

AVL WORLD



www.AVLTIMES.com
March 2023 | #91

EUROPE • MIDDLE EAST • AFRICA • AMERICAS

ROBE Provides 100% Solution For 1% Quiz
CAMEO Lights The Flying Dutchman
LD SYSTEMS QUESTRA
ELATION KL Panel XL IP
ELATION KL Profile FC
DEFENDER XPRESS
AYRTON Zonda 3 FX



Photo © Eclip Media

GLP CAPTURES THE MOMENT FOR RPYD

ROBE



SEE MORE

iFORT[®]

OUR RELIABILITY[™]
IN ALL WEATHERS

TRANSFERABLE ENGINE



THE STADIUM TRIO

*„THE POWERHOUSE
IS IN THE HOUSE!“*



THE WASH
PROTEUS BRUTUS™
75000 lumens of
cutting power!



THE BEAM
PROTEUS EXCALIBUR™
Brightest IP65 full-featured
beam fixture ever!



THE PROFILE
PROTEUS MAXIMUS™
Market-proven all-purpose
power luminaire!



PROTEUS

THE **ULTIMATE POWERHOUSE TRIO** FOR
LONG THROW IMPACT **INDOORS** OR **OUT!**

www.elationlighting.eu

ELATION
PROFESSIONAL

ORION

FEATURE PACKED HYBRID LUMINAIRE



- CMY COLOR MIXING SYSTEM
- FIXED COLOR WHEEL
- 2 GOBO WHEELS
- 3 + 1 DOUBLE WHEEL PRISMS
- 2 LEVEL FROST EFFECT
- ZOOM 2° - 42°
- ANIMATION EFFECT





iFORTE[®]

OUR
RELIABILITYTM
IN ALL WEATHERS

TRANSFERABLE ENGINE



ROBE[®]

The AVL Team



Aleš Gřivač
CEO, AVL Network s.r.o.
Ales.grivac@gmail.com



Clarence Anthony
Managing Editor
Clarence@caeditorial.com



Design : C.A. Editorial Consultants

Digital Marketing : byte:ME

Publisher : C.A. Editorial Consultants

Disclaimer: All rights reserved. No part of this magazine or content may be reproduced or used without the written permission of the publisher: C.A. Editorial Consultants. All information contained in this magazine is for information only, and is, as far as we are aware, correct at the time of going to press. The views, ideas, comments, and opinions expressed in this publication are solely of the writers, interviewees, press agencies, and manufacturers and do not represent the views of the editor or the publisher. Whilst every care is taken to ensure the accuracy and honesty in both editorial and advertising content at press time, the publisher will not be liable for any inaccuracies or losses incurred. Readers are advised to contact manufacturers and retailers directly with regard to the price of products/services referred to in this magazine. If you submit material to us, you automatically grant C.A. Editorial Consultants a license to publish your submission in whole or in part in all editions of the magazine, including licensed editions worldwide and in any physical or digital format throughout the world.



IMPRESSION X5

The next generation of high performance professional LED washlights



ADVANCED ZOOM
3.5° beam to 60° wash
super fast zoom mechanics



HIGH CRI
natural color rendering
CRI: 90 | TLCI: 90



UNIQUE DESIGN
super quiet operation
Baseless Design, only 13 kg



[/GLP.German.Light.Products](https://www.facebook.com/GLP.German.Light.Products) [@/GermanLightProducts](https://www.instagram.com/GermanLightProducts) glp.de



Robe provides a 100% solution for 1% Quiz

The first season of the 1% Quiz TV quiz show in the Netherlands was recorded at EMG's Mediahaven Studio in Amsterdam with a stylish lighting design by Henk-Jan van Beek of design studio Light-H-Art. This featured 110 x Robe ESPRITES, 98 x LEDBeam 350s, 46 x LEDBeam 150s and 20 x T1 Profile moving lights, all delivered by Eventec.

Henk-Jan worked closely with Dutch set designer Harald Kassies who took the original 1% Club signature set design and reimagined it with some small adaptations that saw all 100 contestants seated around a striking and elegant 270 circular set.

“Continuity was absolutely vital when it came to lighting,” explained Henk-Jan who needed one luminaire per person to replicate the fast-paced and complex set of cues that were integrated into the Market Graph gameplay machine. “I wanted a luminaire that gave exactly the same quality of light and characteristics and the same CT utilising the same LED light engine.”

The key light for each contestant was aligned at the same distance to produce identical CT whites plus blue and red cues associated with the game cues as well as beautiful front lighting. ESPRITE ticked all the boxes with its high CRI and flat field CMY colour mixing. Furthermore, these 100 fixtures also had to fit into very tight spaces allocated on three circular trusses rigged at slightly different levels in the roof, approximately 13 – 14 metres from the contestants. The ESPRITE’s good zoom, accurate framing shutters and the frost were also much appreciated by Henk-Jan. Sometimes the zoom needed to capture very small areas just lighting the contestants’ face and head.

The additional 10 x ESPRITES were used for covering these presenter positions from back and front, so he could move around freely and be picked up by any one of the 13 cameras with excellent face lighting. The 20 x T1 Profiles provided additional key lighting and specials. .

The LEDBeam 350s were positioned in a spherical shape around the studio floor inside the centre of the set and on the largest of the overhead circle truss at the back where they provided classy beam work. They were chosen for their small size and to add drama especially to the overhead and high-level shots. The little LEDBeam 150s were additionally used for back and fill lighting on the contestants / audience and to ensure there were no back-of-shot ‘black holes’





The biggest challenge for Eventec was sourcing enough ESPRITES for the 6-week period of set up and recording for two seasons' worth of programmes, and despite the extraordinary levels of work right now, 75% of the fixtures were sourced from Eventec's own stock – which has a lot of Robe – explained their manager of operations Stefan Bensch. However, as they were also extremely busy with other shows, some cross rentals were necessary to make up the large numbers, and these came from France, Belgium, Germany, and Sweden.

Henk Jan “really appreciated” these efforts to obtain all the Robes and especially the ESPRITES and concluded that having them made a “massive difference” to the end result. Rather than having to use mixed sources, using this single source ensured everyone was happy including camera director Michael Moser. “It was a positive challenge to have to find enough of the correct fixtures to deliver Henk-Jan’s impressive looking design,” noted Stefan.



Henk-Jan himself commented on how “great” it was to work with Eventec on this project, “It was a big show, and everything was perfect,” he noted.

Lighting was programmed on a grandma3 console by Edwin Zuidwijk from Light H’Art, which was linked to

the main games machine that fired all the cues. The eight days of shooting allowed the team to record two series’ of the Dutch production which will be aired on VTM in summer 2023.

www.robe.cz

Photos © Nathan Reinds



The Flying Dutchman – Cameo® lights open-air opera in Lithuania

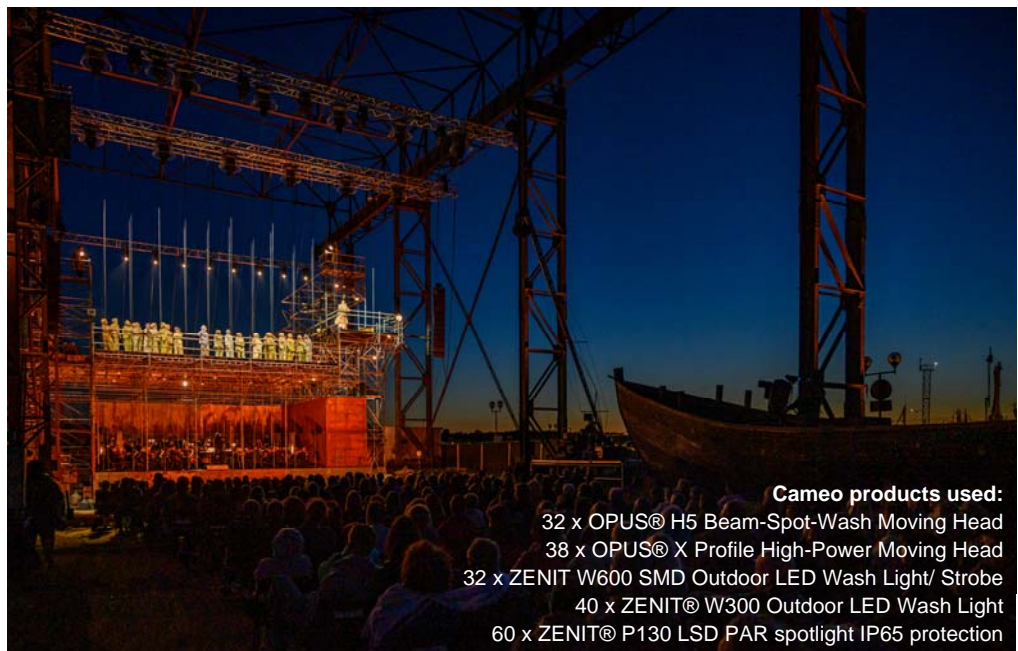
The open-air production of the Wagner opera “The Flying Dutchman” in the historic Paul Willy Lindenau shipyard in Lithuania was one of the absolute stage highlights in Europe in 2022. Lighting designer Andrius Stasiulis and event technology service provider Baltic Production Service relied on more than 200 outdoor-ready Cameo spotlights for the lighting production of the spectacular stage.

The Wagner protagonists performed on a 50-metre stage, and often moved far from one another on the ship and the laterally rigged superstructures, sometimes being up to 40 metres apart. In addition, Andrius Stasiulis and Baltic Production Service were faced with the challenge of creating a lighting setup

that was equally suitable for live and camera use. The team used a total of 38 OPUS X Profiles for spot and front lighting, while the 32 OPUS H5s were primarily used for show elements. With the OPUS X Profile moving head, Baltic Production Service was particularly impressed by the enormous



OPUS® X
PROFILE



Cameo products used:

- 32 x OPUS® H5 Beam-Spot-Wash Moving Head
- 38 x OPUS® X Profile High-Power Moving Head
- 62 x ZENIT W600 SMD Outdoor LED Wash Light/ Strobe
- 40 x ZENIT® W300 Outdoor LED Wash Light
- 60 x ZENIT® P130 LSD PAR spotlight IP65 protection

prolight+sound



25. – 28. 4. 2023

Frankfurt nad Mohanem

Welcome
home.

Získejte vstupenku zdarma:
[prolight-sound.com/
freeticket](http://prolight-sound.com/freeticket)

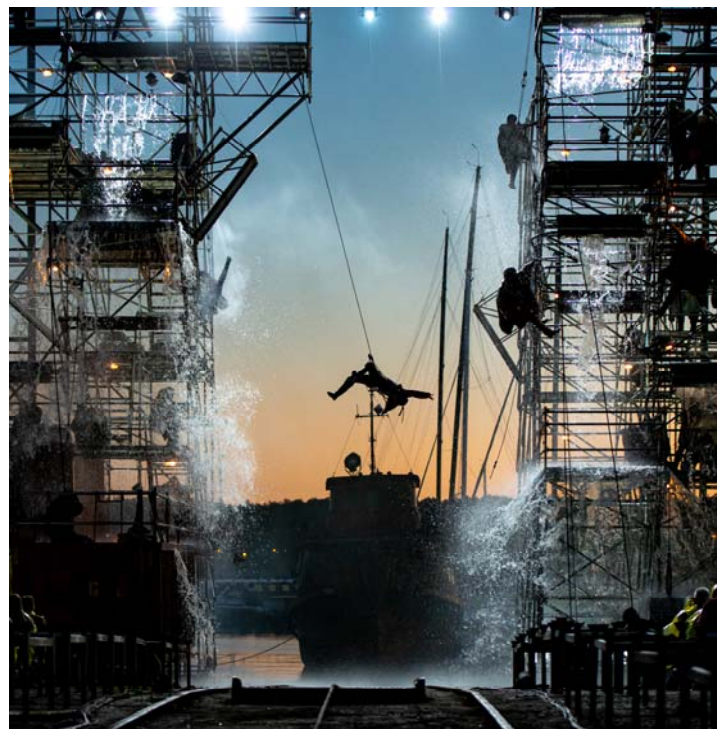


Těší se na vás mezinárodní platforma
pro eventy a zábavní průmysl.

Prolight + Sound je unikátní evropský veletrh, který nabízí rozmanitou a emotivní přehlídku všech aspektů eventové technologie. Poznejte vzrušující svět živé zábavy s nejnovějšími inovacemi, velkolepými show a tématy budoucnosti.

info@czechrepublic.messefrankfurt.com
Tel. +420 233 355 246

messe frankfurt



brightness of the 33,000 lumens, as well as the even colour mixing. The OPUS H5 also impressed with its CMY colour mixing, making the beam-spot-wash hybrid the ideal choice for theatre productions for Baltic Production Service's Jurgis Uborevicius.

ZENIT® W600



The ZENIT W600 and W300 models and the ZENIT P130 LED PARs were used for wash and uplight tasks.

Here in particular, the magnetically interchangeable diffusers played to their strengths when it came to adapting the lighting to different scenarios. For the provision of the Cameo spotlights, Baltic Production Service was able to rely on the support of NicLen: "In a small market like Lithuania, it's very important to have a dry-hire partner like NicLen in order to successfully pull off the biggest shows here as well," confirms Jurgis Uborevicius.

www.cameolight.com

Photos © Martynas Aleksa

GLP captures The Moment for Rapyd's grand EDM dance final in Lisbon

GLP lighting featured heavily at a major EDM event recently at the Campo Pequeno Bullring in Lisbon.

The Moment Lisbon was promoted by Israeli-based Rapyd, a worldwide payment solutions company, and delivered by their experience brand, The Moment, as part of a recruitment drive.

The lighting and set designer since the event started has been visual design practice LEAD, run by Omer Israeli and Dor Aichner, and they were contracted by production company OTD Global.

With a studio based 20 minutes from Tel Aviv, LEAD services events right across the globe. "We are big fans of GLP," admits Omer, "and have worked with the JDC1 [hybrid strobe] and X4 Bars in a lot of different scenarios over the years."

As head lighting designer, Omer Israeli again specified over 100 of these fixtures to fulfil their design requirements – 54 of the hybrid strobes and 48 of the award-winning Bar 20 battens.

All lighting, LED screens and light fixtures were supplied and assembled by Hipnose, the Lisbon-based AV vendor.

All the fixtures were run in extended (full pixel) mode to enable the designers to achieve many different looks throughout the night.

Aside from Omer, who programmed and operated the GLP lightshow for Israeli DJs, Skazi and Itay Galo, from a series of grandMA desks, David Guetta's LD, James Betts Gray, and Armin Van Buuren's (Fabian Fisniku) were also able to enjoy the experience.

In total, the lighting occupied 54 DMX universes with a further 24 running through a MADRIX control system.

Asked about the performance of the GLP fixtures, Omer Israeli is unequivocal. "We feel that the JDC1 is pretty much an industry standard when it comes to high quality hybrid strobes," he states. "We love the power, the colour system and the pixels, which add an extra punch. In fact we try to source the JDC [for shows] wherever we can.



JDC1 (hybrid strobe)

"The X4 Bar 10/Bar 20 series is also wonderful. We love the soft light curtain effect and when you add in pixels there's a lot of really cool stuff you can do with it."

Other personnel who were key to the event's success included LEAD's associate LD, Daniel Drix, who was responsible for programming and previz (using THE Dependence2 platform). The technical director for the event was Avishay Giladie and stage manager was Itay Harpaz.

www.glp.de

Photo © Eclipse Media

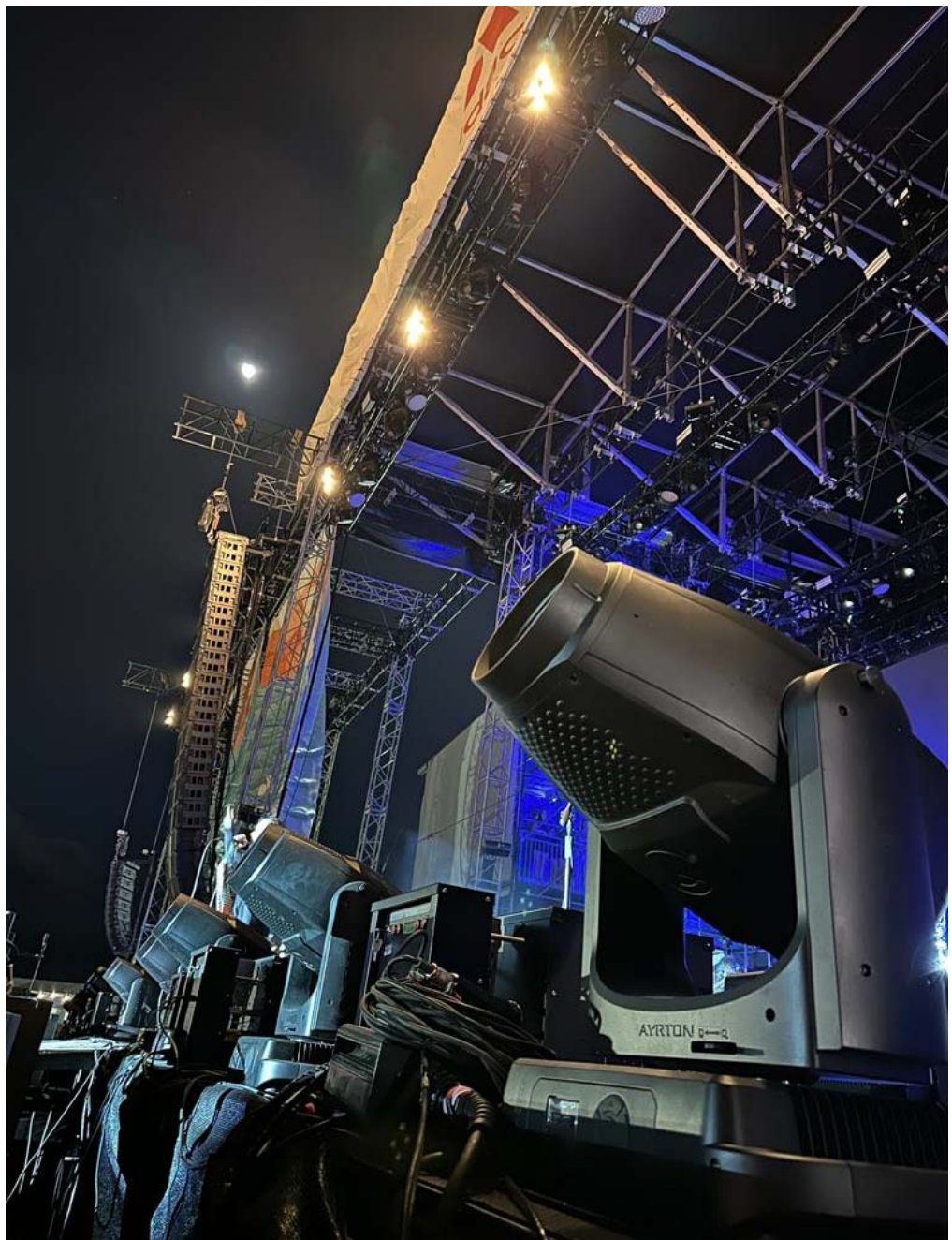
LPS Production invests in IP65-rated Ayrton Perseo Beams for peace of mind

LPS Production in Miami Lakes, Florida has invested in more than 60 Ayrton Perseo Beam fixtures, the first compact, waterproof multi-function beam effect LED luminaires. LPS offers a full range of live show and event production services, professional-grade equipment rentals, the latest in event technologies and a dedicated team experienced in some of the most demanding production environments. ACT Entertainment is the exclusive distributor of Ayrton lighting in North America.

“We needed a powerful fixture for outdoor use since the majority of shows we do here in south Florida are outdoors,” says LPS Owner, Jose Laria. “We initially added the Perseo Beams to our rental inventory then, having seen them at work, we’ve decided to phase out some of our other fixtures and acquire more Perseo Beams in the short term. We also plan to look at bigger Ayrton fixtures in the future.”

“We’re always looking at fixtures when we go to trade shows, and we ask for input from lighting designers and production managers who will be deploying our fixtures,” notes Juan Ugas, General Manager of LPS. “Bradley Cronenwett at ACT is always on top of things and showed us the Ayrton product line; we’d never seen Ayrton IP65-rated fixtures. He told us there was no better demo than using the Perseo Beams, so we tried them on an actual show and everyone liked them. That sealed the deal.”

The Perseo Beams offered a number of attractive features, according to Ugas. “They are camera-friendly with no flickering, which is a plus for our broadcast work,” he says. “They also have rich colors and good color mixing: A lot of designers and programmers have commented on the quality of the colors. And the IP65 rating is a big benefit in south Florida where we have great weather but also a lot of humidity



and showers that can catch you by surprise. IP65-rated fixtures are a real time saver to use and a definite stress reliever for clients. They know that no matter what happens, they don’t have to worry about the lighting!”

The Perseo Beams proved themselves right off the bat during Florida’s monster 2022 hurricane season. “One of the first times we used the fixtures was for the Electric Daisy Carnival in Orlando in November when Hurricane Nicole came through,” Ugas recalls. “All the production companies on site has taken away their gear when the

hurricane threatened, but we felt confident about the Perseo Beams in our rig. They rode out the storm, and the next day we turned them on and they were up and running. The show promoter was really happy that we were the only stage ready when they opened their doors.” He adds that, “all of the lighting designers and production people for the various artists were very pleased with the Perseo Beams as well.”

www.ayrton.eu

www.actentertainment.com



Photo © Louise Stickland

ETP general manger Mikael Windfeldt on the right with head of lighting Emil Finsen



Photo © Mantas Hesthaven



Photo © Jakob Andersen

ETP invests in Robe FORTES

ETP is a large full technical production – lighting audio, rigging, staging and roofing systems, seating and grandstands., etc. – rental company based in greater Copenhagen, Denmark which started its lighting department in 2010 with 20 moving light fixtures.

There are now over 230 x Robe fixtures alone in the rental fleet, plus numerous other lights, with the most recent purchase being 34 x FORTES, acquired for the crazy busy record-breaking 2022 summer touring and festival season.

The lighting department is headed by Emil Finsen and Sune Verdier. Emil joined as a student in 2010, and Sune, a well-known lighting designer in his own right, joined the ETP team full time in 2019. In addition to designing most of ETP’s in-house lighting projects, he continues to work on design projects for other clients. Both Emil and Sune are big Robe advocates. “We wanted a large, bright LED moving light that could also be used outdoors for festivals and summer tours,” stated Emil.

Their previous experiences with Robe’s DL4S and DL7S in the theatre had all been great in that environment, but they needed something seriously bright that would also cover concerts and gigs. Last summer 32 x Robe ESPRITES joined

the rental stock which everyone loved, and these were out all the time, but to service the unprecedented number of festivals and live events during summer 2022, they needed something even brighter. Any substantial purchases in the lighting department are 50% driven by external demand including rider specifications, and the other 50% by what are deemed to be the best options for ETP’s own shows.

Sune, Emil and all the management teams at ETP including general manger Mikael Windfeldt who keeps an overall perspective on all aspects of the business, enjoy a proactive and positive relationship with Robe’s Danish distributor Light Partner, which is also hugely important. This has been another major influence on decisions to purchase Robe over the years. “We know the backup and support is always there and we can get support, parts and service super quick when needed,” says Emil, while Sune adds that Light Partner “also listens to our feedback.”

Having also enjoyed the ESPRITES – Sune used them on a bare stage production of “Jesus Christ Superstar” at the Royal Arena towards the end of 2021 and numerous other productions as Denmark started to reopen after Covid – he said looking at FORTES when they came to market became “an

obvious path” and the output, colour mixing and optics all swung the decision Robe’s way. A fixture with good colour mixing was another big plus together with the sealed optical chamber to keep dust and other gunge and detritus out of the head! This saves ETP’s service department valuable time, as, in keeping up with the continuous demand for the fixtures, it is imperative that the kit stays working!

“Everyone has been happy who work with ESPRITES and FORTES,” commented Mikael and Emil, adding that a couple of years back it would have been BMFLs and Spiiders that were the go-to choice for events, but things have moved on to FORTES, ESPRITES now, especially in the sustainability conscious Scandinavian countries. Spiiders remain a popular festival wash beam choice and as a crossover product, they are still in constant demand for ETP’s theatre work.

ETP is independently owned by two business partners and is now one of the biggest rental operations in Denmark, known for excellent full-service solutions across multiple and diverse sectors, and for constantly keeping the available technology current.

www.robe.cz



IPS and Elation IP65 an unbeatable team on Space Needle New Year's Eve show

Once again, the company responsible for creating the light show at Seattle's New Year's Eve event at the Space Needle, Illuminate Production Services (IPS), turned to Elation Professional's leading line of IP-rated products to bring their vision to life. New to this year's design were Elation Proteus Rayzor Blade™ linear effects, which joined other Proteus range luminaires and other Elation IP-rated lights on the dazzling show.

The New Year's Eve celebration featured a choreographed 11-minute show with synchronized drone footage (Sky Elements), fireworks (Pyro Spectaculars), and Elation lighting. The show was set to a playlist highlighting significant music and pop culture events of the year, and included a tribute to Ukraine. Broadcast locally on KING 5 and streamed online, the night also included two 10-minute light shows prior to the New Year's countdown used to build anticipation.

IPS President Rick Franke managed the lighting project for the IPS team while IPS Vice President of Design & Operations, Caleb Franke, served as lighting designer and programmer. New to this year's design were 30 Proteus Rayzor Blade linear lights used to illuminate the structure's core. "We were extremely pleased with the addition of the Rayzor Blade fixtures on this year's show," stated Caleb Franke. "Their movement and strobe aspect for the Space Needle's core was phenomenal." Driven by independently controlled 60W RGBW LEDs, the Proteus Rayzor Blade is a striking visual combination of linear wash, high-intensity strobe line and SparkLED FX inside a compact IP65 linear fixture design. Caleb adds, "As a 3-in-1 fixture with strobe, zoom, and motion they looked amazing both lighting the structure and through the pyro smoke. And of course, we love that the fixture is IP rated. This is crucial for an outdoor project like this with extreme weather

considerations, but knowing these fixtures and others on this project can also handle the massive amounts of pyro smoke and dust is a key benefit." After adding the Proteus Rayzor Blade fixtures to inventory at IPS's recently opened East Coast facility, Caleb says they decided to add more units to their overall inventory.

IPS used several other Elation Proteus line luminaires on the show, including Proteus Maximus™ (6), Proteus Hybrid™ (12), and Proteus Beam™ (24) moving heads, in various locations on the 605-ft tall structure.



Photo © IPS



Photo © IPS



Photo © IPS

They also placed 12 Proteus Excalibur™ narrow-beam sky effects on the Space Needle's saucer roof, which were a key part of the light show that could be seen from far away and rendered great on camera.

Other Elation fixtures used on the Space Needle NYE show included (24)

IP65-rated Paladin™ wash/strobe/blinders used to color wash the entire structure.

As the event is hosted by T-Mobile, the Paladin's were key in washing the Space Needle in the company's signature magenta brand color, also on days leading up to the celebration.

Additionally, (12) Cuepix 16 IP™ LED matrix panels color washed the top of the saucer. "The IP-rated Elation fixtures we use are designed for extreme conditions," Caleb stated. "They are used worldwide in extreme climates ranging from the arid heat of Dubai to the freezing cold of Alaska and worked flawlessly for us on this project." All of the lighting for the show was designed and preprogrammed using Capture™ design software.



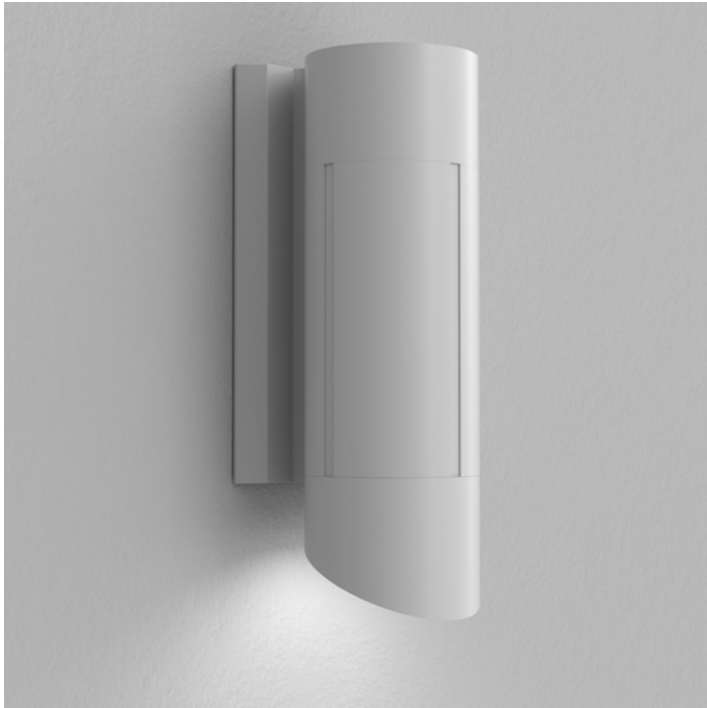
Photo © Sigma Sreedharan

As always, the Space Needle presents unique challenges for the load-in as the elevator only stops at the 100' level and 580' level. "Access to our lighting positions is often a challenge with much of the gear being manually carried up ladders, stairs, and through narrow access points," explains Rick Franke. IPS workers were often required to negotiate two sets of 960+ exposed stairs that run from top to bottom of the structure, just one obstacle of many that the IPS crew had to overcome. "We do not shy from physical labor," Rick continues, "but adding the structure's height, and often harsh weather conditions, the project is definitely one where we all need to be at peak performance! Special thanks to the IPS crew for their diligent work and Space Needle facilities team, once again, for their warm welcome."

"Everything turned out really well," Rick concludes, "and we're happy to report that this year even the weather cooperated!"

www.lightingIPS.com

www.elationlighting.com



Good Design Award 2022 for the houselights of the Cameo H1 series

A great honour: The houselights of the Cameo H1 series have been awarded the renowned Good Design Award 2022 in the category "Lighting". The award, presented annually by the Chicago Athenaeum, Museum of Architecture and Design, is the oldest design prize in the world and an international hallmark for innovative design. With the award, the ten-member jury recognised the combination of timeless and functional design language of the H1 houselights, which fit seamlessly into any installation and room design.

The H1 Houselights are LED installation lamps with a minimalist look aimed at lighting installers, architects and room lighting professionals looking for a compact and atmospheric lighting solution for use in a wide variety of locations. The range of applications for Houselight extends from theatres and exhibition stands to gastronomy, hotels and more. Deliberately kept in a reduced design, the installation luminaire can be harmoniously integrated into the existing interior design. Available with either a white or matt black housing, the Houselights blend discreetly and unobtrusively into the existing interior - and also impress



with their technical lighting qualities in the available full-colour, warm white and adjustable daylight versions.

"Wow, what an honour! The Good Design Award is a fixed star in the design sky and proves to us once again that with Cameo we can convince not only lighting technicians but also design experts," says Alexander Pietschmann, Managing Director of the Adam Hall Group. "The recognition of our holistic endeavours by the jury of the Good Design Award encourages us to

continue breaking new ground in the future and to take a pioneering role as an innovative event technology manufacturer." As early as 2022, the Cameo H1 series was awarded the German Design Award and the Iconic Award of the German Design Council in the field of interior design.

www.adamhall.com

www.cameolight.com

www.good-designawards.com



GLP reports unprecedented success at ISE 2023

The growing importance of ISE following the expo's move to Barcelona was illustrated by the enormous attendance at this year's trade fair.

With the show having mushroomed since its origins in pure AV to embrace show technology in all its forms, GLP was one company that responded positively to the evident interest in the lighting segment.

This year the show hosted a total of 58,107 visitors – well above forecast and 33% higher than in May 2022.



GLP certainly had no intention of underestimating the significance. It substantially upgraded its stand design, with an enlarged lounge area to create a cosy environment, with a number of natural wooden surfaces.

This brought additional benefits for the company, as it was able to route many domestic customers to its newly created Spanish subsidiary, as well as welcoming many existing and high-level international customers.



Much of the focus, as expected, was on the new impression X5 Series, and notably the impression X5 Compact, which recently celebrated its launch.

And with the 2023 outdoor season soon beckoning, potential customers had a keen eye on the waterproof, IP65-rated FUSION X-Par 12 Z, with its zoom optics. Finally, the ever-popular JDC Line hybrid strobe was another primary focus for many visitors.

Throughout the show, GLP was keen to reinforce the message that all the company's new X5 products are shipping with short delivery times. According to GLP founder and CEO Udo Künzler, this formula brought the expected level of success. "We look back on a very successful ISE," he says. "Once again our expectations were exceeded, and we are already looking forward to the next fair here."

www.glp.de



Marc-Antoine Girard reinventing DJ livestreaming with help from Obsidian ONYX platform

Marc-Antoine Girard—also known as DJ Phoenix—of Ottawa, Canada has reinvented the DJ livestream by immersing himself in a virtual world of his own creation with a large virtual lighting setup creatively driven by Obsidian Control Systems’ ONYX platform. The unique DJ sets stream three times weekly on Twitch with Girard controlling lighting and special effects, virtual camera views and video projection content while mixing electronic dance music and interacting with viewers in a virtual nightclub environment.

Stuck at home during the pandemic with no live gig to attend, Girard saw a virtual music festival online and fell in love with the concept. Seeking a challenge and a way out of pandemic lethargy, he first started livestreaming using a green screen but, finding he missed the emotion created with live lighting effects, then decided to jump feet first into learning virtual 3D from

the bottom up. Girard says he knew creating virtual environments was the path he wanted to take so he began to learn everything he could about it. He researched and studied, took online training courses, learned to use previz software to create his own designs, and learned Unreal Engine, a 3D computer graphics game engine. Seeking a lighting control system to run the virtual lighting, he turned to Obsidian’s ONYX platform, software he was familiar with from his experience with the M1 lighting console from his early years as a lighting tech/designer. He has been a fan of the platform ever since.

Production studio

Today, Girard runs Studio Phoenix Media and boasts a modern production studio equipped with Obsidian’s NX Wing™ and NX Touch™—plug-and-play control surfaces to the ONYX platform—along with video mixing controllers, media servers, lighting design previz, 3D game engine, and video editing



Marc-Antoine Girard

software, all of which he uses to create a highly realistic virtual show experience. He implements it all in his live DJ streams where he plays music while busking lighting, controlling virtual cameras and VJing. He even includes a behind-the-scenes camera so that viewers can watch as he orchestrates it all. “I’ve always been a huge fan of electronic music festivals, where the various lighting operators have to use their creativity and busking skills to dynamically match the lights for the live act without knowing what



the next song will be,” Girard stated. “Since my own DJ playlist is never predefined, it was important for me to be able to improvise with the lights really quickly while staying creative, depending on the song that I’m playing. This is why I’ve chosen to build my showfile with many playback windows, grouping multiple macros and cues with specific functions for every different type of fixture.”

Virtual lighting setup

To control the virtual lighting setup with ONYX, the designer works with two touchscreens, two NX Touch control surfaces and one NX Wing. Girard explains his process: “On the first monitor, I have one playback window with independent color cues for all the fixtures, one window for the pan & tilt looks, animations and FX timing, one playback window for the gobos, color FX & timing, and a window for my macros and special cues. The second monitor has a submaster panel, a BPM beat editor and a DyLOS parameter with zone output.

“My first NX Touch is set to control the effects for the various fixtures in which most of the playbacks are set as overrides to control the dimmer speed FX, the pan & tilt swing FX (width of the animation), the pan & tilt FX speed, the colors FX speed, gobo rotation speed, the beam size and the iris. The second NX Touch is set to control the lighting intensity and FX cues for the ‘secondary’ effects lighting such as the 6x3 LED bar, the strobe lights, the LED

Pars, the Mentis lights, the DJ FOH and the ambient lights. I’m using the playback buttons on the two NX Touch to punch special dynamic effects for the pyrotechnic (cold sparks), strobe hits (pulse, delay, open), blinders, white overlays, and gobo/beam effects on the various fixtures that I’m using. “

“The main console NX Wing is set to control the intensity and the dimmer FX on the moving spots and the moving wash fixture groups. I like to be able to throw an effect on all the spot fixtures but choosing independently on which groups the effect is going to be applied. This way I can control and manage the infamous ‘flash & trash’ that is often criticized on EDM festivals and keep the magic by alternating the effects on the various groups over the nights. While some are moving and flashing, the others are set as static looks to support the effects and vice versa.”

“Finally, I also have a third touchscreen monitor with two Akai APC mini hooked with Resolume Arena to control the VJ clips that are projected on the virtual LED screens. The 25 sequenced Unreal Engine virtual cameras around the nightclub are independently controlled with a 32-key Elgato Stream Deck XL. All of these, combined with DJ’ing and interacting with the viewers, make the multi-tasking pretty intense but so much fun! It’s like playing a video game.”

There are many things Girard says he likes about ONYX, such as its easy-to-learn nature, but it is the lighting

control platform’s flexibility that he especially values. “ONYX allows you to build the show exactly the way you want with no restrictions. It’s all about your personal work flow and you can choose how you want to work,” he said before singling out the built-in DyLOS pixel composer. “I love the way you can customize DyLOS effects and transform them into something that is your own. It gives me so many possibilities with less programming.” Girard acquires his Obsidian products the same place he purchased his M1 console years ago, through his father’s company Perfecson of Ottawa.

Girard livestreams three times a week and the result, he says, has been very satisfying. “Now with this 3D setup I can live my dream and operate a full lighting setup. Before, you had to have money and contacts to have the chance to be on stage with a rig like this but this allows me to use my creativity and imagination to create that big festival experience. The NX Touch will become a type of PlayStation® or Xbox® controller, a controller for the DJ who wants to control the lighting in his own virtual world,” he concludes. “Lighting control products can be very expensive but the beauty of the Obsidian system is that they are very affordable and therefore open doors for many lighting designers and DJs.”

www.obsidiancontrol.com

www.elationlighting.com

A NEW ONLINE MARKETPLACE THAT CONNECTS SELLERS WITH BUYERS



buynsellavl

**100% B2B
100% C2C
0% COMMISSION**

Launching in March 2023, [buynsellAVL.com](https://www.buynsellavl.com) is the industry's first, and possibly the only dedicated Zero-commission based online marketplace for trading and sales of new and used equipment.

This unique and valuable e-commerce platform is designed to serve from the smallest individual seller up to the most recognisable brands in today's professional Audio-Video-Lighting and M.I markets.

FRESH LISTINGS EVERYDAY!

- ◆ Pro Audio
- ◆ Video Systems
- ◆ Lighting / Effects
- ◆ Truss / Rigging
- ◆ Vintage Pro Audio
- ◆ Musical Instruments

**FREE
TO JOIN**

JOIN NOW AND GET YOUR FIRST LISTING FOR FREE

Click here to learn more about [WWW.BUYNSELLAVL.COM](https://www.buynsellavl.com)



Boyband Tour kicks off with Robe

The Boyband Tour is a vibrant, joyous, hi-energy, two-hour steamroller of a set inspired by some of the greatest international ‘boyband’ hits from the nineties and noughties – Westlife, Backstreet Boys, SpiceBoys (celebrating the wonderful androgyny of music) and many more infections and beats that defined much of the pop of the era! It is delivered by five talented Danish musical stars – Silas Holst, Kim Ace Scherlund, Teit Samsø, Jeff Ace Scherlund and Joakim Traneberg – who are also the show’s producers.

Lighting, visuals, staging, and technical production is right at the heart of this project, which is the brainchild of Silas Holst, so Sune Verdier was delighted to be asked onboard to co-ordinate these aspects and also to production manager the first leg of The Boyband Tour which kicked off in Aarhus in December 2022 and continues around Denmark through February 2023.

Sune specified some of his favourite Robe moving lights for the eye-popping show with ESPRITES, LEDBeam 150s, MegaPointes and Pointes plus other

lighting and LED fixtures all supplied by Copenhagen based rental company, European Touring Productions (ETP) along with the audio and LED screen.

When it came to choosing lighting fixtures, Sune already knew he needed bright multipurpose luminaires and that the lighting would really have to pop to maintain the flow and speed of the show. It also had to fit the budget and into two trucks including the PA and video elements and furthermore, the design / rig had to be managed by a crew of three.

To capture the pop aesthetic, there is a lot of back, side, top and bottom lighting and around the screen. The three side booms a side are all on wheels and movable for easy re-scaling in different sized venues

Kicking in from the upstage corners are two – left and right – matrixes each comprising 12 Robe LEDBeam 150s, chosen for their small size and high impact. At the top of the side booms and above the screen is a row of 11 x MegaPointes, which are used for all the big WOW moments and massive

beam looks, as well as for silhouetting and framing the five artists from behind and above. Below the screen, peeping through across the top of the raised catwalk are 10 x Robe Pointes.

For front lighting, the keys and specials on the front truss are 7 x ESPRITES, chosen for their great output, high CRI and excellent quality of light.

In addition to these, there are some other moving head spot lights on the rig plus substantial LED lighting inside the set including 11 well-worked strobes. These and serious amounts of haze have all been programmed by Sune onto a grandMA3.

Sune often specs Robe products for his lighting designs and rates the brand highly for all the key factors, “Quality, creative options, reliability and great ranges for different applications,” he stated. He also appreciates the continuity between all the different Robe ranges in colours and other parameters.

www.robe.cz

Photo © Louise Stickland

XLR appointed new Elation Professional distributor for Belgium and Luxembourg

Elation Professional is pleased to announce that AV equipment supplier XLR has been appointed the exclusive distributor for Elation Professional lighting products in Belgium and Luxembourg. The distribution partnership went into effect on January 1, 2023. Located in Brussels, XLR delivers innovative pro-AV equipment to theatres, recording studios, broadcasters, system integrators, rental companies & commercial and residential buildings across the region. Company owners Louis Lukusa and Jan De Brucker have been in the business for more than 30 years and have operated XLR for the past 10 years, providing full-service solutions from consultation to installation and after-service support. Elation's broad line of lighting products will have application across all of XLR's markets and will complement well the company's portfolio of top brand audio products. "Elation offers a wide range of innovative, well-manufactured products and has emerged as one of the top brands on the market," stated Jan De Brucker, who also serves as General Manager at XLR. "Especially in a market such as theatre which requires very reliable, professional lighting, a market where we are quite strong, Elation is a leader and will be a real complement to our high-end audio brands. We experience that customers are open to the Elation brand and we are confident that this dedicated distributor agreement, which allows us to push the Elation brand every day across our markets, will be beneficial to both XLR and Elation."

www.xlrpro.eu

www.elationlighting.eu



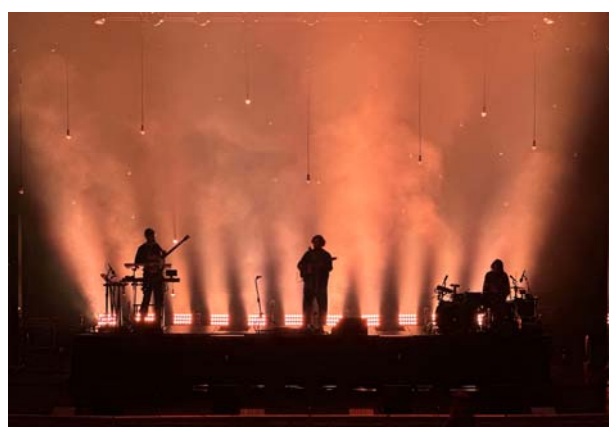
(l to r): Louis Lukusa (Owner, XLR), Bert Schmeits (Key Account Manager/Benelux, Elation), Jan De Brucker (Owner, XLR)

Astera NYX bulbs dream with Alt-J

UK rockers alt-J were back on the road again having released their fourth studio album "The Dream" earlier in the year, and their enigmatic live performance style could be enjoyed with a new lighting design by Davy Sherwin. A striking scenic element of the design was created using 60 x Astera NYX bulbs hung on a series of asymmetric drops from the overhead trusses and attached to specially modified mic stands deployed on the floor. All of this created a cool organic looking 'forest' of NYX Bulbs which were supplied together with the other lighting kit for the UK and European dates by Hampshire-based rental specialist, Liteup. Davy wanted to bring a fresh look to the stage and something that was simultaneously intimate, quirky and interesting, and the NYX Bulb drops were one of the first visual pictures that came to mind when he started imagining the design. Liteup already had the fixtures in stock as they have a good range of different Astera products. To create this specific NYX Bulb environment, most of the fixtures are hung on random length catenary wires from all three trusses – front, mid and rear – so they covered the whole area. To add depth and three-dimensionality, Davy deployed approximately a third of the NYX Bulbs on the floor stands and around the band for a fully immersive experience. The stands and the wires disappear into the darkness when the band are onstage and in full flow, so the Bulbs look like they are floating in the air! Lighting for the tour was operated for the tour by Dave Singleton using a grandMA2 Light with Liteup's Marc Callaghan also on the crew as lighting tec.

astera-led.com

Photos © Liteup





Elation Professional and Obsidian Control Systems partner with UK's Backstage Academy

Elation Professional and Obsidian Control Systems are proud to be partnering with Backstage Academy, the UK's premier institution for the education of the next generation of live event professionals. Both Elation and Obsidian are providing the latest in cutting-edge products to Backstage Academy for use in educational courses and training purposes.

Backstage Academy is located in the heart of Production Park, a live events and entertainment technology campus near Leeds that combines industry, education and innovation. It features production studios, businesses and educational facilities, where creatives, technicians, designers, and engineers collaborate to advance the live events industry. Backstage Academy offers undergraduate and postgraduate degrees, short courses and bespoke training programs that involve getting hands on with cutting-edge equipment and technology used by the entertainment industry. 4Wall Entertainment, TAIT and ROE Visual are onsite and entrenched in the fabric of

Production Park as well as other industry leading companies.

Backstage Academy students will have access to Elation lighting and Obsidian lighting control products for their studies for both on-campus and off-campus projects. The gear will also be utilized in training courses with industry professionals. The package includes Proteus and KL series luminaires from Elation, Magmatic atmospheric effects, as well as NX control solutions and NETRON data distribution devices from Obsidian.

Rachel Nicholson, Head of Institution at Backstage Academy, said, "We pride ourselves on being a place where we equip the next generation of live industry professionals with all the necessary skills and experience for an evolving and changing industry. Partnerships with industry-leading companies such as Elation Professional are key to our students' personal and professional development. They will gain hands-on experience, training and confidence using the latest cutting-

(l to r): Graham Hill (Business Development Manager, Elation Europe), Johnny Goodwin (Course Leader Live Events Production, Backstage Academy), Miles Marsden (Industry Partnerships Director, Production Park)



edge lighting and control technologies. We are delighted to be working with Elation Professional and look forward to a long and successful partnership."

The partnership also sees Elation lighting products used within XPLOR, a research and innovation centre delivered by Backstage Academy that opened in 2022. XPLOR conducts pioneering research and development as well as custom services for clients. Elation's KL Panel™ and KL Fresnel 8 FC™ luminaires are used in XPLOR's Centre for Virtual Production.

www.elationlighting.com

Ayrton appoints K24 Technik & Vertrieb as exclusive distributor for Austria

Ayrton is very happy to announce the appointment of K24 Technik & Vertrieb GmbH as its new exclusive distributor for Austria with immediate effect. K24 Technik, which celebrates its tenth anniversary in 2023, is a highly respected sales and distribution company that carries a number of top quality lighting and audio brands and services a wide range of rental companies, theatres and broadcast companies across Austria. Managing Director, Johannes Stummer, chose Ayrton to fulfil his requirement for a versatile, reliable lighting brand to add to their portfolio. "Following solid research and many recommendations from our clients, we found Ayrton to be the most creative and innovative products on the market," he says. "We had received many positive accounts of Ayrton products and found so many of our clients to be very interested in using them. Once they heard K24 was to become the new Ayrton distributor, their response was an immediate and encouraging 'Good move!' Stummer and the team at K24 will market the entire Ayrton range and support rental companies, theatres and the television market. "Ayrton's IP-certified fixtures are also very popular with rental companies, in part because of their excellent protection against rain and dust during outdoor events, but also because of the reduced maintenance time in a rental company's day-to-day operations," says Stummer. "Ayrton is very glad to have K24 on board as our latest distributor," says Ayrton's Kseniia Igoshkina. "It's a pleasure to know that our Austrian customers are in good hands with such a professional company that is so well-connected to the market, and will receive special attention and efficient support."

www.k24technik.at

www.ayrton.eu



Johannes Stummer,
Managing Director,
leads the team at
K24 Technik &
Vertrieb GmbH

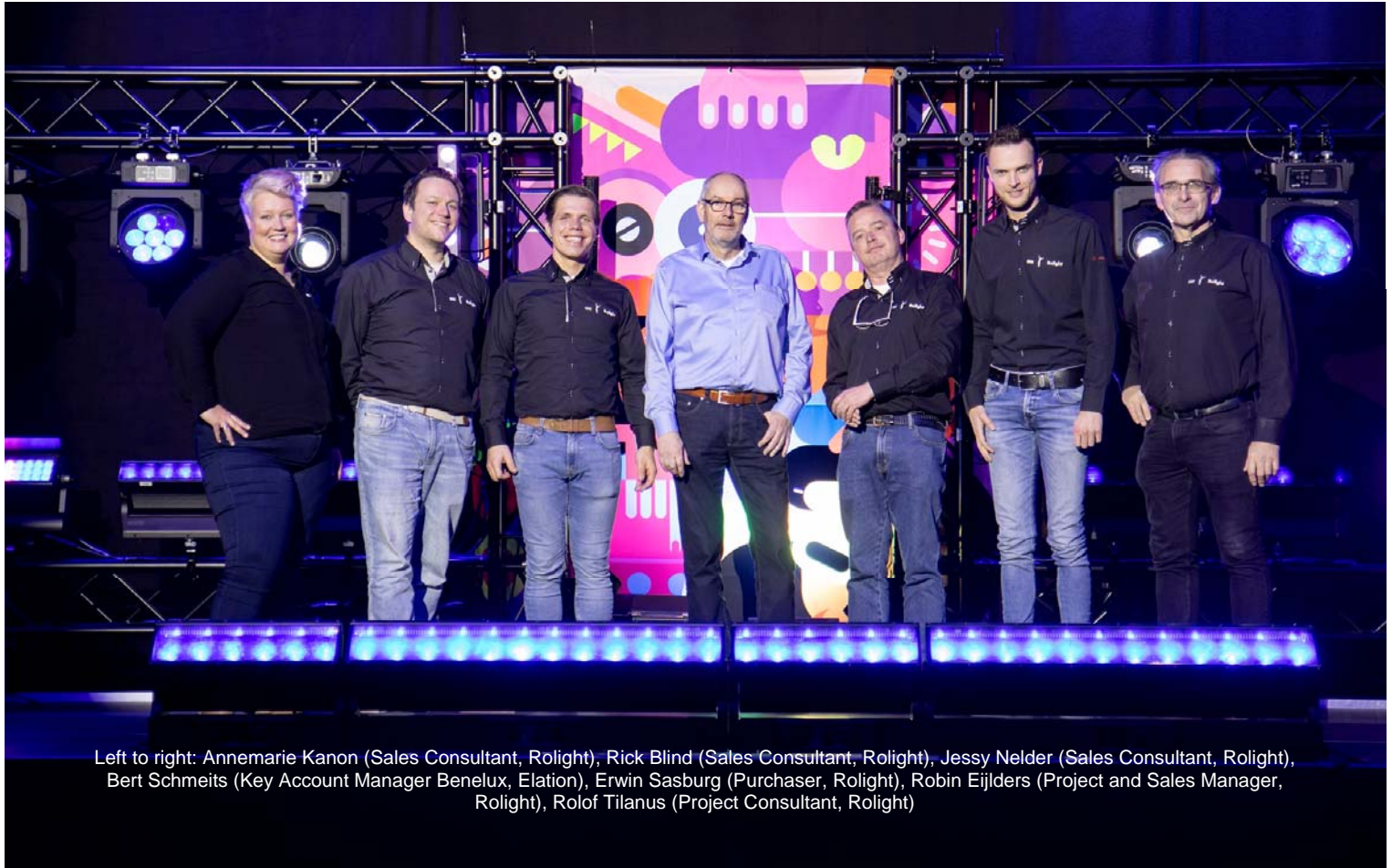
Visual Monkeys and the power of Ayrton illuminate Linnanmäki's Carnival of Light

Helsinki's Linnanmäki is the oldest and most popular amusement park in Finland. It is owned and operated by the non-profit making Children's Day Foundation to raise funds for Finnish child welfare work. With Finland's 24 hours of sunlight in the summer and 24 hours of darkness in the winter, Linnanmäki has, for the past 20 years, marked the final days of its open season with a Carnival of Light (Valokarnevaali), when visitors are entertained on site by samba groups and visual artists in illuminated costumes. Having designed the pyrotechnic and light show for last year's event, Helsinki-based Visual Monkeys was invited back to light the entire amusement park in 2022. Lighting designer, Rölli Ridanpaa, who likes nothing better than to light the unconventional, was the ideal man to transform the amusement park into an illuminated wonderland guaranteed to chase away the gloom of a long winter ahead. He chose some of Ayrton's newest and most powerful fixtures for some far-reaching results. Ridanpaa rigged 16 of the IP65 rated, laser-sourced Cobra fixtures in a circle on top the water tower. Ridanpaa chose a total of 6 Domino LT units, using two to illuminate the main entrance of the park with deep blues and 4 more to light an art installation – a rock formation - in the centre of the park. As a final touch Ridanpaa used 7 Perseo Beam fixtures to lighting up three 75m-tall tower structures that held free-drop rides which he washed in brilliant, vivid colours.



www.ayrton.eu

Photo © Petri Tuohimaa



Left to right: Annemarie Kanon (Sales Consultant, Rolight), Rick Blind (Sales Consultant, Rolight), Jessy Nelder (Sales Consultant, Rolight), Bert Schmeits (Key Account Manager Benelux, Elation), Erwin Sasburg (Purchaser, Rolight), Robin Eijlders (Project and Sales Manager, Rolight), Rolof Tilanus (Project Consultant, Rolight)

Rolight appointed exclusive distributor for Elation Professional in the Netherlands

Elation Professional is pleased to announce that AV equipment supplier Rolight has been named the new exclusive distributor of Elation lighting products in the Netherlands. The agreement, which went into effect on January 1, 2023, also encompasses Elation's atmospheric effects brand Magmatic.

Based in Enschede, the Netherlands, Rolight specializes in supplying the Dutch market with high-quality lighting, video and audio equipment. A carefully selected range of premium brands and a continuous commitment to provide tailored advice and excellent assistance to each customer have enabled Rolight to distinguish itself on the market, making entertainment innovations available for everyone for over 40 years.

Rolight provides professional equipment to a wide range of different market segments, including theatres,

rental, touring and AV installation companies. "The new partnership with Elation will help us strengthen both our lighting and effect product ranges, offering our clients a greater variety of options and strengthening our position as one of the leading providers of professional lighting equipment on the market," stated Robin Eijlders, Project and Sales Manager at Rolight.

"Through this partnership, we'll be able to further our goal of supplying our customers with products that stand out in terms of quality and innovation, ensuring they can take their projects and events to the next level. Furthermore, we believe that just like Rolight, Elation shares the same philosophy of providing customers with the best value and service."

Besides providing customers with a wider selection of products, the new partnership will also allow Rolight to provide clients even greater attention



while offering them an even greater customer experience. "It will enable our experienced consultants to focus even further on each customer's needs, working with them in order to find the best solution and thereby contributing to their projects even better," Eijlders concludes.

www.rolight.nl

www.elationlighting.eu

GLP appoints Tyler Wise as Sales & Marketing Director for the Americas

GLP Inc. has appointed Tyler Wise as its new director, sales & marketing (Americas). He brings more than 20 years of experience spanning the entire production management spectrum – in particular within the live events, integration and entertainment technology sector. His knowledge of production lighting was honed during his time with prominent professional audio and lighting distribution company, Group One, where he was national sales manager of the lighting division, and as business development lead for Production Resource Group (PRG), the global service provider, which is where he first came into contact with GLP. Wise's experience in sales and marketing made him the perfect candidate for the position, as GLP Inc. president Mark Ravenhill emphasised.

"Having known Tyler for many years, I am delighted that he is joining GLP to lead our sales and marketing teams," says Ravenhill. "He is an accomplished professional who will bring a breadth of experience and knowledge that will bolster the company in a whole new way." As part of PRG, the new director had quickly come into contact with Ravenhill and GLP soon after it set up Stateside. "We had several successful projects together, and in reconnecting post-pandemic, this seemed like an ideal situation for everyone ... one that I'm excited to be a part of," comments Wise. "GLP has such a great history of quality, reliable solutions and effects for designers. I'm just really looking forward to bringing my skillset to expand both the team and the brand throughout North and South America." Tyler continues: "While there are many quality products on the market with some innovative engineers, I believe it's the service and support element that GLP provides to its customers that really sets the brand apart from the rest of the pack.

www.glp.de



grandMA3 for unique Grandbrothers show at UNESCO World Heritage site

To celebrate 700 years since the 1322 consecration of the initial eastern part of Cologne's impressive Gothic cathedral, German piano / electronic music duo Grandbrothers played a unique and truly spectacular gig within its hallowed walls. A UNESCO World Heritage site, the Cathedral's 157 metre twin-spires are the tallest such styled church in the world. Lighting designer Oskar Felix Funke chose a full MA Lighting grandMA3 control system to run lighting for this unique show that was broadcast over the ARTE Concert network. In terms of lighting, 10 metres of GLP Impression X4 Bar20 LED battens were flown along the central length of the Nave, with more upstage on the floor, complemented with GLP Impression FR10s plus additional X4 Bar20 battens around the sides of the stage and along the front in footlights positions. Four Robe MegaPointes were deployed on the balconies which beamed powerfully and elegantly down to the stage at steep angles, with another 16 rigged in a 4x4 matrix pattern upstage, providing some epic geometric looks set back approximately 10 metres back from the stage. On the 22-metre-high balcony, 24 moving lights were deployed – 20 x Robe LEDWash 800s and four JB Lighting P9 beams. All the lighting equipment was supplied by NeoSolution including the grandMA3 light, with Oskar using his own grandMA3 onPC command wing for backup.



malighting.com

Photo © Michal Augustini



Robe in the spotlight for the Basketball Champions League Final Four

The 10,000-seat capacity Bilbao Arena this year for the first time hosted the 2022 FIBA Basketball Champions League Final 4 season-ending tournament with over 100 Robe moving lights highlighting the action for a venue packed with enthusiastic basketball fans plus a huge televised audience.

In charge of co-ordinating lighting for the event was Iker Gartzia from one of the region's leading rental companies, Abs Fluge Euskadi S.L (Fluge) which was the official supplier of lighting, sound, and video for this high-profile event. They were working directly for FIBA. The various lighting requirements had to cover several bases. The tournament's opening event took place at Bilbao's famous and spectacular paean to modern art and architecture, the Guggenheim Museum, while all the sporting action and the closing ceremony were at the Arena.

Lighting inside the venue had to be flexible and well thought out for all the games and their broadcast requirements as well the ceremony.

The chosen moving lights were 64 x BMFL WashBeams, 20 x Tarrantulas, 24 x MegaPointes, 24 x Viva, 20 x LEDBeam 350s and 12 x LEDWash 300s, most of which were installed on a series of trusses in the roof above the field of play. The 64 x BMFL WashBeams had to illuminate the basketball court, and the main reason they were chosen was for the power and quality of light together with the framing shutters which enabled the light to be directed in exactly the right places. It also allowed Iker and the lighting team to eliminate unwanted overspills. "It absolutely had to be this fixture and no substitutions," stated Iker. The Tarrantulas were similarly picked for their brightness and potency. The main task for the MegaPointes and LEDBeam 350s was lighting the public.



The Viva's were positioned on a cantilevered structure above the players' corridor throwing light along the void and supporting the DJ. The LEDWash 300s rigged around the back of the DJ booth and were chosen for their bright output and small size.

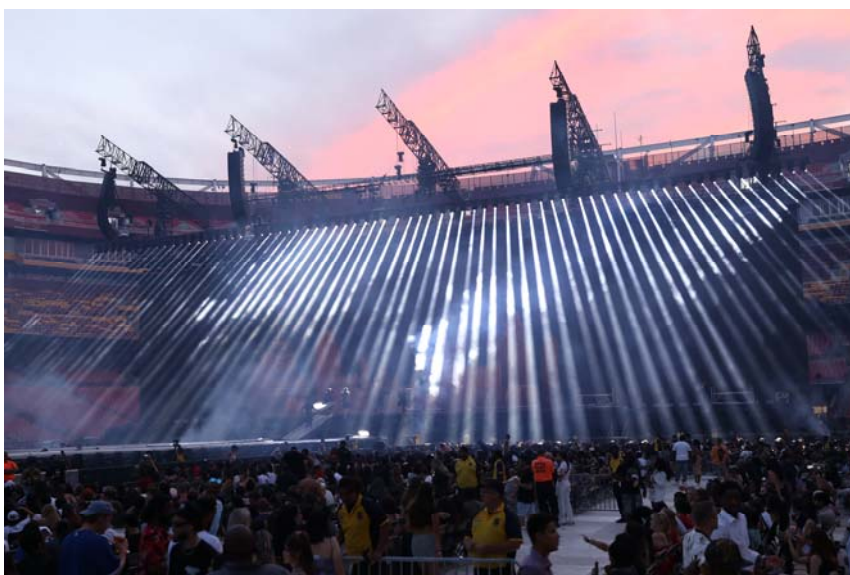
Adrián García and Carlos Cirre were the lighting programmers with Adrián also taking on the role of lighting crew chief.

www.robe.cz

Photo © FIBA

Over 450 Proteus workhorses light The Weeknd "After Hours til Dawn" stadium tour

Big concert tours were back in a big way and The Weeknd's ambitious "After Hours til Dawn" outing is perhaps the best example. Lighting designer Jason Baeri is using over 450 Elation Proteus Hybrid™ and Proteus Excalibur™ moving head luminaires as workhorse fixtures on the tour, an



elaborate, visually striking show that has been selling out major stadiums across North America. The conceptual show, which springs from the singer's latest two albums, features a huge stage, long runway and pair of B stages. An enormous 180-ft wide LED wall and lighting rig of over 1100 fixtures support a set that includes dystopian cityscape scenery and stunning 30-ft diameter moon. Baeri's design incorporates 267 Proteus Hybrid and 191 Proteus Excalibur units as the two main workhorse fixtures of the rig. Both lights are powerful design tools with CMY color mixing systems and comprehensive effects packages. Solotech serves as lighting and video vendor for the tour, fulfilling a rider of over 1100 fixtures.

www.elationlighting.com

Photos © Todd Kaplan

Proteus Excalibur™ impact for Böhse Onkelz

Waldstadion in Frankfurt was the scene of two sold-out shows by one of Germany's favorite rock bands over the years, Böhse Onkelz. Renowned lighting designer and longtime lighting collaborator with the band, Jerry Appelt, created a spectacular stage and lighting design for the stadium shows and ensured that the visual impact would be memorable using Elation Professional's Proteus Excalibur™ beam moving head. The two Waldstadion shows featured distinctive stage and

lighting designs by Appelt who says he wanted to forego placing a standard

open-air stage inside Waldstadion, something he has done in previous years at this venue. A beautiful stadium with a retractable roof, the designer sought a design solution that integrated the stadium aesthetic as part of the scenery and set. He explains, "The band comes from Frankfurt originally and are big supporters of the football club Eintracht Frankfurt, who play in the stadium. I had the idea to integrate the curve of the grandstand behind the stage, where the hardcore fans usually sit, into the stage design." The designer created a coverless mothergrid with accompanying triangle-shaped LED screens instead of the typical 16:9 configuration. "This kept it very airy so that you could look through the stage to the grandstand behind," he said. "That's where we placed the Proteus Excaliburs." Spread across the steps of the grandstand on six rows—12 fixtures per row with about 2 meters between each fixture—were 72 Proteus Excalibur units.



www.elationlighting.com



Ayrton Domino hits the sweet spot for Sugababes One Touch Tour

One of Britain's most successful girl groups, the Sugababes, embarked on their first tour in 20 years with their original line up performing a 17-date tour of UK and Ireland. Award-winning show designer Ed Warren chose 24 Ayrton Domino Profile fixtures as his main source of key light and mood lighting for the tour.

"This is not my first time using Ayrton - I've loved what they've been doing for many years now," says Warren. "For the Sugababes tour I wanted an LED fixture that was powerful, with a clear, crisp beam, solid colours and reliability. The Domino has all of that!"

Warren sited the Domino Profile fixtures in sets of eight, on the upstage deck and on each of the upstage and downstage trusses. "The downstage eight were primarily used as our main source of key light, the rest for setting various moods, backlighting the performers, hitting the mirrorball etc.,"



Domino Profile

performers from above which was really powerful as a stripped back moment. The design was based around banks of line fixtures which were very bright and powerful. I needed a spotlight that could hold its own against them...which Domino did!"

The Domino Profile fixtures proved their worth on tour in terms of versatility and reliability too, as lighting crew chief, Neil Smith explains: "With the mixture of UK venues we played ranging from 2000-capacity academies to arenas, we were

he says. "I created some nice gobo effects for a few songs, and there were some simple looks where the Dominos were backspotting the three

able to fit the Dominos in all venues. Our main eight on the floor were always consistent throughout all venues and, with the way Ed programmed them, they were the first fixture to make the first impact of the show at the first hit of the drums, so these were always a priority presence on all the shows. "At Colour Sound we have invested heavily in Ayrton over the years from the Ayrton Versapix RS to Huracán LT, and we currently hold around 500 Ayrton fixtures in our UK rental stock," says Colour Sound Experiment's Alex Ryan. "In Ayrton we have found a company whose service and reliability are exceptionally good, and a product range that lighting designers are really happy with from the output to all the features, so it's a 'no-brainer' for us to keep stocking and supporting the brand."

www.ayrton.eu

Photo © Carolina Faruolo

David Summers generates excitement on Sum 41 European tour with CHAUVET Professional

After more than 25 years on the road, iconic Ontario pop punkers Sum 41 still have an insatiable hunger for touring, rolling through one-night stands like so many all-night drive-thrus. The Grammy-nominated and Juno Award winning quintet, which has played as many as 300 nights in a year, is showing no signs of travel-fatigue on the European leg of their “Does This Look Like All Killer No Filler” global tour, as they shake up houses throughout the continent with their whirlwind performances night after exhilarating night. Turning up the excitement multiple notches is an intense, fast-moving David Summers-designed lightshow that features towering apocalyptic pyro effects, a fierce centerpiece and backdrop, confetti barrages, searing audience lighting, and a series of dramatic effects from 12 CHAUVET Professional Color STRIKE M fixtures, which, like the rest of the rig, was supplied by Colour Sound Experiment of London. The rig’s Color STRIKE M fixtures, which are positioned with battens on carts, are relied on to create this dramatic silhouetting and stage blinding, in addition to providing color changing effects. According to Summers, the speed of these motorized strobes makes them well-suited to perform this task in Sum 41’s fast-moving show.

chauvetprofessional.com



Tyler Veneziano creates beefy background for Breaking Benjamin

Fans didn’t stay in their seats for long when Breaking Benjamin took the stage on their recent tour with Alice In Chains. The multi-platinum rockers from Pennsylvania opened their show with a bang, or make that a blaze, when they appeared against an intense pyro display and broke into a full throttled rendition of “Blow Me Away,” their thunderous and menacing hit from Halo 2. “Blow Me Away” away spoke for itself,” said Tyler Veneziano, who designed the band’s lightshow. “I wanted this song to look moody, with dancing pixel patterns for the verses and pre-chorus, then suddenly become explosive and bright for the chorus.” Helping Veneziano create this level of energy for the opening song as well as the entire 16-song set were CHAUVET

Professional Rogue R2X Wash and COLORado Solo Batten fixtures, which, like the rest of the rig, were supplied by Bandit Lites. Veneziano used the same rig for Breaking Benjamin as lighting designers Scott Holthaus and Cort Lawrence (along with VD Leif Dixon), worked with for Alice in Chains. However, the two design teams created distinctly different looks thanks to the rig’s versatility. Helping to add an extra pop to the stage’s background were the rig’s 40 Rogue R2X Wash fixtures.

chauvetprofessional.com

Photo © Todd Kaplan



MTG appointed new distributor for Obsidian Control Systems in Belgium and Luxembourg

Obsidian Control Systems is excited to announce that MTG (More Than Group), a growing AV equipment supplier based in Belgium, has been appointed the sole distributor for Obsidian products in Belgium and Luxembourg. The distribution agreement is effective as of 1.1.2023.

Despite being a relatively new distribution company, MTG boasts a wealth of experience in the audiovisual industry, with its team having over a century of collective expertise. MTG's co-founder, Micha Meijer, has been a key player in the lighting industry for over three decades, holding roles as a lighting operator/programmer, technician, and designer. With extensive experience in the support and sales of lighting desks, as well as a background in lighting design, Micha's goal has always been to assist and advise clients. At MTG, he is dedicated to going beyond simply distributing products, by providing support and creating innovative solutions that add value for his clients. The company serves the entire market, catering to both rental companies and resellers.

To ensure the highest level of focus on the products it distributes, MTG carefully curates a selective range of products. Micha previously worked extensively with a different lighting console brand, but recognizing a lack of advancement, he researched the offerings of Obsidian and reached out to his long-time acquaintance Bert Schmeits at Elation Professional. After thoroughly evaluating Obsidian's full range of products, Micha attended training sessions on the Obsidian ONYX platform. "I was impressed by its capabilities and found it to be one of the easiest consoles to learn," he said. "I believe it has great potential and am confident it will become a top-tier lighting console brand." Micha also had the opportunity to get in depth with Obsidian's new compact yet full-featured NX1™ lighting controller.



"The NX1 offers a remarkable array of features in a compact desk, including motorized faders," he said. "Its small size belies the powerful capabilities it possesses, I was truly amazed. It can handle shows of any size and there is nothing it cannot do."

Micha also had the opportunity to experience Obsidian's data distribution range, NETRON, and was highly impressed by it. He finds other data distribution products to be overly complex, "but NETRON simplifies the process while maintaining top quality. It is user-friendly and easy to control, even for those without IT expertise,

and can be adapted to a variety of settings." Micha has always played the role of liaison between end users and console developers and says he will continue to do so with Obsidian. He shared his feedback and input when he first used the ONYX platform, and appreciates that Obsidian takes user feedback into account, making it a constantly improving console. "I am excited about this new partnership and see great potential for growth for MTG alongside Obsidian," he concludes.

www.mtg.sale

www.elationlighting.eu

Astera for PoliNation Project

The city of Birmingham, UK, hosted the first PoliNations event, an epic and vibrant 'urban oasis' installation work that took over Victoria Square with stunning 40ft-high sculpted archi-cultural trees and thousands of varieties of plants crafted into a unique setting that hosted a diversity of live events, experiences, and performances. Lighting designer Matt Daw was already onboard with the project when Hampshire-



based lighting rental company Liteup won a competitive tender issued by creative production company Trigger Collective – under the artistic direction of Angie Bual and Carl Robertshaw – to illuminate the project. Matt specified 160 x Astera wireless LED fixtures to assist in this massive task, including 117 x PixelBricks, 8 x AX9 PowerPARs and 35 x AX10 SpotMAXs. Astera is an “obvious” choice from many angles, explained Liteup’s project manager Marc Callaghan, adding that – obviously – all the lighting had to be as sustainable and environmentally friendly as possible. They also needed robust reliable products with bright high-quality outputs that would work outdoors over the 17 event days plus the build period. The small size and efficiency of all these Astera products was ideal for Matt’s lighting scheme, especially the PixelBricks which were used to illuminate the pathways criss-crossing the forest. All the lighting was programmed onto and run on a grandMA2 console.

astera-led.com

Anolis helps spread Romanza in Reno

The unique ambience, smells, tastes and cultural whiffs of traditional Italy and its beautiful Tuscany region can be exquisitely sampled by lucky diners delving into the fine cuisine offered at the Romanza restaurant in Reno, Nevada, USA. Part of the exclusive Peppermill Resort Hotel & Spa property, the whole Romanza eating experience is now newly intensified with an Anolis interior architectural LED lighting installation that has brought extra life and vibrance to this favorite foodie hot spot. The new lighting scheme – comprising Anolis Eminere and ArcSource 4MC luminaires – was designed and specified by John Priebe, Production Lighting Lead for the whole Peppermill complex, who co-ordinates lighting for all areas with color changing luminaires installed in addition to lighting the numerous events and conventions that are staged in the complex. The Anolis fixtures replace an older lighting scheme that highlighted Romanza’s famous “enchanted” domed roof plus other key scenic elements, due for replacement with a more contemporary, more effective and – importantly – more sustainable version. The interior of the dome is now illuminated by 52 x ArcSource 4MC (RGBW) luminaires which are ensconced in a series of 13 scenic torches that are part of a curved ‘wall’ running around the main restaurant space. Three primary settings are programmed for the new lights – day, night, and fire – all of which energize the room with color and atmosphere, a task completed using a remotely located grandMA3 Command Wing XT and grandMA Web Remote over WIFI.

www.anolis.com

Photos © John Priebe





Robe keeps up with Israel's Ninja Warriors

The fifth season of Ninja Warrior Israel, the hugely popular endurance sport competition TV series, was recorded on the waterfront of the highly atmospheric Haifa port industrial setting, overlooked by giant cranes and massive container ships unloading at the adjacent docks.

All the action was filmed overnight due to the extreme heat, and expertly lit by lighting designer / director Ofer Jacobi working in close collaboration with director Oren Levi. The site was a 20,000 sq.m outdoor arena-like space, so Ofer needed powerful moving lights and chose Robe products to help light vital elements of the show.

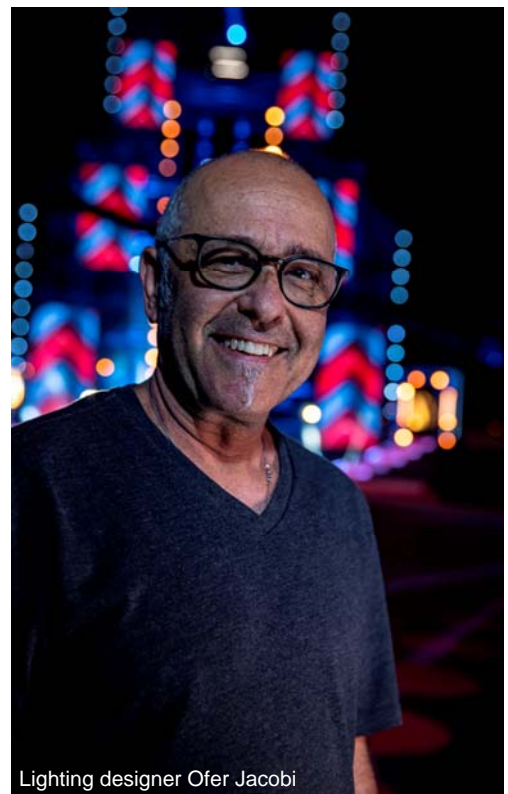
The Robes included 14 x BMFL Blades, 30 x Spiider LED wash beams, 23 x Pointes and 12 x LEDBeam 150s, supplied by leading Israeli rental company Argaman Systems Ltd., along with approximately 1500 or so other fixtures on the rig. Ofer chose all these Robe fixtures for their power, functionality, and reliability.

These factors are “key considerations” for a job like this which entails an exterior environment with high humidity and heavy usage. Apart from that, naturally, “they all look great on camera,” he stated.

Having all these Robes at his disposal gave Ofer “multiple options” to achieve the drama they wanted and follow the action, ensuring that all 29 cameras could get fantastic shots.

He worked closely with his regular programmer Ronen Ben Harosh who operated the two Compulite Vector consoles (one for effects lighting and one for ‘conventional’ TV lighting) running a total of 24 x DMX universes of control. Before getting to site, the pair worked through everything in WYSIWYG which give them the optimal lighting positions so they and the riggers could spend their time efficiently.

The crew were on site for 3 weeks including the build and rehearsals, followed by 8 nights of overnight



Lighting designer Ofer Jacobi

shooting with a crew recovery / sleep day in between each recording session.

www.robe.cz

Photos © Louise Stickland

Smarty Hybrids™ add tailored touch to Breaking Benjamin on co-headlining tour

Breaking Benjamin's 30-city co-headlining tour kicked off at The Pavilion at Star Lake in Burgettstown, Pennsylvania before wrapping up at the Xfinity Center in Mansfield, Massachusetts. Ty Veneziano of Bandit Lites designed, programmed and operated lighting for the Breaking Benjamin performance and turned to Elation Professional's compact Smarty Hybrid™ moving head to tailor the look and fill out the rig with beam looks from side to front positions. Ty, who has been working with Breaking Benjamin since 2021 after five years working with Chevelle, says that Scott Holthaus (Red Hot Chili Peppers) had already designed a rig for the Alice in Chains set, which he then took and built around for Breaking Benjamin. He explains, "Scott's design was made up of five overhead fingers of truss with each finger housing beam moving heads and LED fixtures and lined with video panels. For Breaking Benjamin, I added 3-tiered toms upstage right and left and placed 9 Smarty Hybrids on each." The designer also spec'd Elation Colour Chorus 72s™, 6-foot long LED battens that were used to provide color uplighting onto the band's crinkle mesh backdrop. It's a fixture he's used with Breaking Benjamin before to light the backdrop from both top and bottom positions but on this show had them lining only the bottom of the mesh.

www.elationlighting.com

Photo © Todd Kaplan



Ty Veneziano – Lighting Designer, Lighting Programmer, Lighting Operator
Carter Hopkins- Crew Chief Samuel Morgan- Dimmer Tech
Kristen Armstrong- Lighting Tech Benjamin Boney- Lighting Tech

Darkroom Creative enlists Smarty Hybrid™ versatility on Walker Hayes "Glad You're Here Tour"

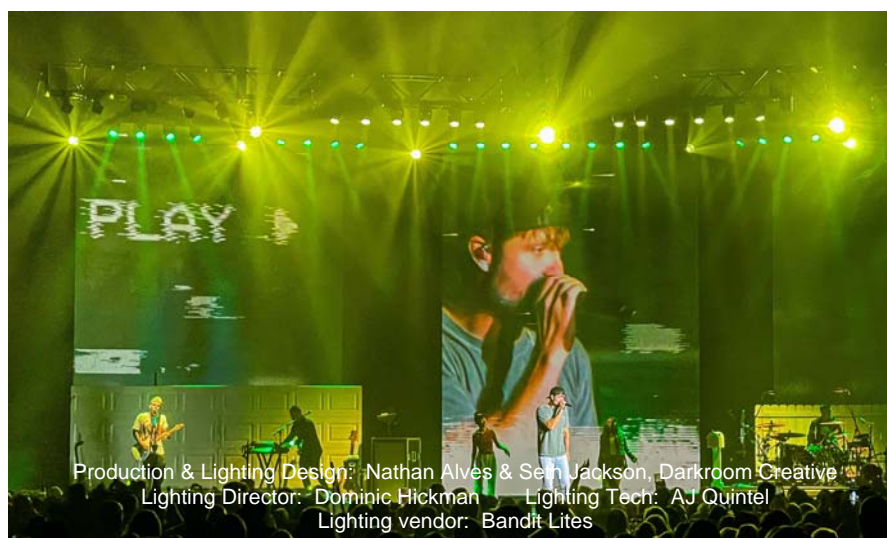
Design firm Darkroom Creative is handling lighting design, set design and video content for Walker Hayes' "Glad You're Here Tour" and has employed Elation Professional's compact Smarty Hybrid™ moving head in a multifunctional



role. The 15-city run kicked off in Johnstown, PA with lighting supply by Bandit Lites. Limited in both crew and truck space, the design team was looking for a big bang in a small fixture. When Bandit Lites Vice President Mike Golden suggested Elation's Smarty Hybrid, a fixture the design firm has used in the past, most notably in designs for Barry Manilow, they knew it was the right choice. The rig was made up of 9 Smarty Hybrid units plus 6 Cuepix Blinder WW2s™ along with LED moving heads and battens, all supplied by Bandit. The Smarty Hybrid is a CMY color mixing moving head with 11,000 lumens of power that packs a lot of features in a small format. Useful as a spot, beam or wash light, Seth says they used the compact moving heads in a role straight from the 1990s playbook.

www.elationlighting.com

Photo © Darkroom Creative



Production & Lighting Design: Nathan Alves & Seth Jackson, Darkroom Creative
Lighting Director: Dominic Hickman Lighting Tech: AJ Quintel
Lighting vendor: Bandit Lites



ROE Visual UK hires industry veteran David March

ROE Visual announces the appointment of David March as Business Development Director Live Events/Rental for the UK. Looking to expand its UK activities further and strengthen the UK operation, ROE Visual is delighted to welcome this seasoned industry veteran on board. The subsidiary ROE Visual UK sales office offers direct support and service in the regional market to enhance and grow ROE Visual's sales opportunities in the UK.

David March, brings a wealth of experience and a broad network of lighting designers to the team. Throughout his career in the live event business, David has gained in-depth insights into both the creative, technical as well as commercial side of our industry. His career spans work experience at AED, VER, Green Hippo, and 4wall, which enables him to understand and serve ROE Visual's client base from various perspectives.

Based on his extensive experience in the live event industry and equipped with good humor and a keen understanding of business relationships, David is delighted to start in his new position. "I consider myself lucky to have befriended hundreds of talented people and been part of many amazing businesses in areas like lighting & video production rental, lighting, and control manufacturing/distribution. Building engagement and working in a team that shares the same motivation is very inspiring", says David.

"As I could experience during my first week at the ISE exhibition, ROE Visual is undoubtedly recognized as a high-quality brand that stands out with high-quality products and a loyal customer base. It makes me very eager to start to explore future possibilities."

With the appointment of David March, ROE Visual is better positioned to understand the requirements of the



David March

creatives involved in the live event and touring industry and translate these demands into innovative LED-based solutions. "We're delighted to add David to our UK team," comments Nick Shaw. "It will strengthen our position in the UK market and contribute to the growth of ROE Visual as a global company."

www.roevisual.com

Squeek Lights help Matt Bodner create Jersey aura for The Gaslight Anthem

“Heaven looks a lot like New Jersey,” Jon Bon Jovi once said. His fellow Garden State rocker, The Gaslight Anthem frontman Brian Fallon, would likely agree with that description, so too would the fans who filled the PNC Arts Center amphitheater to hear the band from New Brunswick’s biggest local concert in eight years. Bodner, who lit the band on their summer tour, that culminated at the PNC Arts Center, beefed up his rig for this hometown show, with extra CHAUVET Professional fixtures from Squeek Lights. “I used Maverick 20 Force Spot fixtures, 26 Rogue R3 Washes, and 16 STIKE Array 4 in the

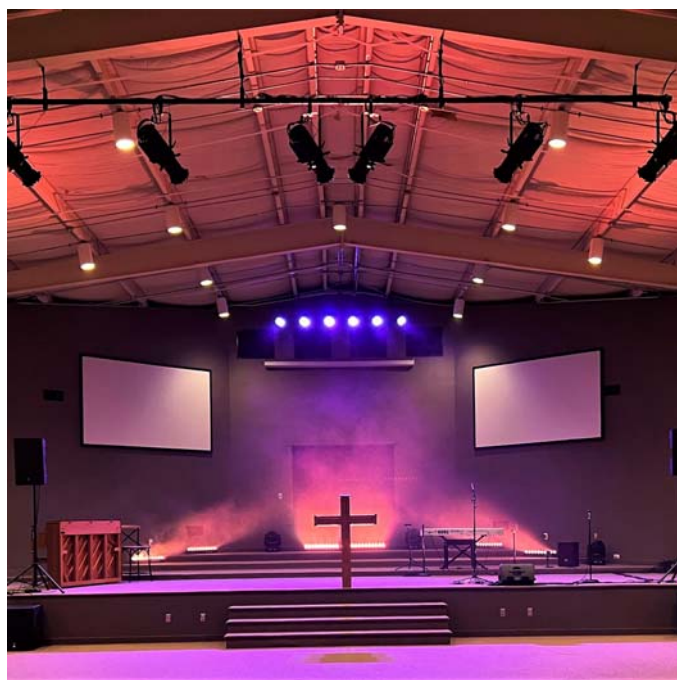


air,” said Bodner. “I designed the lighting plot for the fly package as well, using it for our shows Wembley Arena and Manchester Apollo in the UK. For this show, we added 14 Rogue R1 BeamWashes and another 18 STRIKE Array 4s, for a total of 32 blinders.” Running his show on a ChamSys Magic! MQ 500M Stadium, Bodner created a continuous flow of fresh looks to engage the crowd with different images and reflect the various moods of the music.

chauvetprofessional.com

Andrew Ayers calls on CHAUVET Professional to transform Salem Baptist Satellite campus

Salem Baptist Church sits on a beautiful 104-acre wooded campus that provide an idyllic setting for worship services and bible studies. Completed in 1979, the church building itself is also warm and welcoming, and features a modern video-ready lighting system. Salem recently opened the first satellite campus located 12 miles from the main campus. Like the main campus, the new building was designed to support a welcoming worship environment. However, it did not have comparably modern lighting. To address this issue the church contracted StageCulture to design and install a new lighting system for the Keys Ferry. “The church’s vision was to create a space in this building that would be more contemporary,” said Andrew Ayers, owner of StageCulture. A collection of eight CHAUVET Professional Ovation E-160WW 3031 K warm white LED ellipsoidal fixtures flown in a row over the front of the stage, are providing key lighting at the new building. Drawing on the Ovation fixture’s built-in 16-bit dimming, the church’s lighting team can create smooth transitions, while its Pulse Width Modulation ensures the flicker-free output that will be critical once videos are done at the facility. Adding punch and variety to the lighting rig are its four Rogue R1X Spot fixtures. Arranged across the upstage deck, these 170W moving lights fill a variety of roles at the church. Drawing the fixtures’ motorized iris and frost., the design team uses them to create aerial effects. They are also relied on to project a variety of colorful gobos across the stage, as well as on the walls and ceiling.



chauvetprofessional.com



The Darkroom Creative draws on GLP classics for Walker Hayes' arena tour

Nashville-based singer-songwriter Walker Hayes recently embarked on his first headline arena tour, with the help of The Darkroom Creative (Seth Jackson and Nathan Alves), who were responsible for the stage lighting.

Helping them build their set was a bunch of classic but timeless 'impression' LED fixtures from GLP – notably around 60 of the compact X4 S LED washlights and X4 Bar 20 battens, agile workhorses which helped make the production budget stretch. The inventory was provided, as is so often the case on Darkroom's projects, by Bandit Lites.

Speaking of the impression X4 S Alves says: "We're big into large amounts of small wash fixtures in the air right now. I think there's something to be said for having that much horsepower in the form of a meaty wash to lay in as a base layer to build on top of."

"We went to older-tech fixtures in the GLP line because we knew they were reliable and proven technologies,"

adds Jackson. "We also knew the personality of the fixtures – how the colour changes, how their speed reacts, and how the brightness and colour temperature react. We also knew these lights could be multi-functional – something we absolutely needed."

Bandit Lites, in the shape of crew chief AJ Quintel, supported the tour, as they generally do on The Darkroom Creative's outings. "It's a great relationship and they always make us feel at home when we walk in," says Alves.



Impression X4 S

In conclusion, both LDs acknowledge that the entire Walker camp has been a pleasure to work with, "without ego or strife, everyone having a great time together, all just pitching in, with job titles blurred."

Saving the best till last, the most telling testimonial about the GLP fixtures is provided by Nathan Alves as he simply says: "They just work."

And as to what qualities the lights themselves bring to a set, Seth Jackson is unequivocal. "For me it's all about the colour system, which provides exactly the same response across the product line. You can get rich, solid hues and subtle pastels. You can also do a lot of colour temperature choices. Of course, ultimately, it is about the people at GLP. As we have said many times, everyone makes a great light, it is the quality of the people and support behind the light that really matters!"

www.glp.de

Photo © The Darkroom Creative

Ayrton light Post Malone on his Twelve Carat tour with lighting design by Dan Norman

Eighty-eight Ayrton MagicPanel FX multi-function luminaires, controlled by a grandMA3 lighting console, play a key role as Post Malone's Twelve Carat Tour gets underway this fall. The Ayrton and MA Lighting brands are both exclusively distributed in North America by ACT Entertainment. The new tour reunites Malone with Dan Norman, owner of LA-based Evolve Lights, Inc., who serves as his lighting designer and technical director. Norman previously designed one-off shows and a festival run for Malone last year, acted as the lighting designer for his Billboard Awards 2020 performance, and assisted on Malone's Runaway Tour in 2019. Norman has a history of using Ayrton fixtures having deployed 52 MagicBlade FX units for Malone's festival run and an array of Khamsin, Diablo, Huracan and Intellipix fixtures on other gigs. He chose 56 MagicPanel FX fixtures, supplied by PRG, mounted on Tyler GT truss above the runways, which create a wall of beams that form illuminated pathways from stage to stage. An additional 32 MagicPanel FX are positioned behind the 76 x 38-foot blow-through LED wall upstage in an 8 x 4 configuration. For lighting control Norman is using a grandMA3 full-size console running grandMA2 software; PRG is also providing two more grandMA3 full-size consoles, one as a backup unit and one that serves as the tech desk.



Photo © Dan Norman

www.ayrton.eu

Ayrton luminaires in tune with Les Fous Chantants

Every year since 1998, the mass choir of Les Fous Chantants (The Singing Fools), has honoured French-speaking songwriters and composers - living or deceased - with a major choral concert devoted to their works. The 2022 event took place in the Temperas Arena in Alès, France. One thousand choristers were seated on bleachers around a 27m wide x 13m deep main stage, extending the performance area a further 35m x 20m x 8m high. Victor Lagiewski and Guillaume Fournier, founders of lighting design company Chromatik, have managed the lighting for this event since 2017 and specified 44 Ayrton Cobra, 16 Ayrton Perseo Profiles and 12 Ayrton Khamsin S luminaires for their main rig, all of which were supplied S Group of Alès. The Cobra laser-sourced units were rigged on stepped trusses at the back of the arena, ranging from 16m to 18m high, from where Fournier and Lagiewski used them most frequently as a beam fixture. "The intent was to create a 'lighting cocoon' around all one thousand choristers, and also have as large a visual as possible behind the arena," Fournier explains. "The Khamsins were used as front light for the choristers, and also for the dancers who mixed with the audience and performed at the front of the stage. The Perseo Profiles were used as side lighting to illuminate areas which are not accessible from the front lighting positions, and also to add colour to the choristers from a nice angle."

www.ayrton.eu



Photo © Léon Van Empel

Huge Vari-Lite VL2600 rig invokes vintage rock glamor for Panic! at the Disco

US rockers Panic! at the Disco kickstarted their highly anticipated Viva Las Vengeance arena tour at Austin's Moody Center with a 70s and 80s rock-influenced high-octane show. Conjuring up rich colors and sharp beams were 128 VL2600 PROFILE luminaires from Vari-Lite, the originator of the modern moving head and a Signify (Euronext: LIGHT) entertainment lighting brand. Celebrated production designer Sooner Routhier worked closely with the band and their management to design and build the show, collaborating with Alex Specht as Associate Lighting Designer/Lighting Director and André Petrus as Associate Production Designer/Lighting Programmer. Together, they created a design that would take the audience back to the early days of large arena rock productions, as the band played their new album in its entirety in Act II of the show. The VL2600 PROFILE luminaires were rigged in eight pods flown above stage left and stage right, in view of the audience and rigged to showcase Routhier's inspired design. Programmer André Petrus is controlling both the lighting and the video aspects of the show. "Vari-Lite has always used high quality glass and it shows," he says. The VL2600 luminaires were supplied to the Viva Las Vengeance arena tour by PRG, with Anthony "Looch" Ciampa as account representative.



vari-lite.com

Vari-Lite VL2600 orchestrates an ensemble of looks for Jools Holland

The legendary Jools Holland's Rhythm and Blues Orchestra embarked on their Autumn 2022 UK tour, backed by a 'big band' lighting design by Paul Fairfield. His vision for the show swings from upbeat rock 'n' roll large looks to smooth solo instrument key lighting using VL2600 Profile luminaires from Vari-Lite, the originators of the modern moving head and a Signify (Euronext: LIGHT), entertainment lighting brand. The VL2600 Profile fixtures were supplied by Peterborough-based Pearce Hire,



which was the first company in the world to invest in them back in 2018. Pearce Hire has supplied the lighting rig to Jools Holland's Rhythm and Blues Orchestra tours for more than a decade and worked with Fairfield to specify the VL2600s. For the tour, Fairfield has rigged 20 VL2600 Profiles in the standard rig, with a further six going out for the flagship show at London's Royal Albert Hall. Eight are being used as key light on the front truss, which Fairfield says is "working great as I use iris, framing shutters and the brilliant zoom range to achieve great key light without spilling out to monitors and mic stands and so on." A further six VL2600 Profiles are hung on the mid truss and another six are on the back truss. "There are around 27 numbers during the show and by end of it I've pretty much used every trick the VL2600s have to offer," Fairfield continues.

vari-lite.com



Christopher Bauder chooses Ayrton Cobra's far-reaching light for NOOR Riyadh Festival

Christopher Bauder, founder and creative director of WHITEvoid GmbH, Berlin collaborated with musician and composer, Strahil Velchev, of KINK to produce a spectacular and truly original art installation of light and sound at the NOOR Riyadh Festival 2022 in November.

Named AXION, the temporary large-scale light art piece is inspired by a hypothetical elementary particle which, if it exists, might be a component of dark matter which cosmologists believe makes up 95% of the universe. The dark matter theory describes how the universe went from a smooth initial state to the uneven distribution of galaxies and their clusters we see today.

Such an ambitious work called for a light with a big personality to achieve the necessary impact the design required, and Bauder chose 80 Ayrton Cobra fixtures, supplied by Kaiser

Showtechnik of Augsburg, Germany, to define the parameters of his visuals and project its presence far into the air, making it visible for miles around. We asked Bauder how he achieved this stunning piece of art.

Ayrton: What was the idea behind your concept with regards to the lighting?

Bauder: "With AXION we explore the ultimate horizon: Outer Space. With its grid like array of light tubes and mile-long sky-lights the installation resembles a giant scientific device for space exploration, particle detection or interstellar communication. But once you step inside it is a reflection on the potential of axions, dark matter and the idea of the unknown.

"Within the installation we have 3 layers of lights that allow a totally different experience of the piece depending on the visitors' proximity. The core of the installation is made up of 360 LED tubes arranged in the shape of an inverted

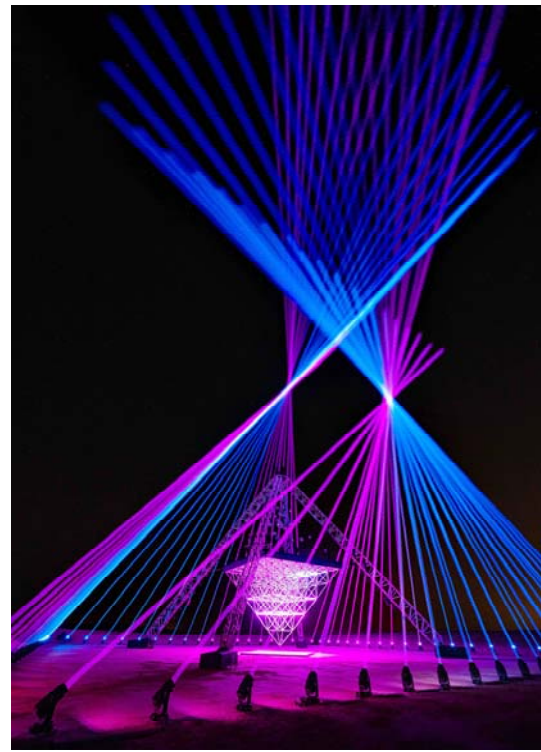
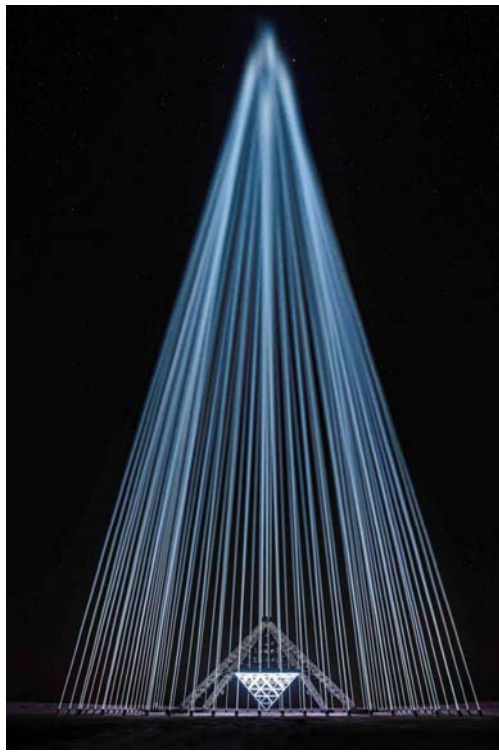


Christopher Bauder is an artist working in the fields of light- and installation art, media art and live AV performance. He focuses on the translation of bits and bytes into objects and environments, and vice versa. Space, object, sound, light and interaction are the key elements of his work.

pyramid which the visitors can lay underneath and experience up close. The next layer of lights is rigged on an 18m high pyramidal truss that carries the LED pyramid and which illuminate



Artists:
 Christopher Bauder (visual)
 KiNK (music)
 Artwork production:
 WHITEvoid / KINETIC LIGHTS
 Project management: Martin Kuhn
 Technical management: Marc Liebold
 Light programmer: Andreas Vollmer
 Visual programmer: Tarek el Kihel
 Technical production:
 ES:ME Entertainment Services L.L.C.
 Project management: Martin Lauth



the space beneath the truss and 32 mirror balls above the roof of the pyramid. This layer can be explored and experienced by walking inside and outside the truss pyramid.

“The last and final layer is a 40m square arrangement of 76 Cobra fixtures on the ground, plus an additional 4 Cobra lights positioned on the top of the pyramid. This makes the whole installation visible from miles away and extends the light art installation to superhuman scale when seen from the outside. When stepping inside the array of Cobras it feels like stepping into a cathedral constructed of lights!”

Ayrton: *How did you come to choose Cobra to realise it?*

Bauder: “It was not an option to use indoor lights with protective domes for optical reasons, and also because it was too problematic to keep them clean and transparent in the extremely dusty environment of the desert location. So only completely encapsulated IP65-rated moving lights were an option for this extremely harsh environment.

“We tested different outdoor IP65 moving lights for beam strength, beam uniformity and sharpness, consistency and colour rendering. We were also looking for lights that had a straight, virtually endless beam without a visible



COBRA

smooth colour mixing. This was especially important, since we wanted to use very subtle pastel colour schemes with soft, almost invisible, transitions inside large arrays of parallel beams.”

“In the end the Cobra was, by far, the most convincing light for the job, and we were excited to see how well it performed over the 4-week course of installation and exhibition. It needed an absolute minimum of maintenance and was extremely precise in its positioning and colour rendering.”

Ayrton: *What features did you find most useful?*

Bauder: “To be honest, we almost exclusively used the solid, sharp, thick and yet super parallel beam to realize the extremely geometric architectural sky constructions of the light show. Otherwise we just used a rotating hole gobo for the disco balls, which produced a fantastic reflection effect in the desert

convergence point, and with a laser-like appearance from afar. At the same time, we wanted the light to provide the usual beam reducers, gobos and a nice

sand over many hundreds of meters, and a small slit gobo with variable focus and a clever roll animation for pixel-mapping effects on the ground.”

Ayrton: *Did Cobra fulfil all your expectations?*

Bauder: “Cobra far surpassed our initial expectations! We were not sure about beam visibility especially when standing close to the source or parallel to the beam, and because the strong, continuous desert winds made it impossible to produce artificial haze. Instead we were solely reliant on the sheer light output, beam volume and edge sharpness of the Cobra for visibility in the dusty environment.”

“This worked out great and people could see the beams from miles away when approaching the installation. Also, an unforeseen bonus was that the beams ended abruptly above the lower layers of the dusty desert air. This created the interesting effect of beams that end with a sharp cut - something not possible in our hemisphere or even inside a city or inside a location. All this combined contributed to the unique arrangement and light experience of AXION.”

www.ayrton.eu

Photos © Ralph Larmann

PROLIGHTS Mosaico fixtures map French square

After four years of planning, the new Place Nationale de Montauban in France was inaugurated in July, with its new lighting. The main challenge for this project was to find solutions that created a very flexible and scalable installation while fitting the fixtures into a particularly rich though restrictive architectural environment. Quartiers Lumières, the company responsible for this project, offered the PROLIGHTS Mosaico image projectors equipped with custom-made gobos that mapped the buildings' façade.



“These fixtures make it possible to provide soft, warm white atmospheres on a daily basis and to accompany the various nightlife events during the year via a remotely controllable DMX control system”, said the team at Quartiers Lumières. The tests were done during the events by using a test pattern projection, to produce "mask gobos" so that the building could be mapped perfectly, while not shining any light on the windows. The grounds and the fountain of the main square (including the dry fountain, water mirror and misting water jets) were done with the Mosaico Jr fixtures that, in addition to their astonishing power and flexibility, ensured very good visual comfort and perfect daytime insertion.

prolights.it

Written by ESL

MDG ICE FOG Q HP provides low fog for moving tribute to Il Divo's Carlos Marín

MDG is very happy that its ICE FOG Q HP low fog generator has been chosen by Philip Marfleet of Marfleet Events to tour with Il Divo and provide the atmosphere for a very special moment during the show. In tribute to their friend, the group dedicates a song Hallelujah each night to Marín, during which time the remaining members sing 'with' him, and the stage is filled with a generous amount of low fog supplied by the ICE FOG Q HP. “We chose the ICE FOG Q HP after the US leg of the tour where we had used a variety of rental machines from different manufacturers according to equipment availability. But these gave variable performances and the majority of generators couldn't give us a consistent, satisfactory result in the way the ICEFOG Q HP could and SILENT. On returning to Europe, it made sense for the tour to travel with its own fog generator and Marfleet purchased the ICE FOG Q HP from White Light which was able to turn the order around and ship it to Madrid in just 3 days. “We were so happy to have been able to help Il Divo get the MDG machine they needed on a fast turnaround with the help from Matt Wiseman of MDG UK and to ship it in time for their first European date at the end of June,” says White Light's Business Development Manager, Jonathan Haynes. White Light supplied the ICE FOG Q HP with a 2-channel DMX controller which enables the generator to be controlled directly from the lighting console.



mdgfog.com

Martin Professional shines a light on HBO's "Game Theory With Bomani Jones"

To simultaneously ensure professional key lighting while blending seamlessly with the set design, HBO's *Game Theory With Bomani Jones* recently utilized Martin VDO Sceptron and MAC Encore Performance lighting fixtures deployed by renowned lighting designer Mike Baldassari. "The scenic designer wanted an industrial warehouse vibe, including columns with fluorescent lights," said Baldassari. "You can't just put fluorescent tubes on television—controlling them without flickering is next to impossible. I knew about the Martin Sceptron and thought it would be the perfect fixture for the design, especially with the wide variety of optical accessories available. The Martin VDO Sceptron fixtures with the tube diffuser play the role of fluorescent lights on camera, and the way the fabrication team seamlessly integrated them into the column design, you can't tell that this is a rental product off the shelf. It also gave me an opportunity to change the colors of the 'fluorescent' fixtures to those of the show's title graphic for the intro sequence, which is a subtle touch that goes a long way to establishing a unique look on camera." While the Sceptron fixtures provided by Christie Lites lent the new television show a fresh design on camera, Baldassari also utilized an array of 24 Martin MAC Encore Performance fixtures for key light, as well as gobo textures, specials and backdrops.

martin.com



PIXERA illuminates key attraction at Omani cultural festival

Khareef – meaning autumn in Arabic – marks the beginning of the monsoon season in the Salalah region of Oman. In celebration of this most prominent season of the year, Salalah's Ministry of Tourism runs the annual Khareef Festival which features traditional performances. The Ministry of Tourism enlisted the help of local event and production specialist, GT

Stagetech, to create a multimedia spectacle that would form a key attraction for the event. Of several designs submitted to the client, they chose GT Stagetechn's giant monolith structure for the display. The 360-degree multimedia experience was designed to look like a diamond-shaped monolith, with all angled sides receiving mapped content of colourful patterns and tessellating shapes. The 16-minute show had pre-programmed lighting, lasers and special effects, all synchronised with a SMPTE timecode signal. GT Stagetechn's managing director, Mohisn Al Hajri and director, sales & rentals, Croyden Menezes, decided to purchase two AV Stumpfl media servers, PIXERA one and PIXERA two OCTO, due to their compact size, reliability and performance. With both media server systems able to drive uncompressed 4K, 60fps content playback, PIXERA one was used as the director/master server and a PIXERA two OCTO – with two, four or eight outputs available – was chosen for the display. Alongside AV Stumpfl's PIXERA servers, the set-up also included lighting by Avolite's Sapphire Console; audio by JBL; Crown amplification; Soundcraft consoles; and lasers by RTI. Dubai-based AV consultants and distributor VueAV provided GT Stagetechn with the PIXERA media servers for this install.

avstumpfl.com

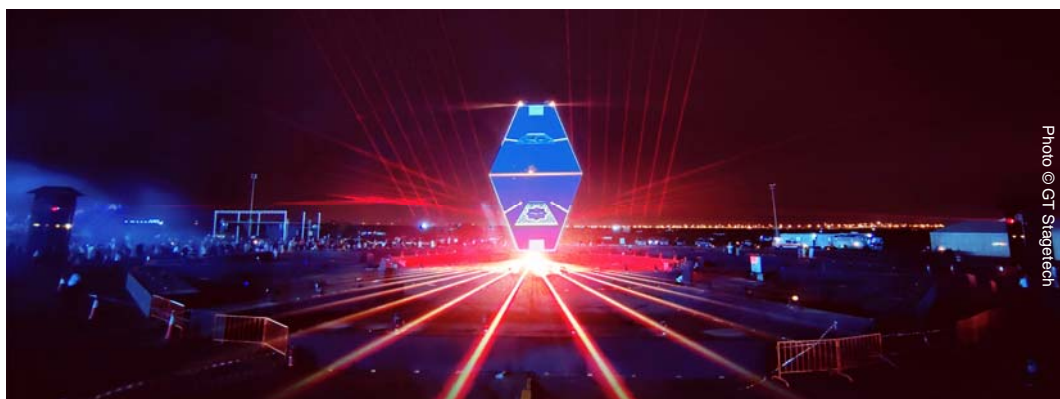


Photo © GT Stagetechn



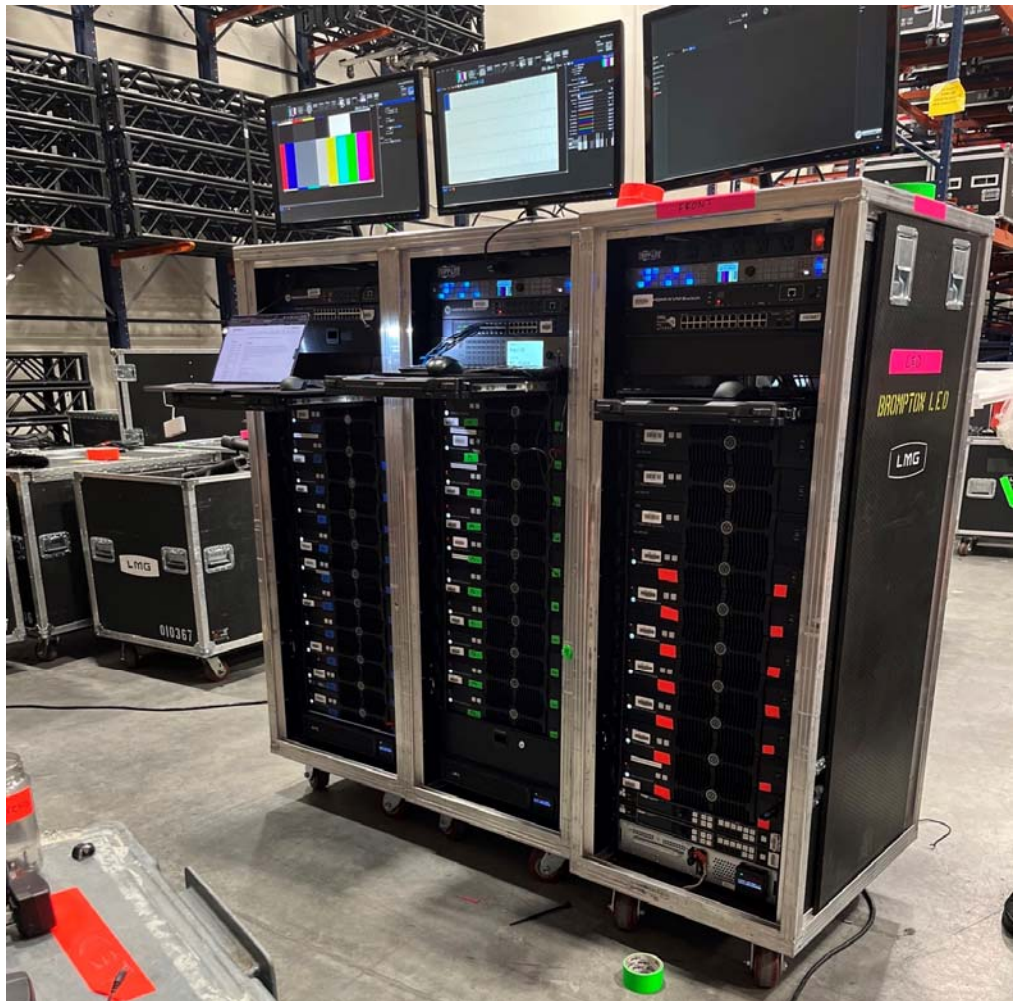
Oracle CloudWorld create show-stopping visuals with technical support from LMG and BrainHub

Oracle CloudWorld 2022 has come to a successful conclusion for attendees in Las Vegas. Supported by the teams from LMG and BrainHub from the Entertainment Technology Partners (ETP) family, the on-site stage for the global conference featured ROE Visual LED technology and helped deliver impressive visuals.

To supply attendees with that “wow” effect, CloudWorld organizers looked to LED display technology for the conference’s mainstage. ROE Visual became the preferred choice to offer a lightweight solution, working with Brompton and disguise technology. Creating impressive sights and sounds, the main wall, constructed of Graphite GP 2.6 and Carbon CB5 side screens, showcased the LED panels’ stable performance with ease.

With the fast building of those lightweight LED panels, it only took the team 42 hours from the first rigging point to rehearsals. The setup was equipped with state-of-the-art display technology, fully immersing the attendees into a cloud world with speakers and event info.

“Helping with Oracle CloudWorld 2022 has been a thrilling experience. We



couldn’t be more proud of our teams, LMG and BrainHub, for their efforts to bring the design to life. Having ROE Visual LED screens installed onsite is great, and the lightweight

and easy-to-setup features are game-changing,” states David Luchsinger, Director of LED for ETP Brainhub.

roevisual.com

Nate Haber balances light and dark for Lorna Shore's "The Pain Remains Tour" with Squeek Lights



Lighting design is an art. It's also a wonderfully lyrical and creative form of reflecting music visually. Nate Haber of Extraterrestrial Visuals knows all that, but beyond these qualities, there is also a third thing he always keeps in mind about his main mission as a designer: serve the client. "I think it's important to note that design and programming are part of a service industry," Haber said, in the middle of working with dark metal legends Lorna Shore on their national The Pain Remains Tour. "My main goal is to align my vision with that of my client. They know what they like and don't like. Of course, on this tour, it helps that my design preferences line up with their vision." Helping Haber achieve this balance is a Squeek Lights rig anchored by six Maverick Force S Spot and six Rogue R1 Wash fixtures from CHAUVET Professional. Using his rig to create crisp gobos and intense bursts of light that play off the dark spaces, Haber conjures up an evocative mood throughout the venue while also reflecting the fiery nature of his client's music. To add an extra dimension to his show, and expand its impact beyond pure power looks, Haber shapes the stage in some innovative ways by cutting through the darkness with distinctive rotating gobos from his Maverick Force S Spots, four of which are located on pipes and two on the deck. Juxtaposing darkness and light this way, Haber says makes it more likely that he'll be able to create "an overwhelming emotion experience for fans." When all is said and done, that's a great service, that any designer can provide to a client.

chauvetprofessional.com

Scott Holthaus accents Alice in Chains show with CHAUVET Professional

Alice In Chains hadn't performed a live concert in three years when the band took the stage at The Star Lake Pavilion; but as the fans outside Pittsburgh discovered that night, and as thousands more at 29 other venues would learn over the next three months, it was well worth the wait. Keeping pace with them, and capturing their sounds visually, was an intense, multi-faceted lighting design by Scott Holthaus with assistance from Cort Lawrence that included over 40 CHAUVET Professional fixtures, which like the rest of the rig, was supplied by Bandit Lites. Like the music it supported, the Holthaus-Lawrence lightshow started out with a bang. Moments after AIC walked on to a darkened stage, illuminated only with hints of deep blue light, the rig erupted, led by the five raked LED video fingers over its center. Rising as they went from upstage to downstage, these fingers served as intense illumination sources in their own right, in addition to being used to display a wide variety of images and breakout, patterns. Content was created by Surround and run by VD Leaf Dixon. Contributing to that light were 40 Rogue R2X Wash and three COLORado Solo Batten IP65-rated fixtures. Arranged behind and to either side of the video fingers, the RGBW moving washes helped to create a blow-through effect backdrop, their wide zoom range allowing coverage areas to be changed for varied looks.

chauvetprofessional.com



Photo © Todd Kaplan

Claypaky Xtylos and Mini Xtylos HPE brighten The Lumineers' Brightside World Tour

Lighting Designer Ian Haslauer chose a large complement of Claypaky Xtylos and Mini Xtylos HPE fixtures for the North American leg of The Lumineers' Brightside World Tour 2022. Christie Lites and representative Martin Kelley supplied the Xtylos fixtures, featuring Claypaky's proprietary RGB laser source, for the arena tour supporting the American folk rock band's "Brightside" album. The tour played dates across the UK and Europe before moving to North America for the spring and summer, wrapping at Wrigley Field in Chicago. Haslauer mounted 48 Mini Xtylos HPE atop the whalebone scenic pieces on stage, right in front of a circular videowall. An additional 18 Xtylos were positioned on the FOH truss.

According to Routhier, "We were asked to repurpose the large, circular videowall with its' geometric frame. It was important to give it a new identity so we painted it silver and lined it with some LED neon. The fixtures proved to be robust touring lights, too. "Due to the way the set carts had to go into the truck the 48 Mini Xtylos HPE had to be taken off every day and put in cases," says Haslauer. "Even with that extra handling the units always worked." Support from Claypaky for the Xtylos line was "amazing," he adds. "I understand the only people who had the Mini Xtylos HPE in North America at the time were us and Carrie Underwood's residency in Las Vegas. In the beginning our Lighting Crew Chief Austin Bloomsfield was in communication quite frequently with Claypaky to work out a few things after which the fixtures were rock solid."

According to Routhier, "We were asked to repurpose the large, circular videowall with its' geometric frame. It was important to give it a new identity so we painted it silver and lined it with some LED neon. The fixtures proved to be robust touring lights, too. "Due to the way the set carts had to go into the truck the 48 Mini Xtylos HPE had to be taken off every day and put in cases," says Haslauer. "Even with that extra handling the units always worked." Support from Claypaky for the Xtylos line was "amazing," he adds. "I understand the only people who had the Mini Xtylos HPE in North America at the time were us and Carrie Underwood's residency in Las Vegas. In the beginning our Lighting Crew Chief Austin Bloomsfield was in communication quite frequently with Claypaky to work out a few things after which the fixtures were rock solid."

claypaky.com



Alfalite ORIM giant LED Screen is the centrepiece of PLAZAMEDIA hybrid World Cup studio

A 132-square-metre LED wall from Alfalite, the only European manufacturer of LED screens, has been selected as the centrepiece for PLAZAMEDIA's new hybrid studio near Munich to broadcast all the FIFA World Cup matches from Qatar. The TV set will use camera tracking and multi-camera systems from Mo-Sys, also the Alfalite LED wall supplier for this installation. PLAZAMEDIA GmbH is a top live entertainment and sporting events producer and established provider of intelligent digital content solutions in Germany. They have chosen an Alfalite Modularpix Pro VP XR 1.9 ORIM® 33-meter-wide and 3.5-meter-high curved U-shaped LED wall for their new hybrid studio at the AGROB Medienpark to broadcast the 64 FIFA games from Qatar, including 23 live matches. Deutsche Telekom will air all 64 2022 FIFA World Cup matches live on MagentaTV. The new state-of-the-art XR LED studio in Ismaning near Munich will create a unique experience for viewers at home and in the studio. Mo-Sys and the Spanish company Alfalite installed the ORIM LED wall in record time, surprising and pleasing PLAZAMEDIA. ORIM (Optical Resin Injection Module) technology is a new termination system for LED panels through an injection of optical resin that improves precision between modules (<0.5mm). It also provides a magnified 175° horizontal and vertical viewing angle.

alfalite.com



PROAUDIO

LIVE INSTALL RENTAL BROADCAST STUDIO WWW.AVTIMES.COM MARCH - APRIL 2023 | #32

LIVE • INSTALL • RENTAL • BROADCAST • STUDIO

ICM #1
PROAUDIO

**LARGEST ELECTRO-VOICE X2 SYSTEM IN NORTH AMERICA
INSTALLED IN MANSFIELD ISD CENTER**

Robert Adnan Tan Joins KV2 Audio

IXO's New PB2 and eLS18 Audio

IBI VTX A87, A85 & BPS Systems

FREE DOWNLOAD ↓

- LIVE
- INSTALL
- TOURING
- EDUCATION
- BROADCAST
- RECORDING
- DIGITAL MAGAZINE

**CLICK
HERE**

PROAUDIO BUSINESS

Stage Audio Works announces new company, AV Distribution

South African professional audio, AV and broadcast specialist Stage Audio Works has launched AV Distribution, a new company dedicated to managing those markets chiefly served through a reseller/integrator channel. Anything that is project-based will remain the remit of Stage Audio Works. Ashley Coleman will be taking on the role of General Manager while Mike Summerfield heads up sales. The markets served by AV Distribution are principally those of corporate AV, education, retail and hospitality. Anything not served by the integrator/reseller channel remains under the auspices of Stage Audio Works.

www.avdistribution.co.za

PROAUDIO

Fumasoli Audio & Lights Rental chooses Adamson

Fumasoli Audio & Lights Rental recently invested in 24 x 57, 4 x 5118, and 4 x PC1 from Adamson Systems Engineering, after more than 30 years at the forefront of live music in Italy. General Manager Enrico Fumasoli, son of the company's founder Renato Fumasoli, acknowledged, "Adamson has always been a true benchmark of professional sound systems for live events, and since the distribution agreement with AudioKale, I had the idea of testing the quality people were speaking of."

adamsonsystems.com

PROAUDIO

AUDIOFOCUS strengthens international sales team

Belgian installation and touring loudspeaker manufacturer, AUDIOFOCUS has announced two senior additions to its international sales team. Hilan Spoh has been appointed to the position of UMEA Sales Manager. Luc Hauburain has joined the AUDIOFOCUS team as Commercial Business Development Manager, with a specific focus on sales growth in Africa and the Benelux countries. "We are delighted to welcome Hilan and Luc to the AUDIOFOCUS family," says Managing Director, Ann Leroy. "As part of our AUDIOFOCUS 2.0 journey, we are investing heavily in pioneering new products and technologies. Hilan and Luc's knowledge and energy will play a key role in growing the strong, productive relationship with clients that will translate our R&D and manufacturing innovations into sustainable business growth."

audiofocus.be

PROAUDIO BUSINESS

DIGICO S-Series Training kicks off the year at DWR

DWR Distribution was over the moon to welcome delegates to the very first DIGICO S-Series training of the year hosted on February 22nd and presented by Kyle Robinson. As there is always interest in training from people living across the South African border, the session was recorded by Remember Chitviri and his team. Kyle set up large screens in the training room which created a visual impact, and delegates were encouraged to bring in their laptops installed with the DIGICO office editor to practically be part of the training. Remember Chitviri, a sound engineer who has branched out to offer a service in creating videos, podcasts and photography, was commissioned to film the training. The idea is that shorter video clips will be made of the key subjects discussed during the day. As soon as the clips are available, this information will be shared with the live events industry.

digico.biz/dwrdistribution.co.za

PROAUDIO BUSINESS

QV Sound appointed as new Voice-Acoustic distributor in Viet Nam

QV Sound is pleased to announce to enter into a strategic agreement with QV Sound as the exclusive distributor in Viet Nam. QV Sound, based in Hai Chi Hinh City, distributes many international brands throughout Viet Nam. With many years of expertise in the professional audio and entertainment market, QV Sound's support team also provides advanced technical support and service to system designers and installers. "After hearing the introduction and demonstration at Prolight+Sound 2019 in Frankfurt, I was deeply impressed by the quality, performance and craftsmanship of the Voice-Acoustic products. Since then, we have closely followed Voice-Acoustic's further development and are very enthusiastic about their innovative loudspeaker solutions," says Quoc Nguyen, Business Development Manager of QV Sound. "The aesthetic design of the speakers is compact but delivers a high level of efficiency and performance. Area-4 and Score-5 are the perfect examples. I think Voice-Acoustic fits very well into the QV Sound portfolio to meet the demands of high-end customers: superior sound quality, concerning prior performance ratio and strong support. The QV Sound team and I look forward to establishing the Voice-Acoustic brand in the Vietnamese market."

"We are very pleased to welcome QV Sound as a new distributor for Voice-Acoustic in Viet Nam," says Jürgen Backler, International Sales Manager of Voice-Acoustic. "The market has changed dramatically due to the Corona crisis. However, the change also offers the opportunity to expand business fields and open up new ones. With Voice-Acoustic, QV Sound will be able to offer its existing and new pro audio customers high-quality and innovative sound reinforcement solutions. Made in Germany."

voice-acoustic.de

PROAUDIO

AUDAC 30 years The biggest year in their existence

2022 will be a special year for AUDAC and its family, not only because they will celebrate 30 years of having the pleasure of being their innovative solutions to the market, yet more important since it will be one of the biggest years in their existence both on an innovative as on a commercial level. On a technical level, AUDAC has the pleasure of launching a project that they have been working on for over 3 years and which will be a landmark more than ever that they went back to one of their success stories, 30 years ago. The development of the world's first web-based matrix, based on these foundations of innovation, they have worked with tremendous passion on a completely new architecture, a networked ecosystem. This solution will not only include a Dante-driven matrix but will consist of all peripheral devices that can extend its implement and strengthen the system, such as wall panels, paging microphones, and many more compatible devices. In addition to all these innovative developments, AUDAC will proudly introduce a refreshed corporate identity that will include a new logo, simplified product nomenclature, a renewed website and many more.

audac.eu

PROAUDIO LIVE & INSTALL

NEXO GEO M10 and P+ Series deliver superior sound and versatility at Rhyll Pavilion Theatre

Located on the waterfront in the North Wales seaside resort of Rhyll, the 1031-seat Pavilion Theatre hosts touring theatre productions, comedy acts and music tours, alongside playing a key role at the heart of the community, staging local cultural events and school productions. When the theatre's Technical Manager Andy Hughes was tasked with replacing the existing PA with a modern, versatile system capable of handling everything from a comedy gig to a rock roll show, one brand came immediately to mind. "I had heard a lot of systems in the theatre over the years from touring shows, including many big-named brands and NEXO always really stood out sound wise." Andy approached the highly experienced entertainment technology specialists A.C. Entertainment Technologies (A.C. ET), where Senior Audio Sales Executive Steve Eaton turned to the Engineering Support Team at the NEXO Campus in France to design the system. With an extensive history in theatre sound, NEXO Engineering Support Manager Bertrand Bilou was the perfect person for the job. "Designing a ground stacked system for a multi-level theatre is always a challenge" says Bertrand. "It's important to strike the right balance

PROAUDIO PRODUCTS

PK Sound Trinity Black

Robotically controlled line source element

PK Sound, the robotic line array company, has introduced Trinity Black, the latest generation of the industry's first robotically controlled line source element. Distinguished by a new all-black aesthetic, Trinity Black is loaded with PK's revamped v4 drivers to offer significant acoustic enhancements over previous iterations. As the flagship of PK Sound's core systems offering, Trinity Black systems work in tandem with the new PK Cell touring rack and upcoming dynamics software platform for optimal performance. They are exclusively available in North America and Europe to members of the PK Alliance network. Trinity Black's stunning clarity and SPL up to 149.3dB can be precisely controlled with variable coverage in both the vertical and horizontal planes, allowing system operators maximum flexibility in making coverage adjustments after the array is flown. Directivity is tailored to meet the architectural design of the venue or space using industrial linear actuators with a duty cycle of up to 108 years. Trinity Black systems are exclusively owned by PK Sound to maintain the highest standards of performance and service and are available via dry-hire rental only to PK Alliance member companies.

pksound.ca

PROAUDIO PRODUCTS

Meyer Sound PANTHER

Redefining large scale Line Array Technology

Meyer Sound announces PANTHER, a new flagship line array loudspeaker engineered to meet rapidly evolving demands for large-scale touring and installed systems. The PANTHER family consists of three cabinets with different horizontal coverage patterns. PANTHER-M and PANTHER-W are 95 and 110 degrees, respectively, and will be familiar options for existing Meyer Sound owners. PANTHER-L features a new low-loss long throw horn with new low-loss drivers. Three options allow system designers to precisely tailor coverage in any size venue with uniform response from front to back and enable deployment of fewer arrays or shorter arrays in some applications, such as in the round configurations. As with all Meyer Sound loudspeakers, PANTHER offers the service longevity that comes with the optimally matched transducers, amplifiers, and processing of self-powered systems. In addition, PANTHER offers new features that assure a greater long-term return on investment: Certified Mean AVB Input Standards; Weather Protection Standard.

meyersound.com

PROAUDIO PRODUCTS

Allen & Heath AHM-32 and AHM-16

Two powerful new Audio Matrix Processors

Allen & Heath has announced two powerful new Audio Matrix Processors, AHM-32 and AHM-16, supported by the most comprehensive ecosystem of scalable I/O, control and Dante solutions. Harnessing technology from the AHM42 Audio Matrix Processor, AHM-32 and AHM-16 open up the platform to the full spectrum of installed audio environments. From a single boardroom to a complete campus - with emphasis on simplicity of programming and control, plus expandable audio networking and I/O capabilities, the AHM-32 is built on a 32x32 processing matrix with 12 local analogue inputs and outputs, making it an ideal choice for multi-room installations in hospitals, corporate and education environments. The AHM-16 features a 16x16 processing matrix with 8 local analogue inputs and outputs. Both units benefit from a 56kHz I/O port for audio expansion and networking, enabling the use of a 64kHz Dante card for extension into Dante networking and connection to Allen & Heath's range of Dante equipped expanders.

allen-heath.com/ahm-series

Ayrton Zonda 3 FX

Creative, versatile and feature-rich luminaire



Ayrton is excited to launch Zonda 3 FX, the latest addition to the Zonda family and part of Ayrton's Multi Sources 3 Series.

Designed specifically for stage lighting, Zonda 3 is an incredibly compact, versatile luminaire with unlimited potential. Packed with amazing effects it can switch from beam to wash with great ease. Its speed of movement and reduced dimensions increase its dynamic potential, while its compact size makes Zonda 3 easy to use in compositions with curtains or matrices.

Fitted with seven high-performance 40W LED sources with RGB+W, Zonda 3's proprietary optical system is made up of a unique 170mm mono-block cluster in PMMA, which enhances beam coherence, and seven glass light guides with an output surface composed of an optical micro-structure.

A 50mm truncated transmitting lens with optical surface equivalent to that of a 70mm round lens enables Zonda 3 to deliver a high intensity beam with a zoom ratio of 14:1 and a wide zoom range of 4° to 56°. This LED/optical system combination is capable of producing a light output of 5,200 lumens and a perfectly homogeneous mixture of pastel and saturated colours, regardless of the colour combination chosen.

ZONDA 3 FX is a creative, versatile and feature-rich luminaire that borrows from the main attributes of the Wash version. It offers continuous rotation of the pan and tilt movement **I.R.S.™**, while individual control of each LED allows the creation of 3D volumetric effects. Perfect separation between the light sources helps to significantly boost the level of contrast and visual perception of multiple beams.

This exceptional luminaire is equipped with a high-definition Liquid Effect™ located between its main lenses, which can generate complex graphic effects. It can be used alone or in combination with the main LED matrix.

The library of effects in **ZONDA 3 FX** provides a limitless source of inspiration.

Zonda 3 FX have a new optimised cooling system, simplified lens guidance systems, and an ever smarter design of the internal structure which have made it possible to reduce the size and weight of the luminaires considerably in keeping with Ayrton's **Slim-21™** system.

Zonda 3 FX have the power to transform the ordinary into the extraordinary.



Click the link for more information : www.ayrton.eu

DEFENDER XPRESS Series

Its fastest cable protector and available in two versions



DEFENDER® is proud to present its new XPRESS Series. These drop-over cable protectors, which feature a cable duct, are available in two versions (XPRESS 40 and XPRESS 100) with 40 mm and 100 mm wide cable ducts, and can be quickly and easily placed over cables and hoses that have already been laid.

This makes XPRESS cable protectors suitable for a variety of outdoor and indoor uses at events, festivals, Christmas markets, trade fairs, shopping centres, studios, or offices.

In addition, the XPRESS models have the DEFENDER 3D LaserGrip® surface for particularly high slip and tread resistance, even when driven over with trolleys, wheelbarrows or bicycles.

The **XPRESS 40** (1005 x 125 x 20 mm; L x W x H) and **XPRESS 100** (1005 x 250 x 40 mm; L x W x H) cable protectors offer the fastest handling of all DEFENDER models. The lack of a base is a major factor in this, making the cable protector particularly easy to install in existing cable routes. While a simple cable protection mat is often used in similar cases, the XPRESS cable protectors provide a much more robust and safe solution for people and materials.

Despite their low weight, the XPRESS cable protectors have a high load-bearing capacity of 0.5 tonnes per 20 x 20 cm area laid, which means that even cars can drive over them without any problems.

As with the tried-and-tested Micro and MIDI 5 2D Series, the innovative 3D LaserGrip surface also provides XPRESS cable protectors with special slip and step resistance. With its special shape and surface structure, it also minimises the risk of accidentally moving an entire cable protector line.

DEFENDER cable protectors do not contain toxic, environmentally harmful PVC, and they are produced sustainably. The XPRESS Series uses an extremely stable, break-proof TPU (thermoplastic polyurethane), which is mainly made from recycled plastics and gives the cable protectors a high durability according to the TÜV SÜD standard. The DEFENDER XPRESS Series is 100% manufactured in Germany and comes with a 5-year warranty.

Click the link for more information : <https://defender-protects.com/xpress>

Elation KL Panel XL IP™

*Full-colour soft light now available
in IP65 version*



Lighting designers have been quick to adopt Elation's KL Panel XL™ for high-quality soft light illumination in broadcast and film environments of all types. Now the full-color-spectrum soft light is available in an IP65 version—the KL Panel XL IP™—that makes it an even more versatile broadcast-quality luminaire.

The fixture's IP65 design means the KL Panel XL IP can be used in a wider range of applications and locations. Suitable for use in both indoor and outdoor settings, it is an ideal soft light solution for on-location applications. Its weatherproof design allows it to function properly in harsh environments and adverse conditions, eliminating the need for frequent cleaning and maintenance and saving both time and cost.

Exceptional quality key, fill, and backlight

The KL Panel XL IP offers exceptional output with precise control over color temperature and full-spectrum color rendering for an even wash coverage. Optimized for the tunable white light requirements of film and television, it is a versatile and reliable soft light source for a wide range of applications that demand outstanding performance and color quality. It provides bright, highly variable lighting of exceptional quality for key, fill, and backlight.

Beautiful soft white or full-color washes

Using a highly-efficient 570W RGBW+ Lime + Cyan LED Array, the KL Panel XL IP produces beautifully soft white or full-color washes up to 40,000 field lumens at a 100° half-peak angle. Color reproduction is extremely accurate both to the eye and to the camera with a CRI of 95 while color temperature is easily adjustable from

2,000 to 10,000K for a wide choice of variable color or white shade projections. Additional color tuning is possible through a green-shift adjustment and virtual gel library to match more precisely the white balance for the camera.

Multi-zone control

The KL Panel XL IP's LED array is equipped with multi-zone control, enabling dynamic color access, visually striking effects and realistic reproductions, such as fire, lightning, emergency vehicle flashes and various strobe effects.

Other useful design features

Besides its wide spectrum of chromatic options, this dynamic soft light luminaire includes other useful design features like smooth 16-bit dimming and selectable dimming curve modes for programming ease, as well as a high-speed electronic shutter and strobe.



Measuring 33.1 in/840 mm (L) x 14.4 in/366mm (H), a 4x2-section control option provides additional creative capabilities for color effects and visual impact. The KL Panel XL IP comes with a diffuser for even softer projections, as well as adjustable and removable 8-leaf barn doors that enable customization of the beam shape and reduction of light spill.

Fully optimized for broadcast

Virtually silent, the KL Panel XL IP is fully optimized for broadcast and film environments with 900-25000Hz LED refresh rate adjustment for flicker free operation. Compact and portable, it can be mounted on a stand or suspended using any standard clamp or the included Junior pin adapter. A rugged housing with impact-resistant surrounds and base plate ensure that the fixture can handle rough handling on today's fast-paced sets.

Click the link for more information : www.elationlighting.com

Elation KL Profile FC™

*High CRI framing fixture with zoom
also a highly versatile wash luminaire*



Elation Professional is simplifying ellipsoidal lighting with the new, all-in-one KL Profile FC™. Designed for the ultimate in flexibility and performance, the KL Profile FC combines everything a designer needs in one innovative package, eliminating the need for additional lighting accessories and making it the most convenient and cost-effective ellipsoidal lighting solution on the market.

RGBMA LED engine

The KL Profile FC offers full-spectrum performance from a 92 CRI engine that utilizes a 305W 5-color homogenized LED array of Red, Green, Blue, Mint, and Amber sources. The RGBMA engine, calibrated at a native color temperature of 6500 Kelvin, emits beautifully diffused saturates and soft-field pastels, including tunable white light. The carefully tuned LEDs ensure accurate color reproduction while delivering a powerful output of 10,600 lumens.

Color management

High color quality and color manipulation are central to the KL Profile FC, ensuring that designs translate well to camera. The unit can adjust for light that shifts away from pure white towards green or magenta through a green/magenta shift adjustment and a virtual gel library. Virtual color correction from 2400K - 8500K plus CMY and RGB emulation give designers access to an impressive LED color array including beautiful mixed whites. Capable of matching the white balance for camera, users can easily shift the color temperature without the use of plus/minus green gels and filters. Additionally, the LED refresh rate is DMX adjustable so there is no flickering when used with high-speed cameras. The fixture's enhanced optical design and lens coatings ensure



precise and razor-sharp projections, removing all unwanted color shifting and aberrations in all zoom, focus or framing positions. Dimming of the LED engine is smooth and stepless with variable 16-bit dimming curve modes available to suit any application.

Beam control

With an integrated manual zoom range of 7° to 50°, the KL Profile FC requires no additional lens tubes, reducing cost and complexity and providing excellent flexibility for any performance venue or show. The fixture allows for manual rotation of the barrel and the integrated manual iris allows for further beam control. A full blackout manual framing system lets users refine the beam shape as needed and frame around objects to be highlighted.

Gobo slot / Designer Gobo Set

The fixture includes a 16-bit rotating/indexing gobo slot for versatile imaging and ships with the KL Profile Designer Gobo Set, containing 10 high-resolution glass gobos. The integrated gobo slot is easily accessible from the top of the fixture. The unit includes a 7.5" gel frame and 7.5" front accessory holder, and an optional Fresnel Wash Lens Conversion Kit allows users to utilize the fixture as a framing wash.

The KL Profile FC has also been designed with respect for the whisper-quiet requirements of the professional stage and studio. Exceptionally quiet, it offers enhanced fan controls down to Elation's Mute Mode, which disables the internal cooling fan.

Click the link for more information : www.elationlighting.com

LD Systems QUESTRA®

Design and management software



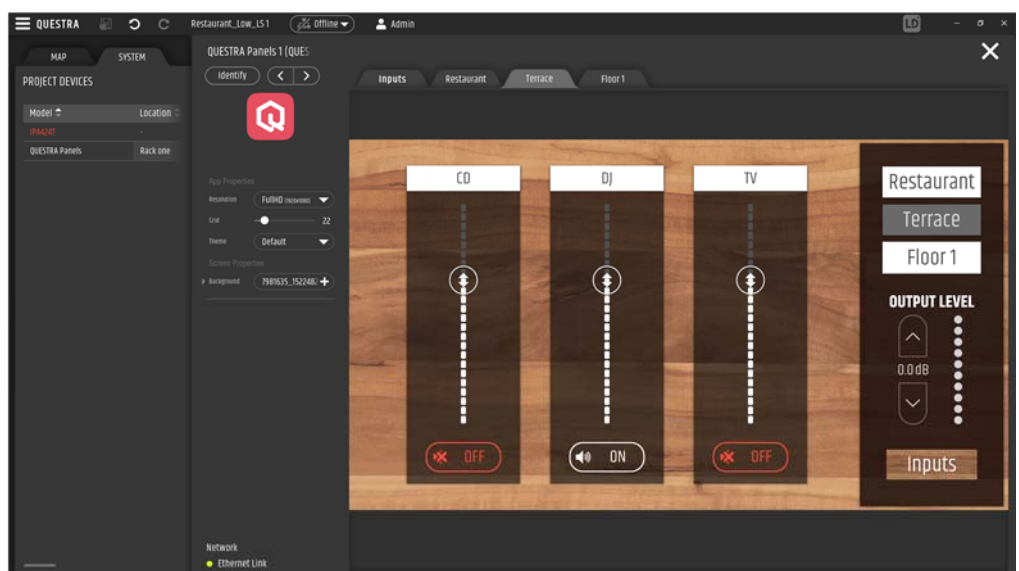
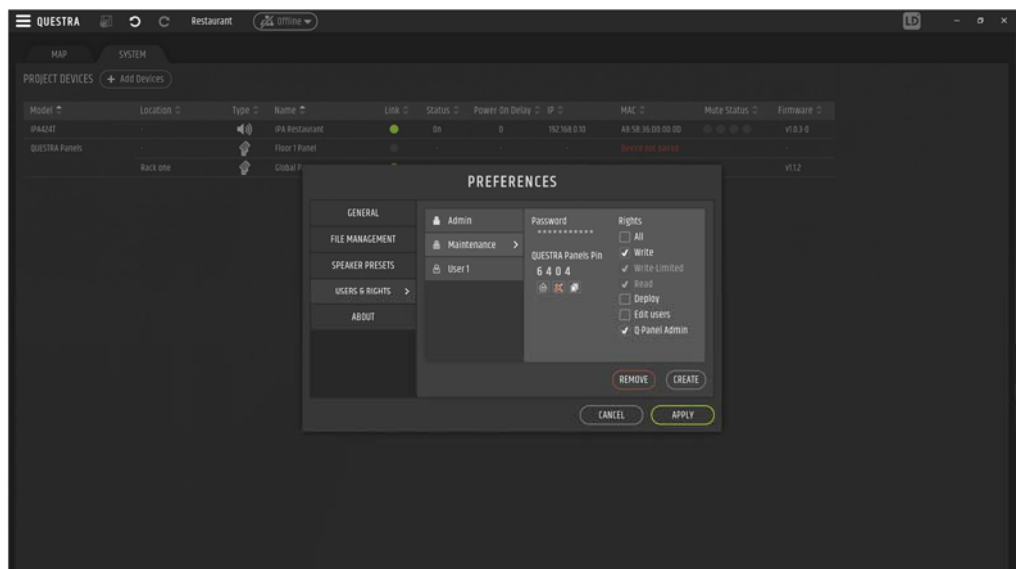
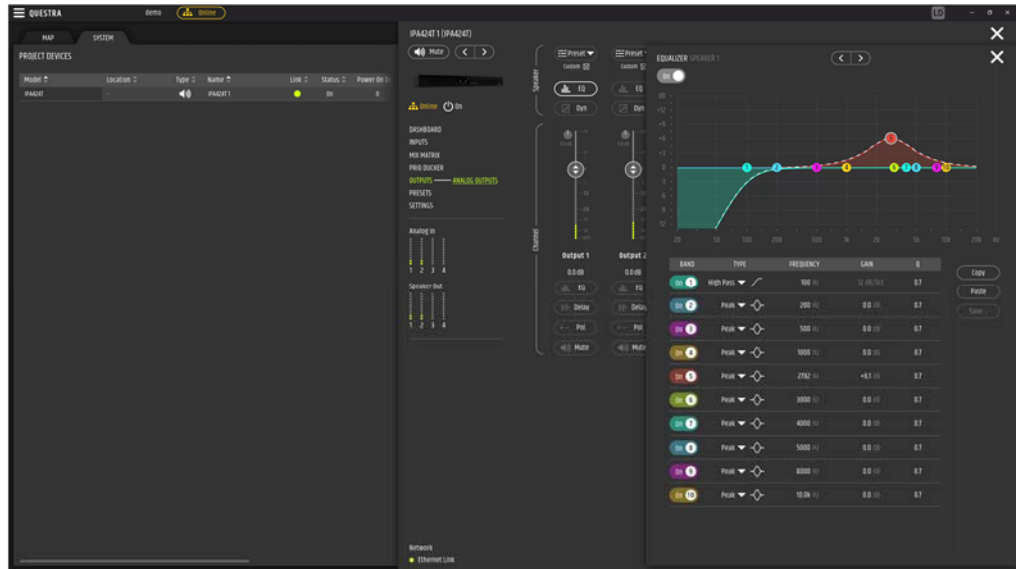
LD Systems from Adam Hall offers a vast range of robust, well thought-out audio solutions for applications as diverse as touring and events, DJ and MI, plus of course integrated systems. The integrated systems portfolio includes dedicated loudspeaker solutions, power amplifiers, mixer amplifiers, preamps, wireless systems and microphones and much more.

QUESTRA is the new software brain that makes planning, designing, configuring and managing your project easy.

QUESTRA enables access to the full DSP capabilities of all LD Systems' audio installation devices, allowing you to configure audio networks of any size and manage and control every device from a single application. The software also includes a powerful editor to create custom user panels for remote control that can be operated from Windows computers or any Android or iOS portable device.

Administrators can create users, assign specific roles and limit access to certain functions, thus ensuring that critical network settings cannot be modified.

Device presets to match different user applications can be easily created and managed in QUESTRA, and triggered via the individual user panels. Also, with remote access to the audio network, monitoring and support can be provided from anywhere, at any time.



Click the link for more information : www.ld-systems.com

ChamSys MagicQ Stable v1.9.3.5



Adaptability is a virtue in any endeavour, especially one as ever-changing and creative as programming and running a lightshow. ChamSys has just made it easier for lighting professionals to enjoy the benefits of this virtue by introducing MagicQ Stable v1.9.3.5 software. Available on the ChamSys website, the software, which accepts open protocol GDTF personality files, can be downloaded at no cost to all MagicQ consoles and PC platforms. MagicQ Stable v1.9.3.5 software features an enhancement that allows One Shot and Random Directions on any FX;



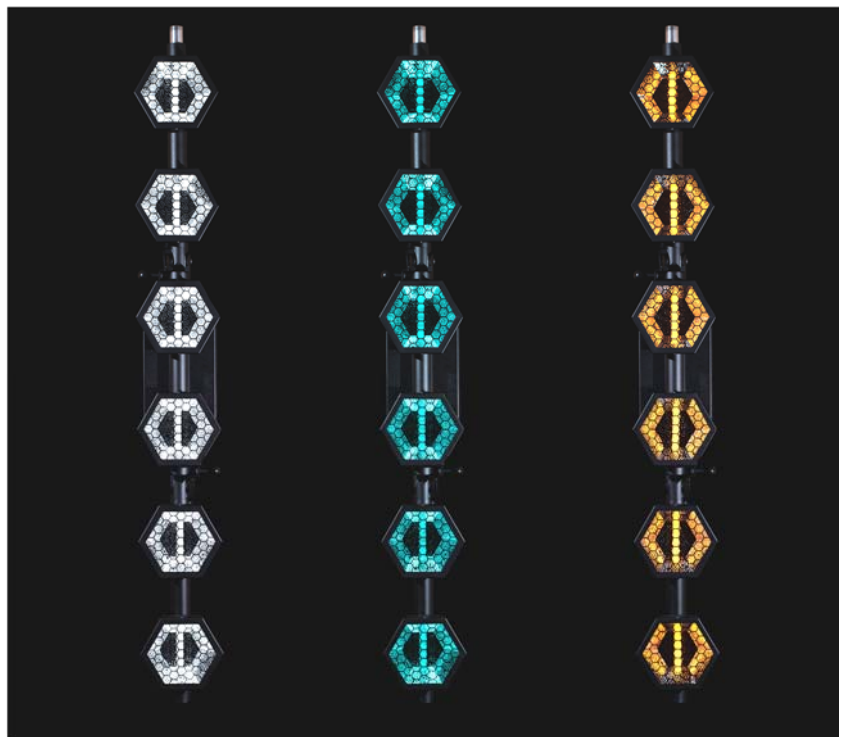
automatic calibration of Position and Rotation of heads within the MagicQ 3D spaces based on focus points; and new Timeline Markers and Beat Grids for the Audio Timeline. With its broad range of features, the new software gives lighting programmers and directors greater flexibility to manage the changing, and sometimes unexpected, demands of tours. For example, an enhancement to Group Based Cues with default palettes, which store values that are not specific to head files, and is useful for Group Cues where heads may be removed from a show and new heads added, resulting in a new and more efficient way to expand and adapt shows from venue to venue. There are also enhancements to FX that allow One Shot and Random Directions to be applied to any effect. Other new features include automatic calibration of Position and Rotation of heads within the MagicQ 3D Space, and enhancements that allow Markers and Beat Grids to be added to the Audio Timeline.

chamsysusa.com



Portman EVO Collection

EVO Collection is the latest family of products in the Portman Lights portfolio. The iconic fixtures: P1 Retro Lamp, P2 Hexaline and P3 PIX3L have been given a new quality with powerful LED sources, specially redesigned reflectors and advanced electronics. The new products are a breath of fresh air, combining timeless hexagonal shapes with innovative sources, faithfully reproducing all the strengths of halogen light. The total power of the LEDs in the new luminaires ranges from 210W to 340W depending on the model (210W in P3 EVO, 300W in P2 EVO, 340W in P1 EVO). This is made up of original main sources that faithfully purely emulate halogen with a smooth dimming. At low light intensity, they light up with a warm color of 1600K and at maximum brightness they reach 3200K. User can pick different dimming curves. There is also strobe mode available. In each fixture, these main sources are paired with RGBW sources that fill specially designed new lamp reflectors with color. Each unit can be powered by any 110-240V (50-60 Hz) current thanks to the use of voltage-adjusting electronics. The products are equipped with



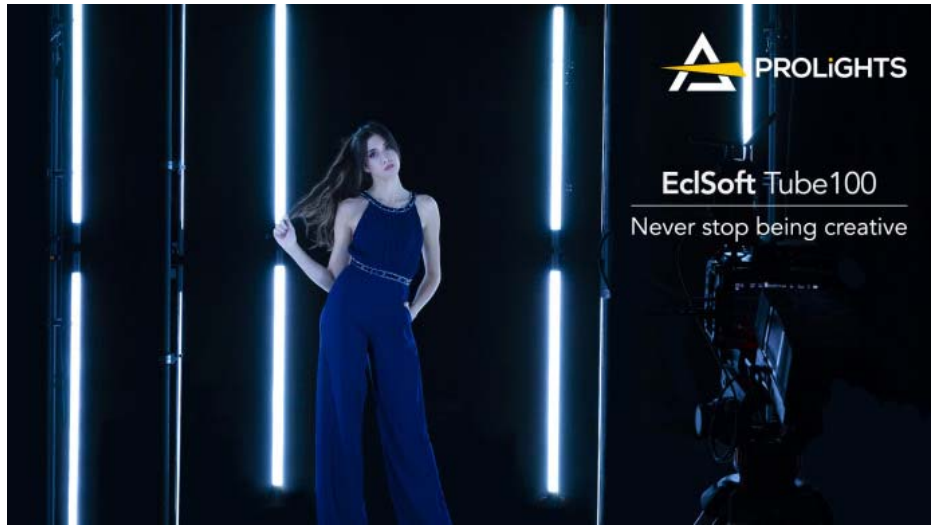
5-pin XLR (input/output) connectors. It is also possible to use a WDMX module so that the luminaires can be controlled remotely. Each luminaire is featured with 6 DMX modes with a high number of channels (9-47 Ch in P3 EVO, 12-67 Ch in P2 EVO and 13-77 Ch in P1 EVO) and has built-in macros to run the lamp in standalone mode. portmanlights.com



PROLIGHTS EclSoft Tube100

PROLIGHTS released its latest product in the soft light range, the EclSoft Tube100, a multipurpose, IP65 wireless linear pixel tube designed for Film & TV, indoor and outdoor environments. The EclSoft Tube100 has a 48W RGB+WW source and 16 independently-controlled sections. Just like the other fixtures in the soft light range, it has RGBW mode, HSI, CMY, XY, Raw Direct, CCT linear, CCT presets with +/- green shift, source emulation and industry standard gels, plus a wide range of built-in pixel effects. There is a powerful, long-lasting battery on-board and Wireless DMX (CRMX and W-DMX), making it possible to take the EclSoft Tube100 anywhere without running cables. The new soft tube includes a built-in power supply that bypasses the battery and enables extra lumen output when connected to the mains, an ideal feature for users wanting to install the units on permanent sets. The EclSoft Tube100 also includes an Ethernet port that supports Art-Net or s/ACN, and a PowerCon True input connection. PROLIGHTS has added its innovative Spektra™ calibration that guarantees colour fidelity across the range. The EclSoft Tube100 has high CRI and TLCI values to render precise skin-tones on camera. The accessory range includes light modifiers by DoP Choice, clamps and magnetic fixing systems, adaptors, a tripod and an eye bolt to hang the EclSo

prolights.it



PROLIGHTS Astra Profile400



PROLIGHTS launched the Astra Profile400, a compact LED moving profile with an efficient, punchy output. The Astra Profile400 has a 400W LED source calibrated at 7,000K and a smooth zoom system from 6.5° to 50°. The new moving light includes an extensive feature set like 4-layer motorised framing shutters, linear CMY and CTO, colour and gobo wheels, an animation wheel, a frost filter, a prism and an iris. The colour wheel includes a CRI enhancement filter that increases its CRI value and meets a 6000K white, perfect for broadcast and studio applications. The Astra Profile400 replaces fixtures with higher power consumption. Despite its heavy feature set, this fixture is very compact and lightweight.

prolights.it

CHAUVET Professional Ovation CYC 3 FC



A fully-featured cyc light, the Ovation CYC 3 FC measures 47.13 x 6.30 x 4.33 inches (1197 x 160 x 110 mm), making it longer than the popular Ovation CYC 1 FC. Because of this size difference, the new fixture allows the same space to be lit with fewer units. For example, a 45-foot wide space that would require between 11 and 15 CYC 1 FC units to be lit properly, depending on the desired saturation level, would need only seven to nine CYC 3 FC fixtures to achieve the same results. This not only reduces the fixture-footprint on a stage, it also saves valuable time during set up and tear down. The fixture's in-built kick stand and adjustable glare shield make beam modification easier. It has an asymmetrical beam angle with a 111.4° horizontal and 76.7° vertical beam spread. Thanks to its wide coverage and smooth, even output, the Ovation CYC 3 excels as a footlight. Positioned at the front of the stage, it allows more light to be put on faces. With 180 RGBAL LEDs, the Ovation CYC 3 FC can create a full spectrum of colors. It also has a virtual color wheel that matches popular gel palettes and color temperature presets. The fixture's color temperature range is 2,800 to 6,500K, and its CRI at 3200K is 90.



chauvetprofessional.com



Taurus UCX comes with new ethernet security feature



Lightware announce that their developers upgraded the former basic security features of the Taurus UCX, and it is ready for use. Lightware Visual Engineering is highlighting in its new application notes, that the Taurus UCX device is now containing the long waited advanced ethernet security feature. It is a port-based VLAN setting, which allows the user to decide which networks the USB-C ports are connected to, and thus which networks the connected devices can use. This way the connected devices can be separated from the corporate network, increasing network security. This new security feature is available from FW package v1.6.1.

lightware.com

The Virtual Production Revolution, Pt. 1

Written By Lee Baldock

What is Virtual Production?

If you've seen the Disney+ Star Wars spin-off series *The Mandalorian* you may be aware that you've witnessed one of the first high-profile fruits of a revolution in film production. Despite appearances, this stunning-looking series was mostly shot in a small studio in California, its wide desert vistas and alien worlds the product of high-resolution LED screens and powerful gaming engines.

Made by Lucasfilm and released in 2019, *The Mandalorian* brought 'virtual production' properly to the fore of filmmakers' thinking. But whether you've seen it or not, you will have seen many examples of this new process because it's being used increasingly, to varying degrees, in television and film. The background you see in the drama on your television screen is often content displayed on an LED wall.

The pandemic played its part in this acceleration. The wider film world was recognising the benefits of VP just as Covid-19 hit, and content producers were urgently looking around for new, safer ways of working. Virtual production fitted the bill because so much of the work involved can be carried out remotely, limiting the number of people needed on-site.

"Virtual production makes it possible for the imaginary world to be brought closer to visible reality for those actually making the film. Compared with the long-established green-screen or chroma-key techniques that it replaces, virtual production leaves a lot less to the imagination for those on set . . ."

Virtual production is rapidly becoming the leading edge of filmmaking. While the concept has been around for some years (the ASC, along with other organisations, formed the Virtual Production Committee in 2009),

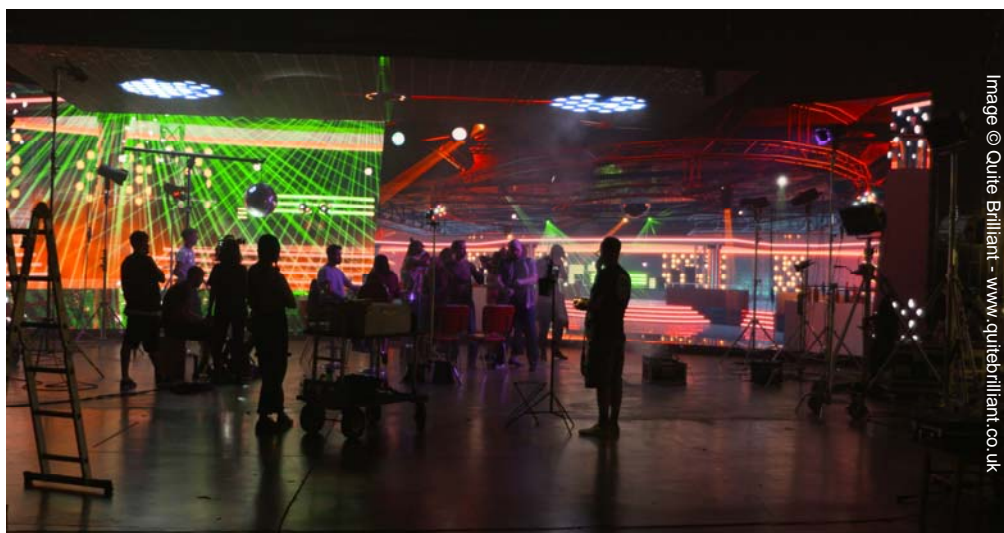


Image © Quite Brilliant - www.quitebrilliant.co.uk

today's technology has provided the practical, accessible solutions which are fast bringing virtual production into the mainstream.

Virtual production makes it possible for the imaginary world to be brought closer to visible reality for those actually making the film. Compared with the long-established green-screen or chroma-key techniques that it replaces, virtual production leaves a lot less to the imagination for those on set. It makes for a more immediate and immersive scene, and greatly reduces the reliance on post-production where computer-generated imagery (CGI) and visual effects (VFX) are added later.

With green-screen techniques, actors would be filmed against an often-massive green cloth or painted background, with the scenic content overlaid later in post-production. Their powers of imagination would be called on to a great extent. 'Green-screen fatigue' became a thing, with cast and crews becoming quite literally dulled by the experience.

In contrast, virtual production technology uses state-of-the-art LED screens to display the scenic context – cityscapes, glaciers, hotel rooms, wooded glades, banqueting halls (you name it) – which are captured in-camera.

It offers many advantages, not least of which are about control – over budgets and timescales, but also over the quality of the creative output. There are performance benefits too. For actors, virtual production offers a very different experience from working in front of a green-screen, with the need to 'imagine' the world or characters that will be created later in post-production. Here, they can see their environments in real time and react and interact with them far more effectively.

But like any significant new methodology it requires new working practices, new skills, new ways of thinking, and new approaches to creative collaboration.

About the author

Lee Baldock has been involved in the live entertainment production industry since 1994 as a journalist, editor and public relations agent.

You can get in touch with Lee at
Email: lee@lbpr.uk Tel: +44 (0)7842 808935

Click on the link below to read the article online
www.lbpr.uk/blog/the-virtual-production-revolution-pt-1



AVL WORLD

EUROPE • MIDDLE EAST • AFRICA • AMERICAS

www.AVLTIMES.com
March 2023 | #91

ECO FRIENDLY

ROBE Provides 100% Solution For 1% Quiz
 CAMEO Lights The Flying Dutchman
 LD SYSTEMS QUESTRA
 ELATION KL Panel XL IP
 ELATION KL Profile FC
 DEFENDER XPRESS
 AYRTON Zonda 3-FX

GIP CAPTURES THE MOMENT FOR RPYD

AVL WORLD

EUROPE • MIDDLE EAST • AFRICA • AMERICAS

www.AVLTIMES.com
February 2023 | #90

ECO FRIENDLY

Amsterdam Music Festival
Energises With Robe

GLP Dominate Post Malone's
Twelve Carat Tour
 CLF LED Fan XL
 AYRTON ZONDA 3 Wash

ROBE

it's time for **TE** TRANSFERABLE ENGINE

OUR RELIABILITY IN ALL WEATHER

CLICK HERE

ROBE

CONTROLLABILITY
 FLEXIBILITY
 LUMINOSITY
 LONGEVITY
 TRANSFERABILITY

www.robe-te.com

AVL WORLD

EUROPE • MIDDLE EAST • AFRICA • AMERICAS

www.AVLTIMES.com
Vol. 90 | January 2023

ECO FRIENDLY

David Garrett Is Alive With Robe
 Full Production Provides For
 The Events At Warwick Castle
 LD Systems DAVE G4X Series
 CLF BEAM 6

GLP Helps Felix Seidel Create Emotional Lighting For Asaf Avidan

AVL WORLD

EUROPE • MIDDLE EAST • AFRICA • AMERICAS

www.AVLTIMES.com
Vol. 89 | December 2022

ECO FRIENDLY

MTV VMA ROCKS WITH ROBE

it's time for **TE** TRANSFERABLE ENGINE

ROBE

CONTROLLABILITY
 FLEXIBILITY
 LUMINOSITY
 LONGEVITY
 TRANSFERABILITY

www.robe-te.com

it's time for **TE** TRANSFERABLE ENGINE

ROBE

CONTROLLABILITY
 FLEXIBILITY
 LUMINOSITY
 LONGEVITY
 TRANSFERABILITY

www.robe-te.com