

AVL WORLD



EUROPE | MIDDLE EAST | AFRICA | AMERICAS



No. 97 / SEPTEMBER 2023

GLP Lights Herbert Grönemeyer's Das Ist Los Arena Tour

ROBE Lights Daisy Jones & The Six

CAMEO illuminates the
Tante Mia Tanz Festival

Fall Out Boy with
ELATION and Magmatic

CLF APOLLO XL

AYRTON go Royal for
Shania Twain's Tour

PALMER River Series

CHAUVET COLORado PXL Curve



ROBE

SEE MORE

iFORTE[®]

OUR RELIABILITY[™]
IN ALL WEATHERS

TRANSFERABLE ENGINE



VISIT US AT
PLASA
SHOW

3.-5. SEPTEMBER 2023
BOOTH #B13

discover our latest
product innovations **for lumen beings**



PIXBAR® IP G2
IP65 LED BARS



S2 IP
IP65 LED SOFTLIGHT PANEL



AZOR® S2
COMPACT SPOT MOVING HEAD



OTOS® SP6
IP65 SPOT PROFILE MOVING HEAD




OPUS® SP5+
PROFILE MOVING HEAD

MEET US AT OUR BOOTH AT PLASA SHOW TO FIND OUT MORE!



DESIGNED & ENGINEERED IN GERMANY

 Cameo® is a registered brand of the Adam Hall Group.

For more information please visit:
cameolight.com



THE STADIUM TRIO

*„THE POWERHOUSE
IS IN THE HOUSE!“*



THE WASH BEAM FX

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



iFORTE[®]

OUR
RELIABILITY[™]
IN ALL WEATHERS

TE[™]
TRANSFERABLE ENGINE



ROBE[®]

baracca
official partner of

100
YEARS

24h
LE MANS®

The centenary of the 24 hours of Le Mans 2023 © David Piolé

www.star-way.com



 **Starway**
The magic of light



ZONDA 3

ready to create

Some luminaires have the power to transform the ordinary into the extraordinary.

AYRTON's latest creation is a luminaire with so many advantages... able to transition from beam to wash light with the greatest of ease. A versatile fixture with amazing, creative effects that makes you want to go even further, to dare, to experiment, to explore... The combinations are endless!

This newcomer to the ZONDA family line comes in an incredibly compact format. Its speed of movement and reduced dimensions increase its dynamic potential. And because of its size, it can be easily used in compositions with light curtains or matrices.

3 Series - Source
7 RGBW LED

Lumens
5,200

Zoom aperture
4° to 56°

Frontal Lens
7 x 50 mm

Weight
11.1 kg



SCAN
FOR
MORE



www.ayrton.eu



AYRTON

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



The AVL WORLD 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



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



Robe and Daisy Jones & The Six

While not a single moving light source could actually appear on camera, Robe BMFLs, ESPRITES and RoboSpots played a starring role for three different live concerts filmed for the live sections of the Amazon Prime hit Daisy Jones & The Six.

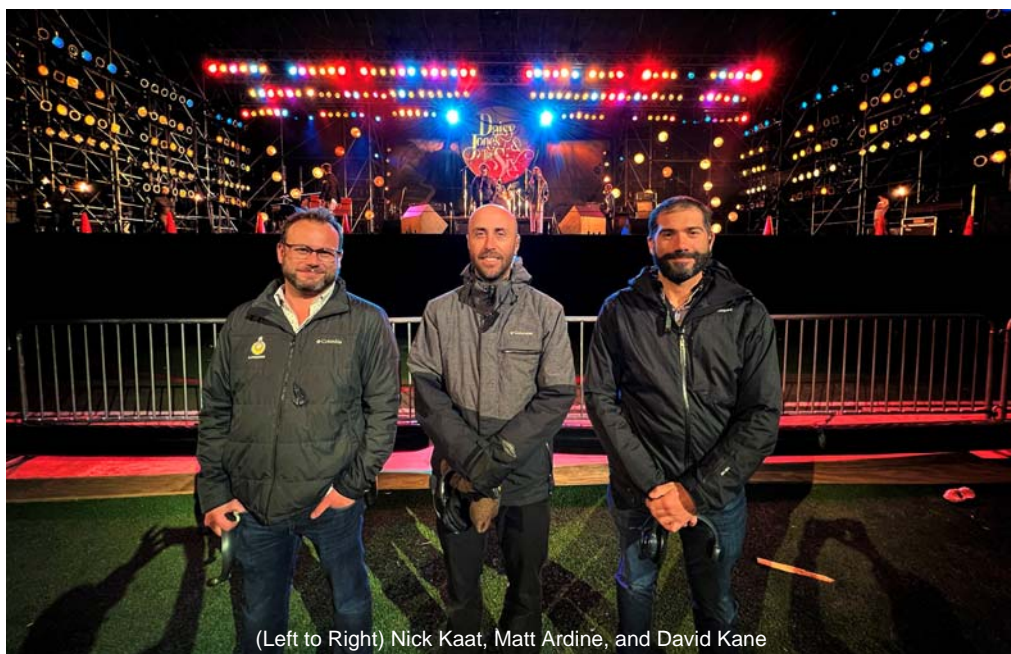
A massive effort and meticulous detail went into crafting the vintage 1970s concert looks for the series by lighting director Matt Ardine, and while the hundreds of PAR cans visible at the gigs played their part in the visuality, for practicality, the band key lighting was achieved using Robe innovations.

Matt was brought onboard by the series gaffer, Nicholas Kaat, and the two of them worked with cinematographer Jeff Cutter to brainstorm design ideas for the four concert sections that featured throughout the 10-episode first season. These depicted a theatre, an arena,

and a stadium show, all used for inserts as the series illustrated the band's meteoric rise in popularity.

The 'shows' were filmed in four New Orleans locations – the historic Saenger

Theatre, the Mahalia Jackson Theater of the Performing Arts, Tad Gormley Stadium and the SLU (Southeastern Louisiana University) Center Arena. Each involved a slightly different lighting design based on similar themes.



(Left to Right) Nick Kaat, Matt Ardine, and David Kane

For speed, efficiency, and functionality during the filming of these scenes, up to 80 x BMFL Spots and Blade moving lights were used to cover key lighting plus other essential illumination from the top and sides, chosen for their power and versatility.

Matt undertook plenty of research before embarking on the project, studying films, videos and photos of the day, and the shows – and the series – were loosely based on rock icons Fleetwood Mac. Matt even consulted their LD from back in the day, the legendary Curry Grant, and received a wealth of useful tips about how the stage would have looked and related to the technology they would have used.

Matt enjoyed the educational aspects of this, and especially looking at

Curry's original lighting plots and patch lists which he dug out from his archives. "It was a completely invaluable resource," Matt commented. Curry also gave them a heads up on how a light show would have been programmed and run, which would have been a very manual operation at the time. However, for the recording, this was done with a grandMA3. Crafting

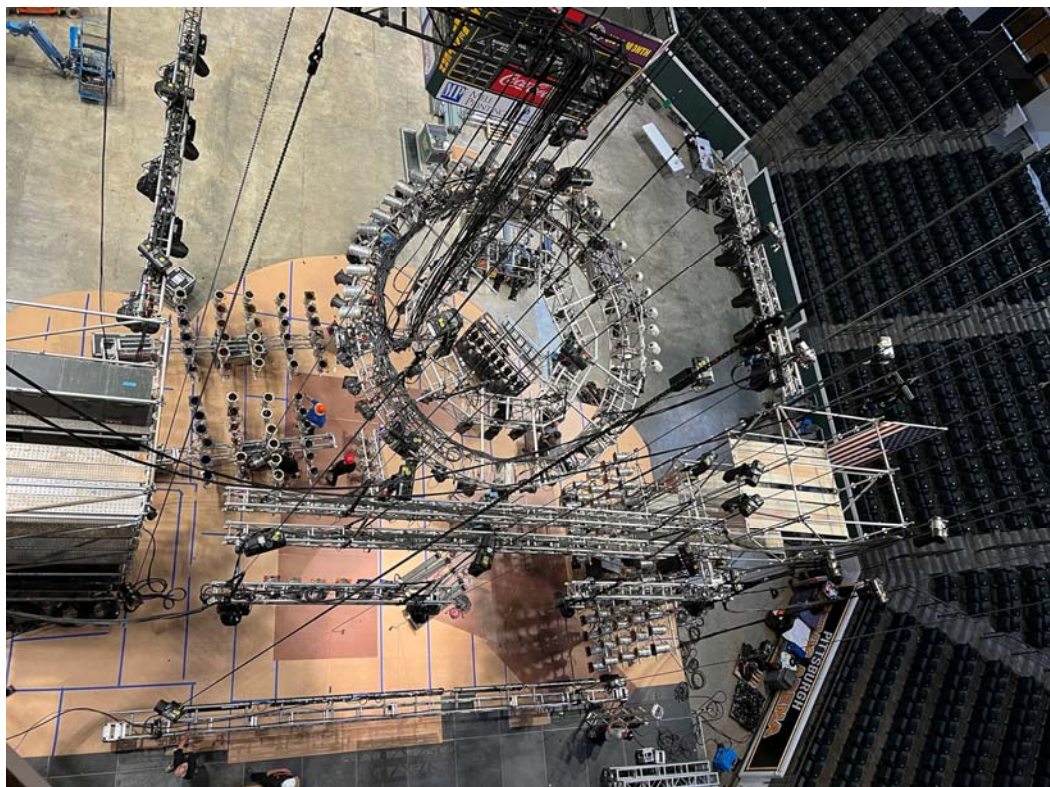
a genuine looking period stage involved rigging the moving lights high up in the rig well out of shot and obscured with PAR cans arranged to allow a workable light path to the stage. The process was more complex than it sounds! Matt closely studied elements like the colours that Curry had used and recreated them with the BMFLs. "I needed a very flexible light with a high-quality output and excellent color mixing for this" he elucidated.

Four RoboSpot systems were made available for each of the three concerts shoots by New Orleans based lighting contractor, RZI Lighting. These were running with Robe ESPRITES for the theatre / arena style shows and BMFL Blades for the stadium show ... when they needed that bit of extra punch and throw.



"I'm a huge fan of white light LEDs with CMY color mixing," explained Matt about the choice of ESPRITES, and he notes that the dimming curve is nicely smooth and there is also "no mechanical or color shift with them." BMFLs were also picked for their smooth dimming, which is vital for key lighting on camera, an art that Matt has perfected whilst working on numerous high-profile live televised and streamed shows like I Heart Radio as well as on other movies, where he will often edit the lighting design specifically for the closeup cameras.

Matt's been a fan of the RoboSpot system since it was launched in 2016, admitting that he's never really enjoyed calling spots, so the concept of telling the operator just to stay on the performer and controlling everything



else via the console appealed from the offset. In a typical set up he will have a second console running the RoboSpot luminaires allowing him to react and tweak rapidly, especially the intensity, according to the needs of the shot. For the Daisy Jones & The Six theatre shows, the ESPRITE FollowSpots were located at the FOH positions, relatively close to the stage to get the optimal angle on the band. Matt has also used them in a similar way on comedy club shows where headroom is tight.

www.robe.cz

Photos © Matt Ardine & His Crew



More than 220 GLP fixtures in use on Herbert Grönemeyer's 'Das ist los' arena tour

In the early summer of 2023 Herbert Grönemeyer was persuaded to return to Germany's arenas, having released his latest (and 17th) album *Das ist los* back in March. Whoever attends Grönemeyer's concerts quickly realises they are in the presence of an exceptional artist.

For his latest tour, creatives Gunther Hecker and Rob Sinclair (Peter Gabriel, Madonna, etc.) designed an impressive stage, including a footbridge and B stage. Hecker, who has been part of Grönemeyer's design team for years, staged this with an impressive lighting rig that included over 220 fixtures from GLP, including impression X5 and X5 IP Bars. The general technical service provider for the tour was satis&fy AG, while airformance design created the decorative elements that characterised the stage design in lightweight construction. Theatrical light and set design is important to the artist, whose roots lie in acting. Therefore,

conventional show lighting, with a lot of LED surfaces, was out of the question as was a battle of large moving lights. After Hecker and Sinclair had invested a lot of time in finding the right design vocabulary for the stage, the lighting designer was able to devote his time to the choice of colours. "The language of form is always very important to me. It's about finding a physical expression for the music – the new record – creating something of your own without copying or repeating it," emphasises Hecker.

Furthermore, there was a desire to use the album artwork – which in this case was kept in a simple brown – throughout the stage design. "With a lot of effort we were able to get a brown backdrop," Hecker says with a smile. "The backline was coloured brown, as was the floor – right down to the mic stand. In fact everything was brown. This resulted in interesting colour shifts under lighting that didn't match the usual stage visuals, which was really

exciting. On the other hand, in this case it was particularly important that the fixtures offered a high-quality and accurate colour mixture."

For this reason he used 122 GLP impression X5 washlights, 14 impression X5 IP Bars, 80 impression X4 Bar 20 and six X4 Bar 10. A movable [12m x 6m] light pod hovered above the main stage, in which three impression X5s were installed on each of nine truss ladders. Additional X5s were located on stage-high uprights





in the four corners of the main stage, as well as in the stage roof and on the catwalk, plus the floor of the B stage. The pod construction was framed by impression X4 Bar 20, which also traced the contours of the stage with light. The large light pod was not only the central eye-catcher on the stage, but also a prerequisite for its variable looks. "The pod was about much more than just lighting the stage," explains the lighting designer. "By moving and tilting the light construction, we constantly managed to achieve a new look and were able to vary the drama."



Hecker had his first encounter with GLP's new impression X5 washlight during a TV production – and was immediately highly impressed by its colour mixing attributes: "With the X5 I could mix colours in very fine steps and nuances for the first time; the special lime chip and various CTO tones make this possible. My personal X5 highlight, however, was a colour chaser between white and red that I hadn't seen before. The colour mixing of the X5 works incredibly well – I couldn't have done that with any other lamp in this form."

Since Hecker is not a fan of pixel light, the current Grönemeyer tour also marked his first use of the impression X4 Bar. He first placed these fixtures in a line at the back of the stage over a distance of approximately 30 metres in order to illuminate the large backdrop, which was also partly used for projections.

"The GLP Bars are excellent for creating area lighting – exactly what I needed for this production to illuminate the 30-metre-wide and 12-metre-high backdrop," he confirms.

At one point, however, he reached his limits with the X4 Bar: "I really wanted to create a two-dimensional light image in which the light would shoot from bottom to top. But with the X4 Bar you cannot, for example in [Cologne's] Lanxess Arena, visibly shine 20 metres



upwards. I had already heard about the new impression X5 IP Bar and called GLP's Oliver Schwendke at short notice to inquire about it. Olli got straight down to business and had 14 impression X5 IP Bars to me within four days!"

In this way, the missing images could be realised. With almost twice the output compared with the X4 Bar, the even more generous zoom (4.5°–60°) and the motorised tilt, the designer generated three individual looks just for the backdrop using the impression X5 IP Bar. Since there were four tour stops and also stadium concerts, the weatherproof version (IP65) was also an advantage. Hecker concludes: "GLP is an owner-managed company, and you notice that as a designer. The team, especially Olli Schwendke, is very committed, totally flexible and responsive. That impresses me a lot."

www.glp.de

Photos © Carsten Klick



Ayrton Domino fixtures go royal for Shania Twain's Queen of Me Tour

Ayrton Domino fixtures have hit the road with country music royalty accompanying multi Grammy-winner, Shania Twain, on her "Queen of Me" global tour. ACT Entertainment is the exclusive distributor of Ayrton lighting in North America.

"The show is themed around Shania's new album, which also features a handful of her classic hits. Waking Up Dreaming is the opening song and best describes the theme of the show," says Nashville-based André Petrus, the tour's lighting director and console programmer. "It's a journey through space on a rocket ship which crashes into Twain Town. The show is packed with 3D animations, including an LED floor that really gives every seat a good perspective."

Shania Twain's Queen of Me Tour will play some 80 dates throughout North

America, the UK and Ireland this year. The best-selling female artist in country music history kicked off the tour in Spokane, Washington in April; it will visit the UK and Ireland in September and wrap in Vancouver in November. It marks Twain's first tour in nearly five years and follows the release of her eponymous album, which is her sixth original full-length offering, her first record since 2017 and the debut of her new label partner, Republic Nashville.

Petrus explains that, "Shania creative directs her own shows and wanted the set to be made up of LED so it can consistently morph into different scenes. She wanted to feel immersed in the content so we carried an LED floor and LED IMAG screens so the entire show feels totally enveloping."

Cory FitzGerald, a Senior Partner and Lighting Designer at Silent House

Studios in Burbank, acted as production designer for the tour and devised the screen configuration and truss layout.





Domino Profile

“The show started with the placement of screens, including a main upstage screen, large LED fascia, LED floor and a header that borders stage right and left and the downstage,” says Petrus. “Once the screens were confirmed, then it was time to fit in the lighting with a giant box truss that runs upstage to downstage and a downstage truss that floats over the header with 13 Ayrton Dominos, plus another six Dominos used for floor shin kickers.”



Photo © Andre Petrus

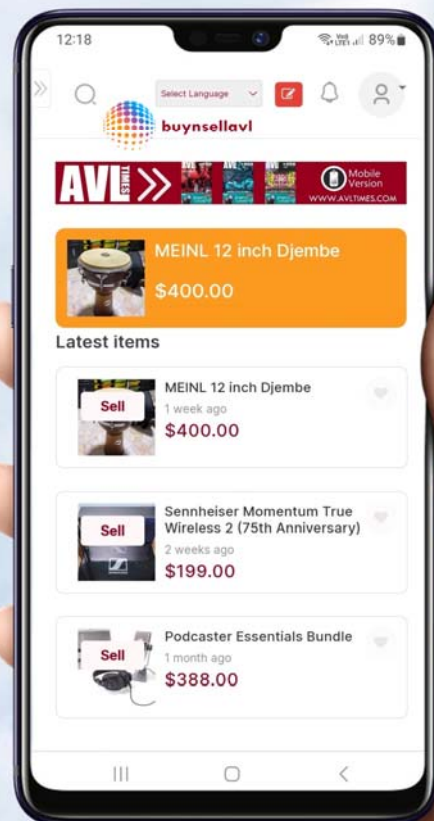
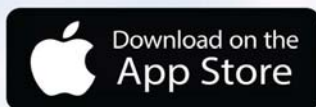
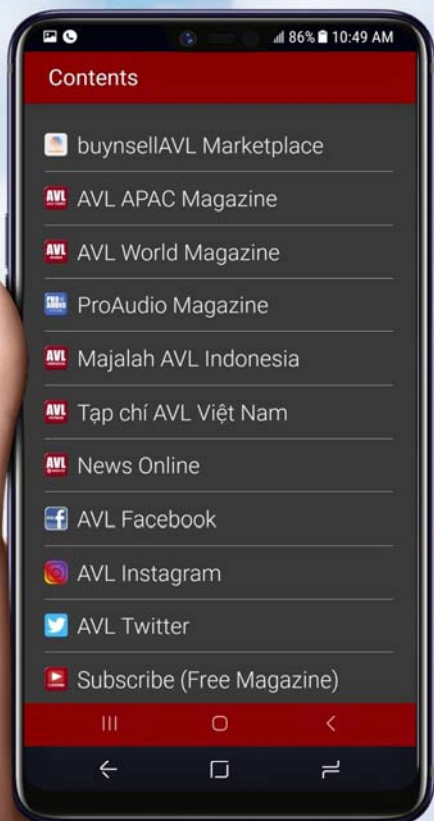
With such an LED video-intensive show Petrus chose Domino fixtures for their ability to cut through the presence of so many screens.

“They are by far the brightest hard edge we carry, and the optics are phenomenal,” he says. “Generally, we use them for aerial looks that really help give the entire picture a frame.”

Petrus notes that, “the support I got from ACT was top notch, as always. Ryan Kanarek and Aria Hailey have always answered my calls and helped me through a number of situations. Bradley Cronenwett and Doug Mekanik have set me up with anything I’ve needed. The ACT team is great!”

www.ayrton.eu

Got the **AVL** App? Now available on your favourite device





Jose Lorenzo commends Obsidian NX4™ control on UK dance productions

In 2022, lighting professional Jose Lorenzo used Obsidian's NX2™ lighting console to great success on Giovanni Pernice's "This is Me" dance show so when the Strictly Come Dancing star decided to tour a bigger show in 2023—"Made in Italy"—the designer again turned to Obsidian, but this time upgraded to the greater control possibilities inherent in the NX4™.

"Because it was a bigger show, "Made in Italy" required an expanded control surface and more controls," Lorenzo explains of his decision to upgrade. "There was more busking involved and I needed access to more faders and more buttons. Also, as requirements have increased and Giovanni has become a bigger artist, there are more stage elements that require direct control. The time was right to upgrade and the NX4 was the right console to grow with."

The NX4 is the logical next step in Obsidian's ONYX lighting control platform, a full-featured console that offers 44 playbacks (10 motorized, 12 sub, 22 playback executors) vs 10 playbacks with the NX2. Lorenzo says that having the motorized faders made a massive difference.

"When you've got motorized faders it makes your life a bit easier and just clears your head when you're operating the show. The fact that you can see what is actually up or down, what fader is acting or what fader is not, is invaluable."



NX4 at Theatre Royal Drury Lane

With the bigger show and the need for direct access to more controls, Lorenzo says the NX4 was the right choice. “It gives you a clearer picture of what’s happening and what’s active. As you move through pages, you see the faders moving so it makes operation easier. Even some of the controls like haze or house lights, things I rarely change during a show that we used to have on the touchscreen as virtual faders, we have now moved to the bank of faders on the left hand side, which again makes everything a bit more visual. It’s easier to overview rather than having to flip through the different screens.”

The NX4 provided Lorenzo with other advantages like the use of external monitors for an even better overview and EtherCON connectively that he finds useful and more secure. He also takes advantage of the console’s included Capture Duet™ lighting design software license.

“We used Capture all the way through pre-production and I’m a big fan,” he states of the lighting design, documentation and visualization software. “Obsidian talks to Capture seamlessly and vice versa. It’s really quick with no hassle and the rendering engine is really good. Sometimes connecting a console with a visualizer can be a problem but Obsidian and Capture is pretty much plug and play.”

Lorenzo used the NX4 as the main console on “Made in Italy,” running XNet, sAcn and Art-Net timecode with an NX2 console as backup. The show toured through England, Scotland, Ireland and Northern Ireland, 97 venues altogether from mid-January until the start of May. Following the tour, Lorenzo used the same setup for “Him & Me,” a tour with Giovanni Pernice and another Strictly Come Dancing star, Anton DuBeke.

“Made in Italy” and “Him and Me,” both of which highlight dancing and showmanship supported by a cast of dancers and singers, used similar setups with up to 6 Universes of DMX and roughly 60 moving lights and 30 static lights plus haze and atmospherics.



Jose Lorenzo and NX4

When “Made in Italy” held a special gala night at the London Palladium in April, Lorenzo had his NX4 there running 16 Universes across a large rig of 130 intelligent fixtures. “We cloned our touring fixtures to the fixtures at the Palladium and the cloning went really well. That’s something I really like from the latest ONYX versions, how cloning and swapping fixtures is just getting smoother and smoother. When you are on tour sometimes you need to attach your showfile to the venue rig and with Obsidian it is really easy to clone and swap fixtures which makes it a no-hassle procedure for the operator.”

Lorenzo continues to use the NX console’s built-in pixel composer DyLOS, a full media engine that provides a new way to quickly program dynamic lighting effects by mapping video files to the color systems of lighting fixtures. “I absolutely love Dylos,” Lorenzo exclaims. “It’s an amazing new way to create effects by using presets on videos to make dynamic effects. It has given us a new range of possibilities and is one of the most powerful tools I’ve seen integrated in a lighting console in quite a long time.” Applying video files to lights provides for easy effects composition while allowing users to build chases in seconds, something that would take hours and hundreds of steps by conventional programming.

Lorenzo uses a pair of NETRON EN12™ Ethernet to DMX gateways and a pair of 10-port NETRON DMX 10-5™ DMX splitters for data distribution. He also hooked into and controlled the house lights at each venue. “Networking with the Obsidian series products is really easy and straight forward compared to piecing together a system using different brands,” he said. “It is very stable, the functionality is great and access through the web browser is simple. It doesn’t require a lot of training in order to patch. Configuring is straightforward and when we have a new technician it’s very easy for them to find out how to make a change on NETRON because the interface is so easy.”

Lorenzo transitioned from another lighting control platform to Obsidian’s ONYX in 2019 and hasn’t looked back. He is currently wrapping up summer dates for the “Him and Me” tour, which will again be out for a full schedule of shows in 2024. “As the show has gotten bigger and we go into bigger venues, auditoriums and concert halls, people often come up to me and are curious about the console,” he says, adding that he takes the opportunity to train programmers on the platform. “I’m more than happy to show them”

www.elationlighting.com



TVP – Polish National TV keeps rolling with Robe

Poland’s national broadcasting organisation Polish National Television (TVP) S.A. broadcasts across 24 TV channels and is a hotbed of news, opinion and diversity with creative production and programming covering every genre of broadcasting from news and sports to drama, soaps, talk shows, documentaries, comedy, debates, political commentary and current affairs, music shows, cultural and educational programmes and many more. It also produces its own series and movies together with an array of festivals.

The organisation has enthusiastically invested in Robe moving lights over the years with over 600 now in the inventory! The first Robes to come onboard were 24 x Colour Spot 170s in 2005 – which are still working although not in daily use – and the latest were 32 x ESPRITES, delivered during the pandemic in 2021 by Robe’s proactive long-term distributor, Prolight. At the time, these were the first ESPRITES in Poland.

Telewizja Polski’s HQ is in Warsaw, with six studios and three spaces for films on

a site that is currently under redevelopment to increase size, capacity and ensure the whole facility is equipped with technology for the future. There are 13 regional TVP centres dotted around the country’s major cities, each broadcasting their own regional channels and content, so it is a busy and lively environment in which to work and spend time.

Head of lighting Miroslaw (Miro) Madry oversees all the studio lighting and effects lighting for outside broadcasts and has been in the post for seven years. He coordinates a department of 120 people, working closely with a team of talented and experienced lighting operators. These include Andrzej Jakubowski

who has been with TVP for an incredible 46 years ... and still loves his job.

One of his gigs is operating lights on the popular and high-profile Breakfast show which currently has 30 x LEDWash 600s and other luminaires lighting the live artist’s stage.

The number of Robe products has steadily clocked up over the years. Another major purchase came in 2011 when they invested in 100 x LEDWash 600s, which quickly became



Miro on the left and Andrej on the right,
with Robe Polish distributor Prolight's
Rafal Rzczkowski in the middle



a workhorse unit, and all of which are still in daily use. As soon as the updated LEDWash 600+ and then the LEDWash 600X were released, more '600' series were acquired. They also have over 60 x LEDWash 800s.

"They've been widely adopted for many reasons," reflects Andrzej, "mainly for their light weight and the soft, even output which is perfect for TV." He adds that the colour mixing is "beautiful" and enables multiple moods to be created. "They can even be used like a fresnel and are ideal for so many different tasks, like filling backgrounds and illuminating sets, not just for effects," adds Miro.

Over 60 x Pointes joined the stock in 2015, then 100 x LEDBeam 150s and 100 MegaPointes were added over the next few years.

The ESPRITES were chosen after a lot of research, discussion and shoot outs, and are used for key lighting on most of the newer shows being produced out of Warsaw.

"The output is powerful and even, and no replacement bulbs are needed," Miro noted, adding that if they require a different type of LED engine, these could be swapped out thanks to Robe's ground-breaking TE (TRANSFERABLE ENGINE) technology, which allows different or replacement LED engines to be fitted to the fixture.

"This really enables products to retain their value over time," stated Miro, "and that genuine longevity and Robe's commitment to long term strategic planning is super important to an organisation like TVP. The hardware can carry on for several years as the light source can be replaced, and this is something unique to Robe right now!"

They have had the ESPRITES in use regularly for 2 years and have not had a single issue. "It's testament to their robustness and build quality," commented Andrzej.

Both Miro and Andrzej also note how the MegaPointe is a firm favourite fixture for both, and another that gets

used constantly due to its versatility. "It is a fantastic light to have in the toolbox," affirmed Miro, adding that it is also essential to have a good relationship with the local distributor, and to get the service and support needed for a slick, fast-paced broadcast environment.

Looking ahead, they see Robe's fast expanding iSeries of IP rated products – which mimic almost exactly the size, weight, output, and appearance of their non-IP rated equivalents – as another Robe technical coup. "The adaptability of being able to mix the two types of fixtures is unique to Robe," says Miro, "and Robe is at the cutting edge of this concept."

The IP rated products are of great interest as TVP produces and delivers a lot of OB work, much of it during the Polish winter with weather conditions that can be as extreme and intense as it gets!

www.robe.cz

Photos © Louise Stickland



LD Connor Sullivan reimagines Fall Out Boy with Elation and Magmatic

American rockers Fall Out Boy released their first new album in five years in March, *So Much (for) Stardust*, and then kicked off their *So Much For (Tour) Dust* tour in style on June 21, playing a 27-song set at a packed Wrigley Field. Lighting design is by Connor Sullivan of So Midwest, Inc., who is using Elation's new Fuze Wash 500™ on his tour design, along with Prisma Wash 100™ lights from Magmatic effects. Lighting supply is by Upstaging.

The new album has been described as 'cinematic' and indeed the tour's creative directors Amber Rimell & Bronski of TAWBOX, along with Connor, talked about doing something for the tour that was more story-telling and theatrical. The entire point, says Connor, just like the new album, "was to show separation and difference while also showing balance. We have our outward sides that we show the world and our inside that we keep to ourselves and we wanted to capture that on stage."

Connor and TAWBOX conceived a captivating concept based on asymmetry, involving two distinct halves of the stage merging into a harmonious, balanced whole. Connor elaborates, "I explored the idea of intentionally overloading one side of the stage, while leaving the other side relatively bare. Stage right represents the facade, the outward-facing aspect that showcases theatrical elements, while stage left embodies the raw essence, stripped down to its rock 'n' roll core. It serves as the backbone of the show." In order to accentuate the contrast

between the two sides, Connor opted to minimize the use of horizontal trusses spanning from right to left, instead incorporating numerous forms. On stage left is a collection of hybrid fixtures capable of producing both beam effects and rock 'n' roll aesthetics, while on stage right, spotlights and wash fixtures dominate the lighting setup.



Photo © Andy Jauregui

Creative Director: Bronski, TAWBOX
 Lighting Designer: Connor Sullivan, So Midwest Inc.
 Production Manager: Chad Olech
 Tour Manager: Joshua Scott
 Lighting Crew Chief: Sandy Paul

Lighting Crew: Max Mackintosh, Olivia McGahan, Benjamin Meserole,
 Paul Mundrick, Ian Waite, Adam Zies, Dave Zuniga
 Video Director: Jack Edinger
 Video Crew: Jeff Dooley, Daniel Norris



Photo © Andy Jauregui

And where do the Fuze Wash 500s come in? Connor explains, "Positioned directly above the band, there is an automated downstage pod. One particular scene transports us back in time to when the band was just starting out in Joe's attic and to bring this concept to life, we conceived an automation pod. Initially, I considered using parcans or moles, but I wanted something that offered greater versatility. The Fuze Wash 500 stood out with its giant lens and the perfect color." Connor reveals that the setup is a bit of an homage to the Nine Inch Nails Tension tour, with the pod

FUZE WASH 500™



descending right above the band's head, unaccompanied by any other fixtures.

The automation pod is made up of 60 Fuze Wash 500 fixtures housed in two 30 ft x 4 ft truss pods. Each pod contains two rows of 15 lights each. "They come down as a unit and as the show progresses they start moving and getting more animated with different positions," Connor explains. "Their first appearance is in the show's third scene (out of eight total) then they disappear for a while and reappear in the last two scenes for full-on rock 'n' roll looks."

The Fuze Wash 500 is a full-spectrum LED Fresnel moving head that houses a 500W RGBMA LED engine with high CRI. It projects a soft field light up to 17,000 lumens and includes a wide zoom, high-speed strobe and more. "They have such an amazing front lens and that was the look I was going for, a small fixture with a wide lens and LED and it works great," Connor says. "The color looks amazing and it's been great to see them in action on tour."

Due to the absence of LED screens or a backdrop LED wall that allows for easy visual changes, the scenic designers at TAWBOX sought to explore additional possibilities for their scenic pieces.

"Everything you see behind the band is 'hard' scenic, either painted backdrop or

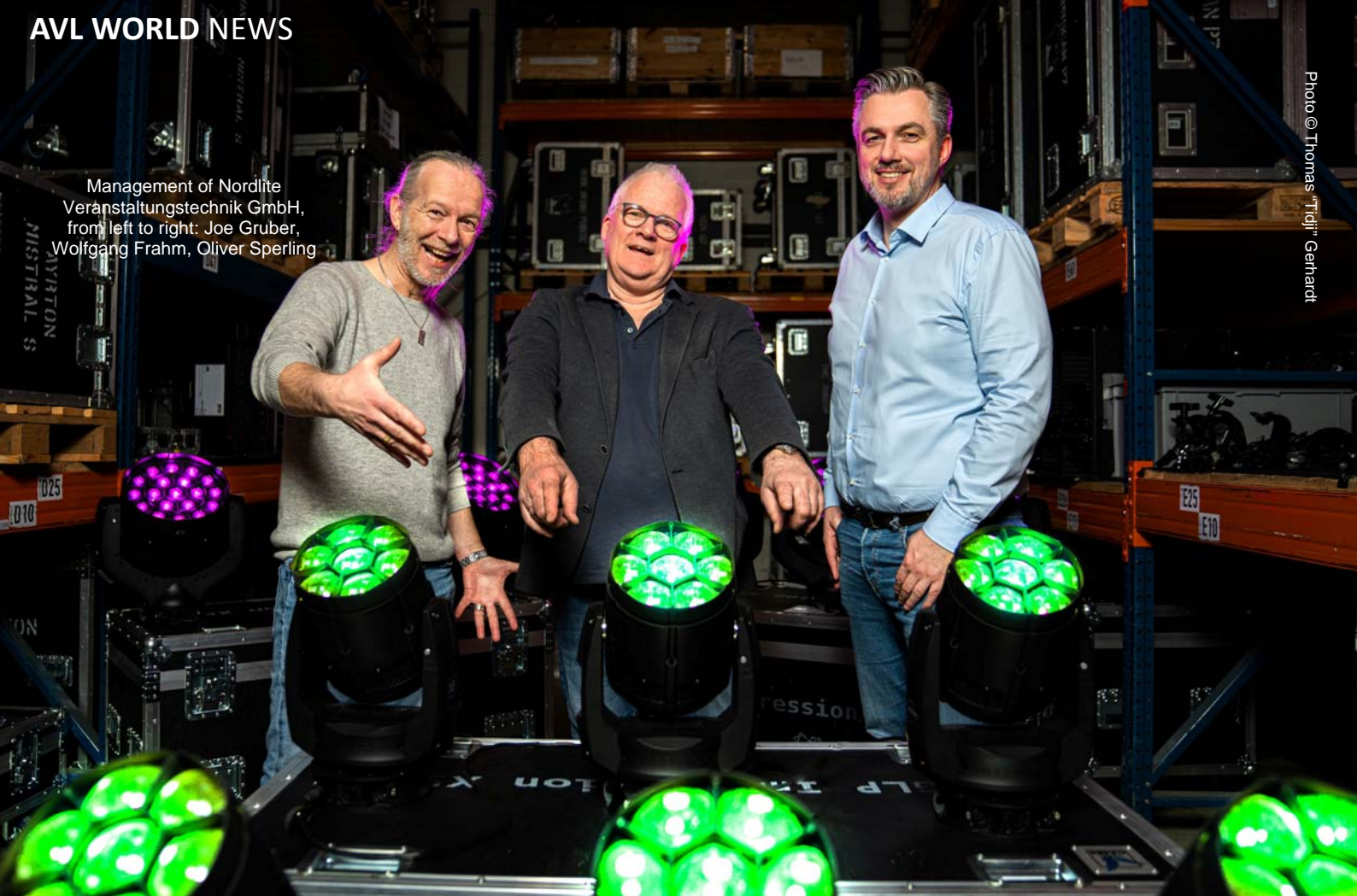
inflatable," Connor explains. "Really the only way to change that is to color it with light. We wanted to expand our options and one of the ways to do that was to use UV paint."

The UV-painted scenic called for a UV wash light to set it aglow and the task fell to the Prisma Wash 100™, an IP65-rated UV wash luminaire that produces 365nm peak true UV output with zero visible light. "It's a bit of a secret in the show," Connor says of the effect. "We wait and wait and then we snap it on! All of a sudden the backdrop glows – giant starfish, submarines – it's really cool. We have 12 fixtures mounted to the mid-stage proscenium that cover the entire upstage."

Supplying the 300+ fixture rig for the Fall Out Boy So Much For (Tour) Dust tour is Upstaging, an invaluable partner that Connor expresses his admiration for. "I absolutely adore Upstaging. They are always on top of everything and are always ready to accommodate anything I happen to ask of them. They have the best crews and I love that they are more than just a warehouse with gear but a bunch of good-hearted Midwestern folks who really look at the show and come with great advice and input."

www.elationlighting.com

Management of Nordlite
Veranstaltungstechnik GmbH,
from left to right: Joe Gruber,
Wolfgang Frahm, Oliver Sperling



Nordlite opts for GLP's impression X5 Series

Nordlite Veranstaltungstechnik GmbH is a leading regional provider of event technology and set construction solutions. The Hamburg-based company offers various complete solutions in the event sector, from conception and design through technical planning and implementation to dry hire. The clientele primarily includes large and medium-sized companies.

In order to permanently be able to offer discerning customers state-of-the-art materials, Nordlite continuously invests in the latest technology. In the spring of 2023, managing director Wolfgang Frahm's attention turned to GLP's new impression X5 Series. Since then, both the impression X5 and the impression X5 Compact have been available in large numbers. "From our point of view, the impression X5 and X5 Compact are currently the best products on the market," says Wolfgang Frahm. "The X5 Series definitely sets new standards. Basically, in our 30-year company history, we

have always had the best experiences with GLP products. The devices have a long service life and the manufacturer's product cycles are also reassuringly long; this increases the profitability of the investment and is therefore a good decision from a commercial point of view."

Proof of the X5 Series' quality was evident at an on-site demo. "In my opinion, the quality of light and colour mixture are currently unparalleled on the market," adds Frahm. "On the one hand, this is how we meet the high requirements of our customers in the project business. On the other hand, the GLP brand enjoys a very high level of acceptance on the market, so that we receive numerous rental inquiries." Both the impression X5 (19 x 40W RRGB LEDs) and the impression X5 Compact (7 x 40W RRGB LEDs) find favour with users worldwide with their excellent colour quality and unprecedented precise colour mixing, combined with very high light output. Thanks to the new GLP iQ.Gamut colour algorithm, all devices

in the impression X5 series generate a clean white point with a CRI 90 / TLCI 90 at 6,500 K. They also offer the option of quickly switching to other fixed colour temperatures, all of which are precisely calibrated on the colour temperature curve and offer consistent colour quality. With the new, super-fast 1:16 zoom mechanism, the impression X5 and X5 Compact offer an assertive, parallel 3.5° beam and a homogeneous wash of up to 60.

The Nordlite managing director confirms that trust in GLP has grown over the decades: "GLP is a reliable partner that offers us first-class products. We don't want to do less for our customers. We have had GLP fixtures in our inventory since 2008 and they have always proven to be very good and reliable investments. [GLP key account manager] Oliver Schwendke has been looking after us reliably, competently and with commitment for years."

www.glp.de



Painting with Light delivers Happy Belgium finale spectacular

Creative visual practice Painting with Light (PWL) was asked by the Agoria Sports and Entertainment Technology club to show direct and design lighting for an epic mixed media visual spectacle - lighting, lasers & fireworks - which was the finale segment of the official 2023 Belgian National Day celebrations.

This year, the occasion also coincided with the 10th anniversary of the coronation of King Philippe of Belgium, making it extra special. The overall event which included a 2-hour music festival, was titled "Happy Belgium". The 15-minute Finale show – full of gripping visual moments and WOWs – was developed for the Syndicat d'Initiative-Bruxelles Promotion (SIBP) and staged against the imposing and dramatic backdrop of Cinquantenaire Arcade, a grand 30-metre-wide, 45-metre-high triple arched architectural monument in Brussels' Parc du Cinquantenaire.

The PWL team was led by the company's founder and creative director Luc Peumans who collaborated closely with Patrick and Nathan Awouters (creative director and technical manager respectively) from Agoria partner Laser System Europe (LSE), who provided the lighting equipment and 40 lasers for the show.

Pyro specialist Arteventia's Edouard Grégoire designed and supplied the breathtaking fireworks together with his team. A dynamic and highly balanced blend of these three distinctive visual media combined to produce this show-stopping finale. It was set to a special soundtrack composed by Patrick Awouters.

On the lighting side, a full set of IP rated fixtures was installed on and around the Cinquantenaire and the galleries and colonnades of its associated buildings, which curve away to the sides of the striking monolith.

Fixtures comprised a mix of beams and washes and included 60 x PR Lighting AQUA 580 Beams, 18 x AQUA 580 BWS, 50 x AQUA LED 600 Spots, 30 x FOS F7 strobe washes, 10x Explor X2 Wave Flamers and 14 x hazers to assist with atmospherics, all of which were supplied by LSE.

In addition to these, Luc tapped into 18 x of the music festival's Chauvet ColorStrike M motorized strobe/wash fixtures that were part of the festival package and supplied by Splendit for DDMC, the event producers for that segment with their technical partner, More to Show. "We needed IP rated fixtures for all the obvious reasons," stated Luc, alluding to the general unpredictability of the weather! "All the lights were in exposed positions, even the ones lighting the underside of the Cinquantenaire arches, and of course they needed to have the power and features required to help make the show look fantastic!"



Photo © Nathan Awouters



Photo © Nathan Awouters



Photo © Nathan Awouters



Photo © Nathan Awouters

While it wasn't an overly large rig, Luc, a big exponent of lighting 'appropriately' and not wasting resources, made every fixture work hard, efficiently, and effectively. "It was very much a case of having a practical and manageable number of fixtures, being imaginative and making them look good with the layers of lasers and firework effects," all of which gave the show great depth and dimensionality on top of the base layer of scenography provided by the magisterial architecture. Luc explained that once the soundtrack was finalized, the galvanizing part was to integrate these three distinctive visual elements into a fluid narrative collage that included the location and working everything to the allocated budget.

Much of the magic happened in a Synchronorm Depence previz suite as they visualized the show, critical to its success as in reality they had precious little situ time for programming on site when dark, the time condensed to around 3 hours over two nights!

A run through on the first evening was without pyro but produced plenty of notes, all of which had to be addressed and solved by the next day in PWL's previz suite onsite, with a further 1.5 hours the following night to review. To assist this process, a simulation of the fireworks was created by Arteventia that gave a realistic visual of the effects, and this was invaluable to the process. "We worked brilliantly as a team and enjoyed great communication and understanding of each other in formulating a great audience experience," noted Luc. The final show was fully timecoded and synched to the music track.

Painting with Light's lighting programmers were Tibo Spiessens and Jeroen Opsteyn using a grandMA3 and the pre-programming was completed in Depence 3 in their visualization Studio. The associate lighting designer was Sieben Vannuffelen and the production Manager for LSE was Hans Cromheecke. LSE's lighting crew were Arnaud Favry, Jonathan Mulders, Fabian Fizaine,

Jonathan Gault and Jules Roulet, and tec'ing the lasers were Thomas Avisse and Giovanni Laera. The lasers were designed and programmed by Patrick's son, Nathan and LSE's artistic consultant was Marcos Vinals. Working alongside Edouard on Team Arteventia was technical manager Gabriel Legrand, Project manager Jean François Homerin and firers Anthony Poveda, Jordan Van Cappellen, Emmanuel Legrand, Amaury Vanderborcht and Claudel Doucel.

Luc concluded, "While all of us involved work on massive events worldwide, it was a very proud and magical moment to be producing and presenting such a unique live experience on this huge scale for our own country and highlighting our heritage, history and one of the country's landmark monuments. This really resonated in highlighting some of the original and creative show and production talent right here in Belgium!"

pwl.be



New dimensions: Cameo illuminates the Tante Mia Tanzt Festival 2023

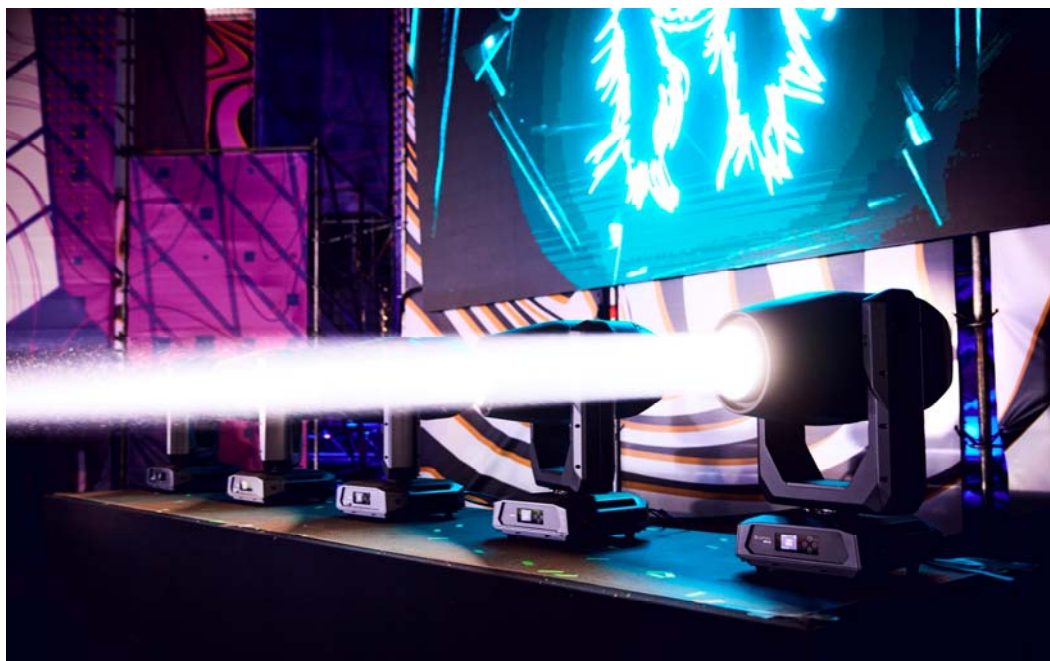
On May 18 2023, the sixth edition of the Tante Mia Tanzt Electro Festival took place in Vechta, Lower Saxony, Germany. Top DJs such as Netsky, Steve Aoki and W&W played on the 68-metre-wide and 14-metre-high stage in front of around 20,000 spectators. As in the previous year, Eventures GmbH was responsible for the technical event equipment of the open-air festival in 2023. Tante Mia also relies on continuity behind the lighting console: lighting designer Milan Spira already used a lot of moving lights from Cameo for the 2022 edition, and this time opted for the OTOS, OPUS and ZENIT Series.

For Milan Spira and his video partner Paris Yilmaz – who form the creative collective Clubkind Design – the challenge was to deal with the organiser's reduced budget: "We used fewer lights overall this year than in 2022 and also reduced the LED walls on stage. So the challenge was to make

the lighting setup as efficient as possible so that it doesn't look like 'less' to the audience on the huge stage."

For this purpose, Spira and Yilmaz divided the stage into several levels, on which a total of 56 Cameo OTOS H5 IP65

Beam-Spot-Wash Hybrid Moving Heads were distributed in groups of five and primarily used for beams and fan looks. "This way, the overall image looks bigger and has more depth," Spira explains. As the budget and stage setup did not allow for hundreds of fixtures,





Spira needed a multifunctional fixture that could produce both the cutting beams typical of EDM festivals and gobo projections. "The OTOS H5 forms the centre in my lighting design and offers everything I need: bright beams, cool gobo looks and IP65 outdoor capability."

In addition to the open-air main stage, Tante Mia Tanzt also offers a tent stage in the "Diele", where house, future house and live acts find their home. Here, the OPUS H5 Beam-Spot-Wash Hybrid Moving Heads and ZENIT W600 SMD LED Wash Lights dominated the lighting setup.

"We took our cue from a diamond in terms of stage and truss shape, framing the artists in the ceiling with the OPUS H5s as if they were in a cage," Spira explains. In addition to the vertical "cage beams", the OPUS H5s – like their IP65 brothers on the outdoor stage – were also used for gobo projections. The ZENIT W600 SMDs sat in the truss to illuminate the marquee in colour and on the stage floor for massive strobe and blinder effects.



Cameo Products at Tante Mia Tanzt Festival

51 x Cameo OTOS H5 – IP65 Beam-Spot-Wash Hybrid Moving Head

24 x Cameo OPUS H5 – Beam-Spot-Wash Hybrid Moving Head

18 x Cameo ZENIT W600 SMD – Outdoor SMD LED Wash Light



www.cameolight.com

www.adamhall.com

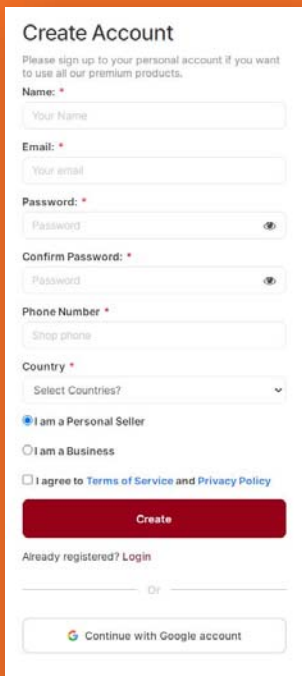
www.eventures-gmbh.de

START SELLING ONLINE AS EASY AS 1, 2, 3, ON www.buynsellAVL.com

Introducing buynsellAVL.com, the easiest step to taking your business online with your own e-commerce store

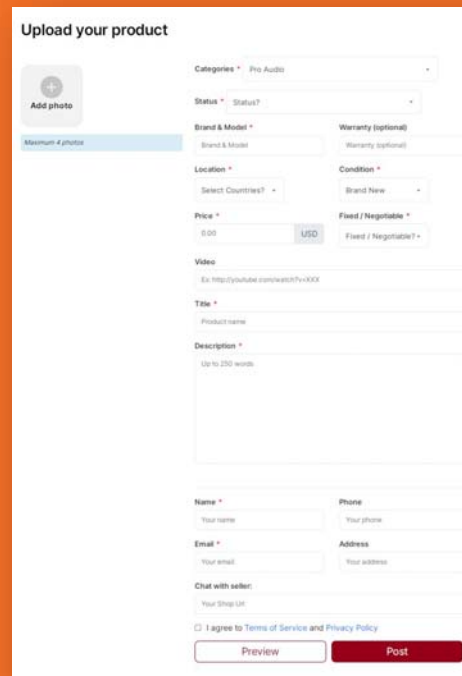
Unlike the usual Pro AVL (Audio/Video/Lighting) marketplace websites, buynsellAVL.com is not a strictly "used-gear" site. You can choose to create your own store as a personal or business account. In fact, this site is ideally suited for brands and distributors to have a very affordable e-commerce presence for directly sourcing the interest of new customers. And the best part is, we do it for a ZERO (0%) percentage commission. Stop waiting for the perfect time to start ... **START SELLING TODAY!**

Step 1 — Create Account



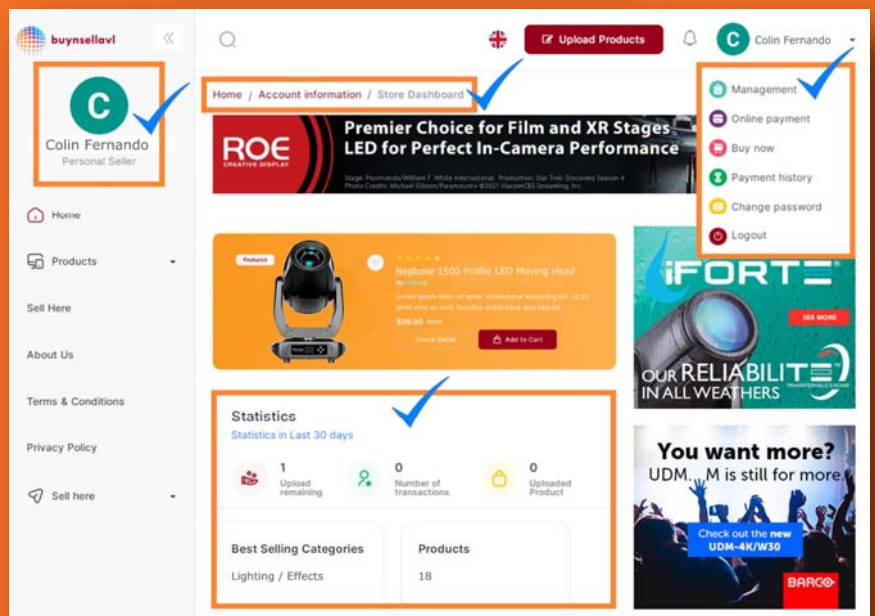
- Create your own Store for free
- Choose to have a Personal or a Business account
- NO credit card information and payment needed
- Click CREATE
- You are ready to start selling!

Step 2 — Upload your product



- Up to 4 images
- Link a video
- List as: Brand New, Like New, Lightly Used, Well Used
- Include your contact details for the buyer to contact you directly
- Click POST
- Your item is now looking for a buyer!

As a Personal or Business Seller, your Store Dashboard offers you with simple navigation tools so you can easily maintain and monitor all your previous and current sales transactions.



Click here

WWW.BUYNSELLAVL.COM





Ayrton Cobra hits the sweet spot for Zucchero's World Wild Tour 2023 at Campovolo

With a wealth of platinum and gold records to his name, Italian singer-songwriter and 'father of Italian blues', Zucchero Fornaciari, affectionately known as Diavolo in R.E, celebrates his 40-year career this year with his World Wild Tour 2023. The tour kicked off in New Zealand in April, before returning to Zucchero's home town of Reggio Emilia on the 9th and 10th of April where he played with huge success to capacity crowds at the RCF Arena, formerly known as Campovolo.

With these two shows, Zucchero inaugurated the new-look Campovolo which now has a 35,000-seat capacity, and a purpose-built 5% slope that ensures optimal views and acoustics across the whole site, making the RCF Arena the largest outdoor music venue in Europe.

Zucchero's lighting designer, Daniele De Santis, chose 60 Ayrton Cobra for the key feature of his lighting design for

these two special shows, knowing he wanted a fixture that was powerful enough to make a mark across the huge space.

"I was intrigued by Cobra from the very first moment this fixture was released onto the market," says De Santis. "I was fascinated by the opportunity to use a laser source that could give me the ability to 'go far'. To have a tracer beam that would draw a sharp, clear shape in the air, with vivid colours even at long distances."

The 60 Ayrton Cobra were positioned around the entire structure of the 80m wide by 18m high stage, with the function of defining the frame of the whole stage and visually enlarging the lighting system.

"The goal was to extend the lighting system in all directions,"

explains De Santis. "The concert area was very large and it was important not to exclude any part of the audience."

COBRA





I didn't want those sitting at the sides or at the back - at about 200m away - to feel excluded. I wanted each of them to feel they were part of the concert, and that they were enveloped in the beams of light coming from the stage. I didn't envisage putting lights on the delay towers precisely because I wanted everything to emanate from the stage, the central point from which all the lighting began.

"In this the Cobra helped me a lot because, with their beams, I was able to reach to the very last person at the back.



"Although I had an idea in mind of what the Cobras were supposed to do, I didn't know the full potential of the fixture. I'd focused a lot on the result, which for me was achieving the crucial effect of widening the stage, plus the Cobras were the only fixtures positioned around the structure, together with a frame of blinders."

"I was afraid that by using colours the beams would disappear into the night sky, and I had many doubts at first. But as soon as we fired them up, all my fears and anxieties disappeared," confides De Santis. "Wow!" was my first exclamation at first sight...here were some bright, powerful beams that went "far", and were everything I was looking for. Within a few minutes everything materialised in my head and I had the confirmation I needed that a great lighting show would come out of this. I began to see the potential of what I could create over the two nights by programming with Cobra. Using the zoom to zero with the beam effect, we

created sharp, clean, powerful tracers that I have never seen before in my twenty-three years of experience."

The Cobras, which were supplied by Agorà, were in action for a week in all weather conditions, without ever being covered during the night. "An hour before the debut on June 9th, there was a sudden water bomb that spilled over the entire Reggio Emilia area, with deluges of water and very strong wind, that forced us to shut down the system for safety," says De Santis. "Once the storm passed, we started to turn everything back on with the concern of having "lost" some fixtures. The Ayrton Cobras restarted as if nothing had happened and did their job without any worries. Their water resistance is excellent and their reliability is unquestionable."

www.ayrton.eu

www.molpass.it

Photos © Francesco Prandoni



Rafal Rzczkowski
(on the left) with
TRANSCOLOR's
Lucjan Siwczyk

TRANSCOLOR invests in first Robe iFORTES for Poland

Poland's largest lighting rental company, TRANSCOLOR, has invested in Robe iFORTES, currently the highest-powered LED fixture from Robe's expanding iSeries of IP rated products.

The purchase – the first iFORTES to be delivered in Poland – underlines TRANSCOLOR owner and boss Lucjan Siwczyk's trend setting policies by purchasing innovative equipment. This will often set new investment directions for other companies in the Polish rental market, which is always a big boost for the brand concerned in Poland.

Lucjan explained that they looked carefully at some different options when sourcing high powered IP rated luminaires before deciding on the iFORTE, although the company already has a consistent track record of investing in Robe over the years, among other brands, so it was always a strong contender.

"Lighting designers and show producers are often wanting to work with IP rated products now. Obviously for any outdoor work and for various other circumstances," Lucjan commented,

adding that a great advantage of iFORTE is that it resembles the standard (non-IP rated) FORTE in aesthetics and almost all features, and this is a great advantage for TV and broadcast applications where fixtures in shot all look similar on camera.

He also mentioned the close cultural and historical similarities between Poles and Czechs, and he is delighted that "our Slavic brothers have created such a company". Lucjan believes that they should support each other in their business. "We were separated from the Western world by the Iron Curtain for 50 years, and today people from the West work at Robe."

Lucjan has great respect for Robe CEO Josef Valchar, his vision and his dedication to product design and development, but what's more important is that "the company truly has a human face".

TRANSCOLOR's willingness to invest in and promote Robe products has had a knock-on effect and sends a strong and clear message out to other companies in the active Polish rental market.



With over 1000 Robe fixtures of various types in stock from the ubiquitous MegaPointe to the popular LEDWash 800, which is a particular favourite at TRANSCOLOR, especially for the many TV productions which are serviced at their studio complex in Warsaw.

www.robe.cz

Photo © Louise Stickland



Elation Fuze™ series the ideal fit for Lite-Tek Entertainment

Virginia-based rental and production company Lite Tek Entertainment (www.litetekent.com) has grown with Elation Professional through the years and recently continued the close relationship with an investment in Elation's Fuze series of high performance/high value lights.

"The Fuze series products have great features and high-quality construction but come in at price points that make them fit our markets," stated Lite Tek founder and owner Darren Lewis. "Elation has proven that they didn't forget us in the middle of the market and still want to support the smaller lighting companies with quality products. That's why we remain loyal customers, confident in their commitment to our success and growth as partners in the industry."

Lite Tek's recent purchase includes 32 Elation Fuze MAX Spot™, 16 Fuze MAX Profile™ and 24 Fuze Wash 500™ luminaires, all automated moving heads with full-spectrum RGBMA LED engines.

Lite Tek took delivery of the new gear earlier this summer.

High-power spot

After seeing the Fuze MAX Spot at the Prolight + Sound show and later demoing the LED moving head, Lewis and his team decided it was the fixture they were looking for. "As our shows get bigger, we needed a higher power spot than our inventory contained," he

said, emphasizing that LED was a route they also wanted to pursue. "The key features for the Spot is the 21,000-lumen output and amazing colors. Because it is an RGBMA light source, we get fantastic saturated reds, greens and blues and the added colors mean whites and pastels are just as good. The range of color is worlds above just RGBW." But it's the fixture's built-in CMY emulation that Lewis says makes it such a good choice. "When we put it in a rig, the LD doesn't have to think in five colors, only in the familiar CMY. Other than color mixing, which was the big sell for us, the Fuze MAX Spot has the full range of beam effects including multiple gobo wheels, animation, prisms, etc. that are expected in any good spot."

High-output framing

Elation manufacturers rep firm The Healy Group has been very supportive of Lite Tek through the years and when Chris Healy sent the Fuze MAX Spot to the company to demo, he also sent along a Fuze Profile fixture as he knew



FUZE WASH 500™



that Lite Tek was also looking to replace their inventory of high-output discharge-based framing fixtures. “They really want to see us grow and proactively work to assist us in finding the right light so we appreciated him bringing this ‘bonus’ fixture along to the demo.” They eventually chose to go with the more powerful Fuze MAX Profile, with an output in a 1000W arc fixture range. “It is the perfect replacement for our older fixtures as well as a complementary match to the Fuze MAX Spots.” Lewis says, adding, “The fact that the Fuze MAX Profile includes framing shutters while maintaining two gobo wheels allows us to supplement our spots with profiles in the same rig without taking any important features away from the LD.”

Wash complement

Lite Tek also added the Fuze Wash 500 to rental stock as a complementary

wash fixture to their hard-edge inventory. “The Fuze Wash 500 is a perfect complement since it is the same RGBMA light engine so colors between the three fixtures match perfectly across the stage,” Lewis comments. He adds that they also stock some of Elation’s smaller Fuze Wash Z120 single source par moving heads, which have been trouble free. “I’m a big fan of the Fresnel lens look. With every manufacturer providing a pixel faced wash, the single source look from the Fuze Wash line makes it unique.”

Lewis highlights another contributing factor in Lite Tek’s decision to add the Fuze lights to inventory, namely industry-leading dry hire provider Main Light’s decision to incorporate Fuze into their rental inventory. “They are our typical go-to vendor when we run out of gear, and to have a fixture that matches their inventory just makes sense.”

Out of the shop

It didn’t take long for Lite Tek to debut their new Fuze fixtures with 26 Fuze MAX Spots supporting the Pixies at Red Hat Amphitheater in Raleigh, North Carolina on June 16, and 40 (some cross rented from Main Light in Delaware) used to light Kenny Chesney in Endicott, New York for the PGA Tour on June 23. They has also been out on the Dirty Heads, as well Brett Michaels’ Parti Gras tour where both LDs reportedly loved the fixtures. “The colors, punchy output, great gobo package and best of all easy cloning into their existing show file were all standout features,” Lewis said. In mid-August, at the Richmond Jazz Festival, Lewis will be handling lighting design using their entire Fuze line along with Elation Protron 3K Color strobes on a 100% Elation lit main stage.

www.elationlighting.com

Vari takes on GLP distribution in Mexico

GLP has announced that it has appointed Vari (Video Audio Representation and Engineering) as its new exclusive distributor in Mexico with immediate effect. This will increase the German manufacturer's outreach into the country, and further into Latin America.

According to Vari president Ing. Hugo Patiño and sales director Juan Francisco, they have always formed a strong impression of GLP when attending world expos such as LDI. "Their fixture demonstrations stand out and we always see their name on international touring riders," says Ing. Patiño. "Products such as the JDC1 and X4 Bar 20 have become industry standards in the market." And yet, sensing that for all its global success the brand had little profile in Mexico, they set up a meeting with GLP US president Mark Ravenhill and sales and marketing director Tyler Wise at this year's InfoComm in Orlando and duly agreed the distribution deal.

Ing. Patiño, in particular, praised the role of Tyler Wise in getting the deal over the line, stating, "We were impressed by his commitment and the support he offered, both with regard to demo equipment and product training."

With nearly 40 years in the market, Vari will make a reliable and dynamic partner for the German company, and Juan Francisco believes it will be an excellent fit: "While we already had an excellent lighting console brand, which we have managed to position well in the market, we lacked a brand of GLP's pedigree to complement this. I am confident that both GLP and Vari will benefit tremendously from this new business alliance."

Both he and Ing. Patiño are excited to be undertaking a complete launch of GLP from the ground up. "We have clients who have had the opportunity to work with GLP abroad and now look forward to seeing a greater presence in Mexico, as well as other companies

(left to right): Vari founder Ing. Patiño and Juan Francisco — Photo © Vari



who are equally excited," says the latter. "Our priority will be to spread the word through a series of personalised demonstrations, product presentations and videos, showing the advantages of each GLP fixture."

Ing. Patiño is confident that his company will be able to offer support that is equal to the quality of the brand, right across both the market and product spectrum: "In particular we will be targeting live musical events, auditoriums, theatres, arenas and sports stadia, hotels, touring companies and much more." He says this will be as relevant to architectural products as the production lighting requirements.

Vari are planning a dedicated marketing campaign to launch the brand, at the same time setting a dedicated space at their facility to showcase the fixtures and provide training. "We take training, and the technical service of the brands we represent in Mexico very seriously,"

Francisco assures. In summary, both men are delighted to be representing GLP. States Ing. Patiño: "We are proud to have become GLP's exclusive distributor for Mexico – a move that will significantly increase the importance of Vari in the Mexican entertainment market. We strongly believe that this is

the beginning of a very successful relationship for both of us, and have already received many comments from our customers congratulating us on this brand acquisition. Many have already expressed their interest in acquiring GLP fixtures."

Juan Francisco agrees: "We are convinced that this new alliance will pay dividends for both companies. From those we have spoken to there is genuine excitement at the prospect of seeing GLP equipment in Mexico. At Vari we are proud to be representing the brand."

His sentiments are echoed by Mark Ravenhill: "We are well aware of Vari's pedigree and are delighted to be partnering with them to boost our presence in Mexico and beyond." "The team at Vari has built a strong company with deep roots throughout Mexico, making them a most respected firm," concludes Tyler Wise. "With Juan's direction of their experienced sales team, and Vari's willingness and ability to offer local technical support and training, the future of GLP throughout Mexico is strong. This is a partnership I am excited about, where the future is indeed bright."

www.glp.de

3LR Lighting boosts brand portfolio with Schnick-Schnack-Systems

Specialist consultancy 3LR Lighting has announced another key addition to its portfolio of leading lighting brands, with the inclusion of renowned LED manufacturer, Schnick-Schnack-Systems. As a leading lighting consultancy serving architectural, entertainment, maritime, broadcast and film markets, 3LR offers wide-ranging expertise, based on its broad experience of lighting system design and control. In doing this, it advocates and is directly supported by well-known global manufacturers of lighting and control systems, including ETC, Rosco, Unonovesette, Ventana, Studio Due, SUMOLIGHT – and now, Schnick-Schnack-Systems. From its manufacturing base in Germany, Schnick-Schnack-Systems produces individual, ready-to-use lighting solutions with associated controls for a broad range of applications, especially television and film studios, architectural projects, system integrations, cruise ships and events. “With 3LR we merge two excellent teams,” says Solveig Busler, speaking on behalf of Schnick-Schnack-Systems. “With the expertise of 3LR we have a brand representative that understands our product range and will make it easier for the customers to explore our products. 3LR’s knowledge makes them the ideal partner to represent our brand and our products in the UK market and to realize amazing projects with their customers in the UK. Our aim is to deliver lighting modules that are installed in the most beautiful and outstanding projects.” Matt Lloyd, director of 3LR Lighting, says, “The addition of Schnick-Schnack-Systems to our growing list of supporting manufacturers is a great step for 3LR. Like many people in the UK market, we’ve long been aware of the excellence of their products. We look forward to working with Solveig and all the brilliant team to maximise the brand’s extraordinary potential in the wide variety of markets that we serve.”

3lrlighting.com schnick.schnack.systems



Matt Lloyd, Solveig Busler, Josh Allen

ELC appoints ECM S.A. as distributor for Switzerland

ELC Lighting has announced the appointment of a new exclusive distributor for its award-winning ELC brand of DMX control and networking tools in Switzerland – Electric Claudio Merlo Lighting Equipment S.A. (ECM S.A.). Founded in 1971 by Claudio Merlo, and based in the southern Canton of Ticino, ECM S.A. found success as a supplier of popular lighting brands, such as Coemar and Optikinetics, to the booming discotheque market. At the end of the 1970s, the business base expanded to include Swiss theatres. From its beginnings in rented garage spaces, the company has grown to employ 14 people and now serves the whole country from a modern headquarters and centralized warehouse, with branches in German and French-speaking Switzerland. Welcoming the ELC brand to the ECM S.A. portfolio, Managing Director Lorenzo Merlo

comments, “As a pioneer in the field of IP lighting networks for over 20 years, ELC has benefited from strong distribution in Switzerland right from the start and has long been one of the recommended standards for fixed installations. Also, any rental companies are loyal to the ELC brand.” Manufactured in Gemert, in the Netherlands, ELC’s network solutions already provide a respected complement to the console and dimmer brands in ECM’s S.A. portfolio, guaranteeing system homogeneity. The inclusion of ELC now enables ECM S.A. to respond to system requests of all sizes, from simple DMX control points to complex IP networks, giving customers the convenience of having a single point of contact for the entire control chain. elclighting.com





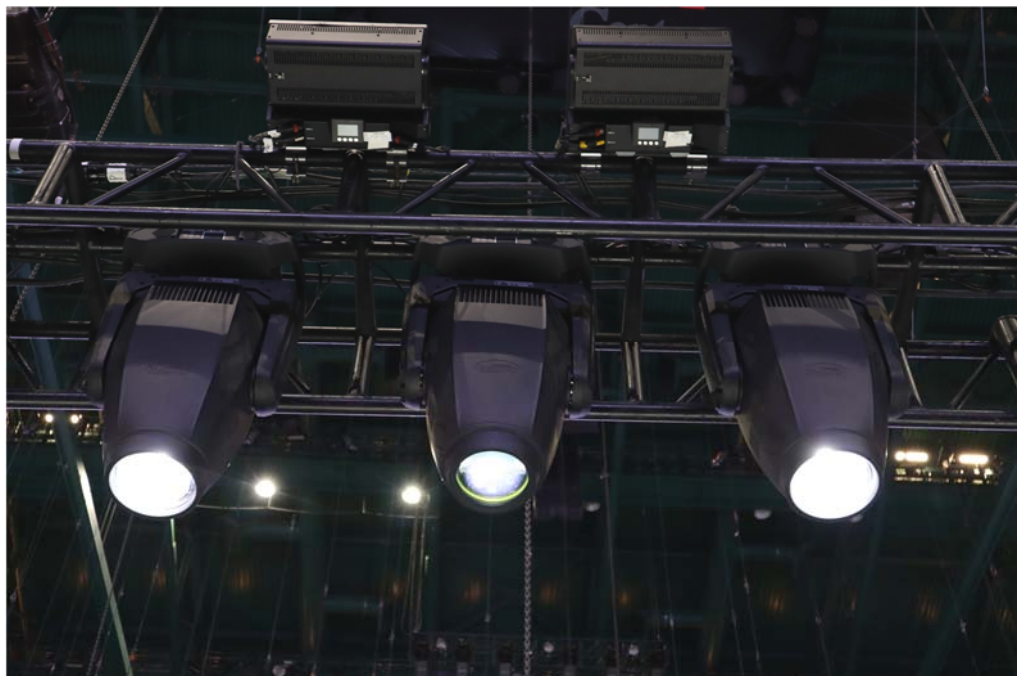
Inspiring illumination: Elation Artiste™ lights Harvest Crusade in Southern California

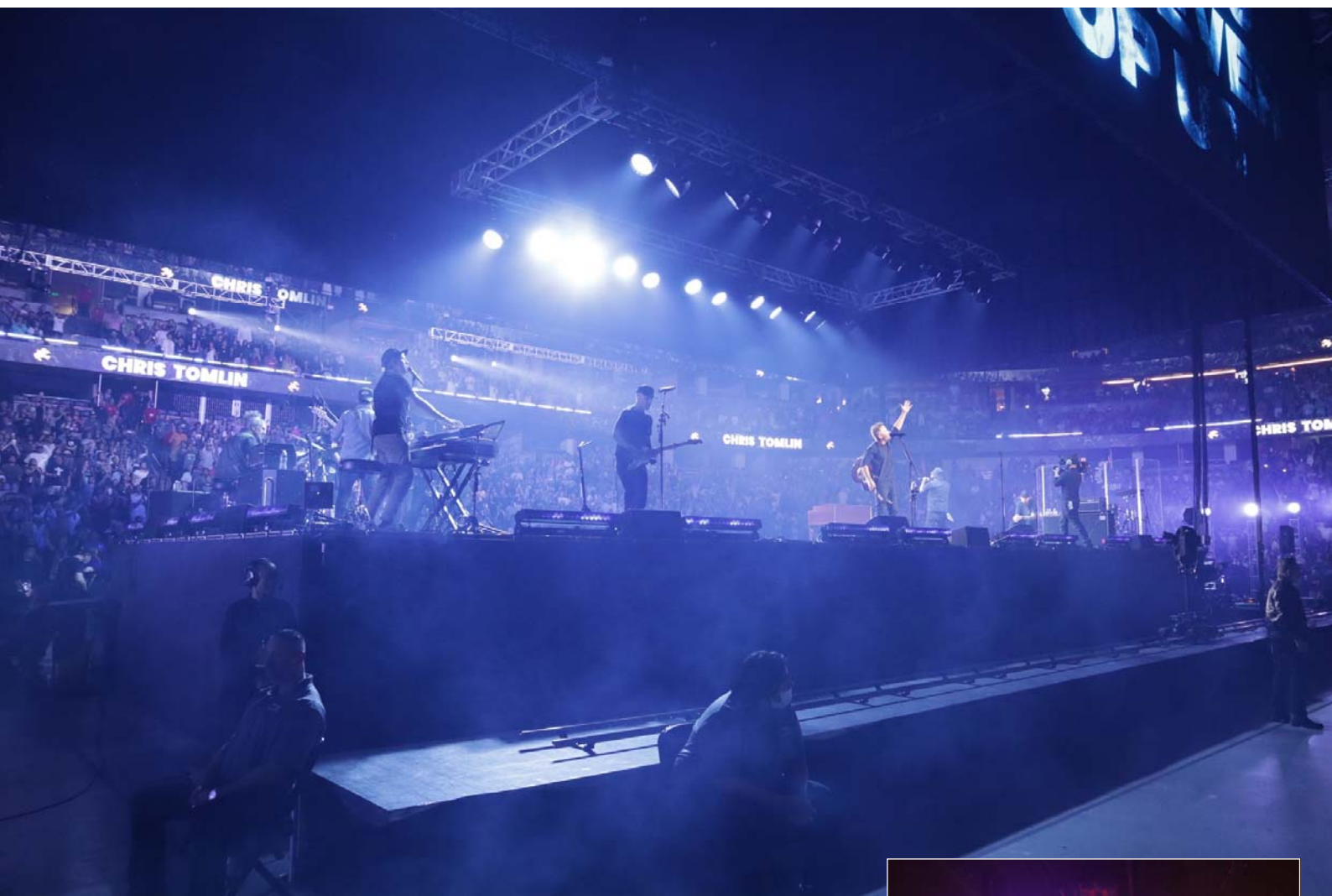
Harvest Church held its annual Harvest Crusade evangelistic outreach July 1-2 at a packed Honda Center in Anaheim, California, and Elation Artiste series lights played a key role in creating a revival-like atmosphere for the 32,000 live attendees while helping to captivate over 200,000 who tuned in online. This was Harvest's first-ever crusade at the Honda Center where attendees also enjoyed two nights of performances from award-winning Christian artists.

Chris Eguizabal, a seasoned Harvest veteran with 12 years of experience overseeing production elements for Harvest events, served as the Production Manager for the two-day worship experience. Throughout the years, they have frequently utilized Elation lighting on Harvest Crusade events, specifically the IP65 Proteus line as the event is typically held outdoors at Angel Stadium. However, for this year's indoor event, a different

lighting setup was chosen. "It was an easy fix for us to switch to Elation indoor fixtures and we decided to go with the Artiste Monet™ and Artiste Rembrandt™," Chris stated, noting that they were looking for fixtures that

were widely available. Harvest's primary lighting vendor, BCT Entertainment, had a substantial stock of Monets and they then partnered with Volt Lites to supply the Rembrandts for the event.





This year's show, performed in the round, featured a rig of 64 Artiste Monets and over 40 Artiste Rembrandts, the LED-based luminaires all working from pre-rigged trusses surrounding the stage. Most of the lights were utilized for stage effects with some of the outer fixtures used for house effects, gobo looks, etc.

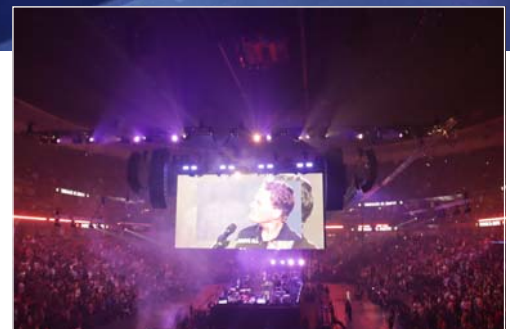
Several fixtures on the outside trusses worked with an automated followspot system as key lights to track performers or speakers.

"The color temperature control, framing and brightness make the Monet an ideal fixture for key lighting," Chris stated, adding that he accessed the fixture's full feature set for the event, including the wide zoom. The 51,000-lumen Artiste Rembrandt served mostly as a house wash during speaking moments to highlight audience reactions. Chris commented, "Vendors that own these fixtures rave about how easy they are to turn around and what a great workhorse they are."

This was Anaheim-based production company BCT Entertainment's third year collaborating on the event. BCT has owned their fleet of Artiste Monets for a year and according to BCT co-owner Brian Longhofer, the fixtures have always stepped up.

"At 45,000 lumens they are a cannon and there is so much to play with from framing shutters to color mixing to gobo effects," he said, noting that BCT is dedicated to investing in LED source fixtures like the Artiste line. "The cost of ownership is lower, the output is even, and I don't have to spend a lot of money replacing lamps. There are a lot of pluses from an ownership standpoint as well as from a design standpoint."

Established in 2000, BCT is a full service, one-stop-shop that carries a large rental inventory of lighting, control, audio, video and staging equipment. The company prioritizes exceptional customer service and support, values that closely align with Elation's commitment to its customers.



"Much like Elation, we pride ourselves on extreme customer service and that resonates with customers," Brian remarked.

Working as a lighting programmer on Harvest Crusade for the second year running was Nick Valdez, who has been with Harvest for eight years. He explains that the event comprised a combination of impactful, big flash looks with more introspective, somber moments with a lot of audience shots to actively involve the crowd. The unique in-the-round format presented an enjoyable challenge, he said, as it required thoughtful consideration for each lighting arrangement.

www.elationlighting.com

Susan Roses brings color to Alabama Theatre's ICONIC with CHAUVET Professional

"ICONIC" is a cutting-edge multi-media production at the Alabama Theatre, and takes audiences on a captivating journey through the music that has shaped our sense of time and place, from country hits and Broadway show tunes, to power rock anthems and pop ballads. While a group of talented performers on stage told this magnificent story through music, and a large video wall supported it with vivid imagery, the shades of colors so important to its telling was provided by an enchanting rainbow of a lighting design created by Susan Rose. Helping Rose work her magic was a collection of CHAUVET Professional COLORado fixtures. "This show is



very edgy and contemporary and definitely a major step up from the typical production shows," said Rose. "It was especially fun for me to light, since I had such a wide variety of music to light. Creating a rainbow of colors with my Chauvet fixtures was a key part of achieving my vision for this design." Although Rose opened a box full of vivid colors for this show, she usually kept her palette simple for each particular song. "For the most part, I generally lit each song with only a two-color palette, which changed from one number to the other," she said. "The 'less is more' type of look is often my favorite. Rose was also mindful of the colorful costumes on stage when selecting her palette. She positioned 12 COLORado 1 Solo units stage left and right to accent the colorfully dressed dancers.

chauvetlighting.com

Max Lenox and Andrew Goedde open Color Box for Mt. Joy with CHAUVET Professional and 4Wall

Artistic inspiration often finds its most fertile ground outside the gates of convention. Such was the case with the lighting and production design that Max Lenox and Andrew Goedde created for Mt. Joy on the band's current world tour. While conventional wisdom advises not to mix too many colors on stage at the same time, Lenox and Goedde have been enthralled crowds, and supporting the psychedelic indie group's music, with a full spectrum design that sometimes displays a rainbow of colors side by side. Creating many of these colors, while also contributing to the geometric shaping that helped the rainbow flow smoothly was a collection of 50 CHAUVET Professional fixtures, which, like the rest of the lighting rig, was supplied by 4Wall Entertainment. The 32 COLORado PXL Bar 16 motorized tilting battens in the rig were instrumental in adding this structural element (along with an abundance of colors) to the design. Lenox and Goedde used 24 of these linear fixtures to frame the set's 31.4-foot wide by 15.8-foot tall video wall. The remaining eight units were positioned on the stage deck. Also contributing to this holistic look were the shapes and forms created with the rig's 16 Maverick MK3 Wash fixtures.

chauvetlighting.com



COLORado PXL Bar 16



Robe For Live

For Live is a focused, proactive and talented production design and rental company covering technical and scenic aspects for a diversity of live events – sound, lighting, video, rigging, décor and scenic – based in Amersfoort in the province of Utrecht, The Netherlands, with over 200 Robe moving lights in rental stock.

The company was founded in 2014 by Ruud Van Den Berg, who has been passionate about the industry since he started DJ'ing seriously aged 12. Spinning the dex still remains his hobby while For Live has become renowned for delivering dynamic multi-site sporting events and broadcasts and servicing a range of corporate and B2B clients and brand activations plus live televised and streamed events. Starting with building up a 'dream team', For Live first invested in the human capital needed to work creatively and constantly, then started purchasing specialist technical equipment, a process that accompanied quick and steady growth and ensured

that the best and most appropriate brands and kit were applied to the job.

This investment process started in 2016 with Pointes, and to date includes MegaPointes, BMFL WashBeams, LEDBeam 150s and, most recently, 60 x LEDBeam 350s and 25 x FORTES, currently – respectively – the most popular and most powerful Robe LED light sources, and 25 x ESPRITES. "From the start it was important to stick with a single moving light brand," explained Ruud, elaborating that as they originally required a beam light, the Pointe was

easily the best option, so that's the direction it took! "We soon realised we'd made the right decision," commented Ruud.

As For Live expanded, they needed more lights, so more Robe luminaires joined the inventory. "LDs in the Netherlands were just constantly asking for Robe," he explained, "the brand is very well liked and respected." Next came the BMFL WashBeams as a lot of their work involves large sporting events which need the power and lumens.



Coolstebaan using Robe BMFLs - Photo © Jorrit Lousberg

For Live supplied a full technical package – lighting, audio, LED screens, rigging and décor – to the Invictus Games last year staged at South Park in Den Haag.

“FORTE is a great fixture, especially for providing key lighting in stadiums during ceremonies and other shows, and as well as for audience key light during sporting matches. They work perfectly together with our touring version of the Philips Stadium LED Arena, a unique product of which we have large quantities in our rental fleet,” says Ruud. Furthermore, For Live has invested in 25 x Robe ESPRITES, as a really “great all-rounder of a fixture” for a variety of sports and corporate events.

Robe offers an “excellent ROI” stated Ruud, adding that the products work well across their range of events, technicians like working with the brand and “the kit is well engineered with



left to right: For Live project designer Costa Jouzy, Controllux's Marc Frijters, For Live CEO Ruud van der Berg, For Live COO Bjorn van Beek and Controllux's Jeroen van Aalst

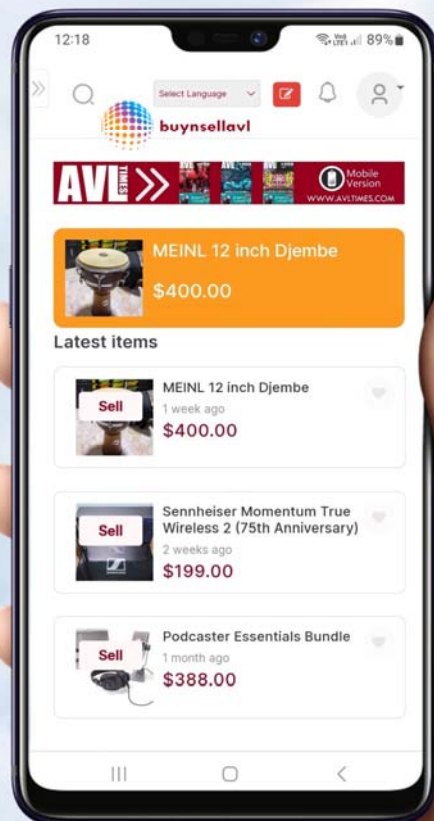
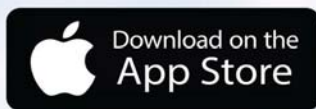
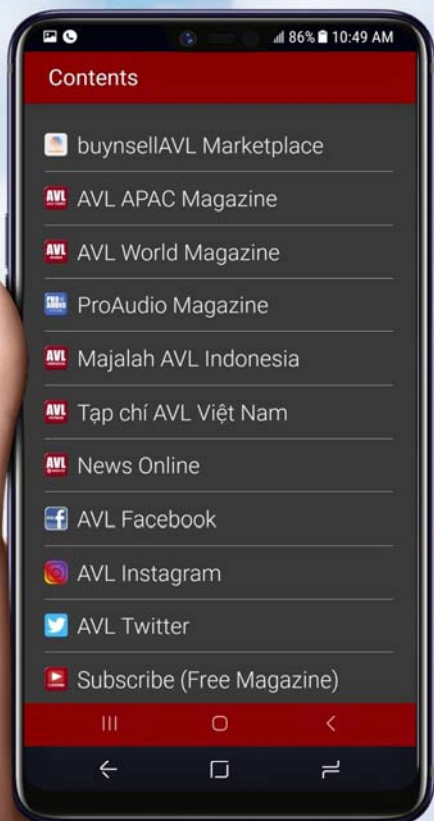
Photo © Louise Stickland

practicality and maintenance in mind.” As a rental company, committing to Robe has been “a great move” he confirmed. They need products with decent lifespans and, naturally, going forward, they want to invest in only LED, where Robe is a clear market leader.

The distribution setup is another instrumental factor in choosing a brand, and For Live enjoys a great relationship with Benelux distributor Controllux and are very happy with the levels of support.

www.robe.cz

Got the **AVL** App? Now available on your favourite device



The new Landetxe Kultur Aretoa Theatre in Spain lights up its stage with PROLIGHTS

The new theater Landetxe Kultur Aretoa in the city of Oiartzun (Guipuzcoa) in Spain, was inaugurated on 10 April 2023. A cultural building, designed to improve the social and cultural welfare of the city, consisting of a recreation center for the elderly, a lounge bar and a theater: a meeting place for the great Basque culture designed for all ages. An important and modern project aimed at transforming the life of the city of Oiartzun. For the new stage's equipment, the Landetxe theater turned to the company Cinetronica which was able to



realize this important project relying on PROLIGHTS LED fixtures, through the know-how of Seesound S.L., PROLIGHTS distributor for Spain. The new lighting system of the stage was carried out with the following PROLIGHTS equipment: LED ellipsoidals EclProfile CT+ with Zoom lenses LED Fresnel EclFresnel JrTW with 6 colour LED source EclPar FC Spotlight with RGB+WW LED source The asymmetric CYC light EclCyclorama 050 A choice aimed at respecting the widening of the cultural offer and the energy transition, two objectives set in the 2023 municipal agenda by Oiartzun city council.

prolights.it

Epsom Clock Tower gets LED upgrade with Prolights

The Epsom Clock Tower is a significant landmark in the community and has been a part of the town's heritage since it was built in 1847. A well-known landmark loved by locals and visitors alike, it was lit in 2020, during the pandemic, to recognise the NHS. After the success of this, Epsom Borough Council approached Surrey based STLS to upgrade the lighting system of the iconic clock tower as part of its refurbishment. The old lighting system needed the upgrade to improve visibility and energy efficiency. STLS was able to complete the upgrade using state-of-the-art LED technology from PROLIGHTS sourced



from A.C. Entertainment Technologies (AC-ET). This has not only improved the appearance of the clock tower but has also reduced energy costs and carbon emissions, making it a win-win situation for both the community and the environment. The brief was to install an easy to use multipurpose LED solution but this posed its own challenge; the Epsom Clock Tower is a historic landmark and an important part of the local community. STLS had to upgrade the lighting system without compromising its historic value while providing an energy-efficient and cost-effective solution. The system had to enhance the architectural beauty of the tower, while incorporating full colour changing for special events. The solution they found was the PROLIGHTS ArcPod 15Q fixtures. With its slim profile and RGBW full colour LEDs the unit delivers an output of over 5,900 lumens in a wide gamut of colours and whites.

prolights.it



Chris Lisle lights Bonnaroo with 325 CHAUVET Professional fixtures from 4Wall

With stars like Zeds Dead, STS9, Louis The Child, Subtronics, Liquid Stranger, Walker & Royce, and Alesso, The Other Stage at the Bonnaroo Music & Arts Festival served up plenty of EDM firepower. Only a beefed up, high-intensity lighting rig could match the ferocity of this music – and that’s precisely what Chris Lisle provided with help from 325 CHAUVET Professional fixtures, which like the rest of the rig were supplied by 4Wall Entertainment.

Lisle, the owner of Nashville-based CLLD, LLC gave the visiting LDs for these artists all the punchy output they could

ever ask for, but he didn’t stop there. The fixtures in his rig on The Other Stage were also very versatile, supporting a variety of looks, while also possessing the strength to stand up to large, multi-surface video walls and a video ribbon that ran across the roof of the stage.

Much of the lighting excitement as generated by 84 Color STRIKE M fixtures. The motorized multi-formatted fixtures were spread out across all of the rig’s finger trusses and pylon structure located around the concert site. “Each visiting LD used the fixtures differently,” Lisle said of the Color STRIKE M, “There was a lot of color washing done with them, as well as strobing.”

The truss fingers that were so critical in helping to define the design were outlined by 170 COLORado Solo Batten fixtures. These finger trusses were within the circle of trusses that made the Bonnaroo logo. The compact size (39.86 x 9.06 x 9.84 inches) of the

COLORado fixtures made it relatively easy to arrange them in this configuration. Lisle noted that the RGBAW battens were used throughout the festival to create pattern effects and eye candy.

Rounding out the CHAUVET Professional contingent in the rig were 33 Rogue Outcast 2X Wash units, which were used in a variety of ways by different LDs, and 38 COLORdash H12 par units that washed the circular truss structures. Like all such impressive achievements. The Other Stage was the result of a team effort. Lisle praised the work of the entire production crew including C3 Director of Production Brandon Sossamon, Lighting Director Nick Stabile, 4Wall Project Manager Gabe Thruston, and 4Wall Account Rep Robby Kurt. “Their feedback was pretty positive,” said Lisle. “We gave them a lot of toys in the toybox to play with....and the folks in the audience seemed to have fun as well.”

Color STRIKE M



www.chauvetlighting.com

www.avltimes.com

Elation Smarty Hybrid™ workhorse lights on Walker Hayes “Duck Buck Tour”

Last fall, Darkroom Creative enlisted Elation Smarty Hybrid™ moving heads on Walker Hayes' “Glad You’re Here Tour” as a multifunctional workhorse on the country star’s first headlining arena tour. Currently out on his followup “Duck Buck Tour,” the leading design firm has again turned to the compact moving head as the only hard-edged fixture in the rig. “It met all the needs and continues to carry far more of a workload than you



think a fixture of that size could accomplish,” stated Seth Jackson, partner at Darkroom Creative, of the CMY color-mixing hybrid moving head. Darkroom Creative is again handling lighting design, set design, video production and content for the 2023 outing with lighting supply by Bandit Lites. Lighting fixtures included LED bars, moving heads and strobes, along with the Smarty Hybrids. Having used the Smartys in the past, most notably in designs for Barry Manilow, Nate and Seth knew the fixture well. “The Smarty Hybrid packs a lot of features in a small format and earns its pay in a variety of roles, most notably as a remarkably bright light that can punch through where needed. We use them as our only hardedge fixture on the show,” Seth said.

www.elationlighting.com

Photo © The Darkroom Creative

Elation lights support epic storytelling at Game of Thrones Studio Tour

The fantasy world of HBO’s hit series Game of Thrones is brought to life at Game of Thrones Studio Tour in Northern Ireland with over 1000 Elation lights supporting its epic storytelling. The new global attraction, located at one of the acclaimed series’ original filming locations at Linen Mill Studios in Banbridge, invites fans to step behind the scenes and discover the making of the celebrated series. The important task of lighting design was managed by John Gallagher of Lumiere Productions. The designer also managed planning and supervision of lighting focus and



programming. A plethora of different lighting fixtures was used on the project including nearly 1100 lights from Elation Professional: 341 Colour 5 Profile™, 658 SixPar 200™, 48 Paladin Panel™, 29 Paladin Brick™, 14 Fuze Par Z120 IP™, and 6 Fuze Par Z175™. The sale of the units to PSI took place through Elation’s exclusive distribution partner in the UK, Entedi, who offered product support and arranged for demo equipment. The two workhorse fixtures on the project, the Colour 5 Profile and SixPar 200, are both used throughout. The Colour 5 Profiles fulfill a variety of roles, including tight focus on display objects such as costumes/mannequins, and signage, while also providing gobo projection and beams. The designer says that the SixPar 200s provide a cost-effective option for area lighting, backlighting, and lighting through set windows in tight spaces, and are also utilized as house lights.

www.elationlighting.com

Gateway Productions invests in Ayrton Domino Profiles for The Brooklyn Mirage 2023 season

Gateway Productions in Newburyport, Massachusetts has purchased 28 Ayrton Domino Profile fixtures for use on productions and installations and to add to its rental inventory. Domino is an IP65 multi-function luminaire with extraordinary light power and a full feature set that's designed for intensive outdoor use. ACT Entertainment is the exclusive distributor of Ayrton lighting in North America.

Gateway Productions services all special events and provides a wide range of AV equipment rentals. The company produces more than 1,000 events annually helping with every step of the process from initial ideas to planning, logistics and execution. The Domino purchase marked the first Ayrton acquisition for Gateway, which immediately installed them for an eight-month run at The Brooklyn Mirage, an open-air music venue at the heart of Avant Gardner.

"We needed a large-format, outdoor profile for The Brooklyn Mirage 2023 season, and The Mirage used Dominos last year and were happy with the performance" notes Alex Sommerfeld, President of Gateway Productions, which has supported Avant Gardner for about five years. "Almost every fixture in the complex, other than architectural lighting, is owned by Gateway, we supply hundreds of fixtures to the complex. I enjoy supporting the electronic world they really pride themselves in technical production. Avant Gardner is on the forefront and attracts some of the biggest EDM acts in the world. It's great to be able to support the venue with Dominos."

Sommerfeld chose Domino Profiles for their brightness and reliability, immediate availability and the continuity of support that ACT provides to every customer. "Many factors play a role when we're selecting fixtures and investing a few 100k" Sommerfeld says.

"The manufacturer, their family of products, price, availability and the sales rep's support – they were every bit as important as the Domino being brighter than most of the competition and their IP65 rating."

Sommerfeld has been following Ayrton's product line and likes what the company has been doing. "They had been very successful with a string of effects lights but have expanded with a fuller range of products since 2019 that's competitive in the marketplace," he points out. "I try to stay within a family of fixtures, and lighting designers often do that as well. Now, Ayrton has a very powerful fixture family such as the Zonda 9 and Cobra to accompany each other, with the Domino among them."

He also likes the "belief in the customer value and support" received from ACT over the years "from anything we've done with them. Their support is great and everyone on board really lives in this industry and embraces you like one of the family. They recognize the importance of the small business nature in the entertainment field and accepts who you are, and what you can do for the brands in your market."

At The Brooklyn Mirage 26 of the Dominos are mounted off-stage left and right to highlight the dance floor. Two units are on hand as backups for the venue.

He gives kudos to the Avant Gardner lighting team, staffed by "Some of the best in the country. They make sure every light, every component of the lights function 100 percent at all times.



They want the entire rig and all spares to be ready and expect all vendors to be on the pulse for any issues and needs that may happen. The reality is you must be on your game. "It's still early in the season, but the Dominos are performing well with 0 issues onsite so far," Sommerfeld reports. "The Mirage used Dominos last year with minimal failures across the season. Domino's reputation for low maintenance really alleviates any worries on my part and the Avant Gardner Team."

Sommerfeld sees himself making more Ayrton purchases in the future. "I expect we'll buy more Dominos and am excited to see the Cobra later in the year," he says. "I'm curious about the future of the industry and the road ahead for Ayrton's products and the position to scale even further development."

www.ayrton.eu

Cameri Theatre Tel Aviv Invests in Robe ESPRITES and Tetra2s

The Cameri Theatre in Tel Aviv is one of the busiest and most recognised in Israel, and since 2003 has been located in the vibrant cultural hub that is the Tel Aviv Performing Arts Centre. The theatre has five halls, the largest with a 1000 capacity ... and has recently invested in Robe ESPRITE moving lights and Tetra2 moving LED battens.

These were the first moving lights in the venue and were initially purchased for a production of Kaymim Achadim, explained technical manager Shabi Aaron Nahum, who is delighted with the new fixtures. After making the decision to invest for the production, they specifically needed lights with good shuttering, zoom and dimmer curve as the 7 x ESPRITES are deployed on the front bridge. Before making the choice Shabi checked out various spot fixtures with shutters, but ESPRITE came out on top. "The shutters are perfect, they do not move even 1% on recall," he says, adding that the quality of the light output also impressed them.

ESPRITE has become an increasingly popular choice for theatre and performing arts venues since its launch three years ago. The 20 x Tetra2s are rigged on the upstage bars of the Cameri's main hall and were also picked for the intensity and colour, as well as to illuminate an 8-metre-high rear screen, which they wash evenly and seamlessly. Shabi and his team also liked the Tetra's 4-45 degree zoom which assists in attaining that nice even wash and appreciate the refined dimmer curve in this fixture too. The Camera Theatre's new Robe lights were supplied by Danor Theatre and Studio Systems, Robe's very proactive Israeli distributor which has been a powerhouse in establishing the brand across all genres of entertainment lighting.

www.robe.cz Photo © Louise Stickland



Robe Spikies and Spiiders shine through the Myst

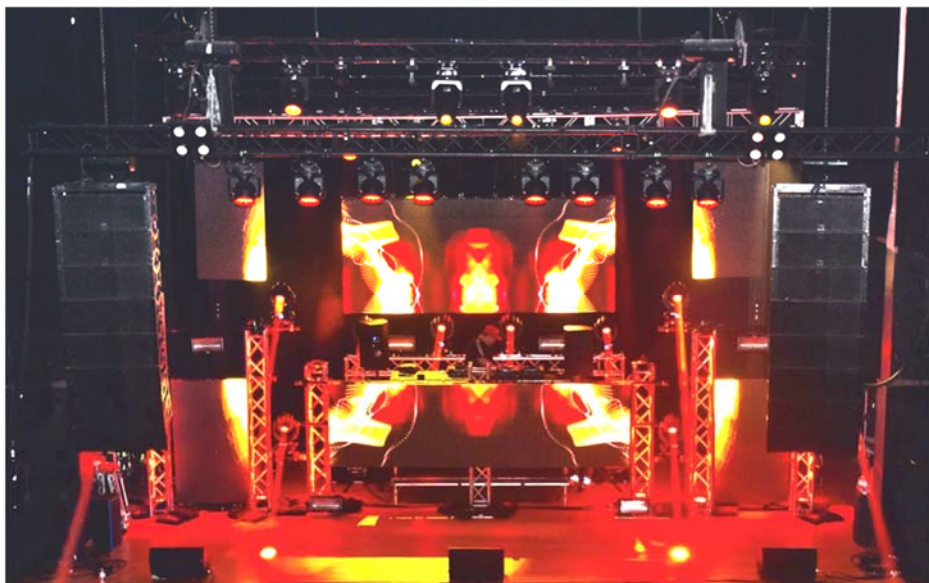


Myst is a colourful, full-throttle cabaret-style musical megamix encapsulating some of Mexico's rich and vibrant musical culture and history as it rips through two hours – split into two acts – of fun-fuelled exhilarating live performance, staged at the Foro Totalplay in Mexico City. At the centre of the show's lighting since it has been at this venue are 60 x Robe Spikies and 30 x Spiider LED wash beam moving lights. These were specified by lighting designer Juan Ignacio Adriano who is also the technical director of música esencial at Foro Totalplay. He contacted distributor ShowCo ... and – listo gracias – they were in stock, dispatched and rigged in Foro Totalplay within days, and have been working hard ever since. Most of the Spiiders and Spikies are rigged above and immediately around the stage and are used in every song. Upstage is a large, fragmented LED video wall which plays custom content for each musical segment helping to set the scene and location, so lighting is also designed with this in mind. "We also needed versatility and reliability in these core fixtures," noted Juan Ignacio, and while there are other lights in the production – Lekos, PARs, pixel strips and some other moving lights – it is the Spiiders and the Spikies that are the show workhorses, which was programmed by Luciano Marco. Juan Ignacio loves the quality of light, the colours and the colour mixing of the Spiiders and the punch and speed of the Spikies. "For this show in this venue, these two products are a perfect combination." He enjoys a good relationship with ShowCo. "The tech support is excellent, and I recommend the brand constantly because of all these factors," he concludes.

www.robe.cz Photo © Louise Stickland

Atlanta's House of Music Productions increases Claypaky rental inventory

Atlanta's House of Music Productions, an event production services company offering lighting, staging, A/V production, broadcast streaming and product rentals to a wide array of markets, has expanded its rental inventory of Claypaky fixtures and become a Claypaky partner for resale, installation and design projects in the southeastern US. "We're really excited about the opportunity to represent a superior brand of lighting products for rentals, purchase and design integration," says Jeremy Ladd, Owner/CEO of House of Music Productions. "Our new partnership with Claypaky is exactly what we've been looking to do, and we hope to help the brand gain momentum in the southeast. "Outside of a few companies that have Sharpys, there's been a true lack of

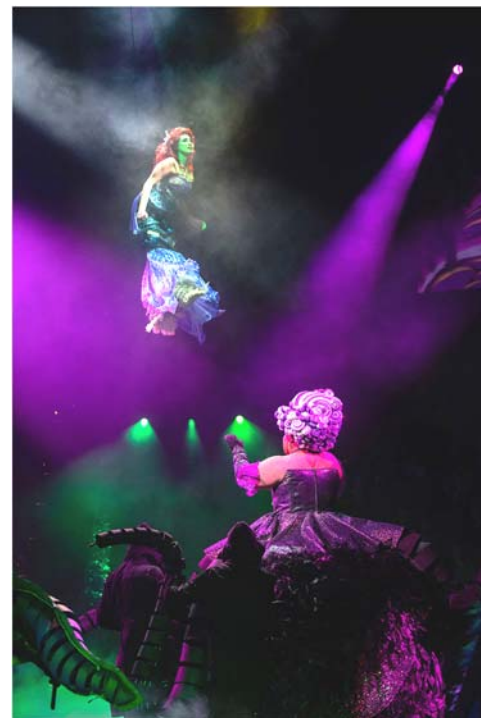


Claypaky products in this area," he points out. "We approached Claypaky about developing a partnership to fill in the gaps in this market with a full-service approach to rentals, sales and design." House of Music was introduced to Claypaky fixtures several years ago when it acquired a complement of versatile A.leda B-EYE K20 high-performance wash/beam/effects lights for its rental inventory. House of Music recently took delivery of Claypaky HY B-EYE K15s and Arolla Spot MPs, which significantly expand its Claypaky rental inventory.

claypaky.com

Hale Centre Theatre invests in zacktrack

Hale Centre Theatre is a family company headquartered in Sandy, Utah, USA, and dedicated to enriching lives through its world-class productions, which include a range of traditional Broadway and off Broadway plays and musical theatre shows – around 10 per season – staged in two venues under one roof. The larger auditorium, the Young Living Centre Stage, has a capacity of 911 for its dynamic in-the-round format and has recently invested in a zacktrack SMART real-time tracking system. The venue's head of lighting and video, Jaron Kent Hermansen, was lighting a recent production of *The Little Mermaid* directed by Ryan Simmons, which involved extensive people flying, and decided that the time was right to purchase zacktrack which he could see would be a massive asset to this and other productions. Jaron has lit several flying heavy shows before, and was never happy with various aspects of being able to light the scenes, especially when the shows were performed in-the-round, as was the case with *The Little Mermaid*. This presented a scenario where he wanted main character, the lively and assertive Ariel, to be constantly lit. After an extensive research, Jaron and Hale Centre Theatre's CEO Mark Dietlein reckoned the product would work very well for them, so the purchase of the zacktrack SMART system complete with 20 x Trackers proceeded. set of live trackers with another charging / on standby. The *Little Mermaid*'s 24 x zacktracked moving lights were a mix of High End SolaFrame 750s and SolaFrame Theatre fixtures - a perfect amount for the zacktrack SMART system. These were selected from the theatre's house rig of around 120 moving lights and 350 other luminaires. The show featured 507 luminaires in total, of which those working with zacktrack were essential to the show narrative. The 12 x overhead zacktracked lights were rigged on two catwalks - center and outer - with 6 fixtures in each position. The other 12 were deployed on the vom headers just above each entrance around the circular auditorium. The Trackers were diligently concealed in various wigs and costumes.



zacktrack.com Photo © Leavitt Wells / Courtesy Hale Centre Theatre



Powerful partners for the Original Stars - schoko pro invests in Cameo OPUS and ZENIT

Founded in 1982, schoko pro GmbH has developed into one of the largest event technology service providers in Germany in more than 40 years. With its three units (Original Stars: event and media technology incl. streaming & conferencing, Mechanical Artists: stage technology, kinetics and special constructions, Digital Performers: software, media & digital networking), the owner-managed company covers all areas of expertise and proves that technology can be creative and creative ideas work perfectly in technical terms. In search of spotlights that can be used for the most diverse requirements due to their versatility, schoko pro recently opted for products from the Cameo portfolio.

The investment included OPUS SP5 Profile Moving Heads, ZENIT B200 Battery LED Outdoor Wash Lights and ZENIT B60 B Battery IP65 LED Par Fixtures. "We had already used Cameo regularly in dry hire at a wide variety of events and were thus able to convince ourselves of the qualities of the spotlights," explains Wilko Weiß, Head of Department Lighting & Rigging at schoko pro. "The OPUS SP5, with its two gobo wheels and aperture sliders,

is versatile and a real workhorse that we can have fun with for the next few years and cover a lot of our events."

With the two ZENIT battery headlamps, schoko pro has replaced the old battery lamps in its in-house technology portfolio. In addition to Cameo's smooth battery service, the Original-Team was particularly impressed by the performance and colour mixing of the RGBW LEDs as well as the accessory options. "As we wanted something in the style of a classic 'PAR-Kanne' again in addition to the ZENIT B200, we also decided on the ZENIT B60: light and easy to use and therefore perfect as a classic uplight," confirms Weiß.

The new Cameo headlights - together with the ZENIT W600 and ZENIT W600 SMD LED Wash Lights - had their first major use at the renowned 24-hour race of Le Mans. In addition to outdoor events, the new models will also prove their flexibility at gala events and congresses, such as The Founder Summit, Germany's largest start-up and entrepreneurial conference, which attracted more than 7,000 visitors to the RheinMain CongressCenter Wiesbaden this year. "As ambient light,



as uplight, for background lighting or as an effect. We have even used the ZENIT B200 as a small blind."

Schoko pro is already planning new investments for the future, amongst other things, in the field of LED step lenses and profilers. For Wilko Weiß, Cameo will also be on the shortlist: "Cameo has developed very well over the years and is now a real alternative for us on the market. Also by working with large dry hire companies. In addition, fast communication and availability - especially in the current times - play a big role for us."

www.chocopro.com

www.cameolight.com

Groupe AES lights Fourmi Rouge - Cabaret Spectacles with CHAUVET Professional

There, in the 1990s, a group of 2,000 young women, dubbed the “red ants” because of their Guides of France red helmets and costumes, labored to restore a former church that was built in medieval times, but had been abandoned and unused for over a century. Earlier this year, the building began a new life as a live performance space and cultural center, amid local parades and other fanfare. In recognition of the achievement by these tireless woman of three decades ago, the venue, which is owned by the city, was named Fourmi Rouge – Cabaret Spectacles (“Red Ants Cabarets”). Supporting the variety of performances that take place at the new cabaret is an energy-efficient LED lighting system installed by AES Audio Equipements Spectacles that features CHAUVET Professional projectors. For AES, the project involved two phases. The first one was an ask from the city hall, where the request was a front and backlight with colors. For this, the design team chose the COLORado 2 Solo. A total of eight of the RGBW wash lights were installed to add splashes of color around the venue. A key request of theirs was for UV projectors to bring out the fluorescent costumes of the cabaret dancers. To accomplish this, the AES team specified two Ovation P-56UV ultra violet pars. AES also installed four Rogue R3 Beam projectors on one side of the stage, and five Rogue R3 Spot units on the other. For background lighting four Ovation CYC 1 FC washes were also installed.

www.chauvetlighting.com

Photo © Jean Sarsiat



CHAUVET Professional and 4Wall help Tom Kenny blend change and consistency at Premio Lo Nuestro



Fans who expected to see a flowering of unfolding colorful looks during Premio Lo Nuestro weren't disappointed. In his view, Tom Kenny, the acclaimed lighting designer, maintaining a consistent visual signature through all the various looks during a broadcast concert event is critical to maintaining a cohesive look. At Premio Lo Nuestro 2023, this meant bisecting the large wide video wall backdrop with a distinctive arrangement of CHAUVET Professional Rogue R1 BeamWashes on truss and vertically oriented video strips. This centerpiece blended seamlessly with a wide range of looks, from romantic to industrial, without ever losing its own identity. “Univision's main production designer, Jorge Dominguez, worked very hard on creating clean lines, and we always try and keep the backwall consistent with that, while creating a concert feel,” said Kenny. The big walls and truss with the wonderful Rogues and an alternative strip light gave us a good consistent look that tied everything else together.” Kenny relied on a broad color palette to convey the multifarious moods of the Premio Lo Nuestro performances. His color choices were inspired by the Univision's palette as well as by the video content that supported each song. However, he points out that when all is said and done, it was the mood of each artist's performance that determined the color choices.



www.chauvetlighting.com

Motor Stage Automation invests in Litec

Motor Stage Automation (MSA) is a fresh and innovative new company based in Denmark, working internationally, specialising in the designing art of stage and show automation and movement elements and systems. Known for ingenuity, imagination and creative and lateral thinking, the company is headed by Christian Vigsø, who used the downtime during the pandemic positively to launch this exciting venture. “More and more shows are using automation to make themselves stand out visually, and I saw a need for a company to facilitate straightforward, practical and cost-efficient solutions across all production sectors,” stated Christian. One of Motor Stage Automation’s first investments was in Litec

DST (Dynamic Stack Truss) products, some to help facilitate the fabrication of MSA’s own Touring Dolly systems. The purchase included large quantities of LITEC DST52 Truss Rail System – 3000 / 118 inch sections, and the new LITEC STK52 MTD2KN, a 52cm DST heavy duty trolley system that can handle loads of up to 1000kg moving at 21-metres-a-minute. “One of our strategies is to invest in the newest and best equipment we can find,” explained Christian, “and while the DST52 is for sure not the newest, it is still the best! It’s also a well-respected industry standard kit and therefore an extremely cross-rentable and generally super-reliable product!” The DST heavy duty trolley was needed for MSA’s own new heavier duty Touring Dolly systems offering the larger weight loading. All the associated automation products – hoists and beam-trolleys and other automation kit – remain inside the stackable trussing system for transportation.

motor-stage.com



MSA’s Christina Vigso (left) and Kasper Sonberg with part of the new Litec systems

League of Legends World Championship delivers an immersive experience with Martin fixtures

To ensure a visually stunning experience for gamers and fans alike, lighting designers Mathew Stovall, Tiffany Keys, Pete Thornbury and Michael Appel worked together to provide the League of Legends World Championship Finals with an impressive lighting rig featuring an array of Martin professional lighting solutions, supplied by Christie Lites, with MAC Aura PXL playing a key role. In addition to the final match itself, the event began with a stunning opening ceremony that featured musical performances by Lil Nas X, Jackson Wang, Edda Hayes and Louis Leibfried. To ensure exciting and entertaining visual experiences for spectators during the opening ceremony and throughout the event, the event’s production team needed a fresh and unique lighting design. Creative Producer Trevor Burke, Lighting Designer Mathew Stovall, Lighting Directors Tiffany Keys, Michael Appel and TouchDesigner Programmer Pete Thornbury worked together to create a dazzling custom lighting display featuring an array of Martin professional lighting solutions. In addition to the MAC Aura PXL fixtures, a full complement of Martin solutions helped the lighting team support a wide range of visual scenarios throughout the event with lush colors and impressive eye-candy effects.

pro.harman.com

Photo © Getty Images





First Robe FOOTSIES in the US on CMA Fest

Lighting designer Mike Swinford of UpLate Design loves new tech as much as he loves the chance to be the first to use it, so he was delighted when everything aligned for rental company Fuse to invest in the first Robe FOOTSIE luminaires to arrive in the USA ... which he utilized as a key lighting element for the 2023 CMA Fest.

Being a massive televisual event as well as four days of fantastic live music for fans there in the venue, key lighting is critical to everything. As a country music extravaganza, cowboy hats onstage are almost guaranteed and with that comes the inevitable shadows over faces which challenge lighting designers and directors ... but this year Mike had an additional cool tool up his sleeve with the FOOTSIE!

Thirty FOOTSIE luminaires were positioned in a line along the front of stage, giving Mike a stylish, clean, and solid strip of footlight illumination in the perfect place. Mike used the inbuilt

FOOTSIE diffuser and commented, "They looked beautiful, very smooth, and worked perfectly for eliminating face shadows."

As the FOOTSIE has an integral cable tray, all cabling was concealed resulting in a flat, streamlined look onstage emitting a smooth, high-quality output and impressing camera director Alan Carter and stage manager Cindy Sinclair as well. "I had every confidence the fixture was exactly what we needed ... and they worked precisely as I envisioned! Perfect job done!" declared Mike.

Robe's revolutionary IP65-rated FOOTSIE redefines the concept of traditional 'footlights' with a smart design that effectively removes the visual barrier between audience and



Photo © Andrew Nelles USA Today Network

performers whilst delivering dynamic LED foot lighting, whatever the production, environment, or weather!

FOOTSIE is currently available in two standard lengths, FOOTSIE1™ measures 600mm and FOOTSIE2™ is 1200mm – this was the size that Fuse ordered. The luminaire has a choice of warm or tuneable white LEDs or RGBW high power single chip LEDs. The classic warm white LEDs offer a CRI greater than 90 which is perfect for the key



Photo © Mike Swinford

lighting of faces, which is exactly how they were used here. The tuneable white ranges from 2,700K – 6,500K.

The CMA Fest FOOTSIE luminaires certainly had their waterproofness tested during the festival as the weather on the final night was seriously soggy! “They took A LOT of direct rain, we left them out there and they just worked flawlessly,” recalled Mike. Another huge advance for multi-camera environments is that pedestals in the pit, hand-helds and Steadicams onstage can shoot right over the low-profile FOOTSIE luminaires, making no impact on sightlines. “It’s just a brilliant, inspired and highly practical fixture,” enthused Mike.

Additionally, he also specified 80 x Robe Spider luminaires on the rig which were installed on 18 x 35 ft vertical towers positioned across the back and

around the sides of stage and used for stage washing and for whizzy pixel effects which looked great in all the back-of-camera shots. On top of 10 of the towers at the back were 10 x Robe FORTE luminaires, six running on RoboSpot followspot systems.

Mike has been a big fan of this system since using them on a Kenny Chesney tour shortly after their launch. “Another great Robe product,” he says, referring to both the RoboSpot system and the newer FORTE, currently Robe’s most powerful LED moving light. Mike thinks that Robe as a brand is good at “listening to what designers are discussing and wanting, and at responding with excellent products.”

He worked alongside a talented FOH team including lead programmer Mark Butts, and Andre Petrus who took care of the key and audience lighting. They

collaborated closely with television lighting director Mark Carver and gaffer Cole Kiracofe to produce a slick and dynamic live experience for country music fans in the stadium and watching on TV.

Fuse’s account handler was Scott Bishop. It was their first time as the CMA Fest lighting vendor, and Mike noted “they did an excellent job,” in addition to making the FOOTSIE investment to ensure that he had the rig he wanted. “The CMA Fest is an iconic event in the country music and live production industries, and we were thrilled to be a part of it,” said Scott Bishop, Fuse Technical Group.

When Scott and Fuse’s Kevin Forster were asked by Mike to supply the new FOOTSIE luminaires as part of the lighting package, they knew they could count on Robe to deliver an innovative lighting solution. “It was a lot of fun to be one of the first production providers to see the FOOTSIE in action,” Scott added. “It was robust and made a tremendous impact on the stage design.”

CMA Fest has moved away from having large amounts of video onstage in recent years, leaving lighting right at the forefront of the aesthetics.

The biggest challenge was the tight time window and no rehearsals, straight in to the first night on Thursday, which even for professionals with the experience and skills of this team was some serious pressure! They did have some pre-viz time, but because it was a festival set up and many artists played special sets, no one was completely sure of what they were getting until the artists were onstage and playing live.

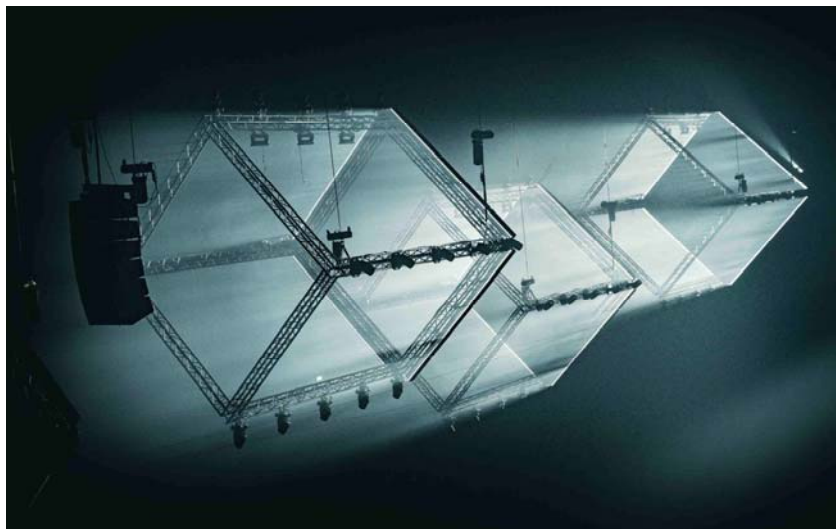
Mike takes all these challenges in stride, commenting that it’s also part of the enjoyment. Many of the production team have worked on the project for several years and a great synergy and creative energy exists between everyone across all departments.

www.robe.cz

Rotterdam Rave with MDG at RTM Stage

Techno-based Rotterdam Rave runs 9-10 underground rave events a year which draw in excess of 50,000 visitors. Originally located in old industrial buildings, the sold-out events have grown rapidly in size, and the organisation recently adopted the 8000-capacity RTM Stage at Rotterdam Ahoy as the newest addition to the Rotterdam Rave territory. As a purpose-built venue, the RTM Stage needed to prove its worth as a genuine 'rave cave' with plenty of underground vibes. Helping bring about this transformation at the Rotterdam Rave Kick-Off 2023 event in February was Peitsman Licht en Geluid BV which supplied two MDG ATMe haze generators to Stöd for show designer, Joël Lemmerling, and lighting designer, Guy van Noorden. As the hall was filled with beams of light and laser effects, the overhead cubes were outlined with white LED strips that added another dimension to their shape. These helped define the geometric shape within the haze, emphasising and enhancing the ethereal, dream-like appearance as they hung suspended and isolated above the audience. This was made possible by the smooth, wide-reaching haze which filled every part of the hall from the two MDG ATMe haze generators. These were sited in backstage left and right positions and, with the aid of two fans, were all that were needed to fill the massive, 60+m long RTM hall.

mdgfog.com Photo © Peitsman - Mitchell Dobbelsstein



Robert Juliat appoints PSI Production as new exclusive distributor for Ireland and Northern Ireland

Robert Juliat is happy to announce the appointment of PSI Production as its new exclusive distributor for the Republic of Ireland and Northern Ireland, with effect from April 2023. PSI Production was established in 1996 to provide high-quality technical solutions to the corporate, arts and entertainment industry. Its dedicated lighting department specializes in all aspects of lighting from theatrical, architectural, live concerts and festivals, to television, conferences and special events. PSI also has an excellent in-house lighting design team, and a network of talented LDs at its disposal. The company will be responsible for promoting and supporting the entire range of Robert Juliat lighting products. With offices located in Belfast and Dublin, it is perfectly placed to service all clients on the island. "As Ireland's principal technical production company, PSI Production holds Ireland's largest stock of professional lighting equipment for hire or sale," comments PSI MD, Brian Reilly. "RJ is a brand beloved by generations of event technicians and we are proud to be their representatives in Ireland." "By welcoming PSI Production into the RJ Family we can ensure our customers receive dedicated attention and support across our full portfolio of products," says RJ MD, François Juliat. "Ireland is such a hotbed of creativity that we are looking forward to becoming more involved at every level through PSI's excellent market knowledge and great technical abilities. There are exciting times ahead."

psiproduction.com robertjuliat.com



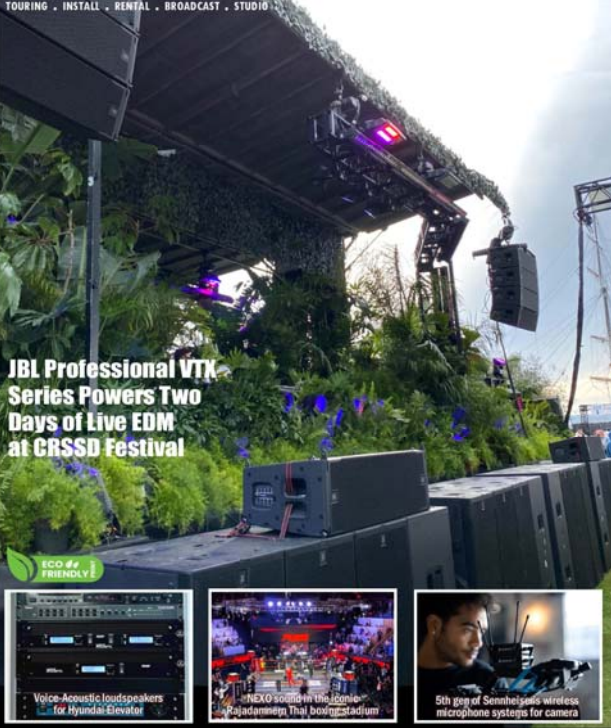
RJ Sales Director Claus Spreyer (centre) with PSI Production Managing Director Brian Reilly (right) and David McKeown (left)

FREE DOWNLOAD 

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

CLICK HERE

TOURING • INSTALL • RENTAL • BROADCAST • STUDIO



JBL Professional VTX Series Powers Two Days of Live EDM at CRSSD Festival

ECO FRIENDLY

Voice-Acoustic loudspeakers for Hyundai Elevator

NEXO sound in the iconic Rajadamnern Thai boxing stadium

5th gen of Sennheiser wireless microphone systems for camera

PROAUDIO BUSINESS

Stage Audio Works announces new company, AV Distribution

South African professional audio, AV and broadcast specialists 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 34 x 57, 4 x 511B, and 4 x PCS 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 AudioKlips, I had the idea of testing the quality people were speaking of."

adamsonsystems.com

AUDIOFOCUS strengthens international sales team

Belgian installation and touring loudspeaker manufacturer, AUDIOFOCUS has announced two senior additions to its international sales team. Hilkan Işık has been appointed to the position of LINEA Sales Manager. Luc Heuburkin 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 Hilkan 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. Hilkan 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 2022 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 Chibwe 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 Chibwe, 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

Voice-Acoustic 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 Bachler, 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 to bring 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 has a brand new more than ten years 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 ecosystem, a networked ecosystem. This solution will not only include a Dante-driven matrix but will consist of all peripheral devices and control elements to 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 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, a 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 Bertrand Bilan 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 100 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 linear 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 lower long throw horn with more horizontal pattern. 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 AirB Input Standards; Weather Protection Standard.

meyersound.com

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 networks and connection to Allen & Heath's range of Dante equipped expanders.

allen-heath.com/ahm-series

Green Hippo and Prase deliver Hippotizer video-to-surface training

Italian audio, video, digital signage and control solution distributor Prase Media Technologies has delivered its first Hippotizer training sessions, in collaboration with Green Hippo. The two-day course was designed to showcase some of the world-class features of the Nevis+ and Boreal+ MK2 Media Servers and the new Hippotizer 4.8 software. Prase became a Green Hippo distributor for Italy in spring 2022, working with the entire range of Green Hippo's award-winning Hippotizer Media Servers and in addition, tvONE products. Prase is now working to extend the influence of Green Hippo's video playback technology, furthering Green Hippo's global reach and enhancing customer service. Hippotizer Product Specialist Leon Dickens provided training at the event, held at the Prase office located in the northern Italian town of Noventa Di Piave, alongside Prase's Sonny Laurano and Enrico Fodde. Attendees learned how to manage, send, manipulate and sync video content on any surface. The visuals were displayed on two 40" displays and a much larger Absen 4K LED screen. Dickens says that focuses of the training in Hippotizer 4.8 software highlighted the features of the Hippotizer workflow, including TimelinePlus, VideoMapper, DMX2 and PixelMapper components.

green-hippo.com

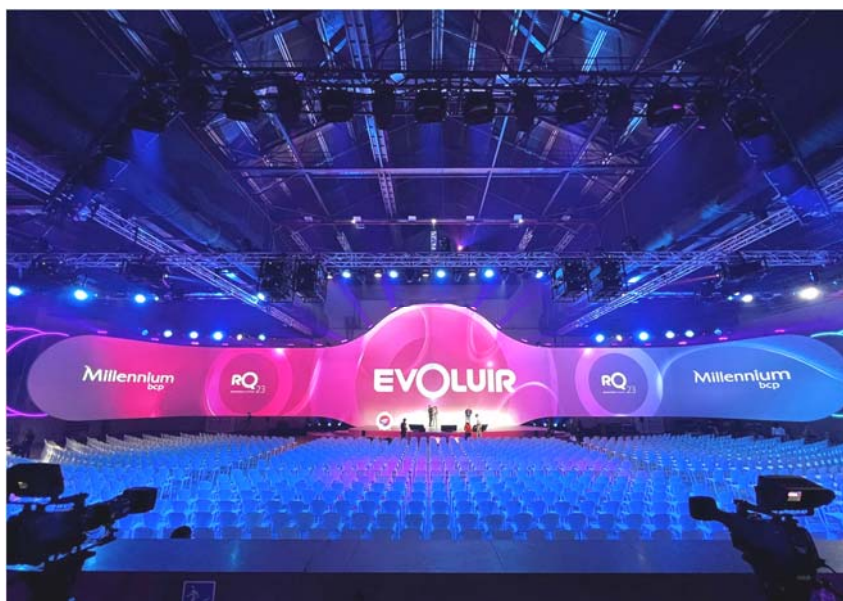


Europalco projects 45 million pixels for Portugal's largest private bank

Europalco, the largest provider of solutions for events and shows in Southern Europe, delivered a highly complex event for the Management Meeting of Portugal's largest private banking corporation - Millennium BCP- held in the Pavilhão Carlos Lopes in Lisbon, Portugal. Forty experienced technicians had only two days to prepare an event challenged by space factor. Europalco's engineers had to look for a solution that allowed the client to keep the dynamic of the event and the desired time for Tinoco's performance. As there was no space in the room to assemble the band at the expected time, the engineers devised an innovative idea, a suspended stage over the meeting stage. The performance stage had an impressive height, which surprised all the guests and created a unique environment with exceptional visibility, better acoustics, and remarkable aesthetics. The show

required enormous concentration and excellent coordination between the artists and the rig team; many rehearsals focused on safety and maintaining the moment's dynamic were needed. To enhance the experience, Europalco projected forty-five million pixels into an astonishing 525 square meters extra-wide curved screen that left no one indifferent throughout the meeting. To deliver this audiovisual project with superb large format high-quality projection, Europalco used 12 Christie Boxer 4K30 projectors; also, two Christie Spyder X80s video processors ran the contents and managed the displays.

europalco.pt





Think Outside The Box – Adam Hall Group receives the BSFZ Seal of Innovation Competence

Every innovation begins with an initial idea. At the Adam Hall Group, these ideas emerge anew every day – and they are developed step by step in the Experience Centre at our Neu-Anspach headquarters into finished products and solutions that support event technology users worldwide in their creative processes. Recently, this innovative competence has been officially confirmed by the Federal Ministry of Education and Research. With the award of the BSFZ seal by the Certification Body for Research Grants, the Adam Hall Group is now recognised as a researching and developing company.

By awarding the BSFZ seal under the Research Grants Act, the Federal Ministry of Education and Research recognises, among other things, the development of the LD Systems MAILA (Modular All-Round Intelligent Line-Array) sound reinforcement system as well as a digital mixer platform that will be used for the first time in the upcoming MAUI G3 MIX column systems.

The BSFZ seal certifies the innovative competence of companies in the areas of research and development. After a positive review of the submitted R&D (research and development) projects, companies also receive funding through the federal government's research allowance.

Stages of development

The Adam Hall Group's history of innovation is inextricably linked with its brands. In addition to DEFENDER and Palmer, which already set new standards in their respective fields in the 1980s and 1990s, LD Systems, Cameo and Gravity in particular have shaped the reputation of the Adam Hall Group as an innovative developer of event technology in the past decade. The world's first portable line array – CURV 500 – and the MAUI P900 column system (developed in collaboration with Porsche Design Studio) are two groundbreaking examples of the company's innovative strength.

With the opening of the Experience Centre in 2018 at the company's headquarters in Neu-Anspach, Germany, a new milestone in innovation was reached. In addition to a fully equipped showroom, the building complex houses, among other things, an anechoic acoustic measurement room, various continuous and climatic test benches, a light measurement laboratory, and sufficient space for model making and 3D prototyping – ideal conditions for the in-house R&D teams to translate customers' requirements and wishes into reality. "When developing the MAILA, we asked ourselves the question: how can we make life easier for the event technician?" Martin Jung, Senior Acoustic Engineer



MAILA

The LD Systems MAILA system marks the preliminary culmination of this history of innovation. The Modular All-Round Intelligent Line Array is not just a product: it is a scalable sound reinforcement system that sets new standards in its diversity and flexibility, and it embodies the DNA of LD Systems like no other product. "We always start from the typical everyday problems of the users and try to find smart solutions for them. This was also the birth of our EasySplay mechanism for adjusting the angles of the line array satellites particularly easily." Jonas Mulfinger, Project Manager Audio / Mechanical Engineer. "We are very pleased to receive the BSFZ seal. Innovation is the engine of our industry. With the funding from the federal government, we can pursue this approach even more extensively." Alexander Pietschmann, CEO Adam Hall Group

www.adamhall.com

www.ld-systems.com

DWP Live uses PIXERA for HOW campaign

Since 2007, DWP Live has become internationally known for providing high-quality audio-visual equipment and event production services for events of any size, anywhere in the world. With more and more congregations in the international house-of-worship sector becoming increasingly aware of the powerful creative possibilities that technologies like projection mapping and real-time compositing offer them, it is companies with a proven track record like DWP Live that are able to seamlessly support them and their creative partners both during the planning and actual project execution stage. A recent example of this growing trend is DWP Live's helping the World Outreach Church with their "Sanctuary of Scripture: The Walk Way" capital campaign, an innovative and emotionally engaging initiative to raise funds for the expansion and improvement of the church's current campus facilities. Fivestone Studios' Traylor Woodall enlisted DWP Live to help transform their concept design, storyboards and custom created content into an inspiring projection mapping visitor experience, that would become an integral part of the on-site presentation of the fundraising campaign. A PIXERA media server license installed on custom built DWP Live hardware and two Barco UDX 4K32 projectors were the key equipment components of the installation. One of the practical challenges during the setup process involved covering a number of designated glass surfaces, while leaving the connected mullions and architectural elements exposed. "We decided to custom paint foam core to match the walls, so that there was no colour shift across the projection façade," explains Whetstone. pixera.one



Photo © DWP Live

Jimmy Johnson joins MSA Team

Rigging and automation specialist Jimmy Johnson joins the team at Motor State Automation (MSA) led by Christian Vigsø, where he will be focusing on technical sales for MSA's innovative solutions including the bespoke design and delivery of systems for entertainment projects involving artists, set, scenery, props, equipment, objects, or anything else ... that needs to move. Motor Stage Automation (MSA) is a fresh and innovative new company based in Denmark, working internationally perfecting the art of imagineering for stage and show automation. Christian commented, "We are hugely excited about this collaboration! MSA will benefit from Jimmy's wealth of experience and massive enthusiasm for the industry and the world of automation as well as his love of logistics and the challenges involved in finding smart and creative solutions!" Jimmy stated, "MSA's approach to business and investment is impressive. We all share the same values and work ethics, and I relish this opportunity of working more closely with a great company and an outstanding team." MSA has purchased large quantities of leading brands like Litec, Kinesys and Alfa System in the past year to facilitate and combine with its range of in-house products like MSA touring dollies, to help provide fast, efficient, and cost-effective automation for a diversity of theatre, music and corporate shows, tours, and events.

motor-stage.com

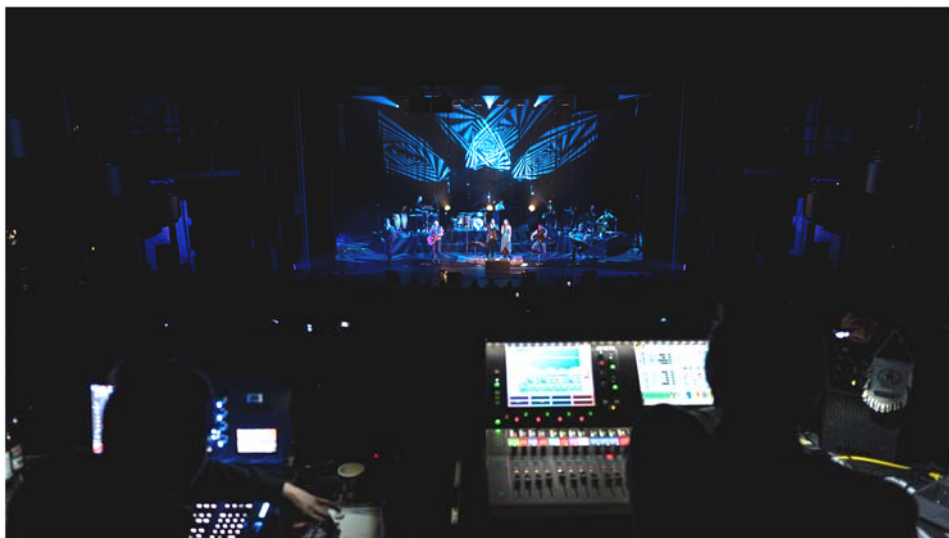


Jimmy Johnson (on the left) with MSA's Christina Vigsø



ChamSys Helps Yannik Klimas Flow with Versengold's Nacht der Balladen

The transcendent magic of Versengold is there for all to savor on the band's current Nacht der Balladen (Night of Ballads) tour, which began on March and ends on November 4th in Hamburg. Focusing on the more lyrical and mellow songs in their catalog, the band is putting on a show that, in the words of one music critic "goes straight to your heart." Supporting this evocative music on its journey to the heart, is a richly textured and immersive lighting design by Yannik Klimas. Running his six-universe lightshow on his ChamSys MagicQ MQ250 Stadium, he is engaging audiences while reflecting the music with his deep colors, mellow effects, and crisp key lighting. For songs like the band's hit "Das Bier ich in der Rechten trug," when Hoyer connects directly to the audience, Klimas creates engaging crowd lighting. While with other songs, such as "Küstenkind," which relate to the North Sea, Klimas relies on his lighting to create a more nautical mood. The flexibility of his console's MagicQ software has made Klimas' life much easier on the busy tour," he said. "I can program an entire show on a laptop at home without a console, which is very convenient, as is, the app that allows me to control the MQ250M from my cell phone." Another thing he appreciates about the console is its compact size. Weighing in at only 13kg and measuring 680mm wide by 416 mm deep, the console is easy for Klimas to take from show to show by plane.



chamsyslighting.com

Eurotruss appoints The Production Warehouse as new exclusive distributor for South Africa

Eurotruss is pleased to announce that The Production Warehouse in South Africa has been appointed as the new exclusive distributor for South Africa. After a few years of struggling through the pandemic and finding the right partner in the region, the only logic step was to reward The Production Warehouse for their extreme loyalty towards the brand and the product after so many years. The Production Warehouse is one of the most well-known AV distribution companies based in South Africa. The company was founded in 2014 by the Nieuwoudt siblings. Having worked in the South African AV industry for many years, the brothers realized that there is a gap in the market for AV Equipment that is cost-effective yet reliable enough to maintain the confidence of the most stringent of international touring artists. Today, the company led by Marnus Nieuwoudt, has grown to one of the most respected players in the industry. With two branches in South Africa the supply chain network services various countries across Southern Africa. The company handles all channels in the supply chain including Distribution, Installation, Repairs & Service Level Agreements. Eurotruss CCO Frank Schrage commented; "after a few years of relative silence, we are thrilled to get the brand up and running within the region, Marnus and his team are the perfect partners to re-build the brand, get the service level back on track and support our large client base in South Africa with our wide range of truss, stagedecks, rigging and roof systems". Marnus Nieuwoudt from The Production Warehouse; "adding Eurotruss to our arsenal of brands is something that just makes perfect sense for us and is a natural progression and testament to our growth. This is a brand we have had experience with since our inception and quite simply needs no introduction as it is already well established in the South African market. Our sales team is very familiar with the product range, and we look forward to being able to service our customers with the utmost efficiency they have come to love and expect from The Production Warehouse." The Production Warehouse will reach out soon to the existing Eurotruss clients and users to ask for their immediate needs to make sure this will be part of the first stock leaving soon from the factory in The Netherlands. productionwarehouse.co.za



EUROTRUSS



AV Stumpfl screens are the gold standard for Greta Van Fleet

AV Stumpfl's industry-standard Monoblox projection screens helped deliver visual impact for Dreams in Gold, the latest, critically acclaimed world tour by Grammy-winning rock revivalists Greta Van Fleet.

For the final North American leg of the tour, Missouri-based Gateway Studios & Production Services (GSPS) provided a 4K video production package comprising equipment from Ross Video, Panasonic, Canon, Fujifilm (Fujinon lenses) and Barco (4K projectors). GSPS also supplied projection screens for the shows, choosing Monoblox projection

surfaces and frames from its existing inventory of AV Stumpfl screens.

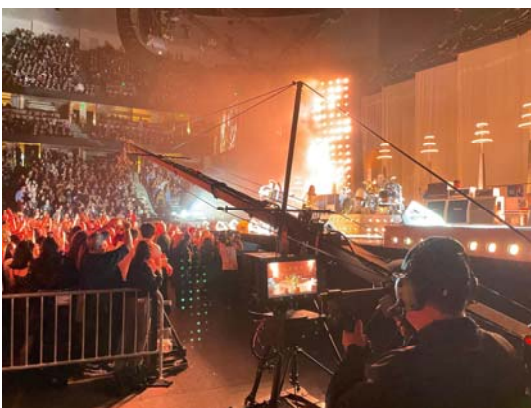
Andy Gerber, president of production services for GSPS, says it was a "bittersweet" moment to see Dreams in Gold come to an end, having "supported the tour with video since last August", but praises the work of the GSPS video team, who used all the AV tools at their disposal to deliver an electrifying production worthy of the band's brand of "classic rock and roll at its finest".

For the Dreams in Gold tour, the 671cm x 377cm (22' x 12.5') Monoblox screens were used for IMAG purposes, allowing the band to be visible to the crowd even in large arenas such as the 19,000-capacity Golden 1 Center, the 19,000-cap. AT&T Center in San Antonio, Texas, and the 21,500-cap. AMALIE Arena in Tampa, Florida (which Greta Van Fleet played on 5th November and 10th March, respectively). Gerber explains that GSPS rear projected the video content, with a

throw distance of between 35' and 65' (approx. 11–20m) depending on the size and lay-out of the venue.

Manufactured in Austria, AV Stumpfl's lightweight, portable Monoblox displays are the mobile projection screen of choice for the world's leading rental–staging companies. Monoblox offers users easy handling, a quick set-up, low operating costs, and great image quality. It ships with a variety of different surface types, as well as an industry-leading five-year warranty. "We had a blast on the Dreams in Gold tour providing our 4K video production package to one of the most exciting bands in rock'n'roll today," comments Gerber. "When we were also asked to supply projection screens for the tour, it was a no-brainer that we'd turn to our stock of Monoblox, whose reputation for ease of use, superior build quality and high durability means it is rightly regarded as a standard in the live touring industry."

avstumpfl.com
gsp.com



PROLIGHTS lights up Tel Aviv Duhl Center

The Duhl Center is a cultural institute and auditorium located in Hatikva district, Tel Aviv (Israel), today is the second the largest in whole the city. The venue was designed and built in 1985 and since then has been an active artistic and cultural site, quickly becoming a landmark of the community, not only of the Hatikva district but of the entire south area of Tel Aviv. Given the great social impact of the place, the venue has been recently upgraded with new lighting technologies, in order to make the cultural center



more modern and innovative. For the lighting system, the Duhl Center has appointed the multimedia consultant Harel Tabibi, who has chosen to rely on PROLIGHTS latest led fixtures, and the gear has been supplied A.B. Electronics, distributor of the brand for the territory of Israel. The multimedia consultant has enriched the new lighting rig with the PROLIGHTS Astra Wash 7Pix LED moving wash light: "The choice was dictated by the extreme versatility that characterizes the Astra Wash7Pix" said Tabibi "the extremely high-efficiency optical system allows to zooming from 4° to 56°, but most all, the small and lightweight body and the fast movements make the product extremely suitable for the needs and spaces of an auditorium."

prolights.it

PROLIGHTS equip the National Polish Radio Symphony Orchestra with green technologies

The shift towards sustainability in the theater industry is becoming increasingly decisive and tangible. The National Polish Radio Symphony Orchestra sets a righteous example by replacing traditional halogen/tungsten fixtures with new PROLIGHTS' technologies: EclPar TU e EclProfile FWU. Thanks to the support of Show Design, Prolights' distributor in Poland, NOSPR has decided to replace the old incandescent halogen house lights with PROLIGHTS EclPar TU for the lighting of the foyer and the ceiling above the stage. The excellent quality of the light, smooth dimming, the possibility of replacing the



optics, the silent operation and the high energy efficiency are the characteristics that have determined the choice of this model for such an important location. In addition, the PROLIGHTS EclProfile FWU were installed in the theater to illuminate the front-stage, with a CCT of 3200K. The optics with a narrow angle of 5° were selected to ensure adequate intensity despite the long throw distance. "The customer was looking for a profile luminaire with high-power and high-quality light." said the Show Design team, "due to the long distance from the light source to the stage front, the device also had to have a sufficiently high output, as well as the right available optics".

prolights.it

Claypaky Xtylos light up Silicon Valley for a futuristic, cyber-style invitational rave

Claypaky demonstrated the brilliant engineering of its Xtylos laser-source lighting fixtures at a dynamic invitational event held by another engineering



innovator in Silicon Valley. Bicoastal Studio RRD used a large complement of Claypaky Xtylos provided by Christie Lites to transform an empty office building into a spectacular futuristic, cyber-style rave to mark the announcement that Tesla Motors will base its global engineering and AI headquarters at the former Hewlett Packard Enterprise campus in Palo Alto, California. Cutting-edge lighting fixtures, such as Xtylos, Minuit Une lasers and other units, crafted a remarkable, out-of-this-world rave atmosphere for invited guests celebrating the headline-making news. “We incorporated Xtylos fixtures in an exterior courtyard visible through the office windows to create an immersive experience that transported guests to a different realm,” explains Rob Ross, Founder of Studio RRD, which handled lighting and production design for the event produced by ExposureNY. “The Xtylos were a perfect choice as their far-reaching beams could be spotted from afar as guests approached the site, giving them a glimpse of what awaited them.

claypaky.com Photo © Palo Alot

Claypaky Xtylos deliver post-apocalyptic look for Muse’s “Will of the People”

British rock band Muse has hit the road with its North American tour, “Will of the People,” on which more than 150 Claypaky Xtylos enhance the band’s post-apocalyptic staging non-stop. Lighting Designer Sooner Routhier of Sooner Rae Creative, who also served as Co-production Designer with Stout, created a rig that echoes “the skeletal nature of a post-apocalyptic, near-future world. It consists of grids of the same lights that put the band inside a deconstructed building: simplistic, industrial and homogeneous. This became the visual identity of the [limited] underplay [theater] tour that Muse did last October and has carried through into their arena tour in 2023,” she explains. Routhier chose Claypaky Xtylos to deliver the vast majority of the show’s looks because she “wanted beams of light



to extend beyond the stage to help further the idea of the skeletal building structure. They needed to be strong with minimal degradation in the beam shape and brightness. “We also have tons of mirror products on the show,” she notes. Mirrors are “a theme of the current album cycle, and the Xtylos fixtures are able to bounce off the mirrors and create a near perfect beam reflection. With the mirrors moving overhead in the rig, we’re able to create different bounces and geometric shapes.” Joe Lott is the tour’s Lighting Programmer and John Bahnick and Josh Wagner at Upstaging are the lighting vendors.

claypaky.com Photo © Todd Moffses



grandMA3 consoles at PCE are off to a busy start with a wide range of music events

PCE (formerly known as Pacific Coast Entertainment), a live event production company with a broad array of equipment and services for concerts, corporate events, galas, tours, theatrical productions and more, has kept its new grandMA3 light and grandMA3 onPC command wing busy since they took delivery of the units.

With offices in Huntington Beach and San Diego, California, PCE invested in the grandMA3 consoles about 18 months ago.

“They were our first MA acquisitions,” notes Jon Hyrkas, Account Executive, Retail/Integration Sales at PCE. “As we started to do more shows and concerts we found we needed grandMAs to meet clients’ demands, so we invested in the right consoles for that market.” PCE’s grandMA3 products work on shows the company designs with clients, programs and runs; they

are also available through the company’s rental inventory.

“We’re very client-centric and pride ourselves on giving everyone top service,” says Hyrkas. “We’ve definitely been able to garner more of the concert and touring business now – every rider wants grandMA, so we’re not trying to push products on that market that they don’t want.” Depending on the preference of the board operator, the grandMA3 light runs either in MA3 or MA2 mode, while the onPC unit runs exclusively on MA3 software.

PCE Chief Executive Officer, Ryan Steidinger concludes, “The MA line of products allows PCE to tap into new markets and continue to be competitive within our existing lines of business. We have traditionally seen lots ETC and High End systems adoption in our market, but in recent years that has been shifting more to MA. Having this line in rental inventory not only allows



us to better serve our clients, but is easier for PCE to hire technicians who already know the platform. This is only the start of our MA acquisitions, and we plan to add an grandMA3 full-size by years end and continue on the investment in future years.”

ACT Entertainment is the exclusive distributor of MA Lighting products in North America.

malighting.com
actentertainment.com

Julien Reux and Aaron Sweatt pump up All Time High tour with CHAUVET Professional

First time visitors to an Epik High show can be forgiven if they think they stumbled upon a family reunion, or an annual gathering of old friends, such is the easy, natural, and very personal back and forth between this legendary South Korean hip-hop trio and their loyal fans. The crowd eagerly accepts the invitation with their warm, enthusiastic (and often loud) response their heroes. "My biggest challenge was protecting my ears from the sound of the fans around me," laughed Aaron Sweatt, the LD and main programmer on the trio's recently concluded global All Time High tour, which featured a lighting design by Julien Reux. "The emotional connection between these artists and their fans is really very remarkable." Given this connection, Reux, of Black Lantern Creative, made sure to include ample options for audience lighting in the rig he designed by beefing it up with 24 CHAUVET Professional STRIKE Array 2 fixtures. He valued the output of the two-pod blinders for crowd lighting, as well as the photo friendly glow of the tungsten-like light. Reux positioned the STRIKE Array fixtures behind blow-through video wall. This arrangement was useful in helping the show to start out small and end with a flourish.

www.chauvetlighting.com



Events United shines for Flo Rida Marathon Monday with CHAUVET Professional

Anyone who saw Flo Rida's appearance at Boston College's "Marathon Monday" would readily agree that the bold lightshow by Events United perfectly matched the music and the moment, even though both took place in the early afternoon. "This was the second year we lit this event for One If By Land Productions," said Director of Event Productions, Chase Clark of Events United. "Boston College puts this event on to keep their students on campus during the Boston Marathon. Last year, Jason Derulo performed; and this year it was Flo Rida. Since the show takes place the same time as the Boston Marathon, our challenge is to create eye candy that looks sweet in sunlight." Clark acknowledges that overcast skies helped with the effort this year, but most of the credit for the bold and engaging show goes to the Events United team's adroit use of a muscular rig that featured over 60 CHAUVET Professional fixtures, as well as 36 F4IP LED video tiles. Included among these units were 12 Color STRIKE M motorized strobes, 12 Maverick Storm 1 Washes, eight COLORado PXL Bar 16 motorized battens, eight Nexus 4x4 LED panels, six, STRIKE 4 blinders, eight Maverick MK2 Washes and eight Maverick Force 2 Profiles. Among those infinite looks were the pixelated eye candy and tight beam movements from the downstage Maverick Storm 1 Washes. Others included the smooth linear chase effects created with the COLORado PXL Bar 16 units. www.chauvetlighting.com



Maverick Force 2 Profile



Alfalite appoints Vitech US Inc. master distributor in Latin America

Alfalite, the only European manufacturer of LED screens, is pleased to announce the distribution agreement signed with Vitech US Inc. for this Miami-based company to be the Master Distributor of the manufacturer in the Rental and Pro AV Integration channels in Latin America.

Vitech US will now distribute the Alfalite Litepix LED panels to its partners in the Rental market, as well as the Alfalite ModularPix LED panels to its integrators in the Pro AV market. "We are very happy to have reached this agreement with Vitech US, a distributor with a long history, solvency and prestige in Latin America, representing high-level brands to offer its channel quality solutions and high reliability, which is fully aligned with our philosophy in the market," says Juan Vega, director of International Development of Alfalite. Pablo Paludi, sales director of the Pro AV division of Vitech US, says: "We are very proud that Alfalite has trusted us for its operations in Latin America. We are convinced that together we will achieve very important things in the Pro AV market in the region". He adds: "We are seeing a growing demand for LED panel solutions throughout Latin America, and Alfalite is a world leader in this market. With all our experience of more than 20 years through the strong distribution network that our company has, we see a very exciting future, with a lot of work and full of projects with Alfalite".

alfalite.com



Juan Vega - Alfalite



Pablo Paludi - Vitech

The new SAOKO Night Club is committed to WORKPRO, MARK and LIGHTSHARK

For Spanish AV company PROJECT SOUND, trust played a major part in securing a prestigious sound and lighting installation at SAOKO, a new nightclub in Huelva, Southern Spain.



Firstly, Project Sound's client trusted the company to handle the job and, secondly, Project Sound trusted EQUIPSON GROUP to supply all the equipment needed to make the installation a resounding success. To deliver this great atmosphere Project Sound installed a wide range product including a powerful WORKPRO ARION Series sound system consisting of six SL 210 A line array powered speakers and six SL 218 SA powered bass woofers. Also installed are four WORKPRO ENTAR 12 passive speakers, six ENTAR 15 passive bass woofers, eight WORKPRO IC8K-PRO ceiling speakers, three WORKPRO ZENITH2500 power amplifiers and one WORKPRO PA240USB/R amplifier that incorporates a five-input mixer for audio control and independent volume control. The lighting installation includes 20 MARK BEAM201 moving head LED beams; four MARK MOILED304 moving head LED beams; two MARK MF1500VT fog machines and four MARK FLM200RGBW flash effects. These are all controlled by a LIGHTSHARK LS1 DMX-based hardware lighting console that offers assignable faders, encoders, rotary controls and a separate DMX engine. equipson.es



These are all controlled by a LIGHTSHARK LS1 DMX-based hardware lighting console that offers assignable faders, encoders, rotary controls and a separate DMX engine. equipson.es

START SELLING ONLINE AS EASY AS 1, 2, 3, ON www.buynsellAVL.com

Introducing buynsellAVL.com, the easiest step to taking your business online with your own e-commerce store

Unlike the usual Pro AVL (Audio/Video/Lighting) marketplace websites, buynsellAVL.com is not a strictly "used-gear" site. You can choose to create your own store as a personal or business account. In fact, this site is ideally suited for brands and distributors to have a very affordable e-commerce presence for directly sourcing the interest of new customers. And the best part is, we do it for a ZERO (0%) percentage commission. Stop waiting for the perfect time to start ... **START SELLING TODAY!**

Step 1 — Create Account

- Create your own Store for free
- Choose to have a Personal or a Business account
- NO credit card information and payment needed
- Click CREATE
- You are ready to start selling!

Step 2 — Upload your product

- Up to 4 images
- Link a video
- List as: Brand New, Like New, Lightly Used, Well Used
- Include your contact details for the buyer to contact you directly
- Click POST
- Your item is now looking for a buyer!

As a Personal or Business Seller, your Store Dashboard offers you with simple navigation tools so you can easily maintain and monitor all your previous and current sales transactions.



Click here

WWW.BUYNSELLAVL.COM



CLF APOLLO XL

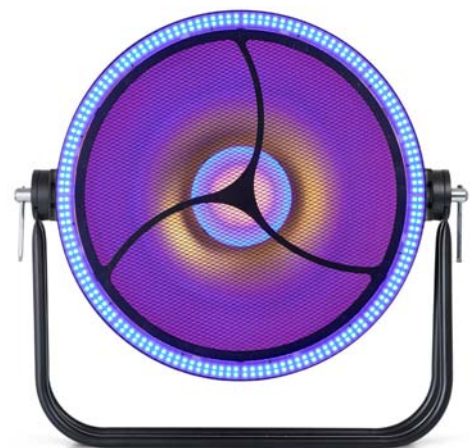
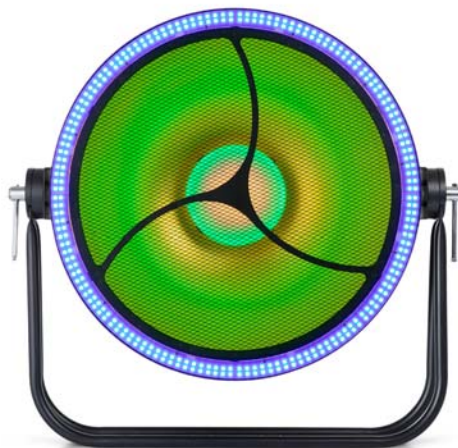
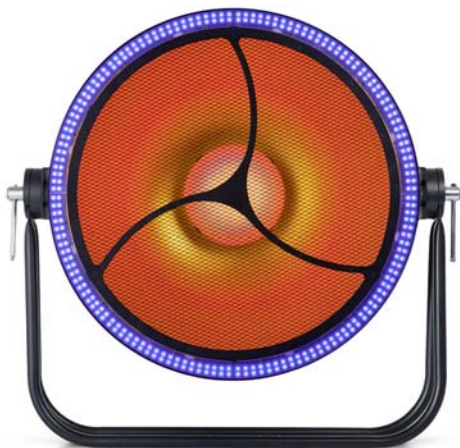
Retro style "on stage eye-candy"
effect fixture



- Onstage eye-candy effect
- Warm white center LED
- RGB outer ring
- RGB reflector ring
- Individual LED segments
- PowerCON True1 in and out

The CLF Apollo XL is a retro style 'on stage eye-candy' effect with various, separately controllable, LED segments. A powerful warm white / amber LED center effect is surrounded by eight RGB segments which illuminate the iconic golden inside reflector. Around the parabolic reflector, eight different RGB segments provide even more creative possibilities.

Combine a vintage tungsten look with modern, colourful, LED animation effects. Pre-programmed pixel effects make it easy to create impressive and attractive effects, but different DMX modes allows precise control of all different LED segments for extensive control.



Click the link to find more information at www.clf-lighting.com



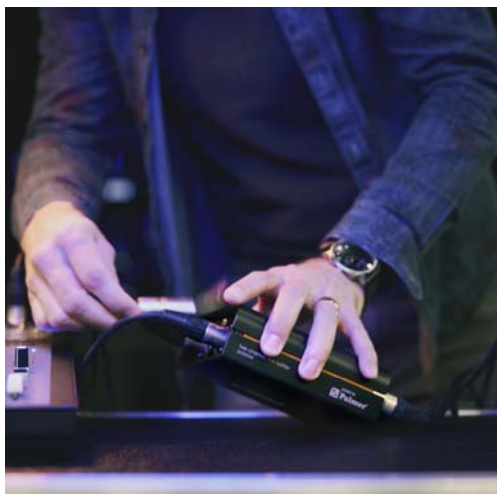
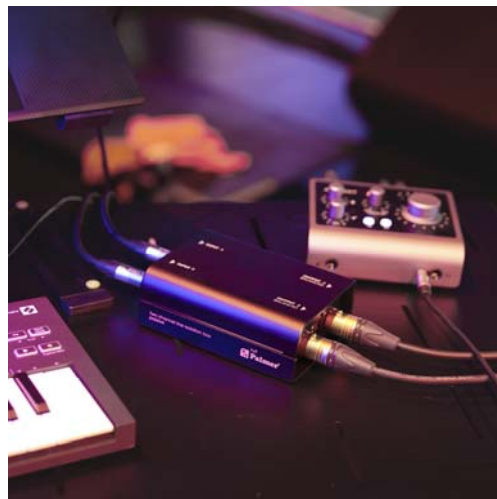
Palmer River Series audio tools for a pristine signal flow

Palmer presents the River Series. This family of reliable DI boxes, re-amping boxes, line isolators, splitters and summers ensure that audio signals can flow freely and unhindered – crystal clear and as alive as water! For this reason, the models in the River Series are named after German rivers and bear names such as ilm, main, wupper, naab, trave, and tauber. Based on high-precision circuitry, the sound of the River Series always reaches its destination unadulterated.

The Palmer River series is available now. The River Series comprises 13 models and covers the central requirements of musicians and sound engineers – whether live or in the studio, in the rehearsal room, or at a spontaneous street gig.

Based on high-precision audio circuits, the solutions developed in Germany support a transparent signal flow that – not unlike a river – results in a large, open (sound) structure.

Based on an unmistakable and uniform design language, all Palmer River Series product enclosures are made of solid aluminium and feature a robust front made of steel, which guarantees years of reliability in a hard everyday life on stage and in the studio. This is one of the reasons why Palmer offers a 5-year warranty on all products.





CHAUVET Professional Ovation Rêve E-3

Ovation Rêve E-3 is the brightest, multi-color LED ellipsoidal that also has the capability of producing perfectly tunable whites. It's a new kind of epic story-telling machine that fuses the best of both worlds into one totally reimagined LED light source. Color Temperature presets ranging from 2800K to 8000K maintain outstanding brightness and a high quality of light, with an emulated "red shift" for a tungsten feel. Ovation Rêve E-3 also features several dimming curves, a virtually silent operation with fan-off modes, and a series of technician-friendly features such as an innovative, adjustable yoke that makes mounting in low clearance situations a breeze. With Ovation Rêve E-3 you can seamlessly transition from captivating a wide range of saturated colors in class-leading output to distinct whites with +/- green adjustments using one fixture. No ifs, or buts. Simply and categorically unrivaled.

chauvetprofessional.com



CHAUVET Professional COLORado PXL Curve



COLORado PXL Curve 12 is a fully pixel-mappable motorized IP65-rated RGBW LED batten with individual control of zoom, tilt and color across twelve independent heads. Basic and advanced operating modes and an extensive library of pre-built effects that includes virtual gobos, movement macros, and foreground/background color control make creating complex and volumetric looks easy. Seamless edge-to-edge mounting maintains pixel pitch between fixtures helping to make runway effects consistent. COLORado PXL Curve 12 speaks DMX, sACN, Art-Net, Kling-Net and RDM.

chauvetprofessional.com

Claypaky SKYLOS



Large searchlights have written one of the most glorious pages in the history of professional show lighting. Yet today they are considered unviable since many firms are not open to investing in a technology that often has weight, size, operating cost and maintenance drawbacks. Claypaky's SKYLOS aims to quash these uncertainties and comes with a long list of features and performance specs that make it much more than just a simple searchlight. The Skylos is an extremely versatile fixture in every way, which will certainly also be appreciated in the touring sector, where LDs are constantly on the look-out for dense, solid beams of light and ever-greater light output. The Skylos fits a custom 300W white light laser source, which provides an extremely parallel, uniform beam, while attenuating the well-known temperature and safety issues found with units that use Xenon lamps. Considering the light output, its power consumption is not even close to that of traditional searchlights. With a power consumption of only 600W, the Skylos has the same light output as a 4000-watt Xenon lamp! The beam pours out from a large 300mm front lens, specifically designed in Claypaky's R&D department. In combination with the light source, it produces a dense, full-bodied column of light, which is highly visible even from afar. The beam is perfectly uniform and parallel, with no visible hotspots. The beam angle can be adjusted from 0.5° to 5° resulting in exceptional light intensity, which cannot be produced by a LED or traditional light source.

claypaky.com



ROE Visual Coral series and ArtMorph

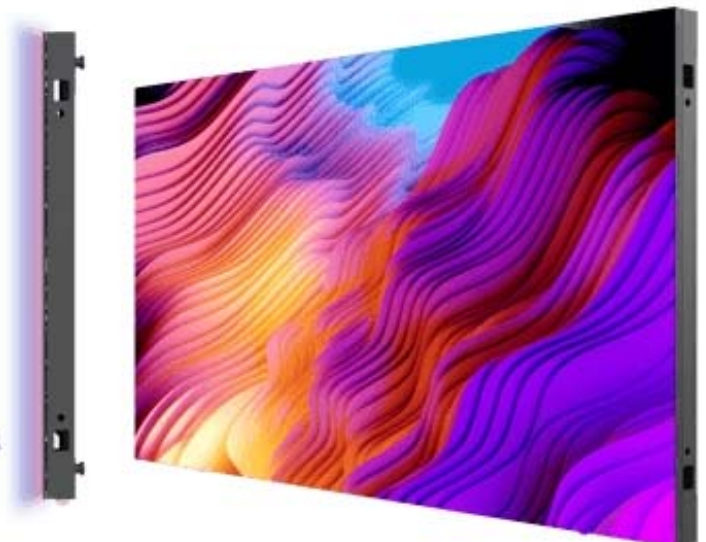
The ROE Visual team recently unveiled a slew of new products for the Pro-AV integration market including the Coral series and ArtMorph from the ROE-powered brand, CECOCECO.

Coral - Fine Pitch COB with Superb Visual

The new chip-on-board (COB) LED display, Coral will have its first premiere at the show. The Coral series provides exceptional viewing angles while delivering a superb visual performance. It serves as the newest display solution for the AV integration space and an exciting new addition to the lineup of ROE Visual products.



Reducing energy consumption by up to 25%



ArtMorph - Bring Your Walls to Life with ArtMorph

As a brand powered by ROE Visual, CECOCECO unveiled its new product, ArtMorph which brings stage-quality lighting to your fingertips. ArtMorph is a decorative, panel-based light source, offering an LED-based light source with different covers to adapt your design to each environment. At the intersection of light and art, ArtMorph is the answer for modern and immersive interior design solutions. It is the ideal product for installing wall decorations that are both innovative and eye-catching time and again.

www.roevisual.com



Kino Flo MIMIK 120



The Kino Flo MIMIK 120 is a revolutionary full spectrum image-based lighting tile that mirrors video content, while applying a higher tonal and color rendering range. MIMIK delivers extended spectral bandwidth and cinematic color fidelity when lighting talent and set elements in virtual production environments. Utilizing Kino Flo's patented Matchmaker® technology, it translates an incoming RGB video signal into five individual emitters (warm white, cool white, red, green and blue), generating synchronized foreground lighting that creates the utmost realism on virtual sets.

kinoflo.com

New power supply option for ETC F-Drive



The F-Drive R12 can now serve a wider range of installations with the new F-Drive Power Supply from ETC. The new, reduced-cost supply is perfect for sites with simplified power requirements. Now, customers can choose a dedicated 1000 W or 1800 W option with a simpler installation and reduced noise profile. ETC still offers the industrial and expandable Mean Well RKP-1U Rack System with RCP-2000-48 power supplies. We recommend this solution for installations where multiple power supplies and F-Drive R12 units are connected together or where in-line, always-active power supply backup is necessary.

etconnect.com

ADJ FOCUS SPOT 7Z



The Focus Spot 7Z is the latest addition to ADJ's extensive Focus Series of LED-powered moving head fixtures, which all offer carefully curated feature sets, robust build quality, and excellent value for money. Powered by a potent 420-Watt white light LED engine, which has a native color temperature of 8000K, the unit's high-quality optics ensure a crisp even output. The LED engine offers an impressive 20,000 hour average lifespan, effectively removing the inconvenience and expense of lamp replacements. It also supports smooth 16-bit electronic dimming as well as variable speed strobing from 1 to 20Hz.

adj.com



ADJ expands Encore Profile Pro Series

Two new high definition zoom lens options are now available for ADJ's popular Encore Profile Pro WW and Encore Profile Pro Color ellipsoidal theatrical lighting fixtures. The new EP LENS 2550Z (25 - 50°) and EP LENS 1530Z (15 - 30°) make these already versatile fixtures even more convenient to use, allowing for field angle adjustments to be made quickly and easily without the need to swap lens assemblies. Both lenses have been meticulously designed and precision engineered to ensure maximum efficiency and flawless output. Their optical systems each incorporate a plano-convex aspheric front lens,



combined with a bi-convex aspheric rear lens, which have both been treated with an anti-reflective coating. In addition to manual zoom, the lenses also offer manual focus control, allowing adjustment of the beam edge from soft to hard. The lens movement is designed to be smooth and effortless, allowing for easy adjustment with just one hand. This enables a single user to simultaneously set the field angle and focus, ensuring a quick and efficient workflow. 20-gauge stainless steel 4-blade shutter assemblies allow for meticulous sharpness without any halation. In addition, on the front of the lenses are sturdy gel frame holders, each with two accessory slots and a top mounted, quick release, electroplated black gel frame retainer.

adj.com



Laserworld RTI NEO 12



With the release of the RTI NEO 12, the very successful RTI NEO 6 got a powerful sibling. RTI NEO 6 has been the first laser beam array bar with scanners in the world, and the demand for the same durability and build quality but with higher powers came up over the years. With the RTI NEO 12 this demand is satisfied: With 12W power this laser beam array bar with scanners is nearly eight times as powerful as the NEO 6. It has a color balance of 6 x 600mW red, 6 x 600mW green and 6 x 800mW blue, so the RTI NEO 12 has extremely good visibility and is even suitable for large scale festivals and big concerts. The excellent beam specifications maintain good visibility even from longer distances. It has the same professional DMX control features as the RTI NEO 6, so seamlessly integrates with existing NEO 6 and goes very well with any lighting or multimedia setups. The good scanners in the RTI NEO 12 create crisp patterns and draw accurate corners, which is important for professional use.

laserworld.com

Modulo Pi Modulo Kinetic Version 5



Modulo Pi is pleased to announce the immediate availability of Modulo Kinetic Version 5. The media server new version offers a full array of features for interactivity. Enhanced with these new capabilities, Modulo Kinetic is positioned as the fully-integrated solution for immersive and interactive experiences.

Designing the next generation of media server solutions, Modulo Pi is pleased to announce the official release of Modulo Kinetic V5.

Modulo Kinetic V5 adds the support of various sensors to meet the needs and budget of any type of project: 2D LiDAR from Hokuyo and Leuze, 3D

LiDAR from Ouster, but also Azure Kinect, Orbbec cameras, Leap Motion... Integrated into Modulo Kinetic's internal library of devices, the sensors can be calibrated in seconds, allowing the media server to flawlessly retrieve the position of one or multiple users to generate the interactive experience. A library of effects available as nodes is also embedded in Modulo Kinetic. The media server's nodal compositing tool allows nodes to be chained and cumulated to create unique effects. Modulo Kinetic's timelines system makes it easy to mix interactive layers and pre-calculated media for smooth playback.

modulo-pi.com



AVL WORLD

EUROPE | MIDDLE EAST | AFRICA | AMERICAS

ECO #1 FRIENDLY

No. 96 / AUGUST 2023

Robe Catches The Spirit Of Glastonbury

Innovations
Robe iESPRITE
CLF Poseidon WASH M
CHAUVET Professional Maverick Force 2 Profile & Maverick Force 2 Beam Wash
Gravity® VARI®-ARM series

Claypaky And Audiosales Host Lighting workshop at the Teatro S...
Over 1,000 GLP fixtures selected to light the OMR Festival in Hamburg
Elation® Lize Pendant upgrade for UK's Royal College of Music

Rob Koenig lights Metallica World Tour with Elation® Proteus® Excalibur
Ayrton® Diablo S on tour with Diodato
LDs Fabian Huijts and Light-H-Art deploy Martin fixtures for André Rieu Summer Concert Special

AVL WORLD

EUROPE | MIDDLE EAST | AFRICA | AMERICAS

ECO #1 FRIENDLY

No. 95 / JULY 2023

Upstaging Lights Chicago's Salt Shed With Elation

Innovations
AYRTON Argo 6 Wash & Argo 6 FX
ROBE iBeam 350™ & iBeam 2™
LD Systems MAUI G3

Ayrton Cobra beams for VNV Nation's Electric Sun European Tour
Cameo lights up Palace of Westminster
Jesse Lee Stout and Sooner Routhier reflect mood of Muse tour with CHAUVET Professional

Over 600 Robe moving lights help dazzle at the 2023 Eurovision Song Contest
Claypaky fixtures energize the crowd for Bagossy Brothers Company in Budapest
Lewis Capaldi tours with over 170 GLP flexible hybrid LEDs

ROBE

iFORTE
OUR RELIABILITY IN ALL WEATHERS

CLICK HERE

SEE MORE

AVL WORLD

EUROPE | MIDDLE EAST | AFRICA | AMERICAS

www.AVLTIMES.com
March 2023 | #91

ECO #1 FRIENDLY

GIP CAPTURES THE MOMENT FOR ROPYD

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

AVL WORLD

EUROPE | MIDDLE EAST | AFRICA | AMERICAS

ECO #1 FRIENDLY

No. 94 / JUNE 2023

Ayrton Shine On Muse's "Will Of The People"

Robe iPAINTE, FOOTSIE1 & FOOTSIE2
Ayrton Rivale Pro
Elation Fuze Wash 500
Obsidian NETRON RP2

Robe Goes For Gold
GLP Flies High With Florence And The Machine
Prolight + Sound 2023 Is Back On The Growth Track

ROBE

iFORTE
OUR RELIABILITY IN ALL WEATHERS

SEE MORE