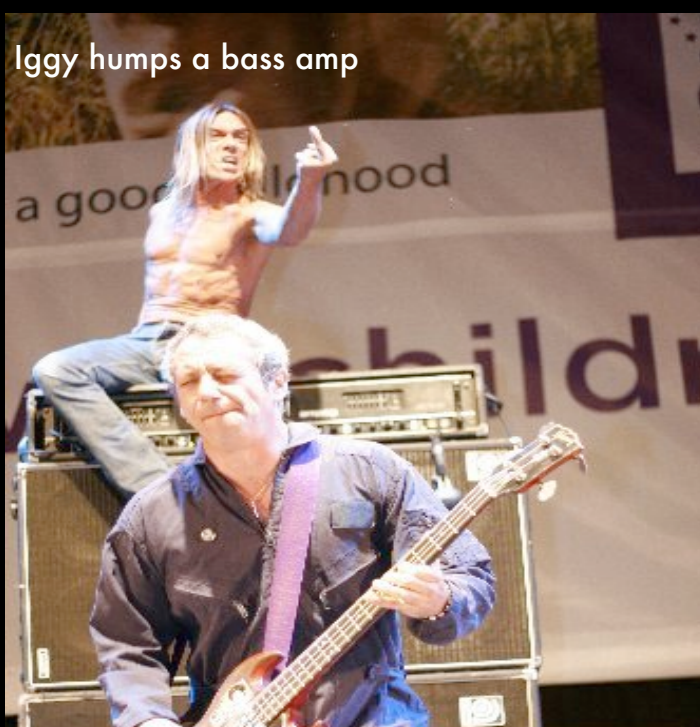


# “FROM THE RIDICULOUS TO THE SUBLIME”



Since 2004, UK event management company TAO Productions has production managed a Classical Proms Spectacular for its clients at Harewood House, Leeds. A pleasant end to the season!

2007 saw a small change, in that, the client rented the site & infrastructure to NewSubstance Creative Agency for a concert on behalf of The Children's Society Charity. That concert was 'Rock The House' headlined by the recently reformed **IGGY POP and THE STOOGES**; the group that is often regarded as hugely influential in both the 'heavy metal' and 'punk rock' genres; added to this Scottish Rock Band, **Idlewild**; Mercury Prize Nominees 2007, **The Young Knives**; Massive Attacks, **Tricky**; garage rock band **The Horrors**; Scottish punk country act **Sons & Daughters**; **The Dirty** and Leeds own **Sunshine Underground**; now immensely different from a Proms Concert.



Iggy humps a bass amp

TAO Group's Andy Cotton, was soon asked to step up from production management to event manager, completing all licensing, health & safety, medical, site infrastructure and support personnel; which included a Safety Manager, Jon Perry (TAO Misc), Fire Safety Manager, Ollie Smith (TAO Fire), Production Manager, Ben Price (TAO Productions), Arena Manager, Graham Jones (TAO Group), Pit Manager, Justin Britchford (TAO Group) and long time industry friend Penny Mellor as Welfare Manager.

The normal production and site infrastructure was increased from previous years from a 12 metre to an 18 metre Serious Stages Orbit; stage lighting rig twice the size supplied by Fineline Lighting to the Iggy Pop spec, a classical and rock sound rig from Major Tom and backline from STS.

The production specifications had to mirror The Stooges rider, which could have been written in Japanese as most of it had to be translated from the language of The Stooges.....here's an example

.... **Mix 1 - front vocal wedges. - IGGY'S VOCAL ONLY.** Wedges **must** be bi-amp, powerful, very loud, uncompressed and unlimited. Also, can we arrange to have them off the front of the stage inside the barrier [there is a barrier, isn't there?] -on flightcases, possibly?. This will make me very happy, like a happy little bunny rabbit. About Iggy's vocal - we need lots. The best thing is, make it strong and punchy, a bit like a boxing kangaroo. Then turn it up. When you think you have turned it up enough, **turn it up some more!**. When you think you have turned it up enough, **turn it up some more!**. **A Tsunami of Voice....."**

Site specifications also increased, extra toilets; Emergency Liaison Team Offices ; 70 metres of convex barrier; steel shield fencing; water points; security; medical; with all fencing having to be removed after the Iggy show overnight as the classical client, Andrew Wyke said "I don't need it looking like Alcatraz for a classical".

All was going well and then Iggy Pop performed at Glastonbury Festival and the now infamous stage invasion took place, which The Guardian called 'Total Havoc'. TAO's Andy Cotton spoke to industry professionals who had worked with Iggy including Dick Tee, Chris Fitch, Richard Young and Gary Cooper-Burrows all of whom warned that charity show or not, a stage invasion was on the cards, as Chris Fitch said "It's now part of his show and it's like trying to stop a runaway train".

Andy Cotton decided that if a stage invasion is going to happen it has to be made as safe as it can be;



Risk Assessments were done and procedures were put in place; noise warning signs to warn the audience of high on-stage noise levels; a platform across the front of the stage to make access easier for the crowd; large white lights on stage under the control of TAO crew; extra public address mics under the control of TAO crews and a full show stop procedure signed off with Iggy's tour manager.

The day came and the stage invasion ensued on the eighth track into The Stooges set as "Real Cool" started, Iggy summoned the crowd up; as the audience came over the barriers it was scenes reminiscent to the

D Day landings. Over 1,000 people cleared the barriers, AP Security's Pit Crew, which numbered 40, caught 600 but 400 got onto the stage, a good humoured 5 minutes of stage incursion was cleared safely by TAO and AP Security personnel with no injuries !.

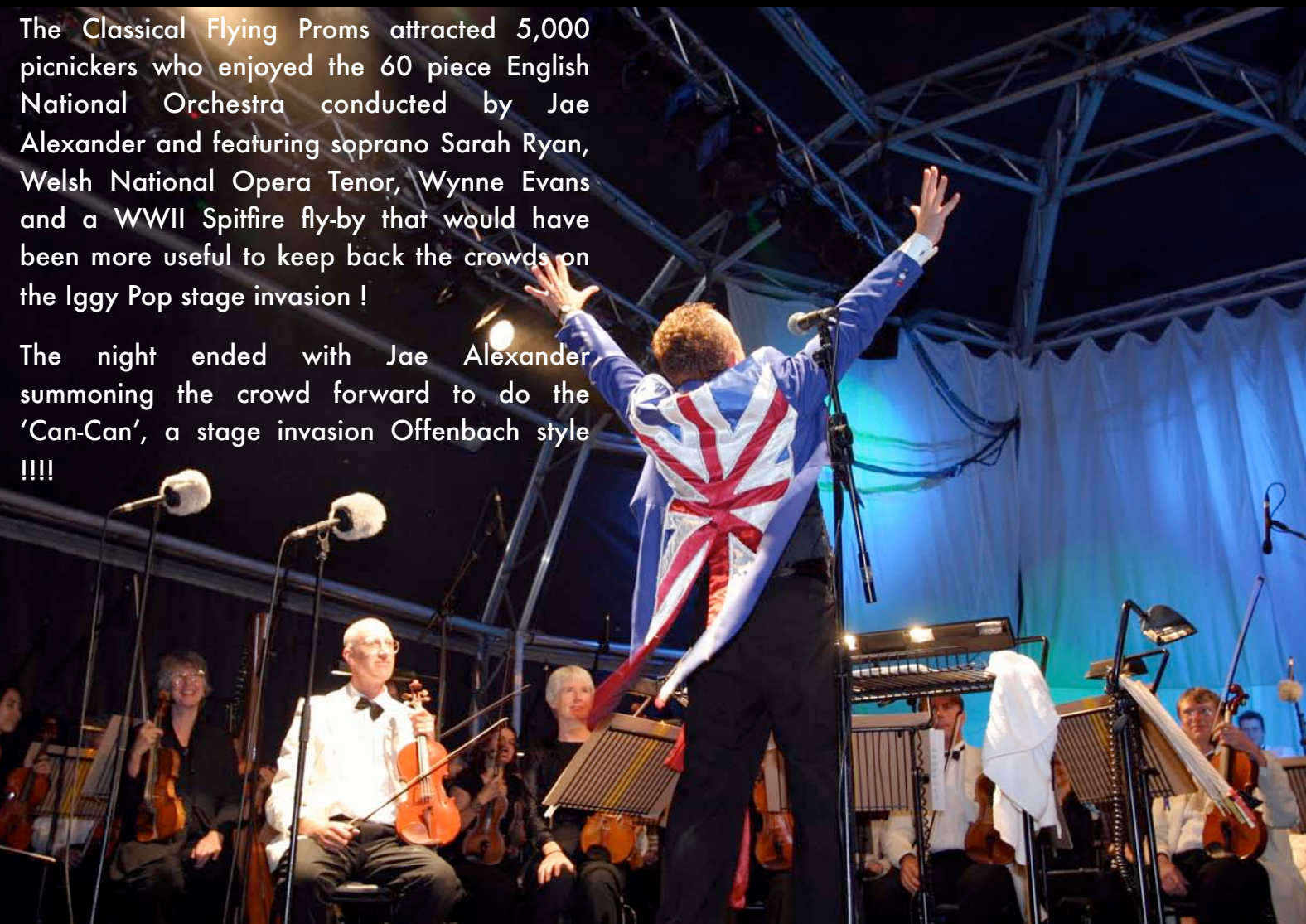
Henry McGroggan, Iggy's Tour Manager said "that was bigger than Glastonbury, got cosy for a minute or two".

The Yorkshire Evening Post reported " Iggy repeatedly dives into the crowd, but never stops singing and when he invites the crowd to join him on the stage for 'Real Cool', hundreds oblige; It's crazy but strangely the highpoint of the gig....."

Patrick O'Mahony, Director of NewSubstance said "Andy Cotton, Ben and the whole TAO team were all brilliant and everyone played a vital part in making it the success it was. The fact that no one got hurt when the "300" fans got on stage is a credit to all involved.

The Classical Flying Proms attracted 5,000 picnickers who enjoyed the 60 piece English National Orchestra conducted by Jae Alexander and featuring soprano Sarah Ryan, Welsh National Opera Tenor, Wynne Evans and a WWII Spitfire fly-by that would have been more useful to keep back the crowds on the Iggy Pop stage invasion !

The night ended with Jae Alexander summoning the crowd forward to do the 'Can-Can', a stage invasion Offenbach style !!!!



**PRODUCTION CREDITS:**

EVENT MANAGEMENT: TAO Group / STAGING: Serious Staging / PRODUCTION MANAGEMENT: TAO Productions / SOUND: Major Tom  
LIGHTING: Fineline / POWER: Powerline / SAFETY MANAGEMENT: TAO Misc / BACKLINE: STS / BARRIERS: Eve Trakway  
SITE INFRASTRUCTURE: A Plant / MARQUEES: Cooper's Marquees / PROMOTER: NewSubstance / CLASSICAL PROMOTER: MA (UK) Ltd

