Marshall Alexander- Tour Accountant  
 Lensey Coker- Production Assistant  
 Law Ingalls- Promoter Representative TMG/Messina  
 Jill Trunnel- Assistant with TMG/Messina  
 Bridget Bauer- Accountant for the Tour, TMG Messina  
 Craig Wright- Drummer  
 Lee Hendricks- Bass Player  
 Todd Bunch- Tour Manager  
 Jeff Cease- Guitar Player  
 Driver Williams III - Guitar  
 Jeff Hyde- Utility  
 Joanna Cotton- Vocals  
 Samuel Coats- Stage Manager  
 Abigale Higgs- Backstage Manager  
 Billy Moore - Front of House Engineer  
 Jared Lawrie - Systems Engineer/Crew Chief  
 Rachael Aull - Monitor Tech  
 Matthew Patterson - Audio Tech  
 Bryce Beauregard - Audio Tech  
 Benjamin Rigby- Monitor Assistant  
 Charlie Phan- Lighting/Dimmer Tech  
 Lance Stoner- Head Rigger

Michael Todd Stemberidge- Head Set Carpenter  
 Jamison "Porkchop" Hyatt- Set Carpenter 2  
 "Moses" Michael Beck- Set Carpenter 3  
 Shane Huebner- Set Carpenter 4  
 M. J. SaGraves- Lead Guitar Tech  
 Robert Larkin- Video Crew Chief  
 Robert Koenig- LD  
 Jay Cooper- Video Director  
 Cory Mascari- Camera  
 Russ Span- Camera  
 Christopher Jones- LED/Camera  
 Tommy Lamberson- Personal Security  
 Mark Lemaster- Star Coach Driver  
 James Carroll- Lead Driver  
 DeWayne Lemaster- Bus Driver  
 Tim Hudson- Bus Driver  
 Mike Ponder- Bus Driver  
 Michael Webb- Bus Driver  
 Luke McKnight- Bus Driver  
 Austin Clark- Bus Driver  
 Kavin Leroy Spears- Lead Truck Driver  
 Ronnie Goodwin- Truck Driver



Samuel Coats



M.J. SaGraves and William Coats



Jill Trunnel



Bob Larkin and Jay Cooper



Michael Stemberidge, Jamison "Porkchop" Hyatt, "Moses" Michael Beck, and Shane Huebner



Rachael Aull



Rob Koenig



Bob Schneeberger and Ben Spju



Lance Stoner



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EPT is a one stop shop for European Production taking care of all touring needs from freight to trucking to bussing, giving tour and production managers the peace of mind they need and the reassurance that one company is handling all their needs for their tour.

It is comprised of 3 of the most well-known names in the freight, trucking and bussing world. Horizon Entertainment Cargo (freight) headed up by Phil McDonnell, Trucking Service (Trucking) headed up by Elmar and Hanno Lamberti and Coach Service (Bussing) headed up by Clemens Behle

**The Past.** EPT was officially formed the back end of the 90's after Horizon Entertainment Cargo through Phil McDonnell's own past experience had already completed many one stop shop European tours for various HEC freight client relationships.

By the time EPT was formed Phil McDonnell was already an established name in the Entertainment freight and music business. After an illustrious 28 year career as a production/tour manager for artists such as Rory Gallagher, Fleetwood Mac, Van Morrison, Psychedelic Furs, Gin Blossoms, Clannad to name just a few McDonnell decided to come off the road but still wanted to stay involved in what he knew best from leaving school. Entertainment Freight was a favoured choice as the requirements for a tour/production manager to him re. tour freight was second nature. However, from the start, McDonnell wanted to be more than just a UK based music freight com-

pany. His goal was to have an entire HEC family network of offices around the entertainment touring world offering a familiar HEC touring and production service to all clients everywhere they tour.

Enter the brothers Elmar and Hanno Lamberti, Chris Hahne and Clemens Behle, the minds behind Trucking Service and Coach Service.

Trucking Service was founded in 1982 by the Lamberti brothers in the Cologne, Germany. At that time, the city had a vibrant Rock n Roll scene in which the Lamberti's were heavily involved. Before they started Trucking Service, they were tour managing full blown productions for various Rock n' Roll bands in Europe. This experience was a major advantage for their later work to come. Already their knowledge of the music industry allowed Trucking Service to function as more than just your average transportation company. Besides guaranteeing that your equipment will be where it needs to be, when it needs to be there, Trucking Service themselves today also offers a complete service package in the production field including taking care of secured equipment storage and pre-tour production rehearsal facilities also..

In 1992 Trucking Service expanded from transporting the artist's equipment only to transporting the artists also. Chris Hahne joined the team and so Coach Service was founded and a few years later he was joined by his business partner Clemens Behle. The idea behind Coach Service was to offer artists a premium touring experience in Busses that could not be matched by any other competitor in Europe. In 1997, both Trucking Service and Coach Service

were rapidly expanding and moved from their headquarters in Cologne to Wehrath, a small town 30 minutes outside of Cologne. This allowed for exciting new possibilities for both production transport companies. The team grew, new garages were built in order to maintain the vehicles to excellent company standards that had been set already, more workshops were built to allow revolutionary customization of the tour busses and the overall company parking lot area was increased to roughly 15.000 m<sup>2</sup>.

McDonnell knew about both the Lamberti's, Behle and Hahne and decided to reach out to them in order to use their services for any trucking and bussing requirements that might have been needed by Horizon Entertainment Cargo for their own clients in Europe. With the offer of working alongside McDonnell on the table the Lamberti's, Behle and Hahne decided to snap it up and start something that they knew could & eventually would develop into a powerhouse of a production company in Europe.

After working under their own respective company names, which are still operational and major leading production names in their respective fields to date, the first big joint venture came in the mid-1990s when Doug Nightwine (tour manager for the Joe Satriani) approached his past touring comrade and friend McDonnell for production assistance with his upcoming European tour as he was stuck on a Sth American tour with Joe with bad communications to work with. Nightwine also enquired if McDonnell could recommend a good trucking and bussing company that he could tour with and that was the moment McDonnell knew that this could be the start of something good for all HEC clients. After this, it became apparent that the Euro-



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pean market had a need for this type of “one stop shop” tour production service. A service where you have a group of individuals who are all long serving experts in the entertainment industry, that will cover all areas of touring and production ensures a professional and thorough tour service is provided to all clients from start to finish. Thus the EPT brand name to oversee the 3 x companies “One Stop Shop” production business was formed officially a few years later

**The Present.** Since EPT was formed the company has been growing in size and status, not just as an organisation but as individual companies too..

Horizon Entertainment Cargo celebrated its 20th anniversary in 2014 and in that time has grown into a worldwide entertainment cargo network with 10 x official HEC offices now in Europe, Nth America, Australasia, the Far East and Israel. With offices far and wide and a client list boasting some of the biggest names in music as well as clients in theatre also Horizon Entertainment Cargo work on the mantra “there are very few places in existence on this planet that we cannot deliver to to make a show happen” and this has been evident with production clients still coming back to this very day after 20 years. All/any details ever required for Horizon Entertainment Cargo and their services offered can be found at [www.hecargoworld.com](http://www.hecargoworld.com)

Much like HEC, the German partners Trucking Service and Coach Service have evolved into larger ventures as well. Trucking Service’s fleet of about 45 vehicles can be found on motorways throughout all of Europe & beyond offering transportation from the farthest outposts of Russia all the way to the Canary Islands. A varied spectrum of international clients ranging from hard rock bands to prominent theatrical productions such as Cirque du Soleil all rely on the years of hard experience that Trucking Service has gathered in the field of entertainment trucking. To get a better look at the services offered by Trucking Service, visit the company website at [www.truckingservice.de](http://www.truckingservice.de) or to get a look at

many of the pictures that show what it’s like to be on tour with Trucking Service, find the Trucking Service Facebook page at [www.facebook.com/truckingservice](http://www.facebook.com/truckingservice)

Coach Service is no exception to its other growing business partners. CEO Clemens Behle has been a very busy man; currently the company has about 70 high-end and customized vehicles on the road with offices in Germany, England and France. Coach Service busses are designed in a way that allows for quick and customised change to the busses interior so can cater to any of their client’s needs. When a bus comes off a tour and enters the company workshop it can be transformed in a matter of hours. Anything is possible, from 8-10-12-14-16 x berth sleepers to busses with king size Star bedrooms or with lounges equipped with flat screen TVs. The busses can be equipped with the with the highest in multimedia standards ranging from next generation gaming consoles to surround sound systems to colour changing LED mood lighting systems. Some of the biggest names in the music business such as Lenny Kravitz, Rihanna, Janet Jackson and Bon Jovi have all put their faith in the excellent services offered by Coach Service. To get a better look at what Coach Service has to offer, visit the company website at [www.coachservice.com](http://www.coachservice.com).

Present times and clients expectations

have forced Coach Service to evolve in order to withstand the heavy competition in the European market; a new partner company called Berlin Rock Coaches was recently formed by former Coach Service CEO Chris Hahne in the music capital of Germany, Berlin. BRC is able to offer the same standards of experience and knowledge of the music business at more affordable prices to a whole new range of clients. BRC offers slightly older models of the premium Coach Service busses, offering similar quality to clients who may be running on a tighter budget. To see what BRC has in store for clients, visit the webpage at [www.berlin-rock-coaches.com](http://www.berlin-rock-coaches.com).



With the expansion of these 3 x companies individually, the growing of EPT was inevitable. EPT currently is the only one stop shop call for so many major tour/production managers now when they are touring Europe. With the far reaching contacts at the disposal of EPT your European touring is just that much easier.

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# Advertiser's Index

Volume 7 issue 7

AJL International.....	27
APEX Stages.....	21
Crown Seating .....	16
Country Coach.....	34
Engine Power Source.....	33
Enterprise .....	17
EPT.....	36
Five Points Production.....	38
Four Star Wire.....	20
Gallagher Staging.....	IBC
Hemphill Brothers.....	18
Jumbocruiser.....	27
LeBas.....	40
MM Bandservice.....	39
OSA.....	25
PieterSmit.....	15
Precise Corporate Staging.....	14
Prevost.....	BC
Roadhouse Coach.....	4
Rock It Cargo .....	27
SES.....	20
Soundcheck.....	19
Stage Call.....	30
Stage Door Transportation.....	41
StarBase Jets.....	26
Star Case .....	20
Tour Ready.....	IFC
Truck'N Roll.....	35
Upstaging.....	17



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