

Volume 7 Issue 4

# mobile

monthly

## PRODUCTION

SAHARA RISING:  
**COACHELLA**  
COACHELLA VALLEY MUSIC AND ARTS FESTIVAL

THE BLADE:  
THE GLITCH MOB'S  
NEW EDGE

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## Notes from the *Publisher*

In this issue we cover Coachella's massive electronic dance music stage - the Sahara Tent. We also take a closer look at how one of the groups performing on that stage, The Glitch Mob, has combined live music, instruments and technological expertise to create a touring setup called "The Blade." Electronic dance music or EDM isn't new. It has continually grown in popularity

since the 1980's but EDM's more recent leap into touring concerts and festivals with attendances at Woodstock levels combined with creative and intricate production setups that can be both awe-inspiring and daunting, means we here at Mobile Production Monthly want to take a closer look. Expect us to be looking for future opportunities to do just that—proving that even an old hippy like me can admit that EDM lasers are pretty cool.

Something else that's very cool- Tour Link. Remember that the conference is happening in California in January this year so registrations and sponsorships need to happen earlier. Let me know if you're interested in one of the sponsorship spots still available. Registration is open and can be done online at [tourlinkconference.com](http://tourlinkconference.com).

I want to let everyone know that we've moved back into our home office at Soundcheck Nashville. I want to give a special thanks to Ben Jumper and Jan Greenfield from Soundcheck for helping us get set up. We're in the annex building next door to BearCom so if you're in the neighborhood, stop by and say hello to the staff. And speaking of staff, I want to welcome J.J. Janney to the team as the new Associate Editor for Mobile Production Monthly. In addition to pushing me to join the 21st century, she's worked and traveled in Latin America and would like us to look at story ideas south of the border—or two borders down for my Canadian friends.

Finally, I want to encourage everyone to sign in to our website [www.mobileproductionpro.com](http://www.mobileproductionpro.com) and check your listing in our search engine. We are working on the next Road Book and all of our listings come from that database. We pride ourselves on having the most comprehensive data in the Global Production Industry, but we need your help to maintain the accuracy of the information.

# Larry Smith



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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](http://mobileproductionpro.com)  
[tourlinkconference.com](http://tourlinkconference.com)

### HOME OFFICE STAFF

Publisher: Larry Smith  
[larrysmith@tourguidemag.com](mailto:larrysmith@tourguidemag.com)  
Director of Operations: Lori DeLancey  
[officemanager@mobileproductionpro.com](mailto:officemanager@mobileproductionpro.com)  
Associate Editor: J.J. Janney  
[editor@mobileproductionpro.com](mailto:editor@mobileproductionpro.com)

Contributing Writers for this issue:  
Matthew C. Van De Moortel  
Layout / Design and Website Design:  
Warehouse Multimedia  
ph: 615.420.6153 • f: 866.929.9651  
3050 Business Park Circle Suite 500  
Goodlettsville, TN 37072  
[warehousemultimedia.com](http://warehousemultimedia.com)

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event  
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## Two ESA-Endorsed Safety Training Courses To Launch in Fall 2014

Everyone has a role to play in putting on a safe production. Whether you're a rigger, electrician, or caterer your actions can have a direct effect on the well-being of everyone on site. The best way to ensure the safety of your audience, your co-workers, and yourself is to obtain the skills and knowledge necessary to work in a safe, responsible manner. Although general safety awareness training has been widely available in the marketplace for some time, the live event industry has thus far had limited options when it comes to comprehensive, event-specific safety training.

The Event Safety Alliance is working hard to change that.

Responding to the live event industry's need for specialized safety education, the ESA has played an active role in the development of two groundbreaking training programs designed to provide all levels of an organization with the knowledge they need to make their productions safer. These unique yet complementary programs are intended to help bridge the gap between government safety requirements and the unique physical and operating characteristics of the typical live production, and will be launched in Fall 2014.

"In lending our support to these two programs, we're attempting to do something that has never been done before in the live event space," said ESA President and Executive Director Jim

Digby. "Our ultimate goal is to establish the core competency safety training programs that will become the baseline safety requirement for all of those who lead or work on a show site".

The first of these programs is titled Event Safety Access Training (ESAT). This ESA-endorsed entry-level safety awareness training is being developed and administered by Event Safety Operations, and is targeted to anyone and everyone involved in the execution of live events. Comprised of material taken from the Event Safety Guide, OSHA, NIMS-ICS and others, ESAT training is intended to address government requirements for workplace safety within a robust, event-specific framework. This baseline course will help to ensure that those working on an event site have received the training necessary to raise their level of safety awareness and know the appropriate response when faced with a hazard. To accommodate the learners' busy schedules, this 8-hour training can be delivered onsite in a single session or spread over the course of two days. More information on Event Safety Access Training can be found at <http://www.eventsafetyops.com>.

The second program consists of a multi-day, ESA-designed "Event Safety Sum-

mit”, a more intensive offering intended for those in event leadership roles, such as Production Managers, crew chiefs, and Stage Managers. The ESA will deliver this first-of-its-kind training December 2-5, 2014 at the offices of Tait Towers in Lititz, Pennsylvania. A variety of respected industry leaders will offer their insight on topics such as planning for severe weather events; creating a unified incident command and communication system; the elements of an event safety plan and procedure; Event Safety Access Training; legal issues and the “standard of care;” partnering with public safety officials; and working effectively with your insurer. The program will also feature a variety of hands-on learning, product demonstrations, and social activities.

Helping to make this training possible is a strategic alliance with Fireman’s Fund Insurance Company. A leader in the entertainment insurance space, Fireman’s Fund has insured movie shoots and other productions for over a hundred years. According to ESA Executive Director Jim Digby, the relationship has been a perfect fit. “There’s a real sharing of ideas between the ESA and Fireman’s Fund. They were among the first to recognize and support the mission of the ESA and are lending financial and resources support to the project by allowing access to their incredible wealth of risk experience”.

Students will walk away from both programs with a collection of tools and ideas that can be easily applied to their daily operations, helping to ensure they are immediately functioning with safety

in mind. Upon successful completion of the course, students will receive a certificate of completion, and their names will be entered into an ESA database, where evidence of their commitment to life safety will be accessible to insurance providers, vendors, and ESA Trade Association partners.

<http://www.eventsafetyalliance.org>

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## Mountain Productions Announces Dates for 2015 CM Hoist School

Mountain Productions will be celebrating the 30th Anniversary of its CM Hoist School training seminar in March, 2015. The CM Hoist School will take place from March 9th to the 13th. Recently extended to 5 days of training, Mountain Production's Hoist School is an extensive series of valuable rigging training sessions taught by industry leaders.

Instruction in hoist use and maintenance, rigging principles, truss management, lifting and suspension, motor control/load monitoring and more are included in the 5 day seminar. Students have access to industry professionals and can network with colleagues from across the globe. Qualified attendees will receive renewal credits toward their ETCP rigging certification.

Mountain Productions is proud to commemorate the 30th year of CM Hoist School, and is committed to continuing the tradition of rigging education and excellence. Industry beginners as well as veterans are invited to expand their rigging knowledge at this exclusive training event. If you'd like to learn more, please e-mail Mikey Richards at [mike@mountainproductions.com](mailto:mike@mountainproductions.com) or visit our website at [www.hoistschool.com](http://www.hoistschool.com).

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*Join the Adventure*



Ed Carter of Bus Management & Associates working as a selected driver for the Presidential motorcade during 2009 G-20 Summit

## *Bus Management & Associates— The Total Package for U.S. and Canada Touring*

### **Ed Carter loves everything about buses.**

*“I love driving buses! I love the way they look and I love keeping them running!”* he says enthusiastically. And with decades of client delivery and tour bus management under his belt, he has the know-how and expertise to get the right equipment and get it to the right location safely and within budget. Through Bus Management & Associates, LLC, Ed has built a network of bus operators and vendors that can meet client needs no matter the tour size. Ed sums it up this way, *“What we’re doing is full customer service whether it’s an individual artist who only needs transport to and from the airport or it’s the full tour experience.”*

Ed’s very first run ‘way back when’ was with the Canadian group Our Lady Peace. That was with Haljoe Coaches and he credits Joe Bamford with opening his eyes to the tour and entertainer transport industry. The tours Ed has personally driven for are too many to

list but include Cheap Trick, Snow Patrol and Adele just to name a few. He’s had long-term transportation relationships with Aimee Mann and Rusted Root and provided transportation for the Vans Warped Tour.

Because Bus Management & Associates uses a network of vendors approach rather than a single vendor, they start from a list of client demands to determine what equipment will work best within the budget instead of pushing a single brand. Typically clients want to look at short and long-term leasing options. Others want technical assistance with purchasing and managing a tour bus that will meet DOT regulations, hiring and training for qualified drivers or assistance with leasing the coach when they are not using it to maximize the potential usage. Regardless, the process of meeting transportation demands starts with what the client needs and wants. And one thing they do push is quality and customer service. Ed is adamant, *“For me, safety is right there at the top of the list along*

with customer service. We allow our coaches to have three days off between each tour so they can be serviced and have maintenance work done if needed. If a coach has any kind of safety issues or hasn't been maintained, we won't use it."

The buses provided by Bus Management & Associates are all new models with nothing older than 2002. These include XLII's, H3's and five bunk Sleeper Sprinters. With our buses based in Pittsburgh, PA and a satellite office in Nashville, TN, we are more than happy to work with tour schedules in the U.S and Canada to look at opportunities for pick-up in or near tour locations to save on dead-head costs.

Overall management of the tour buses is another area where Ed's tour driver experience and Bus Management's network of everything related to buses comes in handy. This ability to tailor services according to client needs means a tour can come to Bus Management & Associates just for drivers or let them take care of everything to keep the vehicles on the road, on-time and in good condition. Ed explains, "So for example, with DOT cracking down on drivers

HOS (Hours of Service), we can get a tour co-driver services. But we can also take care of leasing, scheduling, service, maintenance, and ongoing management if needed." For artists or management companies who already own their own tour buses, Bus Management & Associates can help them make money during the down time by setting up leasing opportunities with other tours. Ed puts it this way, "The bottom-line is still important even whether you're touring or not. And what we do here at Bus Management can help them save money or make it."

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Photo shows: Dave Weatherhead, left and David Martin, right

## Kinesys Opens New USA Operation and HQ

UK motion control specialist Kinesys is opening a new operation - Kinesys USA Inc. headquartered in Atlanta, Georgia and headed up by industry veteran David Martin.

Kinesys and its robust, reliable, highly flexible and user-friendly products have surged in popularity in the US over the last two years, and the move is part of the company's planned medium term expansion strategy to optimize sales, technical support and after-sales service for all Kinesys owners and users – existing and potential.

It also sends a strong message that the industry leading brand is very serious about consolidating the level of support for its US clients and enhancing its presence in the Americas. Kinesys USA will also be a commercial hub for business in Canada, Central and South America.

David will co-ordinate the technical sales and support in all these regions and work in close collaboration with the relevant departments at Kinesys' global HQ in London, UK.

This bilateral support is intended to push the brand forward, and David will be looking to expand the US based sales team as the process gets underway.

Technical support is right at the core of

Kinesys' values, so it was important to find the right person to head up the new US venture. David Martin has an impressive resume and impeccable credentials which include working for the US military on the iconic Black Hawk helicopter – a period where he learned a vast amount about automation control.

After leaving the military, he worked as a freelance production rigger and toured worldwide with a number of top artists. He has also worked for leading rental and installation companies and as Operations Director for specialty labor provider Rhino Services.

Most recently he worked on rigging and automation at Dragone's renowned House of Dancing Water installation in Macau. Later he worked for Cirque du Soleil in Las Vegas before moving to Atlanta Rigging where he was a project manager in the automation and special projects division.

"I'm honored to have the opportunity to work for a company like Kinesys" he com-

ments, "They stand head and shoulders above other companies and everyone involved is truly passionate about their work and the industry".

He's already familiar with the Kinesys product lines having been working with them for some years as an automation engineer, operator and rigger. "I believe Kinesys out-performs any other similar product on the market today" he states, adding, "I'm really looking forward to being part of such a talented team of people and helping to build a positive and successful future for the brand in the US".

Kinesys CEO Dave Weatherhead says, "I am delighted that the next step in our expansion strategy is underway and as a consequence we can provide all the benefits that only a US company can offer. With someone as experienced as David at the helm of our US operation we now have the ability to pass on knowledge of Kinesys products at a much more personal and local level."

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# ONE DIRECTION TOUR THE WORLD... WITH STAGECO

<\_WA33103.jpg>

Founded just four years ago after auditioning as solo acts for TV's *The X Factor*, One Direction have not wasted any time in eclipsing the original boy band success of *Take That*. Lavished with awards and a string of platinum No.1s, the British fivesome have achieved that ultimate elusive accolade – to be as big in America as they are on home ground.

Having first toured as headliners in 2011 with *Up All Night*, a theatre and arena tour of the UK, Australasia and North America, 1D grossed over \$50 million on their follow up *Take Me Home* tour.

With this scale and trajectory, it is no surprise that 2014 sees 1D achieve stadium status with their current *Where We Are* world tour. Production manager Wob Roberts has worked with Stageco more than any other staging company-- on tours with Robbie Williams and Genesis as well as numerous festivals across Europe. His reasons for returning to Stageco for *Where We Are* speak volumes about the depth of skill and experience offered by the Belgian company.

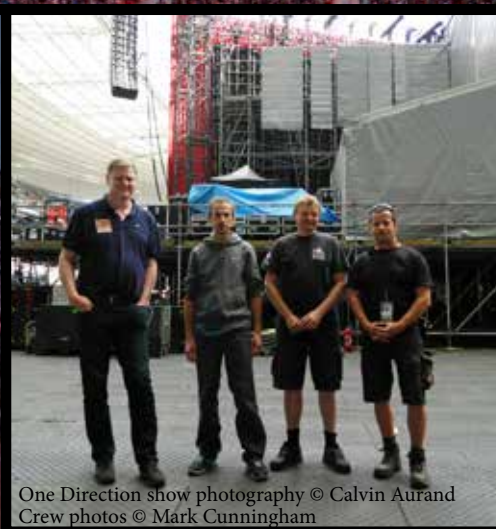
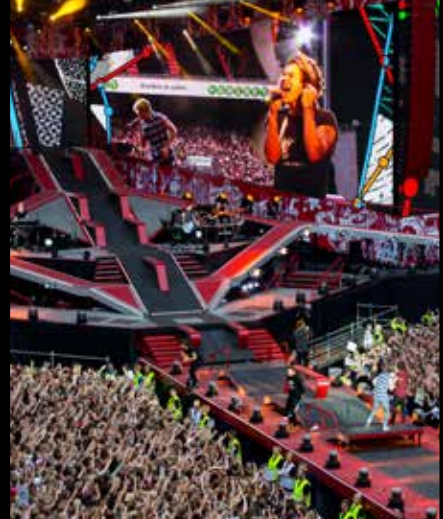
Roberts provided some background in the decision process to go with Stageco, "Ray Winkler and Ric Lipson at Stufish designed this production to fit any festival so I was asked to use a festival stage roof, but a different supplier was going to be chosen at first. When we started planning this tour, it became clear that San Siro Stadium in Milan had to be treated carefully due to the logistics involved with playing two nights there in between shows by Pearl Jam and Vasco Rossi."

Roberts further explained, "The only way for us to achieve the required turnaround was for 1D and Vasco to both share the same stage structure from an Italian supplier. Once we realised that this structure could accommodate our show, and at a very attractive price, I was forced to look at the possibility of using it for the entire tour." He pointed out that there was no disrespect toward the other staging company under consideration, but at the end of the day "the schedule for this tour is extremely tight and the only company I could trust to meet the challenge whilst providing three versions of exactly the right stage was Stageco."

In discussing tradeoffs between cost and quality, Roberts summed it up this way, "When you are working at this level of touring with what is currently the biggest band in the world, it's very hard to trust an unknown solution to what is essentially the foundation of your show. It's not always about price and Stageco are not the cheapest in the world but when they take on a job, it's a done deal."

The main roof is 25m wide by 20m deep and the video/PA wing each side is 14m, giving an overall span of 53m. Then there is the B-stage runway, the bulk of which consists of Stageco elements.

Despite specifying a festival roof, Winkler, Lipson and creative director Lee Lodge wanted to make the show look different from a typical festival scenario. This was done using large fascias for the video screens that visually bring the stage forward into the audience from



One Direction show photography © Calvin Aurand  
Crew photos © Mark Cunningham

underneath the roof. And because the weight loading into the cantilever was increased, Stageco responded by turning their standard 4-Tower roof into a 5-Tower.

Stageco project manager Dirk De Decker explained: "Due to the weight issue and the way the video had to be rigged, I proposed that we reduce the width of the roof. So we have an extra portal at the front that deals with the extra stress." De Decker said proudly when talking about the quality and dedication that come with using Stageco, "Steel is what it is but it's the people behind it that make it work and a lot of what Stageco does is about problem solving – from the designers in the office to the guy on the road."

Three separate stage systems have been leapfrogging venues around the UK and Europe since the tour began and continue to do so in North America. Patrik Vonckx, Stefaan Angillis and Stefaan Vandenbosch are the crew-chiefs for the separate units. Each system is packed into 12 trucks accompanied by nine crew which includes working drivers. With a build schedule of two and a half days, and a de-rig lasting

just under a day, each stage system can theoretically service a show every seven days. And with a tour that has multiple shows at one venue, as happened at Wembley, Manchester and Dublin, leapfrogging the setup means Stageco can be setting up in the next city without sending crew and trucks back and forth.

Wob Roberts added, "This is a show that I'm very happy to be working on and I'm delighted that Stageco are onboard. You can sleep at night knowing that they will move heaven and earth to make it work for you. I've worked with all of their crew bosses and, without exception, you know you are in the best hands." And what's next for One Direction? There are already plans for a follow-up tour. On The Road Again 2015 kicks off in February and will visit Australia, Asia, South Africa and the Middle East. We here at Mobile Production Monthly look forward to seeing what exciting logistical plan Stageco will come up for that!

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



*Southern Kitchen*

**JIM 'N NICK'S BAR-B-Q**

*Special thanks to Ben and Katie Jumper for including us in Soundcheck's recent Field Day and BBQ catered by Jim 'N Nicks. We had a great time getting to know our new neighbors here at Soundcheck and Madison DeLancey made her first 3 point shot at Corn Hole. A fun time was had by all!*



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# Pasquale Quadri “Paky”

1947 - 2014

## Goodbye to Pasquale Quadri

Pasquale Quadri, Founder and Chairman of Clay Paky SpA, the world leader in show lighting, passed away September 7th in his home in Torre De Roveri.

Pasquale “Paky” Quadri was a highly successful entrepreneur, although very reserved. He preferred not to appear very much but every lighting professional, all over the world, knows that he was, until September 7th, the creative soul of Clay Paky, the Italian company that exports 97% of its production and is present, with its sophisticated luminaires, on the stages of the most important events and shows in the world. Some of the most recent that are worth remembering are the Summer Olympic Games in London, the Winter Games in Sochi, the Academy Awards, the shows by Bruno Mars and Madonna during the finals of the Superbowl, the tours of many artists such as Justin Timberlake, Lady Gaga, the Rolling Stones and, in Italy, Vasco Rossi, Ligabue, Laura Pausini and Gianna Nannini, the magic exhibitions of the Cirque du Soleil and the ballets of the Bolshoi Theatre of Moscow.

The story of Mr. Quadri, truly passionate about technology and the culture of innovation, is closely intertwined with the history of show business, and it is studded with great international successes: it was Quadri who conceived most of the Clay Paky products, from the very first lighting effects such as Astrodisco, which became an icon in the discotheques of the 70s and 80s to the legendary automated lights used in rock concerts and TV, such as Golden Scan and Sharpy, up to today’s innovative B-EYE.

The company that Quadri founded in 1976 is one of the most brilliant examples of “made in Italy” that is successful in the

world. Quadri never gave in the temptation of moving the company to countries with lower costs and taxation, even though his most dangerous competitors come from those same countries: Asian companies which for years have copied his ideas, despite the 80 and more patents held by Quadri. Thanks to him, Clay Paky has obtained a total of more than 50 of the most prestigious international awards in the sector of professional show lighting.

In March this year, Quadri was awarded the prestigious Lifetime Achievement Award at the MIPA Awards held in Frankfurt during Musikmesse, the most important world trade show for musical instruments, professional sound and equipment for stage shows. Quadri was the first representative from the lighting industry to receive this prestigious prize. He had been preceded by figures who have written the history of the music industry in the world and these include, for example, the two Meyer brothers, founders of the famous loudspeaker company Meyer Sound, Fritz Sennheiser, inventor of the wireless microphone and Jim Marshall, whose amplifiers for guitar are legendary.

At the beginning of August this year, Quadri signed an agreement to transfer the ownership of Clay Paky SpA to OSRAM, one of the two most important manufacturers of lighting sources in the world, with the objective of securing further expansion for the company, also thanks to the current management team, confirmed by the German company.

Pasquale Quadri, 67, is outlived by his wife Antonella, his daughters Alessandra and Francesca, and granddaughters Melissa and Martina.

[www.claypaky.it](http://www.claypaky.it)



# MASQUE SOUND GIVES BACK TO THE COMMUNITY

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ROAD RECOVERY

**M**asque Sound, a leading theatrical sound reinforcement, installation and design company, recently presented a charitable contribution to ROAD RECOVERY, a non-profit organization devoted to helping today's youth overcome addiction and other adversities. With this donation, ROAD RECOVERY will continue its mission of empowering the younger generation to face their adversities through its range of music-focused programs and events.

An organization that is important to Stephanie Hansen, vice president and general manager at Masque Sound, ROAD RECOVERY was founded in 1998 by music industry veterans Gene Bowen, a tour manager and recovering addict, and Jack Bookbinder, an artist manager who struggles with Type II diabetes, to help young people battle addiction and other adversities by harnessing the influence of entertainment industry professionals who have confronted similar crises and now wish to share their experience, knowledge and resources.

"Currently in its 16th year, ROAD RECOVERY, a non-profit organization rooted in the music industry, needs our support more than ever in order to reach the ever-growing numbers of young people and their families who are seeking help," says Hansen. "We understand how important it is to be able to give back to the community and couldn't be more proud to give our time and capital to an organization from our industry that needs the support in order to make a difference. We strongly encourage and hope that others in our industry get involved and offer their support to this great organization."

With assistance from the leading professionals in the mental health field, ROAD RECOVERY provides hands-on mentorship training, educational/performance workshops, peer-support networking, and "all access" to real-life opportunities by collaborating with young people to create and present live-concert events and recording projects.

In addition to the support ROAD RECOV-

ERY has received from leading companies in the audio and music industries, such as the late Phil Ramone and Steve Lillywhite, Road Recovery has garnered support from several celebrities who have rolled up their sleeves and plugged in, giving so much of themselves to the charity's kids including Sharon and Ozzy Osbourne, Slash, John Varvatos, Denis Leary, among others.

"Organizations such as ROAD RECOVERY play a vital role in the support of our youth today, as they face so many adversities and struggles," adds Hansen. "We are inspired by the amazing work that Gene, Jack and the rest of the wonderful people at ROAD RECOVERY have done since 1998 and are thrilled to support the organization's efforts, so that they can continue their exceptional community outreach in the years ahead."

"We are extremely thankful to Stephanie Hansen and the team at Masque Sound for their generous donation," says Gene Bowen. "Masque Sound's commitment and support, along with that of the many artists and music industry companies we work with, is what allows ROAD RECOVERY to continue its mission. I further express our thanks for Masque's willingness to spread the word, and opportunities concerning Road Recovery, to companies in the music industry and professionals who might be looking to get involved."

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

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



# COACHELLA

COACHELLA VALLEY MUSIC AND ARTS FESTIVAL

## SAHARA RISING

by M.C. Van De Moortel

Photo Credit: Scott DeLancey

When talking to just about anyone about Coachella – the festival of epic proportions that takes place every April in Indio, California and is attended by upwards of 90,000 people each day of its six day run – the word “impressive” tends to get thrown around with almost as much frequency as BPMs in an EDM tent. At Coachella that tent is the Sahara. It’s the only tent there in which Electronic Dance Music can be experienced exclusively.

And to be clear, it should be understood that the word “tent” here is used in its broadest sense.

Often compared to an aircraft hangar not only in terms of feel but also size, the Sahara is, at 80-by-200-by-500 feet, and a crowd capacity of close to 30,000, in fact, larger than many hangars. Add in people camping out around the tent, getting as close as they can to the scene inside and that number climbs as high as 40,000, just shy of the number of people – 42,734 as of the 2012 census – who

live in Indio. Perspective: The first Coachella Festival brought in 25,000 people total.

That was in 1999, and up until 2013, the Coachella Stage was the biggest of five main stages. These included the Outdoor Theater, the Gobi Tent, the Mojave Tent, and the Sahara Tent. In 2013 the indoor, air-conditioned, club style Yuma Tent was introduced bringing the number of main stages to six. And 2013 is the year that the Sahara Tent got supersized – an additional 50 feet were added to its overall height – to become the biggest venue on site.

Harry Bellord, Stage Manager for the Sahara Tent and, at the time of the show, Production Manager for The Glitch Mob said, “EDM is much more acceptable these days. It’s been around so long now... it’s more mainstream. So the size of the tent grew with the popularity of the music.”

Wiley Dailey works as Production Manager in the Sahara Tent for AEG owned festival



*Photo Credit: Scott DeLancey*

producer and promoter Goldenvoice. Wiley's involved in every aspect of the Sahara Tent from the build to the effects, staffing to scheduling and curfew enforcement. He even helps figure out the logistics of latrine placement and maintenance... saying that he's involved in every aspect is by no means an exaggeration.

Wiley and Harry have both been in the business for 20-plus years, and have had occasion to work together many times over the last 15 of them. "I really can't remember the first time I met Wiley," Harry said. "It's like he's always been there." Wiley added, "Harry and I have a kind of sign-language. It's like baseball. We can communicate no matter what's going on at these shows."

For instance, most DJ setups are on wheels. And if a DJ ignores the multiple cues that it's time to wrap it up, these guys need little more than a head-nod and a hand gesture between them to let each other know that the time has come for plug-pulling and an assisted roll-off.

"Hopefully it doesn't come to that," said Wiley, "but the way the sets are scheduled it's important for everyone to be respectful of everyone else's time."

Coachella keeps some people's schedule full year-round. "There's always something going on," Wiley said. "We'll be fielding calls the day after the festival's over for next year – for bands, equipment, vendors... everything. It really never stops." But Wiley still manages to work production at "about 300" other concerts during the rest of the year.

The number 300 came up again when speaking about the build. Wiley said there are well over 300 points in the Sahara Tent; and Harry added that it takes a crew of 50 people eight to nine days to get the structure up and another seven to ten days to do all the required production. AG Light and Sound provided the structure – Andrew Gumper designed the tent and stage, and Josh Spodick managed the project.

*Continued- next page*

AG also provided the lights. A partial list of the gear that they used includes 1200 square feet each of 10 and 15 mm LED Video Tiles, 8500 square feet of 37 mm LED Video Tiles, 78 Martin Professional MAC 101 RGBs, 152 Martin Professional Atomic 3000s, and 62 ½-Ton Motor Cyberhoists.

Screenworks and AG took care of the video elements with Screenworks supplying two IMAG side-screens that broadcast live shots of the crowd, the artists, and any images supplied by the artists as well as the onstage, 3-D video “cube” that DJs perform in front of... and behind. “Counting the ceiling, there were four walls of video on the stage alone, each about 40 feet wide and eight feet tall,” Harry said. “Elaborate set-ups are all part of it.” And AG added moving trusses equipped with video panels that could not only tilt at various angles but could be lowered to within ten feet over the heads of those in the crowd.

Rat Sound locked the decibels down and President Dave Rat was “...everywhere at once, talking to everybody. I really don’t know how he does it,” Wiley said. However he does it, Dave and his crew also hung twenty total K1 V-DOSC, ten at both Stage Left and Right, six Synth-Around Stacks containing five V-DOSC apiece throughout the tent, and 54 Rat Super Sub-Woofers. That’s a lot of bass!

And many artists travel with their own stage lighting and other effects, to boot. “Every year when we come back to Coachella we see how the technology changes,” Harry said. What they’re doing these days is absolutely fantastic.”

The Glitch Mob’s custom-made, traveling performance set-up, known as The Blade, is exactly the kind of technology that he’s talking

about. “They were definitely one of the highlights of Sahara this year,” Harry said – a sentiment echoed by literally every single person that I talked to in conjunction with this article. “What they’re doing musically is different than most. A lot can be said for that.”

Ian Hicks, aka music producer Anoctave, works as Front of House Engineer for TGM. He’s been on tour all summer with them and called me from his hotel room in Sweden. When I asked him about The Blade he said, “Basically it’s a combination of their riser and the instruments that they play – it’s their full set-up and the look of their show.” I asked him to elaborate and he was more than happy to accommodate. (See the Blade story in this issue for more details)

Also memorable – the spaceship that Skrillex brought along. Designed and fabricated by Philadelphia-based Tait Towers, it moved up and down and rocked back and forth using hydraulics. A video wall behind it ran footage that “made it look like the thing was flying,” Wiley said. Harry’s take on it? “That thing was hefty. It looked amazing... like a Transformer.”

And then there was Fatboy Slim (FBS). Thanks to Snow Business Hollywood, which has done effects for both the Country Music Awards and the American Music Awards shows, it snowed in the Sahara for his set – well, it looked like snow. Wet to the touch, it was actually a foamy liquid, almost like bubble-bath. Snow Business usually works movie sets, and this was one of the first festivals, if not the very first, that they’ve done. “They hung 60 snowmaking machines from the ceiling over the crowd. It was impressive,” Wiley said.

*Continued- next page*



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FBS water effect courtesy of Roy Zartman of See Factory

If snow wasn't amazing enough, it also rained onstage. Mirage WaterWorks, Inc., also known for their work on movie-sets and film-shoots, installed an eight foot long covered trough at the front of the stage to catch water that fell from rainmaking machines hung from above. The water was then pumped through hoses, recirculated to the rainmakers to create a constant "rain curtain" effect.

Scott Ritt, President of Mirage WaterWorks provided technical details for the effect: A 30' long water screen that was located above the 8' wide stage catchment below was used. The water screen system consisted of three WaterScrim V5-T nozzles and used three main pumps to feed 210 gallons per minute to the 30' long nozzle assembly in the grid. Both moving lights and lasers were used to project imagery onto the water screen two different times during the FBS show. "In the beginning of the water effect sequence Fatboy came down from his DJ riser and walked under the waterfall holding an umbrella over his head and the audience went nuts. It was a great gag. Using the water screen in conjunction with an awesome snow effect that covered the entire audience with snow was a brilliant design effort by the Golden Voice and the FBS teams," Ritt said.

The video wall behind FBS also projected im-



Photo Credit: Scott DeLancey

ages of rain. "It was raining in layers," Wiley said. "It was like looking through a plate-glass window streaked with rain and watching it raining across the street. He was standing in the middle of all that. It was a really good effect." He added, "Fatboy Slim's a veteran of electronic music. We wanted to do something special for him."

A veteran of electronic music – those words combined gave me pause, but just for a second. EDM has come a long way. Just the fact that most people know what "EDM" stands for speaks to a kind of cultural sea-change that's taken place over the last several decades.

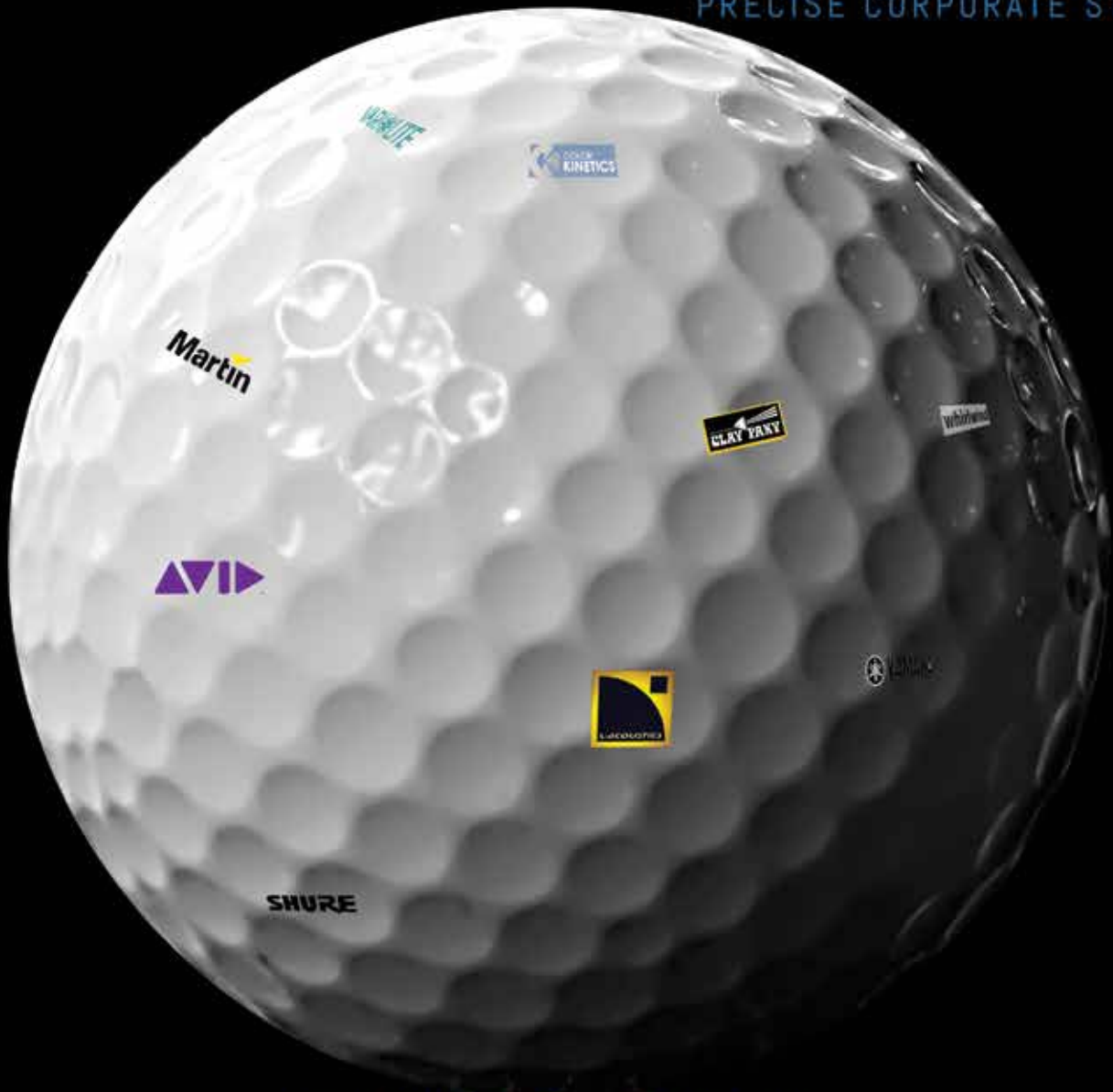
I mentioned that to Wiley and he said, "When Coachella first started I'd say 'Sahara Tent' and people would look at me with this blank expression. I'd have to say 'the dance tent' – and then they'd know what I was talking about. Now if I say 'the EDM tent' people say, 'you mean the Sahara Tent'... The kids go down there, and they don't go anywhere else."

"We have 18 year olds in the crowd as well as people in their 60s," Harry said – and then summed it up, "It's almost a family thing now."

Impressive. Indeed.

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# THE BLADE — THE GLITCH MOB'S NEW EDGE

by M.C. Van De Moortel

## **The Glitch Mob's traveling setup** –

known by those in the know as *The Blade* – came up repeatedly while talking to people about The Coachella Valley Music and Arts Festival.

Harry Bellord, Stage Manager in Coachella's exclusively EDM Sahara Tent and, at festival time, The Glitch Mob's Production Manager, told me that "What they're doing musically is different from most. A lot can be said for that."

I asked Ian Hicks, aka Music Producer Anoctave and Front of House Engineer for The Glitch Mob to say a lot.

(His blog, called *Log.Of.Rhythm*, chronicles life on the road and includes

not only personal observations, musings, and plenty of pictures, but also tech-talk for the savvy. He's written about *The Blade* before....)

Ian called me from his hotel room in Sweden, where he was on tour with TGM.

**IH:** *The Blade* is basically a combination of The Glitch Mob's instruments and their live set, custom-constructed in a way that allows fans to see how they play their instruments, as well as being road-friendly and easy to move across the stage of festivals and venues. Each band member has their own performance station on *The Blade*, consisting of iPads and MPC controllers, in addition to multiple electronic Tom and Taiko drums.



Photo Credit: Scott DeLancey

I asked him to elaborate on TGM's live set, and to offer some insight as to how that plays out live from the FOH perspective.

**IH:** *The Glitch Mob's live set is unique because they're playing 90 percent of what you hear during the show, including lead melodies, bass-lines, harmonies and drum patterns – this sets them apart from a typical EDM set where many artists will only play back the song as a whole, or add simple effects at certain times. TGM also gives a greater amount of control to me at Front of House, sending multiple channel breakouts (kicks, snares, melodies, vocals, etc.) rather than an inflexible Main Left/Right of everything, so I can build a custom mix to account for different acoustic conditions and sound systems.*

The beauty of The Blade's design is that live performance of the music takes center stage.

But its technological complexity is by no means an afterthought. Designed by Martin Phillips (Bionic League) in collaboration with the band members themselves, The Blade was, from the start, born of TGM's desire to do more.

Matt Davis, a programmer for Name the Machine who also worked with Nerdomatics designing the set, spent nine months writing The Blade's software before TGM ever toured with it.

The LEDs, manufactured by LEDIGAMI in San Francisco, are made of flexible rubber and are able to fit the form of any curved, metallic structure.

To clarify some of the customization, I also spoke with Scott DeLancey, LMG's Video Technician for The Blade and The Glitch Mob Show.



*SD: The Blade has three sets of “Bongo” drums and four Taiko drums. Each one has an electronic drum head that is also a trigger for drum samples throughout the show. The drum shells are metal-fabricated, which allows for the video components or tiles to be connected magnetically, so the drums are wrapped in video tiles. As the show progresses, video cues are sent to the drums and an upstage video wall...”*

Scott builds the video wall for every show and video servers are run by the Touch Designer program.

*SD: Time code or SMPTE time code is sent from the Ableton Rig that sets the timing for the entire show and sets the triggers for the sounds that are rigged by the band. In turn when*

*time code is sent, the servers search for the proper video cues to be sent to the Blade and the upstage wall.*

Everything on the Blade is there for one reason – to make manifest the band’s vision of playing the most engaging and authentic live sets possible.

And...

“The show itself is a heart-stopper,” Scott said. “Actually, it’s not a show, but a full experience.”

EDM crowds have come to expect no less than a full experience – with The Blade, The Glitch Mob has taken delivering it to a whole new level.



Photo Credit: Scott DeLancey



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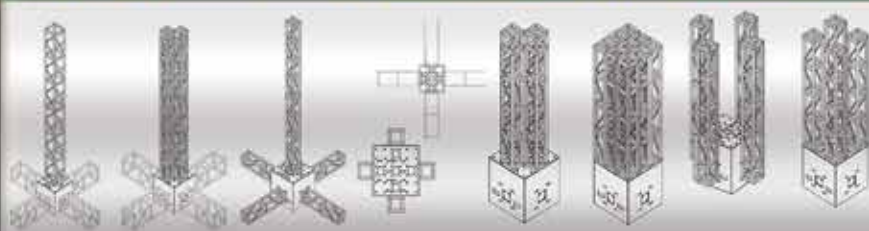
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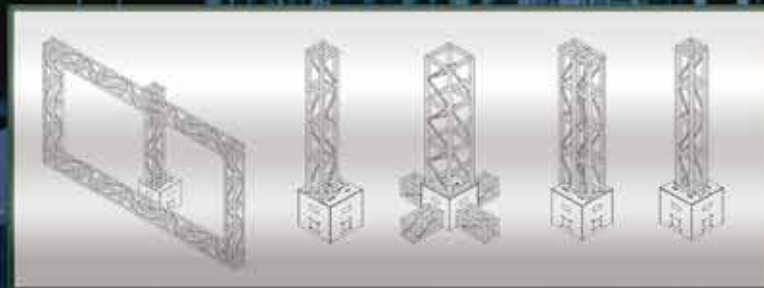
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