

mobile *monthly* PRODUCTION

Volume 8 Issue 12

The Behind the Scenes Magic of

Loliapalooza

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THE BEHIND THE SCENES MAGIC OF
CHICAGO'S LOLLAPALOOZA MUSIC FESTIVAL



Notes from the

Publisher

On the edge of the city of downtown Chicago, nestled between skyscrapers and Lake Michigan, is Grant Park, home of the Lollapalooza Music Festival. Produced by the expert team, C3 Presents, Lollapalooza invites over 100,000 people every summer for three days of music, art, and culture. As members of C3 Presents expressed to us, it's like building a temporary city, complete with catering from the city's most popular restaurants, art vendors, medical personnel, and not to mention the numerous stages and the grounds prep and maintenance required.

C3 Presents invited us out to talk to their pro crew about the what it takes to make Lollapalooza happen every summer—an event that takes at least a year's worth of planning up to the very last day before gates open. And like everyone else in the crowd, our crew experienced first hand a storm evacuation, successfully executed, setting a precedent for other festivals and their severe weather plans.

Included are some additional stories on some recent announcements, mostly pertaining to our home base in Nashville, Tennessee. Music City welcomes the new rehearsal hall at Premier Global Productions, as well as a new shop for Screenworks—not to mention the CMA's Industry award show, the SRO Awards.

As we close down this wonderful year for not only Mobile Production Monthly, but for the Industry, we are excited to announce that as we retire the Mobile Production Monthly brand, we will be launching a new publication first of the year at Tour Link Conference 2016—Tour Link Magazine—available on all app stores starting at Tour Link as well as in print. As the saying goes, “out with the old, and in with the new!” We look forward to what the new year brings and hope you continue to join us on this wild, wild ride.

Larry Smith
Publisher



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collectively rewrite the software overnight in order for the show to go on.

"You have to think, what's the best way to cover the beast," Cokee said and went on to mention that his systems are completely "modular, rather than static." Having been recommended by the Director of Security for

the Pope's visit to Philadelphia, which requires radio coverage throughout a larger radius than most festivals, they're able to roll in their systems into the elevator of a 56 ft building, hook them up to any Motorola tower, and do the same exact thing they would at any other event.

The team also runs dispatch. For Lollapalooza, Cokee started every day with an all-call alerting everyone on-site that gates were soon to open. His team also closely monitors weather patterns and makes the all-call for evacuations. "Guys gotta talk," said Cokee, and the only way to do so is through effective means of communication.

The long-haired, friendly face that is Eric Cokee started with the company years ago with only 39 radios to his name. "If you ask me how many radios we have, I have no idea. Thousands and thousands and thousands," said Cokee. Cokee has been asked to speak at Chicago's IEG Conference which is focused on new inventions and modern innovations about how he's been able to take a basic service and maximize it's potential. He's also pretty proud to say that his team worked on the last shows of The Grateful Dead at Soldier Field in 1995, and again this summer in 2015.

As Cokee told us, "there's different ways to skin a cow and a goal can be accomplished a number of different ways." Flexibility is key for Comm Direct and it's arguably one of the main reasons, besides having an outstanding product and knowledge base, that they've grown as rapidly as they have, servicing events all over the country regularly, and

maintaining those client relationships for years down the road.

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What It Was: Comics come to life in Marvel Universe LIVE! The new, live-action arena production brings some of your favorite Marvel Super Heroes, like The Avengers, Spider-Man and Wolverine, to the stage for an epic battle between good and evil, with evil villains, including the Green Goblin, Doctor Octopus, Red Skull, Madame Hydra and more. Produced by Feld Entertainment, the nearly two-hour-long show combines exciting, live-action stunts with an original story in a dynamic, stage show touring production.

What We Did: Lightswitch designed production lighting that integrated with the virtual set, helped tell the story of the characters, and complemented the live-action experience.

We partnered with Production Designer, Joe Stewart, and Video Content Designer, Bob Bonniol, to coordinate the color and patterns of the lighting with the completely virtual, video projection set. Using mock-ups and pre-visualization techniques, we developed a scheme that incorporated floor lighting and cutting-edge track technology to complement the projected set and live characters.

Our design integrated with the state-of-the-art spotlight tracking system that allows the lighting to follow the characters during the complex action sequences. To help the audience distinguish between the many characters on stage, we lit the heroes with bright, symmetrical, full-range light, while using asymmetrical, shadowy illumination on the villains. The lighting also enables the actors to see clearly as they perform dangerous stunts.

Why It Worked: We drew on our expertise in theatrical lighting and virtual environments to create lighting that enhanced this unique, multifaceted production. Our design not only helps to tell the story of the characters and integrates with the complex set technologies, but it can also be set up and taken down quickly and efficiently—a must given the tour's busy schedule.



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Mobile Production Pro Monthly
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In celebration of 25 years as a world-renowned music festival, Lollapalooza is excited to announce an additional full day of music programming for the 2016 edition in Chicago's beautiful Grant Park, which will feature more than 170 musical performances over four days.

"It's our 25th Anniversary and we wanted to do something really special and different for our fans.

There's a lot of really great music coming out in 2016; with the abundance of talent that wanted to help us celebrate 25 years we got to thinking...'How are we going to fit all those great artists in one weekend?' Then we thought about what a special day Thursday has be-

come. When the party can't wait for the week-end, the movers and shakers make it happen on Thursday! So, we've put together an entire additional day of music to celebrate our milestone year. It's going to be a fantastic party!" said Lollapalooza founder, Perry Farrell.

Lollapalooza 2016 will take place Thursday, July 28 and continue through Sunday, July 31. Four-day General Admission tickets will be available for \$335 (including fees) and single day General Admission tickets will be available for \$120 (including fees) beginning Spring 2016.

www.lollapalooza.com





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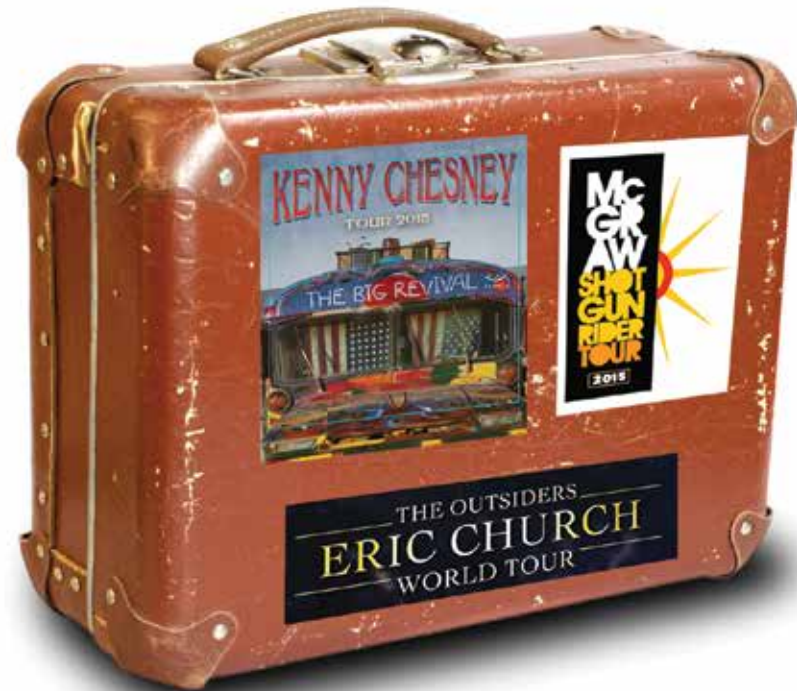
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Screenworks Opens Up Shop In Music City, USA

Photos and Article by Shelby Cude



This month, video production company, Screenworks (NEP Live Events) opened its doors to the sounds of Music City and invited Mobile Production Monthly to take a tour. According to Sales and Project Manager, Andy Gerber, Screenworks' "bread and butter," has always been rock-and-roll and as country artists have recently taken on more of a rock-and-roll attitude, it's paved the way for production companies to cross the genre gap.

Providing stunning LED screens for AC/DC and Billy Joel, as well as Fleetwood Mac and many others, Screenworks has made their way into the country touring scene with acts like Kenny Chesney, Tim McGraw and Eric Church. With their expansion in genres, it only made sense that the California-based company spread their wings and open up a third location in Nashville, TN.

"The magic is in the location," said Gerber, referring to the fact that now that since they're closer to the east coast, they can better service their gear that makes its way to the South, Midwest, and North East regions. "With our location close to the home base of both our clients and a large number of our freelance talent, tours will have improved access to equipment during all aspects of a project. From idea to design, equipment selection, and tour prep this will allow us to raise the level of service offered," said Gerber.

The 17,000 square foot space is 1,500 square feet of office space and 15,000 square feet of heated shop space with 4 docks and space for semis. Conveniently located in the suburb of Cool Springs, at 7108 Crossroads Blvd., Suite 314, the warehouse is just off of Interstate 65, an easy fifteen-minute drive to downtown Nashville and thirty minutes from Nashville International Airport.

Speaking with Vice President, Kevin Hoyle, he was proud to say that every bit of gear in the warehouse is owned by Screenworks, and not rented from other video distributors. Showcasing their diverse range in video screens at their open house, from the X7B to the X12, the X5C, to the X3C & X10T, they gave Nashville a

taste of what they're capable of. "I've been pushing for this move for over five years, waiting for when we had the right facility and personnel to have a fully operational shop. Now we're here and plan to be for many years to come," said Hoyle.

The space will serve not only Screenworks gear, but up-and-coming video techs, building up their team of experts from within. "It's our people that sets us apart. We've got the perfect combination of expertise and experience that we're always looking to share with those looking to branch into video," said Gerber. From recommendations by trusted colleagues, Screenworks employs those that are new to the industry and teaches them the ropes. A new facility on the other side of the country allows for new faces to enter into the industry and learn what they need in order to be successful out on the road.

For more information on Screenworks' Nashville, contact:

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Sales & Project Manager

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www.screenworksnep.com



ROBE

NEARLY 400 ROBE FIXTURES CATCH THE BEAT AT 2015 AMSTERDAM MUSIC FESTIVAL

Two days of absolutely banging dance vibes from some of the biggest EDM artists on the planet including Armin van Buuren, David Guetta, Hardwell, Tiesto, Alesso, rising star Martin Garrix and many, many more ... pulled thousands of music fans into the Amsterdam Arena for the 2015 Amsterdam Music Festival (AMF). This topped off the five day annual Amsterdam Dance Event (ADE) which featured with 350 individual sub-events across 80 venues and clubs in the city.

Lighting for this hi-energy extravaganza was designed by André Beekmans of The Art of Light; leading in creative light design practice in the Netherlands, working closely with scenic designers 250K for organizers Alda events.

Key to making the whole concept come alive as an amazing live experience were nearly 400 Robe moving lights on Andre's plot - 101 x BMFL Spots, 94 x Pointes, 180 x LEDBeam 100s and 7 x BMFL Blades.

André has been involved since the first AMF. This third edition of the event was also recorded for future broadcast and live streamed over the internet, all of which needed to be taken into consideration when lighting the shows.

A big challenge — and the main objective - for the lighting design, was to make the vast barn-like arena packed with thousands of people feel like a small intimate club space. This is also where the experience and imagination of André and his team kicked in to elicit some stunning results, integrating techniques from the world of theatre, dance and TV and sharing them with EDM communities worldwide.

Multiple trusses were flown in the roof forming a loose grid infrastructure above the stage and audience, with lights rigged along all sides and at intervals down the length of the auditorium, so ravers could be caught up with the sweeping BMFL beams and pulled into the intense energy and pumping bass levels coming offstage, a bold hi-impact effect that worked exceptionally well. It was also vital to have strong lighting coming into the picture from the back of the stage behind the DJ, shooting down the length of the arena skimming people's heads to ensure they were scooped into the action from all sides.

The 101 BMFL Spots were the main effects light

source and as such, the workhorses of the show. They were positioned on various trusses above the stage and the arena, and played across the entire space, involving the audience in the fun as well as registering really well on camera.

André uses Robe a lot in his work right now, the reliability of the fixtures make them ideal for the harsh operating conditions of EDM events — and he also likes the quality and finesse they can bring to any situation. They have used BMFLs on various shows throughout the year, but this was the largest amount to date to feature on a project of The Art of Light.

It was also the first time they had used the BMFL Blade. These were deployed as key lights and front lights for the Awards section of the show. André was impressed with the power and the focusability as they were throwing a good 27 meters to the stage. The Art of Light actually introduced the trend of key-lighting DJs after several years of them being left in the dark concealed behind a wall of visual overload!

The 94 x Pointes — chosen for their versatility - were primarily distributed around the stage area with 34 of them on the floor outlining the space. The rest were on four moving circular trusses contained within two scenic cylinder flying props, each made up of eight thin metal rings outlined with LED strips.

They offered multiple looks and an endless stream of variations throughout several hours of full on performances.

The main curved video screens — which also rotated - were in the centre of these two cylinders. The 180 LEDBeam 100s were mounted on the back of the LED panels, so as the arcs of LED panels rotated around to face upstage, they were revealed in a blistering wall

of tight firing out super-punchy beams that completely transformed the room making a big accent to the amazement and delight of the crowds!

The video arcs could also move forward on the upstage / downstage axis.

All lighting kit — including approximately 450 more lights - was supplied by Flashlight. The automation system was designed and supplied by engineering specialists Wlcreations.

The challenge — as is often the case — was the tight get-in and technical time which could not commence until the Dutch soccer team finished their match on the Tuesday night.

Knowing this, André planned a week of pre-production at The Art of Light in Eindhoven with his lighting operators, Bas Scheij and Michael Seeverens, where they were able to visualize the building blocks of the show, pre-program the grandMA 2 consoles used for control and arrive onsite well prepared.

They took their portable WYSIWYG setup to the Arena which enabled André to check that everything was as he was expecting during the load in, and this was also made available to all the guest LDs so they could maximize their time and make the most of the available rig.

Several artists also brought their own LDs and The Art of Light looked after their own acts on the line-up which included Armin van Buuren, Hardwell and Afrojack.

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CMA's Touring Industry Celebration Presents SRO Awards in Nashville

Photos by Donn Jones/CMA

Touring industry members gathered this month at Marathon Music Works for CMA's Standing Room Only (SRO) Awards. Hosted by Jay DeMarcus of Rascal Flatts, trophies were presented to the industry-voted best-of-the-best in their respected fields.

According to CMA Chief Executive Officer, Sarah Trahern, "Our touring industry members are on the frontline, every day taking our music directly to the fans in small clubs, stadiums, and everything in between. Their hard work and many contributions to the success of the format deserve attention and a standing ovation," which many honorees received over the course of the night.

DeMarcus, Dierks Bentley, Hunter Hayes,

and Cole Swindell presented trophies to members of their road families, while Jason Aldean, Kenny Chesney, Little Big Town, Old Dominion, Chase Rice, Blake Shelton, Ricky Skaggs, George Strait, and Steve Wariner recorded personal congratulatory messages to celebrate the winners. The evening was a shining example of everything that makes Country Music tours among the most popular and profitable business centers for the industry.

Swindell summed it up when he presented the SRO Award for Manager of the Year to Kerri Edwards, "We all know how hard she works on the team, but it is nice seeing her recognized by the industry." Brian O'Connell, who won the SRO Award for Talent Buyer/Promotor of the Year, spoke with passion about how this is the tour industry's CMA Award, "This is our CMA Award for the guys and girls on the road who put it up and take it down."

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The following 15 winners were determined by CMA members:

Business Manager of the Year -
Mary Ann McCready - Flood, Bumstead, McCready & McCarthy, Inc.
Coach/Truck Driver of the Year -
Kelley Beck - Blake Shelton
FOH Engineer of the Year -
James McDermott - Dierks Bentley
Lighting Director of the Year -
Philip Ealy - Kenny Chesney
Manager of the Year -
Kerri Edwards - KP Entertainment
Tour Manager of the Year -
David Farmer - Kenny Chesney
Monitor Engineer of the Year -
Brad Baisley - Blake Shelton
Production Manager of the Year -
Ed Wannebo - Kenny Chesney
Publicist of the Year -
Ebie McFarland - Essential Broadcast Media, LLC
Talent Agent of the Year -
Darin Murphy - Creative Artists Agency

Talent Buyer/Promotor of the Year-

Brian O'Connell - Live Nation
Tour Caterer of the Year -
Dega Catering

Touring Musician of the Year -

Jenee Flexor - Blake Shelton

Venue of the Year -

Ryman Auditorium - Nashville, TN

Tour Video Director of the Year -

Jay Cooper - Kenny Chesney

In total Kenny Chesney's camp took home 4 SRO Awards, followed closely by Blake Shelton's camp with 3 SRO Awards. It's also notable to mention that all nominees for Business Manager of the Year were females, so way to go, ladies!

The SRO Awards were originally created by the CMA Board of Directors in 1990 to honor outstanding profes-

sional achievement within the touring industry. The first SRO Awards were presented at a black tie gala, hosted by K.T. Olin and Roger Miller, during CMA's Entertainment Expo, which was also known as the Talent Buyers Entertainment Marketplace. Ten SRO Awards were presented at the first gala and the number of awards swelled to 19 before the last were handed out at SRO '97. In 2011, CMA brought back the Touring Musician of the Year Award. In 2012, SRO Awards in 14 categories were handed out in Nashville during the annual IEBA Conference and in 2013, the Talent Buyer/Promotor of the Year award was added, bringing the total number of SRO Awards categories to 15.

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EGIPro has provided permanent lighting installations for Atlantic City's Boardwalk Hall, House of Blues at Showboat Casino, Hollywood Casinos in Joliet and Charlestown, and hundreds of venues up and down the east coast.

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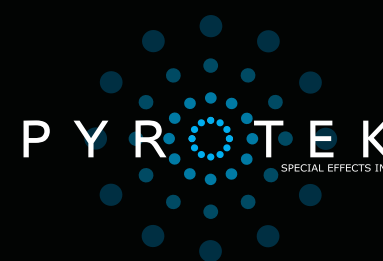
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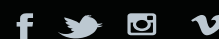
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THE SECOND CHAPTER FOR LIGHTING AND STAGING

COMPANY PREMIER GLOBAL PRODUCTION

BY SHELBY CUDE

Western Canada gave birth to lighting and staging distributor, Premier Global Production (PGP), but in 1996 the company made the jump across the border and resettled in Nashville, TN. The move marked the first big chapter of the company's history, a relocating to Music City that would take PGP to another level of success.

Now begins the second chapter. After roughly a 14-month renovation to their new building, a major investment in new soft goods for their stages, new lights for their ever growing inventory and new motors for both the staging and lighting divisions, PGP spent millions in 2015, making it known that they are here to stay for the long term.

Kevin Blevins, Business Manager of PGP, sat down with Mobile Production Monthly and gave us the scoop on their brand new facility. Located fifteen minutes north of downtown Nashville in Madison is their 6-acre gated facility, with plenty of bus parking, three-truck loading dock, and staging shop around back hidden from view. In the middle of it all sits the newly remodeled headquarters. A private entrance takes clients straight to production offices, a private programming room (the largest in Nashville), conference room, and onto the lighting warehouse floor. Attached to the lighting warehouse is the 10,000 sq. ft. rehearsal space, also accessible by a covered loading dock, with an 18 foot elephant door. Yes, you can drive a tour bus right into the room! At 125 ft long and 75 feet wide, the rehearsal space is the jewel of PGP's new home. It is insulated, soundproof, and fully air-conditioned (which is a blessing during the hot summer months in the south). Outfitted with 1600 amps of power, more than some arenas have by the way, and with a super grid that can hold 30,000 lbs., from production rehearsals to tour rehearsals, there is not much

you can't do in this space. Recently the Band Perry held their tour rehearsals there, hanging their 40ft video wall, full lighting trusses and PA system, no problem. The Brett Eldredge/Thomas Rhett Suits and Boots tour also prepped in the space, with both artists doing full production and band rehearsals.

"It's bigger than Soundcheck and Clair, and the only room of substantial size in Nashville that's fully air conditioned," said Kevin. Not only that, but when you take PGP lights on tour, the rehearsal space daily rate is waived. All you're charged for is the power at less than a quarter per kilowatt, making this space an absolute steal.

Besides the renovation, PGP also spent millions on new motors and lighting fixtures for their lighting division's already extensive inventory. As the sole supplier of lights for Metallica, Tim McGraw, Florence and the Machine, Red Hot Chili Peppers, Billy Idol and Brett Eldredge, just to name a few, the need arose to add more Martin Viper AirFXs and Martin Quantum LED fixtures to compliment their extensive inventory from other manufacturers, including their large Vari-Lite and Clay Paky catalogue. As Kevin said, "some people like Ford, some prefer Chevy;

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we carry both and then some," in the world of lighting fixtures. The PGP inventory is also one of the first to feature the brand new Lightsky Aquabeam IP54, an amazing rainproof moving light LED fixture that was a star at the recent LDI conference in Las Vegas.

In addition to lighting, PGP offers a variety of standard compact mobile stages like the SAM555 and SL100 as well as their very own steel stages (PGP8060, 6068, and 6040) that vary in trim of either 50 or 60 ft. Over the course of 2015, the company invested in new motors and soft goods for these black steel monsters, along with new black rubber like tread decking. The new soft goods pair with the steel stages, enclosing the wings and rain proofing the space housing backline and set equipment for the bands. There are also new grey roof skins to match the wing skins to complete PGP's new staging façade.

Already a long time supplier of stages for Lollapalooza, Austin City Limits, Music Midtown, Country Thunder, Country Stampede, the Big Valley Jamboree and at least a dozen other major festivals, PGP has played a major role in some of the world's biggest outdoor events. With the new soft goods, come rain or blistering sun, crews and gear are protected from the elements.

With their new state-of-the-art rehearsal facility, added soft goods to their staging division, and an increase in their lighting inventory, PGP has embarked on an aggressive second chapter of its history, a story already full of successes and close client relationships. PGP has stuck its heels into the south and made it known loud and clear that they are here for the long run.

www.premierglobalproduction.com
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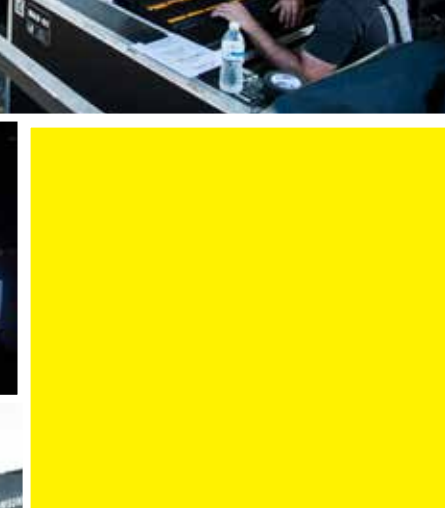
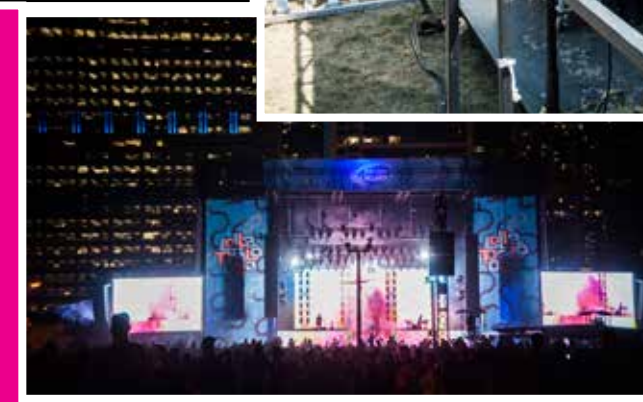
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THE BEHIND THE SCENES MAGIC OF CHICAGO'S LOLLAPALOOZA MUSIC FESTIVAL

Photos and Story by Shelby Cude

There was a day in time where Lollapalooza was a small, six stage music festival that took up about half of Chicago's Grant Park in the heart of downtown; where Perry's Stage was a small trailer set up in the corner as a place for DJ's to spin away, and whose first headliners included acts like Widespread Panic, Weezer, The Killers, and The Pixies, in 2005. Since then, the festival has graduated into an eight stage, pop-up city where one hundred thousand people flock to daily every summer for three days of music, arts, and community, spanning the majority of the park; where Perry's Stage acts as a third main stage for EDM acts, and whose headliners, such as Paul McCartney and Metallica, bring in double digit semis in order to preform the same show that will sell out arenas.

Producers of the festival for ten years running, C3 Presents, invited Mobile Production Monthly out to experience the festival, from the load-in to load-out. From barricade-jumping crowds to intimate acoustic sets, MusicCares providing free custom earplug molds for crew's, to Love, Hope, Strength, preforming cheek swabs for potential matches for those needing bone marrow transplants; from 360 lighting fixtures on Perry's Stage to the 20 semis of steel and staging required to build the massive Samsung stage; lobster corndogs to Chicago's famous deep dish pizza, and clear sunny days with bottled water in abundance to a park evacuation due to high winds and rain; we came, we saw, and we experienced in full some of the reasons why Lollapalooza continues to be considered one of the best festivals to attend in the United States.

WELCOME TO THE WORLD OF C3 PRESENTS

It all starts with the structure that C3 Presents has created. Festival Director, Tim "Tuba" Smith, works directly underneath the three Charlie's that make up C3, overseeing all of the festival departments except for talent buying. That includes everything that pertains to transportation, artist relations, production, operations, vendor coordination, guest services, festival managers, and quantity based items such as golf carts and security.

When asked how on earth he had the time to sit and talk for ten minutes, he humbly replied, "I give full and complete credit to the staff." He went on to state, "the team we have now in this setting is irreplaceable," simply because everyone that is part of Team C3 has been working together for years, both on and outside of Lollapalooza.

Team: Production

Working under Tuba is Production Director, Brandon Sossamon. Sossamon is a prime example of a veteran to the festival, having started back in 2005 as a contractor, and hasn't missed a Lollapalooza since. As Production Director, it's his job to make sure the festival has the necessary production needs, from stages, lighting vendors, audio companies, backline support, and video screens where video is necessary. Sossamon called it, "a giant mobile production," since the crews out on tour are the people his team is directly working with.

Working closely with Sossamon, Alison Ray is the face of Production as C3's Production Coordinator, dealing closely with all vendors, accounting and other internal departments. Fielding the numerous requests from vendors—from golf cart needs and meal tickets to answering payroll questions—according to Sossamon,

“ [Ray] is the heart and soul of the Production operation. ”

Under Sossamon are the eight stage managers that work for C3. The Stage Manager position for the festival is different in some ways than what would be required of a stage manager out on the road, being that one of their main roles is to communicate between the artists' production designers and the given production vendors to determine what's doable with space and the set change time slots. Perry's Stage Manager, Tyler Crain, commented that his job is to make sure the gear is in the hands of those that need it, when they need it. Crain has been part of the production crew for Lollapalooza for 12 years, starting out in operations and slowly graduating over time to Stage

Manager for the exclusively EDM-rage-stage known as Perry's.

Stage Manager for second main stage, the Bud Light stage, a mile away from its sibling main stage (Samsung), Jeff Wendt commented that he's fallen in love with festival production and his role. The morning of the second day of the festival Wendt explained two trusses: a video wall for Kid Kudi and a lighting truss for Sam Smith, the headliner for that stage that evening, and that they had an hour and a half to strike the video wall and position the lighting truss, while rotating gear on stage counter-clockwise.

Considering the many stages and structures that make up Lollapalooza, you can't forget about the labor force. Scott Ramey, the Labor Coordinator, handles one of the biggest budget line items and one that can get out of control quickly, dealing with 3-4 unions, such as Local 2, onsite. The load-in starts two weeks in advance, additionally, Ramey has upwards of 300 workers on site just for load-out on Monday. Working as a contractor out of California and owner of labor company Scott Ramey Productions, Lollapalooza 2015 was Ramey's forth festival.

"It's like Tetris," said Morgan DiBona, Stage Manger for the Sprint Stage, in regards to what it's like to manage so many moving parts. When asked if there were any challenges, Justin Wilcox, Stage Manager for the Sprint Stage's twin, the Pepsi Stage, recalled a set change that involved 7 risers and one ramp for load in's and out's, and everyone agreed that weather is always a concern. But with the years of experience everyone has with working on the festival and with one another, the processes improve every year like a well-oiled machine.



And a festival production team wouldn't be complete without someone watching the weather. Spike Falana, Structure Coordinator, wears many hats such as building the main entrance portal and two directional towers, monitoring the staging structures as well as keeping a close eye on the weather. While it's very much a joint effort between the City of Chicago and C3, it's ultimately the City that makes the call to evacuate. On their own, C3 takes safety very seriously with their high wind action plan on each stage and working closely with The Chicago Office of Emergency Management in the case of an evacuation—like what happened day three of this years' festival.

Team: Operations

But production is only half of what it takes to make Lollapalooza happen. The other part of the equation falls under David Bain, Operations Manager for Lollapalooza, working under Tuba and with Sossamon. According to Bain, the job requires him to "provide infrastructure to the festival," dealing with all things related to building and creating the site for the crowd and production team. For instance, all things related to power, ground pro-

tec-tion, waste, trailers, storage, and site design, all fall under Bain's realm.

"My biggest goal is to make sure we have the best crowd flow possible," said Bain, emphasizing the fact that safety is paramount. C3 works closely with the City of Chicago's police, fire and health departments in all things regarding crowd control and creating a safe site, soft planning so far as a year out. Bain also admitted C3 has vested interests in maintaining Grant Park's grounds. "I like the fact that we go into a new environment that people are playing frisbee in the day before, create a city for a few days, and when we leave we try to get it back to as close to what it was if not better than before. If anything's damaged, we'll fix it."

Acting as the middleman—or rather "middle-woman"—between Sossamon and Bain, Festival Manager, Lindsey Sokol handles the difficult permit process with the city of Chicago. "It's always hard to come into a city where you're not a local. We're not always the first to know of changes when meetings are held with city officials regarding permits," Sokol ad-

mitted.

With hundreds of tents, eight stages, and numerous viewing risers, everything requires structure permits, not to mention what's required of pyro companies (who fortunately deal directly with the city), Union laws, traffic closures, alcohol permits (held by FBR) and the fact that the two main stages have their own alderman, Sokol starts the planning process a year in advance.

With a little over 100 acres of land, the city has approved only 100,000 attendees per day, and use Closed Circuit Television (CCTV) to keep track of pinch points and watch barricades. "If we see anything we need to change, we'll do it overnight," Sokol stated, maintaining C3's main priority of providing the best patron experience.

Also part of the Operations Team is Mike Walker, the Special Projects Manager and former Operations Manager. Sokol and Mike both spend on average one month out of the year in Chicago for various meet-

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ings regarding ground ordinances. When asked what sort of “special projects” he’s involved with, Mike laughed, “I’m basically a gardener.”

He further explained, “we need a good park for all of these things to take place and things such as trimming trees and spraying dust suppressants can seriously cut costs later on.” In 2011, Mike stated they paid \$1.4M in repairs to the park, caused by big weather. In years since, he’s been able to cut that cost down significantly by taking necessary preventative measures like spreading mulch and “turfus” to help combat the park’s drainage problem, and is involved in ongoing capital improvements to Grant Park at it pertains to drainage, basic infrastructure, and improvements to access.

In all, the C3 Presents team is fully committed to selling the patrons of Lollapalooza an experience. In the words of Tuba, “it’s not a moment, it’s an experience; we want people to come and have an experience. Anyone can sell a show, but it’s about the impact we can have on not only individuals, but on the environment and on a community.”

FROM BOH TO FOH — the Production of Lollapalooza

Staging Provided by Mountain Productions and Premier Global Production

The Samsung Stage is Lollapalooza’s largest structure where Paul McCartney, Metallica, and Florence & the Machine rock out to a sea of tens-of-thousands of fans the three nights of the festival. It also happens to be Mountain Production’s largest structure, measuring 160ft wide by 63ft deep (80ft wide performance space), traveling by means of twenty trailers, and taking four days to build. But to Lead Staging Supervisor, Jake Smolenak, “it’s one of the more mindless gigs. Brandon [Sossamon] has everything so dialed in and even had platforms built so the tractors can be driven down the hill onto the grass.”

Smolenak pointed out that the build is complete with four delay towers, VIP decks and FOH riser, like a typical stadium show. Following C3’s lead, they’ve stationed the delay towers in straight lines to take up less of a viewing area, as well as offsetting the FOH riser and allowing the roof to retract. Jake’s brother, Zack Smolenak also works for Mountain Productions and led the build of the other main stage, the Bud Light Stage, a mile north, that required nineteen trailers of materials.

Premier Global Production (PGP) out of Nashville, TN provided five of the other stages (the one not accounted for is a permanent structure apart of Grant Park). Jamie Grossenkemper, Project Manager for PGP, was onsite and said that this year they supplied

two SAM 555 stages (Pepsi and Sprint Stage), two SL100s (Kids and BMI stage), and the steel PGP6040 Perry’s Stage. Having worked with C3 for 10 years, he has seen the festival grow and has been able to adapt to the changing stage locations.

“The cool thing about the SAM 555 is that it deploys very quickly,” said Grossenkemper, saying it only takes eight hours tops to create the main performance areas. “You can just back it in and park it. While it doesn’t pop up like a transformer and does take some labor, it’s the fastest build and most economical stage on the market.”

The Sister Stage of Main Stages — The Bud Light Stage

The three main stages—The Samsung Stage, Bud Light Stage, and Perry’s Stage—are spread fairly evening around the mile long Grant Park. Not quite as large as the Samsung Stage, but not as new as Perry’s Stage, the Bud Light Stage sits in its own corner away from the two powerhouse stages, drawing its own unique crowd. With artists like The Weeknd and Sam Smith as headliners, it’s fully loaded with video walls provided by GoVision and Faber Audiovisuals, lighting and rigging provided by Bandit Lites, and three delay towers and rockin’ audio provided by Thunder Audio.



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Speaking with Adam Vahl from Go-Vision, he mentioned they also provided video screens for Metallica's performance on Samsung Stage and the video wall for the Pepsi Stage. But being that video walls can be built in all sort of shapes and sizes, for Bud Light, Vahl explained for one act, it may be 30ft by 50ft, and the next act, it's 33ft by 30ft and moves up 16ft. With a 10 person crew partnered up with the Union stagehands, they're able to strike and build the walls in under fifteen minutes.

But who designs each show to be unique to the artists' lighting designer's requests? That's where the company 3scCreative plays an imperative role in the production design for four out of the eight stages, including Bud Light. Speaking with Seth Jackson, founder of the design company, he stated that their role is to act as the middleman between C3 Stage Managers and the artists' production designers, designing a show the artists want with the production resources available by the stage managers.

According to Jackson, their role streamlines communication with the multiple headliners because they're able to determine what each band needs for every show and can use the same vendor as opposed to employing multiple vendors based strictly on artist lighting designers' requests. Bands don't have to drag a lot of production in with them either so it's even more economical for them. Headliner, Sam Smith, was a prime example of this, being that he used exactly what was on stage, plugged in, and gave the crowd a breath-taking performance.

Thunder Audio supplied Bud Light Stage with a JBL VTX system that consisted of VTX V25s and VTX S28 subs. Like every Lollapalooza stage, it came with an Avid Profile console for ease of the FOH engineers traveling with the artists. Thunder's Business Development Manager, Greg Snyder

38 mobile production monthly

was onsite with his team of 5 techs as site coordinator and talked to us about the Thunder's full service philosophy.

"It's better to cover the area really well than just enough," said Snyder, referring to the PA and sub set up. The PA coverage from the front of the stage effectively covers 620ft back with a 700ft diameter across. The three delay towers take care of the rest. "We're going to give it to you and give it to you hard; that's our approach to what a system can deliver and what it provides our clients," said Snyder. That being said, his team is very much aware of the fact that they're there for three days in a row and create consistence to avoid overdriving the system and risk component failure. Sharing C3's philosophy, to Thunder it's about taking care of the client, allowing them to take care of the fans.

The Rainbow Road of Gaff Tape – Behind the Scenes on Perry's Stage

Stepping onto what's known as Lollapalooza's EDM Stage, Perry's Stage looks like a post-modern, high-tech structure from outer space. With multiple video screens and hundreds of light fixtures provided by Solomon Group, numerous subs lining the stage provided by ECTO Productions, and a stage rigged with pyro from Pyrotecnico, it's no wonder why Perry's is considered to be Lollapalooza's third

main stage.

Speaking with Andy Smith from Solomon Group, he stated that rather than the video and lighting to be coded in with the audio, “every change you see is coming from FOH.” Being that they were only expecting 4 guest LDs traveling with the artists set to play, everything else was manned by their own LDs. With 360 lighting fixtures, 2900 square feet of LED, 4100 linear square feet of truss, and 2000 amps split between four 400 amps and two 200 amps, the level of production compares closely with productions of major EDM festivals.

With such a heavily loaded visual production, you've got to have a sound system to match and ECTO Productions has supplied just that. Alex Sostarich, President and CEO of ECTO, was onsite and explained the set up. Having worked closely with the same companies that provide audio for Ultra and EDC, they came up with the low end heavy configuration of subs and hanging PAs.

Being that EDM is very low-end and sub heavy, the configuration is pretty extreme in comparison to the other stages. Twelve “fat-stacks” of two d&b J-Sub Triple 18s stacked on a d&b J-Infra Triple 21s line the front of the stage. The PA main hang consists of d&b J series with d&b V series on the delay towers, with the FOH console being of course an Avid Profile and onstage console, an Avid SC48. “There’s more than just a left and a right with DJs,” Sostarich joked.



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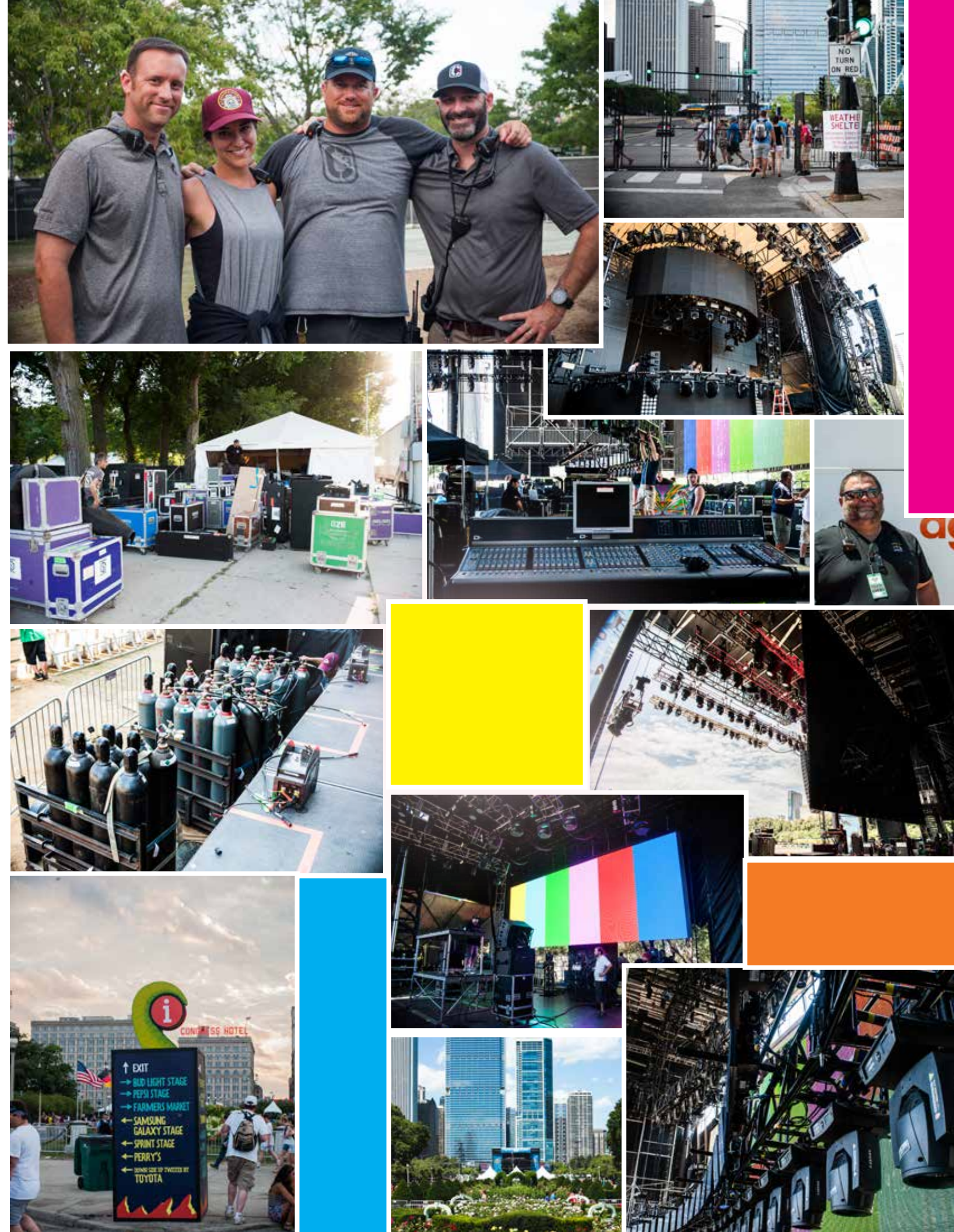
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***“It’s an EDM stage.
Might as well have some fun with
it.”***

-Tyler Crain, Perry's Stage Manager

A goal they were able to achieve for the festival was maintaining an all digital signal driven path. “Once we hit the mic preamps the signal stays 100% digital to prevent any analog noise or loss over distance. The LM44 Lake processors at FOH are networked via Dante with Attero Tech unDAES-O units at the amp racks that feed 96 kHz AES to the d&b D80 amplifiers,” said Sostarich.

FROM CITY PARK TO FESTIVAL GROUNDS — Site Operations of Lollapalooza

Building the Foundation of the Festival

It goes without saying, you can’t have a music festival without a power supply. Supplying a whopping 74 generators, ranging from 25 Kilowatts to 1500 Kilowatts, 22 miles of cable including 4 aught cables for the main stages, QBS for vendor booths, and 400 cases of serialized gear such as distribution panels and transformers to main circuit panels, Aggreko made sure every stage, every vendor booth, every tent and amenity was fully powered.

George Long admitted his love when it comes to working with C3, as it started as a business relationship and has grown to something more personal. “It’s like taking a summer

vacation with your friends and family.” Also part of the Aggreko team is Kevin O’Brain who creates graphic plots for the union crews to abide by, rather than strict written instruction, and Jackson Beck, the Project Manager. Together with Sunbelt Rentals and C3, they work hard to create a safe experience for patrons, as well as work to ensure they’re not impacting the park grounds.

Flawless Frequencies and Rock and Rollin’ Radios

With 100,000 patrons each day, as well as hundreds of union workers and production crews, having effective lines of communication is imperative. Working side by side to ensure messages are received through the airwaves is CommDirect supplying radios for all festival workers, and Frequency Coordination Group, maintaining the available frequencies for anyone using a microphone, in-ear monitor, or radio.

Sitting down with the friendly Eric Cokee from CommDirect next to his new, custom trailer, he explained his process. With hundreds of radios in circulation for the festival, sometimes batteries die and sometimes they get dropped and break, or in more serious instances, require new software to be written overnight, things can

happen. But with thousands of radios in inventory, plenty of charged batteries, and an expertly trained team including a Motorola programmer, Cokee’s team can handle any curveball thrown at them.

In addition to simply supplying radios, CommDirect also has the ability to make an “all-call” out to every single channel, not only in case of emergencies, but also in the morning, counting down until the gates open so everyone is aware.

Brooks Schroeder from Frequency Coordination interfaces with Cokee, monitoring the radio frequencies as well as assigning channels and keeping track of what the artists are bringing along for production and communication. As his 6th year monitoring frequencies at Lollapalooza, he’s well versed in C3’s structure and expectations.

Forty days out, a webpage is posted where every production crew can submit what they require in terms of frequencies and they allow the list to build. In one day Schroeder will monitor 350 frequencies. His five person crew includes two interns and a technician located at each of the main stages, equipped with a frequency counter and spectrum analyzer, as well as spare equipment

should something go down, that they can loan to help people get through their show.

Riding in Style and Practicality with KC Carts

Golf Cart rental company, KC Carts from Kansas City, provided the festival with a whopping 375 golf carts this year. After working with Lollapalooza for 10 years now, “this show’s pretty much dialed in,” said co-owner Andy Leiker. As the first guys on the ground supplying golf carts to production crews, and being the last to leave the site, Leiker spends a total of 25 days onsite, facilitating check-out, maintenance, and check-in.

“It’s amazing watching it grow,” said Leiker, remembering when they only needed to supply 125 carts in the earlier years of the festival. To Leiker and his four person team, their biggest challenge is getting the right gear on site on time. From 6 passenger golf carts, 4 wheel drive utility and flatbeds carts, KC Carts caters to what C3 needs to ensure efficient transport of production crews, site workers, VIP patrons, and medical responders.

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