Jack White's "Supply Chain Issues" Tour 2022

With a unique improvisational style, American musician Jack White's worldwide "Supply Chain Issues" 2022 Tour has Montreal-based visual design company Lüz Studio treating fans to a unique show experience every night of the global tour.

In this case study you will see how a pair of disguise gx 2c media servers drive the show's real-time visuals, enabling Lüz Studio to adapt to White's ever-changing selection of more than 100 songs.

Summary

In April 2022, Jack White's "Supply Chain Issues Tour 2022" kicked off its North American leg, with shows stretching to September and performed in North America, Europe, Japan and South America.

Although Lüz Studio has been working with White for the last five years, this expansive world tour created a new challenge: the need to adapt to multiple venue sizes, from arenas and festivals, to theatres and large clubs. According to Creative Director, Matthieu Larivée, this called for a design that looked big enough for arenas but didn't have to be scaled down too much for smaller venues. Lüz decided to create a stage within a stage, a theatre within a theatre with space defined by an Austrian curtain downstage and a 40-foot wide 5mm LED screen upstage.

Lüz opted for content based on architectural looks created in Notch, whose real-time capabilities suits White's no set list performances. To add dynamism to the architectural design, Lüz created volumetric lighting with colour, intensity, scale and chases controlled by a full-size grandMA2 console.

The challenge

According to Larivée, the primary challenge was to follow a completely improvised set list without being burdened by pre-rendered clips. Modular visuals had to be programmed which could then be adjusted live to accompany songs of any tempo. Real-time rendering was thus essential to achieve the vision for the show.

The solution

Lüz used disguise's Sockpuppet feature to control Notch blocks from the grandMA2 console. Since the video operator for the tour is mainly a lighting board op, it made sense to give him the tool he knew most, explains Larivée. In fact, the grandMA offered great advantages when programming the show since it used presets that can be modified quickly and has an effects engine for animating parameters. While virtual lights were extremely easy to control with a lighting board, the disguise media server was required to take in all of the information – acting as a bridge from the grandMA2 to Notch.

disguise's integration of DMX input was especially valuable, enabling the creative team to add expressions to the exposed Notch parameters. The ability to bring the opacity of a Notch block or video layer all the way down and deactivate that layer meant that only the needed Notch blocks were processed at any given time. Nothing was programmed in disguise except exposed parameters and the video mapping.

"
We truly pushed the limits on this one. The gx 2c server was working really hard, rendering real-time ray traced scenes along with virtual volumetric lighting."

Matthieu Larivée, Creative Director, Lüz Studio

The results

From the audience's point of view, everything in the show looks as if it is seamlessly following the music when, in reality, it's a different show every night.

3

months working with disguise, Notch and grandMA

2

weeks of rehearsals at Solotech Nashville

100+

songs for real-time content to match

Conclusion

With the help of disguise, Lüz delivered a show that works exactly as planned, matching video content in real time to the tracks selected by the artist to play each night. As a design firm, Lüz spends a lot of time studying options, creating scenarios and figuring out what's right for the artist. White's tour posed many challenges, but Lüz rose to the challenge. With the help of a disguise gx 2c, Lüz designed a show that not only adapts to the artistic spontaneity of the musician, but is also scalable and adaptable to multiple venue sizes and set-ups.

disguise equipment used

gx 2c

The gx 2c media server powered playback of the virtual backdrop for the show and real-time graphic updates as the awards show progressed.

Find out more

Credits

Client: Jack White
Production: Monotone, Inc.
AV Supplier: Solotech
Production Manager: Adam Cutlets Richards
Tour Manager: Lalo Medina
Creative Director: Matthieu Larrivée, Lüz Studio
Lighting and Production Design: Lüz Studio
Creative Producer: Marie-Christine Dufort
Video Content Creative Director: Dave Pawsey
Interactive Designer and Disguise Programmer: Philippe Marquis
Notch Designer: Simon Rouhier
2D and 3D Motion Designers: Camille Joubert, Maxime Lortie, Maxime Rouleau, Sébastien Deschênes, Jeanne Joly, and Emilie Fortier
Production Designer Assistant: David Rondeau
Lighting Director: Michelle Sarrat
Video Camera Director: Tyler Chapel
Video Content Director: David Leonard
Video Crew Chief: Olivier Tremblay

Get in touch!

Curious to know more about us? Want to master our production toolkit? Need support on your project?
Our team will be happy to speak to you, whatever your query:

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