

MICHAEL NULL

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EXPERIENCE

MAY 2012 – OCT 2018

LIGHTING DESIGNER/AUDIO ENGINEER, AGGRESSIVE SOUND

- I accumulated the skillsets and assumed positions of main PA tech, running Front of House, Monitors, Lighting, along with countless hours of sitting at the workbench. Aggressive was a traveling audio/lighting company that would provide full systems or racks and stacks for theaters, clubs, arenas, and festivals.

SEPTEMBER 2015 – MAY 2024

LIGHTING DESIGNER/PRODUCTION MANAGER, NOTHING MORE

- Main job duties included organizing the truck pack, advancing production with all venues, freighting prepping lighting, cryo, SFX, etc. and picking up and dropping off production equipment in a box truck. The success of the band has grown to playing small arenas, larger clubs, theaters and support tours domestically and internationally.

JULY 2017 – OCTOBER 2022

LIGHTING DESIGNER, IN THIS MOMENT

- My role with In This Moment was with direct communication with the singer, Maria Brink, as to what she wants to see for her show and how to capture the biggest “smoke and mirror” effects with low lying fog, cryo, silhouette lighting, and to keep the impact of a metal show when it needs to be metal. The design was inspired by Maria’s concepts brought to reality by myself, the production manager, and the amazing teams at 4Wall or Christie Lites. With her direction, I reprogrammed the more recent tours to better fit the newer music and constant design.
- My jobs also included setting up the lighting rig, tearing down and loading the truck.

MARCH 2023 – APRIL 2024

LIGHTING DESIGNER, PIERCE THE VEIL

- My role with Pierce the Veil was to design, program, build, setup and teardown the lighting rig including any/all SFX. By the end of my run with Pierce, I had 2-3 lighting and SFX techs that were all in charge of loading/unloading our semi-trucks, chalking the stage and rigging layouts, including building guitar/bass cabs as a part of LX scenery. The show was fully timecoded, working solely with the Bass player, Jaime, to ensure playback went as smoothly as possible to transition into timecode for their first time ever. Lastly, drapes, backdrops, and legs were all on solenoids that were all fired from the lighting desk. The show visually in its entirety is controlled via lighting desk at front of house

AUGUST 2024 – APRIL 2025

LIGHTING DESIGNER, ALEC BENJAMIN

- Working with Alec’s team was absolutely positive. I worked relatively close to his set designer who delivered plots and the storyboard to incorporate into the set. From here, I took the plot’s direction and helped facilitate making it a reality that worked in every venue we walked into. This included; creating 3D realistic plots and renders, additional lighting design, working with set builders, and programming the show, both on creativity and incorporating both Alec and his team’s input.

SKILLS

- Proficient in GrandMA2/3 programming, operating, show builds, macros, network protocols, and timecode.
- Knowledgeable in how to operate and configure Avolites and Hog 4 desks.
- Proficient in media servers such as Arkaos Media Master and Resolume Arena.
- Knowledgeable and capable in building cryo and other co2 effects including power/data
- Proficient in advancing, emails, stage managing, and being the lead on what it means to have a show from advancing to load out.
- Knowledgeable in audio, RF, and digital signal flow.

ACTIVITIES

I am passionate about lighting; my goal is to be a published LD with works in relevant production news. While I am at home, I sit with my GrandMA3 console and practice things I have learned on the previous tour or try to figure out what I have seen and replicate it. One of my favorite learning tools is to talk to “headlining” LD’s and ask how they got where they got, any advice that they may give, sometimes pertaining to something that is making my head rattle, and who they are as people. I have seen a character pattern in who people are and how they got to where they are, and I hold myself to the same standard of character. Another one of my favorite learning tools is to sit at FOH after the band I am with plays and watch the LD’s after me and how they do what they do. My favorite quote from a non-MA user was along the lines of, “I am not MA savvy, I can put a show together, but give me any one of these [3] desks, and I will crush you with the rig.” Granted I thought that was a little harsh, but it opened up a little door in my mind that is, it’s not all about what tool you’re using, it’s how you use it and what you want to see. Those moments of enlightenment or advice are my favorite conversations and what I see helps me grow when I talk to LD’s that are headlining festivals, arenas, or widely known from social media or published articles. In my free time, coffee is huge, calling home is always comforting, and spending time with another crew mate is always a great way to keep the comradery. I do not smoke and I keep drinking to a minimum only on days off.

REFERENCES

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