

Martin Audio WPC for James Morrison

Pictures: Sophie Hoult



James Morrison has embarked on his “20 Years of Undiscovered” UK and Ireland tour, supported by 22Live and a Martin Audio WPC Wavefront Precision sound system. The 22-date run celebrates the 20th anniversary of Morrison’s debut album, Undiscovered. The tour features performances of the No. 1 album in full, alongside hits spanning his career. Supporting Morrison and his band, 22Live has deployed a scalable Martin Audio WPC solution. “I’ve known Yaron Levy - the tour manager and FOH engineer - for around 30 years,” says Paul Timmins of 22Live. “We first met when he was monitor engineer for Simple Minds in the ‘90s. More recently, we’ve worked closely with him in his role as tour manager for UB40.”

Planning for the tour began in October 2025, following a successful short run of dates earlier that Spring. The production required a system capable of delivering the natural, warm tonality essential for Morrison’s vocal- and guitar-led performance. “Yaron wanted a very natural sound,” Timmins explains. “He has used Martin Audio with Simple Minds and Ocean Colour Scene and likes the warmth it provides, but he wasn’t as familiar with Martin’s newer products.” To evaluate the WPC platform, Levy attended an Australian Pink Floyd show at Birmingham

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Symphony Hall. “He really liked the audio and the overall package,” continues Timmins. “From there, I designed a rig that would provide the necessary flexibility for the one-truck tour.”



The system comprises up to 24 WPC elements (12 per side), flown on single points with four grids to allow for flexibility in smaller venues, enabling boxes to be ground-stacked if required. Low-frequency reinforcement is provided by 12 SXCF118 18” subwoofers, ground-stacked typically in configurations three high and two wide depending on the venue. Fill is provided by Martin Audio’s TORUS constant curvature arrays - with four TORUS T820 for lip fill and four TORUS T1230 elements for in- or out-fill duties.

System Tech on the tour is 22Live’s Chris Wilcock. Having progressed rapidly through the company after starting in the warehouse during his university degree, this tour marks his first full run as lead FOH system tech. Supporting him is Maria Head, who oversees stage operations and supports the monitor engineer. “My growth into this industry has been really organic and well supported by 22Live and the people running it who trusted me,” begins Wilcock. “There’s a very close team of people on this tour who have been working together for a long time. There’s a good vibe between the crew and artist, everyone looks out for each other. It’s a great tour.”

"The WPC performance is remarkable," he says, "And it's versatile enough to fit into venues of varied sizes. The rigging system is fast and smooth; it takes no time to get it in the air and back down on the floor. The 10-degree rigging angles give me the flexibility to design a better system for each room and reach the more challenging audience areas over or under balconies. It's also a very light box for the power that it has."

The WPC's consistent wide dispersion is a huge benefit given the varied nature of the venues. "The 100-degree dispersion is fantastic for theatre spaces where points can be in some very awkward places," he says. "The T820 front fills we use are a perfect size to sit aesthetically on the edge of the stage without affecting sightlines," Wilcock adds. "They produce a very defined sound to bolster James' vocal on the front rows."

Martin Audio's software is deployed to further enhance the performance. "The non-audience and hard avoid functions on DISPLAY work really well," Wilcock describes, citing Cambridge Corn Exchange with its glass balcony front as a good example. "Hard avoiding that surface successfully reduced reflections in the room and was able to steer HF back into the audience area. I'm impressed by how much the software can do and improve difficult spaces."

Concluding, Paul Timmins is in no doubt of the Martin Audio WPC's suitability and performance. "In my opinion, the 12-box WPC hang is ideal for the largest UK theatres," he says. "You might open the PA up a little more than you would with a deeper hang, but that's where the Martin Audio system excels - you get superb vertical coverage and consistency."

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