production profile

at the back, two Syncrolite 5kWs, the WholeHog III console and a PixelMAD system for the PixelLines.

With the projectors mounted on a front truss, lighting was effectively confined to the sides of the stage for its main front key lighting positions, where Foster had 12 MAC 2000 Spots a side on two rails of six fixtures each.

The original intention was to have some big helicopter moments for the start of 'In The Flesh?' at the top of the show, so Foster included two Syncrolite 5kW (B52s) on the front truss, wedged between the projectors. His original plans also included two pods of 12 MAC 2000s upstage, configured in three rows of four at 45° angles to the projections on a Kinesys vari-speed motor system. The idea was that could fly in behind the PixelLine wall and shoot through it for low level as well as high level dynamics, but these were canned during rehearsals and moved to static positions at the sides, joining the key lights.

Movement of lights, including those rigged on the circle, was also restricted to an absolute minimum until the encores, which included 'Comfortably Numb', where Foster was able to let rip with those classic Floydian looks of old.

Foster created text and abstract footage via the PixelMAD system for the PixelLines — as seen in 'Sheep' and Bring The Boys Back Home' — but this was also whittled down to about two minutes in the show. Other fixtures on the initial plot also either bit the dust or were turned off for long periods of the show, which ended up essentially being lit by 24 cross lighting key lights from side-stage, with a static focus and occasional colour changes.

The LD commented: "It's a huge testament to the quality and depth of the music that it didn't need a whizzy 'wow-factor' light show as accompaniment."

THE DOMINANT MEDIUM

XL Video once again renewed its acquaintance with the Waters team, supplying projection for the tour, plus an I-Mag system to selected shows including Hyde Park. Video was such a dominant medium, that it was akin to having an additional player on-stage, with every image loaded with meaning. After all, Waters is one of the pioneering and most original sprits of modern video-age multimedia performance art.

The tour projection is based around a large upstage projection screen fed by four Barco R18 projectors, all supplied by XL, together with a Barco Encore presentation system for control, with cues
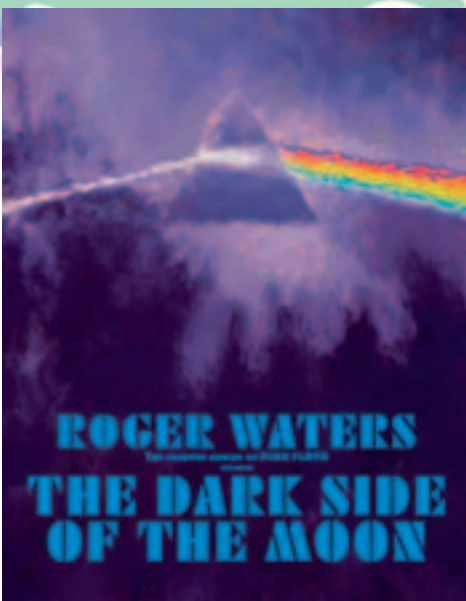
triggered both by timecode and manually. This is beamed on to two square and one circular projection screens.

With most of the Hyde Park show being performed in daylight, they decided to upgrade the projection to LED, resulting an impressive 16.2 metres wide x 8.3 high Lighthouse R16 screen being installed for the *Hyde Park Calling* weekend. Weighing 10.5 tonnes, this was too heavy for the Vertech stage, despite it having one of the highest weight-bearing capacities of any stage, and so a special crane was brought in to suspend it independently, co-ordinated between Star Events Group's Tez Sheals-Barratt and XL's Chris Saunders.

"The crane sat directly behind the stage, positioned slightly to stage left to avoid the truck dock," said Sheals-Barrett. "A small slit was made in the roof frame infill sheet and the two upper ends of the clutch chains were passed through this and connected to the crane hook to support the extra load."

Production for Waters' Hyde Park show was a joint initiative between Saunders for *Hyde Park Calling*, Clarke Anderson, XL's crew chief on the tour, and live video director Nick Fry who has also been cutting the I-Mag mix on the tour's larger shows using local gear and crew.

Most of Waters' show video content was produced by New York-based post-production house Breathe Editorial, directed by Sony art director Sean Evans and edited by Andy Jennison. In the UK, they worked closely with XL's in-house editing team led by Steve Smith who programmed the two GV Turbo hi-def hard drive units on which its stored. Waters is very much his own artistic director and was therefore central to the content creation and subject matter.

A new song, 'Leaving Beirut', documents the writer's adventures as a teenage back-packer in the