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Volume 8 Issue 6

*monthly*

## PRODUCTION

### The Doobie Brothers: STILL GIVING IT THEIR ALL EVERY NIGHT

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## Notes from the Publisher

Many years ago, I had the privilege to meet Bruce Cohn, the Doobie Brothers' Personal Manager. I was impressed with his easy, competent personality. Then, and after so many years, that impression has continued to be validated in a number of ways. Maybe it is the nature of the artists he manages. They have clearly established themselves as consummate professionals and are my personal favorite group of all time. Or maybe it's the quality of the vendors on the tour. Regardless, I have seldom seen a happier, better crew in all my years in the business. Picking this show for our cover feature was easy.

I'm sure part of the reason I enjoyed the show was the venue. The recently opened Carl Woods Amphitheater is an amazing multi-purpose place in a setting straight out of a turn-of-the-century romance novel. We take a look at this new entertainment spot in Nashville that will continue to grow and attract more and more quality events. Headed up by Industry veterans, Dale Morris and Marc Oswald, we predict this venue will soon be one of the top locations in the South for tours.

Also in this issue, we cover our old friends, Sound Image. Dave Shadoan's crew has been taking care of the Doobie Brothers for as long as I can remember and clearly, Grinder and the boys seem to like the relationship.

Our interior feature in this issue is the Alan Jackson Tour. We think you will enjoy our look at a veteran show that seems to continue on as smooth as fresh-churned butter. Also Inside, we present an interesting project headed up by Bruvion Travel designed to help new hotel reps that should be a real asset in our Industry.

Finally, I am sure you have noticed an increase in e mails and website activity regarding our upcoming Tour Link Conference. We are hard at work putting together another world-class event, so please try to join us in Palm Springs Jan 11-14.

*Larry Smith*  
Publisher



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### PUBLISHED BY

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## Entertainment Travel Accountability Workshops for Entertainment Industry, Travel Agents and Hotels

The Entertainment Market can be very rewarding for travel agents and hotels, but it also comes with its own unique challenges. Understanding the market and ensuring client needs and expectations are met within a company's business structure are just some of those challenges.

ETA is a discussion amongst industry experts, leaders and professionals with the objective of going in depth into the world of Entertainment Travel to understand each partners Accountability role.

ETA was developed by Art Cisneros & Jason Couvillion as a positive and informational response to changes facing the touring industry. They combined a straightforward, clear and concise approach to making the partnership between Tour Management, Travel Manager (Agent) and Hotels a more cohesive one.

### Arturo Cisneros & Jason Couvillion, Industry Experts and Advisers

As Road Manager for Neil Diamond for 10 years, Art Cisneros became an expert in the art of hotel pre-cons and all the intricate arrangements needed for the group's arrival. Art's keen attention to detail, strong understanding of hotels (including 6 years of hotel management) and a passion for the industry, made him the perfect liaison between hotels, his tour and the travel agency.

Cool under the pressure of numerous schedules and their invariable changes,



Arturo Cisneros

Art prided himself on doing whatever it took to make a challenging situation entertaining and smooth for everyone. Now with 17+ years in tour management, he has been able to successfully use that knowledge for the tours of Barry Manilow, k.d. lang, Luis Miguel, Colbie Calliat, The Go-Go's, David Lee Roth with Van Halen and many others. A hotelier once told him, "Art, you should share your knowledge of doing group logistics for hotels with the rest of the industry." Art always kept that in the back of his mind.

Jason Couvillion started in the travel industry 14 years ago as travel manager assistant. Shortly after he partnered with Ken Bruce and John Rukavina to help manage touring travel for the Cher Farewell tour, they formed their company Buvion Travel. Their firm has handled travel for various touring artists including Cher, Sade, Pink, Tina Turner, Janet Jackson, Beck, Black Keys and many others.

Bruvion now includes associates in Los Angeles, New York and Nashville. The reputation Bruvion has built in the industry is demonstrated by long standing relationships the company has with hotels and airline companies around the world and by its membership on numerous advisory boards.

### What's Covered in the Workshops?

The goal of the discussion is that all partners walk away with a better understanding of En-



Jason Couvillion

tertainment Travel and the accountability role of each partner.

This is accomplished by discussing the roles more in depth, getting a better understanding of the entertainment business and how it operates (first hand knowledge from a veteran Entertainment Travel Manager and Concert Tour Manager).

What groups look for in hotels during the booking process, what are the expectations, how to go after that business segment, these are just a few more topics covered during the discussion.

### Why ETA Workshop?

Why join the ETA discussion? With tours ranging from 30 – 150+ in touring personnel visiting 40 – 100 cities, (more if they go international) that adds up to a nice amount of room nights. Did we mention those room nights come people who are hungry and thirsty with per diem to spend? A tour infuses the local economy with a lot of money at every stop.

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## Keepin' It Country with Alan Jackson

by Shelby Cude

What do you get when you take a legend in country music with 25 years of touring experience, a music video catalog 55 songs long, and a hometown venue?

The answer: An electrifying performance and fans two-steppin' to Alan Jackson as he performed some of his greatest hits.

With Elite Multimedia Productions (EMP) supplying LED, video and lighting, a crew comprised of the perfect combination of young pups and mature and a crowd full of fans screaming Alan Jackson's name, it was a show that kept it not just country good, but country great.

*Mobile Production Monthly* caught up with the tours production manager, Nathan Baugh, who has been with Jackson for four years and asked him what made this tour so special. "Music videos are the core of our show. Nobody has 55 music videos in arenas now, but we do," said Baugh. Nathan noted his time spent working with Alan Jackson has given him time to get to know him,

his family, and the scenes behind his songs—and that's what Jackson's 2015 *Keepin' It Country* tour is all about.

The show is built around Jackson's storytelling, not only through his music, but through the music videos that brought them to life. So don't expect Alan Jackson to be the kind of entertainer who shoots out of a cannon—"not that there's anything wrong with that" laughed Baugh, but "Jackson is all about the music."

Video and Lighting by Elite Multimedia

With 55 music videos to choose from at any given show, you've got to have LEDs capable of really showing them off. That's where Designer, Justin Kitchenman of Fade Up Design Group tabbed PixelFLEX FLEXCurtain LED Panels as the core and center of the tours production.

Elite Multimedia's LED wall tech Ryan Dolan has been with Jackson's camp ever since Jackson hired the local production company in March 2014. You would think being in charge of setting up twenty-four 20mm PixelFLEX LED FLEXCurtains would be

exhausting. Not at all said Dolan, "It's an awesome product. All twenty-four of those panels condense into 9 road cases, which makes it really easy for me to get them up and down. I can have this wall up within 15 minutes."

The screens are accurately named for their flexibility and their lightweight nature, which means they're easily adaptable for everything from arena sized, outdoor festivals and small theatres. There's never a time or place where the show has to go on without its LED wall.

As the Jackson show is predominately centered on Jackson's video content, it's imperative the audio and video match up while Jackson plays live. This is where Lighting Director, Craig Rutherford steps in. Rutherford sits at his GrandMA Full-size lighting console and pays attention to the feed coming from the drummer's overheads and listens for him to count off from stage in order to hit the lights on cue. "The drummer actually has duct tapped metronomes to his toms," he explained.

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Sensor 24ch dimmer, and 6 ProCan Audience Blinders, Rutherford is about to keep all eyes on Jackson as the band remains stationary, while still pulling in the audience with arial effects. “My favorite song of the night is Chattahoochee,” said Rutherford, “we swing the lights over the crowd which adds a dramatic moment, plus the crowd loses their minds as soon as the beat drops.”

#### Audio by Clair Global

Speaking of beats, Phil Somers, working Jackson’s FOH, has been with Jackson for a whopping 19 years, since 1996. Somers found himself in the audio world after graduating with a physics degree and soon after started building sound systems. “It never gets boring,” said Somers, which is a lot to say from being on the road with the same someone for such a long time.

Working with Clair Global systems, the main left/right PA is the i5 system with Clair ET Subs, side-hang being Clair i3s as well as the delay system, with front speakers being Clair Cohesion 8s, and house console being Digico SD8, Somers, with his love of music and of the unpre-

dictable, is able to produce the Jackson sound for all to enjoy.

Another veteran to the Jackson camp is the man behind the monitors, Scott Holloway, whose been with Jackson for 16 years. Using a Yamaha PM5D that Holloway called his “antique digital mixer.” “One of the reasons I use it is we were starting to book international shows and you can find these readily all over the world, save what you do to a PCMIA card and take it anywhere,” said Holloway. Using a mixture of Clair CM22 wedges powered by LabGroup amplifiers, old ShowCo SRM wedges, and Sennheiser ears, Holloway holds down the sound for Jackson and the band.

What seemed to be an overriding theme for Alan Jackson’s camp was the respect and appreciation they had for one another as everyone voiced how much they loved the people they work with. With flexible gear, a professional crew, and a down-to-earth, legendary country artist, Alan Jackson’s Keepin’ It Country Tour is a production done right—and not to be missed.

To catch Alan Jackson on tour:  
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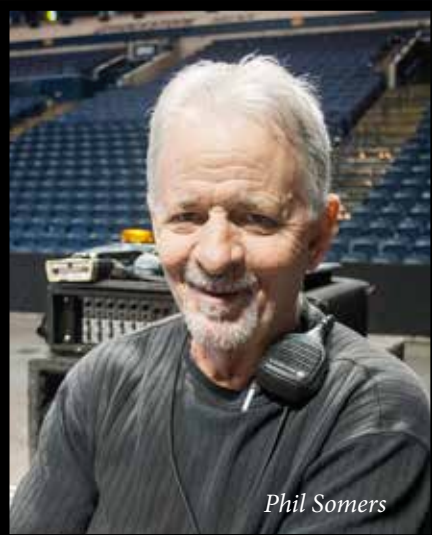
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# Alan Jackson Crew

Production Manager ..... *Nathan Baugh*  
Lighting Designer ..... *Justin Kitchenman of FadeUp Design Group*  
Lighting Director ..... *Craig Rutherford*  
Lighting 2 ..... *Amanda Tullis*  
Video Director ..... *Robby Luttrell*  
Projectionist ..... *Ben Cranford*  
LED Wall Tech ..... *Ryan Dolan*  
Rigger ..... *Tim Cruze*  
FOH ..... *Phil Sommers*  
MON ..... *Scott Holloway (Punko)*  
Backline ..... *William Harrison (Rocky)*  
Set Carp/PA ..... *Tyler Porter*



*Phil Somers*



*Scott Holloway*



*Ryan Dolan*



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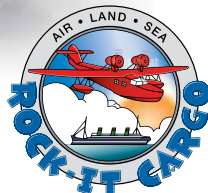
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# AT FONTANEL, MUSIC IS ALWAYS IN THE AIR

Located just 15 minutes from downtown Nashville, The Carl Black Chevy Woods Amphitheater at Fontanel featuring The Holiday Inn Concert Series includes star-studded music of all genres from around the globe throughout concert season. The site was named in the Recording Academy's GRAMMY Issue, "one of nine of the most picturesque, awe-inspiring and downright cool music venues the world has to offer." A few more were in the United States and others were from Spain, Canada, Sweden, Australia, and Greece. With a capacity for 4500 guests, it is nestled in the natural amphitheater space of the Whites Creek valley and is completely surrounded by a cozy wooded setting.

VIP box seats are cut out of the hillside, giving occupants a feeling of sitting in a tree house, while served by

highly trained and courteous wait staff. And just to get a sense of how unique the space is, it is situated on the former estate of country music legend and Hall of Fame member Barbara Mandrell, further rooting this extraordinary venue in music history. It is by far Nashville's most premier destination for booking concerts.

The theater has hosted artists such as Chicago, Imagine Dragons, Esperanza Spalding, Stone Temple Pilots, ZZ Top, and just recently, the Dobbie Brothers! The stage is a permanent concrete structure that is 60 feet wide x 40 feet deep and 4 feet high. The loading dock is 12 feet wide x 32 feet deep. There are three trailers for VIP's, and one bathroom trailer located stage right. Semi's and bus access is a breeze, with miles of open fields behind the stage.

And unlike other area music venues, parking is quick and easy as event staff guide fans to a parking space among the numerous flat fields of the property, just a short walking distance from the amphitheater.

While the Carl Black Chevy Woods Amphitheater is the crowning music venue achievement at Fontanel, it is by no means the only one. Private concerts are held at the Mansion, the Silo Music Series presented by Carl Black Chevy runs through the season on select Saturdays, Sunday's feature live Jazz at the Natchez Hills Winery Tasting Room, The Stage at Café Fontanel features weekly artists and songwriters nights, and the list goes on and on. Fans can book a long stay at one of the six suites at the Inn at Fontanel if they plan on attending a concert. And by 2017, there will be an additional 150 rooms for booking at The Lodge at Fontanel, a Holiday Inn Resort. There are Ziplines to enjoy, tours and tastings at Prichard's Distillery and the Natchez Hills Winery Tasting Room, and hiking and biking on the nearly four miles of both natural and paved trails that wind through the property.

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### Elite Multimedia Productions

*Begins New Partnership with Nick Jonas and Cour Design Through Midi-Controlled Lighting Rig*

Nashville-based companies Cour Design and Elite Multimedia Productions are continuing their partnership with the designer's unique midi-controlled lighting and video system on pop artist Nick Jonas shows in 2015.

Cour Design co-founders Gordon Droitcour and Erik Anderson focus on efficient tour design based on midi triggering of lighting and video cues from the band's existing backing tracks. Using Jands Vista Bryon's lighting software, Arkaos Media Master Pro, Capture and Ableton as the master program, Cour Design builds a whole show for video and lighting.

Having a self-contained, auto-triggering, midi-controlled system using notes, bars and measures from Ableton allows the visual performance to be based in a more musical way with notes, bars and measures as opposed to SMPTE and time code triggers.

"The idea is we create a design and we program the whole show for video and lighting that they can keep for as long as they tour that design," Droitcour said.

The lighting and video rig for Jonas' 2015 shows include Clay Paky A.Leda K5's, Chauvet Epix Strips and Bars, Martin Atomic 3k Strobes and a Hedgehog 4 Console provided by Elite.

"We wanted to have something that is sharp, sleek and modern. The idea was inspired from a piece of architecture that

had those attributes," Droitcour said. "It's not just lights in a geometric formation; it's more of like a set piece with the apex of truss. We wanted to go with something that was sexy and effective with high impact. Using Epix Strips and the K5's are a great way to pull that off."

As a notable developing company, Cour Design is proud of their work with Nick Jonas and Elite.

"It's so big," Droitcour said. "Elite has always helped us out with some really great gear and really innovative products, so going forward I really see this relationship growing."

For more information on Cour Design and how midi-controlled programming works, visit [courdesign.com](http://courdesign.com).

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# SOUND IMAGE

## Getting the Best with the Best:

### Interview with President Dave Shadoan

by Shelby Cude



Dave Shadoan, President of Sound Image, recently shared some insights with Mobile Production Monthly on the key to their success as a sought after audio provider for top music acts including the Doobie Brothers. In the excerpt below, Shadoan discusses the range of cutting edge products they provide, their expertly trained technicians, and the relationship they've established with their clients that keeps them coming back for more.

MPM: Let's start with some background on Sound Image. How long has Sound Image been in business?

Shadoan: We have been in business for more than 40 years. The company started in NY under the name Silverfish Audio and moved to California in the 70's. That is when my partner (the late Ross Ritto) and I bought out another early partner and we became Sound Image.

MPM: In the feature article I mentioned the longevity of the Doobies. Tell me about the longevity of Sound Image.

Shadoan: Our business was built on a combination of technology, strength of service and loyalty to our clients and vice versa. Our relationships with the people that we work with are extremely important to us. Regardless of how aggressive some of our competitors get, we still stand firmly on the foundation that this industry was built on. The pioneers of the music industry developed it on quality, not quantity.

MPM: Can you give me a small list of successful acts that Sound Image has also supported that shows off some diversity?

Shadoan: It's hard to mention one without the other. We value the business and the relationship that we have with all of our clients. With that being said, I'll rattle off a few that come to mind: Maroon 5, Linkin Park, Zac Brown Band, Imagine Dragons, No Doubt, Lady Antebellum, Toby Keith, Brad Paisley, Lana Del Rey, Pat Benetar, Heart, Boz Scaggs, Crosby Stills and Nash, Lenny Kravitz, Tame Impala and I always mention the legendary Jimmy Buffett, as he is one of our first clients and continues to sell out wherever he plays today.

MPM: We mention in the main feature that the Doobies perform in a variety of venues. Tell me about what Sound Image offers its clients to accommodate such a variety.

Shadoan: One of the unique things about Sound Image is that we have a depth in technology that no other company offers. We can provide JBL VTX, L-Acoustics, Adamson or an EAW ANYA as well as other systems for Stadiums, Arenas, or Theaters. We have a very diverse inventory with strong technicians that are trained on all of these systems. Our team can tackle any

project with the expertise necessary to complete any audio task at hand.

MPM: Sound Image has been working with the Doobies for 25+ years. What has that been like, supporting the band for so long?

What else is there to say? Just Listen to the Music. These guys are a legendary rock band and very down to earth people at the same time. They've written some very prolific music over years and we are lucky to have been with them for so much of it along the way. We look forward to many more years together.

MPM: Looking ahead, what's the future of Sound Image? New gear? New projects?

Shadoan: We are about to make some big announcements concerning new technology as well as our ability to continue to support clients globally. We're always looking forward to new and exciting projects with new and exciting clients.

MPM: Check out next month's issue for those big announcements!  
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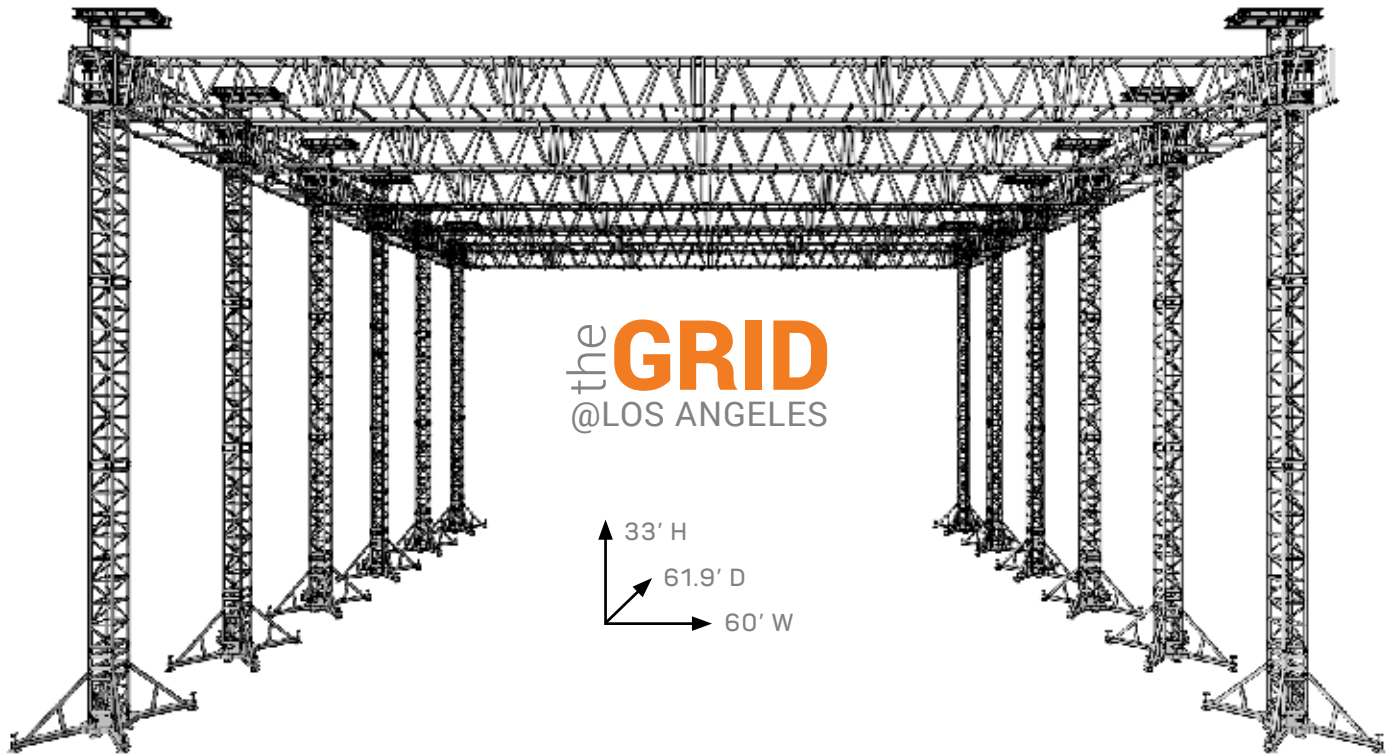
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# The Doobie Brothers



photo credit: Shelby Cude



## THE DOOBIE BROTHERS: STILL GIVING IT THEIR ALL EVERY NIGHT

by Shelby Cude

The Doobie Brothers are one of those legendary rock and roll acts that most of us have grown up listening to and loving over their 46 year touring history. Even better, they can still rock the socks off their now multigenerational fans. Whether playing Tortuga Music Festival to upwards of 40,000 people or the 8,000 capacity outdoor amphitheater at the Carl Black Chevy Woods Amphitheater (formerly known as the Woods Amphitheater at Fontanel), the crew says the Doobies play with as much energy as they had when they first started out.

According to Tour and Production Manager, John “Grinder” Procaccini, they’re a band you just have to experience live. “They’re a performing band. That’s what they do best.”

Procaccini got his start as a rigger 37 years ago with acts like Boston and Night Ranger. He started working for the Doobie Brothers in 2001 as Tour Manager Assistant and took over the role of Tour Manager in 2014.

Touring with only one truck and three busses keeps them lean and mean in terms of how much production equipment they carry. Asked about his crew, Procaccini didn’t hesitate, saying “we’re working with the best guys around.” For most of the guys, the Doobie Brothers’ tour takes precedent over any other gig, making them what one crew member commented, “a very loyal crew to a loyal band.”

Tyler Habrecht, Stage Manager and Manager of Social Media, has been on tour with the band for 14 years. He said he’s done just about every kind of stage job at one time or another with the exception of manning the monitors. With regards to working for the Doobies, Habrecht said “they’re sweethearts” and noted appreciatively, “they’re 100% invested in putting on



a great performance.”

When the show begins, Habrecht and backline tech Jeremy Denton pick up their cameras and maneuver around the stage snapping photos for the band’s social media presence including the bands Facebook, Twitter, and Instagram accounts.



Habrecht has of course seen the Doobies “countless times” and said no matter how many times he sees them, the show never gets old. According to Habrecht, what gets him every night is hearing two of the last songs, Black Water and Listen to the Music, which are invariably sung by the crowd louder than the PA. “Whether you’re a crew guy or not, you can’t help thinking that’s really cool,” said Habrecht.

**FOH and Monitors provided by Sound Image**



Front of House Engineer, Bruce “BK” Knight, an independent audio engineer, is one of the newest additions to the Doobie crew, joining in June of 2014 and bringing a wealth of experience. He’s been in the audio mixing world for 36 years. On the band, Knight said one of the things he really appreciates is how the Doobies “give it their all, every night” regardless of the size of the venue they’re playing that particular night.

Running one of the newest consoles,

Knight mixes the Doobies’ old school rock and roll sound with modern day gear to produce the best live sound the band has ever had. He works with a DiGiCo SD 5 utilizing Waves SoundGrid with Lake Processing handling system eq and time alignment , provided by Sound Image, hooked into PA’s provided by a local production company. For this show, local production company, Morris Leasing, provided thirty EV XLC 127, twenty-four EV X- Line Subs, and a few Lap Gruppen 20000 amps.


With three guitar players, keyboards and saxophones, the Doobies’ sound involves a lot of midrange audio input. Explained Knight, “while I’m mixing in the digital domain, I keep things to a minimal, analog approach, however I do use snapshot recall programmed for every song.”

Monitor Engineer is Aaron White who has been with Sound Image for twelve years, nine of those touring with the Doobies. White is a big fan of both the band and the crew. “I couldn’t imagine working with anybody else,” said White. He complimented the work of the other techs like A2 guitar tech, Chris “Hootie” Ledbetter who started working with band members Tom Johnston and John McFee in 1989.

White works with a Midas Pro 6 console and uses Sennheiser G2 Inears. “Kind of old school, but if it ain’t broke, don’t fix it,” laughed White. Along with

*Continued on pg 30*





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**Lighting provided by Morris Leasing**

Lighting Director Steve Owens, also a veteran to the Doobie Brother crew starting in 1994, has had his work cut out for him. In spite of what his friends from Morris Leasing provided in regards to a lighting rig, made up of three rigs of sixteen VL 3000s, twenty VL 3000 FXs, twenty-two Martin Mac Auras, ten Source Four Lekos, and twelve Moles, all monitored by a Grand MA2 console, in his own words, "I really wish they would carry production so that I could do what I think they deserve."

With the variety of venues they play, Owens can walk into work with either two rigs of ParCans or three rigs of moving lights and special effects; a challenge for some but not for Owens, a true expert in his craft. "They call us mood enhancers for a reason. A lot of feeling goes into it; it's not just pushing buttons. I'm not here to overpower them; I'm here to enhance them."

After a four song encore performance accompanied by family members of the original band and with the crowd begging for more, the Doobie Brother's rocked the Woods Amphitheater just as hard, if not more than they have for decades.

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




**CREW** (Listed below, left to right in photo)

- John "Grinder" Procaccini..... Tour & Production Manager
- John "Injun" Arnoldy..... Merch Sales
- Steve Owens ..... Lighting Director
- Chris "Hootie" Ledbetter ..... Guitar Tech
- Josh Ledbetter ..... Production Assistant / VIP Coordinator
- Bruce "BK" Knight ..... FOH Engineer
- Aaron White ..... Monitor Engineer
- Tyler Habrecht ..... Stage Manager / Social Media
- Jeremy Denton ..... Backline Tech
- Joe Vallee ..... Guitar / Bass Tech
- n/s: John Perkins ..... Truck Driver



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Photo credit Tyler Habrecht

## ADVICE FROM GRINDER FOR YOUNG & VETERAN TOURING PROFESSIONALS:

INTERVIEW WITH DOOBIE BROTHERS TOUR  
MANAGER JOHN PROCACCINI

by Shelby Cude

I grew up listening to the Doobie Brothers—not because their music was the most popular for my generation, but because early on my parents shared their love of the band’s music with me (thanks Mom and Dad!). So when the Doobie Brothers took the stage at the outdoor amphitheater, The Carl Black Chevy Woods Amphitheater (formerly known as the Woods Amphitheater at Fontanel), outside Nashville, their songs felt familiar and I, along with thousands of other people, danced the night away.

Several days later, Tour Manager John “Grinder” Procaccini, was kind enough to take the time to talk about how the tour has been for him and the band. That information, along with

the production details, are in the main feature *The Doobie Brothers: Still Giving it Their All Every Night*, also in this issue.

But Procaccini was also kind enough to share some of his personal history from 30+ years in the music business and offer advice—for both the young guns and some of the touring “old timers” who could be mentoring the next generations. As a young person who was only recently immersed into the business and production side of music business, I was deeply appreciative at the chance to gain a little wisdom. What follows are excerpts from that conversation.

### Pivotal Points in Grinder’s Career

Procaccini began his career after dropping out of high school at the age of 17 and became a rigger for the act, Boston. He got a taste of the managerial side of touring when he worked as a site coordinator for Frank Sinatra’s stadium tour in Italy in 1987.

Procaccini decided he liked the managerial side of touring enough

to start his own production company, Stage Craft, in 1987. When he sold his company in 2001 he started filling in as the production manager’s assistant with the Doobie Brothers, being close with Ed “Fletcher” Ryan their tour manager at the time. Ed passed the torch to Procaccini in 2014 when he retired.

As for the nickname “Grinder”, contrary to anything you may assume, Procaccini grew up in the catering business. His parents owned a deli in Rhode Island and when he got his start in touring, mom and pop would bring sandwiches to the crew if they were nearby. “I became John the Grinder and it stuck for 37 years. It’s for a sandwich.” According to Procaccini, he still runs into old touring friends from decades past that comment to this day in passing that his fathers Stromboli was the best they’ve ever had.

### For People Wanting to Break Into the Music Business

Asked what advice has for young people wanting to break into the industry, “That’s an interesting question,” Procaccini said thoughtfully then added, “when I did it, and a lot of my colleagues did it, we were at the right place at the right time and then it gets into your blood.” Today though, Procaccini explained, “now more people are attending university and becoming a textbook audio engineer, textbook publicist, textbook writer, textbook lighting person. That’s great to have that education, but you still have to be out there.”

Procaccini made me think about so many people I know who are

going to college or just finished college, or even have a framed degree on their wall, but have little or no idea what to do with all that education they purchased or went into debt for.

Procaccini continued, "My advice is to place yourself where stuff is happening: theaters, arenas, college venues, clubs...it's still relevant." I took this to be the music production equivalent of Ghandi's saying, "be the change you want to see in the world." For most of us, a music job isn't going to just fall in our laps while we're sitting at home.

Something else Procaccini stressed, "You have to prove to someone that you've got chops." Prima Donnas and people who want to create miniature fiefdoms that define what they will or won't do, need not apply. "This whole compartmentalized approach is great for organizational means," explained Procaccini, "but at the end of the day, if you're outside and it's raining, everyone's grabbing a tarp—not just the carpenters."

#### Advice for the Road Veteran's and Old-Timers

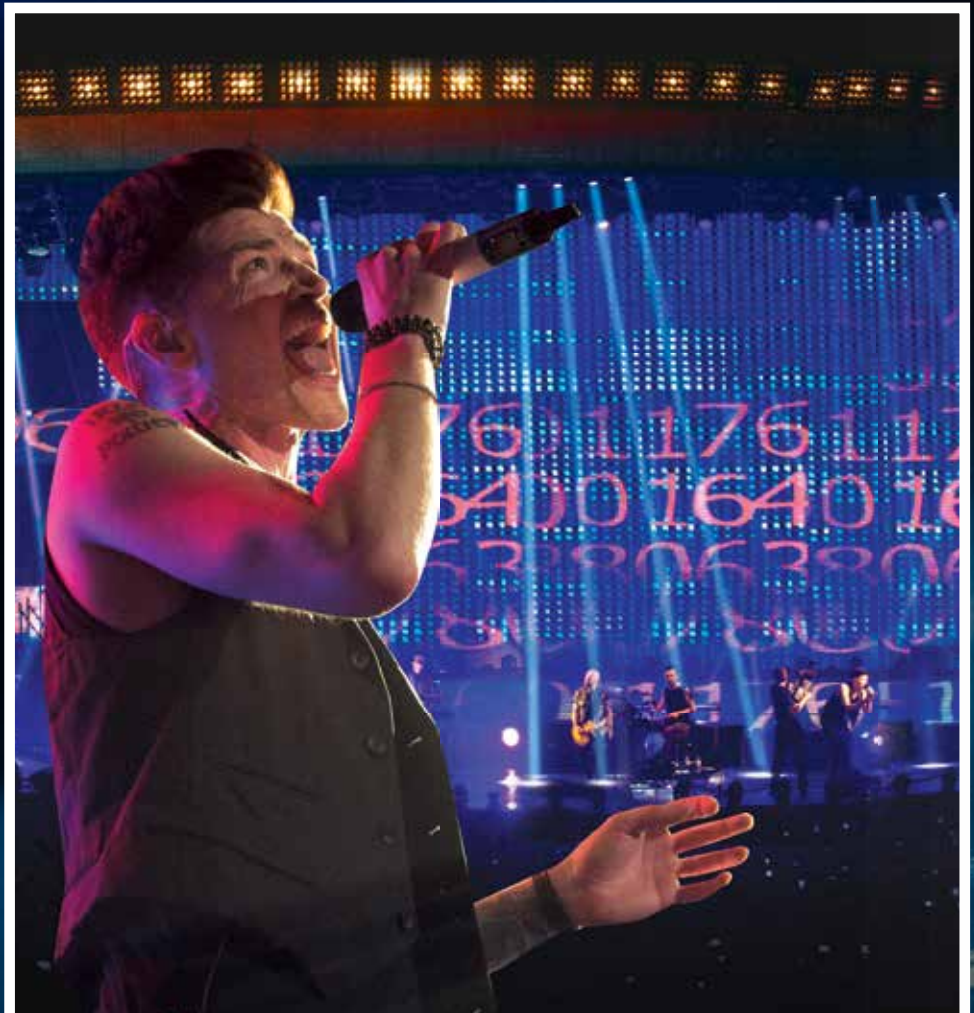
But according to Procaccini, us young whippersnappers are not the only one's holding ourselves back. On the other side of things, there's a lot of veterans out there that are great teachers. But there are some that tend to take the approach "what's in it for me," or "I haven't reached my pinnacle yet so why should I give anyone else the opportunity?"

Procaccini responded to his statement saying that there's also

a lot of veterans out there that are willing to put themselves out of a job to teach the young folks how to do this. "And that takes confidence. That's what keeps the industry growing and becoming the great industry that it's become." Living in an age where technology is rapidly advancing and it seems like a new iPhone update is available every two weeks, Procaccini was complimentary to the old-timer operators

that have adopted while leaving room for the young opportunists to keep the industry advancing and encourages more people to do the same.

He concluded with a simple statement, "Be eager, be aggressive; look for the job, it's not going to come to you."



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## Outline EXPANDS GTO and GTO C-12 NETWORK IN U.S. WITH TWO NEW WEST COAST PARTNERS



Outline North America, the U.S. subsidiary of Outline S.r.l., a leading Italian designer and manufacturer of professional loudspeaker technology, has added two highly respected live sound service providers to its growing partner network in the western United States — Southern California's Garibay Brothers Sound and Northern California's Spider Ranch Productions. The agreements enable both companies to offer clients' access to the Outline GTO C-12 and the full-sized GTO loudspeaker systems.

Garibay Brothers Sound (GBS), based in Cerritos, CA, services a broad range of clientele with a focus on popular Norteno and Tejano musical artists. Recently, GBS specified and sold a C-12 rig to the prominent touring Mexican band, Calibre 50. The company also regularly provides a similar system to Intocable, another leading Tejano act.

"I've mixed hundreds of shows on virtually every brand of concert audio system over the past 18 years," says Rigo Garibay, GBS principal and primary decision maker, regarding what drove him to purchase the Outline C-12. "I've never experienced the musicality, headroom, transient response and absolute stability of the mix at every volume level that the Outline GTO C-12 system delivers."

San Francisco-based Spider Ranch Productions (SRP) is employing its Outline inventory for tours, festivals and large special events. "My entire team is thrilled with the stellar sonic performance of the Outline GTO," says SRP Owner Alex Moran. "There is a lot to like. The top end is open and airy. It really throws the highs and mids while maintaining clear definition 200-feet out. The sheer horsepower and headroom is amazing and very importantly the tonality doesn't change with volume changes, like many systems do."

Moran also makes note of the GTO rigging system. "We highly value the packaging of the GTO and the way it deploys," he says. "You can fly and land it very quickly in a simple intuitive manner, which is something you can't say with a lot of line array systems. It's also really easy to get all the flying angles with Outlines' Open Array Prediction Software."

SRP and GBS now have a successful cross-rental trading relationship, supporting and supplementing each other's PA needs. The companies combined their resources to support Outline's sponsorship efforts at a major industry conference and awards ceremony. The arrangement has already resulted in multiple large shows scheduled for the summer

and fall seasons that would not have previously been possible.

"Having access to another Outline partner's system allows me to confidently bid on a greater variety and quantity of shows," adds Moran.

"When we search for new network partners, we look at each regional market, analyze the situation and react accordingly," says Outline North America Senior Vice President and Managing Director, Tom Bensen. "Garibay Brothers and Spider Ranch Productions each offer us unique and strategic market advantages in their given regions, so we consider our partnerships with them a great addition and accomplishment. Adding new players to the party is always a thought provoking process, as we need to insure that companies will fully cooperate, have minimal overlap and show great respect for each other and the brand. We could not have made better choices than Spider Ranch and Garibay Brothers in California."

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3-inch compression drivers. C-12 enclosures are 30 percent lighter and 22 percent smaller vertically than the full-sized GTO that is based on dual 15-inch LF drivers. Both GTO systems rely on Outline T-11 amplifiers manufactured for Outline by Powersoft.

Outline's C-12 employs the same lightweight Ergal aluminum alloy exo-skeletal rigging used on the full sized GTO, providing the strength of steel, while keeping C-12's weight to 160 pounds. C-12's footprint matches the entire GTO range, including GTO, GTO-SUB, GTO-LOW and GTO-DF. A new lightweight C-12 fly bar allows up to 12 GTO C-12 cabinets to be flown from a single one-ton fly point within standard Safe Working Load limits.

#### About Outline

Outline S.r.l., based in Brescia, Italy, is a leading manufacturer of high quality loudspeakers of both powered and un-powered configurations. Founded in 1973, the company has a rich history in the development of high quality loudspeaker systems, test and measurement systems, and holds numerous technology patents. With offices in Italy, The UK, and the USA and over 50 distributors on five continents with more than 4200 venues and users to its credit, Outline has assumed its place among the leaders in the professional audio market.

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# TOUR BUS ETIQUETTE

Guest article by Jay Lamm, Musician, Author and Artist

## Tour Bus Etiquette

*Guest article by Jay Lamm, Musician, Author and Artist*

No number 2's on the bus. Alright, alright, we get it. We've all heard about the "no number 2" rule a million times on TV and movies. Don't go number 2 in an RV or a tour bus. Got it! But there are a lot of other rules to consider when going on a tour by bus. You have to spend a lot of time on the bus as you travel from one venue to the next, sometimes upwards of 13 hours or more. Yes, make sure you have your Kindle filled with books and your laptop loaded with movies. But let's look at all the other rules you probably never thought of when going on a bus tour and some of the things that annoy me most while on a bus trip. This is tour bus etiquette, folks.

When I was first offered a job as a touring musician I was super excited. Thrilled! Hooray, my first tour. I was told that I'll either be going with the cast or with the crew. This meant if I went with the cast I'd be on a multi-seat bus only meant for sitting and waiting; if I went with the crew I'd be on a sleeper bus.

I wanted the sleeper bus but it didn't work out that way. It's probably for the best because the way it works is that after a show the cast of performers immediately goes either to the hotel—to sleep so we can leave early in the morning—or we leave directly to the next venue and hotel location. The crew, on the other hand, has to help take down all the props, load up the truck, make sure everything is secure and present, and then drive immediately to the next venue to set up and do it all over. It's a rough job. The crew sleeps on the bus and the only time they'll get a chance to sleep in a

hotel room is if we're in a location for more than a day. This is one of the reasons why you should always be thankful for the crew and show them as much consideration as you can on tour. They make sure your stuff gets from point A to point B safely while putting in a lot of long hours.

During the first week of rehearsal, and just before we headed out for the first show, we all received a tour book. This book had most of what we needed to know. It had the names and phone numbers of the cast and crew in case we needed to get in touch with anybody; there was the bus etiquette rules and regulations; there was the other policy info on accommodations, smoking, drug use (don't do it), what to wear and expect and rehearsal, dress code, pets, luggage, blah blah blah, and then all the tour schedule stuff.

I read all of it. Some people, obviously, did not.

2012 was my first tour and I didn't want to screw anything up. But look, it's pretty much all common sense; however, it's all written out in case you lack common sense. Also, there's written documentation so they can say, "look, it says right here in your tour book, 'no hitch hikers.'"

Here's some knowledge I bestow upon you with some personal commentary from my first tour bus and the etiquette break down:

### How to Prepare Yourself for Bus Touring

The standard luxury motor coach you will be touring on is not designed or meant for sleeping.

However, everyone will spend most of their time sleeping in uncomfortable positions and with their feet sprawled across the aisles. Everyone at some point falls asleep while traveling on the bus

which is a natural occurrence.

It is every performer's responsibility to get a good night sleep in your hotel room the night before traveling on the bus.

If you think that you can stay out late or up socializing 'til early morning hours because your next day is a travel day and you intend to get your needed sleep on the bus...you are mistaken! (and should not be part of this experience).

Alright, so with that I want to add that I'm 6'0" - one of the taller people on the bus. I found it almost impossible to sleep while traveling. Everyone else around me had no problem. Good for them. I couldn't do it. Plus, I wanted to see the country outside the window. I was so excited to be going out on tour that I didn't want to miss a thing. Every house, hay bale, or burned down car factory we'd pass I'd say to myself, "well, I'll never see that again. Bye, house in the country."

### Don't Let Too Many People Know You're Good with Technology

We recommend you tour with books, magazine & cards, keep your phones, MP3 players, and computers charged (as there may or may not be outlets available on the bus) downloading movies and music prior to boarding the bus and whatever else you may think of to occupy this personal time to relax your body and mind.

Eventually, the cast members found out that I was the go-to guy for the movies and entertainment. I knew how to get stuff. I was like Red in Shawshank Redemption. I was a man



that knew how to get things from time to time. I do NOT suggest allowing people to know that you can fix computers and supply them with their favorite TV shows and movies. You'll be spending most of your time doing tech work and eliminating viruses off of people's laptops while obtaining their season three fix of Dexter.

Wow, the viruses people had on their laptops, man.

Departure Times Aren't Just for Everyone Else, Set Your Alarms! The bus needs to depart promptly at the scheduled time arranged for by the Company Manager.

Okay, so while touring on a bus you'll get a Company Manager whose job is to make sure that everything goes smoothly, that everyone is on the bus after bathroom breaks, that the hotel rooms are going to have A/Cs, and all that jazz.

Anyone boarding the bus late and causing a departure delay will be fined \$25. This money will be put into a collective pool that will be used for the benefit of everyone on the bus, whether it is for snacks, a meal or movie purchases. It is the goal that no one is late and the bus departs promptly to ensure a safe and timely arrival at the next destination.

The tour bus would also bring you from the hotel to the venue. There were several departure times to accommodate people's personal schedules. I would always pick the earliest departure. There were a couple of times people were very late getting on the bus. This was almost always due to someone's alarm clock not going off, read, not being set right. Here's what I did: I always have TWO alarm clocks. I have the front desk give me a wake-up call and I set the alarm clock by my bed. I make sure that I'm showered and packed the night before. That way, all I have to do is wake up, get dressed, and head out the door. I always make sure I'm up a good hour before we have to be ON the bus. I want to be the first one on the bus every time. I want the Company Manager to know that he doesn't have to worry about me being late ever. If I am late one day he'll know that there is a serious problem.

Yes, there were a couple of times that the front desk of the hotel failed to give me a wake-up call. That's why I have the backup of the clock. However, hotel room clocks can sometimes be sketchy. "Why separate volume, why?" So I started to get a bit anal about my wake-up schedule and started using my cellphone alarm as well. Wake-up call for 6am, alarm clock set for 6:15 in case the wake-up call fails, and the cellphone set to 6:30 in case plan A and plan B fall through. Excessive? Responsible? Or the first guy to get a crack at the Continental Breakfast?

Bus Seating Your Company Manager will work with everyone on seating arrangements, once decided please discuss with your Company Manager regarding any changes.

Okay, so you can pretty much sit wherever you

want. But it's best that, after finding your special spot, you sit there every day. Whenever you stop for gas, snacks, and bathroom breaks, the Company Manager has to check and make sure everyone is back on the bus. It helps a lot if everyone is sitting in the same spot so it's easy to tell if something is off.

My thing is that I rarely ever have to use the bathroom. However, some people have to go every five minutes. If this is you, I suggest sitting towards the back of the bus to get to the bathroom easier. This goes double when traveling long days. People will sleep on

the bus and sometimes they'll stretch out across the aisles. On the tour bus I was on, all cast members had two seats to themselves. It was basically like how most planes are set up: two seats divided by a walkway and then two more seats. Well, most people can't sleep sitting up so the majority of the cast would stretch out across the aisle and over into the next couple of seats, creating a walkway of leg hurdles. This means if you're trying to work your way from the front of the bus to the back you'll have to hop over everyone's legs.



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When I was traveling we had a kid with us that was about 13. It was very difficult for him to go to the bathroom because he wasn't tall enough to simply step over people's legs. He would have to put his hands on the seats to the left and right of him to help him leap over people so they wouldn't wake up.

That being said, if you sit back by the bathroom be prepared to be welcomed by the acrid smell of piss every time that door opens up. That's one of the reasons why no shits are allowed on the bus. There's a mechanism on the toilet that closes up when it's not in use—it looks kind of like an octopus's mouth. This helps keep the smell out. It helps—but it is not fool proof. Also, the tank has to be emptied out every so often and it's a lot easier to get rid of a tank full of piss than a tank full of piss and clumpy shit. Also, no one wants to clean lumps of shit out of the evacuation tube that goes from the bus to the dump tank. If you have to shit then wait for a gas station stop. If you've got diarrhea than I feel sorry for you son, you got 99 problems and a #2 is one.

My other bit I want to add about getting to be first on the bus is that I would do this thing where I'd put my luggage in the luggage department first. You're probably thinking, "doesn't that mean everyone else's luggage gets crammed in after yours?" No, that's not the case. The luggage department can be reached from either side of the bus. But when people get off the bus they always want to use the doors to the luggage department right by the door of the bus. I would put my luggage in and push it to the other side of the bus. That way it didn't matter when I got off the bus, I could just walk around to the other side, open the compartment door, get my stuff out and be on my way. First on the bus and first to get their luggage off the bus.

GENIUS!!!!

**Bus Cleanliness** Everyone is responsible to keep their seat and surrounding space clean. Snacks and beverages must remain sealed and closed when not being used. If your space is left messy when you depart the bus, all food items will be subject to disposal by both the Company Manager and the bus driver.

Ugh, there's nothing grosser than a messy little pig. Clean up after yourselves, people!

**Personal Items** Although the bus is under contract for the tour, we do not recommend you leave any important, personal or valuable items on the bus at any time when you are not on it. Personal pillows, blankets, clothing items, snacks, etc. etc. may be left on the bus at your own discretion but are not the responsibility of the company. The bus driver and the Company

Manager will do regular sweeps of the bus every opportunity you are not on it and may discard any items that they deem trash or inappropriate.

When I'm on tour I like to buy things for people back home. The only opportunity I have to mail these things back to my house is when we run across a hotel or venue that is by a FedEx or UPS Store. So, yeah, I'll keep some stuff in the overhead bin. I'll keep my pillow, blanket, and magazines on the bus. There's not really a reason to take all that junk. I will, however, take my Traveler guitar with me to practice in the hotel room. And, hey, if someone takes my blanket off the bus I'll just buy a new one at the next gas station.

Speaking of blankets, the main thing I use them for on the bus is to build blanket forts. Blanket forts are an important part of traveling for me so that I can stay grounded and centered. This is where I do all my plotting for world domination. I highly suggest convincing others to make blanket forts, too. One day I'd like to make a whole traveling blanket fort bus...rife with hidden passages and tunnels. Yeah, that'd be the best!!

And if you can make a "Keep Out" sign then even better. ("No Girls Allowed" sign is optional).

**Stretching and Staying Fit** There are many online sites where you can acquire a variety of.....

O.K., no one cares about this part.

**Smoking** No smoking on the bus! Please do not stand by the outside door of the bus while smoking as smoke may seep through the bus door or windows into the first few rows of the bus.

Not only is it a health issue but it's rude. If you're a non-smoker you probably don't want to smell cigarette smoke. I'm the odd one on this one. I've never smoked a cigarette in my life but I do enjoy me some second-hand smoke on occasion. I don't know, it just reminds me of playing in dive bars and shitty clubs. I like the smell of cigarette smoke on my girlfriend, too. Maybe I'm just weird that way. I'm the exception in this case though. There are some people out there that are

actually allergic to cigarette smoke. So don't be an asshole - if you smoke then stay away from the bus so it doesn't get inside.

**Food & Beverages May Cause Murder** Please do not bring any food on the bus that has a strong odors that may resonate or be offensive to others. Onions, garlic, and other food items with lingering smells takes hours to clear the air. Please have sealed bags with you to wrap all remaining food items until such time as they can be disposed of at rest stop or off the bus. Do not leave food on the bus overnight as it may spoil and cause odors or attract bugs. No alcoholic beverages on the bus at any time.

Alright, folks, this is the big one for me. Bringing food on the bus! Holy shit, will that make me want to kill you.

Look, I love the smell of bacon, eggs, sausages, and hash browns. I love the smell of warm buttery toast and hot coffee, man. Doesn't that sound good? Yeah. But I have no idea what happens or what changes but when all that stuff gets into a small space, like a tour bus, it becomes nauseating to me. Especially coffee. And I drink coffee all day long. If it's my own coffee it's not a problem. But if it's someone else's coffee then look out. The smell of black coffee in an enclosed space gives me a throbbing headache and the howling fantods.

I guess this stems back to my youth. Whenever my parents would go on a long family trip they'd always get coffee to bring with them. Sometimes they'd go to McDonalds and everyone would get breakfast on the go. I would pray, "please don't get coffee...please don't get coffee." But they always would. And the smell of that hot coffee in the car would give me this pounding headache. Ugh, it's the worst.

Then, years later on a tour bus, this guy would sit across from me who would bring in food from the hotel's free continental breakfast.



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He'd come on the bus with this Styrofoam plate stacked with eggs and bacon and it just grossed me out. First of all, I don't like watching people eat or seeing people eat around me. Just people shoving food down their gullets is gross and weird. But the smell...ugh.

And it says it, right here, in the book! Don't bring food on the bus with.... Look, am I being unreasonable? I know it says onions and garlic, but the smell of someone else's breakfast is what really gags me. I don't mind candy and stuff like that. Have at it. But a big steaming pile of breakfast. Yuckaroo!

**Personal Hygiene** Please do not awake moments prior to bus departure times. Everyone should leave themselves enough time to shower, brush their teeth, and adhere to standard personal and healthy hygiene. Remember, the bus is an enclosed space that is shared by many individuals and it is respectful to maintain your own personal hygiene as you would expect from others. It will be at the Company Managers discretion to remove any individual

from the bus whose personnel hygiene appearance and extracurricular activities are an obvious effect of inappropriate conduct. The company manager will determine the regular schedule for bathroom stops, the on-board bathroom should be used for emergencies only.

Hello, exactly. We never really had an issue with this. But come on, it's just common sense! Don't get on the bus all funky smelling like a skunk rolled in pig vomit. Don't Be a Noise Polluter

One thing not in my tour book was anything about noise. Most everyone has headphones to listen to music and movies. So don't blast your tunes so loud that the music leaves the earphones and I can hear it. I don't want to listen to your Beyonce or Wolfman Cat and the Sensaphonic Monkeybones. No thank you.

I'm very considerate to other people around me...especially behind me. I like to watch brutal horror movies. I'm sure the people behind me don't want to glance over and see some guy getting his head bashed in with a fire extinguisher. I know that. I'm considerate of that. And it's a great time for a blanket fort.

Jay Lamm is the vocalist, bassist, and keyboardist for his own band, Cea Serin. He most recently toured with Cirque Dreams for their production of "Pop Goes The Rock" and "Cirque Dreams Rocks." You can check out his blog, schedule, videos and audio samples on his website at [www.WhoIsJayLamm.com](http://www.WhoIsJayLamm.com)



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## K2 IS THE PERFECT TONIC FOR PENTATONIX

Sound Image carries L-Acoustics rig on Grammy-winner's sold-out North American tour

Ever since the group's 2011 victory on NBC's *The Sing-Off*, Pentatonix has steadily been making a name for itself. Now, with a 2015 Grammy Award and nearly a billion cumulative YouTube channel video views, the five-piece a cappella troupe recently wrapped up a completely sold-out 21-date tour of North America as well.

Escondido, California-based Sound Image served as the sound reinforcement provider for the trek and supplied an L-Acoustics K2 system at the request of Chris Aman, who did double-duty as both the group's FOH engineer and production manager.

Aman had his first opportunity to mix on K2 last year when Dispatch, the band he was touring with at the time, headlined the final night of Bridgeport, Connecticut's Gathering of the Vibes music festival. "I had heard good things about K2, but when I actually got the chance to turn it on for myself, my reaction was, 'wow... yes!'" he recalls. "With every other rig there have always been 'normal' adjustments that needed to be made, like compensating for waveguide turbulence

or turning the horns down several dB. But I immediately noticed that K2 was much closer to what I was looking for, especially in the high frequency. I made one tiny little cut around 2.5k that day and, boom, it was there."

Going into this year's "On My Way Home" tour of North American theaters and smaller arenas, Aman knew that K2 would be an ideal fit for Pentatonix. "Mike Adams at Sound Image and I had initially been discussing a variety of loudspeaker options for this tour, but after having a conversation with bass vocalist Avi Kaplan, I got a really good idea of what they were trying to achieve sonically," he says. "So I called Mike back and told him that K2 was the right PA for this, especially given its definition in the midrange."

The typical array setup deployed for this tour leg comprised 14 K2 per side flanked by outfills of nine Kara. Four more Kara were spread out across the deck for frontfill, with 12 SB28 subs delivering the low-end reinforcement. All loudspeakers were powered and processed by a total of six LA-RAKs each loaded with three LA8 amplified controllers.

Although Pentatonix' live show exclusively features five vocalists with no additional accompaniment, aside from two songs where beat-boxer Kevin "K.O." Olusola plays a cello, the group's frequency range is surprisingly broad. "Avi hits a low A, which means he sings down to 55Hz, so I treat his vocal like a bass



guitar,” the engineer notes. “One of the things I really like about K2 is that it goes down to 35Hz, so I basically do everything in the array then reinforce it a bit with the subs for a little air movement.”

Aman further points out that the system’s intelligibility and “natural-ness” also means that he can keep the overall volume levels in check without sacrificing impact. “I mix the show at around 95dB,” he says. “Having a PA that is this defined and in-your-face means that I don’t have to mix it loud to get the definition this act requires. Everything’s right there at a very comfortable volume and both the band’s management and fans love it.”

With the North American and European legs now behind them, Pentatonix will now spend the summer opening for a top act before heading back out on the road once again this fall with Sound Image’s L-Acoustics K2 system.

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