Fleetwood Mac

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This issue continues a theme this year of our coverage of some of the longest-running shows on the road. Fleetwood Mac is obviously a great show for our coverage from many angles. For me, this show marked my personal return to the backstage scene after a prolonged battle with my health. While this is peripheral, it was my first opportunity to join our newest team members, JJ, Victoria and Shelby and work to expand our magazine with additional coverage of this enjoyable, entertaining and highly professional production.

Besides traveling with a top-notch crew, headed by our old friend, Marty Hom, The vendors feature a power-house group that made our work a real treat. (The smiles on my team as we gathered to watch the show after conducting our interviews was something I have not seen in a long time). Specifically Clair, PRG and Screenworks provided a world-class production that created the foundation the band rode all evening. It is easy to see when a tour is running well. It does not take a long time to figure out when things are good backstage and the vibe on this one was warm, welcoming and thoroughly professional.

We hope you enjoy the other tid-bits we included in this issue. With our expansion internally, we hope to continue adding more and more interesting content each month. This year is shaping up to be a special with more Classic shows out than I can remember in recent memory. It seems as though our editorial calendar filled up quicker than any time since we started publishing. What that should mean is a banner year for the touring support companies. Everyone seems to be working and at maximum capacity. That should also make the equipment manufacturers happy.

Finally, as we are nearly back on schedule, our reorganization internally has allowed us to get a jump on the next Tour Link. Yes, we are already talking about the conference and pre-registration has started and we are hard at work setting up the stage, workshops and a few new surprises. Although we strive to make the event better each year, last year’s event created a real challenge, but one we fully intend to match and surpass.....better plan now to join us.

Larry Smith
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Interview with Dan Kahn
Clair Global, the largest sound reinforcement company in the world, knows cutting edge technology and state-of-the-art production. They are the company of choice for some of the biggest names in music and production including Sir Elton John, Jack White, and Black Sabbath.

Clair began in Lititz, Pennsylvania and has called it home since the 1960’s. Lititz is currently home to some of the biggest production giants in the world including Clair Global, Tait Towers, Atomic, Mojo Barriers, and StageCo. Now, they are welcoming a new comer, the Rock Lititz Studio.

With the size of productions getting larger (think U2’s 360° Tour for example) and more technically complicated, having adequate space and top resources to plan, build and practice a show isn’t a luxury, it’s a necessity. Either way, Lititz fits the bill. “Whether one is pushing the boundaries of creativity or those of technology, Rock Lititz Studio outpaces the alternatives. However, our most expansive resource is the community of artisans that surround the studio,” commented Shaun Clair, Vice President of Sales for Clair Global.

The Rock Lititz Studio is eight stories high with a total square footage of 52,000. The rehearsal space is a blank canvas of 30,000 square feet. With that kind of expansive area, they are ideal for hosting any large act.

This one of a kind building takes the spot as the tallest purpose-built rehearsal facility in the world. “Our vision is to create a home where people that share a common passion for entertainment technology convene to collaborate and push creativity and technology,” said Shaun Clair.

There is parking for 90 cars and 30 trucks in the staging area alone and it’s an easy commute from any Northeast landing destination. They sit 3 miles from Lancaster Air-port, 31 miles from Harrisburg International Airport, 82 miles from Philadelphia International Airport, 95 miles from Baltimore/Washington International Airport, and a short commute to the Lancaster Amtrak Station.

Clair Global & Rock Lititz
Unparalleled Production Housing Innovation
by Victoria Fausnaught
Rock Lititz is equipped with WiFi throughout the establishment and offers seven 400 amp, 3 phase show-power hookups at 120/208 volts in the facility. “The goal of the staff is to keep the crew happy and do everything possible to go above and beyond,” explained Sarah Zeitler, Studio Manager for Rock Lititz. There is an impressive ceiling that is engineered to hold a rigging load of one million pounds! Sarah also noted they even have a mini fridge up on the catwalk so that the riggers can have a drink when they are up there working away.

In addition to the studio rehearsal space there are 22,000 square feet of amenities including dressing rooms, a catering kitchen, production office space, an additional rehearsal room and much, much more. Rock Lititz is a place you want to be. Its sleek architecture and scenic surroundings make it ideal for inspiration and focus. Sarah said she feels passionately about the establishment, adding, “we are a home, a friendly face that folks will return to year after year.”

Rock Lititz is an important addition among the other prestigious companies joining the industry campus in Lititz, Pennsylvania. Expect to see hotel and restaurant additions in the near future and a community park, an education center, and shared development space. With giants like Clair Global and Tait Towers in one area with no sign of slowing down, they will all continue to aid in the growth of their production community in “America’s coolest small town.”

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Fleetwood Mac, known for their untamed sound, is a name that is instantly recognizable anywhere in the world. After touring for a number of years with different personnel configurations, all the original members of the band, including Christine McVie, are back together to present Fleetwood Mac, On with the Show! Mobile Production Monthly was at their show in Nashville, Tennessee to speak with some of the production folks working behind the scenes. Production Designer Paul "Arlo" Guthrie also tells us about his design this stunning production.

Audio by Clair Global

Our first stop was Monitor World with Monitor Mixer Dave Coyle, who has been with Stevie Nicks for 8 years and with Fleetwood Mac for four of those. Because he had already formed a working relationship with Nicks, anytime she did a Fleetwood Mac project Coyle would help out. Coyle began his industry career as "the guy who could plug everything in." He started working in clubs when he was a kid, just for fun. When he decided to pursue an electrical degree, Coyle signed on with Showco which was later bought out by Clair Brothers whom he is still with today.

Monitor world has two consoles, one for wedges and the other one for ears. Coyle does the mixing for the ears with a DiGiCo SD10 console. He gave high marks to the DiGiCo products, particularly because he does all of the Pro Tools recording as well. "The nice part about it is how easily they integrate with one another and how easily I can switch back and forth from live audio to recorded audio." Pro Tools and the console are interfaced so that he can use it to play back the Pro Tools tracks as people want to listen to them.

The Pro Tools system he uses is from Diablo Digital. One of the founders, Greg Price (Ozzy Osbourne's FOH Engineer) came out with a really tight, compact Pro Tools package that fits right under the console. Coyle is grateful for such a useful product that enables him to do an efficient job with killer results.

Staffing FOH is FOH Mixer Dave Kob, a Clair Brothers employee since 1975. Along with him is Donovan Friedman, System Engineer, also with Clair Brothers. Kob has been with Fleetwood Mac since 1978. This is Friedman's third tour with Fleetwood Mac; he began with them in 2009 on the Unleashed tour.

With Clair Brothers being a large part of the Fleetwood Mac tour, it's no secret that they have their state-of-the-art products out with them. Friedman talked a little about one of Clair's newer designs, the i5-D and to sum it up "they just sound better." The i-5D is lighter and more compact which makes for easier transportation, easier to be flown, and can be positioned faster. Not to mention they sound great, as they offer exceptionally clean, tight low frequency output throughout the venue.

Kob got his start as he puts it "like 50% of the roadies you'll ever talk to, went broke playing in blues bands in the early 70s." Plus, it didn't hurt that he was always into audio. He began as a System Engineer for Fleetwood Mac in '78 when they were do-
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- Ronald Beal

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“Your arrival is more than just a destination. It’s our signature.”
ing stadium shows. He followed in the footsteps of former FOH Engineer for the band, Richard Dashut, and has been on and off with Fleetwood Mac since.

Kob uses a Yamaha PM5K, an analog console, which he refers to as the “meat and potatoes” and then a Digidesign Avid Profile sidecar for extra inputs. Kob has been working in analog exclusively and refers to himself as with the coined phrase “Analogasaurus” and says that they are few and far between but “some of us still roam the earth.”

Kob plans to retire at some point, and with his impressive career he will be short of nothing when he does. Throughout his entire career he’s felt very fortunate to get a chance to work with, and especially Fleetwood Mac. Some things he won’t miss, “Indianapolis, ever seeing a Previo bus again, or going to an airport!” What he’ll miss the most, “I still love mixing live shows, it’s what I’ve been doing for a living my whole adult life. I’ll miss the people and mixing music.”

A constant throughout this tour is the aim for perfection! Everyone on the tour is “top notch all the way down the line” says Steve Rinkov. He is constantly impressed by the crews’ ability out time and their ability to “accomplish great feats.” There’s a backline crew of nine.

Video by Screenworks

Gregory ‘Grit’ Frederic is the Lead LED Tech/Videocrew Chief and he was next on our list. Grit got his start as a “friend of a band” and dabbled in things like carpentry, stage rigging, and then he found his love for video. After working with the country music scene all throughout the 90’s, he began with Screenworks in 1998. He now operates independently through his company Black Thirteen in Las Vegas, NV. He’s been a “gig whore” his entire life.

On With the Show is Grit’s first gig with Fleetwood Mac, but he did fill in 1994 on Stevie Nicks’ Street Angels tour, which he says was “a really good time!”

Production Designer Guthrie’s design included moving LED screens and overhead lighting pods that gave him a lot of options to change the look of the stage for each song. Video content was fed from three PRG Mbox media servers to the video screens and projectors that were provided by Screenworks. “The design relies heavily on video content since there are no other scenic elements and no haze used in the show,” explained Guthrie. “We have an upstage wall and three overhead ribbon screens that provide the bulk of the scenic elements to the show. The ribbons are on hoists to vary the depth and look for each song and these provide the majority of the visual look of the show.” PRG provided the mother grid of truss and hoists and all of the lighting trussing and hoists. The motion control was via a TAIT Navigator system. Video Gear from Screenworks included the upstage concave LED wall, made from Screenworks’ X7-HD LED video modules, which is 55’-4” wide by 23’ high and three convex LED ribbons, each 56’ wide by 3’-10” high consisting of Lighthouse DUO 12mm LED video modules.

The Ribbons move during the show via a Navigator system also supplied by Tait. Operated by Madison Wade and Britney Kiefer. The camera system is relatively straight forward. There are 4 Sony lens cameras; two at FOH and two High in seats or on upper concourses. And the stage is covered by an overhead remote Sony BRC 700 for mostly drum shots and another Sony BRC 700 on the drum riser. Several smaller POY cameras are used around the stage for various chores.

The LED Walls are mostly content driven and IMAG is shown via two Barco HDF 26K Projectors onto 21 by 15 side screens on stage right and left and two rear projection screens, each 12’ by 21.5.’

Lighting and Media Servers by PRG

The lighting design for On With the Show was handled also by Guthrie and programmed by Lighting Di-rector Chris Lose, “with me meddling, a little,” commented Guthrie. Ronald Beal is the Lighting Crew Chief with PRG for Fleetwood Mac and “is supported by a cast of favorites on the crew,” added Guthrie.

Beal has been on most of the Fleetwood Mac tours since 2002. A Nashville resident at one time, he was a Middle Tennessee State University student who worked in their Tucker Theatre as their Master Electrician. In 1993, Vari-Lite did a demo in the theatre which then led to new opportunities for Beal. He started touring shortly after and has worked with acts like Taylor Swift, Sheryl Crow, and Madonna just to name a few. Of all the tours he has been a part of, “this is one of the top couple of tours to work on as far as enjoyment,” said Beal.

I asked him to tell me about anything exciting or interesting going on in lighting for the tour, and Beal told me, “The band prefers no haze for their show, which has become highly unusual for any tour these days. They are aware of the potential effect on their voices.” Granted without haze you get no beams of light, defined colors slashing the air, but what you do get is a clean view of the stage, artists, and any other visuals you might otherwise not see so clearly. Personally it was refreshing to see everything
Lose controls the lighting with a MA Lighting grandMA2 console with an MA Lighting OnPC Command Wing and has a list of gear that includes 44 PRG Best Boy 4000 Spots, 17 PRG Best Boy Washes, 36 Clay Paky Sharpy Washes, 12 Clay Paky A.leda B-Eye K20 LED wash lights, 5 GLP im-pression X4 LED units, 12 GLP impression X4S LED units, 10 Philips Color Kinetic iWhite Blast TR LED wash units, and 36 TMB ProCan 4-Life PAR36 Blinders. Power and data distribution was handled via three PRG Series 400 racks along with two PRG Node Plus units. There are also 3 PRG Best Boy 4000 Spots with the Best Boy Followspot Control -lers as truss spots.

Guthrie started designing for Stevie Nicks in 1999 and has designed for Fleetwood Mac since 2003 after taking over from long time LD Curry Grant. He notes how his design reflects the band and their music. “There is an amazing legacy with this band and this time around I knew I had to facilitate the widest unobstructed viewing angle possible but still provide something that the audience engaged with. The design for this tour is really about trying to bring a coherent vision to a show that features five very diverse personalities with their own individual tastes and priorities.”

Colors in the lighting were chosen to work with the color tone of the video throughout the show. Guthrie commented that “the lighting design starts with lights placed to theatrically light the band from a front side, and back position then layers of fixtures add beds of color or texture. We don’t get to use beams at all in this show since there is no haze so it’s more about shifting layers and tying the color tone to the video content.”

He also explained some of his equipment choices and how they helped him achieve his design. “The [PRG] Best Boys are the main spot light as well as being used as manually operated truss spot which I chose because I love how precise they are. There are also Sharpy Washes, XL4s and XL4Ss and Best Boy Washes used in my design.”

The designer has worked with PRG on many tours and works closely with PRG Account Executive Curry Grant. He told us how he found their support on this tour. “Awesome. Great crew, new lights, new truss, it was all packaged really well. Curry Grant is my personal yogi, guru, emotional crutch, and unpaid psychotherapist. Almost the entire crew is repeat offenders from last tour so there’s an automatic comfort level when you are surrounded by people you have known for a long, long time.

Steve Rinkov is the Drum Tech for Mick Fleetwood’s astonishing drum kit. It’s a large kit custom made from Maple with an outer layer of Koa wood from Mick’s home in Maui. There are distinctive markings in the shapes of sharks’ teeth and fish hooks. Very Polynesian, very Mick Fleetwood.

The graphics were air-brushed by Louie Garcia from Drum Workshop, and based off of the custom necklace Mick wears by friend and artist Gary Mukai. For Mick, there is always a new kit to be admired on each tour. According to Rinkov though, “this is the most Fleetwood kit we’ve had!”

The drum kit is also representative of a Nashville company, Treeworks Chimes. They specialize in quality chimes and according to them, “It has been said that we go too far to create the perfect chime - as if your music didn’t matter. Listen. It matters.” It was impressive enough to see the chimes, but when they were rush hand delivered from a Treeworks person themselves it made them that much more notable.

Rinkov is truly one-of-a-kind and is so meticulous about Fleetwood’s kit. His favorite part about his job is “getting that nice tune on a beautiful drum set” and the fact that on this gig in particular, he gets a chance to play. Live. You’ll never see him, but he’s there filling up the spaces that call for an overdub to capture the sound Fleetwood Mac works so hard for.

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North American Crew for Fleetwood Mac

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BOBBY HERR
ELIZABETH CURTO
JUSTIN WYSONG
BRIAN MELSCHERT
JAY JANOV
DAVE KOBY
DAVE COYLE
TEAM: EDDIE DRACOULES
JERRY MEYERSON
JON HUNTINGTON
PAUL ARMY CATHERIE
CHRIS LISH
DREW MOPPE
BRUCE HENDRIX
ROY KELLEY
MICHAEL VANCE
STAN LAMENDOLA
FREDY PINERO
JOHN TAYLOR
STEVE RIKKOW
JOE "J" DOROSZ
HILL FUKUO
MARY DAVITOLO
BRAD KLINE
RUSSELL GLENN
MATT BYERS
JACK ZEITLINGER
HAY BOYD
PETE PETERZ
Tour Manager
Production Manager
Production Coordinator
Production Assistant / VIP Coordinator
Stage Manager
Venue Security
FOH Engineer
Monitor Mixer Engineer
Monitor Engineer
Video Director
System Engineer
Lighting / Set Designer
Lighting Director
Guitar Technician
Guitar Technician
Programmer
Lit Guitar Technician
Key Technician
Suspension Technician
Drum Technician
Drum Technician
Wardrobe
Teleprompter / Dressing Rooms
Catering Coordinator / Dressing Rooms
Monitor Rigger
Rigger
Head Carpenter
Carpenter
Carpenter

MADISON WADE
BRITTANY KEEFER
DONOVAN FRIENDMAN
STEVE HUPEKOWCZ
MEGAN TEMPO
DAVID WISEMAN
RICKY AVILA
RONNIE REESE
JENNIFER DYMOND
MATT LEVINE
TOM DURAS
ALISON TRIPLETT
GARY REESE
GREGORY "GRIE" FREDERICK
JON HUNTINGTON
DAVE MORRIS
MATT LINDSTROM
JASON "HAIR CANADA" SIMPSON
JEFF APPESE
MARK KNENEME
TERRY RUHOTZ/pdf
JIM CHICHO
GREG IRCHONA
RICHARD JACOBS
DAVE "ABO" MORGAN
STEVE TETJEN
DAVID WALTERS
KEVIN "SLURF" WILKINS
MICHAEL STAMPS
Automation Crew Chief / Programmer
Automation
Clair Audio / Audio Chief of Staff
Clair Audio, Monitor Systems Engineer
Clair Audio, Stage Tech
Clair Audio, Audio Tech
Clair Audio, Audio Tech
PRG Lighting / Lighting Crew Chief
PRG Lighting
PRG Lighting
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When Mobile Production Monthly caught up with staff at Feld Entertainment Studios in Palmetto, Florida to tour their rehearsal spaces, we were floored. As the second largest single standing building in Florida, to say “it was massive” is more than an understatement.

With the man behind the use of the space, Scott Dickerson, Director of Operations to show us around, we were in the perfect company to learn about the state of the art production space now available to the music industry.

Before arriving, Feld had kindly suggested I wear tennis shoes. After all, the building is only 580,000 sq. ft., encompassing administrative offices, a complete fabrication operation and storage of props and costumes for all of Feld’s own productions. There are also two workshops—one where monster trucks are born and reborn and one where sets and props for all other productions are designed and brought to life. There is a lighting and technical support space, a finished rehearsal space and future rehearsal space that’s even larger than the first is already in the works.

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Feld moved into their new production studios in 2013 after an extensive and beautiful facelift to what, believe it or not, was a former German weapons manufacturing warehouse. With Dickerson’s progressive and methodical approach along with a long list of accomplishments since Feld moved into the space, there’s no telling what the facility will look like in five years—but we’re excited to find out.

If you’re a tour or production manager interested in speaking with Feld about dreaming and building your next tour near the sunny beaches of Florida, call Scott Dickerson directly at 941-721-1233. And if you want to be floored, take a look at photos and specs by visiting www.feldentertainment.com/FeldStudios/

PRG is proud to be part of Fleetwood Mac’s touring family.

by Shelby Cude

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by Shelby Cude
PRG Nocturne has packaged these new systems into smartly packaged, ruggedized tour-ready video Flypacks. “We’ve been refining our Flypack designs for the past 30 years,” states Lemmink. “We understand the real world road needs of our clients and we, I believe, have put that expertise into our newest HD Flypacks. We’re giving video directors and engineers the utmost in control in the smallest, most rugged, industry-leading tour-package.” The Video Director and Video Engineer Bridges are designed as an integrated system that each folds out easily out of a single road case. No more having to build the systems on a show site. Everything is built as a system and designed to make it easier for the video crews to offer excellent images to PRG’s clients.

PRG Nocturne clients are already recognizing the value of the new Flypack systems. Johnny Hayes, Video Director for Maroon 5, took one of the very first PRG Nocturne HD Flypacks out on the road. “This system is great; PRG Nocturne really took their own road experience and coupled it with a lot of ideas and concepts that go to what the crews on the road need to properly do their jobs,” says Hayes. “It’s a well-thought through system that will save us time and labor as well as standardizes video control systems. I see these systems having a long-life on the road.” PRG Nocturne’s HD Flypacks have been used so far on many other major tours.

The Karrera K-Frame S-series switcher features a new compact frame, new controller module with Image Store still/movie storage and dual multiviewers, and the new triple mix/effects (M/E) module. The S-series provides outstanding operational efficiency and performance due to scalability, processing power, and flexibility. It features all the processing capabilities to improve production values as any Grass Valley switcher based on the K Frame video engine. In addition, the Karrera K-Frame S-series offers multiformat support, including 1080p and 4K/UHD, with no change in hardware or software.

The LDX Premiere cameras can switch between 1080p and 720p, and offers a very powerful feature set including the Contour Equalizer, which allows for tweaking the crispness in the shadows, mid-tones, and highlights independently—offering the possibility to better adapt the contour enhancements to specific customer requirements.

To pair with the LDX Premiere cameras, PRG Nocturne purchased 58 additional Fujinon lenses for use on its newly acquired LDX80 Premiere cameras, which breakdown as fol-

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**Tour-Ready HD Flypack**

**Video Systems from PRG Nocturne**

As a key part of Production Resource Group LLC, (PRG)’s expansion of video services, especially for the touring music and event markets, PRG Nocturne recently built 10 new HD Flypack video systems. PRG is making this investment in video equipment with the latest video technology to ensure that PRG clients will continue to be the best equipped in the industry.

PRG Nocturne has a long-term collaboration with Grass Valley, a Belden Brand, and has integrated Grass Valley’s newly introduced Karrera K-Frame S-series switcher and LDX Premiere advanced imaging cameras into its latest live video production systems, the HD Flypack. Also included in the HD Flypack system are Ross Video control equipment and a range of Fujinon lenses.

PRG Nocturne has utilized Grass Valley gear from its inception and has wholeheartedly embraced the Grass Valley product line,” says David Lemmink, General Manager and Director of Engineering of PRG Nocturne. “We designed our new integrated video platform for live event production with substantial input from our clients. It was clear we needed to deliver a true tour-ready broadcast-quality solution. Grass Valley was there once again to provide several of the essential elements we required—including their new K-Frame-based Karrera S-series switchers and LDX Premiere cameras.”

PRG Nocturne has packaged these new systems into smartly packaged, ruggedized tour-ready video Flypacks. “I have been refining our Flypack designs for the past 30 years,” states Lemmink. “We understand the real world road needs of our clients and we, I believe, have put that expertise into our newest HD Flypacks. We’re giving video directors and engineers the utmost in control in the smallest, most rugged, industry-leading tour-package.” The Video Director and Video Engineer Bridges are designed as an integrated system that each folds out easily out of a single road case. No more having to build the systems on a show site. Everything is built as a system and designed to make it easier for the video crews to offer excellent images to PRG’s clients.

PRG Nocturne clients are already recognizing the value of the new Flypack systems. Johnny Hayes, Video Director for Maroon 5, took one of the very first PRG Nocturne HD Flypacks out on the road. “This system is great; PRG Nocturne really took their own road experience and coupled it with a lot of ideas and concepts that go to what the crews on the road need to properly do their jobs,” says Hayes. “It’s a well-thought-through system that will save us time and labor as well as standardizes video control systems. I see these systems having a long-life on the road.” PRG Nocturne’s HD Flypacks have been used so far on many other major tours.

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DPS Touring provides premium state-of-the-art staging equipment for concert tours, festivals, and events of any scale. From intimate small clubs to arena-sized spectacles, DPS Touring offers you turn-key lighting, LED video, and sound solutions you need to deliver the ultimate stage experience for your audience.

**The GRID @ Los Angeles**

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- 4 x 400 Amp Services
- Generator Available

**Amenities**
- Production Offices
- Internet Access

**Dimensions:**
- 33’ H, 60’ W, 61.9’ D

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- 10,320 lbs per span • 12,000 lbs per tower • 144,000 lbs total

**Use Your Rig, Not a Visualization**

- Fly your full rig
- Hang up to 144,000 lbs of gear
- Pre-program, test and refine lighting
- Conserve pre-production costs

Call for booking details. Certain restrictions may apply.

**The GRID** at DPS is a brand new, fully functional pre-production and programming facility located in Los Angeles. The 132,000 cubic foot stage is specifically designed and engineered with Concert Touring and Festival needs in mind, and reserved exclusively for DPS clients.
As the official partner of Live Nation, Hilton Worldwide understands the specific travel needs of the entertainment industry. When a tour brings you to Boston, one call to the Hilton Worldwide Boston Regional Sales Center does it all no matter where you perform. From the airport to the heart of downtown Boston, they can match the most convenient hotel to your budget and needs.

No other hotel is more convenient for getting in and out of Boston quickly than the Hilton Boston Logan Airport. As the only hotel directly connected to terminals A and E at the airport with complimentary courtesy bus service, you can walk or ride to your guest room 24-hours a day. Since Boston is such a condensed city, downtown is just 2 miles away and venues, such as the Blue Hills Bank Pavilion and TD Garden, are a quick 10-minute drive.

Experience the benefits of a full-service, all-suite hotel at the DoubleTree Suites by Hilton Boston – Cambridge, where each suite offers a separate bedroom and parlor room, including complimentary basic WiFi, a dining table for four, sofa bed and dry bar with microwave, coffee maker and small fridge. Coin-operated laundry facilities are also available for more long-term stays, and a 24-hour Made Market Pantry is perfect for late-night snacking or an early morning start time. Located just off the Massachusetts Turnpike (I-90), venues like the Agganis Arena and Fenway Park are easy to get to, and on-site bus parking is available.

Walking distance to the best theatres in Boston (the Wang, Shubert and Colonial), the DoubleTree by Hilton Boston – Downtown puts you where you need to be in the city. Completing their entire-hotel renovation in April 2014, all 267 guest rooms, deluxe rooms and suites offer modern accommodations with multi-functional media walls with 37" HDTVs and large desk area. Keep yourself caffeinated at the on-site, full-service Starbucks conveniently located on the Lower Lobby level, and did we mention you get a warm chocolate chip cookie at check-in?

When budget is your top priority, the DoubleTree Club by Hilton Boston Bayside offers a convenient location with easy access to the city via I-93 without sacrificing the amenities you need to stay at your best while on the road. Recently renovated in 2014, this hotel offers 197 guest rooms and suites as well as convenient on-site bus parking. Daily shuttle service is also available to and from Boston Logan Airport, South Station and their sister property in downtown Boston – the DoubleTree by Hilton Boston – Downtown.

All four of our premier locations are well versed in hosting entertainment groups and are represented by one expert contact – Karen Camara – with over 15 year of experience specializing in the entertainment market. Pre-registration, pre-key and master billing are just a few of the amenities offered at all properties tailored for this industry, so turn up your comfort and call today to find out why staying with the Hilton and DoubleTree by Hilton hotels in Boston is right for you. Contact Karen Camara directly at 617-583-1108 or Karen.Camara@hilton.com or visit www.hiltonfamilyboston.com.

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In Memory of

M.L. Procise III

1953 - 2015

Martin Luther (“ML”) Procise III, legendary live engineer and Executive Director of Touring for Clair Global, died peacefully in his sleep at his home in Dallas on March 5, 2015 at the age of 62.

Procise was a fixture in the live sound reinforcement industry, beginning his work in the early days of Showco and enjoying a career that spanned more than four decades and 4,500 shows. He rightly earned a reputation as not only an innovator, but also a dedicated mentor who introduced many of today’s top engineers to the touring industry as young protégés.

ML served as a live engineer for a roster of superstar artists that included Genesis, The Bee Gees, Michael Jackson and The Jacksons, The Beach Boys, ZZ Top, Guns ‘N Roses, Green Day, Rage Against The Machine and Soundgarden. He also worked as Senior VP of Sales for Showco, prior to the company’s acquisition by Clair in 2000. Procise often referred to himself as a “life-long student of audio” and was defined by being completely prepared for any mix challenge, for innovation, and for perfecting a stadium/arena sound that has become an industry standard.

ML’s work was recognized by his peers as well. He was the recipient of numerous industry awards, including multiple “Engineer of the Year” and “Sound Reinforcement Man of the Year” nominations, as well as an induction into the Tour Link Hall of Fame. He was also extremely proud of his work through Don & Carolyn Davis’s yearly Sound Reinforcement workshops from its inaugural years, and in his membership in the Audio Engineering Society.

“Every industry has its legends, and ML was truly one of our own,” said Troy Clair, President and CEO of Clair Global. “He will certainly be missed by the numerous sound engineers, techs, production and artist managers who were privileged to have known and worked with him, be it on the road or in the studio. On a personal level, our relationship evolved over the years from competitors to colleagues to friends. On behalf of all of us at Clair Global, our thoughts are with ML’s family.”

He was preceded in death by his wife of 33 years, Debby, and is survived by children Raleigh, Luke, Parker, and Evan.

Donations by check in Honor of M.L. Procise III and Debbie Procise reference on the memo line, may be mailed directly to:

MusiCares, 3030 Olympic Blvd, Santa Monica, CA, 90404 to the attention of Harold Owens, Sr. Director, Musicares.

MusiCares provides a safety net of critical assistance for music people in times of need. MusiCares’ services and resources cover a wide range of financial, medical and personal emergencies, and each case is treated with integrity and confidentiality. MusiCares also focuses the resources and attention of the music industry on human service issues that directly impact the health and welfare of the music community.

Additionally, friends and family created the Procise Children’s Memorial Fund. Those wishing to make donations may mail to Veritex Community Bank, Account #118952, to 6616 Gaston Avenue, Dallas, TX 75214. Alternatively, the wire department phone number is 972-349-6145.
I lost a friend, and a mentor today. It hurts to lose a friend. Especially someone that has been in your life for over 20 years.

I was first introduced to ML in 1986, only I didn't remember that until later. In 1993 I was mixing a lot of bands that had kind of gone past their expiration date and had spoiled. Mostly hair metal bands that were no longer playing places like the Forum, we were playing places like Harpo’s, and the Stone Pony, and the Station. In 1993 I was playing one of those kind of clubs, called you a honyocker, you were part of the team. He got VIP parking, everyone knew who he was, and was calling everyone honyocker. I lived in Los Angeles, but was touring with one of said hair bands. I remember ML Procise came rolling in like he owned the place. I was thick as thieves. We worked together for a few minutes out of his day to talk to a few people. He was the FOH mixer for ZZ Top that I had met years earlier. We spoke of it and we instantly had a connection. He realized what I was. I was in the room with a legend.

I continued on in my career path for several years, building my clients and getting better and better gigs. Finally in 1998 I was working with Robert Long (currently PM for Kiss and Motley Crue) on many gigs. He and I were longtime friends and business partners. Robert got the call to be the guitar tech for Paul Stanley. We were already on tour with another band. Robert said “Should I go?” I said, “What are you friggin nuts. You gotta go. Just don't forget about me when you are huge.” He didn't.

While teching for Paul Stanley, Robert (then known as Ragnan) was plotting and scheming to try to get me a job with KISS. When Toby Francisis decided to leave Kiss for another client (ironically I thought it was ZZ Top), Robert pushed hard on Toby and ML for me. Toby didn't really know me — he had met me a few times, but he didn't really know me, and ML didn't really know me either. But BOTH of those guys backed me 100% for the job of FOH for KISS, solely on the word of Robert. I will never forget that. Both of those guys took a chance on a guy they didn't really even know, and it forever changed my clientele.

For the next ten years ML Procise and I were thick as thieves. We worked together with hundreds of clients. ML was on top of his game and so was I. It was a symbiotic relationship that happens only once in a lifetime if you are lucky. ML was fiercely competitive. He hated to lose. He was loved and hated by many. If you were family, he would defend you to the end and fight others on your behalf. You wanna know the secret? You wanna know what made ML so successful in this business? He was the first guy to figure out that the live event industry is a service industry NOT a gear driven industry.

Flash back to 1993, I had graduated from Berklee College of Music several years before and was working as a mixer, but not for any major clients yet. ML came guns blazing into the Bronco Bowl, and later that day I made the connection that he was the FOH mixer for ZZ Top that I had met years earlier. We spoke of it and we instantly had a connection. He realized what I was. I was in the room with a legend.

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I was one of the best FOH mixers in the industry. He was one of the best. He was a mixer. He was one of the best. He was the FOH mixer for ZZ Top that I had met years earlier. We spoke of it and we instantly had a connection. He realized what I was. I was in the room with a legend.

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There’s a very good chance you’ve already experienced our luxurious jets and 30+ years of discreet, VIP oriented service. You – the entertainers, tour managers, personal managers, and the brokers who have booked for you, have made ExcelAire the premier aircraft operator for tours who require the luxury, dependability and cost efficiency of our private aircraft – which includes one of the largest fleets of Legacy jets in the Nation.

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Thank you and welcome back. We look forward to seeing and serving you again.

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