# SEAMLESS FUSION. TRANSPARENT INNOVATION

Lighting and Video Meld for Nine Inch Nail's *Tension* Tour



Reznor for more than 15 years, likens the im- ing during blackouts and lit moments. huge moments; expand and contract."

### Compression and Release

with "this intense, compressed feeling," then front of the stage.

■ ine Inch Nails' 2013 Tension tour, in music. He creates a lighting/video ceiling with hats." He also credited the MagicPanels for out of the MA2 nodes and added video insupport of NIN's Hesitation Marks 14 movable pods, each with nine MagicPanel their light quality and color mixing. "It's a re- put from the Hippo straight into the console," 🔪 album, fuses artistry with technolo- 602 luminaires in a 3x3 arrangement. Each of 👚 ally cool unit." gy and lighting with video. Frontman Trent these pods is connected to three XLNT Ad-Reznor teamed once again with art director vance Technologies' CyberHoists that allows a Rob Sheridan and production designer/LD full 45° of pitch and rotation in all directions. LeRoy Bennett for another tour de force pro- The individual pods can be lowered from the 55-foot-high grid to just above the musician's Bennett, who has been working with heads for a compressed letterbox effect, mov- MagicPanels per one universe, so that is a to-

agery to something you might see in an art A packed upstage wall of lights include Brian Jenkins is the lighting director out on myself," Barton adds. "Figuring out how many installation. His goal, as always, is to "make it Clay Paky Sharpys, Martin Professional Mac the tour. all work as one piece" with the flow of the mu- Auras and SGM X-5 strobes, and Bennett also sic. "Trent's music is so diverse — it'll go from loads up on Vari\*Lite fixtures behind the wall Lighting/Video Fusion full-on rock music to these beautiful land- and on the sides, with automated L-R truss that can "run up and downstage with Sharpys with the articulation of the MagicPanel pods, the use of the MagicPanels as a case in point. As with previous tours, the visuals start off and there are Sharpy Wash fixtures across the

The lighting is controlled via two MA Lighting grandMA2s with 62 universes of have eight NPUs and then 14 of the four-port nodes upstage," says Baeri. "We can get three elements. tal of 42 universes of MagicPanels in the air." nitely an interesting challenge for Jason and

The Tension tour visuals have no clear de- frames of Art-Net." marcation of what's lighting and what's videmotional, deep music. You have to be able on them," Bennett says. "There are a lot of eo; the two elements blend for a cohesive vi- Art-Net merge is the cool thing on this," says to create very intimate moments and then lights on this show," he says. The moving side sual whole. "There's too much of a large visual Baeri. "The amount of data going in to deal truss is also linked to the CyberMotion system, statement on every single song to not have with the MagicPanels is amazing; that's 4,500them be directly related," says Baeri, noting

els as moving lights for much of the show, like a Lite-Brite hanging there; we could pick

states Barton, "The console is what actually does the Art-Net merge between pan and tilt and the other controls that Jason adds. Then control, also provided by Upstaging. "We it's a mix between lighting sending RGB values or the Hippo sending values for the video

> "Figuring out the Art-Net merge was defiuniverses it could handle, and breaking up the Hippo pixel-mapper into three discrete engines so that it would actually output full

"From the gear-head side, for me, the odd fixtures when you get down to the pixels. 4,500 pixels that we're using as fixtures. Roy Although Baeri controlled the MagicPan- would give me a shape, and the panels were out individual cells to use for the shape. The MA2 console caps at 10,000 groups, and we had like 7,500 to deal with it all."



ng and video effects, Bennett, Reznor and Sheridan sought video screens with enough transparency so that they could be in front of the band and the audience wouldn't be sure there is anything there until suddenly video moves in front of the musicians.

in less than two months. The V-Thru screen

The two scrim-like screens — one that can sure 54 by 13.25 feet (WxH). Upstage just in



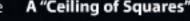
Along with a seamless integration of light-

"There have been a whole slew of low-res,



"expand and explode out. That's basically the A "Ceiling of Squares" way the show is developed musically, too. For it's not as claustrophobic."

602 fixtures (distributed in the U.S. by Mor- element."



the most part, it stays compressed, then ex- MagicPanels' 36 15W RGBW LEDs to achieve lot of integration where lighting and video en't really transparent; there's a lot of physical pands, and then it does come down a bit. But chunky beams of light and also for low-res work together especially since we are pix-structure to them," says Bennett. "I was find-Bennett has 19 different objects, includ- rotate on the pan and tilt axes. "They were an meant that we had to stay coordinated, since to do this properly. So the kind folks at [PRG] ing light pods, video walls and moving light element that was a very last minute add," he one change on either side had a ripple effect. Nocturne made a new screen for me; and trusses that move at varying rates of speed. says, noting the advantages of the moving on everything." Upstaging and PRG Nocturne provided light- squares over the original "ceiling of strobes" ing and video gear for the tour. The rig's cut- design. "They can look like tiny, small spots at ton notes that "Rob Sheridan and Trent focus the world, and is a pretty amazing screen. It's ting-edge gear including Ayrton MagicPanel times, or a big square wash, or a low-res video on the video while Roy focused more on the extremely transparent."

pheus Lighting) and PRG Nocturne's V-Thru Jason Baeri, who programmed the lighting would work with lighting to balance promi-fly in downstage and another one at midstage, transparent LED panels. All Access Staging & for the Tension tour, noted that the tour rig is nence between the lighting and the video," in front of the drum riser — are the brand new Production built the pods and staging for the "not a rig you get bored with; the pods are Both Montreal-based Moment Factory and PRG Nocturne V-Thru walls. Both of the 28mm show. Ampco Flashlight Rental supplied the always moving and changing positions. Ev- art director Sheridan created content for the V-Thru screens, which are slightly curved, mea-CyberMotion automation system along with ery single song becomes a new challenge to production. morph the lighting and video gear with the guys look like they are wearing the pods as of data. "We did everything ultimately 5-pin that measures 70 by 16.25 feet (WxH).

video programmer Loren Barton could also For the movable "ceiling," Bennett used the feed video to the units. "There is definitely a what we call transparent screens — that arvideo imagery. They also can continuously el-mapping the MagicPanels," says Barton. "It ing it very difficult to find the actual medium

As for his role on the creative team, Bar- that's out on NIN right now is the only one in lighting side. I worked with Rob, and then we

support from CyberMotion North-America. work with as the angles and heights change; On the technical side, Barton and Baeri front of the massive back wall of lights is a flat The automation lets Bennett synch and from grid height to some songs where the created an Art-Net merge to handle the flow high-resolution PRG Nocturne V-9 LED wall



Ron Proesel, technical designer for

PRG Nocturne, came up with the new

28mm LED screen design in response to

the power and data cabling inside chan-

nels cut into the vertical support rails.

In addition, the rails are six-feet apart.

Pairing the wider panel design with a

28mm LED placement gives the panel a

66 percent transparency for true scrim-

Barton calls the V-Thru screens as

"amazing — bright, rigid, and easily tour-

able" and credits Proesel for the quick

turn-around. "He started designing those

in June and delivered the final product in

"The bezel on the V-Thru screen is al-

Collaborating with Trent Reznor is

not for the faint of heart — he's de-

scribed by many as a tough taskmaster

who knows exactly what's going on with

every aspect of his production. But Ben-

nett describes his work with the artist

as "one of my favorite things — mostly

because of how far I can push things

He understands what the technology I

am using is; he takes the time to learn

what it is, which is rare. A lot of artists

that I work with are interested, but not

to the extent that he is; he's such a tech-

head. It's always a very exciting journey;

it's a very intense and very emotional

journey at times to get there in the end.

You just have to keep moving forward

and looking to what it's going to be and

you trust in what you are all doing and

where you are going together."

how to get there. It takes nerves of steel;

and he's willing to go there with me.

August/early September."

face' moment in the show."

## NIM Tension Tour

Production Designer/LD: Roy Bennett Art Director: Rob Sheridan **Lighting Programmer:** Jason Baeri Video Programmer: Loren Barton **Lighting Director:** Brian Jenkins Video Director: Morgan Brown **Lighting Co:** Upstaging Lighting Crew: Ryan Tilke (Crew Chief), J.R. Harris, Thomas Walls, Wade Cotten, Brendan Murphy Set/Staging: All Access Staging Video Co: PRG Nocturne ideo Crew: Omar Montes, Will Stinson, Scott Grund, Adam Cline

Automation Co: Ampco Flashlight Rental,

Automation Crew: PJ Visser (Crew Chief/

enior Operator), Ryan Lewis, Mike Rock

CyberMotion North America

Bennett's request. It works by housing

**Lighting** (from Upstaging) MA Lighting grandMA2 console Green Hippo i7 Hippotizer HD media server Green Hippo HippoCritter Ayrton MagicPanel 602s Clay Paky Sharpys Clay Paky Sharpy Washes Philips Vari-Lite VL3500 Spots Philips Vari-Lite VL3500 Wash FXs Philips Vari-Lite VL3015 LTs Martin MAC Auras Martin MAC 2000 Wash XBs Martin MAC III AirFX Chauvet Professional COLORado Deco Quad-1 Tours SGM X-5 LED strobes

most non-existent," adds Baeri, adding that the screen "really disappears when 126 10' HUD Truss, black you want it to. For the first 45 minutes, 5' HUD Truss, black the audience is just watching and think-5'12" box truss, black ing, 'what the hell is happening' because 8' 12" box truss, black of the illusion of the visuals. Then we pull 10' 12" box truss, black the plug and show them everything that 12" corner block is going on — they can see the screens, the chain motors, the pod structures. And that becomes another great 'in your 25

8' 20.5" box truss, black 10' 20.5" box truss, black CM 2-Ton chain hoists CM 1-Ton chain hoists CM half-ton chain hoists

Video (from PRG Nocturne)

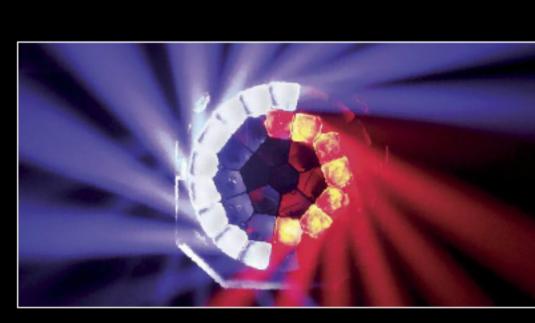
Green Hippo i7 Hippotizer HD media servers Green Hippo HippoCritter V-Thru 28mm LED wall, curved, downstage (54'x13.25', WxH) V-Thru 28mm LED wall, curved, midstage (54'x13.25', WxH) V-9 9mm LED wall, flat, upstage (70'x16.25', WxH)

## Automation

(from Ampco Flashlight Rental)

XLNT Advanced Technologies CyberHoists (+5 Spares) 500 kg CH 500 20 meter/min variable speed 1,000 kg CH 1000 10 meter/min variable speed

XLNT InMotion3D Control Systems (1 Main/1 Spare)



light can

take your

breath away

