



Billie Eilish World Tour

Case Study

Lightware Visual Engineering

Billie Eilish World Tour

Market	Country
Live Shows / Rental & Staging	Various
Lightware Equipment Used in Project	
MX2-8x8-HDMI20-Audio-L	

When We All Fall Asleep, Where Do We Go? World Tour

Seventeen-year-old singer-songwriter Billie Eilish is touring in support of her March 29 debut album release, *When We All Fall Asleep, Where Do We Go?*, appearing to sell out everywhere she plays immediately. RIAA has her selling seven gold and two platinum singles. Joining Billie on stage is her brother Finneas O’Connell on vocals, keyboards, guitar, bass and computer.

Erik Anderson/Cour Design/Creative Director

“She’s done more in the last year than most artists do in their entire careers, spanning small clubs to arenas, sometimes within the same month. Since we have worked with her, she has sold out every single show, so essentially every tour has been an underplay. We’ve had to constantly weigh the principles of giving her the show that reflects how big Billie Eilish actually is versus what the rooms and budget can reasonably accommodate [...] We had started talking about doing a forced perspective set design from the very first meetings with Billie in late 2017, but it never made sense with the clubs she was playing at the time. Nick Whitehouse and the Fireplay team joined us as design partners on this tour, and they suggested we re-visit the forced perspective set.”



A Forced-Perspective Design

Anderson puts out massive kudos to James Miller, Tye Trussell, and Bryan Stubblefield over at Gallagher Staging for making this floor happen.

“Honestly, none of us anticipated how complicated the floor build would be until the Gallagher team started drawing up the plans. We always wanted to do a video floor, but it was Nick Whitehouse who suggested we fully commit to the forced perspective by putting the entire floor on a five-degree rake. The floor is also turned 45 degrees to a diamond formation, which technically means the entire set is raked on two planes. [...] Billie is extremely particular when it comes to her visual representation, so it took a particular team to interpret her feedback and deliver content that made her happy. I approached the Comix team in London before we had even presented the final design to Billie with a general creative direction that we wanted to achieve — essentially transporting the audience song by song from one dream (or nightmare) to the next, and they were able to put together a solid content treatment that they completely delivered on.”

Nick Whitehouse/Fireplay/Production & Lighting Design Consultant

Nick Whitehouse at Fireplay notes he's friends with Erik Anderson and Gordon Droitcour of Cour Design, and that they had been searching for a project to work on together.



“ [...] Cour led this and were the overall creative and in charge of logistics,” says Whitehouse. “They interfaced with the video content company Comix and also put the lighting director Tony [Caporale] in place. Erik has a great relationship with management and Billie, and he was the client-facing creative director at all times. Erik led the story and concepts for each song and really drove the initial concepts for this project. Fireplay took those ideas and did what we do best — turned them into something a bit special, providing the physical design of the production (based on Cour’s direction) and lighting design. [...] New talent in our industry is a very needed and important part of keeping what we do innovative and different. Working with Cour and Comix really showed me a fresh approach, a young eager team can really drive us to push boundaries and stay at the top of our game. I think it’s important to encourage this.”



Tony Caporale/Lighting Director/Programmer

Video world was separately running **disguise gx2 media servers** and numerous cameras, operated by Lewis Benfield, tour video director, Notch designer and disguise programmer.

“Lighting and video being separate allowed us to have great flexibility programming our respective departments. We would trade off certain beats and knew how to complement each other to keep it fresh,” notes Caporale. “I can honestly say this is the most fun I’ve ever had working on a show. Most of the folks on Billie’s crew have been with her from the ground up, grinding it out. They work their tails off, day in and day out, which sets the standard for the work ethic we put into this show.”

“[...] I can honestly say this is the most fun I’ve ever had working on a show. Most of the folks on Billie’s crew have been with her from the ground up, grinding it out. They work their tails off, day in and day out, which sets the standard for the work ethic we put into this show. From a visual standpoint, we get to develop unique looks for the show you don’t see at most pop shows. From an audience perspective, the fans are so dedicated to Billie that I get to watch a very special bond form between them every night we do a show. Witnessing this just creates this anticipation you don’t see with most acts anymore. I’m super proud to be a part of this ride.”



This is a shortened description of the project, please read the original article for more details and insights.

Source: <http://plsn.com/articles/designer-insights/billie-eilish/>