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FROM THE *Publisher*



This issue has a profile on LMG, a company that is clearly spreading its wings and is ready for “Prime Time”. Their support of our cover feature, Train, demonstrates the versatility and professionalism of this company. It also gives us an opportunity to focus on what I feel is a primary mission of our publications, the ability to promote good professionals as they are on the way up.

Also in this issue is a feature on one of the real established companies in our Industry, Janco Transportation. Headed up by Rick Rosenthal, they continue to deliver quality transportation at reasonable prices and dependability that is necessary to all touring groups.

Also, of equal importance is the launch of a new continuing feature on the Event Safety Alliance (ESA), that is making a serious impact in our Industry under the leadership of Jim Digby. Jim recently was the keynote speaker in Nashville at the Touring Career Workshop, hosted at Soundcheck Nashville, where our own Lori Meadows met up with him.

Finally, speaking of the ESA and meetings, that group will be conducting a series of sessions and workshops at our Tour Link Conference in February....don't miss it.

We will be making announcements on speakers shortly. There are still rooms available at the host hotel, but we are entering the rush season, so do not wait to book a room, they are going fast.

Publisher
Larry Smith

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The Event Safety Alliance: Working Together For A Safer Industry

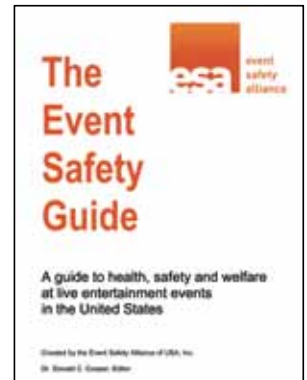
In late 2011, the live event industry was in a state of crisis. Following several high-profile incidents (most notably a stage collapse in Indianapolis that killed seven and injured dozens of others), many in the public began to doubt their personal safety while attending events, particularly large outdoor concerts and festivals. Multiple news features were published questioning the safety of temporary staging, while scrutiny from local and state legislators foretold the possibility of well-meaning but potentially misguided legislation. All the while, accidents continued to occur with alarming frequency, affecting events of all types, sizes, and legacies. As the year came to a close, several industry professionals began discussing why these tragedies happened, and what could be done to prevent them in the future.

These initial discussions provided the framework for what eventually became the Event Safety Alliance (ESA). Formed in January 2012, the ESA is a non-profit

organization dedicated to promoting and supporting the concept of “life safety first” during all phases of event production. Through the dissemination of information and the development of planning resources, the ESA strives to eliminate the knowledge barrier that often contributes to unsafe conditions and behaviors. In just under two years time, the ESA has grown in both scope and influence, boasting a registration list of over 2600 individuals from a variety of disciplines, including event producers, engineers, riggers, equipment lessors, tour managers, roadies, and safety specialists.

The ESA’s most significant achievement to date has been the creation of the Event Safety Guide. Modeled after the UK’s “Purple Guide”, the Event Safety Guide is a collection of best practices culled from the experience and insight of top professionals within the event industry, as well as relevant life safety standards currently available in the marketplace. The Event Safety Guide is not a “how to manual” or a complicated set of standards. Rather, the guide was designed to serve as a one-stop reference that can be used to help event operators ask the right questions when planning for safety. It addresses a broad range of topics relevant to most every event, including emergency planning, weather preparedness, and personal protective equipment. Additionally, the guide includes chapters focused on technical issues such as temporary staging, rigging, and special effects, as well as specific event types such

as arena shows and classical music. The language is straightforward and the contents organized topically so that they may be quickly referenced when needed.



With version one of the Event Safety Guide released in November 2013, the Event Safety Alliance has set its sights on becoming the industry’s preeminent safety trade association. In the near future, we hope to begin development of additional training and reference materials, safety and emergency planning software, and the creation of an annual event safety summit. Above all, we will continue our mission of spreading the message of life safety first to the furthest reaches of the industry.



MPM’s Lori Meadows and ESA’s Jim Digby at a recent TCW event at Soundcheck Nashville.

From the very beginning, this publication has shared our belief that safety should be the number one priority when planning and executing events. As a demonstration of their commitment to the cause, Mobile Production Monthly has partnered with the Event Safety Alliance to provide you monthly updates regarding our activities, issues affecting safety in event world, and ways that you can become involved in creating a safer, more responsive industry. We are excited for the opportunity to engage you in this critically important discussion, and hope you’ll find this information useful as you go about your professional lives.

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MM Bandservices

Mike Moulds and his wife Alison started MM Bandservices in the year 2000, and since they started, all they have ever done is work within the music industry. This is where they have learned what bands really want from a tour bus company. Based in the UK, in the Port of Hull in Yorkshire, which has fantastic links to the Belgium, Holland, Norway and Denmark, they offer a friendly, knowledgeable, professional service, which gives you a genuine value for money package.

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Their fleet of purpose built vehicles has something for everyone. They have budget buses for those who are doing smaller gigs on a relatively tight budget, through to a new fleet of extra long crew and band buses, both double and single deckers, specializing in long distance and European Tours.

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At MM Bandservices, they accommodate anything from 7-16 beds and all sizes in between. A brand new fleet of trailers for backline will save you money in trucking costs. However, for larger tours, they can put you in touch with a preferred supplier who will look after you.

All their vehicles come with hand-picked experienced drivers who know how to look after clients and go that extra mile. They are all fluent in English (which is not always the case with some European companies!) and have perfect driving records with safety as one of their main goals.

MM Bandservices have been fortunate enough to have been well supported by the management of such acts as Plan B, Mumford & Sons, The Osmond's, Wiz Khalifa, Sean Paul & Little Wayne, Shakira, Red Hot Chilli Peppers and the Foo Fighters, to name a few. They also like to take care of artists on their first trip to Europe and those who are coming back to touring after a break, such as the Pet Shop Boys.

MM Bandservices like to combine quality and standards with value and service, a recipe that Mike feels reflects the company ethics.

"I know it's a cliché, but we really are "big enough to cope and small enough to care!" says Mike.

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Located in the hub of the entertainment industry in Burbank, CA, The Coast Anabelle serves as a reminder that it is possible for luxury, comfort and functionality to exist simultaneously while traveling for business or pleasure.

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Coast Anabelle offers many benefits, such as complimentary wireless internet, complimentary local phone calls, complimentary bus and car parking and complimentary Burbank Airport shuttle service. Additional amenities include in-room Starbucks Coffee, nightly turndown service and 24-hour room service.

The Coast Anabelle manages to exemplify nothing less than the best for all of its guests. With 45 luxurious guest rooms and suites as well as a full service restaurant, Olive's Bistro & Lounge, the Coast Anabelle is able to provide each guest the personal attention and services they deserve while relaxing with all of the comforts of home.



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Scenex Lighting Introduces LED Tape with Individual Pixel Control

Scenex Lighting from GLP US is delighted to introduce its new Pixel LED Tape - a new range to its flexible LED tape solutions that now offers individual pixel control via DMX.

Used in a wide range of live, scenic and architectural applications, the Scenex range of LED solutions now offers greater control and creative possibilities.

The new Pixel LED tape takes things to a whole new level by adding individual control to each pixel in a tape system that has a higher resolution and higher output than competitive products. Included as standard is a 3M adhesive backing, as with other LED tapes in the Scenex range and an IP65 rating allowing the tape to be used outdoors, or in other environments where it is likely to get wet.

Scenex's pixel tape has a pitch of 32mm and is available in different lengths, with both black and white PCB backing, for users to choose from.

Scenex Lighting has been a leader in LED tape, since they introduced their systems. Customers had begun requesting a new level of control though. With the latest systems offering huge amounts of control options, designers wanted LED tape with individual pixel control for a greater range of design possibilities.

Keeping things as simple as possible, Scenex's technical gurus have come up with straightforward implementation solutions. Understanding that not everyone has worked with this technology, Scenex offers a full technical and design support service to ensure that customers get the very best from their desired design.



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Precise Corporate Staging's Recent Open House Proves to be a Big Hit

Precise Corporate Staging's Open House event, held on October 17th in the company's Tempe headquarters was a big hit. Participants enjoyed an afternoon of learning and networking with industry peers. Equipment demos from TeachLogic, Martin by Harman, Outline and F&P Media Group received great reviews.

"We would like to thank everyone for coming and for making our Open House fun and memorable," said David Stern, CEO of Precise Corporate Staging.

Stern extended special thanks for equipment demos to:

Jerry Hogerson from TeachLogic, Greg Jones from Martin by Harman, Tom Benson from Outline and Harry Warman from Warman Marketing representing Outline and TeachLogic

Rick Benton from Living Energy, Bill Lorentz from Chandler Center for the Arts and Fran Sutherland were the winners of the door prizes at the event.

"Many of our East Coast clients, friends and vendor couldn't make the Arizona Open House, so stay tuned for an open house in our Georgia location soon," added Stern.

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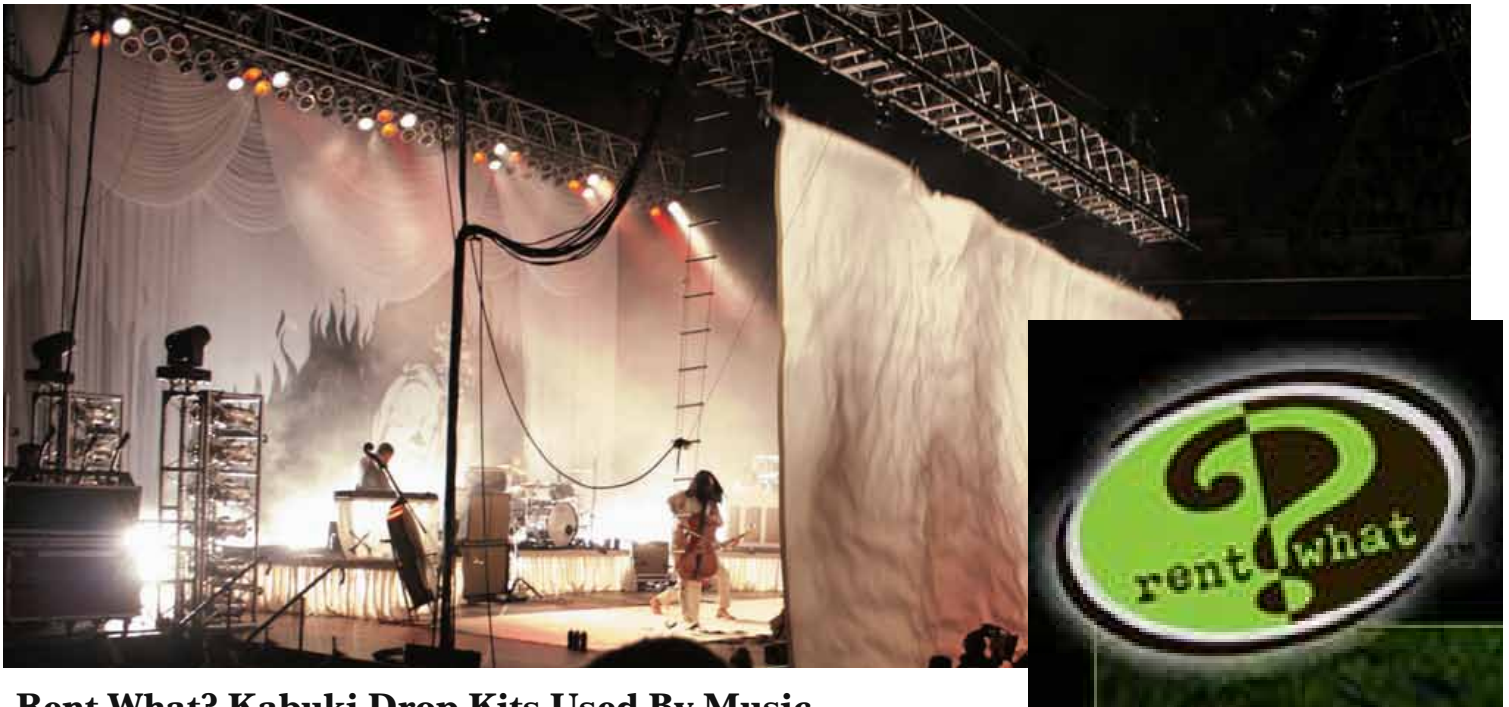
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Kabuki drape drops are a popular and dramatic stage effect used by such superstar musical acts as Alice in Chains, Ivete Sangalo, Jay-Z, Mötley Crüe, No Doubt and OneRepublic. Now anyone can use this simple and affordable, crowd-pleasing effect thanks to Rent What?'s versatile Kabuki drop rental kits.

In a Kabuki drop, a series of small solenoid boxes are attached in a daisy-chain on a truss. The drape is then attached to the solenoids with Velcro and D-rings. When the solenoids are activated, the drape is released and drops to the stage. In a double Kabuki, the concealed drape first falls from the rafters and hangs until a second command drops it to the stage.

"There is nothing quite like the rush of excitement as the music builds, the lights go up and the drape drops to reveal the band as the audience goes wild! It's an "aha" moment," says Megan Duckett, founder and president of Rent What? Inc. "Our easy-to-use Kabuki Solenoid System allows stage crews to "reveal, drop and roll" just about any drapery element or

backdrop for dramatic effects."

Productions can use their existing drapes or rent them from Rent What?, and custom stage drapes are available from sister company, Sew What? Inc.

"The Kabuki effect is great," says Zito, production manager for OneRepublic.

"The band's first song is behind the drape, all backlit; it's awesome."

Every standard or a la carte kit offers everything needed for a Kabuki drop on stages from twelve to eighty feet wide. "Set-up is simple right out of the box," says Duckett. "Crews are usually up and running with it before they notice the

instruction sheet." Rent What? thoroughly maintains, tests and preps each Kabuki kit before it is delivered to the customer. Kits fit in a single, rugged case that can be shipped by FedEx or loaded onto a production truck.

A Rent What? Kabuki drop rental kit can also be used to drop a variety of materials in many venues, such as large flags at sporting events. "A church used one to drop 500 ping pong balls during a service," says Duckett, "and SeaWorld Florida employed one to add extra effects to an animal show."

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The Black Keys by Mike Wharton

Timeless is a term you often hear with the Black Keys music. While the production does utilize the latest in technology in its lighting and audio presentation, the imagery from the thirteen projectors reinforces that timelessness. Monochromatic dustbowl stretches of long two lane highways intermingled with primary colored blasts of 60's imagery compliment an almost "junkyard" aspect of a vintage feeling. The interspersed black and white images that run like film through a movie projector that is slipping a cog, intermittently produce a jarring effect. It's fascinating and yet somehow comfortable.

The video content was created by Karl Lemieux. The lighting was designed by Butch Allen. On the tour and operating every night is Black Keys' long standing LD, Michael J. Grant.

Grant explains, "Four years ago when the Black Keys were just breaking into arenas, Jim Runge, our Tour Manager, asked Butch Allen to come out and take a look. He liked what we were doing and built on that. We hung the whole rig in a warehouse near Premier Global and Butch and I spent four days going through every song."

In keeping with the timeless theme, Martin Mac Aura's and Clay Paky Sharpy's are utilized in the rig and on the floor. The Paky's create that classic ACL look and the Aura, as Grant puts it, "reproduces that same color temperature as a PAR can."

Forty-nine scoops are in the trusses and on the four floor truss towers. These are all focused towards the audience. Grant explains again, "The scoops have a really good decay. I wanted to have a flashy look,

but not cheap flashy. They've always been a part of the show since they work so well for that, and they are very visual, very organic.

The show is operated by a MA1. Projection is triggered off the console.

The "eye brow" screen, as it's called, hangs just up stage of the downstage truss. It utilizes rear screen projectors, as does the "lip" screen, which sits upstage of the keyboard risers. Then you have the upstage center screen and screens off stage left and right.

Francis Corbeil, Video Programmer, explains the video setup: "We have eight Christie 20K projectors and five BARCO's, with ten Marshall stationary cameras and two robo-cams. These are mixed down to the Coolix media server, then passed through the video matrix and fed to the lighting console, which triggers the images on the five screens."

Corbeil points out, also, that the reason for the use of projectors and screens rather than LED was that Lemieux felt the resolution would be better and portray the contact more truly.

Jim Runge is the Tour Manager, having been with the band a little over three years. He recalls thinking when he originally got the call, that it was a bit of a step down from what he was used to doing, and that when something better came along he would hop on it. "I really enjoyed the music, though, and the challenge as well. Everyone associated with the band thought they would do well as far as indie rock numbers. You know 2000 people at 1st Avenue in Minneapolis and 4000 in small theatres is respectable."

"No one expected what happened to hap-

pen though. It was gradual but at a very fast pace." Runge emphatically states. He attributes the smooth handling of the growth on the tour with his production staff, citing Production Manager Anthony Pitcher as an integral part of that transition.

Pitcher came in to fill in for a PM that bailed at the last minute. "I didn't know Anthony," says Runge, "but we came up in the business through the same background with very similar styles, so we compliment each other really well."

Pitcher picks up here. "I was having dinner with some friends on a Thursday night when I got a call from a buddy at Live Nation. He explained to me that the production manager for the Black Keys had simply disappeared and I needed to call the Tour Manager right away. After I hung up, someone at the table said 'you know this band is about to become the hugest thing in North America'. So I called Jim (Runge), and he asked if I could be on a plane Saturday for a show in Vancouver on Sunday. I said sure. We did the tour and hit it off. At the end of the tour he told me the job was mine if I wanted and we're going on three years now."

"This is a very tight-knit group," explains Pitcher. "With the current economy the way it is, some very competent people aren't working as much as they would like. It's easy to find good people. Because it is like a family out here, finding people who are a good fit is first and foremost the important thing. It's kind of a parallel with vendors too. All larger companies are keeping up with the latest technologies, but it is the relationship and support from the vendors that Jim and I look for. The two of us collaborate on vendor selection. Our vendors out here bend over backwards to get the band that we want. That's one of the reasons why we've had the same vendors for three years."

Pictured Below: Anthony Pitcher, Simon Aitken (AUS), Nic Close, Chris Upjohn(AUS), Jason Tarulli, George Werner, Dan Johnson, Eric Cathcart, Mike Grant, Angeliqe Mark(AUS), Wendy Wilson, Brian Woodrell. And in front: Jim Runge



The only time this vendor choice gets superseded, if at all, is when the band plays a festival that prevents utilization of the touring rig. The five screens, which the thirteen projectors utilize for image, are soft, not hard LED screens. For this reason in general, there is a lot of movement in the screens. It is a choice by design, not dollar. The stage is very industrial looking, with an old school, but still timeless feel to it.

“This is vintage music, very much timeless, bluesy, rock. It appeals to everyone. Our audience age ranges from 13 to 63,” says Pitcher.

The band did not want a slick Hollywood appearance to their set. When elimination of the screens is necessary due to outdoor conditions, Pitcher will contact Premier

Global, the tour lighting vendor, to price what is fondly referred to as the “upstage junkyard B rig.” Then he will contact local vendors.

“Bottom price wins for this situation.”

Nic Close is the Stage Manager. To say he conducts himself with aplomb is practically an understatement. The support act, The Flaming Lips, set is a full blown show in its own right. Due to this, the stage avails itself of very little floor space once everything is in position. Close finds a logical place for it all and directs the local crew efficiently for set change. And he does it all in a black dress suit.

“I donned the suit for the first time when I was out with Jim Runge on Lucinda

Williams,” says Close. “At first it was kind of a gag, but then it became my way of showing respect for her, for the fans, for the Ryman. Because, you look at those photos of the Grand Ole Opry and everyone is dressed up. The ladies in the audience all have hats, the men are in suits and I grew to realize that the Opry is almost like their church, one they may have traveled a long distance to attend.”

Close chose to keep wearing a suit on the job in hopes to convey his respect to each local crew for the work they performed, and how seriously he took his job; that it is indeed a profession.

“I’ve been fortunate that I worked for a lot of up and coming headliner independent bands in clubs in the Northwest during

“This is a very exciting time for the Black Keys,” about a lot of growth in the last 12 months. On the venues we play, change in size and scope. People are constantly coming in or out along with different vendors. For that reason alone, keeping everyone up to date with these changes helps keep the operation running smoothly.”

the 80's. So I've always been left to my own devices, much like the bands at that time did. I'm kinda like a 3rd generation “roadie”, you know. Beginning with Hank and Elvis, followed by the Stones and Led Zeppelin era until the indie groups formed that became big. So this kind of sea change occurred from my perspective. Very collaborative, which is an environment I've learned from, and one I want to pass on.”

“I'm not saying the old school guys are all like that. I got to meet Charlie Hernandez recently, who is a legend in his own right, and he understands what I'm trying to say. He also struck me as a guy who very much knows where the line needs to be drawn.”

Wendy Wilson is Assistant Tour Manager and Band Assistant. She has always been in a managerial position from ten years of previously producing television commercials, but found her interest waning in that field. A six month stint as an intern in Houston at a small club known as The Engine Room garnered her lots of contacts to national acts coming through. During this time she realized she did not have too keen an interest in developing her technical skills of the business, but that tour management was where she wanted to be.

“The skill set is exactly the same, dealing with creative artists, moving objects and people from point A to point B, and crisis management with whatever comes up,” says Wilson.

A move to New York where she worked a lot of festivals widened her contact network. Realizing the need for larger tour and international experience she took on sponsorship tour managing.

She candidly admits that, “It involved a lot of corporate politics that I am just not suited for.”

Wilson's route to the Black Keys tour came about in 2012. A good friend, Sarah Bennett, who was the Keys' Production Coordinator at the time, asked Wilson to fill in for a week due to conflicting schedules with two of her other band clients. Those conflicts never got resolved and Wilson was asked to stay on.

Laughing while shaking her head at the memory, Wilson relates, “And I said no! But I told Jim that when the band was at the level of where they needed an assistant and a back stage person specifically to help them I'd be interested. And he said to me, ‘I think we're at that place now.’”

The next leg, Wilson brought on Biondo as Production Assistant, completing what is a very cool, calm, and collected production staff.

When it was pointed out to Wilson that the “hectic” day she referred to in an earlier conversation looked to be running pretty smoothly, she replied, “While I love taking care of the crew, and I still get that rush of seeing the audience respond and interact with the band, my main focus before everything is to make sure the guys in the band get what they need so they are comfortable onstage and off. I'm in the eye of the hurricane, not them.”

Adriane Biondo is the Production Coordinator. She started in professional musical theatre at age 8.

There was an A & B Company. When one was on stage, the other was running it and taking care of all the technical aspects. Always fascinated with ‘how that works’ and what people do to make it happen, she credits promoter Ray Steinman as a huge influence and mentor, teaching her how to produce a great show from the bottom up. “Basically walking onto an empty field and

building a show from that point.”

She is the 1st and last out, pretty much on the same schedule as the lighting crew. She describes her job as “air traffic controller.”

She goes on, “A lot of tunnel vision exists on a tour. A change in one department impacts another. So I keep everyone aware of the ongoing day to day and last minute changes.”

This includes the opening acts as well which is a philosophy passed down from the band itself. She makes sure, as does the production staff in general, that the opening act is not left out or made to feel like an add on.

“This is a very exciting time for the Black Keys,” says Biondo. “The Grammy wins have brought about a lot of growth in the last 12 months. On this tour we have had to roll with the growth in that the venues we play, change in size and scope. People are constantly coming in or out along with different vendors. For that reason alone, keeping everyone up to date with these changes helps keep the operation running smoothly.”

Speaking of tunnel vision, tour/production personnel are often more likely to be involved with aspects broader than the daily goings on of the stage. The four person entity involved in production operations; Runge, Pitcher, Wilson and Biondo do not stay in that “Tour Lane” only.

“We integrate ourselves with the production to ensure that information is free flowing and organic,” points out Biondo.

Eric Cathcart is the Lighting Crew Chief. He considers trim height as perhaps the tour's biggest challenge.

” says Biondo. “The Grammy wins have brought this tour we have had to roll with the growth in that people are constantly coming in or out along with g everyone up to date with these changes helps keep

“It is the most trim height dependant rig that I’ve done,” says Cathcart, who marked 20 years in the industry last fall. “Because of the way the projection beams intertwine with everything, it can be very taxing. To get everything up, we require 58’ of hook height. We learned a lot last year trying to get everything in, everyday. Now we know our parameters and what we’re going into up front before we arrive at the venue. We work well with the video guys. They know I want lights as low as possible for the beams and they want them as high as possible so the lights are out of the screens’ way. It all works out.”

While the show is not heavily laden with gags, there are a few cues that are simple but effectively dramatic. One is when the two players who augment the live show on keyboards and bass leave the stage to just frontmen Auerbach and Carney. The mid stage truss flies in low and only the aura’s are used in white, with the scoops from the towers. The image simulates a small club look. Lowell DP kits illuminate the drum kit and Auerbach’s face from the floor.

The three foot mirror ball that rises up from the ground just works so well and is elegantly lit. There is nothing hokey about it.

“The main thing that runs this tour is the people around me,” continues Runge. The band trusts me and knows I’m looking after their best interests and they give me the freedom to do that. Everyone on the crew loves the band and the band respects what they do. It’s like family out here, a somewhat dysfunctional family, but once a person gets on board, they want to stay. It’s a team that has come together, and everybody drops what they’re doing to go back out with the Black Keys. Having a staff like that allows me to put out fires so they can do their best.”

The Black Keys Crew

Claire Alkire-Audio Tech	Zac Just-Backline Tech
Adriane Biondo-Production Coordinator	Ryan Kerchner-Video Tech
Vince Buller-Monitor Engineer	Anthony Pitcher-Production Manager
Eric Cathcart-Lighting Crew Chief	Carl Popek-Audio Tech
Philippe Chiasson-Video Tech	Brian Procuk-Audio Tech
Nic Close-Stage Manager	Jim Runge-Tour Manager
Francia Corbeil-Video Tech	Matt Strakis-Audio Tech
Hamish Dunkley-Carpenter	Jason Sunde-Lighting Tech
Chris Gilliam-Lighting Tech	Jason Tarulli-FOH Engineer
Mike Grant-Lighting Designer	George Werner-Carpenter
Dan Johnson-Backline Tech	Wendy Wilson-Asst. Tour Manager
Angel Juarbe-Merch	Brian Woodrell-Rigger

Vendors

Black Keys vendors:
Lighting:
Premiere Global Productions

Audio:
Eighth Day Sound

Video:
Solotech

Buses:
Senators Coaches

Trucking:
Janco Transportation

Artist Management:
Q Prime South

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By Mike Wharton

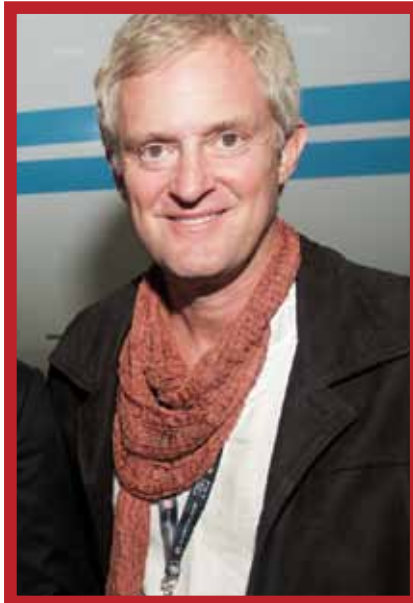
Janco Transportation is considered by their peers to be one of the top trucking carriers in the entertainment industry. Christopher Darling, “aide de camp” at the west coast office of Janco in Montecito, CA, recently sat down with Mobile Production Pro to discuss the company, his history with it and the recent Train tour.

The founders of Janco were Broadway producers known as American Theatre Producers. When ATP expanded by taking their shows on the road, a reliable source of delivering the shows on time in dedicated trucks was needed. Out of this need, Janco was forged.

Darling points out the win/win situation created by the seasons of touring shows. Spring to fall constitutes most of the music entertainment touring business, while in the remaining months Broadway shows are going out the door. Janco fills their year with work in film, television, industrial trade shows, sporting and children events.

An inventory of 125 trucks and 180 trailers gives Janco the capability to service the needs of their clients seamlessly. While this seems a large number constituting a “big” company, Darling is quick to point out Janco is very much like a family boutique business. And that’s not just because

GM Rick Rosenthal’s daughter and son-in-law work there as accountant and in operations. Aside from running Janco’s music division, Christopher is a bus owner with Four Seasons, thus managing truck and bus packages, plus is the USA rep for Redburn Transfer in Europe.



David Ellison, Production Manager for Train, and Darling first met 20 years ago when David was on the Grant Lee Buffalo tour. A few years later Ellison and Janco had a very successful run through the 1990’s with The Goo Goo Dolls recalls Darling.

The team of Janco drivers on Train consisted of Billy Everett, Katy Barretto, Jeff Duncan, Mike and Charlotte Kent, Curtis Heald and Jason Arceneaux. Billy Everett, Lead Driver on the Train tour had this to say about the tour, “The band and management are very dedicated to taking care of their crew and it is evident by how much respect everyone on the road has for each other. I have worked with many acts but Train would have to be my favorite. It’s all about relationships and respect. As with most of our clients, our Janco team would not hesitate to go the extra mile.”

With these attributes, Janco is well poised to celebrate its 40th anniversary in 2015.

www.jancoltd.com



LMG Touring

By Mike Wharton

Les M. Goldberg founded LMG in 1984 in a one room Orlando office at the age of seventeen with only a small loan from a relative, one video projector, and an entrepreneurial vision. He began renting an Aqua Star 3B video projector, and as his client base slowly grew, started adding more rental equipment such as screens, teleprompters, and cameras. By 1987, the twenty-year-old Goldberg hired his first five employees. Today, Les Goldberg continues to act as CEO/President for the technology provider that has expanded to offer full service video, audio and lighting support, with eight offices nationwide, three divisions, 250+ employees, and clients across the globe. LMG's headquarters still resides in Orlando, with a 108,000 square foot office/warehouse facility, and the firm has additional locations in Nashville, Dallas, and Las Vegas.

If you have ever met Les Goldberg, you would realize he is an easy-going affable guy that remains very involved in every aspect of the operation. For many years the tried and true techniques that led to his success in the corporate event market have allowed LMG to grow and develop two distinct divisions of systems integration and concert touring, in addition to the show technology division. Goldberg has taken the best of his corporate work and applied it to the touring market. The company supported its first world tour in 2007, and in 2009, officially launched LMG Touring.

LMG's staffing approach has been designed to provide a focus on quality, technical expertise and high end service for their customers, at any time of the day. The company maintains a full engineering staff, a centralized equipment and labor logistics department, and full time staff technicians for LMG worldwide. It operates 24 hours a day, and 7 days a week, with a human available for on call emergency support.

One key aspect Goldberg spoke about was the importance of discipline-specific employees, who are well versed in a particular field, whether audio, lighting or video.

"We are not like a typical AV company when it comes to our employees," says Goldberg. "LMG employs over 45 full time staff technicians that are trained experts in their specific areas, and receive continued training to stay up to date on the latest innovations." Goldberg noted, "This approach allows us to ensure our clients receive the highest quality technical expertise for their show or tour, and the technician we have handling their gig knows the equipment inside and out." Goldberg went on to explain that the company's guiding philosophy is to provide cutting edge technology solutions, as opposed to black boxes of gear. He adds, "Our company tag line is 'beyond technology.' We want to do the best work, and accept the most challenging shows and tours that allow us to showcase our talents and service. It's really about our people and how they work to find innovative solutions. That's our specialty and we hope the client sees the difference in our service."

approach and centralized logistics teams make a real difference to our touring clients on the road."

Mitchell came to LMG in 2008 with an audio background, and his first position found him coordinating audio logistics for LMG's clients worldwide. Shortly after he started, LMG began their foray into touring, and he started developing clients for the newly formed division. In his first month, he landed four tours, and attributes that initial success to understanding how LMG and the logistics teams coupled with the goal of customer satisfaction. Mitchell was promoted into touring sales directly, and now acts as national sales manager for the division.

One client Craig Mitchell has been working with since those early years of LMG Touring's launch has been Train. LMG first starting working on Train's *Save Me, San Francisco* tour in 2009, and LMG has been supporting them on the road since that time. Train's recent *Mermaids of Alcatraz* tour showcases a few examples of LMG's solutions approach, such as innovative, proprietary LED triangles and a customized rigging design.

Mitchell explains, "I had been getting requests from designers for something different than the typical LED squares, rectangles or circular screens. These designers didn't want to be limited by the tools available. Our LED team looked at the possibilities and worked with a manufacturer to customize a solution, and now we have interlocking LED triangles, which make up the "crown" screens seen on Train."

LMG also worked with J. Thomas Engineering to fabricate a custom solution for the upstage video wall, which was the vision of designer Brock Hogan, who has worked with LMG Touring on Train since 2009. Hogan wanted something other than 'that big upstage center screen behind the band that everybody uses.' He submitted his concept to the rigging department at LMG who then created a workable rendering for J. Thomas Engineering to fabricate for the tour.

The end result for the custom rigged display was a compilation of over 100 8MM LED tiles, including the LED triangles, to create the three floating crowns that acted as the main video



LMG Touring National Sales Manager, Craig Mitchell (on left) with LMG CEO/President Les Goldberg (on right) on site for Train's *Mermaids of Alcatraz* Tour

When launching the concert touring division in 2009, LMG was committed to providing the same consistent approach to service and processes within this new type of environment. Craig Mitchell, National Sales Manager for LMG Touring states, "A comment I often hear from our touring clients is about the consistent quality of the gear and personal service level we offer across our office locations. Our 24/7

backdrop for supporting graphics and IMAG. In addition, LMG rigged over 125 12MM Delta 12 LED panels behind the three main crowns, creating a brilliant and captivating video display that appeared to hover over the stage and audience.

Hogan noted, “LMG provided all the lighting, audio and video for the tour and everyone over there was extremely helpful as usual. They always seem to have a knack for finding what’s hot in

the industry today.”

President and CEO Les M. Goldberg has worked to develop a customer-centric company with an eye on the future to expand the firm’s global reach, with a continued focus on innovation and creative approaches to supporting clients with technical solutions. He attributes the firm’s success to a working philosophy of the critical importance of taking care of the client, whether it’s a small event, or a multi-million dollar

worldwide tour.

Goldberg concluded, “Our goal is to develop long term relationships with our clients, and find solutions that bring their visions to life, with a formula of dedicated people, top notch gear, and first-class service.

www.lmg.net

LMG Promotes Doug Eldredge to Director of LED Services

LMG announces the promotion of Doug Eldredge to Director of LED services. Eldredge oversees the acquisition and advancement of the firm’s vast LED inventory, supervises the LED team nationwide, and directs the technical planning and setup of LED technology for corporate events and concert tours.

An industry veteran, Doug Eldredge joined LMG in 2010 as an LED technician, and most recently held the position of LED Services Manager. Since joining the firm, Eldredge has been instrumental in building LMG’s LED inventory and developing a wide variety of product lines to suit a range of design needs for the firm’s clientele. LMG currently has approximately 10,000 LED tiles in its inventory and over 15 different types of products, from high, medium and low resolution tiles to a range of shapes and materials, such as LED globes, spheres, triangles, and curtains.

Prior to LMG, Eldredge has an impressive roster of work, acting in different capacities such as stage manager, video technician, and crew chief for tours and events, including Blink 182, Daft Punk, Nine Inch Nails, John Mayer, Trans-Siberian Orchestra, The Pixies, and several Super Bowl Halftime shows, to name a few. In 2012, Eldredge led LMG’s LED team at the Bridgestone Super Bowl XLVI Halftime Show, featuring Madonna, to accomplish the creation of the LED stage, which was comprised of 796 11.25MM LED tiles, custom-constructed into fourteen LED stage carts that were assembled on the field in less than six minutes. Eldredge also worked at Walt Disney World for over a decade as an onsite technician and technical director, and supported off property events. He has a Bachelor’s of Science from the University of Central Florida, and served in the United States Army, 82nd Airborne Division.

“Doug’s expertise and tireless effort has been invaluable in the growth of our LED product line,” said Les Goldberg, CEO/President of LMG. “His new role will focus on strategic planning for the continued expansion of our LED inventory to be able to offer new and innovative solutions for our show and touring clients.”



Doug Eldredge in LMG’s Orlando Headquarters

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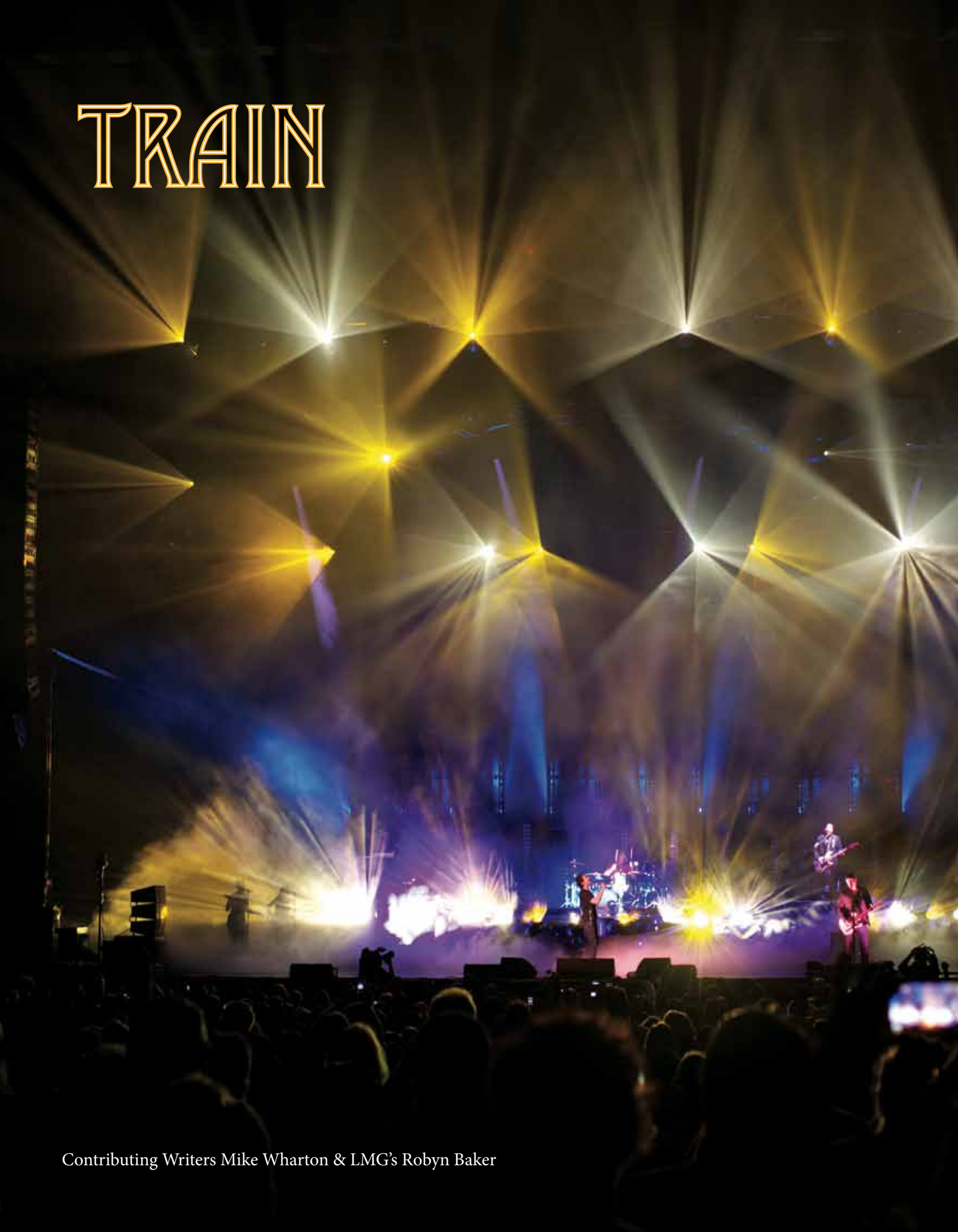
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TRAIN



Contributing Writers Mike Wharton & LMG's Robyn Baker



Train continues with another successful tour in 2013 with *Mermaids of Alcatraz*. The show travels in five trucks, provided by Janco, carrying a production entirely provided by LMG Touring. The loading docks in the afternoon find several children of the band or maybe contest winners, wandering around, while onstage a rig worthy of any rock and roll presentation hangs. Notable in the audience that night is a wide range in age of attendees from teens to folks in their 60's. The band asks all these folks in each city to dress up as mermaids. Winners get future ticket deals as well as brought on stage to sing the chorus of the song. It's kind of like Jimmy Buffet's Parrot Heads.

David Ellison is the Production Manager for Train's rock and roll circus specifically, but oversees the support acts, The Script, and Gavin Degraw on tour as well. Ellison's main forte is Tour Manager. One of his early outings was as TM for Alanis Morissette in 1995, when people were still saying "who?" He and Train's current Tour Manager, Sam Mitcham, crossed paths seven years ago on a Blink 182 tour and have stayed in contact over the years, sometimes in the past, working in tandem on projects. Mitcham saw that Train's current tour production staff could use a step up due to the growth of the production, so he asked Ellison to cover Production Manager duties. Ellison brought along his PA of 11 years, Tara Fritz. Show time sees him taking an active participation in getting the support acts on and off stage, though Stage Manager, Tim Peffer, handles the brunt of those transitions.

Ellison says of Peffer, "Tim is a godsend. He's very professional, cool, calm, and collected. The band likes him as does the rest of the production staff."

"It's a five truck tour, with two support acts, which provides for a long day on deck. And those trucks are fully loaded, let me tell you." It is indeed a good sized, good looking show without quite going over the top.

Mitcham, who has been tour managing since 1996, laughingly recalls that over the seven years he and Ellison have known each other, they've always communicated through email or phone about swapping or covering each other's tours along with a small group of TMs that do the same.

"It's funny to realize that this tour is the first time the two of us have actually met face to face."

Just as the digital age has enhanced staging presentations, it has brought about a whole different paradigm on the business end of music as well.

“This is the second big tour these guys have done off the last album, averaging 10,000 tickets a night. The fact they have written twelve top ten hits over their career has kept them very relevant. That says a lot in this digital music age, where attention spans are short and another song is just a mouse click away. Sure, like most bands, it may have been about the money and the girls when they started. Now, it’s to keep them and their families comfortable. Not in a flashy and glitzy way; just a comfortable home life. This band cares about its craft which is another reason they stay relevant.”

In the past, LMG has supplied video and lighting for the tour, and this year provided audio for the first time. When the decision was finalized to add audio from LMG, Mitcham adjusted his TM hat a bit to display the Tour Accountant side.

“As TM, I am by necessity the Tour Accountant as well. I have to be very stingy with the purse strings. It is one of the reasons I decided to start the tour on the east coast. Train had used a lot of different vendors for audio in the past, Delicate being the last one before LMG. Delicate is on the west coast. I had hired Jason Moore for front of house. He lives in Orlando, as do I. Monitor Engineer Rob Greene lives in Tampa. I wanted these guys to be able to put their hands on the new gear, meet the LMG support team, and make sure they had what they wanted. Going out to rehearsals blind could have cost a lot of extra shipping.”

Mitcham continues, “LMG did us right. We got all the gear we wanted, and almost

the exact same video and lighting crew as last tour. It’s a very tight crew that gets along really well. Everybody does their job. They realize why we’re out here, and we all get along. I will take a new guy who is eager to learn and friendly, than a jerk who can repair anything. Because the local crew is not gonna remember him, but they’ll remember Train. So every time we come to that venue again, or even the next city on the tour, we gotta suffer the fallout from that one guy’s actions.”

Mitcham admits he’ll be a “hard ass” when he needs to be, but it’s one of the reasons he prefers to communicate via email rather than phone to avoid going to that length if possible.

“When we arrive at the venue and things aren’t right, I can grab that email, print it out, and show them this is what you agreed to.”

Other than Janco, Show Rig is the only non LMG vendor on the tour. They were hired for all the automation, since three good size custom built video screens, known as “The Crowns” make several moves over the bands’ head during the show.

The “Crowns” were incorporated into the show once production/lighting designer Brock Hogan saw this new product offering from tour vendor LMG. The fact that a crown is the band’s logo was the impetus. The unique way LMG has come up to configure video screens allowed that vision to take shape. Hogan, an easy going guy with a quick smile, is a genuinely likeable individual. He truly enjoys his

work as witnessed while running the show. Another Lighting Designer, Nook Schoenfeld, says he tries to write a different look for every song. Hogan is of the same school. He has a great color pallet with saturation and highlights, adding to the emotion of the song, as well as the story behind it.

His career started as a local hand in Boise Idaho, got hired as the LD at a club that booked national acts, one of which asked him to go on tour as LD. Several similar offerings came his way and he found himself in that fortunate circle of LD’s that are busy enough and trusted him enough to step in to cover them when schedules made it necessary. This could range from being hired by a designer as an operator to designing and operating shows to eventually acquiring accounts as a designer and operator in his right. On Train, he is the Production and Lighting Designer.

Somewhere along the line, early in his career path, he did a “Disney on Ice” tour. “Everybody should do one Ice tour when they’re starting out,” says Hogan. “You really get a chance to see how this all comes together.”

He has been working with Train for four years now. The band pretty much gives him free reign, simply stating to him, “This is why we have you here. Create it and show us.”

Hogan continues, “Once I complete my design, I’ll present it to the band for any feedback. All in all though, they have been pretty happy with what I come up with.”



“The fact they have written twelve top ten hits over their career has kept them very relevant. That says a lot in this digital music age, where attention spans are short and another song is just a mouse click away.”

The initial inspiration for the design stemmed from the name of the tour Mermaids of Alcatraz. Says Hogan, “It was like... Alcatraz, the Golden Gate Bridge, I wanted to orient the set so it looked like the island, with the upstage video wall mimicking the bridge and cell bars but not literally.”

He achieved these looks via the upstage video wall or “the big delta wall” as Hogan and the crew call it. He also gathered all the video content. Most of it was free off the net, though he did have to purchase a couple images.

He uses three front of house spot lights for color correction on IMAG, pointing out that the Video Director on the tour, Mike Bischof, switches cameras only. All the video content is triggered on the GrandMA.

He goes on to explain the physical aspects of the wall.

LMG had J. Thomas Engineering build the upstage video wall structure for this tour specifically. Five columns of three sticks of truss each bolt together as they fly out. Essentially, the structures are pods,

loaded with 12mm Delta LED tiles, ROBE Robins, Clay Paky Sharpy’s and SL Bar 640’s, made by a subsidiary of VARI*LITE, Showline. To achieve the illusion of prison cell bars the video wall contains a lot of negative space. The Delta LED tiles run vertically with the Sharpy’s and Robins filling in some of that negative space. When, out of the blackness the Sharpy’s kick, it is practically jaw dropping.

Downstage of that, are the three “Crowns” which are comprised of LMG’s proprietary 8mm triangular LED video tiles. The fascia of the risers has 8mm LED tiles in place. The images they project alternate with gobos from the Sharpy’s on the floor.

The stage looks are layered among these surfaces which can have different images, or the risers, three crowns and delta wall can have all the same image. These looks are mapped through another new product LMG offers, the Avolites Ai media server.

Hogan started with Train in January, 2010. At the time the band was looking for a more rock and roll direction from their current adult contemporary status.

A mutual acquaintance suggested Hogan get in touch with Craig Mitchell to talk about Train’s search for a new LD. Mitchell is the National Sales Manager for LMG Touring and has been working with Train since 2009. It was a good fit, as Mitchell and Hogan had crossed paths in previous years when Mitchell was supplying audio consoles to the bands Hogan was working for. By that time Hogan was an established LD using Christie Lites as a lighting vendor for the bands he was working with.

Tony Dorman, the Lighting Crew Chief, like so many technicians in the industry, was a frustrated musician in his youth. He found he spent more time chasing the band down rather than rehearsing. He also realized he was doing more lighting than playing, so he embarked on his newfound career. He hails from Winnipeg, Manitoba, Canada and he has been working with LMG for two years.

“They’re a nice company. It’s refreshing the way they do business. It’s a one stop shop, and LMG has done a really good job of integrating the three departments of lighting, video, and sound.”



Dorman comments on the logistics of the upstage video wall.

“The big delta wall is a pretty interesting structure which J. Thomas Engineering built for us. I like it because it goes up and comes down so quickly. If you are really slow it’ll take twenty minutes. After a few shows and with the carts it’s packaged in, you could almost put it up as fast as it takes to run up a 1 ton 16 fpm chain motor. When it comes down we do a couple of disconnects and roll it right into the truck. Also because it has both lighting and video elements, we’ll work stage left while the video guys start stage right, until we meet in the middle. All in all, we are usually at trim in two hours, just in time for coffee.”

The show runs on two 400 amp three phase services, “with plenty of head room,” adds Dorman. While that’s not a lot, the video wall coupled with Hogan’s lighting looks make you realize at the end of the night that you’ve been to a rock show.

Dorman enthuses about Hogan’s design saying, “You get a lot of bang for your buck for what’s in the rig. There is a time and place for subtlety and this ain’t it!”

Kevin Maas, the LED Show Technician works for LMG out of the Las Vegas office. Maas supervises the set up of all video/LED tiles. He also works with the media server, making sure content is there and that the primary and backup computers are networked properly.

“Though, nowadays it’s just set up and

maintenance since all that got figured out and tweaked during rehearsals. Still, it’s pretty amazing what the Ai is capable of, particularly as far as 3D mapping,” says Maas.

The Ai server was built by people who actually operate servers, rather than only write code. Avolites is the distributor. The server is then triggered by the GrandMA Hogan operates.

Rob Greene, the Monitor Engineer, has been with Train since 1999. His stint



began as a Guitar Tech, then Stage Manager. He became their Monitor Tech in 2008. He definitely has been an eye witness to the fact that the band does not rest on their laurels.

“Pat (lead singer Monahan) is a workaholic, and so am I. He and the band are always looking to expand their audience, as well as improve their shows. I had good feelings about Craig Mitchell, but wasn’t sure LMG could handle a tour. Before this we’d had great support from him and the company on small mini tours and one

offs. On *Mermaids* they have really stepped it up to meet our needs. I can honestly say anything I ask for, they will go out and get.”

The stage monitor setup consists of the d&b V8 system. The band all use audio technica microphones and a combination of single ear, double in ears, and wedges on stage, driven by a Soundcraft Vi6.

“The d&b side fills are a relatively new product that LMG reached out and got for us,” says Greene, adding, “they sound amazing, just totally in your face.”

At front of house, the engineer, Jason Moore, runs a clear and loud rock show. He drives the L-ACOUSTICS K1 PA at 104 consistently during the entire show. Usually, that will leave an audience member with ringing ears at the end of the night and definite ears fatigue on the engineer over the course of the show. He attributes two factors that allow him to ride the PA at this rock and roll level without any negative effects.

“The K1 box is a very smooth box, which makes the PA sound smooth without the distortion you might get at that level. The band wants to be in your face in a good quality rock way. They have been doing this a long time and are able to achieve really good tones. The drummer is consistent and very articulate.

The band is very much into their audience, too. At one point of the show, lead singer Monahan leaves the stage and runs through the crowd up to the lawn section around the house left seating and back onto the stage. This is most security guys’ nightmare but Monahan smiles through the whole run. Bischof captures audience shots and displays them on the three crowns.

As Tour Manager Mitcham said, “It ain’t rocket science, it’s rock and roll.”

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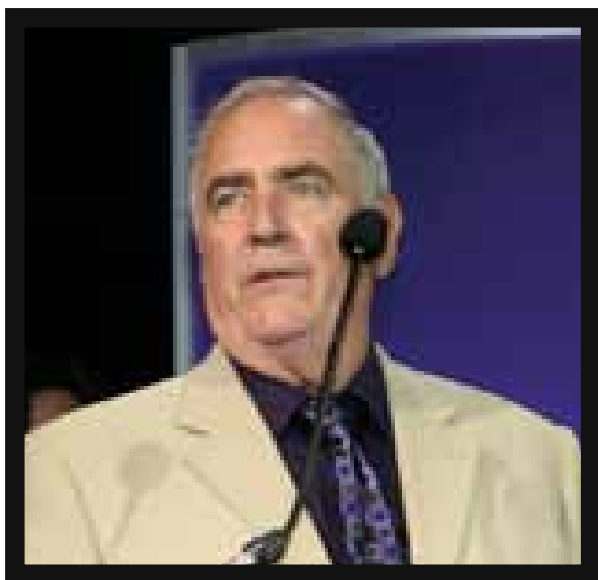
Train Tour Personnel

Sam Mitcham Tour Manager
David Ellison Production Manager
Chris Pergolizzi Pat Assistant
Rob Greene Monitor Engineer
Jason Moore FOH Engineer
Moose Douglas Backline Tech
Ian Planet Backline Tech
Ryan Huddleston Backline Tech/Programmer
Erick Sanger Drum Tech
Brock Hogan Lighting Director
Tim Pepper Stage Manager
Tara Fritz Production Assistant
Brooke Llewellyn Wardrobe
Chris Freeman Band Assistant
Matt Pih Mermaid Table
Chris Newland Videographer
Chris Sorenson Rigger/Carpenter
Dan Bowers Audio System Tech
Ben Ter Beck Audio Tech
Nathan Lamb Monitor Tech
Mike Bishof Video Director
John Buswell Video Assistant
Kevin Maas Lead LED Tech
Joe Wolohan LED Tech
Tony Dorman Master Electrician
Billy Watkins Lighting Tech
Wade Mannes Lighting Tech
Skip Hutton Spyder Op
John Lunio Automation
Jim Sevcik Merchandise
Jay Tonini Pat Bus Driver
John Ertler Jimmy Bus Driver
Tony Temples Scott Bus Driver
Donnie Michael Band Bus Driver
Bob Bottiglieri Production Bus Driver
Bernie Thoren Crew Bus Driver
Bill Everette Lead Truck Driver
Curtis Held Truck Driver
Katy Barretto Truck Driver
Charlotte Kent Truck Driver



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Walter Eugene Clair, one of the Clair Brothers Audio entrepreneurs, died December 3, 2013.

He was 73. Gene, as everyone knew him, was born May 6th 1940 to Roy B. Clair and Ellen Mae (Ulrich) Clair, in the Lititz area and lived here all his life. He graduated from Warwick High School in 1958 and was awarded as one of the top athletes of his class. He went on to get a two year degree in Engineering from the Penn State York campus. While working in the Foreign Language lab and general electrician at F&M College, Gene and his brother, Roy, set up the sound for a visiting musical group – The Four Seasons. The group was so impressed with the sound they asked the brothers to tour with them, and so Clair Bros. began. Gene continued to be a sound engineer/mixer for bands such as Elton John, the Moody Blues, Michael Jackson and Peter Wolf, to name a few, and travelled all over the world.

Gene sold his end of the business to his son Troy in 1995, and split his time between Lititz and his mountain home in Sinnemahoning, Pa. Gene joined the Pennsylvania Forestry Association as the Board of Directors, and spent every Penn State home game entertaining friends and family with tailgating extravaganzas.

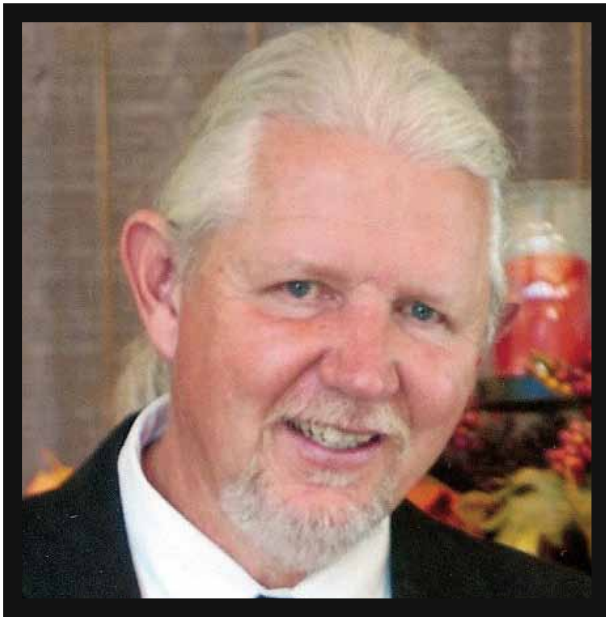
He is survived by his brother Roy Clair; his partner of 23 years, Betty Shenenberger; the mother of his children, Joan Clair; his children Troy (Katy) Clair and Gina (Stan) Zeamer; his grandchildren Shaun (Nicole) Clair, Matt (Natalie) Clair, Gail Clair, Kyle Keener, and Taylor Keener; and his Great Grandchildren, Bella, Lilly and Otto, who was born on Gene's birthday. Preceding him in death were his parents and son, Cory Clair.

An extremely cherished veteran road warrior from the Bay Area, Marshall Holmes, died on September 25th, sadly on his fifty-fifth birthday. He had been in Bakersfield for a Luis Miguel load out and was driving to Los Angeles when he became ill and had a fatal heart attack.

The highly regarded industry veteran, famous for his 'Marshall-isms', had spent many years on the road looking after diverse acts such as Jane's Addiction, Tool, NIN, Marilyn Manson, Paul Anka, Midnight Oil, Warped, Lollapalooza, his first band in the 70's, The Tubes, and most recently The Monkees. He was even a personal driver for Timothy Leary and occasionally drove trucks for Janco Transportation between his tours.

Within hours vigils were held including the non-cancellation of his Hollywood birthday party the day he passed, a gathering at Pacific Beach in SF and a large group at a Further show in Berkeley. Several long time friends and industry business associates, including Steve 'Chopper' Borges, Steve McFadden and George Edwards, produced a memorial concert, headlined by The Tubes, at the Fillmore in SF in late October, drawing a full house.





Michael Glen Pinner, 61, of Red Wing, Colorado, passed away on November 11, 2013. He was born in Fort Smith, AR on June 8, 1952 to Bettye Lou Hunley (Webb). He was married to Josie Maestas-Pinner. Mike graduated from McClellan High School in Little Rock, AR.

Mike worked in the entertainment/production industry from the age of 15. He was the owner/operator of Concert Staging Services, Inc., and Fabco Metalworks. Through his life-long dedication to his work, Mike touched countless lives, made an innumerable amount of friends, and most importantly, loved his life, family, and friends.

His toughest fight was with Cancer this summer. But due to complications, he lost his battle.

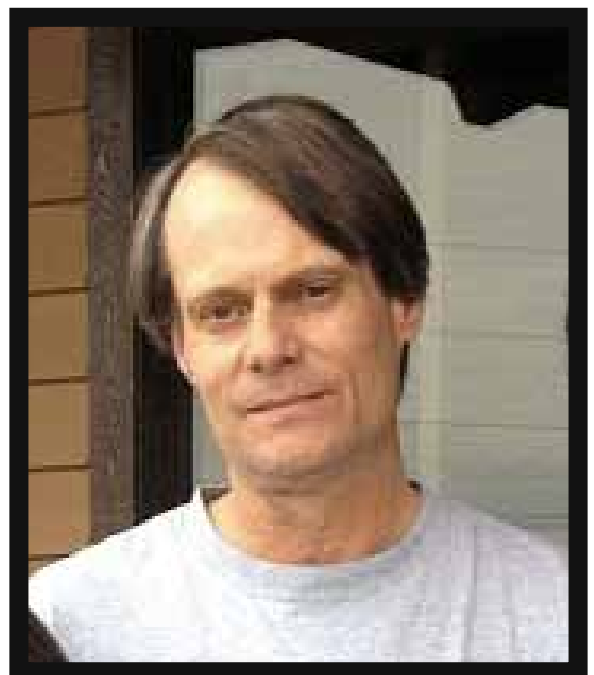
He is survived by his wife, Josie; mother, Bettye Lou (Webb); parents-in-law, Fridolin and Maria Maestas; daughter, Alexa Pinner-James; son, John Pinner; daughter-in-law, Janette Frye-Pinner; step-daughter, Ammber Maestas-Delgado; grandchildren, Kayna Frye, Leah Frye, Sebastian Delgado, Abigail Delgado, and Everett "Mac" Pinner.

On November 29 a longtime member of the Bandit Lites family, Sam Harden, passed away. Sam started with Bandit Lites in 1994 on his first tour, Brooks & Dunn. Very early in his time at Bandit Sam became the lighting director for Lord of the Dance, a position he would hold for 15 years. On breaks Sam would do short runs with other acts, and there he expanded his network of friends. On the road many people came to love and respect the man affectionately referred to as "Old Skool."

Sam spent the last couple of years on Toby Keith's tours, and his free time fishing, playing golf and watching football. Sam was a dedicated family man and deeply loved his family, for whom he dedicated his life.

"Sam was above all else a wonderful human being," said Bandit chair, Michael T. Strickland. "Those who knew Sam loved him for his even temper, kind heart and cool demeanor. He was always a calming force on any group of people he was with. I could talk for hours about his tremendous skill set in the work place, his huge array of friends and his phenomenal success, but everyone knows that. It was his heart that touched us all so deeply. Sam will be missed by the industry as a whole and by the people at Bandit forever. Heaven is a little better now."

Sam leaves behind his beloved family: wife Ronei and children Seth and Savannah.



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ECLPS.....5	LMG.....IFC	



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