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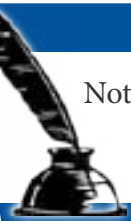
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Notes from the Publisher

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
Publisher



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Clair Global & Rock Lititz

Unparalleled Production Housing Innovation

by Victoria Fausnaught

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 out paces 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 Airport, 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.

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. It's 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

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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 the 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 Osborne'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 70's." 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-

*“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...”*

- Ronald Beal



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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 the folks he has gotten to work with, and especially Fleetwood Mac. Some things he won’t miss, “Indianapolis, ever seeing a Prevo 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 to bust out their 35 minute load out time and their ability to “accomplish great feats.” There’s a backline crew of nine.



Video by Screenworks

Gregory ‘Grit’ Frederick is the Lead LED Tech/Video Crew 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 long 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 POV 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 of the tours he has been a part of, “this is one of the top couple of tours to work on as far as enjoyability,” said Beal.

I asked him to tell me about anything exciting or interesting going



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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

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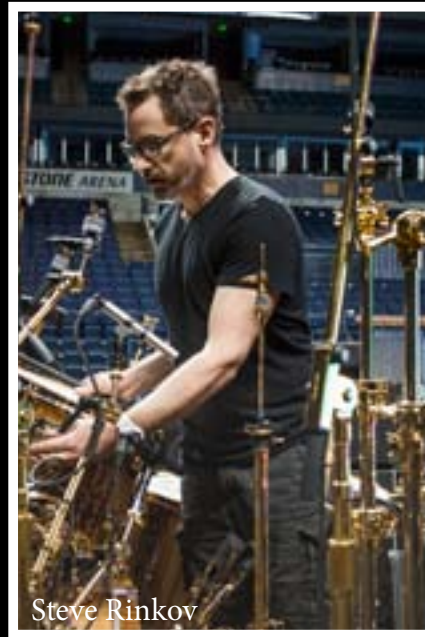
Lose controls the lighting with a MA Lighting grandMA2 console with an MA Lighting OnPC Command Wing and has a list of gear that includes 44 PRG Best Boy 4000 Spots, 17 PRG Best Boy Washes, 36 Clay Paky Sharpy Washes, 12 Clay Paky A.leda B-Eye K20 LED wash lights, 54 GLP impression X4 LED units, 12 GLP impression X4S LED units, 10 Philips Color Kinetic iWhite Blast TR LED wash units, and 36 TMB ProCan 4-Lite 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 Controllers 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 enhanced and supported the music for a 2-3/4 hour show. I try to use modern tools in a subtle way to set a scene for each song and keep the audience engaged. 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, XLAs and XLASs 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 therapist. 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

Backline: Drum Tech

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 airbrushed 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!"

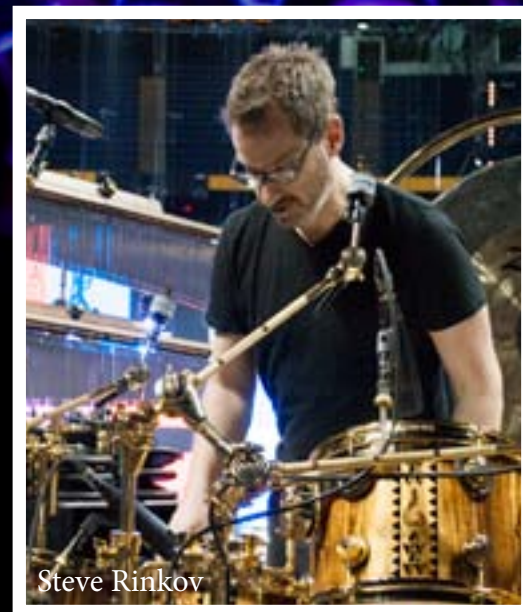
The drum kit is also representative of a Nashville company, Treeworks Chimes. They specialize in quality chimes and according to them, "It has

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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Steve Rinkov



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| DAVE COYLE | Monitor Mixer Engineer |
| "TEAM" EDWARD DRACOULES | Monitor Engineer |
| JERRY McREYNOLDS | Video Director |
| JON HUNTINGTON | System Engineer |
| PAUL "ARLO" GUTHRIE | Lighting / Set Designer |
| CHRIS LOSE | Lighting Director |
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| BRUCE HENDRIX | Key Technician |
| ROY KELLEY | Guitar Technician |
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Dave Kob



Left to right, Ron Beal, Alison Triplett, Jennifer Dymond, Keith Stacey and Matt Levine.



Gregory "Grit" Frederick

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Feld Entertainment & Music Touring:

The Perfect Combination

by Shelby Cude

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.

Even better, all of this can be yours to use for concert tour design, pre-production, staging, music videos, etc. with the technical experts on site who do everything from making Marvel super heroes fly over the heads of live au-

diences, to making monster trucks seem to fly in a thrilling spectacle of choreographed music, smoke and fire, to the fun and beauty Disney on Ice.

When asked what the greatest thing about Feld Entertainment Studios is, Dickerson explained, “we offer a wide array of services so you don’t have to seek out other companies if you don’t want to. We can do it all.” As Feld already owns the acreage the production studio sits on, it’s a bit like the shows they already produce—if it can be imagined and it’s necessary, it can be built.

The space already reflects Feld’s commitment to bringing the best production to life. With the new rehearsal space to be finished March 2016 as well as Dickerson’s upcoming plans for more renovations, there’s not much that Feld won’t be able to offer. According to Dickerson, also in the works are more production offices, dress-

ing rooms, a recording studio, a preset room, a photography/video studio, and more office space.

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/

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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.

Mickey Curbishley, CEO of the PRG Music Group, states, "We're making an initial investment of over \$50 million in new, state-of-the-art video technology systems that will be based in our facilities in Los Angeles, Chicago, and London. PRG clients in the concert touring, film, TV, corporate events, and permanent installation sectors will have access to the finest equipment available. We are especially proud to have such an excellent working relationship with Grass Valley and other video manufacturers like Ross Video and Fujinon. Because of these relationships, we are able to offer solutions that are uniquely designed to meet the needs of our clients and are unmatched by anyone, anywhere." The PRG Music Group focuses on providing integrated video and lighting solutions for worldwide tours, festivals, concerts, and corporate events.

PRG Nocturne has had 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 Première advanced imaging cameras into its latest live event 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 Première 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 touring 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 for video projection and production duties for U2, The Rolling Stones, Maroon 5, Paul McCartney, the Eagles, The Script, and 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 Première cameras can switch between 1080i 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 Première cameras, PRG Nocturne purchased 58 additional Fujinon lenses for use on its newly acquired LDX80 Première cameras, which breakdown as fol-

lows—21 Fujinon XA99X8.4BESM ultra-wide field production lenses, 27 ZA17x7.6 BERM ENG-Style lenses, and 10 ZA12x4.5BERM wide-angle remote control lenses. PRG Nocturne, the largest non-broadcasting purchaser of Fujinon lenses, has selected only Fujinon lenses since the company's inception in 1981. They have over 200 Fujinon 2/3-inch field lenses, HD ENG-style, and 2/3-inch HD robotic camera lenses in their extensive inventory.

According to David Lemmink, General Manager and Director of Engineering of PRG Nocturne, the customer support they've enjoyed along with the Fujinon's state-of-the-art optics have kept PRG Nocturne confident they are offering their clients the highest quality imaging technology available: "Fujifilm produces the most exceptional products in the industry, but they also provide unparalleled support. When we're on a global tour with the biggest acts around, from U2 to Bon Jovi to The Rolling Stones, to Paul McCartney, they can't stop in the middle of a show and neither can we. Fujinon has never failed to satisfy our desire to provide the best video imagery for the biggest names in entertainment."

Bryan Venhorst, Chief Engineer, PRG Nocturne adds, "These systems perform well even under the most demanding environments and offers us a true broadcast solution for our clients. It's always been our goal to provide our clients with dependable, reliable gear packaged with experienced crews and 24/7 support."



PRG Nocturne HD Flypack with the Grass Valley LDX 80 Première camera and the Fujinon XA99X8.4BESM ultra-wide field production lens

Photo credit: (C)2015 PRG Nocturne

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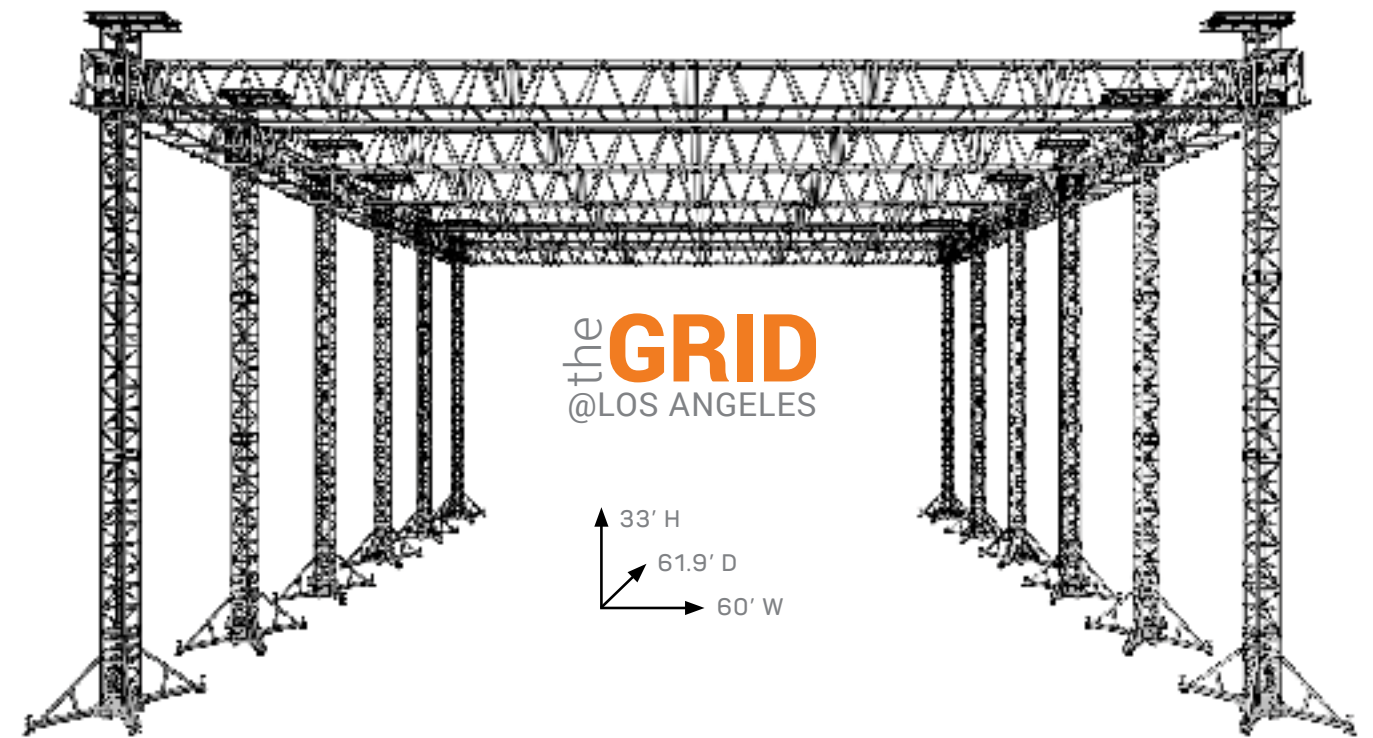




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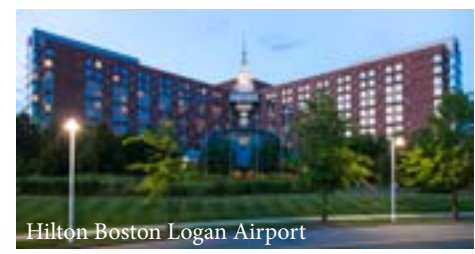


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When budget is your top priority, the **DoubleTree Club by Hilton Boston Bayside** offers a convenient location with easy access to the city via I-93 without sacrificing the amenities you need to stay at your best while on the road. Recently renovated 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,



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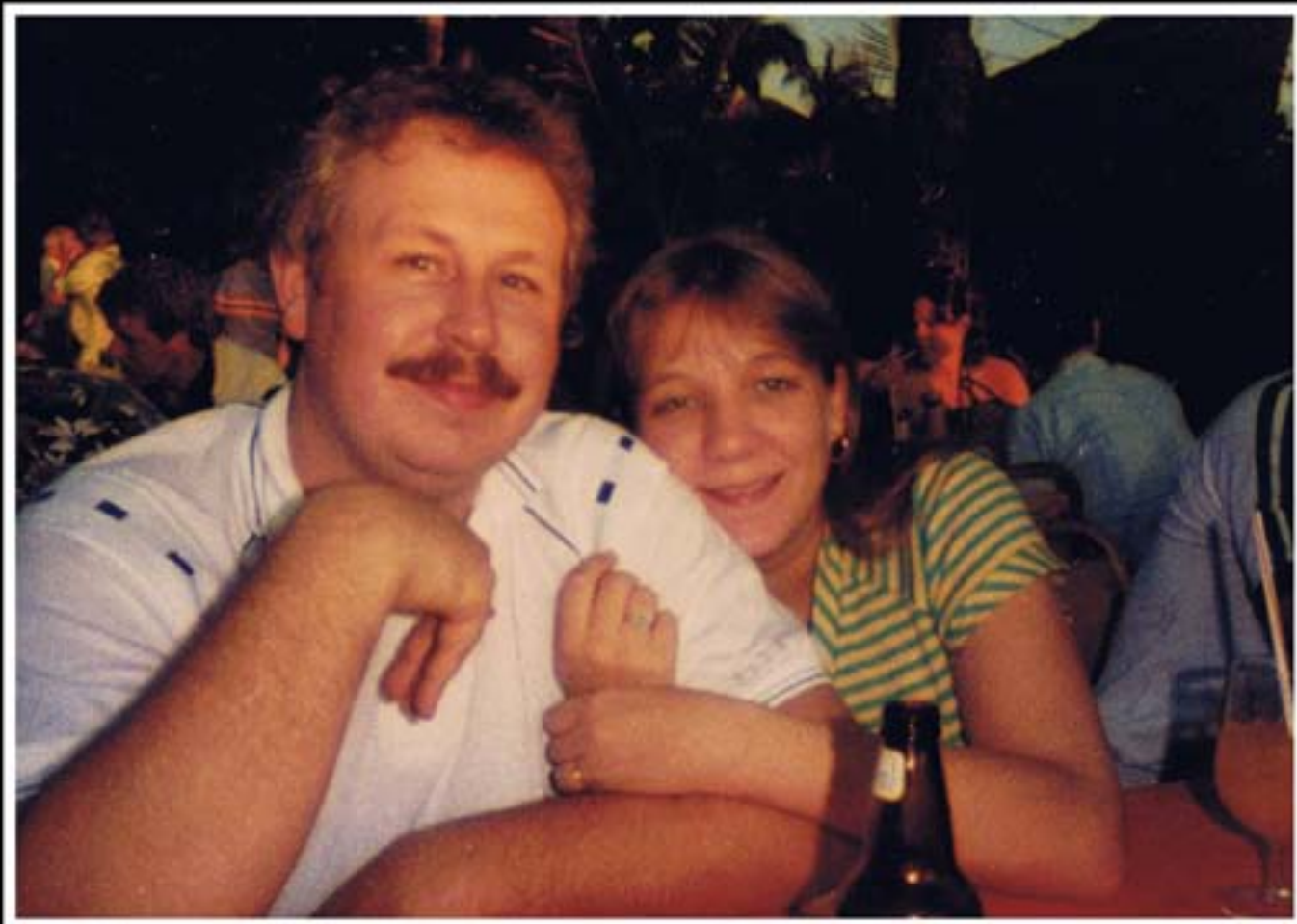
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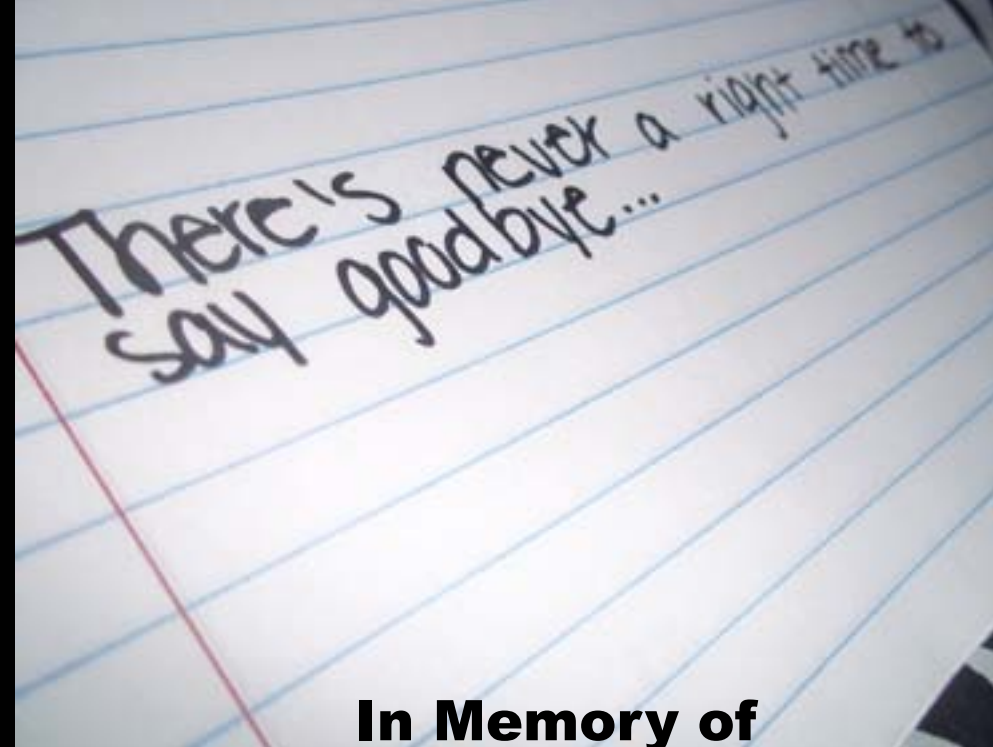
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MARTIN LUTHER (M.L.) PROCISE III



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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. www.musicares.com

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 Childrens' 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.



Devastation at the Loss of a Friend & ML Procise's Big Secret

Remembrance by Ken "Pooch" Van Druten

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.

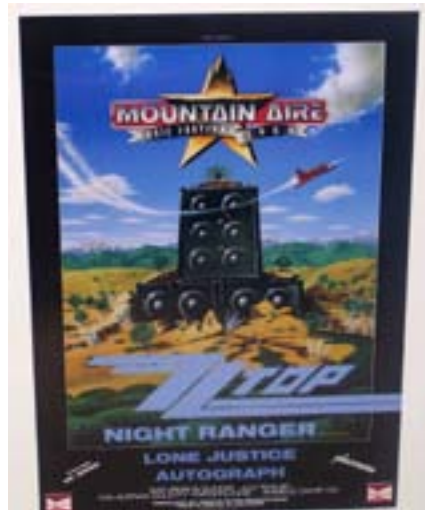
I was first introduced to ML in 1986, only I didn't remember that until later. In 1993 I was mixing a lot of bands that had kind of gone past their expiration date and had spoiled. Mostly hair metal bands that were no longer playing places like the Forum, we were playing places like Harpo's, and the Stone Pony, and the Station. In 1993 I was playing one of those kind of clubs, called the Bronco Bowl, in Dallas, TX. At the time 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. He got VIP parking, everyone knew who he was, and was calling everyone honkyocker. Later I learned this to be one of his sayings that he used as a term of endearment. If ML called you a honkyocker, you were part of the team.

Right off the bat, he made me feel important. He was courteous and praised my mix. Later that day I learned who he was. ML was a mixer. He was one of the best. He was one of the best FOH mixers in the industry. He mixed acts like the Beach Boys, Michael Jackson, and ZZ Top.

It was 1986 and I was a teenager filled with

angst, anger and hormones. I loved going to concerts, and I played guitar in my own band thinking I was going to be the next Eddie Van Halen. My friends and I made the three hour drive from my home in Northern California to the Mountain Aire festival in Angels Camp California. It was a great place to see a concert. Gorgeous foothills of the Sierra mountain range was the backdrop. My friends and I were going to go see Night Ranger, but they weren't the headliner. ZZ Top was the headliner. After Night Ranger played a great set culminating in "Sister Christian" and "You can still rock in America" we were going to leave and make the long trek back to San Francisco. But one of my friends said "Let's stay and watch a little of ZZ Top."

I was floored. They sounded AMAZING. I had never heard any band sound like that. It sounded just like the records and the radio. We stayed for the whole show. We were down near the front, and afterwards it took a long time to get the audience out. As we shuffled by the FOH area I was drawn to all of the equipment and cool looking gear with big knobs and buttons. As I was staring at the equipment, a short stumpy looking man with a flowing beard came over to me and asked me if I liked the show. I said it was amazing, it SOUNDED amazing. He thanked me, and told me he was the band's



sound engineer. I asked him "How do I get to do what you do?" He suggested several things, but I was so enamored by the equipment, that I really don't remember what he said. He spent about 5 minutes explaining things (it felt like an hour). It was a profound moment for me. It was a game changer. I wanted to do what THAT guy was doing.

As I look back on that moment, it really changed my life. The fact that he took a few minutes out of his day to talk to a teenager that was interested, speaks volumes as to the man he was.

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 he had influenced a kid. I realized 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 Ragman) was plotting and scheming to try to get me a job with KISS. When Toby Francis decided to leave Kiss for another client (ironically I think 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 really didn't 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 the live event industry is a service industry NOT a gear driven industry.

He figured out that by making friends with the people running the equipment (engineers, systems and techs), and keeping them employed, he could make millions for a sound vendor and keep all the clients happy. It's simple, but it's brilliant. By keeping a stable of top independent engineers surrounding him at his beck and call, he had what the managers and bands wanted. Good people. And in return he kept the top independent engineers working all the time, providing job security for people who didn't have it.

Once you were part of ML's family, you were in for life. ML called me at least once a week just to see how I was. He wanted to know how my wife was. He wanted to know if everything was OK. It was a symbiotic relationship that lasted until now. Some of the best years of my life so far. Of course we had our differences, and there were definitely times where we fought like brothers. All was not always bunnies and rainbows, but in the end we had a love, respect, and friendship that was beyond a work colleague. He had that effect on a lot of us.

In the last years of his life he was torn apart emotionally by the loss of his wife Debbie. She was the core of his family unit, and when she passed from cancer, he was lost. I watched as this once strong man was destroyed by grief. His health deteriorated, and finally I think that he just wanted to be with his wife again.

I owe a lot to the man ML Procise. I don't want to remember him like he was in the last years of his life. I prefer to remember him as the bad ass engineer that he was at that ZZ Top concert that changed my life. You are a legend, you were my friend, and I will miss you. Until we meet again.



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Interview with Dan Kahn VP of Charter Sales

By JJ Janney

To say flying is in Dan's blood is an understatement. Dan credits being raised by a pilot Dad with his lifelong love of all things aviation. While other kids were stuck in the back of hot sticky station wagons on family trips, "we were in my Father's plane flying everywhere," said Dan, adding "now I get to do it every day and it's the most exciting job I could hope for."

As VP of Charter Sales with ExcelAire, Dan now gets to do for bands and tour managers what his old man did for him so many years ago—show them the comfort, speed and control they gain by choosing to fly private.

"The type of client I work with is already familiar with the luxury and privacy of the planes we have, and they rest easy knowing when it comes to safety, maintenance, crew, we have them taken care of, 100%." In addition to maintaining the highest safety standards in aviation, ExcelAire keeps its own maintenance crews, pilots, flight attendants and dispatchers to ensure they maintain the superior level of experience and professionalism.

I asked Dan how ExcelAire in particular became the premier aircraft choice among brokers and tour managers. He didn't hesitate. "Our Legacies—bands already love them because they seat 13 and have ample storage—and because we have a fleet, a band is never stuck waiting," explained Dan. Having multiple aircraft available means ExcelAire can easily swap out a fresh and fueled one while another one gets maintenance without any hassle for the customer. "Or when the tour schedule or demand calls for it, we can provide multiple planes without needing to shuttle back and forth," said Dan.



Dan, along with ExcelAire, are based in the metro NY area. Their parent company Hawthorne Global Aviation, operates out of Charleston. But if there's any question about who or where to call when someone has a problem or needs a plane quick, any time of day or night, "everyone knows I sleep next to my cell phone," said Dan.

Asked what inspires this level of dedication to his personal clients, Dan said he loves the excitement of being part of the team responsible for delivering the band to their fans on-time and in style. Complicated travel schedules, added destinations, on-going itinerary changes or the size of the entourage, does anything ever trip this guy up? "Changes just keep things exciting" laughed Dan, "whatever it is I can handle it."

Whether you're a broker or a tour manager, give Dan a call the next time you're shopping for charter flights. Think back to the old family station wagon you wouldn't want to be stuck in for more than a few hours (or more recently the old tour bus) and remember too...don't just fly—Excel.

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Feel free to contact Dan at :
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