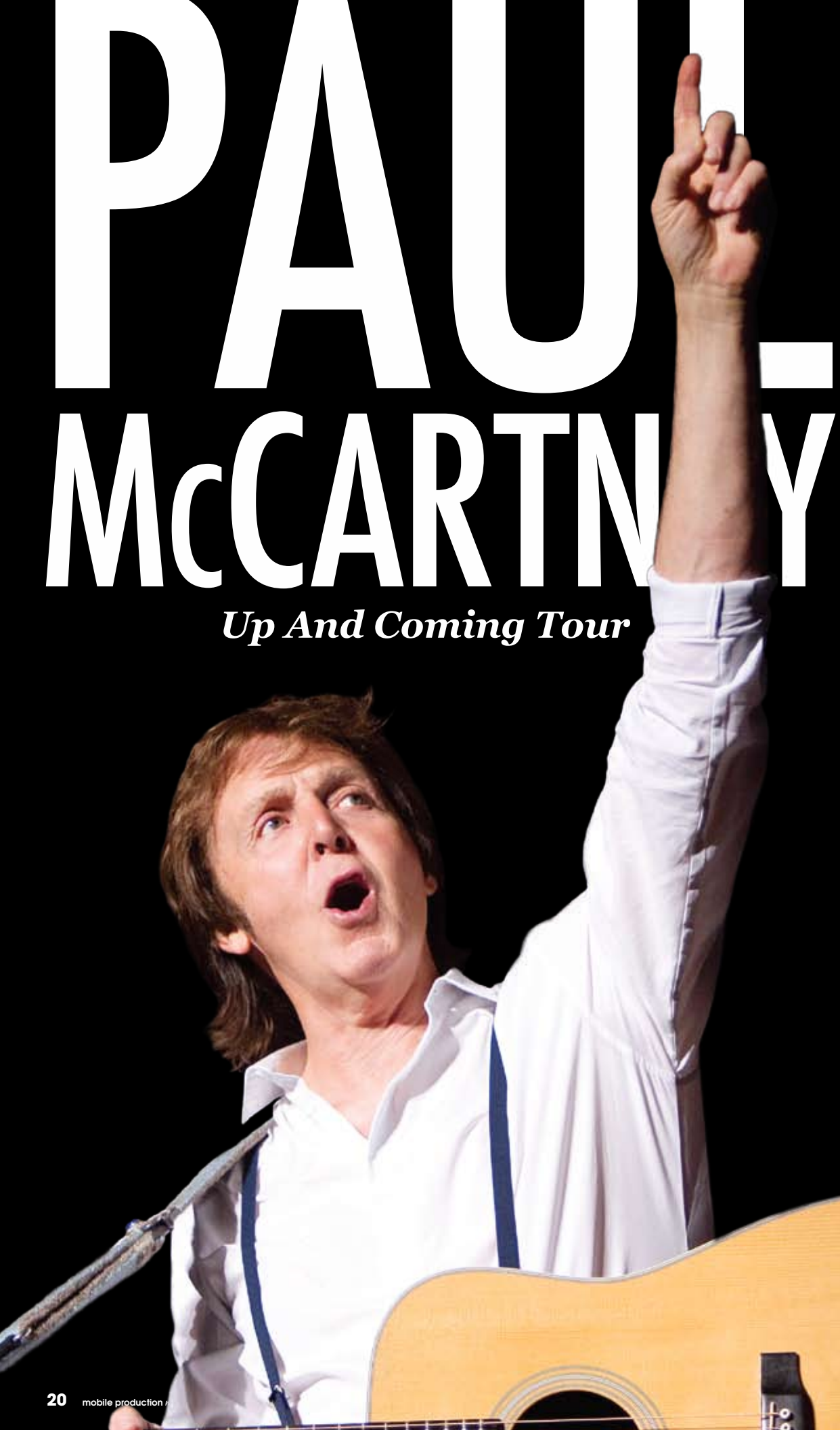


# PAUL McCARTNEY

*Up And Coming Tour*



by Michael A. Beck

# THE

## **BAND**

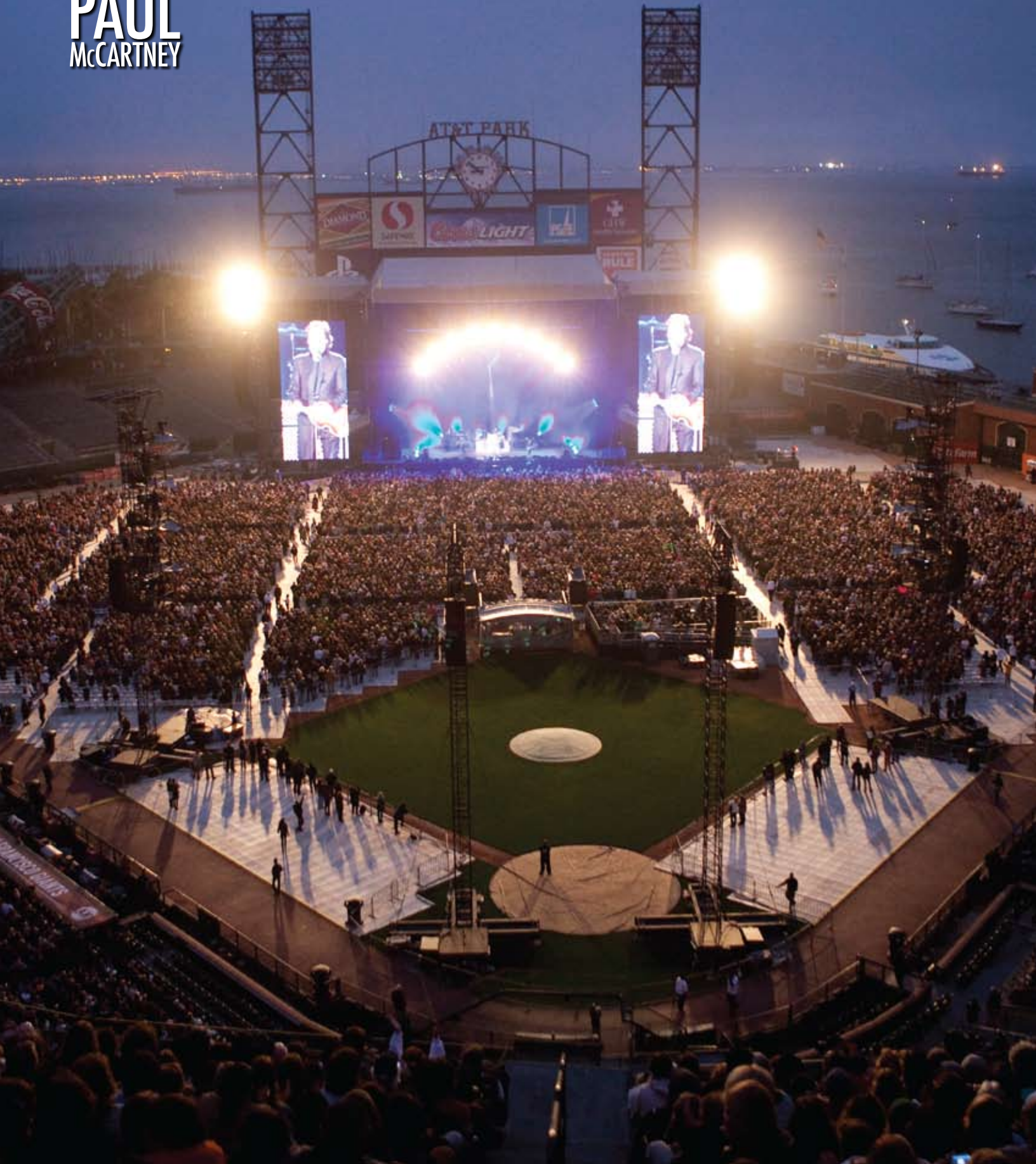
Paul McCartney  
Paul 'Wix' Wickens  
Rusty Anderson  
Abe Laboriel Jr.  
Brian Ray

current Paul McCartney tour is something a bit different from what's been seen in the past. It is the most straight forward and uncomplicated production Paul McCartney has taken out in a long time. It is a production that seems to be built more upon the way the show is traveling than any specific message or creative theme as has been the case in past tours. Indeed, it has been touring in one form or another since 2008.

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# PAUL McCartNEY





**“ THAT’S THE FIRST TIME ANYONE HAS EVER BEEN ABLE TO COMBINE TWO PRODUCTS AND PUT ONE RASTER ON IT**

- Nocturne Co-CEO Bob Brigham

“That’s the way it’s intended because of the way we tour,” said Production Manager Mark “Springo” Spring. “We go out for two weeks or a month and go home for the same periods of time or longer. If we didn’t simplify the show we wouldn’t be able to keep up the logistical consistency we need with something this big.”

That notwithstanding, let’s not confuse simplicity with lack luster. In the hands of a designer like Roy Bennett simplicity means elegance. The most prominent part of this show was the video presentation. There were two vertically oriented screens one on each side of the stage that measured 24’ x 50’ that were made up Nocturne’s exclusive V-Lite® medium resolution product.

These screens were meant solely for I-MAG and performed to the point that when McCartney brought a woman up onto the stage to sign the tattoo of his Hofner bass on her back, the people in the very farthest seats away from the stage were able to see the signature in perfect detail. It was an extremely effective use of I-MAG presentation.

However, that wasn’t the most impressive video element of the show. The stage was backed up by a video wall that stretched 60’ across the upstage line and measured 21’ high. Granted, upstage video walls this big have been seen before, but this was different. The wall was made up of four 6’ wide panels of Nocturne’s high res V-9 Lite® that were separated by 12’ wide panels of medium res V-Lite®.

The video content that was shown on this display throughout the night was seen as one impressive image without any change in perspective between the two different products. “That’s the first time anyone has ever been able to combine two products and put one raster on it,” said Nocturne Co-CEO Bob Brigham. “Ron [Proesel] mapped the image out across the total area of the screen and then took out the necessary number of pixels needed in order to maintain the proper aspect ratio.”

Although the resultant blending of textures added a uniquely stylish look and feel to the wall, there was a functional feature to the placement of the less opaque V-Lite® product. Behind each section of V-Lite® were two vertical lighting arrays comprised of three columns of lighting fixtures. The center line was loaded with MAC-700s while the outside columns contained Martin MAC-301 led fixtures. The diminished opacity of the V-Lite® product allowed for a blow-through effect that Bennett used to accent the video content paying across the entire wall.

There was one other video effect in the show that wasn’t provided by Nocturne. During one song, two large inflatable globes known as “Pufferfish” descended down into view over the stage. The orbs are made of grey material that function as rear projection screens that are fed through an opening at the top from a BARCO CLM R10+ projector. When the units flew into position, one settled almost directly over McCartney’s head with the projection of the moon’s surface. The other unit settled in farther upstage right displaying the earth. Because of the gentle nature of the songs being played during this effect (*Blackbird* and *Here Today*), Bennett displayed an equally subdued lighting look that would have highlighted the “Pufferfish” had the projection been brighter.

This has been seen before on Cold Play’s 2008 tour, and in both cases it was a brilliant idea with less than brilliant outcome. The problem is that they simply don’t have the punch needed to look anything but dim and under-engineered, which is a shame given that this look would have been truly beautiful with another 5 or 10

thousand lumens. If this show had a weak spot that was it.

Bennett used VARI\*LITE VLX LED unit, the VL-3500 Wash and the fore mentioned MAC-301 as well as VL-3000s a MAC-700s for spot work. In addition to the moving lights, the system also included enough Headlight units to tile a roof over the stage. For those who are not familiar with Upstaging's Headlight W LED, it's a 5200 kelvin white LED fixture in an 18" x 18" package. The fixture contains 24 strips, each with 6 High Power Luxeon LEDs, for a total of 144 LEDs per fixture. This creates an output of over 25,000 lumens.

There was an interesting kink in the lighting rig beyond a collection Headlights that could be seen by the naked eye form the Space Shuttle. The rig had several arrays of florescent tubes ranging in length up to as long as 20 feet.

Upstaging Lighting Crew Chief Mike Hosp explained how it all came together. "Production contacted us and told us that Paul had this idea, obviously through Roy Bennett, that they want to have this effect, how they wanted it to work and we kind of figured it out. But when somebody tells you that they want 360 individually controlled florescent tubes, you kind of just chuckle a little bit... and then you get to work."

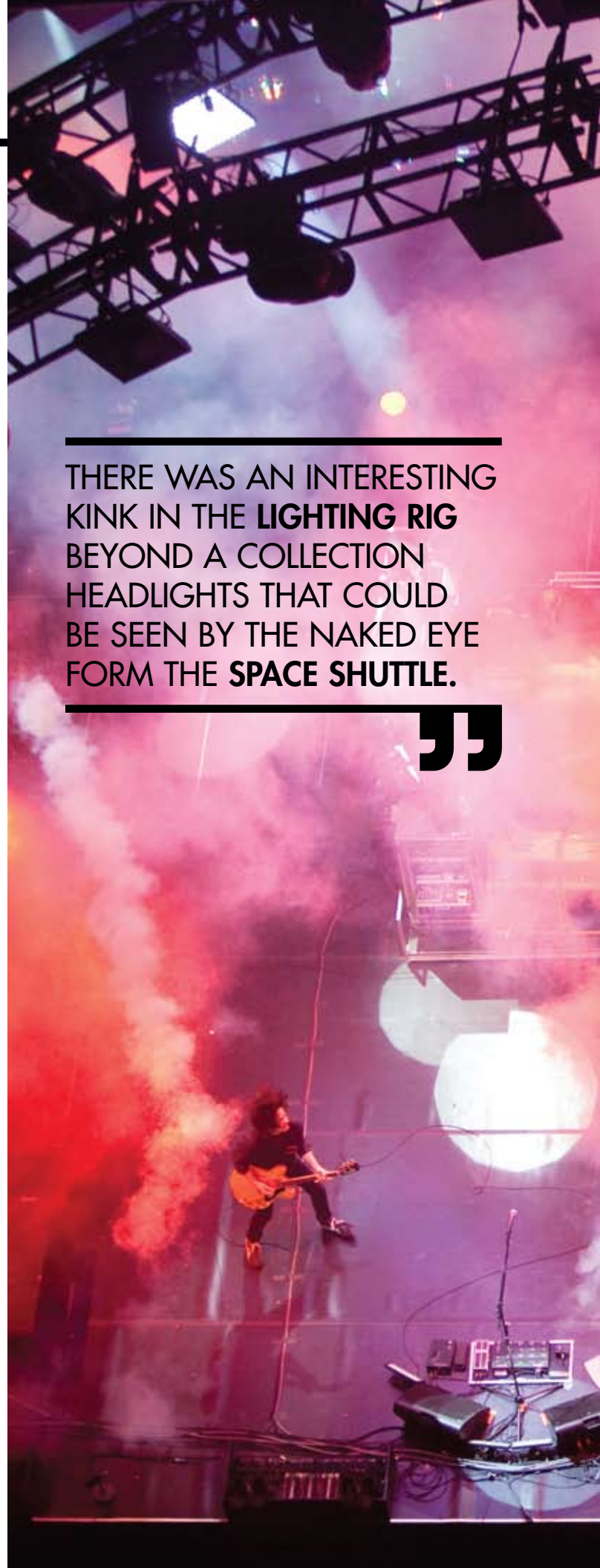
Through a little perseverance, the folks at Upstaging figured out which of the florescent tubes on the shelves at Home Depot could be precisely controlled by what dimmers. "We went with ETC advanced feature dimmers in the switch mode," Hosp recalled. "So thats when Wally Lees [lighting director] set it to one percent and the tubes came on full."

There were 60 tubes above the stage configured in 4 lines of 15. The rest of the tubes were put to use in a massive wall that flew in above the upstage video wall. All in all, the look of florescent light mixed in with the rest of this rig made for a great blend of texture.

Although the show was wildly engaging, it was, from a purely production perspective, fairly tame by comparison to previous McCartney tours. That being said, *Live and Let Die* was the notable departure from the otherwise gag-free production. "Paul is all about '*Live and Let Die*,'" said Pyro Designer and Pyrotek part owner Doug Adams. "The rest of the show is pulled back from past tours, but Paul really likes to go wild on that song." The design called for over 500 shots of flash reports, flame projectors, fireballs, mines and comets split up between 7 cues spread out among 12 stage positions. Fired by long time McCartney friend and pyro shooter Mick McGuire, the pyro lasted throughout the entire song and made for a the perfect climax to the show as the song was the second to the last encore of the night.

Even with the enormous pyro display at the end of the show this production was nowhere near as visually active as has been the norm in past McCartney outings. That being said, the show was wildly engaging due in large part to the massive I-MAG side screens that allowed everyone to have the visual contact that had been missing prior to this production going out. Therein lay the beauty of this show. The crowd would have been thrilled to see this production with no production at all (ala Shea Stadium 1966). Everything beyond that is just icing on the cake that made the night all the more worth the price of admission.

It is, after all, Sir Paul McCartney. 🎸



THERE WAS AN INTERESTING KINK IN THE LIGHTING RIG BEYOND A COLLECTION HEADLIGHTS THAT COULD BE SEEN BY THE NAKED EYE FORM THE SPACE SHUTTLE.



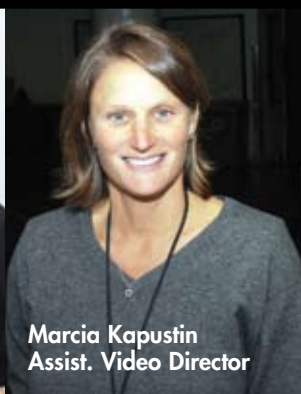
# PAUL McCartNEY





Wally Lees  
Lighting Director

Mark Spring  
Production Manager



Marcia Kapustin  
Assist. Video Director



Phil Kazamias  
Tour Manager



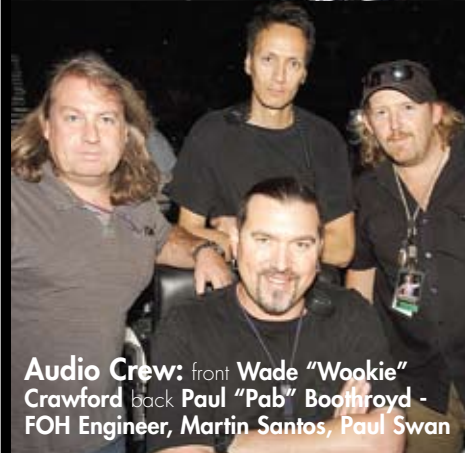
Roy Bennett  
Lighting &  
Set Designer



Charlie Lightening – Videographer  
& MJ Kim - Photographer



Lighting Crew:



Audio Crew: front Wade "Wookie"  
Crawford back Paul "Pab" Boothroyd -  
FOH Engineer, Martin Santos, Paul Swan



Video Crew:

**BAND PARTY**  
 Aide De Camp: John Hammel  
 Travel Director: Mike Walley  
 Tour Director: Barrie Marshall  
 Mpl Consultant: Scott Rodger  
 Security Director: Mark Hamilton  
 Tour Financial Director: Thierry Pouchain  
 Lighting and Set Design: Leroy Bennett  
 Travel Coordinator: Michele Lawley  
 PA to Barrie Marshall: Rachel Thomas  
 Tour Manager - Phil Kazamias  
 Security: Adrian McGill, Brian Riddle,  
 Michael Sherod  
 Publicists: Stuart Bell, Steve Martin  
 Photographer: MJ Kim  
 Videographer : Charlie Lightening  
 VIP Tickets: Shelley Lazar



Audio Crew:



Scott Chase  
Stage Manager

# PAUL McCARTNEY

## THE PRODUCTION TEAM

Production Manager: Mark "Springo" Spring  
Backline Crew Chief: Keith Smith  
FOH Sound Engineer: Paul "Pab" Boothroyd  
Lighting Director: Wally Lees  
Stage Manager: Scott Chase  
Site Coordinators:  
Robert Cooper, Robert Hale  
Production Coord.: Diane Eichorst  
Guitar Tech: Sid Pryce  
Drum Tech: Paul Davies  
Piano Tech: Phil Romano  
Keyboard Tech: Dj Howes  
Monitor Engineer: John 'Grubby' Callis  
Video Director: Paul Becher  
Assist. Video Director: Marcia Kapustin  
Video Engineer: Dave Neugebauer  
Video LED: Dave Panscik, Mike Wawro  
Camera Operators: Leon Roll, Josh Marrano,  
Ben Rader, Eugene Mcauliffe  
Catering: Neil Smith, Lucy Clough, Amir Pem,  
Charlie Amos  
Dressing Room, Colette Van Loon  
Wardrobe: Liz Soteropoulos  
Electrician: James Gould  
Electricians (Sfo Only): Jake Shipman,  
Francisco Reyes

Head Riggers: Mike Farese (August), Danny  
Machado (July)  
Riggers: Albert Pozzetti, Willy Williams  
(August), Ken Bonnet (July)  
Assist. Stage Manager (July): Ron Schilling  
Carpenters: Flory Turner (July), Gino Cardelli  
(August), Randy Wilson, Tim Fincannon  
Lighting: Mike Hosp, Ryan Tilke, Joanne  
Wooi, Michael Ponsiglione, Mike Green,  
Jessica Quinn, Colin Frye, Jim Fredrickson,  
Andrew Williamson, Dean Thomsic  
Spot Operator: Pj Visser  
Pyro: Mick Mcguire, Rory Jones  
Sound: Paul Swan, Wade Crawford, Martin  
Santos, Michael Gamble, James Ward  
Sound (Sfo & Slc Only): Kevin Gilpatric,  
Donovan Friedman, Sean Baca  
VIP Ticketing Simone Costanzo, Anie Marin  
Merch: Craig Mcculloch, Charles Midgley

□ Lighting Crew,  
Front: Andrew  
Williamson, Mike  
Green, Colin  
Frye, Michael  
Ponsiglione,  
Joanna Lee -  
Back: Jessica  
Quinn, Ryan  
Tilke, Jim  
Fredrickson,  
Mike Hosp, Dean  
Thomsic

□ Video Crew:  
Dave Panscik  
- LED Tech.,  
Josh Marrano  
Camera Op.,  
Mike Wawro  
- LED Tech.,  
Eugene  
Mcauliffe  
- Camera  
Op., Leon  
Roll - Camera  
Op., Marcia  
Kapustin -  
Assistant Video  
Director, Ben  
Rader - Camera  
Op., Paul  
Becher - Video  
Director, Dave  
Neugebauer -  
Video Engineer

□ Audio Crew:  
Michael  
Gamble,  
James Ward,  
Paul Swan,  
John 'Grubby'  
Callis - Monitor  
Engineer

## TOUR RELATED OFFICES

### Tour Office

Mpl Tours Ltd.

### Legal Representation

Eastman & Eastman

### Event Director

Marshall Arts Ltd.

### Management

Quest Management

### Financial Management

Sycamore Consulting International, Inc.

### Tour Management

Pk Touring

### Production Management

Decision Point Consultants

### Public Relations

Nasty Little Man

Dawbell Ltd.

### Security

G4s

### VIP Ticketing

SLO VIP Ticket Services

### Cad Services

Brungardt Enterprises, L.L.C.

### Merchandise

Tom Donnell / Bravado Int. Group

### Video

Nocturne Productions

### Sound

Clair Global

### Lighting

Upstaging

### Special Effects

Pyrotek Special Effects, Inc.

### Catering

Eat Your Hearts Out

### Power:

Legacy Power

### Staging

Stage Co Us

Mojo Barriers Usa

Spot Rental Usa

### Communication

Road Radios

### Bussing

Florida Coach

### Trucking

Upstaging

### Freight Forwarding

Rock-It Cargo (La & Uk)

### Itineraries

Smart Art