

Welcome to the creative world of PixelRange

It's been ten years since the British boy band Take That have graced the stage and their well anticipated return was greeted by the roar of 11000 eager fans at Manchester's MEN arena. The energetic "Once you've tasted love" opened the set and the screaming continued until the boys left the stage two hours later!

Take That's shows have always been known as an extravagant feast of song, dance, light and visual effect and this was no exception. PixelRange was well represented amongst the lighting system, with 56 PixelLine 1044s, 24 PixelPar 90s and 12 PixelBricks.

Lighting designer Simon Tutchener, worked for the band during the height of their fame and was one of the first people on the band's list of names to be included in their comeback shows. Simon wanted to recreate the feel of the old shows, but delighted in introducing the latest technology to enhance and breathe new life into the spectacular performance.

Pixelline 1044s framed the 'halo' - an enormous moving circular truss above the main stage and also outlined the overhead catwalk. During the show the catwalk lowers to join the main stage to a satellite stage above the mixing position in the audience. 24 PixelPars were used as truss toners to fully illuminate the massive moving trussing system.

During the big catwalk move the 1044s play a major part in the dynamics. The battens both frame the catwalk in saturated colour and act as strobing crowd pleasers. Whilst on the halo they continue

PixelRange relights Take That's fire!



© Scarlet Pernel

to enhance the movement of the truss adding effect alongside the other 100 moving light fixtures.

Simon first used PixelPars on Mark Knopfler's world tour. He explains why: "We were using traditional pars with scrollers as truss toners. The truss was clad with cloth and one of the pars dropped and let's just say we had a slight flame

issue! So I was looking for an alternative that had the brightness but not the heat output. PixelPars were recommended to me and I am very pleased with them."

The rig is one of the largest in the UK and the equally large lighting crew have handled the task admirably. All the crew and equipment have been supplied by PRG Europe.



Editor's comments!

I hope you all saw the PixelLines strutting their stuff at Posh and Becks' party - just how fabulous was that darlings! It's been another hectic month at Pixel HQ with lots of new tours and TV shows on the schedule and of course we soon kick off the outdoor festival circuit - so let's hope the sun shines!

Enjoy the pick of the month and don't forget to keep sending me your news. See you next month. jane@pixelrange.co.uk



Jane Monk

Lost Prophets headline 'Give it a name' festival



© Mark Scrimshaw

Welsh rockers The Lost Prophets co-headlined at the two venue 'Give it a name' festival with American angst emo band My Chemical Romance.

The festival lighting systems at both venues were exact duplicates of each other. Each band had the opportunity to add to the rig, but the only one that took advantage were - The Lost Prophets.

LD Mark Scrimshaw, had six mega pods hung from the upstage truss. Within each of the pods there were six PixelLine 1044s and an Atomic strobe. Each of the pods was hung on two motors and at various points during the set - the pods were moved up and down to various pre-set positions creating a constantly moving blinding wall of light.

Mark enthuses: "I was looking for a fixture that was both bright and had a good range of colour mixing - as well as the ability to create a large strobe effect. The load-in time for these gigs was very tight, so I had to use a product that was reliable. The 1044s filled all these requirements. I have used the 1044s on previous tours and have found that the built-in effects are extremely useful and very effective."

The two venues were Manchester's MEN and London's Earls Court. All the crew and lighting at both venues was supplied by PRG Europe.

© Louise Stickland



Dancing On Ice!

HSL supplied all production lighting and rigging for ITV's phenomenally popular Dancing On Ice show. Lighting was designed by Tom Kinane and Svend Pedersen working closely with scenic designer Marcus Blee.

The scenic design is based on a series of large 3D crystal set pieces (109 in total) overhanging the ice rink, made from Twin

Wall plastic material. Once appointed for the project, Kinane and Pedersen spent months researching how this would react in situ, refracting and reflecting different types of lighting - before coming up with their design that's heavily based on the dynamics of LED elements.

The large LED specification featured a

total of 80 PixelLine 1044s which featured in a variety of locations. Underneath the floor of the 'kiss or cry' area, lighting the mirrored surface of the judge's area, highlighting the outline of the overhead trusses and header pieces for front lighting the crystals. And over 60 PixelPars were also featured, again in the judges' area, lining the stairway to the rear of this and uplighting sections of the set.

It was the first time that ice has been used as a major projection surface for a TV show. Visual artists Chris Plant was brought onboard by Pedersen to produce custom content and graphics for the projection and the LED sources. Plant is renowned for his organic, analogue techniques in producing beautiful imagery, based on the original psychedelic methods of the 1960s.



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