

# PROJECTION CONNECTION

## Video Breathes Life into Organic Set Design for Biffy Clyro Tour



XL Video supported the tour, which featured a set by Misty Buckley

» LONDON — The recent U.K. arena tour for Scottish band Biffy Clyro, *Opposites*, featured a set by show designer/director Misty Buckley centering on an intricate tree-like structure that could also be interpreted as a pair of lungs, complete with the arterial/branch complexity of both structures.

XL Video supplied full video production — including 457 tiles of Pixled F12 LED, PPU/cameras, Catalyst media servers and crew for the band, whose sold-out tour has been supporting their chart-topping sixth studio album, *Opposites*, released earlier this year.

Buckley's set piece, which featured integral video elements, was lit by Oli Metcalfe while Richard Shipman handled live camera direction.

Together, these visuals synthesized into an intriguing backdrop for the band's performances.

"It was great to be working with The Production Office on this tour and with production manager Paddy Hocken, who brought many fresh and invigorating ideas to the mix," said XL project manager Phil Mercer. "The band have grown steadily, and with the success of *Opposites*, the tour really took on a life of its own."

XL has supplied several Biffy Clyro tours in the past, but this is by far the largest and most comprehensive production. The large upstage LED screen measured 18.5 by 7.8 meters (WxH) and displayed both playback footage and I-Mag.

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### Building the New Automated Video Wall for American Idol



ShowFX used Barco IILite 6 for the project.

» LOS ANGELES — When the producers of Fox TV's *American Idol* decided to source a new video wall for the 2013 season, ShowFX Inc. integrated Barco IILite 6 video panels from VER and NEP/Sweetwater into a 12-axis motion-controlled system that tracks and rotates, creating a multitude of looks for entrances and performances during the show.

"With four and a half weeks from design to installation, the ShowFX team had little time to waste, and all eyes were on us," said company CEO David Mendoza. It was imperative that the new wall be engineered to shut tightly and precisely, with all pixels in perfect alignment or the video image would be distorted.

A precision track guides six servo-driven towers that hold the video panels and LED-illuminated oval frame surround. The display designers also made use of a precision slew bearing so that each video wall section could rotate 180 degrees.

The video wall also has a control system that can be used for on-the-fly programming to allow the show's director to quickly compose each scene during rehearsals, then later cue the wall's components during the show.

## Chaos Visualizes 'World on Fire' with Alicia Keys

» BURBANK, CA - After wrapping the North American leg of Alicia Keys' 2013 "Set The World On Fire" tour in Chicago April 18, Chaos Visual Productions is set to fire up the video for Keys as she takes her show across the Atlantic.

The European leg kicks off May 18 at the Liverpool Echo Arena in the U.K. to promote her *Girl On Fire* album overseas. The tour will make stops throughout Europe with a final show at the Pavilhao Atlantico in Lisbon, Portugal, on June 28.

Alicia Keys' tour director, Marty Hom, worked with Chris Costello, tour manager, and Ian Kinnersby, production

manager, to execute the show.

The images were displayed on 234 tiles of Galaxia WinVision 9.375mm, two Barco



Alicia Keys heads to Europe this month

HDF-W26 projectors, four coolux Pandoras Box Media Server Pros, four Sony HXC-100 HD color cameras (two long-throw, two hand-held), two Toshiba JK-TU53H Ice Cube cameras and one Grass Valley Kayak HD switcher.

"This is definitely one of the more elegant shows that we've seen on tour in the last few years," said Chaos Visual COO Nick Jackson.

The Chaos video crew consisted of William "Paris" Parisien, Aaron Wagner, Sixx Williams, Curtis Miller, Karl Hansen, led by crew chief Chad McClymonds. Richard Shipman will also join the European leg of the tour.

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## New Gear Features Retro Imagery for 2013 Rock & Roll Induction Ceremony

» LOS ANGELES — Pete's Big TVs once again supplied the high-resolution LED video panels and a video tech crew for the 2013 Rock and Roll Hall of Fame Induction Ceremonies, held April 18 in Los Angeles.



Heart sisters Ann and Nancy Wilson were among those honored.

The set, designed by Bruce Rodgers, featured a stage-spanning 65-by-15-foot video wall made from 387 digiLED MC7 LED video panels. The event, taped before a live audience, airs on HBO May 18.

The 2013 list of inductees include Rush, Heart, Randy Newman, Donna Summer, Albert King and Public Enemy, along with producers Lou Adler and Quincy Jones. Archival images of the honorees presented a massive backdrop during the artist performances.

Pete's Big TVs also supplied 60 Barco NX4 True Black LED display panels — 30 panels each — to create the two zig-zagged shaped screens at stage left and stage right behind the podiums.

"The screens behind the podiums were

so close to the presenters — we didn't want the images to become pixilated, so we chose the Barco NX4 LED screens there," noted Guy Benjamin, VP of Pete's Big TVs.

The digiLED MC7 panels were chosen for the big screen, Benjamin added, because they combined features including high-enough resolution to be broadcast-quality, while also minimizing RF interference.

The big screen was also transparent enough for LD Allen Branton to shoot lighting effects through the video imagery. "There are not too many screens with that high of a resolution which have that transparency," noted Benjamin, who worked on the project along with LED techs Matt Ellar and Jody Lane.

"It's always an honor to help induct many of rock music's biggest acts," Benjamin added, noting that Pete's Big TVs has supported the induction ceremonies since 1989.

More details at [plsn.me/15ULf6x](http://plsn.me/15ULf6x)

## WorldStage Goes Wide in Support of Adobe Marketing Conference

» SALT LAKE CITY — For an Adobe marketing conference held March 5-8 at the Salt Palace Convention Center here, WorldStage supported visuals on a projection area that spanned 234 feet in width.

Called, Adobe Summit: The Digital Marketing Conference, WorldStage was hired by the Kenwood Group to provide AV support for keynote speeches for the 5,000 attendees.

The setup included two overlapping, curved main screens (124 and 110 feet) with a nine-foot offset to give speakers access to the stage while maintaining a continuous image across 234 feet of screen area. The total area of video projection was 4,500 square feet, with 14,515,200 pixels.

"Since the screens were so wide, the speaker support content was 3840x1080 and was pip'd on each of the wide screens," noted WorldStage's Richard Bevan. "We used Pandoras Box media servers for playback and had seven streams of HD content going to the wide screens via two Vista System Spyder X20s in expanded mode."

The media servers supplied full screen playback, and the backgrounds and animations for content appeared in windows within the screens, with I-Mag windows as well, Bevan noted. Sources included Mac towers for widescreen graphics and Apple iPads,

Apple iPhones, Mac towers and robotic cameras.

Along with the main screens, three 16x9 delay screens were positioned in the audience. Cabling to the projectors, including six projectors dedicated to the delay screens, totaled 5.1 miles.

WorldStage, which installed all of the projectors and cabling in 16 hours, also provided audio support for the event.

WorldStage's Jack Dussault served as project manager, with Neal Gass the EIC, Jason Spencer the Spyder operator, Terry Nakamura and Bryan Dominick the projectionists, Geof Gibson the A2 and Alex Bright the Pandora programmer.

At the Kenwood Group, Web Burrell was the senior producer, Daniel Pinkham the senior creative director and Wayne Leonard the executive producer.

More details at [plsn.me/15UKlqC](http://plsn.me/15UKlqC)



The projections covered a 234-foot-wide area.

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The set, built by Steel Monkey, also had 10 ensconced F12 tiles in the spine of the "tree," which also featured two sweeping staircases for entrances/exits to the platform. A riser surround and staircase forming the base of the tree was also fitted with internal F12 tiles.

XL supplied four Sony HXC-100 HD camera channels, which were fed into the PPU built around a Panasonic HS450 mixer / switcher. Two cameras were stationed at FOH long throw lenses, and the other two were in the pit with HJ22 wide angle lenses. Shipman also used a Thundering Jacks' Video Dust system for additional effects.

In addition to these, four Bradley CamBall2 robo-cams were dotted around the stage,

(operated by Paul Maddock-Jones) plus four Bradley HD10 mini-cams, all of which were fed into Shipman's mix.

For the playback footage, produced by Lydia Baker at Screen Light Design, XL supplied two Catalyst media servers, which were triggered by lighting director Richard Larkum's Road Hog Full Boar lighting console.

Completing XL's crew were engineer Dean Ruffy, crew chief Roger Nelson and LED/camera technician Iain Rendell. Jack Banks and Robin Haddow were brought in to assist with the Catalyst programming during production rehearsals at LH2 in London. Neg Earth supplied the lighting.

More details at [plsn.me/15ULgan](http://plsn.me/15ULgan)

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