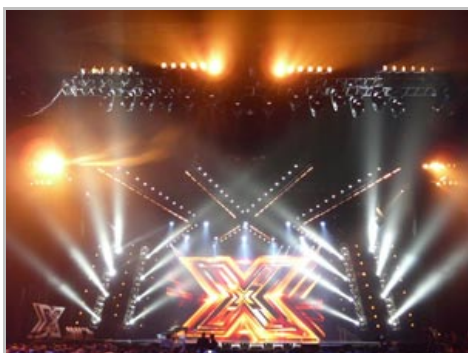


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ELP supply lighting for X-Factor Boot Camp at Wembley Arena

ELP have been supplying lighting equipment for LD Tom Sutherland throughout this latest series of X-Factor auditions. Format changes with the **early round auditions** and **second round live audience performances** signalled that the producers would make further modifications to the Boot Camp stage.

Sure enough Boot Camp did have a different format plus a new set design and lighting look. Part of Boot Camp was filmed in Wembley Arena with no audience to provide rehearsal-style performance auditions. A vast stage, four judges and a cavernous empty arena created an intense scene.

Lighting Director Tom Sutherland explains "I was asked create a set design in addition to a lighting design to accentuate this dramatic effect. I achieved this by using angular side truss sections which produced a funnelled effect along with a giant X built out of 34 individually flown trusses."

Tom worked closely with Alex Mildenhall (who also programmed the show) to provide WYSIWYG visualisations for the production team. "It's so helpful to be able to walk the client through these creative ideas. And also for the crew to see what the end result should look like." Enthused Tom.

Tom decorated the truss with Jarag L's and Pulsar Chroma Pars. The Jarag-Ls gave Tom the performance of a conventional lighting array with the ability to create various lighting effects and also helped to define the shape of the giant X trussing. All the electronics required (dimmers and controls) are built in, making it simple and easy to deploy. Tom used them to create a gradual ripple / pulse effect along the truss. He used ELP Chroma pars to provide colour accents.

Tom used ELPs Sharpy Wash, VL 3500 Wash, Mac 3 Performances and Martin Mac 2000E Wash in equal measure to illuminate the large stage area. "The row of VLs were on the stage floor, providing a strong silhouette for the first elimination round with the Sharpys on the overhead truss to provide a 'runway' effect and the Macs hung from the front of house truss, so we had all angles covered" explains Tom. "Of all the Wash lights on this show I've been most impressed with the Sharpys. The ability to have a really wide complimentary flare that snaps into a narrow tight beam in a blink is a great effect" concluded the LD.

The sides of the stage had a mixture of 3 Black & 2 Silver 8M vertical trusses per side, "I wanted to have a contrast between colour mixed with beams and a tungsten glow. ELP's Source 4 pars were hidden neatly in the black trussing while Mac Auras did a fantastic job of illuminating the silver trussing with Sharpy Washes powering through." Says Tom

The front of house truss also included par bars, Mac 3 Performances & Mac 2ks. While the side of the stage contained ELPs Source 4 profiles. A 16 x 9 video wall supplied by Anna Valley dominated centre stage.

In order to change things up from the previous Wembley rounds the back of the arena was lit with 44 x Pixel Lines as opposed to Sun Strips which were used previously. "This added a nice defined shape to the area particularly for the shots of the venue without an audience." Comments Tom

With just a day and a half to load a new format show this size into Wembley arena, everyone was really impressed with how smoothly it all came together. Crew Chief Craig Broughton spent time with his team at the ELP warehouse prepping the gear and working closely with ELP hire manger Barry Denison on sourcing the right gear.

The crew consisted of Terry Archer (Chief Electrician), Steve Cameron (Dimmers), Mike Rothwell (Technology), Matt Chalk (Electrician). Craig



Broughton was their crew chief.

"As ever it's been a real team effort." concludes Tom Sutherland. "The crew have been amazing and ELP have bent over backwards to ensure we came in on budget. Thanks everyone for making it such a pleasure!"



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