

Q+A: Baz Halpin On The Super Bowl XLIX Halftime Show

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Scenes From Super Bowl 2015 Halftime Show

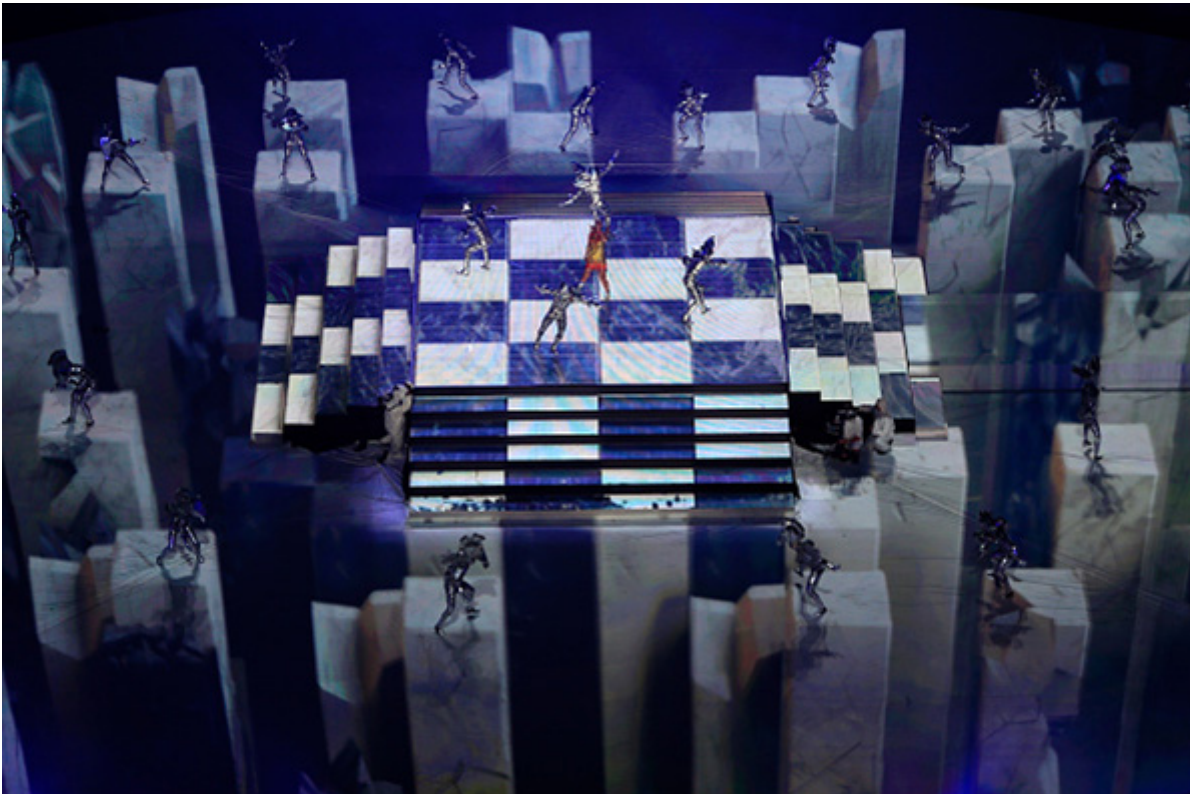


Photo Getty Images, Rob Carr

We caught up with Baz Halpin, creative director for Katy Perry, after the [Super Bowl XLIX Halftime Show](#), to discuss the process for the 12-minute extravaganza with Katy Perry. Also, [check out our interviews with production designer Bruce Rodgers and lighting designer Bob Barnhart](#).

LD: Seems like we just spoke to you for [Katy Perry's Prismatic Tour](#). How much of the Halftime Show was influenced by her latest tour?

Baz Halpin: It wasn't influenced by the tour at all. Katy and I set out to create a completely custom show for the Halftime performance. We wanted to create something that would speak to the various facets of Katy's persona as well as bring the stadium and TV spectacle she is known for.

LD: Did you get involved with this production as soon as Katy was chosen as the performer?

BH: As soon as there was talk of Katy being considered, we started thinking of ideas. We wanted to be prepared ahead of the game should she be chosen. This gave us a great jump once the news came in and we were able to move into creative instantly.

LD: Had you done a show like this before?

BH: I have done large-scale stadium and stadium style TV shows before, so I knew what would work and what wouldn't. We didn't take any chances, and we were confident in our ideas from the get go. Having the experience of Ricky Kirshner and Hamish Hamilton was invaluable, and we worked closely with them every step of the way right from the beginning.



Photo Getty Images, Mike Ehrmann

LD: You must have worked closely with Bruce Rodgers and Bob Barnhart on this, and it seems fairly common for the artist to bring on his or her regular designer.

BH: Both Bruce and Bob are very talented and have a wealth of Super Bowl experience so collaborating with them was a pleasure. Obviously my experience as a production and lighting designer was helpful in terms of the feasibility of the ideas that we wanted to achieve, but in my role as the show director, I really wanted to utilize their knowledge and make sure that every decision was informed by their wealth of experience. It was incredibly easy working with the guys.

LD: Is it challenging not necessarily having ultimate control of the overall vision for the show in a way you did for the tour? Or do really you agree as a team on the look and feel of the show?

BH: The show that aired on Super Bowl Sunday was exactly the show that we outlined in the treatment three months prior. We didn't have to sacrifice anything, and the NFL and Touchdown entertainment were

incredibly supportive of the vision that Katy and I had.

LD: What were the important elements or looks for you to have in this show that represents Katy as a performer?

BH: I think we hit on the various styles and influences that Katy is known for. We had the stylish over-the-top, fashion-forward star during "Roar" and "Dark Horse," the cutesy bubblegum-pop of "Teenage Dream" and "California Gurls," with the puppets and the beach scene. We had the sultry ballsy rock star in "Kissed a Girl," and we had the uplifting American icon in "Firework." With the addition of Lenny and Missy, it brought additional flavors of performers that Katy admires and respects. I think we hit on all the facets of Katy Perry as a performer that we wanted to. Katy has so many different and interesting strings to her bow as a performer that we wanted to make sure we covered a broad spectrum in a way that felt fluid and connected.

LD: Did this production expose you to any new gear you hadn't seen before that you particularly liked and would consider using on a future project?

BH: I liked the Clay Paky Mythos.

LD: What's next for you?

BH: Working on the NBA Allstars show and then onto Taylor Swift's world tour.

Source:

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