

**LIVE & LET DIE**  
**A Symphonic Tribute to the Music of Paul McCartney**

**Lighting**

**As of September 5, 2016**

*(Subject to Change)*

**Production Manager / FOH audio engineer**  
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Artist does not carry any lighting equipment & unfortunately travels without an LD. The show relies on the house LD to make the show look great. Typical symphonic lighting tend to be very drab & boring. Instead think SGT era Beatles for some tunes, rock & roll lighting for songs like "Live & Let Die", simple stark lighting for "Yesterday" & "Eleanor Rigby" & everything in between. Upon crew arrival, the LD will be provided with a set list & a key as to who is in what position for what song. Also who leaves & enters the stage, when the intermission happens, etc...

The production manager has toured as an LD & can provide guidance if the local lighting tech needs help making focusing & creative decisions. Lighting IS vitally important to the show so don't hesitate to ask questions. Also understand that just because sound gets all the attention it doesn't mean that lighting is less important. It's just less time intensive if it's already hung & patched.

Venue / Producer shall supply all necessary equipment in good working order and sufficient quantity to provide the required lighting to cover 5 band positions with an accompanying orchestra & conductor. Such lighting shall include a basic 4 color wash (3 color plus no-color) and a minimum of 10 specials on the Artists (2 per position) & (2) on Conductor.

One follow spot + operator is desirable. If a follow spot is not available, a minimum of 4 additional specials should be focused to cover the stage from the SR side to the center position.

It is necessary that the hanging, cabling, patching & testing of the lighting system be done prior to the scheduled band sound check. The only thing that should be left to do by then is to focus the lights.

RGB or RBGA type LED lighting is greatly appreciated.

If you have movers, feel free to use them. Let's discuss the set list & what happens when so the lighting supports the music. Since the symphony musicians expect the lighting to be the same for the show as it was for the rehearsal, when it doubt, be subtle when it comes to lighting that affects the orchestra members. On the other hand, the band is fine with Pink Floyd type lighting so have at it. Basically be creative & tasteful.

Below is a short explanation of the lighting needs at the top of the show.

"Top of show, conductor comes out and starts the orchestra intro on a fairly dark stage. Band enters during this, with NO change to lighting. We begin Venus and Mars, Tony will begin singing off-stage, again, NO change to lighting. Tony will enter and should be lit via the follow spot, he will count in Rock Show, and on the downbeat stage lights can be raised to full..."

If you have any questions, feel free to call or text Toby Tittle.