

CASE STUDY

Glass Animals World Tour

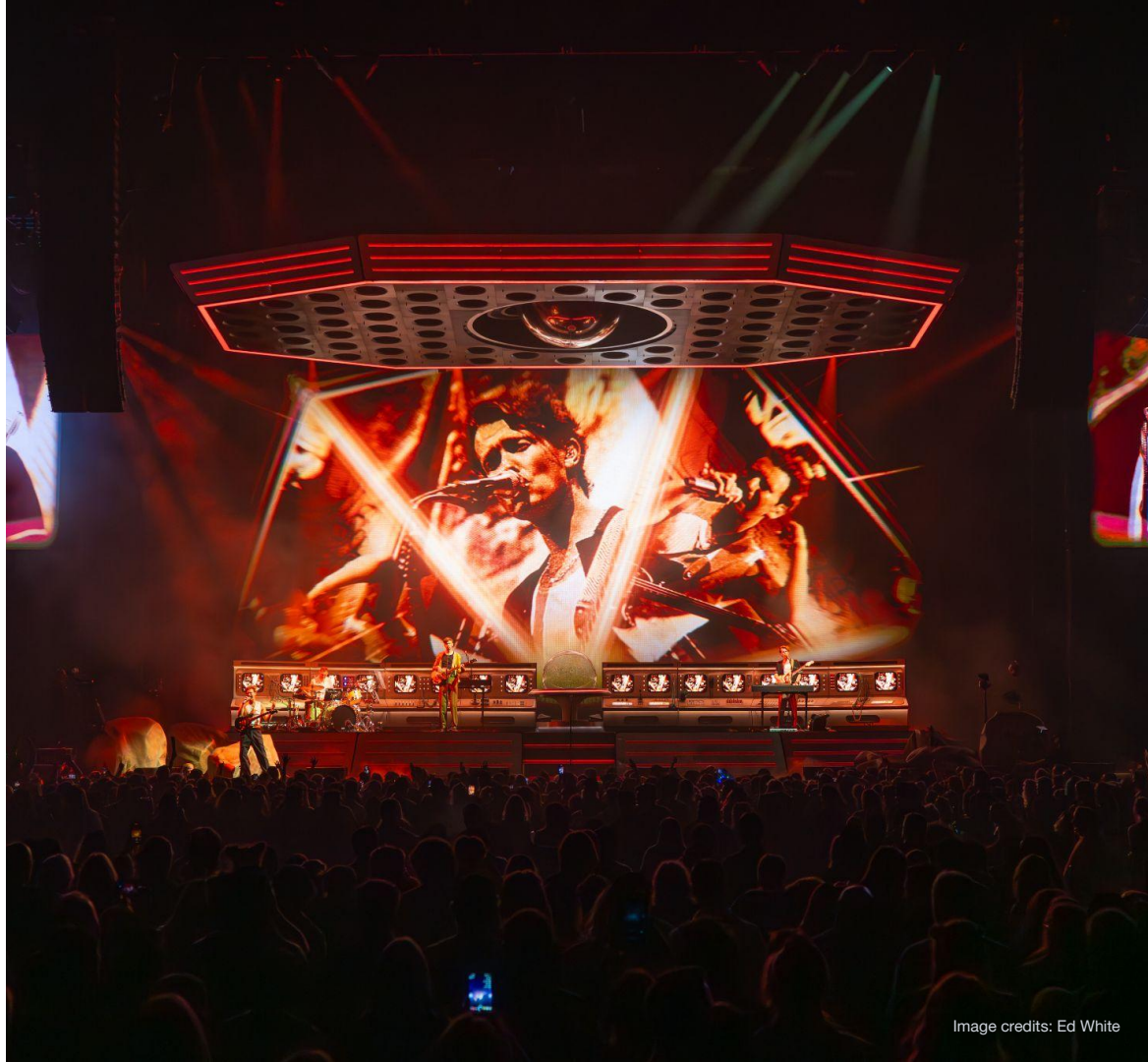


Summary

Electric, experimental, and psychedelic indie rock band Glass Animals wowed audiences across Europe, North America, and Australia for their 2024 'A Tour of Earth'. Playing in more than 40 arenas and amphitheatres in their largest tour yet, the band delivered fully live performances on a cosmic, visually-spectacular scale.

To coincide with the album release 'I Love You So F***ing Much', the band opted for live performances at every venue – eschewing tracks, timecodes, and clicks. This meant that the tour's groundbreaking visuals needed to respond in real-time to the music and to the spontaneity of each performance, which posed a technical challenge.

Video designers FRAY Studio chose Disguise to power the spectacular, sci-fi-style visuals onto all 23 surfaces for each concert. Disguise, with more than 20 years' experience behind the largest stadium shows on earth, provided the critical technology to handle the unique demands of each show.



The challenge

FRAY Studio needed technology that was powerful and reliable, as well as flexible in responding to real-time triggers during live performances.

Keeping 23 video surfaces running simultaneously required extensive power, with FRAY opting to mix real-time footage and pre-rendered animations. The team needed to find technology that could process high-resolution content, which could also handle real-time effects, such as Notch blocks and NVIDIA background removal.

As the band did not rely on clicks or backing tracks, each performance was live – meaning more unpredictability, immersion, and interaction with audiences. Without timecodes, the technical teams needed to ensure that all visual effects would synchronise with live music and could handle the spontaneity of each performance.

This also meant that they needed to find a solution that could pre-programme sequences and allow for last-minute changes and feedback, without disrupting existing workflows.



“Disguise was a great help in handling the playback of both pre-rendered and real-time content across all the video surfaces. The power of the GX 3 server allowed us to run complex Notch effects across every unique surface without limiting our creativity.”

Adam Young
Founder, FRAY Studio



The solution

Disguise technology, particularly the GX3 server, was vital for powering the tour's spectacular, psychedelic, visuals. The go-to media server for touring artists, the GX3 guaranteed an immersive concert experience at every venue.

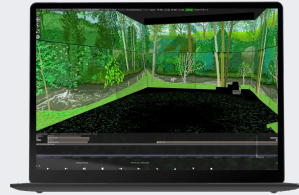
To sync the visuals without time codes, the team split pre-rendered content into shorter segments. These segments were then manually triggered by the operator at the relevant moment of the show.

Meanwhile, the GX3 allowed FRAY to use multiple features and other technologies without limiting creativity. This included integrating with TouchDesigner, running complex Notch effects, and using in-built features on Disguise's Designer software, such as frame replacement.

Disguise also enabled the teams to fully rehearse the show and make instant changes without disruption, thanks to its easy-to-manage workflows, where the teams could pre-programme as much of the show as possible. The teams could also use Designer to visualise the entire stage setup and plan accordingly.



Disguise equipment used



DESIGNER

State-of-the-art software that sits at the hub of every live production. Designer allows you to create a digital replica of your production environment where you can design, visualise, and pre-plan live shows.

Find out more [→](#)



GX 3

Disguise's industry-leading media server for touring artists. The GX 3 is a powerful and versatile hardware that is used across thousands of live, touring productions every year.

Find out more [→](#)

In Partnership with

DISGUISE

Programming, video engineering, and operations: Ed White

FRAY TEAM

Design and Content Creation: Finn Ross, Adam Young, Letty Fox, Hanna Schrage, Norvydas Genys, Kira O'Brien, Grace Arnott-Hayes, Olly Venning, Rafael Vartanian, Charlie Smith, Dan Denton and Chris Homer

Live Camera Treatments: Kira O'Brien

Studio Producer: Georgia Young



WIDER TEAM

Production Design: Cassius Creative

Lighting Director: Alex Noel

Camera Director: Ed Coleman

Production Management: Simon Lutkin

Tour Management: Tom Allen

Management: September - Amy Morgan, Maddie Casey & Fifi Holley

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.

Get in touch

Get Started