

It's all colours P!nk as CT deploys digiLED MC7s in Europe and Australia

Global AV supplier Creative Technology (CT) has selected digiLED MC7 for all video screens on the 2013 world tour by pop's punk princess P!nk, with dates in the UK, Europe and Australia.

CT has invested in over 350 500mm x 500mm modules of the MC's new 7mm range manufactured by screen specialist displayLED, to provide high impact displays on the impressive production of P!nk's 'Truth About Love' tour, designed by Baz Halpin and Chris Nyfield.

The set consists of ten separate configurations of MC7 modules, built around the centrepiece of a 'dressed' heart-shaped 6m tall MC7 screen, flanked by four moving video 'picture frames' which fly spectacularly around the set throughout the show. In addition, four columns of MC7 rise from the stage behind the band while, further back, another screen forms a backdrop for P!nk's dramatic departure on a descending lift.

"The screens on P!nk's current world tour represent an upgraded resolution from previous video products used by the artist," says Tom Mudd of displayLED. "The 7mm digiLED MC7 includes enhanced greyscale driver technology which means we can achieve a camera friendly screen brightness while maintaining full 16 bit greyscale."

The non-rigid pixel mapping ability of the screens has allowed the heart shape to be programmed, taking the missing LED modules into account, while the show features cutting-edge automation as video cues synchronise with motor cues to see the screens fly dramatically around the stage.

"We worked with CT and the touring set specialists, TAIT, to produce a high speed touring frame that enables large sections of screen to be built very quickly," says Mudd. "The screens are all stored and transported on large 'dollies' that allow them to be loaded off and on trucks in large sections and installed rapidly."

Another challenge was connecting the MC7s to the control systems. "Because they were moving throughout the show, it was not possible to use conventional copper signal cables to reach the screens," he says. "So we utilised fibre optic comms equipment previously deployed on CT's kit at the Olympics Opening Ceremony to get information from the mother grid to the MC7s, avoiding the need for long cable runs."

"With screens flying up, down, left and right, mid-show repairs would have been impossible. An extra level of data security was consequently added to every screen through the use of the auto data-reverse feature. In this way if any part of the screen lost its feed, a secondary reverse flow of data would automatically kick in and keep the show running."

The TAIT frames ended up being far more than just a quick-rig solution for the LED. The weight saving on the MC screens allowed set pieces, lighting and even pyrotechnics to all be mounted onto the TAIT screen structure and flown with the screens.

According to Rob Brewer, CT's senior screens engineer and head of LED for P!nk: "These are the best looking screens 'on camera' that I've ever worked with. The live footage is fantastic: the colours are vibrant and the resolution and brightness levels are great. I'm impressed with how reliable the MC7s have been."

"We chose digiLED because it was the best product for the job, with its light weight and high resolution," says CT's project manager Paul Gilzene. "Originally the client asked for a lower resolution 10mm screen but we went for 7mm which gives us more versatility in future."

The tour has played arenas in Germany, Switzerland and Scandinavia and opens in Australia in June.

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