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Cameo Set New Lighting Standards For NATURE ONE

Robe Colours it up in Ostrava
Elation for Queens of the Stone Age
Successful LD SYSTEMS DAY in Dubai

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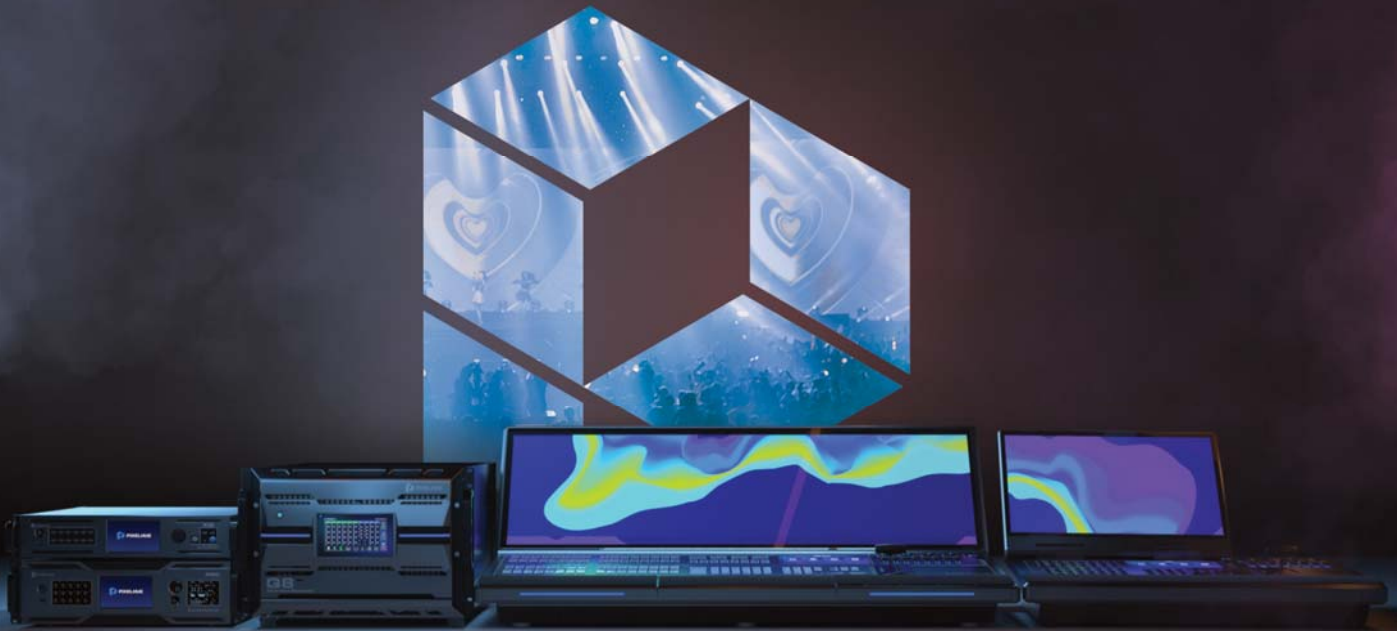
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Robe Colours it up in Ostrava

Colours of Ostrava is the Czech Republic's largest and most eclectic music festival, currently staged against the imposing backdrop of old blast furnaces, cooling towers, ore cauldrons, casting shops and other enormous industrial relics from the amazing Dolní Oblast Vítkovice (DOV) steelworks in Ostrava, the country's third biggest city.

The 2023 edition was another big success, with over 250 artists appearing across 20 stages over 4 days. Robe moving lights had a big presence, including on the two largest performance areas – the Ceska Sportelna / Main Stage, and the adjacent Liberty Stage.

Colours' technical director Josef "Pepa" Ženíšek led a core production team of 35 from his Prague based company, SMART Production, who co-ordinated all aspects of the technical production – staging, rigging, lighting, sound, video, audio, stage management and all associated infrastructure.

At times, over 550 technical crew were working on assorted aspects of the project from building the site to ensuring that the 50,000 audience enjoyed the best possible guest experiences. SMART Production dealt with 9 main rental companies for technical production, mostly from the Czech Republic, some from Slovakia.

Pepa is also instrumental in the production lighting designs for the six main music stages, and comments, "There's always a lot of Robe products on site because there are such a wide range of fixtures to choose from and they are very reliable. Exactly what you need for a festival situation."



Colours of Ostrava Production Manager Josef "Pepa" Ženíšek



Finding Liberty

This year, leading Czech rental company T-Servis led by Jana Heřmánková supplied lighting and sound to the Liberty Stage for the first time, although they have serviced other smaller Colours performance areas around the site for several years.

Jana was “delighted” with winning the contract for this important stage together with her team including crew chief Ivo Cernohorsky.

The company has invested steadily in Robe over the years and the brand is a “firm festival favourite,” commented Ivo, who designed and specified the lighting kit for the stage. They didn’t receive any input from artists or their riders, so the rig was based on Ivo’s vast experience of festivals and providing good, solid, dynamic and all all-round practical lighting options for everyone appearing on the stage. He operated lights for any artists not bringing their own LDs or lighting directors.

Thirty-eight Robe ESPRITES were the backbone of the system, with eight

fixtures each distributed across the three over stage trusses, plus another 14 on the front truss where they were “a great choice” for keys and specials, confirmed Ivo. They were joined by 31 x Spiiders, distributed between the front truss and drop-down ladders that were filling in the upstage corners, which greatly enhanced the perception of depth onstage, in turn making a big difference to how artists looked both live and on camera.

Twenty Robe Tetra2 moving LED battens were rigged on the three over stage trusses and used very effectively for pixel effects and other eye candy, and 12 x Robe MegaPointes – which no self-respecting festival rig would be without – were available as part of the floor package on the deck.

Six BMFL WashBeams on the front truss provided further front lighting, and this year these and the Spiiders were critical in this position as there was no additional front lighting on the FOH tower. This kept all the lighting neat and concentrated onstage.



Other lights on the Liberty Stage included some beam moving lights at the back on drop ladders, with strobes and 4-lite blinders scattered around for stage and audience illumination.

Two consoles resided at FOH, a Hog 4 which is Ivo’s console of choice with a grandMA2 as the second desk. Some LDs also brought in their own console, while others had their own complete floor packages. Ivo thinks Robe is an ideal choice for festival production designs. “The fixtures are robust and just keep working whatever the weather, providing plenty of functionality and visiting LDs and operators are always happy to work with them.”



and right wings in some of the most exposed positions. Lighting, audio, and LED screens for this stage were supplied by HighLite Touring.

New for the Main Stage this year were striking 30-metre-wide deco walls flanking the main stage, complete with their own lighting, which helped define the space and kept fans focussed on the onstage action.

The sound system designs and positioning were also tweaked slightly to improve the audio containment across the site, the VIP areas were repurposed and boosted from last year, and improvement in the site-wide architectural lighting helped bring the environment to life after dark, highlighting the heavy metal monuments towering in the background. "We like to keep things evolving and developing each year," commented Pepa, who has mindfully steered the production forward since the event moved to the DOV site in 2012.

Around the Site

Other Robe products in action around the site included 22 x Tetra2s on the Drive Stage, also supplied by HighLite Touring, while T-Servis and AV Media supplied the Glo Stage with 10 x Tetras and 20 x LEDBeam 350s among other lights. Cross Audio delivered lighting including 16 x LEDBeam 150s to the Cacao Stage.

FORTE®



In the Main

For the second year running, Pepa and SMART Productions specified a RoboSpot system for the main stage, which this year comprised four of Robe's new high powered FORTE LED profile fixtures running on four RoboSpot BaseStations located under the stage. They had originally used RoboSpots in 2022 where this very flexible system was specified for Twenty One Pilots' set.

Also on the main stage in 2023 were 20 x Robe MegaPointes and 18 x iPointes, the latter were positioned along the front edges of the stage and the left

For all these smaller stages, the production lighting designs were created and specified by SMART Productions.

Eight Robe CityScape Xtreme LED floods were part of the architectural lighting scheme illuminating the vast industrial structures dating to when DOV thrived as a black coal and raw steel manufacturing plant between 1928 and 1998 when it closed and the decommissioning process started.

www.robe.cz

Photos © Louise Stickland



Successful LD SYSTEMS DAY First MAILA presentation in Dubai

The Adam Hall Group looks back on a successful LD SYSTEMS DAY in Dubai. Together with the LD Systems sales partner PRO LAB, the global event technology manufacturer invited to a one-day partner and customer event at the PRO LAB headquarters on 7 September. The highlight was the first hands-on demonstration of the LD Systems MAILA system in the United Arab Emirates.

After an introduction of the Adam Hall Group and its long history in the field of event technology, Viktor Wiesner, Senior Product Manager, Pro Audio, guided the numerous attendees through the constantly growing LD Systems portfolio, followed by a detailed product demonstration of the MAILA (Modular All-Round Intelligent Line-Array) system by LD Systems Field Application Engineer Jens Kleinhuis.





In close exchange with the experienced live sound engineer, the participants of the LD SYSTEMS DAY were able to convince themselves of the flexibility, the electro-acoustic design and the innovative features of the groundbreaking sound reinforcement system in a hands-on session.

In general, LD Systems and PRO LAB placed a lot of emphasis on the intensive exchange between existing customers and potential interested parties and the LD Systems team from product management, product development and technical support.

After the MAILA live sound and touring solution, the focus was on LD Integrated Systems products for the AV fixed installation sector. In addition to the QUESTRA planning and management software, visitors were given a detailed overview of the constantly growing LD Systems Install portfolio of loudspeakers, mixing amplifiers and matrix processors.

The LD SYSTEMS DAY was rounded off by the accompanying audio tools and stand solutions from Palmer and Gravity.

"The LD Systems Day was a complete success," explains Markus Jahnel, COO Adam Hall Group. "Together with our sales partner PRO LAB, we created an all-round successful event for our partners, customers and interested parties in the GCC region. We were particularly pleased that we were able



to demonstrate our MAILA system in detail for the first time in Dubai. The reactions were positive throughout and we are very excited to see and hear about MAILA in Dubai and the region in the near future. At this point, we would like to thank the entire PRO LAB team and all visitors of the LD Systems Day. We are already looking forward to the next edition!"

www.prolabllc.com

www.ld-systems.com

www.adamhall.com



MAILA L



Zonda 9 FX by Ayrton lights up Mallorca's Megapark with colour

The Megapark space is a unique environment with a capacity of 5,000 people, blending elements of an open area with the influence of a coastal zone. It features a small stage that required powerful lighting capable of working in daytime and nighttime settings. In its design, several features have been taken into account to create an appealing ambiance in which the Zonda 9 FX lights have played a crucial role in delivering a unique experience.

The latest acquisition and investment for this significant venue was the new Zonda 9 FX by Ayrton, a lighting fixture that has stood out for its advanced technology and creative possibilities, thanks to the versatility of its features and optical effects. Megapark has chosen to place them at the rear of the stage among screens. They have a large screen behind the stage and four 1-meter by 3-meter 'totems,' with three Zonda 9 FX units placed between each 'totem,' totaling 12 Zonda 9 FX fixtures.

The Zonda 9 FX fixtures are lighting units that allows the creation of an atmosphere suitable for the desired

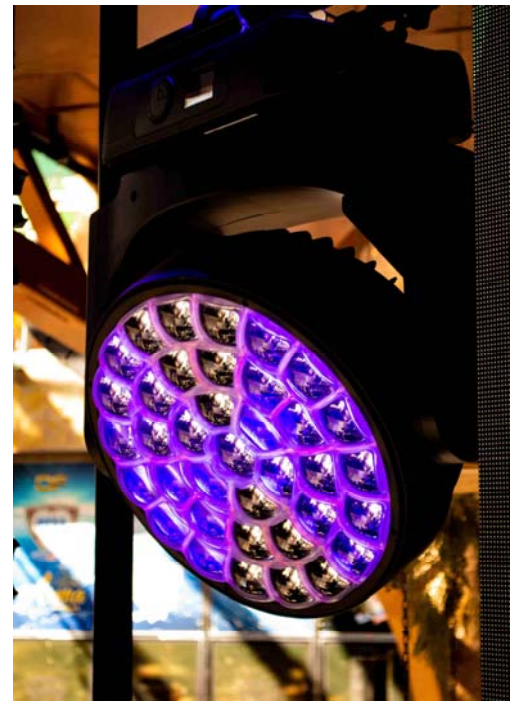
situation but, in the case of Megapark, they have been used as a complement to LED screens, creating much more impressive effects for attendees by projecting patterns, colours, and movements, enhancing the audience's experience.

The venue already has lights like the Ayrton Perseo Beam to create incredible

aerial effects in a large, open space like Megapark. However, the Zonda 9 FX is the perfect tool to achieve stunning visual effects, just as Megapark's Technical Director, Daniel Morales, had envisioned.

Megapark's goal has been centred around equipping the space with IP-rated lighting, and due to their positive





prior experience with Ayrton and their Perseo Beam lights, they decided to go with this brand once again.

These LED fixtures not only deliver a pleasing and colourful wash effect but also allow for individual control of each light source, enabling the creation of 3D volumetric effects with the light beam, as well as illuminating the outlines of the LED cells with their LiquidEffect™ technology, resulting in entirely unique creative outcomes.

Zonda 9 FX offers unique versatility due to the advanced LiquidEffect™

technology, which allows for the generation of high-definition liquid effects, perfect for creating ideal atmospheres in spaces like Megapark.

Innovation and Technology Combined in the Zonda 9 FX

This lighting fixture, designed to be a revolution in stage lighting, is equipped with a 40W LED source with additive RGB+W color synthesis. Furthermore, it features a sphere with 37 PMMA lenses, measuring 384 mm in diameter, providing 25,000 lumens, and offering a 14:1 zoom range from 4 to 56 degrees. The Zonda 9 FX has been equipped with

a specialized cooling system for safety against temperature excesses, as well as variable selection ventilation, allowing for adjustments to this spotlight based on the specific requirements of different spaces. The Zonda 9 FX luminaires unleash countless creative possibilities without limits.

The installation was made by Stonex, Ayrton's exclusive distributor for Spain.

www.ayrton.eu
www.stonexsl.com

Photo © Stonex



LD Gigi Pedron employs Elation KL Panel as rock 'n' roll art for Queens of the Stone Age

Lighting designer Emmanuelle “Gigi” Pedron has taken Elation Professional’s broadcast market KL Panel XL IP™ LED soft light and transformed it into a high-impact, aesthetic rock 'n' roll light for Queens of the Stone Age’s “The End Is Nero” tour. After playing European festivals throughout much of the summer, the band launched their North American leg August 3rd in Sterling Heights, Michigan.

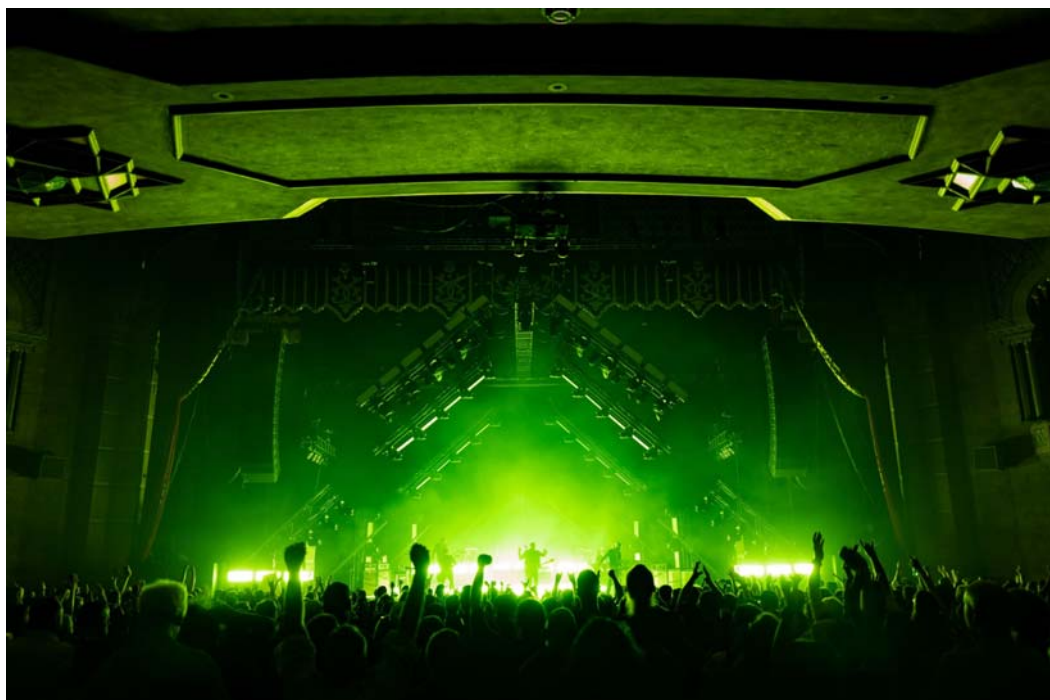
“I wanted to do a color field type show in the style of an abstract painting, minimalistic in form with a sense of open space,” Pedron explains of her design. “I want people to see what I see in my head when I hear the music—like Chromesthesia—and I needed a light that could express that with color.”

Pedron says the idea behind using the KL Panel XLs on the tour came about during the pandemic when the designer was working in TV and film. “You see special types of fixtures for TV and special types for touring and usually those universes don’t mix,” says the

California-based designer who has been a touring LD now for 25 years. “I noticed on a TV or film shoot that light panels were really underutilized; the white correction and intensity were used but not much else. I thought, what if I could use those on a rock show but really use their full features and color ability. And

instead of just using 10, what if I used 70 of them to light a rock stage, what would that look like?”

Pedron’s curiosity led her to the Elation headquarters in Los Angeles earlier in the year, where she saw a demo of the KL Panel XL. “I liked what I saw and





brought a unit back to my office and just thought it was fantastic," she said. "It's a great light. Actually, it's not just one light, it's eight different lights. One panel has eight different segments and because the show has 68 KL Panels in the rig it's actually like having 544 different lighting fixtures. That's how I treat it. I couldn't wait to see how grandiose it looked on stage."

The main form of the setup is a pyramid, a type of stage within a stage that captures the audience's attention while serving as the focal point beneath which all the action unfolds. The KL Panels are located in every dimension of the setup and used dynamically for intensity, vibrant color and keylighting. They are suspended on the downstage truss, forming a first layer of a multi-layer look, and also function as pivotal keylight sources from side positions. They front the stage, are positioned beneath a diamond-shaped riser and are also positioned behind and above the band, completing the immersive visual experience.

"It gives the set a bit of a TV studio vibe without really being treated that way," the designer says, noting that 90% of the lighting on the show is static.



Gigi Pedron

Lighting Designer/Director/Programmer/Operator: Emmanuelle Gigi Pedron

Lighting Crew Chief: Gary Rees

Electrician: Simon Howarth

Lighting Tech:
Shawn Organ

Head Rigger:
Gianluca Ganapini

Carpenter:
Michael Coules

Production Manager:
Rob Highcroft



"Usually a rock show is all about directional lighting but this is something different – nondirectional, soft light but still very bright and impressive."

For Pedron, who is a specialist in the use of saturated colors, color mixing was extremely important and the KL Panel's RGBW +Lime + Cyan LED array covers the full spectrum. "I believe that color itself can convey a deep emotional experience," she says, "and since my idea was to create a color field for this show, for a color freak like me, the KL Panels are just perfect. They mix really well and I really like the Lime emitter. It gives me a proper white but also a nice acid green," a color she says doesn't really exist in the natural world but appears several times during the show.

The KL Panel XL, which outputs a blistering 40,000 lumens, features multi-zone control which the designer takes

advantage of for a mesmerizing array of eye candy looks, for example in a song where she cuts the stage in two and keeps the middle panels in blue and orange.

The rig incorporates other lighting as well

including 49 Elation Smarty MAX™ hybrid moving heads chosen for their speed and impressive beam characteristics. The Smarty's work with the KL Panels, along with pixel strips, from the same positions. Within each layer of the 45-degree forced perspective approach which the designer uses to achieve a captivating pyramid effect is a combination of these three types of lighting fixtures.

Pedron handled lighting programming and also operates the show on tour, which she says keeps her on her toes as the show is different every night and changes are made on the go. Lighting supply for the tour in both Europe and North America is by Christie Lites.

www.elationlighting.com

Photos © Will Stockwell



Cameo spotlights set new standards for lighting design on the NATURE ONE mainstage

This year's motto: Where We Belong - this is where they belong, the EDM disciples. To the Hunsrück, to the legendary rocket base Pydna Kastellaun, to NATURE ONE. The festival for techno, house, trance, hardstyle and all other varieties of electronic dance music is one of the biggest open-air festivals of its kind in Europe and attracts the best DJs and live acts of the EDM scene year after year. In 2023, around 65,000 visitors partied over three days to the beats, leads and drops of 350 acts, including Alle Farben, Moguai, Paul van Dyk, Sven Väth and many more. For Cameo, this year's NATURE ONE marked another festival milestone: with over 450 spotlights, the lighting designers relied more than ever on the models of the German lighting technology manufacturer on the various stages.

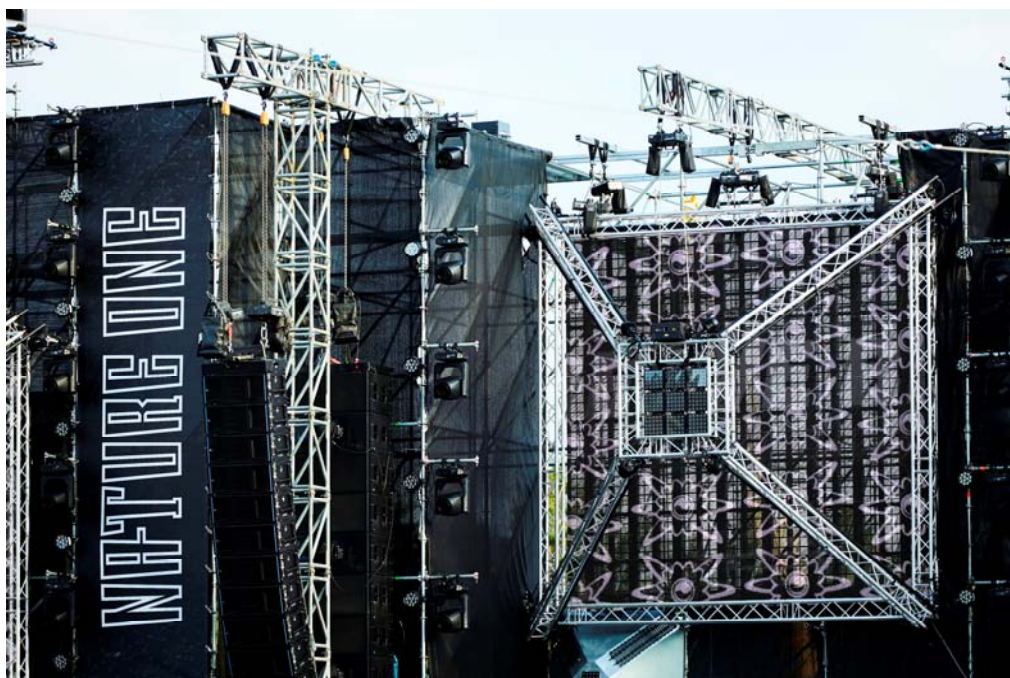
The highlights of NATURE ONE are not only the artists themselves, but also the stage constructions on the main stage. Every year, the organisers and event technology service providers of NATURE ONE come up with something

new and spectacular. This year, pyramid-shaped truss constructions dominate the scenery.

Open-Air Mainstage

"NATURE ONE's stage designs have always been different from other festivals," explains Marek Papke of Gerdon Design, who is responsible for

the stage and lighting design of the Mainstage and has many years of NATURE ONE experience. "While stage design at most festivals is limited to the stage itself, we've been working for years with floor setups where the lighting and video elements are above people's heads, making the audience feel more like they're in a club."



When it comes to lighting design, Marek Papke and his team also have to get away from the familiar concert thinking: "On Saturday, the acts play for more than 14 hours at a stretch. To be able to offer the audience a varied experience here, we need an extremely versatile setup that ideally also works in bad weather." With its hybrid concept of beam, spot and wash, the IP65-capable Cameo OTOS H5 fitted perfectly into the requirement profile: "The OTOS H5 is our main spotlight on the main stage, with which we realise all spot and beam effects," explains Marek Papke. "The output is fantastic. Plus, it's been raining on and off for the last few days and the OTOS play without any problems." In addition to the 150 or so OTOS H5s, Gerdon Design also relies on the OTOS B5 IP65 Beam Moving Head to shoot powerful, cutting 1° beams through the pyramid.

The Cameo spotlights for the main stage were supplied by the responsible technical service provider schoko pro and by NicLen in DryHire.

Century Circus

Just a few steps away from the main stage is the Century Circus - a gigantic 10-mast tent with 5,000 m2 of space. In the "Home of Techno", Benedikt "Bemo" Moser has the faders in his hands. "There are only a few decorative elements in the Century Circus, which is why the lighting design must not be

Cameo products at NATURE ONE 2023

- 156 x OTOS H5 IP65 Beam Spot Wash Hybrid Moving Head
- 18 x OTOS B5 IP65 Beam Moving Head
- 120 x AZOR B1 Beam Moving Head
- 60 x AZOR S2 Spot Moving Head
- 30 x ZENIT@ W600 Outdoor LED Wash Light
- 20 x ZENIT@ W600 SMD Outdoor LED Wash Light
- 60 x TRIBAR 400 IR TRI LED Bar



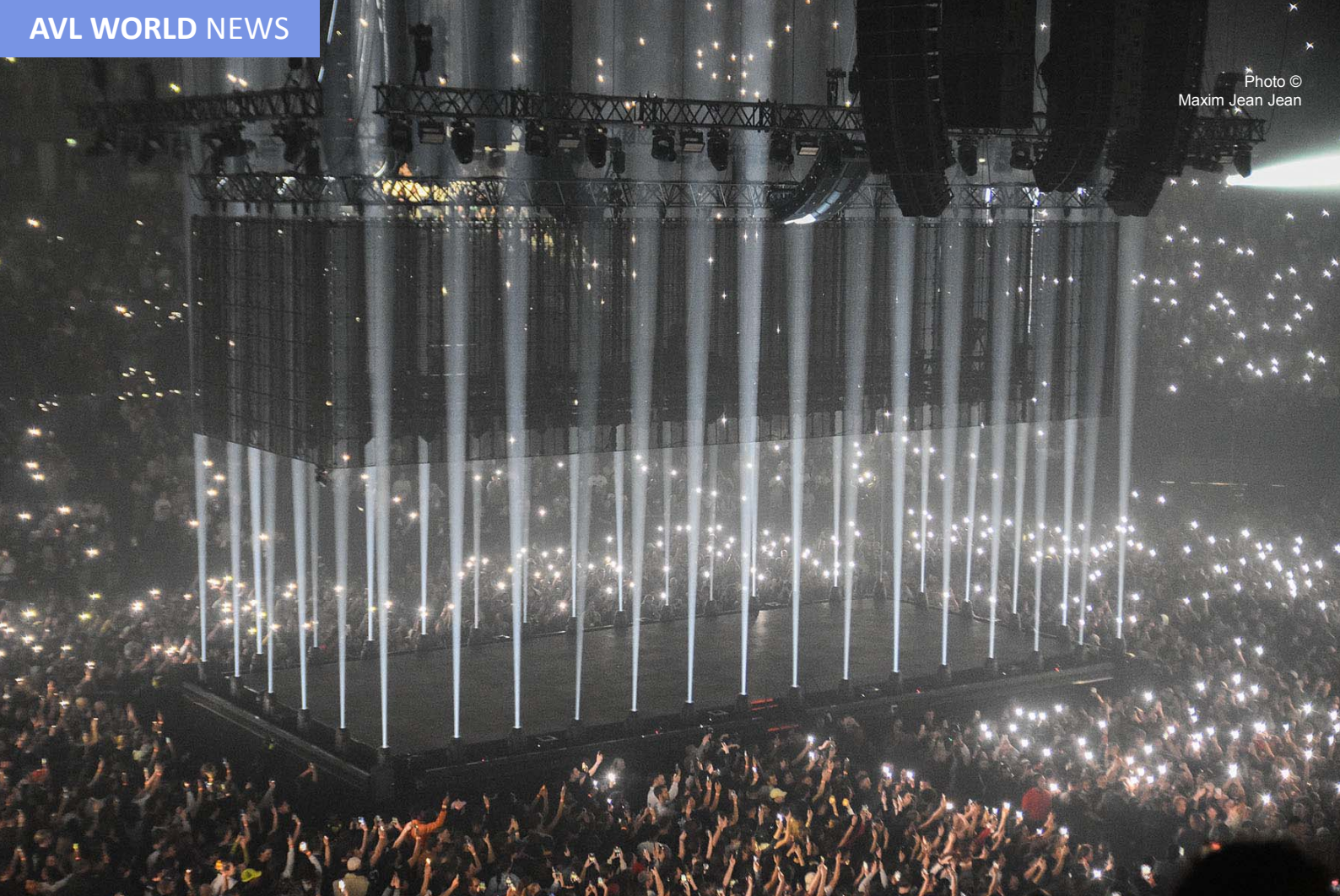
too playful either," explains Bemo, who has also been at home at NATURE ONE for many years. "We work more with technology here to be able to transfer the strict lines of techno well." After the experienced lighting designer created several concepts for the visualisation of the Century Circus in advance, the decision was made together with the technical service providers BSS events and Actionlight Veranstaltungstechnik for a setup with many variation possibilities for the long evenings and nights.

As the proven combination of Moser, BSS & Actionlight had already had good experiences with Cameo spotlights at NATURE ONE in the past, the team again relied on the lighting brand of the Adam Hall Group in 2023: "There are 120 AZOR B1 LED Beam Moving Heads in the roof, with which I mainly trace the straight lines to bring out the depth in the tent. There are also 60 AZOR S2 Spot Moving Heads on a second height level, with which I can reach the entire width of the tent thanks to the large zoom." The AZOR models are complemented by ZENIT W600 and ZENIT W600 SMD LED Outdoor Wash Lights for powerful strobe effects.

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www.adamhall.com | www.gerdon.tv
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www.actionlight.de





Dinos gives Robe MegaPointes thumbs up!

Dynamic French rapper Dinos played a special high-profile one-off gig at Paris's famous Accor Arena to celebrate the launch of his latest studio album, *Hiver à Paris*. For his first show at this prestigious venue, lighting designer Damien Dufaitre from BlackMoon Design created a unique environment with 90 x Robe MegaPointes at the core of the concept.

Damien has worked with Dinos for some time, and his primary goal for this show was to keep the visuals pacy, lively, and provocative, yet raw and elegant to match the spirit and essence of Dinos' music, which was very much at the centre of the performance. "It was all about showcasing him and his music," he confirms.

He proposed an in-the-round concept with a central rectangular stage, covered in a video floor representing "a path of light", like the way runways are sometimes used in fashion shows. Above this was a 4-sided 'crown' of 18 x



Photo © Maxim Jean Jean

4 metre blow-through LED mimicking the similar 18 metre wide by 7 metre deep stage dimensions below.

Video content for the floor and the upper surface was created by BlackMoon working with another digital studio, The Vandals, with all collateral commissioned and carefully curated by

Damien, who developed lighting and video in tandem.

When it came to lighting, he needed brightness and impact, so MegaPointe was an obvious choice as a key element of the rig. The MegaPointes, supplied along with the rest of the lighting and technical production by DuShow, were



Photo © Maxim Jean Jean



positioned around the top of the screen trusses and the floor of the stage, framing the show from two very different perspectives. More were also rigged on structures high above the screens that were invisible to the audience to preserve the pure and stark look of the stage that was central to the show. MegaPointes were chosen for

their blistering intensity, excellent beams, and multiple features for creating effects and enhancing the depth of the performance space.

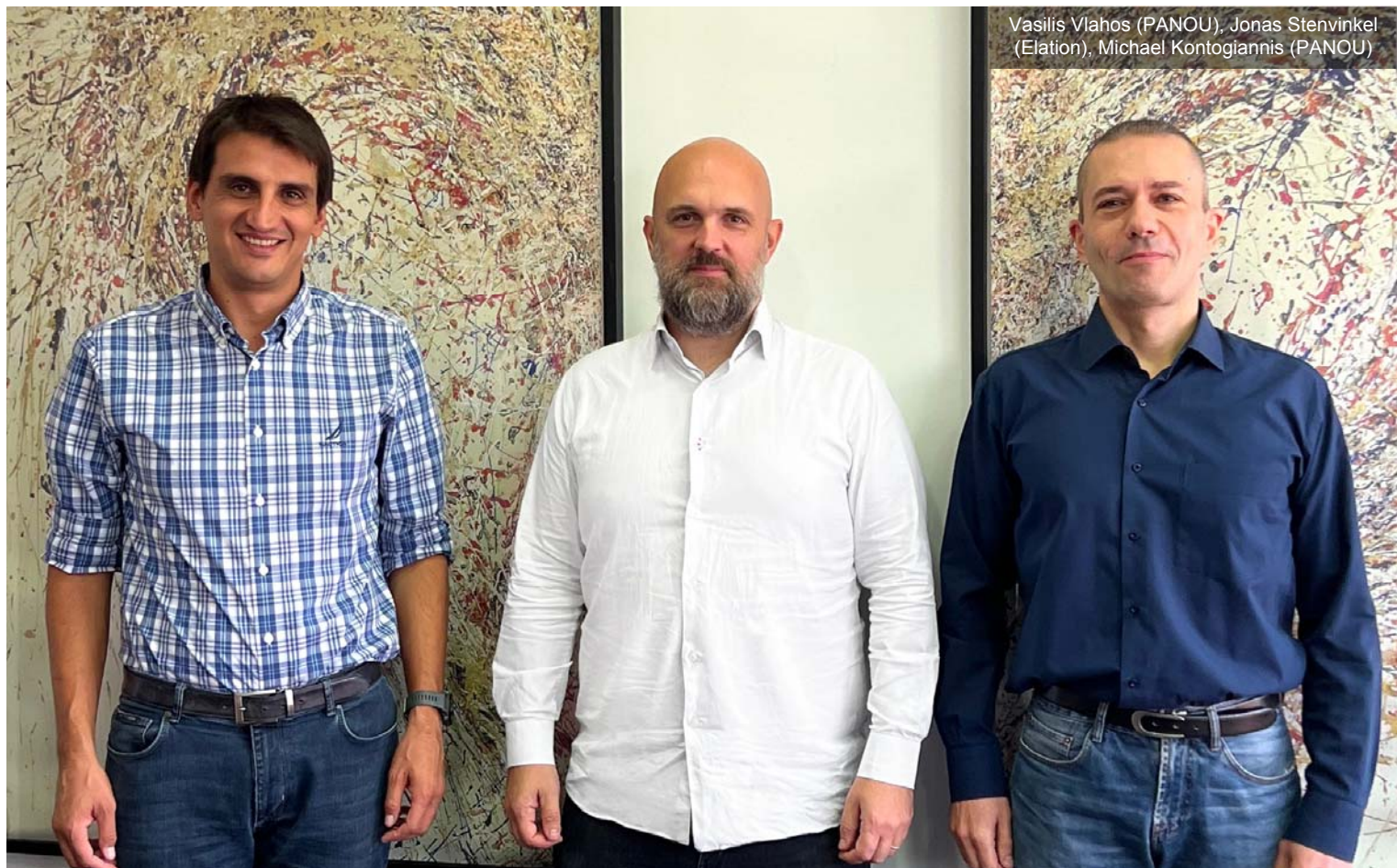
Brightness and punch were essential to the specific lighting and video combination look that Damien crafted to define the show.

A row of 15 MegaPointes were positioned above the centre of the stage on a bridge and used for shooting beams out and around the arena and audience, as well as for close work and tight beams directly above Dinos and his guests. These same fixtures were also used for interplay with the semi-transparent top video screens.

Lighting equipment for the show was supplied and installed by leading French rental company DuShow, with video provided by Alabama Media.

Working alongside Damien at FOH was programmer Ugo Culetto, also from BlackMoon Design. DuShow's lighting crew were Etienne Stoll, Brice Bennabi, Romain Barrey and Jean Christophe Rachesboeuf; the DuShow project manager was Régis Nguyen, and the overall production was co-ordinated and organised by Noueva Productions / Live Nation.

www.robe.cz



Vasilis Vlahos (PANOU), Jonas Stenvinkel (Elation), Michael Kontogiannis (PANOU)

Elation Professional announces exclusive distribution partnership with PANOU SA

PANOU SA, with roots dating back to its foundation in Athens in 1964, has long been a pioneer in the electronics and audio-visual technology industry. Over the decades, the company has experienced exponential growth and has established itself as a prominent player in the professional lighting market. Notably, PANOU SA has evolved into one of Greece's premier companies for system integration.

The collaboration between PANOU SA and Elation Professional began in 2019 with PANOU's successful distribution of Obsidian Control Systems products. Building on this success, the new agreement cements Elation Professional as the exclusive lighting brand in PANOU's portfolio, encompassing a wide range of products from the innovative Fuze™, KL™, and Artiste™ lighting lines to the industry-leading Proteus™ IP65 range and more. Vasilis Vlahos, Sales Director at PANOU, expressed his enthusiasm about the

partnership, stating, "The partnership with Elation was a natural progression following our successful collaboration with Obsidian lighting control solutions and NETRON data distribution products. To seize this exciting opportunity, we are expanding our lighting and design team and are housing an extensive inventory of demo gear and stock to meet the growing demands of the rental market in Greece."

Elation customers in Greece are set to benefit significantly from PANOU's dedicated team, backed by professional pre- and post-sale support services. PANOU boasts a staff of manufacturer-trained and industry-certified professionals, complemented by an experienced technical team, ensuring expertise and assistance at every step.

Jonas Stenvinkel, International Sales Manager at Elation Professional, expressed his optimism with the partnership, stating, "PANOU is well-

known in the market and is a name synonymous with top-quality service and innovative solutions. We look forward to expanding our lighting distribution network across Greece and are excited about the company's renewed focus and investment in the lighting market. Greece is a country with a vibrant hospitality and entertainment sector and we look forward to working together with PANOU to establish Elation as a go-to brand."

The distribution agreement with PANOU SA supplants any other Elation distribution agreement in Greece. Elation has worked under full transparency with its former distributor and thanks them for their dedication and promotion of the Elation brand in the region.

www.elationlighting.com



Southbank Centre expands Ayrton investment with Mistral for the Royal Festival Hall's Clore Ballroom

London's Southbank Centre has expanded its inventory of Ayrton LED moving head fixtures with the addition of 12 Ayrton Mistral S spots to its permanent rig over the Royal Festival Hall's Clore Ballroom.

Mistral is Ayrton's highly compact, lightweight, powerful 300W LED spot fixture designed for scenic applications. Mistral S delivers powerful metallic white light with a record-breaking output of 18,000 lumens and a colour temperature of 7000K. It has a 6.7° - 53° zoom range and a uniform flat beam that can render images perfectly in all conditions and at any beam angle. Mistral is also available as a TC version, devised for applications requiring perfect colour reproduction, which has a native CRI greater than 90, extremely high TM30 readings and a colour temperature of 6000K.

"We chose Mistral S as part of our ongoing transformation to LED lighting because we were so impressed with our Ayrton Diablo and Ghibli fixtures which have behaved perfectly since we installed them," says the Southbank Centre's technical manager of 13 years, Roger Hennigan. The Southbank Centre

was an early adopter of Ayrton Ghibli with 10 purchased for the Queen Elizabeth Hall in 2018, followed by 16 more in 2019 for the Royal Festival Hall, and further Ayrton investment with Diablo fixtures for the Purcell Room in 2020. "When we looked to replace the discharge fixtures in the Clore Ballroom, we knew we didn't need all the features of Diablo so chose Mistral, which is very similar to Diablo but without framing shutters," says Hennigan. "There's very little out there that can match the attributes of Mistral."

Last year, a further 6 Diablo were purchased for the Southbank Centre's floating stock to augment the standard rigs across all venues and foyer events, and as the newest addition to its rock and roll floor packages for on stage gigs. "It's been an easy choice because the Ayrton fixtures' performance has been so impressive and they've given us so few problems," confirms Hennigan. "The Mistrals have continued this trend - they are reliable, they do everything we expect them to do and we have had no issues with them whatsoever since they were installed in January. Plus, there's an element of continuity in having lights from the same

manufacturer, both in maintenance and performance terms. They are our workhorse moving lights.

"Ayrton also aligns with our sustainability and environmental aims. We had the Mistrals delivered without SIPs, in cardboard packaging, and without the wireless technology which was superfluous to our needs on this occasion. Flight case inserts are very useful if you are touring, but ours went straight into the rig so we didn't need them. Having those kinds of options is an excellent way of cutting down on packaging and disposal."

The Ayrton Mistral S fixtures were supplied by Paul Fielder of Stage Electrics and are maintained annually by White Light. Ayrton is distributed exclusively in the UK by Ambersphere Solutions.

www.ayrton.eu

www.ambersphere.com

Photo © Jowl Stanners





NicLen invests in Cameo ZENIT Z180 G2 IP65 LED PAR spotlights

NicLen GmbH continues to rely on Cameo: with its latest investment in the ZENIT Z180 G2 LED PAR spotlight, the leading dry hire provider is expanding its lighting technology portfolio with a powerful and versatile PAR all-rounder with RGBW COB LED, motor zoom (10°-40°) and an IP65 protection rating.

The RDM-enabled Cameo ZENIT Z180 G2 is based on a long-lasting 180 W RGBW COB LED, which, in combination with 16-bit technology, enables homogeneous, high-resolution colour mixing and seamless dimming behaviour. The motorised zoom operates in the range from 10° to 40° and effortlessly covers both sharp, narrowly focused beams and broadly diffused areas. Furthermore, thanks to its six selectable PWM frequencies and IP65 rating, the ZENIT Z180 G2 is suitable for use with film cameras as well as in outdoor applications. The complete PAR package is rounded off

by colour temperature correction, variable white balance and four selectable dimmer curves including halogen simulation.

“The ZENIT Z180 G2 completely convinced us with its combination of light output, compactness and flexibility,” confirms NicLen Managing Director Jörg Stöppler. “Thanks to COB technology, the 180 W RGBW LED produces a very dense, large-area light in all colour mixes and dimmer gradations when required. Add to that the motorised zoom and IP65, and you're guaranteed a neat colour spectacle in any situation!”

Markus Jahnel, COO of Adam Hall Group, says: “NicLen and Cameo – this combination has been synonymous with great collaboration for many years now, and it is being further expanded with this latest investment. We are very pleased that NicLen customers now have a real hidden champion at their

disposal for almost every event use. It's not for nothing that the ZENIT Z180 G2 is one of the bestsellers in the Cameo portfolio.”



www.niclen.de

www.cameolight.com

www.adamhall.com



Karl Saunders (IPS managing director), Dave Jackson (head of department, lighting, sound & video) and Davis Cmoch (senior lighting technician) with the new X5 IP Bars

IPS quick off the mark, adding first 100 impression X5 IP BARS to hire stock

Impact Production Services (IPS) has bolstered its vast inventory of stage structures and lighting fixtures with the first 100 new impression X5 IP Bars from GLP, available for hire.

Large quantities of these were immediately dry-hired to two high profile events, the Glastonbury Festival and the Oppenheimer film premiere at the Odeon in Leicester Square, London, as well as making a high-profile appearance with Afrobeats star Wizkid at Tottenham Hotspur Stadium (with inventory provided by Entec Live).

IPS owner and key account director, James Mason, along with managing director Karl Saunders first saw the new fixture on demonstration at this year's Prolight + Sound show in Frankfurt and were sufficiently impressed to place an order, making them the first company in the world to have them in hire stock.

The fully featured impression X5 IP Bar is an IP65-rated, linear LED batten with

18 powerful 40W RGLB LEDs, a wide zoom range, and the new GLP iQ.Gamut



colour-calibration algorithm, which creates perfect white spectrums with excellent colour rendering.

The new squared-lens design ensures maximum lumen efficiency and gives an unprecedented curtain of light at its narrowest angle of just 4.5° while delivering smooth and homogenous washes all the way out to its widest 60° wash. At the same time it offers GLP's patented fast-tilt movement in combination with seamless pixel pitch across fixtures, and features wired and wireless control as standard.

It really showed its power and colour saturates in Leicester Square Gardens for the Oppenheimer launch, where 29 of the battens were used to highlight the logo. Production was undertaken by long established customer Limited Edition Event Design, whose technical projects manager, Richard Godin, was responsible for the lighting design.

The designer explains: "We were looking for a way of amplifying the huge landscape screen content and pushing some of that energy out into the main carpet guests and crowd. We needed an outdoor fixture that could pack a punch and have minimal height to enable there to be a clear view of the bottom of the screen.

"I had seen the GLP X5 IP Bar at Prolight + Sound in Frankfurt and was really impressed with the sharp beam edge achieved when used at the smallest beam angle. There was no miscellaneous light spill at all.

"The new colour chip also allowed me to dynamically pulse subtle warm ambers and sepias through to a cool white explosion of colour. All broadcast shots of the stage really benefited from a small, synchronised tilt sine wave, allowing the long curtain of light to gently colourise the talent being interviewed – and all this was in daylight. I can't wait to put the fixture through its paces in darkness!"

While IPS acted as renter for the X5 IP Bars, it built the Layher structure used to support the 33m long × 6m high × 2m deep structure. The 29 impression X5 IP Bars formed a long line underneath the huge 28m × 4m LED screen that was assembled to this structure. The premiere, at the Odeon, Leicester Square, took place earlier than usual, and was timed specifically to enable the stars walking off the carpet to coincide with the start of the screenwriters' strikes.

IPS marketing manager, Tom Warden, says the new fixture had certainly



Photo © Richard Godin

Oppenheimer launch, Leicester Square

created a great impression. "It's great to have an IP-rated linear batten," he says. "It really is aggressively bright and it's certainly noticeable when you put it up alongside our impression X4 Bar 10s and X4 Bar 20s."

Since IPS divide its own production work with dry hire on approximately a 50/50 basis, Warden sees enormous potential going forward. "As we come out of the summer season, customers are starting to think about their Christmas shows. We are doing a lot of light trails, and we will target them at customers specialising in that and other outdoor work, whereas other customers might be doing pantos, and they would actually make a lovely groundrow as well," he smiles.

Warden also notes the changing mood of the market. "As the colours get better and better, people no longer want just the white chip with their RGB; they now want something else so they can colour match a bit better. Because products of the X5 Series have the lime chip, it's nice that designers wanting an uplighter can get the subtleties of the pastel range, as well as the raw power of the new LED engines.

"Customers regularly come to us requesting X4 Bar linear battens, so we're hoping the impression X5 IP Bar will be the IP go-to now. We did look at other options but as soon as customers know we've got these GLP IP X5 Bars it becomes an easy sell. Hopefully it will become a bit of a benchmark in that sector."

Karl Saunders with GLP UK's key account manager, Paul Fielder, and the new X5 IP Bars



Photo © Tom Warden

www.glp.de



FORTES for Sam Fender's homecoming shows

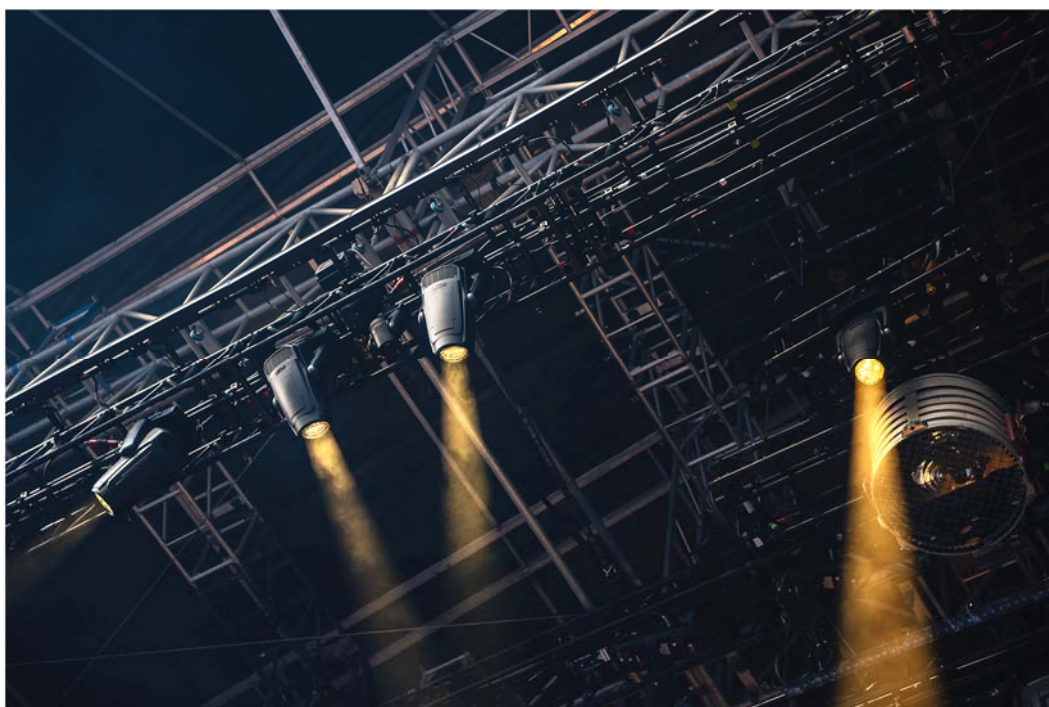
British rock singer, songwriter, and musician Sam Fender played two tumultuous homecoming shows at St. James' Park in Newcastle with lighting designed by Sam Tozer – also the show's creative director – and equipment supplied by event technology specialists, Adlib, including 11 x Robe FORTES running on five RoboSpot systems.

Sam Tozer has been working with the artist since he re-started playing live after the pandemic in 2021. Working alongside him was lighting director Luke Avery, who was heavily involved in the design process, together with set designer Flora Harvey. Video content was created by UDC.

Sam's overall vision for these shows was to make the lighting look epic, large scale and 'industrial strength' to cover the vast and invigorating dynamic range of Sam Fender's music. The FORTES were all rigged on the front truss and utilised for spot lighting, key lighting and specials.

"I needed a very reliable and stable remote follow spotting system for the task of key'ing the band," explained Sam. He wanted a stage left and a stage right spot for every band member to give excellent, even coverage across their bodies and faces, and this setup

was a perfect solution, as well as a great example of how the RoboSpot system can be used flexibly and creatively. FORTE is currently Robe's highest-powered LED profile luminaire; it has a high CRI and a quality of light that is ideal for this exact application.



The RoboSpot BaseStations were located behind the stage, and operated by local crew, and the FORTES were used throughout the set. Each RoboSpot operator was allocated a band member and stayed with them. Harry Williams was spot calling, and all the fast blackouts and other special effects utilised on the FORTES were programmed and executed from the main grandMA3 lighting console.

“This show is all about the music and Sam Fender’s distinctive sound,” explained Sam, “and it is critical to be able to see the band throughout. The FORTES enabled me to do this, and as they have so many features, I was also able to add texturing and other effects on top of the essential follow spotting at various times.”

He appreciated the intensity of the FORTES, especially in colours, as the lights really needed to punch against all the LED onstage, plus the approximately 300 other fixtures on the rig. Sam uses RoboSpot systems on almost all of his shows. He thinks Robe is a “workhorse lighting manufacturer” and has the confidence to know he will have “reliability, quality and consistency” when using their products.

He generally observes that there are a lot less conventional follow spots being specified now. “I don’t think many miss the days of carrying follow spots up countless flights of stairs, corridors and service lifts into the far corners and



recesses of venues. And even then, the optimal positioning isn’t always guaranteed. It’s seriously easier, more efficient – and enhances creative options – to hang some additional fixtures on your front truss or fly an advanced truss with some remote-operated fixtures!” he concluded.

Adlib have been Sam Fender’s lighting supplier since 2019, when they first supplied his academy tour. Since then, his success and career trajectory have soared, and the Liverpool-based event technology specialists have continued to supply the North Shields’ artist with production support.

“Through the years, we have had a fantastic working relationship with Sam Tozer, production manager Rob Simpson and the rest of the Sam’s crew,” noted Adlib’s project manager and account handler, Jordan Willis.

Adlib have purchased several RoboSpot systems in recent years, and the FORTES joined the rental inventory last year. Jordan agrees this was a brilliant investment as “Robe is one of the market leaders when it comes to spot lighting”.

www.robe.cz

Photos © Steve Sroka



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iRIG appointed as Middle East partner for Eilon Engineering load cell distribution

Dubai-based iRIG, a leading provider of industrial and live event solutions in the Middle East, is pleased to announce its partnership with Eilon Engineering as the exclusive distributor of their high-quality Ron StageMaster load monitoring systems. The partnership became effective on June 1st, 2023, marking a significant milestone for both companies in expanding their presence in the Middle East market. Eilon Engineering, a renowned global manufacturer of advanced load monitoring systems, has been at the forefront of the industry for over 45 years. Their innovative load cell technology and commitment to exceptional quality have earned them a solid reputation among professionals worldwide. By partnering with iRIG, Eilon Engineering aims to leverage their expertise and strong regional presence to better serve customers in the Middle East.

irigevent.com

eilon-engineering.com



l to r: Mathias Wilke, Managing Partner & Technical Director, iRIG and Ryan D'Cunha, Managing Director, iRIG

This Is Sefa show transforms with help from Rogue Outcast Beam 1



Photo © Sebastian Biesen

Sefa Jeroen Vlaarkamp, known by the stage name Sefa (pronounced Sèfa), has been making huge waves in the music scene with his high powered hardstyle and hardcore scene music, with Frenchcore as a subgenre. The eager anticipation that rippled through the long line outside DIE HALLE Tor 2 before his "This is Sefa" show was more than justified. Sefa's performance surpassed even the highest expectations, not only musically, but also in terms of the dynamic and evocative production design that complemented it. With the technical support and lighting design of Guido Schütz of Laser Frame and Patrick Hirt of Creative Sounds Veranstaltungstechnik, the show captivated with a unique concept for this genre of music. Commanding attention at the center of the stage was a grand piano. Adding to the visual impact of that piano, which was set up on a rolling platform, were the four CHAUVET Professional Rogue Outcast Beam 1 fixtures set up in front of the instrument. With intense light from their 300-watt light source fanning out from the piano, the high output fixtures gave the piano a magical aura, almost as if it had landed on the stage from a higher place. The transformative quality of the stage was further heightened by the geometric patterns of light created on the rake line of truss overhead. Light from an additional 14 Rogue Outcast Beam 1 units fanned out from this truss structure in a variety of different directions to reflect the depth of Sefa's music while still focusing attention on the performance on stage.

chauvetprofessional.com



New style for Robe PAINTES

Johannesburg, South Africa-based rental and production company Sound Stylists has invested in 24 Robe PAINTE moving lights, the first part of an order that has been delivered via South African Distributor DWR, with more to follow soon.

The new moving lights join around 300 other Robe luminaires in the Sound Stylists inventory and will be used on their diverse mix of corporate shows and events, for which the company is known for delivering slick, streamlined and as the name implies – stylish – productions.

Owner and founder Kevin Glover explained that they are in the process of consolidating and rationalising the lighting kit as work has steadily returned after the pandemic. They specifically wanted a compact LED fixture with shutters, and “something bright, reliable and with plenty of features to service indoor venues with a headroom of around 6 or 7 metres,” ... a size and level that constitutes a lot of their work. PAINTE ticked all the boxes and is also a “desirable and frequently requested” cross rental item elucidated Kevin, highlighting another area of their business.

They have also enjoyed a long history with Robe, purchasing the original ColorSpot and ColorWash 575 units when DWR became the distributor in 2006 ... which, approximately 16 years later, are still working and occasionally used.

“We know from experience that Robe fixtures offer fantastic longevity, great value for money and ROI,” Kevin confirmed, all reasons underlining the decision to go with brand new PAINTES. He also mentions the need for solid backup and after-sales service which is assured when working with DWR. “It’s absolutely second to none! Not that I am expecting any issue with the Robe kit, but if there is, DWR are on it immediately to help or provide a solution!” He thinks Robe’s personal approach is impressive, commenting that both CEO Josef Valchar and key account manager Harry von den Stemmen have visited SA regularly over the years, “and made great effort to get to know myself and the team personally, which means A LOT.”

Key members of the Sound Stylists lighting team were involved in choosing the PAINTES. They all liked the small size and the large feature set, which

includes the versatile TE™ 310W White LED TRANSFERABLE ENGINE lightsource. Robe’s TE technology enables the LED engine to be replaced or swapped for a different type of light source, a feature developed to boost the longevity of a whole series of Robe hardware and offer rental companies THE most flexible options for their fleets.

As PAINTE is part of a family of TE based fixtures, Kevin also sees “a road map ahead” from Robe allowing for the expansion of their capabilities with ESPRITE and FORTE. Of particular interest for the larger outdoor shows are the IP65 products iFORTE and iESPRITE “which we will be factoring into next year’s planning,” he concluded.

DWR’s Duncan Riley comments, “Kevin has been a fantastic and loyal customer over the years and built a great reputation for excellence. As with everyone, it’s brilliant to see Sound Stylists bouncing back strongly and with plenty of work again!”

www.robe.cz

www.dwrdistribution.co.za

Photo © DWR

ADJ celebrates 20 years in Europe

The ADJ Group of Companies is celebrating the 20th anniversary of ADJ Europe. The company's European operation began trading in 2002 and has since grown to be a significant player within the region's professional lighting industry. As part of the festivities, ADJ's European headquarters in Kerkrade, the Netherlands, was visited last week by dignitaries from the local municipality who were excited to tour the company's existing facility and hear of plans for a substantial extension that is about to begin construction. "20 years is a real milestone and something we are pleased to celebrate with our colleagues as well as the local community and wider industry," comments ADJ Europe's Sales Director, Sebastian Mober. "Europe is a significant market for ADJ and one that continues to grow," explains Toby Velazquez, President of the ADJ Group of Companies. "We have a wonderful team of skilled and passionate individuals at ADJ Europe who together make a truly winning team. I would like to personally thank them all for their hard work and dedication, without them ADJ Europe would not be the success story that it undoubtedly is. Over the past 20 years it has been a pleasure to see the phenomenal growth of the ADJ Group of Companies in Europe and, thanks to the exciting new expansion development that is about to begin in Kerkrade, I am confident that our European operation will continue to grow and thrive over the next 20 years!"

adj.eu



left to right: Andre Pasmans (Chairman of the Work Council, ADJ Group Europe), Bert Russel (Financial Controller, ADJ Group Europe), Sebastian Mober (Sales Director, ADJ Europe), Alexander Geerts (Alderman for Economic Affairs Kerkrade), Laurent Paulussen (Director of Finance, ADJ Group Europe) and Cathlin Weygerse (HR Manager, ADJ Group Europe)

ADJ fixtures bring energy to the main stage at Stadfest Monheim 2023

A variety of ADJ fixtures, including 32 moving head beam luminaires and 28 Jolt Bar FX multi-function LED washes were used to illuminate the main stage at Stadfest Monheim in Germany. With lighting, audio and video equipment supplied by production companies Creative Sounds Veranstaltungstechnik and LaserFrame, the stage hosted a wide variety of performances and presentations throughout the three-day event, including headline sets from Fedde Le Grande, Joris and Tujamo. A total of 24 Jolt Bar FX linear LED fixtures were mounted to a series of angled trusses that filled the roof space of the stage. In addition, two more of these units were positioned end-to-end and rigged vertically at either side of the stage's rear wall. The angled roof trusses were also used to rig 12 Vizi Beam 12RX dedicated beam fixtures. In addition, eight Hydro Beam X12 fixtures were positioned along the front edge of the stage. Completing the line-up of moving head beam fixtures, 12 Vizi Beam RXONEs were grouped into two sets of six – one located at either side of the stage – and mounted on top of low trusses positioned behind the performance space. The final ADJ lighting fixtures utilized on the stage were 14 Encore Burst 200 blinders, which were deployed in two sets of seven, one at either side of the stage.



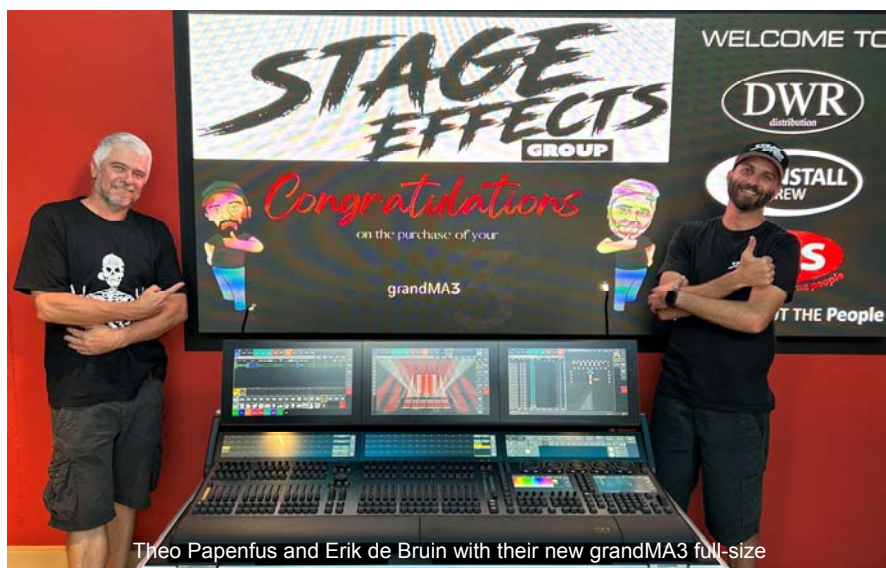
Photo © Damien Brouns and Sebastian Biesen

adj.com creative-sounds.net laserframe.koeln

Good times with grandMA3 for Stage Effects

Extra! Extra! Read all about it! South African technical supplier, Stage Effects Group, has purchased a grandMA3 full-size for their shows and yours. There is great excitement in the air for company owner Theo Papenfus and director Erik de Bruin, who recently took ownership of a new grandMA3 full-size console from DWR Distribution. Having seen grandMA3 specified on more and more international riders, it made sense to go this route. "While we are definitely buying rider orientated gear to at least have the market on our side, this is also for our shows," explained Erik. "We've had a grandMA2 console for quite a while now and it will also be used as our backup desk should we run a show in Mode 2. If you look at the MA history, both grandMA and grandMA2 desks are user friendly and grandMA3 will be too. We look forward to enjoying this desk the same way we did our previous console." Brand new to the Stage Effects warehouse, the team are discovering all the features grandMA3 has to offer. "But one of the main things I like about this console is the possibility to deal with MVR files," Erik says. "It literally took me two or three minutes to import one of my previous shows that was drawn out in Vectorworks. That was amazing and I couldn't believe how quick and easy it was. Even with no experience with the grandMA3. I watched half a video tutorial and there it was, on the desk. Pretty cool."

dwrdistribution.co.za
malighting.com



Theo Papenfus and Erik de Bruin with their new grandMA3 full-size

Robe T2s and Tetras are on the money for Theatre Royal de la Monnaie de Munt

The impressive façade of the Theatre Royal de la Monnaie de Munt (Royal Theatre of the Mint) in central Brussels dates to 1818 and announces The National Opera of Belgium in great style and presence. The theatre has just made a new lighting investment comprising Robe T2 Fresnels plus Robe Tetra1 and Tetra2 moving LED battens, which join its existing Robe T1 Profiles, two RoboSpot Systems running with T2 Profiles and 16 x Robe DL7S Profiles which were the first Robe purchases back in 2016. Head of lighting Koen Raes explains that the main house will typically stage 8 opera productions per year in their 1200-capacity main house, of which around seven are usually new works plus one revival. Koen visited Robe's factory in the Czech Republic last year and enjoyed meeting the team there including CEO Josef Valchar. "Having someone heading the company who is so hands on with the products, approachable and who listens is a great asset to the brand," he observes, adding that he was impressed by the manufacturing setup and the general atmosphere at Robe HQ.



Theatre Royal de la Monnaie de Munt's head of lighting, Koen Raes



www.robe.cz

Photos © Louise Stickland



FP Rentals adds more Ayrton Diablo S fixtures to its inventory

Anaheim, California-based FP Rentals continues to expand its lighting inventory adding 24 more Ayrton Diablo S fixtures. The company acquired 48 Diablo S last year in its first Ayrton purchase. ACT Entertainment is the exclusive distributor of Ayrton lighting in North America.

FP Rentals offers an extensive inventory largely to A/V service providers. Its sister company is BYFP, a distribution firm. "We had seen many new brands come onto the market in the last few years, but they were not building quality, innovative products," says Steven Lu, President of FP Rentals. "I was pleasantly surprised when ACT's Eric Abad [Western Regional Sales] first put Ayrton Diablo in front of me, and I fell in love with the fixture. It's lightweight, the balance was right and it's a beautiful light. It was the whole package."

Lu sees the Diablos replacing mid-size profiles. FP Rentals has several hundred "industry-standard" profiles in its inventory, but Lu feels the Diablos set "a new standard. They offer a lot of value to our customers and my inner lighting geek self. If 2022 hadn't been a year of COVID recovery, I think we would have purchased the Diablos even faster."

FP Rentals' saw demand pick up for its initial Diablo purchase as customers "adopted the light and didn't look back," so the company placed its second order for 24 more. A third order of 24 Diablos is on tap now. "All it took was a demo to convince customers that the Diablos were a better device than their predecessor," Lu reports. "The Diablos are typically used for higher-end social events and corporate A/V. "Diablo has features not available in fixtures twice its size," notes Lu. "It's a ubiquitous toolkit for lighting designers."

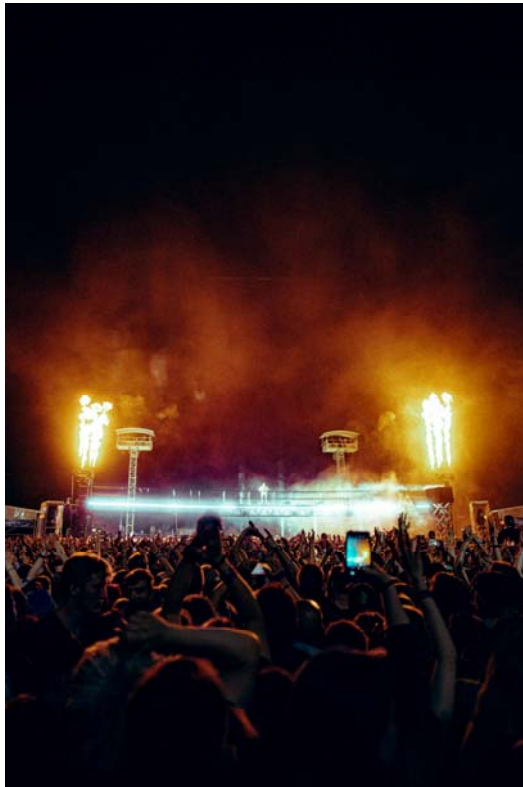
It has great output, framing shutters, every effect and gobo you could need and is half the size and weight of most competitors. It really is the perfect light."

Lu says the Diablos are "so well built, so robust that we haven't had any service issues with the fixtures. They take the beatings that customers put them through and just keep performing."



www.ayrton.eu

Christoph Schneider stages 28-metre-long, movable bridge using 56 GLP JDC Line 1000



Between 16 and 18 June, one of the highlights of the German festival season took place in Scheessel, northern Germany, with the staging of the Hurricane Festival. The enormously versatile German rapper Casper, who rocked the River Stage on Saturday night, was one of the headliners of the festival alongside Muse, Kraftklub, Die Ärzte, Placebo and Queens of the Stone Age. Thanks to a mobile bridge that stretched almost five metres above the heads of the audience, a special festival moment was created that will live in the memory for a long time. Lighting designer Christoph Schneider used 56 JDC Line 1000 to create the lighting for the 28-metre-long bridge that stretched between the two FoH positions. The JDC Line 1000s were used to trace the contour of the bridge. The hybrid of high-performance strobe and two RGB LED surfaces in a linear design were able to provide strong images with their enormous power, which harmonised very well with the raw look of the special construction and would unfold over the heads of the audience. Christoph knew what to expect from the JDC Line, having used it before with Alligatoah. This time he uses it in mode 5 (196 channels), which together with other spotlights on the bridge contributed to an impressive 31 DMX universes. "Everything worked wonderfully and the audience was absolutely blown away by this special interpretation of a B-stage and the performance of the artist on it," he concludes. "That was certainly one of the really big festival moments this year. Many thanks to everyone involved!"

www.glp.de

Carlos Cirre combines impression X5, impression X4 and GT-1 FL to create a stunning party

The Bilbao Exhibition Centre (BEC) was dressed for a special occasion recently for the farewell concert party for Hertzainak, spread over two nights. Hertzainak was a leading light in the movement known as 'Basque radical rock'. Their first records combined the provocation of punk with the dance rhythms of reggae and ska, maintaining the political situation in the Basque Country as the context of their songs. For such an auspicious occasion, the eminent lighting designer Carlos Cirre was commissioned to design a show that would transport the audience back to the purest style of the 80s and 90s and evoke a retro spirit recreated by 100 state-of-the-art fixtures from the catalogue of GLP. This included 35 of the new impression X5. According to Cirre, "The entire stage ceiling was covered with X5 luminaires. Although it was a completely new experience for me, I think this was one of the great discoveries of the event, as it provided the effect we were looking for to recreate the old PAR/ACL type spotlights. In particular, I was looking for a fixture that would give me a great light output, with a versatile zoom I could play with in order to recreate those classic lights – and above all would offer us saturated, warm colours with correction capacity."

www.glp.de



Robe gets intoxicated with Helene Fischer



It's been a busy year so far for lighting designer Tim Routledge, including crafting a stunning production lighting design for Helene Fischer's audacious new 'LIVE 2023' arena tour collaboration with Cirque du Soleil. Cirque's creative team led by Marie-Helen Delage approached Tim to work alongside show director Genevieve Dorion-Coupal and set designer Bruce Rodgers on this ambitious production. The lighting rig utilises 56 x Robe iFORTES, nine running on RoboSpot systems plus 116 x Robe Spider LED wash beam moving lights, together with many other luminaires, all supplied by Solotech out of the UK. Lighting director on the road for this unique fusion of circus, theatre and rock concert aesthetics is Dave Wolstenholme. One of the show's many SFX is a large circular rain curtain that sets the scene for a dramatic straps act section. This dictated that all downstage lighting fixtures on the diamond shaped stage had to be IP rated. Twenty-four of the iFORTES positioned on the floor are used for powerful and dramatic back light beams during this intense piece of performance art which also includes CO2 jets and lasers. The other 32 iFORTES are rigged in the grid above on the side trusses, and used for all the key lighting so their role is right at the essence of the performance. These side iFORTES create comprehensive full-scale washes for the show's epic production numbers when the stage is filled with up to 30 dancers and acrobats. All nine of the show's follow spots are iFORTES, running on a 9-way RoboSpot system, and at any time Helene Fischer will have at least four on her.

www.robe.cz

Photo © Sandra Ludewig

Robe Now and Someday for spectacular Nick & Simon finale concerts

Phenomenally successful Dutch singer-songwriter duo Nick & Simon (Nick Schilder & Simon Keizer) played 6 sold-out nights at Rotterdam's famous Ahoy Arena in The Netherlands, the culmination of their "Nu of Ooit" (Now or Someday) tour which also was the last time they will appear in this format, as after 17 years of performing together. Lighting was designed by Martijn Steman of Triple Showtechniek working closely with artistic / show director Ad de Haan from Live Legends with the help of approximately 220 x Robe moving lights on the live show rig, plus another 60 x Robe Spiders appearing as virtual light sources within the digital scenery that defined the stage design and show aesthetic. All the Robe lights together with another 200 or so fixtures were programmed and run by Martijn on a Hog 4 console, run completely live with no timecode input. Prior to that, he pre-vizzed in Depence 3 using previews of the video content for reference. Lighting equipment was supplied via Martijn's company, Triple Showtechniek B.V. which has supplied Nick & Simon's management company, Volendam Music B.V., for some time.



www.robe.cz

Photo © Nico Alsemgeest



GLP's sophisticated impression X5 family integration reaps rich rewards at PLASA SHOW

GLP reported its best PLASA Show footfall for a number of years. According to the head of GLP UK, Simon Barrett, this was partly because of its unmissable stand – immediately inside the entrance – but also because it placed a clear focus on promoting the new impression X5 product family integration – and the quality and integrity of light emanating from its new colour engine. But equal focus was placed on GLP's highly professional, and ever-expanding, technical and customer support team.

The sophistication was manifest in Andrew 'Twiggy' King's choreographed lightshow, which demonstrated the entire impression X5 Family. This included the impression X5 Wash, impression X5 Compact, X5 IP Bar, X5 IP Maxx and impression X5 Bar 1000 – the last two being shown in the UK for the first time. This was played out to Ludovico Einaudi's haunting and beautiful 'Divenire' on a purpose-designed stand for which GLP's German set builders were used for the first time.

The serious business, of course, was dressed in the aspic of fun. This year GLP separated its hospitality area,

where many visitors indulged in the 'Stein of Fortune', a play on the 'Wheel of Fortune' and an opportunity to keep the lime green theme going. Another popular and ever-present co-opted member of the team for the past five years has been Henry the Barista. Flamboyant and a real ambassador of the arabica bean, it's highly improbable that any other stand could have served better.

"We always book the coffee on the proviso that Henry comes with it," smiles Simon Barrett – acknowledging a high-class wet hire in every sense of the word. As to the lightshow, he explains: "Twiggy was tasked with showing the beauty of the impression X5 and integration of the family members... and so to illustrate this we took a beautiful piece of music far removed from the usual EDM."



Craig Gravett, Greg Westwood,
Nigel Bennett

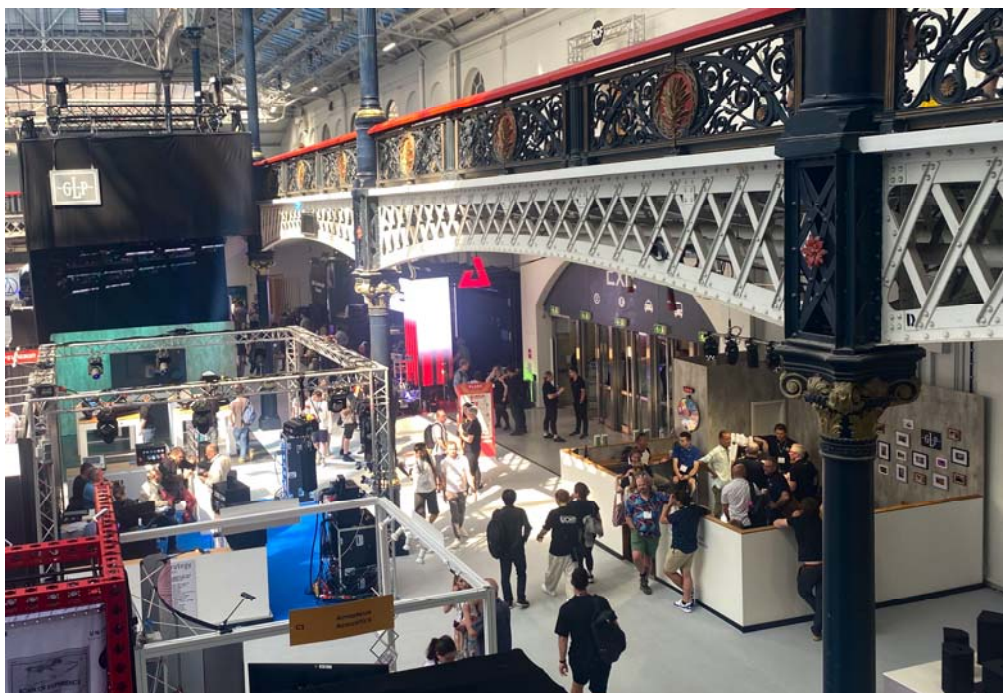


And as for his support team, Barrett says: “In Greg Westwood, Nigel Bennett and Craig Gravett we believe we have the leading tech team in the industry – no one else has that skill base. We also welcomed our new key account man, Paul Fielder, who worked incredibly hard throughout the show, alongside the ever-present Kerry [Tymms].”

GLP UK also had international support in the shape of Kasper Gissel and Michael Feldmann from the parent company in Germany, and Mark Ravenhill, president of GLP US.



And it was the international aspect that most pleased Simon Barrett. “Although PLASA is no longer truly an international show, there was nevertheless a great turnout from overseas,” he concludes. “In fact, overall it was the strongest PLASA we’ve had in a long time, with more visitors than previous years.”



Justin Casey and Helms Projects narrate Snoop Dogg, Wiz Khalifa tour in light with CHAUVET Professional

“You’ve got to go back if you want to go forward,” Snoop Dogg once wrote. The superstar rapper, music producer, and all around uber talent, is doing plenty of both on his current High School Reunion tour with Wiz Khalifa. The stage production supporting the tour also celebrates the past, present and future, combining some



retro video looks with sleek contemporary geometric patterns and blazingly bright, colorful effects from 48 CHAUVET Professional Color STRIKE M fixtures. Production designer Justin Casey of HELM Projects, which supplied all the gear for the tour, approached this project with a narrative perspective that could reflect different phases of the two artists’ careers. “I designed the rig around the concept of having a story board screen on the upstage and then having textural set piece video walls around everything,” said Casey. “This gave us lots of surfaces to get creative on when designing custom content that really pops, while also being used like a big lighting fixture to do flashing. We partnered with Chadrick Fellers at WastedPotential. He handled the creative direction and content creation for the show-- and he knocked it out of the park.”

chauvetlighting.com

The many hats of CHAUVET Professional at Glastonbury

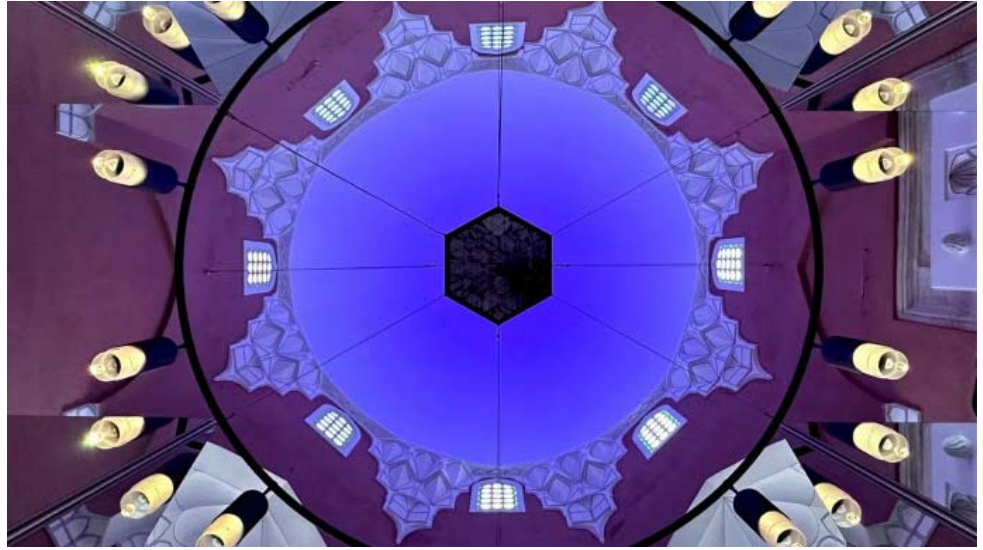


They might not have been as common as flags at Glastonbury, but CHAUVET Professional fixtures seemed to be everywhere one looked at Worthy Farm during the world-famous event. The company’s products were used to add extra colour and excitement to 17 of the festival’s stages. CHAUVET Professional’s wildly popular Color STRIKE M was clearly one of the brightest lighting stars of the festival. A few years ago, before one of her appearance at Glastonbury, Adele said the festival provided her with “some of the best times of my life,” ones that the singer said created lasting memories. It was a feeling shared by many who attended this year’s festival. For them, some of the best memories were lit by CHAUVET Professional fixtures.

chauvetlighting.com

Bringing Light to History: Prolights Illuminates the Majestic Topkapi Palace

PROLIGHTS fixtures illuminated the iconic Fatih Kiosk located within the Topkapi Palace complex in Turkey. The Türkiye National Palaces Directorate requested a new lighting system to enhance the visitor experience and showcase the priceless treasures found within the palace, immersing visitors in the rich history and opulence of the Ottoman Empire. Fatih Kiosk, famous for its architectural splendour, has great historical significance inside the palace. The overall design of the project was meticulously crafted by Boris Micka (BMA) with whom Ada Bonadei (Studio VanCram) usually collaborates as a light designer. The lighting design follows



the general directives of the exhibition project, which, apart from displaying the incredible Topkapi Treasure, wants to encourage the contemplation of the singular architectural volumes in a space which, due to its shape and characteristics, has difficult general points of view. Modern Electronic A.S., PROLIGHTS distributor in Turkey, supplied the material for the architectural lighting assisting the project with availability and rigour during the sampling, lighting tests and supply of the material. The products used: 18 EclFresnel JrTW, 4 EclFresnel TW, and 12 Pin Spots.

prolights.it

Prolights makes a remarkable impact at Special Olympics World Games Berlin 2023

Prolights illuminated the world's largest inclusive sporting event, the Special Olympics World Games Berlin 2023. Under the artistic direction of Sven Soeren Beyer, the collective phase7 performing arts was responsible for the creative concept of the opening ceremony, as well as its planning and implementation in collaboration with mediapool Veranstaltungsgesellschaft on behalf of the Local Organizing Committee.

Technical services were provided by the POOLgroup and the lighting fixtures were provided by Lightpower, the Prolights distributor in the region. On behalf of phase7, Flo Erdmann (von | BERG) developed the lighting design for the impressive backdrop of the Berlin Olympic Stadium. The purpose of the show was clear: as a 360° concept it should draw attention and functionality - both for the stadium audience and the television cameras. Raphael Grebenstein (Light Art Studios) supported Erdmann as Lighting Director and Show Lighting Operator. Erdmann fulfilled the need of the show with 32 Prolights Astra Wash19PixIP placed them directly on the bleachers on top of the main entrance for the athletes. Here, the weatherproof (IP65) moving wash lights with 19 individually controllable 40W RGBW LEDs served as single-beam, effect floodlights, as well as to light the bleachers, and camera cover.



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prolights.it



LD Daphne Chu illuminates Angela Zhang "Fabel" World Tour

The Angela Zhang "Fabel" World Tour, brought to life by lighting designers Daphne Ting-Yu Chu and Cheng Wei Lee continues to mesmerise global audiences. This remarkable collaboration pushes artistic boundaries, intertwining music and storytelling through light, creating an immersive visual spectacle that transcends convention.

In the world of concert lighting design and lighting installation, Daphne Ting-Yu Chu stands out as a versatile artist, making waves globally with her unique approach. Her work spans various disciplines, pushing the boundaries of what is possible with light. Chu is best known for her lighting designs on the Angela Zhang "Fabel" World Tour, a remarkable collaboration with fellow designer Cheng Wei Lee. The ongoing tour has graced 22 cities and promises more shows in 2024. Together, Chu and Lee have created a captivating visual experience that defies convention.

Daphne Chu's distinctive style lies in her ability to merge music and storytelling through lighting. Her designs aim to

convey not just the musical dynamics but also the emotional narratives within the songs, forging a deeper connection with the audience. She achieves this by harmonizing the texture of sound with that of light, resulting in an immersive experience that leaves a lasting impact.

Her artistic pursuits extend beyond live concerts. Chu has ventured into the realm of interactive lighting installations, exploring the diverse possibilities of light. Her dedication to understanding the various qualities of light has led her to create installations that engage and immerse viewers. One of her notable works is the interactive lighting installation, "Flow." Within the work, Chu captures people's movements in real-time, transforming them into dynamic displays of light that illuminate the surrounding space. "Flow" seamlessly connects human energy with the performance space, offering an interactive experience that transcends conventional boundaries.

At the Plasa Show 2023 on September 4th, she delivered a speech that dove into the creative process that underpins

her work and discussed her innovative approach to storytelling through the medium of light. Chu's presentation provided a window into the meticulous craftsmanship behind her pioneering designs, offering a deeper understanding of her artistic endeavours. Daphne Chu's approach to lighting design has brought a renewed sense of life into the live concert and interactive art scene. Her ability to weave sound and narrative into her lighting creations showcases her artistic skill and commitment to delivering memorable experiences for audiences worldwide. As she continues to explore the potential of light in her work, we eagerly anticipate more intriguing creations from Chu in the coming year.

"Flow" interactive lighting installation by Daphne Ting-Yu Chu



www.daphnechudesgin.com

Anolis for The Godfrey Hotel new lighting scheme

A spectacular new Anolis external lighting scheme is illuminating the facades of The Godfrey Hotel in Boston, a historic commercial site at the corner of Temple Place and Washington Street in the city's Downtown Crossing pedestrian shopping zone. Ron Kuszmar of PORT led the project and explained that the hotel's owners brought them onboard to specify, design and install a new LED lighting scheme that would highlight the building in all its glory and replace the previous system dating back to when The Godfrey originally opened in 2016. After extensive onsite tests with various Anolis products, Ron proposed a choice of three different schemes, and from these ... the ArcSource Outdoor 24 MC Integral fixture was chosen, fitted with Lumen Radio CRMX modules for wireless DMX control. The Anolis luminaires are fitted with 7-degree lenses to ensure they can attain the tight focus needed to shoot up the columns and not spill into the windows or encroach on the ambience of the guest rooms. A full new Pharos networked control system was installed as part of the project. The scheme will be changed for events like the Boston Marathon, so a series of different colour combinations are pre-programmed into the Pharos TPC controller which can be recalled as needed.

anolis.com

Photo © PORT



Hippotizer Tierra+ MK2 takes on VEX Robotics World Championship visuals

A rock solid Green Hippo Hippotizer Tierra+ MK2 Media Server drove centre stage visuals at the VEX Robotics World Championship 2023, which brought young innovators from around the world to compete using their school-engineered robots. Held at the 10,000-capacity Kay Bailey Hutchison Convention Center in downtown Dallas, this year's visual setup was made up of a 3:1 aspect ratio (63' wide x 20' high) main stage wall, which included a 12' x 9' guillotine door in the center for presenters to enter and exit throughout the show. To accommodate all audience members in the in-the-round arena, a huge LED screen 'chandelier' was hung in the centre of the venue above the stage, creating a viewing opportunity to any seat in the house. The chandelier was an equilateral triangle made of three 52' wide x 13' high LED screen sides and three 13' x 13' end caps at each point of the triangle. Full service event designer So Midwest, Inc. was asked to design the staging, lighting, and video elements for the main events. "When we started looking at the raster maps and the sheer amount of pixels that would be required to feed the staging screens and the additional broadcast elements it quickly became apparent that the Hippotizer Tierra+ MK2 Media Server was the only product that could service it," explains So Midwest's Robb Jibson.

green-hippo.com



Innovative Claypaky Skylos searchlights light up the sky at Glastonbury Festival

It was hard to beat the magnitude of the star power at the 2023 Glastonbury Festival of Contemporary Performing Arts, but one dozen innovative Claypaky Skylos searchlights held their own against headlining acts on the Pyramid Stage, including the UK's last live touring performance of Sir Elton John.



Placed on the ground and producing super-concentrated beams of lights, the Skylos searchlights showed themselves to be extremely versatile fixtures that are more than simple searchlights, creating dense, solid beams of light and ever-greater light output. Terry Cook, Partner and Principal Designer for Woodroffe Bassett Design, was committed as Lighting Designer in different stages of the festival. He recalls seeing Skylos for the first time in Italy and recognizing that "this was a fixture that would cut through the summer twilight sky at Glastonbury. We knew we wanted an ultra-bright, large beam fixture that would sit behind the iconic Pyramid stage creating fingers of light shining into the sky, which the extra special vortex and drone shots could capture," Cook explains. The complement of Skylos fixtures was joined at the festival by Claypaky Scenius Unicos and B-EYE K25s. "Skylos at Glastonbury was a huge success," Cook reports. "They looked thrilling and exciting to the audience and a lot of this was captured by the BBC on their television coverage, which was spectacular."

claypaky.com



Vasco goes on a stadium tour with Claypaky and an extraordinary lighting design by Giovanni Pinna

Vasco Rossi decided to delight his countless fans again in 2023 with a short concert tour that crisscrossed Italy. As always, Giovanni Pinna was in charge of lighting, and made extensive use of Claypaky fixtures. "The set design changed radically this year," Pinna told us. "We mainly used 70-by-26-metre stages based around a triangle: there were three triangles of automated battens of different dimensions around a large central triangular LED wall. Each batten was fitted with a modular rig complete with all the lights". Pinna told us he deliberately chose to use only three kinds of moving light so that the stage was as uniform as possible. The ultimate goal was to achieve a high-impact, fully consistent visual result. Pinna used 148 Claypaky Hy B-EYE K25 units and 70 Claypaky Tambora Batten Squares as key



lights, along with a few brand new Claypaky Skylos fixtures. The lighting and special effects equipment was provided by BOTW of Pomezia. Gio Forma handled set design. Fabrizio Moggio was chief lighting technician, and Marco Piva, D3 operator.

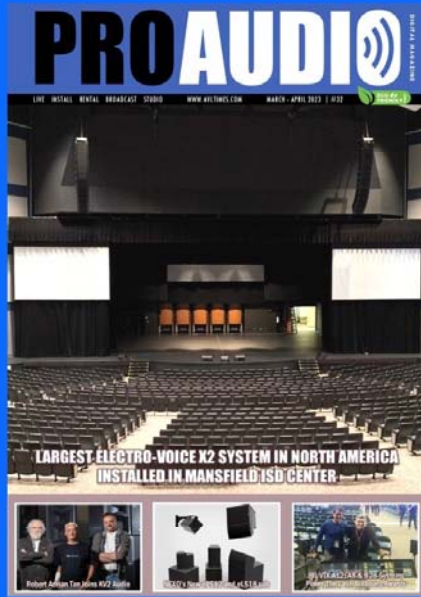
claypaky.com



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Motor Stage Automation makes large investment in Kinesys kit

Denmark-based entertainment automation specialist, Motor Stage Automation (MSA), has made a substantial investment in leading brand Kinesys, comprising 30 x Kinesys Apex 500 Kg hoists and 30 x Kinesys Apex V2 drives plus three Mentor 401 safety controllers – offering SIL3 safety over Ethernet and safety control of up to 60 devices simultaneously. This follows up a second-batch purchase of 21 x Kinesys Apex 500 Kg hoists and 26 x Kinesys V1 Drives, a Mentor 401 and Vector control delivered last year, bringing MSA’s current total of Apex hosts to 72, including Apex 1250Kg motors that arrived when the company launched in 2021. While that might be A LOT of Apex hoists, it seems there are “never enough!” according to MSA’s Christian Vigso. “We soon realized that Kinesys ticked all our boxes and that there was a substantial need for Apex hoists on the market,” noted Christian, adding, “wherever you look for automaton around the world, Kinesys is always present, which means there is also an infrastructure, technical support, a network of good techs and operators ... as well as parts.” The first and second Apex purchases came with the V1 drives, while the third investment was delivered with the newer V2 drives ready for onwards compatibility with future Kinesys products that are being developed.

motor-stage.com

kinesys.com

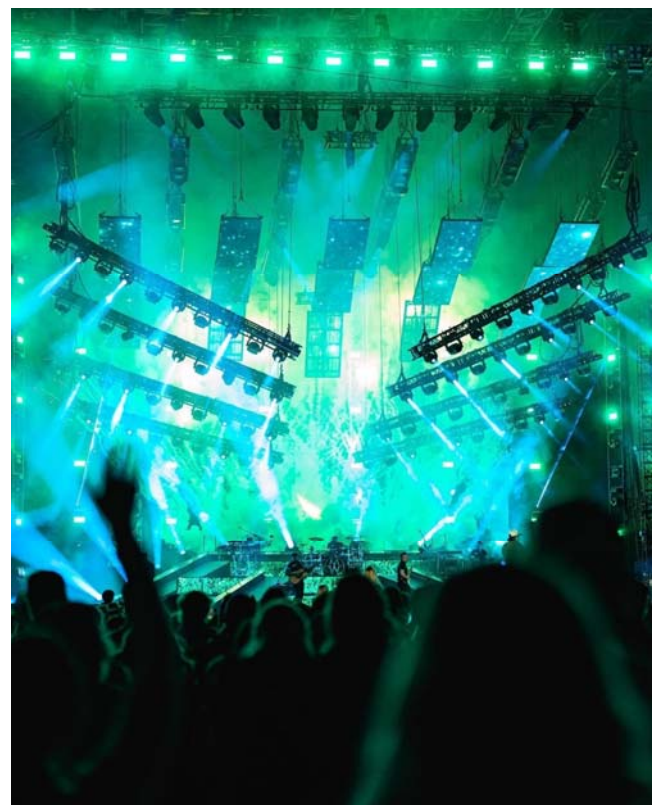


MSA's Christina Vigso (left) and Kasper Sonberg with part of the new Kinesys systems

VL3600s treat Morgan Wallen fans to “sensory experience” on stadium tour

Country singer Morgan Wallen has set off on a tour of arenas, stadiums, and amphitheatres across North America. At the heart of the design for the shows are an army of VL3600 Profile IP fixtures from Vari-Lite. Raw Cereal served as the Creative Production House for the tour, with founders Anders Rahm and Cort Lawrence as Creative Director and Show Director respectively. Keen to find a feature-laden fixture that would be “capable of transforming the stage into a canvas of endless possibilities”, they sourced 130 VL3600 fixtures from PGP to play a crucial role in the look and feel of the show. “The VL3600 emerged as our literal beacon of light, surpassing our expectations with its remarkable versatility,” says Lawrence. “As we curated a production infused with cutting-edge technology, our vision seamlessly married a clean and contemporary aesthetic with the iconic imagery and style of country music, highlighted by the captivating CTO color mixing. The VL3600's sleek aesthetics came alive, boasting solid gobos and vibrant saturated colors that seamlessly melded with the immersive video content interwoven throughout the show.” Will Flavin and AJ DiCarlo served as Lighting Programmers for the tour, with Aron Altmark as Video Programmer.

vari-lite.com



Air 5Fan stole the show at "Hep Yeni Kal" music festival in Istanbul

Prolights Air 5Fans wowed the audience of the "Hep Yeni Kal" music festival with the performance of Mabel Matiz, a songwriter and pop musician who has quickly established herself as a major player in the Turkish and international music scene. The festival took place at the prestigious location of Küçükçiftlik Park, one of the best stages in Istanbul. Prolights Turkish distributor, Modern Elektronik, supplied PROLIGHTS devices to rental company SOLID Technical, the system integrator of Küçükçiftlik Park. In collaboration with the event planning agency Epifoni Events and the lighting designer Sinan Akbaş, an extraordinary lighting system was designed and installed for the event. For the stage lighting during the Mabel Matiz concert, a total of 48 PROLIGHTS Air 5Fan were used: half of the projectors were positioned on the stage, while the other half was arranged in a circular structure which guaranteed an evocative and spectacular lighting for the entire duration of the performance. "The result was stunning," commented lighting designer Sinan Akbas. "The PROLIGHTS Air 5Fans are extremely versatile and offer exceptional brightness. Creating a circular structure using the mirrors on the sides of the fixtures created an incredible stage effect and undoubtedly enhanced Mabel's amazing performance. It was a show that hit all the senses."



prolights.it

Prolights shines bright at Muza 2023 in Tirana

Prolights fixtures created an enchanting atmosphere during the grand finale of Muza competition 2023. The project, conceived by the Union of Albanian Municipalities, aims to inspire young enthusiasts and professionals to revive ethnographic elements in the world of fashion design. The grand finale, held in Tirana, brought together the different Albanian-speaking tribes, who showcased their extraordinary collections in a show that mesmerized the attendees. The event not only celebrated Albania's rich cultural heritage but also recognized the exceptional talent of its up-and-coming fashion designers. ASLV ALBANIA has designed and created the lighting setup for this extraordinary event and relied on ASLV, PROLIGHTS distributor in the area, for the fixtures, in an event organized by Kuadr Events. The lighting system used for the grand finale featured the following range of Prolights fixtures: 30 IP65 moving beam lights PanoramaIP AirBeam, 30 IP65 LED moving wash light PanoramaIP WBX 8 Compact LED wash lights Stark 400 "We are thrilled to have contributed to the grand finale of the 2023 Muza Competition, it was a great job but PROLIGHTS lighting solutions added a touch of magic to the event," said the ASLV ALBANIA team. "Prolights products have once again demonstrated their exceptional quality, enhancing the atmosphere and elevating the overall viewing experience for the audience."



prolights.it



‘Scalable’ Artiste Monet™ carries the load on Kelsea Ballerini “Heartfirst” tour

Country music artist Kelsea Ballerini’s popular “Heartfirst” tour moved outside in June and July with a lighting design by Nick Chang that featured Elation Professional’s versatile Artiste Monet™ LED profile moving head, along with Smarty MAX™ luminaires. The tour, extended to a third leg due to overwhelming demand, travelled all over the country. Lighting and video vendor for the tour was 4Wall Nashville.

After a short two-week turnaround to get the new rig together, reprogram, etc., they set off to play a series of sold-out outdoor shows in the U.S. West and West Coast. “Going from indoor to outdoor venues, and from smaller to larger venues, we wanted a workhorse light that was scalable, something we could use large and punchy for the bigger venues without losing the looks we had in the smaller venues,” Nick said. “Also, because we were playing against the sunset outside, I wanted something that could punch through

the ambient light with ease. That was another reason why I went with the Artiste Monets.” For the leg three design, Nick arranged upstage, midstage and downstage trusses, all raked higher on the downstage with each housing eight Artiste Monets along with strobe/blinders. A large upstage 16 x 9 video wall complemented the look. Either side of the video wall were vertical trusses with four Monet fixtures each plus strobes.

With no other moving lights in the rig, the 45,000-lumen Monets took care of a lot of the action and were used for everything from a barrage of punchy bright beams to pure color looks to backlighting silhouettes to strobing. With a lot of attention placed on the video, Nick ensured that he was complementing content by blending looks using color gradients with frost and zoomed out.

Nick turned to another luminaire in the Elation portfolio to populate an upstage



ground truss positioned just below the video wall. Having used Elation’s compact Smarty Hybrid moving head on a previous project, he turned to its extreme output version, the Smarty MAX, for this demanding position.

www.elationlighting.com

Ross Learmonth is Wild about Astera

Ross Learmonth, well known as frontman of popular South African rock band Prime Circle, recently delighted fans with his “Wild Summer” solo tour, his first as a solo artist, complete with an exciting brand-new solo album, *Carousel*. Both tour and album campaigns have been a great success and were assisted by some Astera Titan Tube wireless LED lighting products! When all the planning for the tour started to fall into place, Ross knew he would be playing a mix of own headliner shows and festival slots, so he wanted a specials package that could be used for both scenarios that would make his set unique and stand out. The conversation started with his producer, Denholm Harding, referencing the new songs and how to communicate these to the world, creating a show to match the feeling of the music and lyrics



and how to find an aesthetic that was crafted especially for this project. In these discussions, Ross reveals they “literally described” having a set of tube-shaped lights on stands. “I needed something light, portable and different for this new endeavour,” he explained. “I wanted to create a distinctive mood and atmosphere in the room as people would be hearing this music for the first time.” He considered a few options, and one of the people he consulted in this quest was Duncan Riley of DWR Distribution which is also Astera’s South African distributor. Duncan immediately thought of Titans! Their wireless capability was exactly what Ross needed – quick and simple to rig and de-rig, etc., and he invited Ross to a demo at DWR’s showroom in Johannesburg. “It was exactly what I was looking for,” declared Ross, who immediately purchased a set of Titan Tubes to take on the tour. For most of the shows, Ross would have six Titan Tubes on stands placed around the stage at the back, plus two fixtures for up lighting himself and drummer Denholm Harding with whom he played as a duo.

astera-led.com

Photo © Jerome Van Zyl

Astera shines bright in Cape Town

Peter Lambert owns and runs a busy independent medium-sized camera and lighting system rental company based in Cape Town, South Africa whose clients work across a broad spectrum of broadcast and film / recording sectors including music videos, commercials, and streaming events. They also have a healthy cross rental business. Three years ago, Peter started investing in Astera with the purchase of Titan Tubes, and since then demand continues to outstrip supply resulting in further purchases of Titans and Helios Tubes which have kept flowing steadily and now also include several sets of NYX Bulbs and Hydra Panels. “I absolutely can’t get enough of the Astera kit,” declared Peter, who started the company in 2016. The first Astera’s joined in 2020, supplied by South African distributor DWR, and Peter now has 10 sets of the 4ft Titan Tubes and two of the 2ft Helios Tubes ... all powered by Astera’s award-winning Titan LED engine. That first purchase was fuelled by gaffers, DoPs and directors constantly asking for them, elucidated Peter. “We soon realised we were on to something amazing,” after which they scaled up the stock as quickly as was possible ... and the demand continues! Being a small set up, agile and owner-managed and with a good ear-to-the-ground allows Peter and his team to respond quickly to trends, a strategy that has opened doors and enabled them to make inroads, and his business is thriving. “The demand for these fixtures just never abates,” he concludes, adding that out of all the lighting products they deal with, Asteras also have the bonus of looking great when in shot, either foreground or background!

astera-led.com

Photo © Louise Stickland



ChamSys versatility on display at Glastonbury

ChamSys consoles make themselves right at home in all sorts of FOH platforms. This was brilliantly evident at Glastonbury 2023, as various models of the company's products powered a wide variety of shows on over a dozen sites, from the Pyramid Stage, where Jason Hynes displayed his virtuosity on the MagicQ MQ250M Stadium console for Cat Stevens; to the Funkingham Palace, where David Howard used his MagicQ MQ250M to support relentless DJ Performances. Another site where ChamSys versatility was front and center was at Kelis' performance on the West Holts Stage. Sam Campbell used his MQ250M (supplied by DPL Production Lighting) to conjure up a wide array of looks for the New York singer. The MagicQ MQ250M's diverse capabilities supported a variety of performances at the Lonely Hearts Club stage. Fineline Lighting, which provided the console there, also furnished MagicQ MQ500M units for the Acoustic Stage, as well as the Circus Big Top. Helping to generate visual excitement for a variety of acts outdoors was the MagicQ MQ500M that GLX Productions provided to the Flying Bus stage. Other ChamSys consoles that helped to make life brighter at Glastonbury were the MagicQ MQ50 Compact Console, used with a wing at the Glasto Latino stage, which was supplied by Mass Affect Lighting and Enlightened, and the MagicQ MQ70 Compact Console, used by Phil Dawkins at the Greenpeace Tree Stage in collaboration with set designer Belinda Best. The MQ80 also contributed to the visual feast, being used at three venues: The Hive Stage (provided by Luke Adams Lighting), The Truth Stage (PF Events), and Left Field (SWG Events).

chamsysusa.com



Analog Way joins Q-SYS Technology Partner Program

Analog Way, a world-leading designer and manufacturer of innovative image processing systems, today announced it has joined the Q-SYS Technology Partner Program. This program enables software and hardware technology partners to create market-ready solutions that integrate seamlessly with Q-SYS, a cloud-manageable audio, video and control platform. As part of the program, Analog Way has worked closely with Q-SYS, which has fully vetted and endorsed the Analog Way LivePremier plugin for Q-SYS with a Q-SYS Certified badge (developed with Q-SYS and supported by Analog Way and Q-SYS). This plugin allows easy control of any presentation switcher of the LivePremier series, including screen and layer content control, preset recall, Preview/Program transition, multiviewer management and audio routing. Philippe Vitali, Director of Product, Analog Way says, "We are delighted to become a member of the Q-SYS Technology Partner Program and to provide our customers and partners with a Q-SYS certified plugin, designed to greatly simplify the integration of our powerful LivePremier 4K/8K presentation switchers into the Q-SYS control environment." "We are proud to have Analog Way join our program and work collaboratively with us on a plugin integration that will enable elevated experiences for our shared customers," says Geno Zaharie, Principal, Alliances & Ecosystem, Q-SYS.

analogway.com

Photo ©



ANALOG WAY®



GLP ignites Filip Jančík's classical shows

Flamboyant Slovakian violinist Filip Jančík has a unique way of presenting his concerts, delivering inspired interpretations of a repertoire of TV/movie soundtracks and popular songs. Promoting his own shows, and surrounded by an ensemble of between seven and 25 musicians, his spectacular performances are further brought to life by lighting provided by GLP.

"I have been using a selection of GLP impression X4 L, impression X4 Bars, impression X4 S heads, or JDC1 to enhance the stage dynamics on my recent tours," he confirms. "We typically rent these from Ministry Rental in Slovakia."

The number of pieces deployed can range between 50 and 250 fixtures, depending on whether he is performing in the intimate setting of a small 600-cap. theatre, or a large 1,800-seat concert hall. Jančík has also performed at much larger events, including the

opening ceremony of the Special Olympics World Games in 2015, which had a crowd of over 60,000 people.

At each venue the lighting is set up by the artist's LD, Adam Chrenko, working in harmony with the in-house lighting tech. Playing both live and to backing track Adam programmes and controls the show from a grandMA3 full-size console. "He uses timecode, so that the light show enhances the emotions in sync to the music," continues the artist. "In fact I believe that the lightshow is equally as important as the music itself, as we strive to create a truly immersive experience for our audiences."

Of his relationship with GLP, he says: "I first discovered the company a few years ago and fell in love with their X4 Bars and JDC1 [hybrid strobes]. Since then, we have used their fixtures extensively. The quality of GLP's LEDs and high output really impresses me, and I also appreciate the small, compact design of their products. The impression

X4, for example, has a very small, 'baseless' design, which makes them easy to fit anywhere on the stage." This provides a huge advantage, he says: "We often perform on small stages in unconventional venues or in unconventional settings, so the ability to fit the lights anywhere we need them is incredibly important. The small size and weight of the fixtures also makes them easy to transport and set up, which is a big plus for us on tour."

The versatility of GLP products provides another huge plus point, he adds: "It means that we are able to use them in a variety of different configurations to create unique lighting effects."



JDC 1

www.glp.de

Photos © Filip Jančík archive

Lightware promotes Siegfried Hermann as President of Lightware EMEA

Lightware Visual Engineering, the leading European AV manufacturer for the professional integrated systems market, has announced the promotion of Siegfried Hermann to the role of President of Lightware EMEA. Under his leadership, Lightware will consolidate its position in the EMEA region with a greater focus on further growth after a hugely successful 2022 and a remarkable start in 2023. In August 2022, Lightware appointed Siegfried Hermann as Vice President of Business Development for the EMEA region. He developed and expanded Lightware's presence in the region, developing new partnerships with global corporations. In his new position as President of Lightware EMEA, Hermann will be responsible for sales, operations and organisation development in the complete EMEA region, servicing customers across numerous vertical markets. He will work closely with the Regional Directors and Office Leaders around EMEA while simultaneously building and executing a plan for further growth of the Lightware brand in the complete territory. "It's a very exciting and pivotal time for Lightware in the EMEA region," said Hermann "As we develop and produce our products within the European Union, the EMEA region is one of our main markets to focus on. Our development department and our production are located in Budapest, in the centre of Europe. For that reason, we can support our customers in the EMEA region at its best with short delivery times and with highest level support. We have short and direct ways to our customers and focus also more and more on the sustainability of our products and our complete supply chain."

lightware.com



Lightware appoints Sven Pelters in key role as Global Training Manager

Lightware Visual Engineering, the leading AV manufacturer for the professional integrated systems market, has announced the key appointment of Sven Pelters in the critical role of Global Training Manager. Working from his native Germany, Pelters's first task is to manage the opening of a Training Centre in the country that will provide state-of-the-art training in key strategic areas for the company including equipment demos, operation, and processes. Once successfully up and running, Pelters will then oversee the opening of further Training Centres around the world as Lightware continues to expand its global business. As well as establishing the new Training Centre at Lightware, Pelters will oversee the operation and development of Lightware's team of trainers in the company's expanding network of offices all around the world. He will also leverage his extensive experience to fulfil the role of Lightware's main trainer in Germany. "Sven has a proven track record of establishing training programs at the very highest level in our industry, and his extensive knowledge of the training sector will help us to improve the services we offer our customers on a worldwide basis," says Tibor Fejes, Head of Training at Lightware Visual Engineering.

lightware.com



Sven Pelters (left) joins as Global Training Manager

Europalco organises the first event employing Kuka robots

EUROPALCO, the largest provider of solutions for events and shows in Southern Europe, delivered a memorable event using Kuka robots for the truck and bus manufacturer Fuso to unveil the new eCanter. Team4 relied on Europalco to organise the one-day event at Fuso's manufacturing plant in



Tramagal, Portugal. It took two days and twenty dedicated audiovisual and structural technicians to assemble and program an event that marked the commencement of the manufacturing of the new Fuso truck. The Lisbon-based provider was responsible for the scenery, stage, audiovisual, automatic controls, and furniture. Europalco built an 8x4 metre LED wall that displayed the opening reel of the event. For this event, Europalco focused on the automatism of the Kuka robots to create an automotive manufacturing environment. The technical team had to work on programming all the content according to Kuka's movements. Kuka KR210 robots are fast, dynamic and flexible; they can control, move or animate monitors and video screens. The robots can also manufacture complementary props and scenery and bring mobile sets to life. Each unit weighs about 1,200 kilograms and can reach a maximum height of 3.3 metres and support up to 210 kilograms. The robots allow Europalco to offer innovative solutions with a variety of uses; for example, with LED, LCD and laser walls, and even to support artists at events.

europalco.pt



Stage Audio Works illuminates Unite 180 Church with versatile lighting solution

Stage Audio Works, a leading audio-visual solutions provider, recently completed a successful installation of a new house lighting system at Unite 180 Church's new 2,500-seat capacity space in Pretoria. The project, which commenced in April 2023, aimed to provide the space with a controllable RGBW house lighting solution that would enhance the ambience and overall experience of the congregation. The decision to specify Stage Audio Works' Stage Plus house lighting solution was driven by the client's desire to achieve superior control, zoning capabilities, and a wide range of colour options to create dynamic lighting effects within their budget. Stage Audio Works specified and deployed a bespoke system to enhance events and services at Unite 180. At the heart of the system are 75 Stage Plus house lighting fixtures. This system emits



powerful and vibrant beams of light and is intelligently controlled using Sonoff Relays and 10-zone control, allowing for precise management of different areas within the church. To facilitate user-friendly operation, custom Windows touch panel PCs have been installed, providing an intuitive easy-to-use interface. Ensuring seamless integration and overall management, the QSC Q-Sys platform serves as the central control hub. Additionally, a Mikrotek router enables IP control and remote support for the lighting system. Finally, a Visual Systems B-station acts as a dedicated lighting control station, allowing the Unite 180 production team to effortlessly orchestrate the entire lighting setup.

stageaudioworks.com



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www.buynsellAVL.com

Ayrton WildSun K9 Wash

The compact must-have fixture for all broadcast applications

Ayrton is delighted to announce the launch of its new WildSun K9 Wash, the latest fixture in its Multisources 9 Series.

A powerhouse of technology and innovation, WildSun K9 Wash is particularly suitable for television, sporting events, fashion shows, car shows, or any prestigious events requiring powerful, high-quality light and perfectly rendered colour.

Compact and sleek

WildSun K9 Wash is a highly evolved variant of Ayrton's WildSun K25 TC, specially geared to shooting TV video and broadcasting in high-definition. With a brand new sleek design and a visual footprint 20% smaller than its predecessor, WildSun K9 Wash's weight has been drastically reduced by 25%, allowing for better integration.

Flicker-free, powerful and efficient

This unique LED luminaire measures up to the classic Fresnel HMI 4000 lights in terms of pure output. Fitted with 217 next-generation high-output LEDs, the luminaire delivers more than 60,000 lumens of overall output with 40% less energy consumption – and does not require lamp replacements. Producing extremely high-quality, flicker-free light, this luminaire achieves a colour temperature perfectly calibrated at 5700K and a colour rendering index greater than 92. WildSun K9 Wash renders the colour and grain of skin impeccably as well as the textures and surfaces of material.

Accurate positioning

WildSun K9 Wash has the same basic specifications as WildSun K25 TC, and is equipped with powerful tri-phase stepper motors that allow fast, accurate and silent positioning.



Fantastic optics

AYRTON has developed special silicone-based high-output optics for this projector, ensuring perfect stability over time. Its optical zoom has a 6:1 ratio with a zoom range of 10° to 60°.

Luminous intensity can be fine-tuned using a precision electronic dimmer, for even greater flexibility of use. The light output system is equipped with a protective holographic filter in polycarbonate and a honeycomb system to prevent glare.

The user can control each concentric circle individually to adjust the luminaire's power and beam size accordingly or create dynamic effects for stage lighting.

Powerful, robust and remarkably easy to use, WildSun K9 Wash offers the highest efficiency and weight-to-power ratio on the market, and is ideal for major events and show, television, concerts and arenas.



Click this link for more information at www.ayrton.eu or watch the video here <https://vimeo.com/872460706>

Ayrton Argo 6 Wash

Ayrton's first weather-sealed effects luminaire

ARGO 6 Wash – Ayrton's first weather-sealed effects luminaire. Feel the Freedom!

For the first time in its history, Ayrton is launching a weather-sealed effects luminaire that offers as much creative potential indoors as outdoors. Argo 6 presents a minimalist design incorporating features for total protection against harsh weather with easier internal access.

Compact and lightweight

A new composite alloy, reduction in thickness of the parts, an optimised cooling system, simplified lens guidance, and integration of low-density optical components, mean Ayrton has been able to reduce overall weight by 20%. Meanwhile, the placement of pan & tilt motors in the base and head of the luminaire avoids the constraint of weatherproofing the yoke arms. A new submersible ventilation system in a non-waterproof compartment allows for optimal cooling.

Argo 6 Wash is equipped with 19 LEDs of 40W with RGB+W additive colour synthesis that can deliver a light output of 13,000 lumens. Its 280mm anti-reflective treated glass front window is designed to ensure optimal visuals and offers increased performance. Argo 6 can obtain a highly intense beam with a zoom ratio of 14:1 and a wide zoom range from 4° to 56°.

For the first time, Ayrton has provided individual control of the LEDs on the Argo 6 Wash version and added a virtually infinite library of effects.

Argo 6 Wash is a precise machine that can obtain perfect colour reproduction.



A complete library of pre-programmed colours allows quick creation of subtle, dense and contrasting swaths of light. Its black honeycomb and perfect separation of the light sources help to significantly boost the level of contrast.

Argo 6 Wash and Argo 6 FX can be used alone or in combination with the main LED matrix. By allowing for more precision and exactness, they add a breath of creativity. Part of Ayrton's Multi Sources IP65 6 Series, Argo 6 allows the rediscovery of a new sense of pure freedom.

Argo 6 is already being adopted worldwide by major players with PRG Middle East being the first company in the world to take stock of the new fixtures, closely followed by Procom and Media Pro, Lunatec of Poland and Axente in France; Ambersphere Solutions in the UK, ACT Entertainment in North America, Molpass in Italy and Show Technology in Australia.

Watch this space for more stories to come!



Click this link for more information at www.ayrton.eu or watch the video here <https://vimeo.com/860021752>

CLF Sera BATT

Superior LED Wash

- 16-bit technology for high-resolution colours and dimming
- Battery runtime options: MAX power, 4,5,6,8,10,12 hours
- 17.5° beam and 31,4° field angles without diffuser
- Magnetic smart filter system
- Smart controlled fans for optimized low noise operation
- W-DMX, RDM, Stand alone modes
- IP 65 rating for dustproof and outdoor use
- RGBL and RGBW DMX control mode

The CLF Sera BATT is an extremely powerful battery powered LED wash fixture which is perfect for illuminating large surfaces both in- and outdoor. Extreme brightness and an extraordinary even projection make the Sera BATT a true LED alternative for traditional wash lights. The array of 21 calibrated high power RGBL LEDs is divided in three individually controllable horizontal segments.

The Sera BATT is equipped with the latests battery technology. A Long-life super capacity lithium-ion battery ensures reliable operation. This technology together with the battery management system prevents over charging and exhaustive discharge.

The Sera BATT is equipped with a punchy 17.5° beam angle, which can be easily adapted to other beam angles, even elliptical, by using the Magnetic Smart Filter System.

The Sera BATT comes with an intelligent silent cooling system which provides extensive fancontrol and is especially useful for TV and theatre use. All in all, the Sera BATT is a versatile LED wash that can be used for many applications.



The CLF Sera BATT comes optional with a filterframe, barndoor and a Wireless Solution/Lumen W-DMX receiver on board, but can also be connected with



5-pin XLR connectors and many sophisticated stand alone functions. Power is connected through a PowerCON TRUE1 connector.



Click this link for more information at www.clf-lighting.com

Elation KL Spot IP™

The epitome of extreme outdoor lighting flexibility

The all-in-one KL Spot IP is a radiant and rugged static luminaire that can also function as an LED Profile by adding the optional motorized framing module, creating a lighting fixture that's both handily adaptable and primed to set your creative spirit on fire. What's more, its IP65 rating empowers you to conquer both indoor and outdoor spaces with unmatched versatility.

Simplifying Outdoor Lighting

Elation has embarked on a groundbreaking journey toward simplifying automated static lighting with the KL Spot IP, a venture that began with its companion, the KL Profile FC™. The days of being boxed in by limited options are over. Need to relocate fixtures on the fly? With an integrated zoom lens spanning from 7° to 50°, you can place the KL Spot IP anywhere and still capture the perfect beam size – no extra lens tubes required. This translates to reduced costs, streamlined setups, and unprecedented flexibility for every performance venue and show.

Imagine shooting in warm white, only to seamlessly transition to a cooler daylight ambiance with built-in CCT presets ranging from 2400K to 8500K. Need to infuse vibrant colored side lighting to delineate your speaker from the background? Tap into the full spectrum RGBMA LED engine. Feel the backdrop lacks depth? Simply select one of the 13 included gobos to add captivating texture to your shot – all with effortless ease. Plus, every aspect of this fixture is motorized, eliminating the need to open it up for adjustments.

Superior Light and Color

This extraordinary fixture emanates a superior quality of light, courtesy of its 305W 5-color homogenized LED array



of Red, Green, Blue, Mint, and Amber sources. This calibrated RGBMA engine, boasting a 92 CRI and native color temperature of 6500 Kelvin, bathes your stage in beautifully diffused saturates, soft-field pastels, and tunable white light. The meticulously tuned LEDs ensure impeccable color reproduction while delivering a staggering output exceeding 10,600 lumens.

Color mastery takes center stage with the KL Spot IP, guaranteeing that your designs translate seamlessly to camera. You can effortlessly rectify shifts away from pure white toward green or magenta through a green/magenta shift adjustment and a virtual gel library. From 2400K to 8500K, plus CMY and RGB emulation, you gain access to a mesmerizing palette of LED colors, including exquisite mixed whites.

A World of Lighting Possibilities

Refine visual concepts with intricate designs, shapes, or textures using the fixture's included 6 rotating/indexing glass gobos and 7 fixed glass gobos, or access the animation wheel for more organic forms or realistic effect looks. Cast a softer light using the variable frost or unlock your creative potential further using the dual prisms and high-speed electronic shutter and strobe. And say goodbye to spill on scenery or cycloramas – the optional motorized framing/iris module offers an effortless solution for intricate shutter cuts and precise beam control.

Furthermore, the KL Spot IP is designed with utmost respect for the silent demands of professional stages and studios, operating at a whisper-quiet level. You can even dial it down to Elation's Mute Mode, silencing the internal cooling fan when needed.



Click this link for more information at www.elationlighting.com

Robe iFORTE® LTX WB

Robe reliability in all weathers

Are you looking for the ultimate long throw, high output, all-environment LED WashBeam for true, stadium-level reach capable of outperforming all others? You have only one choice – The Robe iFORTE® LTX WB!

Redefining the boundaries of output, optical excellence, and performance while retaining all the subtleties of theatrical precision, the iSERIES IP65-rated Robe iFORTE® LTX WB is truly the next-generation unrivalled WashBeam luminaire for live concert touring, indoors or out!

Robe's latest, most powerful, internally designed, developed, patented and manufactured iSE-TE™ 1.000W XP (Xtra Performance) IP65-rated White LED TRANSFERABLE ENGINE produces an incredible, industry leading 355.000 lx at 5 m. The iFORTE® LTX WB will never be wanting in terms of reach and impact!

Data capturing TRANSFERABLE ENGINE technology offers all the advantages of field exchange, cost-effective replacement, and the ability to keep up with LED development to ensure exceptionally long fixture life. With typical lumen maintenance of L70/B50 50.000 hours, the 4-year 20.000-hour warranty gives peace of mind, whatever the weather.

iFORTE® LTX WB creates an imposing visual statement with its domineering, solid beam from the 245mm front lens. With innovative optics to attain absolute WashBeam functionality, the fixtures contain three zoom modes.

iFORTE® LTX WB adds up to a comprehensive single package of versatile high output LED WashBeam and long throw Follow spot, specifically designed for indoor and outdoor use. iFORTE® LTX - Robe reliability in all weathers



Light source

iSE-TE™ 1.000W White XP LED TRANSFERABLE ENGINE



Light output

up to 55.000 lm, 355.000 lx @ 5m, Cpulse™ special flicker free management for HD and UHD cameras, ready for 8K and 16K



Zoom range

3.5° - 52° (standard optical mode), 2.° - 52° (follow spot mode - using iris), 0.7° - 2° (long throw follow spot mode)



Effects

rotating gobo wheel, 2 color wheels, 2 animation wheels, frost, iris, 6-facet circular and linear prisms, framing shutters

Innovations



Click this link for more information at www.robe.cz

Starway DAYTONA

Wash moving head with 19 40W RGBW LEDs

Daytona is a wash moving head equipped with 19 40W RGBW LEDs.

Fast and powerful, it has a zoom of 5 to 52°, 3 cooling modes and is Flicker Free. Its 19 LEDs can be managed independently (pixel to pixel) to generate patterns, both using internal programs and external DMX, Art-Net or Kling-Net management. Daytona also has a halogen mode simulating the effect of a filament lamp.

Equipped with the BC Color System, which allows color control in all use cases. In addition to the possibility of independently calibrating colors and whites to integrate perfectly into an existing fleet, this system allows colors to be managed from a given white, as if the machine were used with a gelatin.

OPTICAL

- Source: LED - 19 Osram 40W RGBW LEDs
- Zoom: 5° - 52°
- Luminous flux: 11,632 lumens
- Minimum zoom illuminance: 51,500 Lux@5m

EFFECT

- Foreground virtual color wheel
- Background virtual color wheel
- 10 white macros 2,700 - 10,000K
- BC Color System
- Strobe - pixel to pixel, patterns

CONTROL

- Channel: 17/21/25/93/163 CH - Protocol: DMX / ARTNET / KLING-NET / RDM

HOUSING

- IP protection index: IP20
- Forced air cooling
- 2 Omega camlock

DIMENSIONS

- Size: 399 × 255 × 406 mm
- Weight: 19 kgs



Click this link for more information at www.star-way.com

ETC Hyperstar



ETC introduces the High End Systems Hyperstar, a new, sensational companion to the popular Lonestar automated luminaire. A powerful, compact moving light optimized for projection versatility, Hyperstar will help create uniquely beautiful designs for a wide variety of venues. Hyperstar is the same size as Lonestar, and is just as bright, compact, and affordable. Lonestar is recognized for its projection capabilities and framing; with Hyperstar the framing modules have been removed to provide even more versatility when using patterns and aerials. With nine rotating patterns, 11 fixed patterns, an Animation wheel, dual frosts, and dual prisms, designers have an almost endless choice of breakups, aerials, radial patterns, and gobos specializing in morphing and texture. And by layering the fixture's effects, a vast collection of custom visuals are available to achieve your desired look.

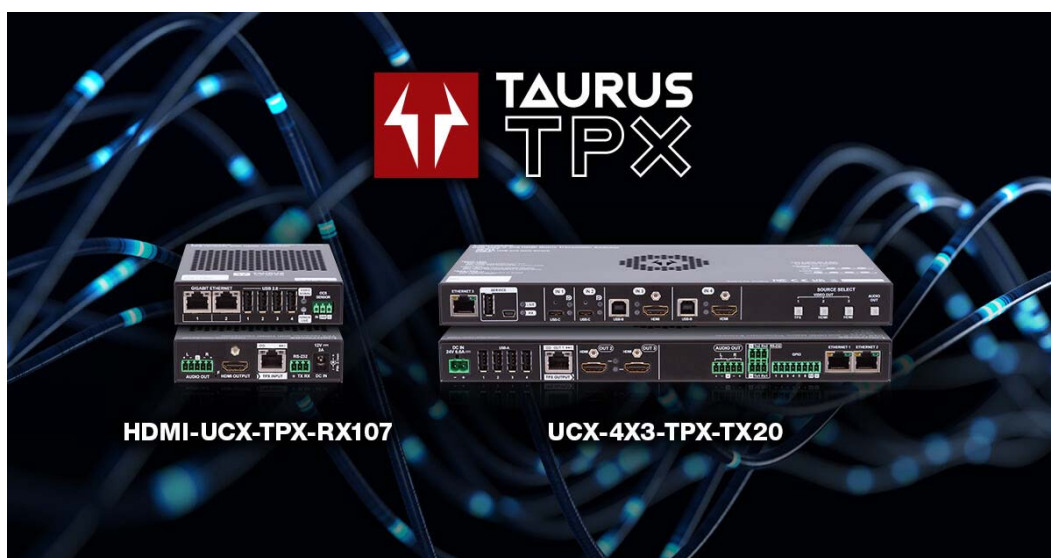
etcconnect.com



Lightware Taurus TPX

Lightware Visual Engineering, a leading manufacturer of connectivity solutions for the professional integrated systems market, announces the Taurus TPX, a lineup of USB-C extenders for high-resolution transmission over long distances. Based on SDVoE technology, the Taurus TPX features a transmitter (TX) and a receiver (RX) that enable users to connect their devices, share their content, switch hosts and control their meeting room easily and intuitively. The Taurus TPX is uniquely designed to connect devices and peripherals, such as web cameras and microphones, across long distances in large-scale applications. Lightware's newest development, and a natural progression from the widely popular Taurus UCX, the Taurus TPX creates a reliable, high-performance solution for extending 4K60 4:4:4 video resolution across distances up to 100 meters. The Taurus TPX features two USB-C inputs, two HDMI inputs and USB ports for host devices, such as laptops, on the TX device, and together eight USB type-A connectors for peripherals, specifically four on the TX and four on the RX. This unique connectivity platform allows users to share their content, switch hosts and control their meeting room easily and intuitively. In addition, Taurus TPX provides fast charging of laptops, tablets and smartphones.

lightware.com





Smode Tech has free version of SMODE

Smode Tech, the company behind the powerful real-time compositing and media server platform SMODE, proudly announced the release of a free SMODE version, called Smode Community. This exciting development will open up a world of visual art possibilities for everyone, including students and enthusiasts alike. In line with Smode Tech's unwavering commitment to the community, the company is also dedicated to combating climate change and minimising its environmental impact. Smode Community is the most advanced free real-time compositing engine on the market and it is fully usable without any advertisements, no user data tracking, and no obligations of any kind. It also comes without any watermarks, and supports up to Full HD resolution (1920 x 1080). The free software license boasts a wide range of visual effects and tools as well as intuitive and user-friendly layer-based interface. Smode Tech's free software has Full HD input and output, Full HD content and video export, comprehensive real-time 2D/3D compositing features and extensive real-time 2D/3D video mapping and stage simulation features. Smode Community supports ISD and ShaderToy shaders, Python scripting, MIDI, OSC and Spout among others, it also has a complete set of linear and non-linear animation features.

smode.io



ADJ Encore LP12Z IP



The Encore LP12Z

IP is powered by twelve potent 20-Watt quad color RGBL LEDs, which deliver a combined output of up to 4400 lumens. 16-bit precision dimming control of the red, green, blue and lime LED chips allow for the creation of a huge gamut of output colors, while easy selection of popular options is facilitated via 64 preset macros. The fixture can also be used to output white light with color temperature variable between 2700K and 6500K. Five additional white light macros allow easy selection of popular choices, however any desired temperature within the range can also be selected using the Linear Color Temperature Control feature. Inclusion of the Lime LED element boosts CRI and perceived brightness as well as filling in gaps in the color spectrum. The unit's overall CRI is 84.4, while its CRI R9 measures at 77. This increased CRI renders colors more accurately when the fixture is used as a wash to illuminate scenery, décor, or performers, which is particularly important to ensure natural skin tones and enhanced depth.

adj.com

MEGA-LITE Memo Splitter A8 & P8



The MEMO Splitter A8 is designed for architectural installation applications and is the ultimate DMX signal amplifier, distributor, and supports bidirectional RDM signal. This powerful device empowers lighting professionals to split a single universe signal into eight separate outputs while boosting its signal strength, ensuring communication between controllers and DMX lighting fixtures.



The MEMO Splitter P8 is designed for production applications and is the ultimate DMX signal amplifier, distributor, and supports bidirectional RDM signal. This powerful device empowers lighting professionals to split a single universe signal into eight separate outputs while boosting its signal strength, ensuring communication between controllers and DMX lighting fixtures.



mega.lighting



Christie M 4K15 RGB and M 4K+15 RGB

Christie® is pleased to introduce two new RGB pure laser projectors: the M 4K15 RGB and M 4K+15 RGB. Part of our award-winning M 4K RGB Series, they deliver 15,750 lumens and are designed for the most demanding applications, including staging and live events, projection mapping spectacles, and theme park attractions. Christie has simplified installation and operation by delivering full brightness at 120V or 220V, omnidirectional rigging capabilities, and TruLife+ electronics, which eliminates the hassle and cost of removable options cards. At 83.8 lbs (38.1 kg), the M 4K15 RGB and M 4K+15 RGB are the lightest 3DLP projectors in their class. The new projectors are compatible with legacy M, J, and Crimson Series lenses and M Series rigging frames for additional cost savings. With RGB pure laser illumination, the new projectors produce vibrant, bright, and true-to-life visuals that approach 98% of the Rec.2020 color gamut, while operating at a quiet 43 dBA to ensure that the focus remains on the screen. The M 4K15 RGB offers a 2700:1 contrast ratio and 4K UHD (3840x2160) resolution, while the M 4K+15 RGB offers a contrast ratio of 2200:1 and 4K UHD+(3840x2400) resolution. For applications that require higher frame rates, optional Mirage and Mirage Pro upgrades deliver 4K at 120 Hz and HD resolution up to 480 Hz.

christiedigital.com





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