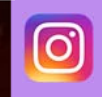


AWL WORLD



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No.105 | MAY 2024

Ole Red Las Vegas Radiates Country With Elation Lighting

Ayrton lighting hit the road with Cody Johnson
Starway put on a show Italian-style in Rimini
GLP reports highly successful Prolight + Sound
Jerry Appelt stages TV Total WOK WM with Cameo
30 Years of Rock 'n' Robe celebrated at Prolight+Sound

Ayrton Kyalami
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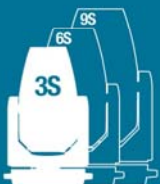
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30 Years of Rock 'n' Robe celebrated at Prolight+Sound 2024

Czech moving and LED lighting manufacturer Robe celebrated its 30th anniversary in fantastic style in Hall 12.1 at the 2024 Prolight+Sound expo in Frankfurt and looked forward to another 30 years at the forefront of lighting innovation.

The leading entertainment technology brand presented the finale of the 'Power of Imagination' show, a dazzling, hi-energy live performance that WOWed packed audiences 5 times a day and also staged a showstopping Rock 'n' Robe stand party on the evening of the second day, featuring "Queenie", arguably Europe's top Queen tribute band. Additionally, an array of outstanding new lighting products was launched, many utilised in the production spectacle ... AND ... on the eve of the expo, Robe announced the acquisition of popular Australian power distro and control brand LSC Control Systems!

LSC joined the other Robe businesses – sister architectural brand Anolis,

console manufacturer Avolites and control solutions provider Artistic Licence – who altogether occupied a vast space, double that of previous years, which was already huge! It was a scenario that Robe only ever dreamed about when attending their first ever Prolight+Sound in 1994!

The booth was busy from the minute expo opened with people flowing in to see the first live show kick off and the VOG product presentations that preceded and succeeded the performances, as Robe kept the buzz and excitement pumped throughout the day. Happy Hours at 4 p.m. on the first 3 days of the 4-day event proved popular as visitors enjoyed Czech hospitality and joie de vivre!

The two public 'dark demonstration' rooms on the booth were constantly busy throughout the four days with great enthusiasm all round for all the launched and new products, especially the iBOLT™, iFORTE® LTX and the T32 Cyc™ – now available in both standard

and Slim versions. Robe CEO and co-founder Josef Valchar commented, "We enjoyed a truly amazing Prolight, the stand was busy, we saw a diverse mix of people from many sectors and from all around the world including so many of





Photo © Marko Polasek



Photo © Marko Polasek



Photo © Louise Stickland



Photo © Marek Holub

our own distributors who rocked up for the party, all of which made it very special.” Josef underlined the enormous team effort involved in making the booth environment work smoothly and seamlessly on all levels – as a show space and a showcase. “Everyone from our talented creative team who produced the show to our equally brilliant logistics, planning and administration teams that paid attention to every detail of the organising – from the products to the merch to the graphical elements, the refreshments and data gathering – both in advance and on site. A LOT of people worked many hours, and all their hard work ensured we had an exceptional booth for business and fun, and a highly memorable party that ran like clockwork.”

The third ‘Power of Imagination’ show incorporated many of Robe’s just launched and newest tech plus some established products in an adrenalized, tightly choreographed, highly entertaining show that illustrated their

creative potential in a real-world context. Challenges abounded for Robe’s creative and production team led by Nathan Wan and Andy Webb. Not only did this show have to be a variant of the previous two (PLASA 2023 in London and LDI 2023 in Las Vegas respectively), but it also needed to be individual and have that extra spectacle to mark the 30th anniversary landmark! With over 1000 lighting cues in the 9-minute extravaganza, including some highly effective and sparingly used G-Flames and other SFX, the pace was full on! Nathan also created completely new and fresh video content for this version of “The Power of Imagination”, which was programmed and run via an Avolites Q3 Pro server.



Photo © Louise Stickland

Robe staged several celebratory events throughout the Prolight week to mark the 30-year achievement, in which time the brand founded by Josef Valchar & Ladislav Petrek has rapidly progressed from being a quality OEM manufacturer to a global innovator and market leader for entertainment and architectural lighting. At Prolight, the activity peaked with a live concert on the evening of the second day stand headlined by Queenie, an amazing Queen tribute band from the Czech Republic. They thrilled the crowds with their incredibly lifelike replication of the legendary rock band’s greatest hits complete with lead singer Michael Kluch looking and sounding every part a contemporary Freddie Mercury!

The unique synergies between all Robe brands – Avolites, Anolis and Artistic Licence – also ensured each Robe Business enjoyed a busy show and lots of interest in their new and existing product ranges.

www.robe.cz



Ayrton lighting, grandMA3 consoles and MDG theONE atmospheric generators hit the road with Cody Johnson

Bandit Lites, Inc. has provided Ayrton Ghibli and Khamsin lighting fixtures, grandMA3 consoles and MDG theONE atmospheric generators to Lighting Designer Richard “Wookie” Whitley for Cody Johnson’s “Leather Tour” and Johnson’s sold-out “360” show at the Bridgestone Arena, Nashville.

ACT Entertainment is the exclusive distributor of Ayrton, MA Lighting and MDG products in North America.

Johnson played to a crowd of more than 20,000 at Nashville’s Bridgestone Arena with his “360” show, staged in a full 360° performance area. Wookie, who served as Lighting Designer for Johnson’s “Human Tour” last year, did the design, gear selection and programming and also acts as the board op for the Cody Johnson “Leather Tour” and “360” show. He’s a long-time friend of Bandit Lites Client Rep Allen

Deneau whose company provided him with the complement of Ayrton, grandMA and MDG equipment.

“Ayrton is one of our premier fixture lines, especially the Khamsins,” says Deneau. “We have used Khamsins on countless tours including Alanis Morissette, Shinedown and LANY. I know Jason Aldean used 82 of them before Cody, and Billy Strings is out with a large number of them. Ayrton has the fixtures people go to most; they have great color mixing, great gobos and are very consistent across the line.”

Wookie explains that Johnson’s normal tour rig sticks to the basics. “It’s almost a nice festival plot: simple and to the point, no crazy rigging, just make it punch.” Lighting the “360” show in the huge Bridgestone Arena was much the same – “keep it easy to rig and pack a punch,” he says.



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Wookie chose nine Ghibli spot luminaires for the tour and used 60 Khamsin profiles in the bigger rig for the “360” show. “I’ve always kept up with what Ayrton is doing,” he notes. “I’ve used all kinds of brands, and you always plan on some breaking down, but my Ayrton fixtures have all been fine – they’re such workhorses and give me everything I need.” While last year’s tour had lighting carts, this year Wookie wanted to hide the ground package. “The Ghiblis are mounted in GT truss at the same height level as the drum riser,” he explains. “They give really good aerial effects and cut through everything. I’m extremely happy with them.”

KHAMSIN



For the Bridgestone appearance, “there was no need for the floor package we carry on tour so Bandit upgraded us to 60 Khamsins for more fire power in that space,” says Wookie.

Twelve were positioned on the floor with the rest in the air in dual chevron configurations. “It was very easy to merge over from Ghiblis to Khamsins: the gobos and color mixing are almost the same. We had no issues at all, and I was very happy with their output. “I plan to use more Ayrton fixtures in the future; I’ve already told Bandit that I’m pushing for a full Ayrton rig of spots and washes for next year.”

Wookie is a fairly recent convert to grandMA consoles and chose grandMA3 running in MA3 mode for the tour and



“360” show. A single grandMA3 full-size console controls lighting for the tour; an additional full-size unit was on hand as backup for the “360” show.

www.ayrton.eu

www.actentertainment.com



Ole Red Las Vegas radiates country with Elation lighting

Country music has its own personality - a blend of storytelling, down-home rhythms and heartfelt spirit that resonates with listeners from all walks of life. Ole Red is a recently opened restaurant, bar, and live music venue in the heart of Las Vegas is setting a new standard for country entertainment in Sin City, thanks in part to Clair Global Integration (CGI) and an innovative lighting design by Bryant Woelk, Owner/ Senior Lighting Designer of FXLighting LLC, featuring state-of-the-art lighting from Elation.

Clair Global Integration procured audio, lighting and backbone control for the new venue and handled system design, installation and programming. Bradley Cronenwett, Senior Lighting Designer at Clair, oversaw the design phase to ensure the systems fulfilled the client's brief and high standard. "Although Ole Red operates as a restaurant, the client wanted to capture an immersive feeling

like you were sitting in a seat at a concert, but with hospitality," Cronenwett states. "It's a high energy, fun environment and everything about it is really a cut above."

Ryman Hospitality Properties, who own Opry Entertainment Group, has entrusted CGI to successfully execute all of the Ole Red venues, a strong and enduring partnership that has helped to ensure unparalleled entertainment experiences across all Ole Red locations. Clair worked closely with Andy Roy, Assistant Director of Production and Technical Services for Opry Entertainment Group, to ensure all the needs were met on the Las Vegas project. Clair brought in Bryant Woelk to carry out the lighting design for the Vegas venue, the designer's first collaboration with Clair, Ryman and Ole Red. Woelk, who brought with him experience designing for similar projects, says he had full creative

freedom to create the lighting atmosphere and took much of his inspiration from frequent visits to an Ole Red near his home in Orlando, drawing on the venue's style to tailor an immersive experience for the larger Las Vegas location.



FUZE SPOT



Elation gear:

- 13 x Fuze Spot
- 12 x DARTZ 360
- 21 x Colour 5 Profile
- 80 x SixPar 100
- 12 x SixPar 300
- 36 x SixPar Z19 IP
- 2 x Magma Prime
- 2 x Magma Fan
- 12 x Proteus Rayzor 760

be sure that everyone has a view to the stage from all three floors, but especially from the top floor that posed a challenge. It's a live concert venue and restaurant but most importantly it is an interactive space so I added several lighting positions over the tables in the house to play along with the stage lighting to make it feel immersive and allow the audience to feel like they are part of the show." Among the standout fixtures used are the SixPar 100 and SixPar 300 for audience wash and stage lighting, respectively, the SixPar 300s providing top light from a throw of 35 feet. Lighting is used throughout the entire venue on all three floors, from the stage all the way back to the bar, an immersive atmosphere that clearly inspires guests to dance, transforming the space into a full-blown honky-tonk.

The rooftop features a bar and small stage and because it is outside, posed a different set of challenges. Woelk explains, "Coming from Florida and understanding inclement weather and the need for IP-rated fixtures, Vegas posed a different reason for having IP-rated fixtures in the form of sand storms. Needing IP-rated fixtures for an environment that rarely gets rain may seem a bit strange but keeping sand and dust out of the fixtures was very important." Proteus Rayzor 760 function as a moving head wash while IP-rated SixPar Z19 IP luminaires wash the entire stage, delivering stunning visuals for the rooftop stage while withstanding the unique challenges of outdoor performances.

The main stage lighting features a full concert rig working from balcony rail pipe surrounded by atmospheric lighting. Woelk comments, "For our workhorse fixture we wanted a nice moving light and chose the Fuze Spot which is mainly used for front light but also gobo texture wash on the stage and for a nice moving light spot to fill the air. DARTZ 360 narrow beam moving heads, on upstage booms, were chosen for their beam effects without overwhelming the audience, a perfect balance of a nice tight beam but not blinding to the eye."

Woelk specified the lighting but says he didn't require fixture demos as he knew exactly what he wanted, having used the majority of the fixtures before. The exception was the Colour 5 Profile

ellipsoidal, used for stage wash on the main stage and for IMAG purposes. Because it's such a large space, IMAG is used heavily across a large 37-ft-high LED screen so the lighting design also had to be IMAG friendly, Woelk says.

The Colour 5 Profile fulfills another very unique role as well. A signature decorative piece of Ole Red venues is a real farm tractor that hangs upside-down, about 50 feet above the crowd. As a conversation piece and photo target, it needed to be properly lit, which Woelk does using three of the fixtures.

Woelk says the goal of immersing patrons in a concert-like atmosphere across a three-story venue offered its own unique challenges. "You want to

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projection canopy in both the indoor and rooftop spaces is a Magma Prime hazer from Magmatic atmospheric effects.

www.elationlighting.com



Robe helps Perpetuum celebrate 40 at Ljubljana's Cankarjev Dom

Popular Slovenian vocal group, Perpetuum Jazzile, celebrated their 40th anniversary with a series of high-profile shows at Ljubljana's Cankarjev Dom, the country's biggest theatre venue, asking Crt Birsa from design studio Blackout to create lighting suitable for the occasion.

With typical enthusiasm and imaginative zeal – plus the assistance of substantial quantities of Robe moving lights – Crt created an impressive visual showcase, working closely with Mark Pirc, brought in as video content creator and co-show director with Aljaz Bastic for these special performances.

For this show, the basic elements of his programming from the last two years were taken as the starting point. Initial ideas for the 40th included a stage at 45% to the audience with a shallow thrust protruding in an arrow shape, and above that they wanted a circular truss, which Crt morphed into a triangular shape that more harmoniously mimics the shape of the deck below. He then filled the 8-metre equilateral triangular truss above the

performance space with lights rigged on sub trusses, creating a slightly Floydesque 'monumental chandelier' effect that provided multiple layers of lighting that could be stripped right back or fattened out, depending on the vibe of the song. The concept worked brilliantly and dovetailed beautifully with the other visual aspects including the angled stage and an upstage 16 x 6 metre LED screen.



Photo © Matic Kremzar

LD Crt Birsa



Photo © Matic Kremzar

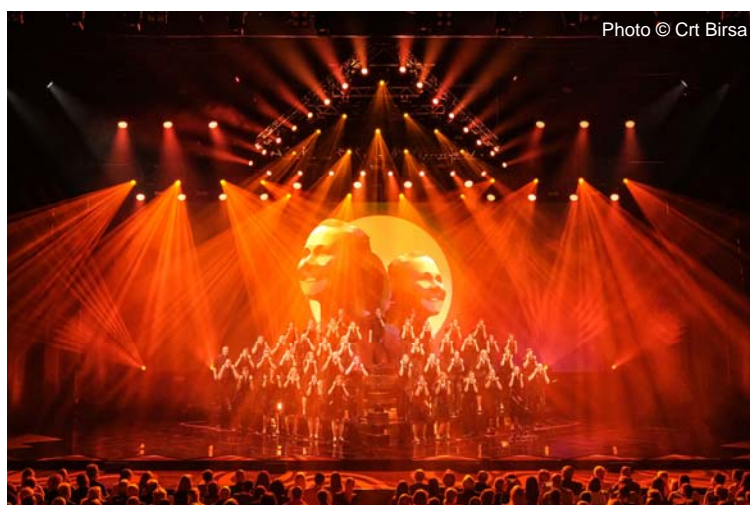


Photo © Crt Birsa



Photo © Crt Birsa

The lighting kit was mostly supplied by Ljubljana-based rental company, Intralite, with some pulled from the Cankerjev Dom's house rig – which also features a lot of Robe fixtures. The numbers added up to 8 x Robe BMFLs, 24 x LEDBeam 150s, 16 x FORTES – part of a recent investment by Intralite – 10 x MegaPointes, 34 x Spiiders and 20 x ParFect 150s.

These luminaires constituted the majority of the lighting rig, together with 32 x LED strobes, 12 more LED PARs plus six of the venue's own genuine Svobodas which were rigged on the triangle and created an ambience of their own.

Overall challenges included Crt persuading everyone on the merits of going with a triangular shape (rather than a circle) above the stage and getting the whole rig together with the LED screens at the right trim heights, because theatres do not have unlimited clearance.

And, as always, time on site was tight! The get-in for the first show started at midnight ... and Crt finished finessing the focusing of audience ParFect 150s one minute before doors.

The visually assertive style of the show was a big hit with everyone, and Crt even found himself during programming

paring some lighting back to ensure the artists stayed central to the picture and being reinforced proportionately by lighting and video. He enjoyed the collaborative process of working with Mark on the content, show directors Mark Pirc and Aljaz Bastic – Aljaz was also multi-cam director.

Crt and his team at Blackout regularly specify Robe fixtures for their projects. The brand has a very strong presence in the Slovenian market thanks to the proactivity of Ljubljana-based distributor, MK Light Sound.

www.robe.cz



TSE AG chooses GLP impression X5 Bar 1000

TSE AG, the largest Berlin-based full-service event technology provider, has placed a vote of confidence in GLP's impression X5 Bar 1000 – by adding an LED tilt bar to its inventory for the first time.

The company was already looking for an LED bar as far back as 2019, but was slowed down by the pandemic.

“GLP's impression X4 Bar was at the top of our list at that time,” remembers Marcel Fery, managing director of TSE AG. “When business really picked up again in 2022, it was already predicted that GLP would introduce a new generation to the market – and we were happy to wait for that. A tilt bar is now an industry standard in a service provider's portfolio, so for us the question was not if, but when.”

Opening its account with 48 impression X5 Bar 1000, TSG AG is hoping for other rental companies to follow suit. “We assume that in addition to us and Complete Audio [which has also currently invested in the X5 Bar], other Berlin companies will follow suit, so that a very good rental portfolio should soon be available in the capital,” says Fery.

The impression X4 Bar first established itself as the global industry standard for LED bars with tilt functions – but the impression X5 Bar 1000 has now redefined it. The fixture has 18 powerful 40W white spectra LEDs, with excellent colour rendering. The new square lens design ensures maximum lumen efficiency, producing a never-before-seen light curtain in the narrowest zoom range of just 3.5°, as well as an even and homogeneous colour distribution across the entire range, up to the widest wash of 60°.

As part of the new GLP X5 Series, the impression X5 Bar 1000 offers an extensive function and feature package, including selectable calibrated colour temperatures, a tungsten simulation channel, magenta/green correction, a virtual colour wheel and variable CTC, as well as layer effects with numerous dynamic pattern macros. The X5 Bar offers the usual rapid tilt movement, combined with the patented, seamless pixel pitch that GLP LED bars are famous for.

In addition to the very good colour mix of the impression X5 Bar, and the proven features that made the previous model so successful, the excellent

availability of the product was another key factor for TSE AG, as Marcel Fery explains. “It was important for us to have the new bar available before the start of the season. And that has certainly worked!

“We see the product being versatile, and equally applicable to both rock'n'roll and industrial events,” he continues.

“The X5 Bar is well made and overall appears to be of very high quality – a top product that will definitely be well accepted on the market. The combination of manufacturing quality, colour mix, features and market acceptance make them the right choice for us in the tilt bar sector.”

In addition to the impression X5 Bars, the new JDC2 IP hybrid strobe also impressed the TSE AG team: “In fact, the first JDC2 IP order has already been placed,” confirms Fery.



Robe assists Kontrafakt to enter new era

Show designer and director Martin Hruska wanted to create an ambitious, breathtakingly visual and memorable performance space for Slovak rap group Kontrafakt to deliver their highly anticipated “New Era” concerts at Prague’s O2 Arena in the Czech capital, a challenge achieved with the assistance of nearly 200 Robe moving lights and a spectacular automated stage set.

The Robe fixtures, a mix of 51 x FORTES, 24 x MegaPointes, 57 x Pointes, 44 x Tetra2 LED moving battens and 10 x Tetra1s and three BMFL FollowSpots. Lighting was programmed and run for the show by lighting designer Lukáš Patzenhauer, who joined a highly talented team of creatives led by Martin.

One of the best-known designers in the Czech Republic, Martin had a blank and proposed a multi layered stage set with a ground-based section that was shaped like Kontrafakt’s interesting and asymmetric signature symbol with two crosses. This went right out into the audience so he could get close to his

fans. Above this, was a 14 metre long by 10-metre-wide flown catwalk that could fly in and out at strategic points in the show.

Ministry Rental was confirmed as the lighting, audio, and LED screen supplier early on, and both Martin and Lukas were therefore very happy to work with their Robe moving lights. Ministry has one of the largest rental inventories of Robe in central Europe.

“I am a big fan of Robe,” stated Martin, “As a Czech – obviously – I am proud to see the company being so innovative and becoming established as a leading global brand with a great reputation and an amazing selection of products.” The Robe fixtures were all chosen for their “power, flexibility and appropriateness to the show and the dramaturgy,” noted Martin, who was joined on the project by design assistant, Michal Szozda.





When adding the final details to the lighting rig, Martin included 3 x BMFL FollowSpots on the front truss (flanked either side by the six FORTES also on this truss position) for quality and uniform front spotting everywhere around the performance space. These were running on a 3-way RoboSpot system with the three BaseStations located backstage.

“Good key lighting was absolutely essential to make this show work, and using BMFLs and the RoboSpot system made this work brilliantly,” declared Martin. For Martin, the choice of FORTES was “natural” as he thinks Robe’s current most powerful moving light is “a great and super-bright multifunctional light” and therefore perfect for this show. He also notes how

well “all of these Robe fixtures from the Tetras to the FORTES” work well and harmoniously together, commenting on aspects like colour mixing.

In addition to the moving runway, the nine trusses and two lighting pods (upstage left and right) rigged with 144 PAR 64s; a 14 x 10 metre cross set piece loaded with lights any pyro – also used as an artist transportation and entrance / exit platform; plus the upstage LED screen ... were all rigged on 48 axes of Kinesys motors / automation. Martin carefully choreographed multiple set moves into the show.

The automation operator was Kosma Szostak, owner of Showstak from Poland which supplied all these related elements of the show technology, and other companies contributing to the event included T-Servis, Black Stages, Flash Barandow, CS live and Alunad stages. As show designer, Martin also commissioned the video content that was delivered by Jan Turek of Signal Generator.

www.robe.cz

Photo © Petr Klapper



In Rimini on the Adriatic coast, Starway put on a show Italian-style!



In early April, MIR (Music Inside Rimini) celebrated its 7th anniversary. This major Italian event brought together industry professionals for a unique experience.

Thanks to their valued Italian partner and distributor, ZZIPP, Starway had the opportunity to create a sensational light show.

No fewer than 24 Baracca 360s, 24 Daytona, 22 Enzo and 12 Baracca WET were on show, demonstrating the versatility and performance of the projectors.

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Ayrton's Cobra strikes the right light for Luciano

Throughout February 2024, German Rap artist, Luciano, worked his way across Germany, Switzerland and Austria on his Seductive tour. One of the first German-speaking rappers in the UK Drill style, Luciano was Germany's most streamed artist on Spotify in 2022, and deserves nothing but the best for his music and outstanding live shows. 80 Ayrton Cobra fixtures were duly supplied by TDA CLAIR GmbH for this year's tour and they proved to be a brilliant success for the show.

Cobra is Ayrton's first IP65 laser-sourced fixture. Designed for rendering a D65 white point that allows perfect colour reproduction, Cobra has an incredible output of 386,000 lux at 20m, an unprecedented 38x zoom ratio and an incredible zoom range of 0.6° to 23°. It also sports a highly innovative colour section, unrivalled graphics capability and continuous pan and tilt.

The Cobra fixtures were specified by Stop Making Sense's Timo Martens who

created the lighting design for the tour with great support and cooperation from Bertil Mark (also from Stop Making Sense), and Raphael Demonthy. The Stop Making Sense design collective was responsible for the entire realization of the stage, the lighting, the content production, as well as the programming and supervision of the project.

COBRA



Martens explains why the Cobras were chosen for this tour. "In order to create the greatest possible impact with the lamps, so that we could practically make backdrops out of light, we needed a moving light that would provide maximum output with a low weight and a great CMY colour mixing. We compared a lot of moving lights and finally decided on the Ayrton Cobra, which we have not regretted."



48 Cobra units were rigged around a specially made 10m circular truss upstage and 16 Cobra fixtures lined the catwalk. "The Cobras in the circle were primarily there to draw shapes and lines in space," explains Martens.

"The basic idea was to create backdrops of light that extend across the entire width of the venue, or to be able to create a tunnel of light that extends through the whole venue, no matter how large it is. We placed the remaining Cobras on the stage to use as floor lamps to provide additional options that gave the show even more variety."

The technical team and lighting designers were extremely pleased with the overall performance and versatility of their choice of light. "In the end, it was a very good decision to put our trust in the Cobras, because the concept worked out perfectly," confirms Martens. "We didn't have a single breakdown on the entire tour. The Cobra light beams looked sensational and we have never regretted our decision."

Lighting Design: Timo Martens/ Bertil Mark and Raphael Demonthy
 Design Collective: Stop Making Sense
 Production Management: Captured Live GmbH
 Technical service provider: TDA CLAIR GmbH
 Rigging: Big Rig GmbH
 LED walls: Faber Audiovisuals GmbH
 Special structures: Satis&Fy AG
 Pixera media servers: Rec Tec AG.
 Pyro FX: FOG SFX GmbH



There was praise too for the service and back-up from both supplier and manufacturer: "We have always received friendly, excellent support from Ayrton and are very happy with such good cooperation. However, because the Cobras were so reliable, we didn't have to put too much strain on customer support!"

TDA Clair always had an open ear for us and left nothing to be desired. We felt well looked after and supported at all times. Special thanks also to Captured Live for their trust in us, as they were responsible for production management and implementation."

www.ayrton.eu

Photo © Simon Kropp



GLP JDC2 IP now available from CGS Dry Hire

CGS Dry Hire is one of the first professional event technology rental companies in the world to add the brand-new GLP JDC2 IP hybrid strobe to its inventory. Two hundred pieces of the innovative fixture, a further development of the industry standard JDC1, are now available for dry hire from CGS.

The JDC2 IP was enthusiastically received by the international audiences at the LDI Show in Las Vegas and ISE in Barcelona, and other users were able to experience the performance and enormous creative potential of the significantly larger and more powerful successor at Prolight + Sound in Frankfurt in mid-March.

The new JDC2 IP features IP65 housing, larger plate, higher performance, better visibility, and a wealth of breathtaking digital graphic effects, thanks to the integrated dual-cortex CPU – plus everything that users worldwide love about the JDC1.

Following the product launch and initial market reaction, it quickly became clear

to CGS Dry Hire that the JDC2 IP was a must-have. The devices were delivered by GLP in mid-March, so they would be available immediately for the approaching 2024 outdoor season.

Josef Reichenstetter, CGS's head of lighting and sound technology, says: "The predecessor of the JDC2 IP was an enormously successful product that is still in great demand today. Therefore, as a further development of the JDC1, we see a correspondingly high market demand for the JDC2 IP. The design in the IP65 housing in particular is an enormous advantage over its predecessor. Not only does this multiply the possible uses of the devices, it also means significantly less work for us as dry hirers, due to the reduced need for cleaning and maintenance; this, in turn, reduces our costs."



Oliver Schwendke, GLP key account director, adds: "We were able to deliver the first JDC2 IP to CGS before the start of the open-air season and are now looking forward to seeing the first lighting designers unleash the incredible creative power of the devices."



Adam Hall Group appoints OHM Distribution as exclusive Cameo distributor in Mexico

The Adam Hall Group is further expanding its international sales network. With OHM Distribution, the event technology provider headquartered in Neu-Anspach, Hesse, has gained an experienced sales partner in Mexico.

OHM Distribution is one of the leading distributors for AV installations and is now the exclusive distributor for the Adam Hall Group brand Cameo's lighting technology solutions.

"We are very much looking forward to working with the Adam Hall Group," comments Bernardo Moya, who together with Hector Ortega and Jens Hollich forms the management team of OHM Distribution. For Bernardo Moya, Mexico is one of the most dynamic event markets in Central and South America, offering a wide range of opportunities for modern event technology manufacturers.

"The distribution partnership marks another milestone in our company history and it fills us with pride to distribute Cameo's pioneering lighting solutions in Mexico. Together, we will combine our strengths in the future to write another success story on the Mexican market."

Markus Jahnel, COO Adam Hall Group adds: "OHM Distribution convinced us from the outset with their network and portfolio. The clear focus on the event and AV market fits perfectly with our products. We are looking forward to further collaboration and the first cameo references in Mexico."



www.ohmdistribution.com

www.cameolight.com

Steve Mccracken and Mac-Events rock Callum Beattie with ChamSys MagicQ MQ500M Stadium console

Scottish singer-songwriter Callum Beattie captivated sellout crowds on his recent winter tour of Scotland. Supporting him note-for-intense-note with some fiercely bold visuals was a power-packed light show by Steve Mccracken of Mac-Events, who programmed the show and ran it throughout the tour on his ChamSys MagicQ MQ500M Stadium Console. Working with a kit supplied by Limelight Event Services, Mccracken busked some manual flashes, strobes, and other looks, but most of his show was cue stacked. Given that Beattie and his fans thrive on close contact, Mccracken arranged his fixtures to maximize the artist-audience connection. "I deliberately put my front lights low, so Callam could see the crowd a little easier," he said. "I also had blinders on during the talking sessions."



chamsysusa.com
Photo © Fabio Constantini

SES adds extensive Ayrton lighting rig to new Two Cities Church Worship Center in Winston-Salem

Two Cities Church in Winston-Salem, North Carolina moved into a new worship centre where state-of-the-art production equipment enhances the in-person and broadcast experience for a congregation of some 2,500 people who attend three Sunday services. SES Integration in Mocksville, North Carolina consulted on the design of the new building and, with the support of its SES Production division, suggested a complement of Ayrton Levante, Diablo and Zonda 9 wash lights for the rig. The church also has invested in an MDG ATMe haze generator, which it will integrate in certain event and worship environments in the future. A dozen Diablo luminaires provide full stage coverage for spoken word and musical performances. Seven Levante wash lights serve as the main broadcast key light for speakers and vocalists, matching the Diablos and delivering a consistent product. Eight Zonda 9 fixtures wash the stage floor and provide effects lighting for the front of the stage. "The Ayrton fixtures are performing fantastically," says SES's Brammer. "The in-person worship experience is beautiful, and the broadcast lighting is pristine: The fixtures deliver the best for both worlds. We have a very strong relationship with ACT and know when we call on them we'll get consistently outstanding service and support." ACT Entertainment is the exclusive distributor of Ayrton lighting and MDG in North America.



www.ayrton.eu



Roland Greil taps into Elation Proteus Brutus power for Asian Cup Opening Ceremony

Renowned lighting designer Roland Greil turned to two power luminaires in Elation's market-leading Proteus series to bring the grandeur of the AFC Asian Cup Opening Ceremony to life. Held January 12 at Lusail Stadium in Doha, Qatar, Greil chose the Proteus Brutus and Proteus Excalibur to deliver captivating lighting displays and theatrical impact for this major event production.

Greil was hired by executive producers Katara Studios to deliver the full lighting design, a scope that also included previz, programming and ultimately delivery of the lighting component of the show together with the creative and technical teams. He shared insights into the creative framework, stating, "From the beginning, the brief was to create a highly theatrical experience that was also flexible enough to deliver big ceremony looks and tick all the boxes in terms of a 360-degree live-for-broadcast show."

Design studio Sila Sveta created a beautiful organic production design that embedded the local culture and history into an amazing 21-minute visual story. Collaborating with Sila Sveta, Greil supported the story by creating a picture frame for wherever the action was taking place, the stage or elsewhere. "We set the mood and framed the scenery and background with lighting to support the story but also collaborated together with all the other visual elements which were beautiful by themselves. At the end of the show, the theatrical storytelling then transitioned into bigger ceremonial moments."

According to Greil, with large outdoor shows of this caliber there is one major feature of a light that is essential and that is brightness and firepower. "When you do a full-on stadium ceremony you are limited in your lighting positions because you can't rig lights in open space," he said, "therefore you are

dealing with quite long throw distances. With throws of 40 to over 100 meters, brightness can't be substituted with anything other than more firepower. At the moment, that brings you to one specific beautiful fixture, which is the Proteus Brutus."

PROTEUS BRUTUS™



(l to r): Markus Neubauer | LX Programmer II & Keylighting;
Troy Eckerman | Associate LD; Roland Greil | Lighting Designer;
Michael Kuehbandner | Studio Associate & LX Programmer I;
Tom Levin | Design Assistant & Spotcaller



The Proteus Brutus, a 75000-lumen-strong LED wash beam FX fixture housing a 1200W peak field LED engine, is a fixture Greil calls “decidedly unique.” He comments. “As far as I know, it is the brightest wash/beam light on the market, which is a huge help in doing a show like this. At a throw distance of 100 meters there are very few lights that give you enough light to allow you to use color. The Proteus Brutus was the workhorse washlight to light the stage and pitch for this event and we used them in different lighting positions.” Those positions comprised 18 units on each of four catwalks along with 32 units on a circular truss about 60-70 meters above ground.

Greil sought to extend the beautiful stage design and architecture with lighting and therefore extend the picture frame of the show. In order to translate that into bigger looks, he was in search of a beam light that could work on such a large scale.

For the designer, a few things were important – brightness and a narrow beam, but also key was a light with a large front lens. He comments, “And

that brought us to a trusted partner that I have used before, the Proteus Excalibur. It has a big diameter front lens, creates a lovely beam and did the job very well in the stadium at that scale.” Fifty-six Excaliburs spread across four upper balconies with 18 units on each of four catwalks were used to create expansive visual panoramas. “From the throw distance, there is currently no other product on the market that could fulfill the roles we needed those lights to fulfill.” Considering the scale of the production, as well as the fact that it also needed to be lit for broadcast, the overall size of the rig—fewer than 700 moving lights total—was relatively moderate and a testament to the efficiency of the design and rig.



The event marked a significant milestone for producer Katara Studios as well, as it was one of the first times they had fully produced a show of such magnitude in-house. “Katara did all the right things,” Greil remarked. “They hired the right people and brought together a worldclass team in all departments to create a beautiful theatrical show.”

Overall, the event was a huge success with challenges overcome, including the limited time allotted for build-up and tear down (which was completed in 27 minutes!). “We adapted workflows and routines to the schedule, and it worked flawlessly.”

Reflecting on the collaborative success, Greil expressed gratitude to lighting vendor PRG for their unwavering support and excellent collaboration throughout the project. “This event exemplifies the power of teamwork and collaboration in overcoming challenges to deliver a beautiful show. It was a great team effort from all departments,” he concluded.

www.elationlighting.com

Photo © Katara Studios

Avolites D7 lighting console makes an impression

All eyes were on the new Avolites Diamond 7 (D7) lighting console at the recent Prolight+Sound expo in Frankfurt – a powerful, flexible, and highly portable control solution for lighting at shows, concerts, and live events. The much-anticipated D7 was shown publicly for the first time with two variants on the stand – the D7-215 and the D7-330 – both running on Avolites latest Titan v17 software. This initial product launch has enabled the Avolites team to gauge reactions and glean valuable feedback ahead of the full launch, planned for later in the summer. The reactions were

“overwhelmingly positive,” stated Avolites MD Paul

Wong, delighted with the comments and enthusiasm he’d received from Avo users who rocked up from all over Europe as well as further afield like Asia, Australia, South Africa, and Latin America. Avolites benefitted from additional footfall of people visiting the Robe stand, especially to catch the live “Power of Imagination” performance show which was also programmed and run from an AVO D9-215 console. “The customers were genuinely amazed by the D7 range, they loved the portability, flexibility and touch and feel of the interface, especially the integrated illumination of the rear connection panel! Furthermore, they think it’s great value and that we are hitting the right price point!” In addition to all the interest and excellent feedback, the Avo sales team took multiple pre-orders on the stand which was “mind-blowing and completely exceeded our expectations!” stated Paul, such was the buzz and excitement generated by the product. Avolites, proudly manufactured in the UK, is also buoyed by new energy generated with its recent acquisition by Czech moving light and LED manufacturer Robe s.r.o. in September last year.



avolites.com

HARMAN Professional Solutions EMEA appoints Exhibo as distribution partner for AMX in Italy



EXHIBO S.p.A.
COMMUNICATION SYSTEMS

HARMAN Professional Solutions, the global leader in audio, video, lighting, networked AV and control systems, today announced Exhibo S.p.A. will take over the sales and services for the full HARMAN Professional brands in Italy, effective April 1st, 2024. Exhibo took over distribution for HARMAN Professional audio brands in the fall of 2023, and now has full distribution representation for JBL Professional, Crown, AMX, Soundcraft, BSS, Lexicon, Martin Professional and dbx branded products. "We are delighted to announce our appointment as the official distributor of Harman's prestigious audio, lighting, video, and control solutions in Italy," stated Antonio Becherucci, President, at Exhibo. "In addition to our existing HARMAN offering, we are thrilled to welcome the AMX brand to our portfolio. This end-to-end partnership represents a significant milestone for us, enabling us to deliver unmatched synergies in AVL&C solutions to our customers. Leveraging Harman's renowned expertise and our commitment to excellence, we are confident in our ability to provide unparalleled experiences that surpasses expectations." Located in Milan, Exhibo is well-equipped to provide Italian customers and integrators with premium service and high-level expertise on HARMAN products. This partnership is a major step forward in HARMAN's mission to reach more customers than ever and provide best-in-class solutions throughout all Europe.

pro.harman.com



Start-to-finish victory – Jerry Appelt stages TV Total WOK WM with Cameo

For more than 20 years, the TV Total WOK World Championships have been as much a part of winter sports television as the Four Hills Tournament or the Streif downhill in Kitzbühel. On the 1.6 km long bobsleigh track in Winterberg, Germany, the single and quad woks reach top speeds of up to 115 km/h. As is usual in modern sports television, the focus of the production is not only on the competition itself, but also on the surrounding programme of presenters, guests, and music acts. For this reason, the lighting team – led by Jerry Appelt – and the overall technical service provider Cape Cross opted for flexible Cameo spotlights such as the OTOS B5 IP65 beam moving head, the S4 IP LED softlights, and the ZENIT W600 SMD from the ZENIT W600 Series, which is widely used in the industry.

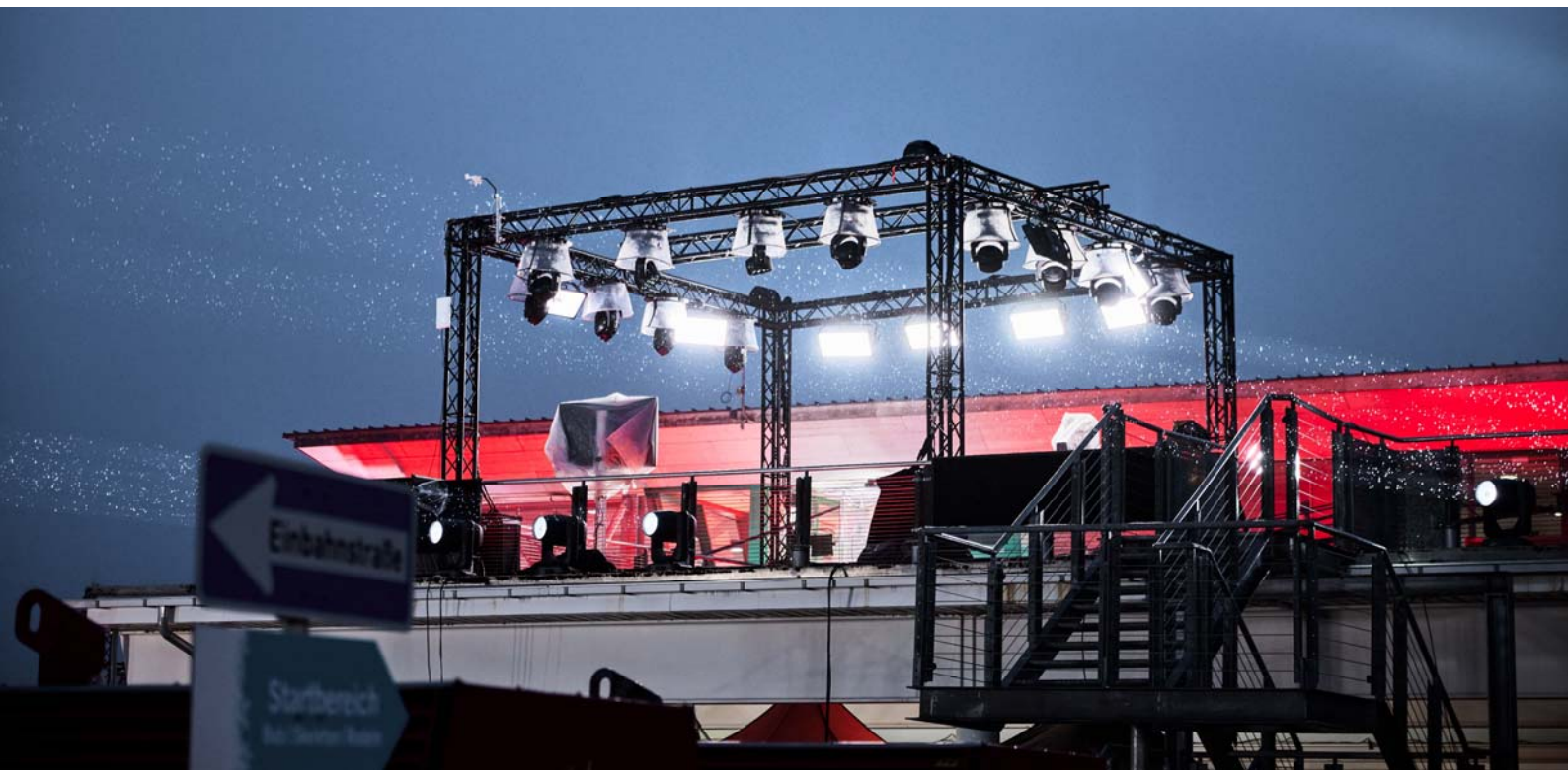
Born over 20 years ago as a fun bet, the WOK World Cup has developed into a serious sporting event that needs to be captured by TV cameras in media-effective image quality.

"This requires suitable key lights that also work for slow motions and super slow motions," explains Lighting Designer & Director of Photography Jerry Appelt, who has been responsible for the visuals of the WOK World Championships for many years. "Most large bobsleigh tracks now have their own permanently integrated lighting for the track. We can build on this with our lighting, but we have to make sure that the colour temperature is adjusted precisely."

In addition to the bobsleigh track itself, the focus of the lighting was primarily on the presentation platforms in the start and finish areas. "We needed a fully outdoor-capable, powerful and compact beam spotlight that could also hold its own in the rain," adds Cape Cross Managing Director Manuel Meloh. As a subsidiary of the production company Brainpool, Cape Cross has been responsible for the technical side of the WOK

World Cup since the first edition in 2003, and the company knows the pitfalls of an outdoor TV production.





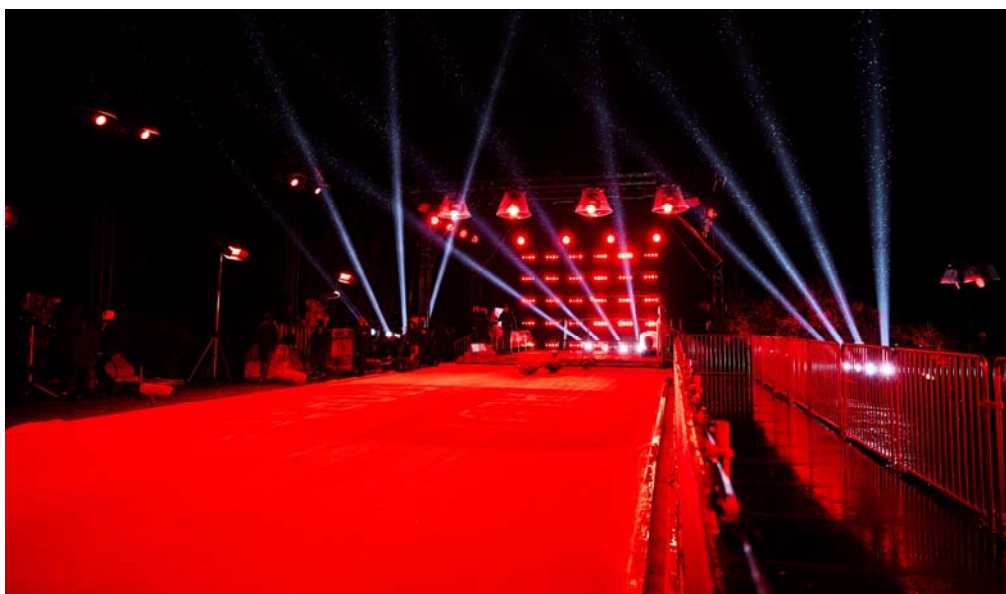
Jerry Appelt and his team use the OTOS B5 beam moving heads primarily as an eye-candy effect in the form of beam structures in the background of the presenter platforms in the start and finish areas: "The OTOS B5s do an excellent job: the beams are powerful and stand out clearly and concisely against the dark background."

The WOK World Championships was Cape Cross' first production with Cameo spotlights this winter. Accordingly, the Cameo S4 IP Softlights also celebrated their premiere in Winterberg and impressed Manuel Meloh and Jerry Appelt as a soft and bright front light for the presentation areas, which did not cause any problems even in constant rain. The IP65-certified LED soft panels were also used for TV-compatible illumination of the start area of the bobsleigh run, while the ZENIT W600 SMD outdoor SMD LED wash lights proved their weather resistance and were used both for creative effects and as blinders: "The ZENIT W600s have become an industry standard for outdoor LED wash lights," confirms Jerry Appelt.

www.jpappelt.de

www.adamhall.com

www.cameolight.com



ADJ appoints Light Partner as Danish distributor

Global entertainment lighting, LED video and atmospheric effects equipment manufacturer ADJ is pleased to announce a distribution partnership with Light Partner in Denmark. This new arrangement will provide quicker delivery as well as enhanced local technical and sales support for ADJ's growing Danish customer base. Light Partner is a leading distributor of professional lighting and sound equipment in Denmark, founded in 1991. The company focuses on providing excellent service, support, and training to its customers, with a dedicated team of sales and technical staff. Light Partner also has a large stock of products in its warehouse, ready for immediate delivery, ensuring



quick and efficient service to its customers. As an organization with a stellar track record, impeccable reputation and extensive customer base in Denmark, Light Partner is the perfect partner to support ADJ's continued growth in the country. "We are very excited to partner with ADJ as their exclusive distributor in Denmark," comments Johan Kvarthborg, Light Partner's Sales and Marketing Director [pictured center]. "We have followed their development over recent years, and we are impressed by their product portfolio, which complements our other brands very well. ADJ is on a journey where the price/quality ratio is increasing and has now reached an outstanding level. We believe that their extensive product portfolio will benefit from the experience our sales and technical staff have, and we are looking to grow their business in Denmark significantly over the years to come."

adj.com

lightpartner.dk

Version 2 supplies lighting for the 2024 EE BAFTA Film Awards at the Royal Festival Hall

The 2024 EE BAFTA Film Awards took place on 18 February at London's Royal Festival Hall. TV, broadcast and event lighting specialists, Version 2, traditionally known for its involvement in television lighting was, for the first time, the official lighting supplier for the EE BAFTA Film Awards. Version 2 supplied lighting and manpower for the live Awards ceremony, artists performances and the traditional obituary tribute, as well as the audience lighting and the live event broadcast. Also involved in designing for the Awards for the first time were veteran Lighting Director, Tim Routledge and Set Designer, Julio Himede. The show was lit using a mix of the Royal Festival Hall's house rig and lighting from Version 2. "We use 310 x 1m long Martin VDO Sceptron 10s rigged vertically



behind the sculptural set piece, back-lighting the semi-circular gauze to add a load of sparkle and give the appearance of a giant zoetrope," says Routledge. Version 2 supplied Robe Forte fixtures for key lighting on the performers and presenters, with more Forte units, in conjunction with a Robe Robospot system, as follow spots, all of which proved perfect tools for broadcast. Martin Mac Aura XBs were rigged on the front truss and bridges, and more Mac Auras on the floor upstage by the drape. A half circle of Robe Megapointes were rigged around the curved onstage truss completed the onstage lighting inventory, while Astera Pixelbricks were rigged on stage facing outwards to light the audience. To add definition and interest to the room Routledge mounted 2m Astera Hyperion tubes horizontally on the front of the auditorium boxes which fitting neatly into the straight lines of the modernist architecture. He also added Robe LED Beam 150 fixtures to the back wall of the stalls and dress circle for eye candy effects during the walk downs. Version 2 chose seasoned gaffer, Sam Healey, to keep everything on track, and freelancers Tom Young as operator for the moving lights and Seb Williams for the key lights.

v2lights.co.uk/news



GLP reports highly successful Prolight + Sound

With participation at three major trade fairs in three months, GLP knew that expectations would again be running high at Prolight + Sound 2024. Assessing the impact of PL+S a few weeks after the fair, it was clear to GLP German Light Products that despite the noticeably lower number of visitors, the German trade fair would still have a permanent place in the calendar in 2025.

While international customers from Asia were surprisingly well represented, fewer visitors attended from the USA than recently. However, as expected, the local German-speaking audience was still out in force. The generally fairly positive outlook for the industry was maintained, judging from the high turnover of visitors to the GLP stand.

The presentation of the new, graphics-capable and weatherproof (IP65) JDC2 IP hybrid strobe was undoubtedly the highlight of the GLP stand. The relentlessly consistent, eye-catching product presentation, with the AI-generated avatar Gina, constantly drew large crowds, who responded with

amazed faces. Meanwhile, the new FUSION Exo Hybrid 40 also proved to be in great demand, appealing to visitors from all geographical locations.

GLP's renowned hospitality area was again a hub for spontaneous meetings, short breaks and contract discussions. The traditional GLP Family & Friends Dinner brought together a number of international industry leaders, while 'old hands' mixed with up-and-coming talent at the second edition of the Tech'n'Talents Party in the popular Fortuna Irgendwo club.

For many customers, Prolight + Sound was also an opportunity to get to know the new faces at GLP in person: Giulia Calani, Toto Bröcking, Rick Potter (GLP USA), Matthew Powell (GLP UK) and René Geissel.

Reflecting on the event, GLP managing sirector Udo Künzler states: "We are pleased that we can once again speak of a successful Prolight + Sound this year. The generally lower number of visitors, which is probably due to the high density of trade fairs in winter/spring,



is certainly thought-provoking. Nevertheless, we are satisfied with the outcome and will undoubtedly be there again next year."

www.glp.de

www.avltimes.com

Vision Media now stock Absen LED screens

Vision Media specialises in the hiring of a full range of audio-visual equipment for business presentations, product launches and special events from multi-media projectors, PA Systems, lighting, stands and dance floors. According to its founder Steven Wolhuter, 2023 was incredibly exciting and busy, with a significant highlight being the acquisition of Absen NT 2.9 LED panels from Dylan Jones at DWR Distribution. This marked Vision Media's first investment into LED screens, and there's a possibility of more screens on the way in the future. "With a lot of drive, determination, ambition and imagination we have developed what we are today," explains Steven. "Our growth and success are based on meeting clients' needs, going the extra mile and in so doing, establishing long-term bonds and relationships. With this in mind, we were pleased to include Absen to our offering. LED screen panels have become an effective and modern way of displaying in recent years making them an ideal rental solution for many applications." DWR's Dylan Jones was pleased to sell panels to Vision Media and he visited the company in December to present in-house training. "Steven and his crew are an awesome bunch, and it's wonderful to have the assurance that the screens are in capable hands," Dylan says.

Vision Media's Steven Wolhuter, Dylan Jones from DWR, Leswin Heswick and Daniel Chapasuka



dwrdistribution.co.za

STRG boosts inventory with Absen panels from DWR

Stage Technologies Resource Group (STRG), founded by Tshepo Mashile and Salvatore Mdluli, are delighted at their acquisition of Absen 2.9 NT LED panels from DWR Distribution. Both entrepreneurs, former students at Tshwane University of Technology, embarked on this journey after gaining valuable experience in the industry. STRG initially started with two 55-inch screens which they rented out to gradually build their business. Their primary focus has always been on screens and audio, and they are now pleased to add Absen to enhance their offering. "We chose Absen as it's one of the leading brands in the industry and several larger rental companies use them," says Salvatore. "With Absen you can't go wrong, thanks to their support." The lightweight Absen 2.9 NT panels distributed by DWR Distribution have gained popularity on the live events scene in South Africa over the past year. Says Dylan Jones from DWR Distribution, "It has been a great pleasure to help Salvatore, Tshepo and the STRG team and we hope the screens will open doors to many events. It's great to see former TUT students who have earned their stripes now providing a service with professional gear."

Tumisang Raganya, Thabo Lebelo, and Salvatore Mdluli from Stage Technologies Resource Group with DWR's Dylan Jones and Motlotlo 'Mac' Makhobotloane



dwrdistribution.co.za

Robe announces new Norwegian distributor

Robe announces Oslo-based Prostage as its new exclusive distributor for Norway! Robe's key account manager for Europe Michel Arntz stated, "Norway is an important market and in Prostage we have a strong and proactive partner to move our business forward to the next level and are looking forward to a long and successful relationship with the team there."

Award-winning Prostage AS was established in 2008 by CEO Gunnar Waldemar Naas with the main goal of offering quality and cost-efficient professional lighting, sound, and stage products. A full-time staff of 22 manage a highly streamlined operation including a large showroom, and expansive warehouse facilities incorporating a service centre, with a great reputation for excellence.

Prostage co-owner Carl Tidemann says, "We are super-excited to be working with Robe. We have watched the brand for some time and seen it become a market leader and a constant innovator over the last decade. We know there is a demand for all of Robe's current product ranges in Norway and are confident that this is an excellent match!"

With several high-profile industry brands already onboard, Prostage has a substantial product portfolio and works across all disciplines of the professional entertainment and leisure universe, working their excellent contacts with great enthusiasm and zest for the industry. Between 2013 – when Carl joined Prostage – and 2022, the turnover increased ten-fold, and the company became established as a leading player in Norway. Prostage has also won an impressive seven prestigious Gazelle Business Awards – given to dynamically developing enterprises based on increased turnover and profitability – in the last 8 years!

Carl sees Robe's fully in-house production facilities and 'Made in the



left to right Carl Tidemann (Prostage), Michel Arntz (Robe key account manager, Europe) and Gunnar Waldemar Naas (Prostage)

Czech Republic' status as a huge advantage, and a fact that underlines the quality assurance and control of products that is also so valued at Prostage. He also is thrilled to be able to start taking customers to the Robe factory to see how everything is made, coupled with the investments in infrastructure, the local community and the people who are so critical to Robe's smooth running and future thinking.

On top of that, they will enjoy the stunning surroundings of the Wallachia region of Moravia ... which Norwegians will appreciate as they have a huge amount of their own raw beauty, dramatic scenery, and nature. Not forgetting the exchange of those famous Czech and Norwegian hospitalities, says Carl with a smile and a nod!

"We are aligned with Robe's values on multiple levels, and striving to be the best, we see so many opportunities for to get the brand the recognition it deserves in Norway."

While the Prostage team are excited about all the current Robe products, Carl does single out the iSeries products as particularly interesting for a region that experiences extreme cold temperatures and scenarios in winter. He thinks it is a genius move to manufacture near identical IP rated and standard fixtures in each of these ranges, and he also thinks that Robe's TRANSFERABLE ENGINE LED technology will be a big hit in the sustainability-conscious nation.

www.robe.cz

Ambersphere Solutions Ltd. becomes part of ACT Entertainment

Ambersphere Solutions Ltd, a leading provider of professional lighting solutions in the UK, has officially become a part of ACT Entertainment, North America's premiere supplier of entertainment technology. This acquisition is a testament to the shared values and long-standing relationship between the two entities, especially in their distribution of MA Lighting and Ayrton products. ACT Entertainment, renowned for its comprehensive offering across professional lighting, audio, video, and more, serves a broad spectrum of the entertainment industry's needs. This exciting development promises to leverage the strengths of both companies to deliver products, technical service, and support to entertainment professionals worldwide. The transition sees the departure of Glyn O'Donoghue and Ken Sewell, with Lee House stepping up as Managing Director, alongside Philip Norfolk, who continues in his role as Sales Director. The focus remains on preserving the company's core values while leveraging ACT Entertainment's resources and capabilities.



(L to R) Glyn O'Donoghue, Philip Norfolk, Lee House and Ben Saltzman

actentertainment.com

SIXTY82 welcomes Avenion GmbH to their reseller network in Germany

SIXTY82, a leader in crafting trussing and staging systems, is excited to welcome Avenion GmbH to its growing network of resellers in Germany. This addition aims to strengthen SIXTY82's presence in the German market and ensures that customers have wider access to its innovative products. Avenion GmbH is making waves in the AV solutions sector with its fresh approach. Under the guidance of Matthias Matthes, Avenion has quickly become known for its innovative ideas and commitment to quality. Furthermore, the team has extensive experience in the areas of rigging and trussing. As they continue to develop, Avenion is evolving into a full-service provider, broadening its range of offerings to meet the diverse needs of their clients. This collaboration between SIXTY82 and Avenion GmbH is not just a business partnership; it's a meeting of minds that share the same enthusiasm for the future of entertainment technology.



Henry Schuil-SIXTY82 and Matthias Matthes-Avenion

sixty82.nl

avenion.de

GLP North America announces significant staff appointments



Rick Potter



Tess Bautista



Anthony Giron

With the announcement of a number of significant new appointments, GLP North America is providing a major boost to its customer service resources from its base in Greater Los Angeles. Summarising the expansion reflected in these appointments, GLP director sales & marketing (Americas) Tyler Wise says: “It’s a great time of growth for us in the Americas. We are adding so many more resources that touch our customers at a very direct, personal level. To be able to grow at this level, while still maintaining the personalised attention to detail our customers are used to is something I’m very proud to be a part of.”

The arrival of **Rick Potter** as experience engagement manager will assist the company in connecting designers, programmers and technicians with GLP in a way that emphasises both the personal touch and attention to detail. Potter has an extensive background in programming and design, having served as local master electrician for tours such as Bruno Mars, Katy Perry, Sting, Gwen Stefani and Eagles, as well as many corporate events. In an experiential capacity, he worked on the Beyond Van Gogh and Beyond Monet immersive experiences, and was key rigger for American Idol. Speaking of the new role, he says: “Embarking on

this new journey with GLP fills me with excitement and anticipation. I am eager to contribute my skills and learn from the innovative minds around me. This isn’t just a job for me – it’s shaping a future filled with design creativity and achievements. I look forward to being part of the GLP family and making a meaningful impact.”

He is joined by **Jake Rhodes**, who joins GLP as central regional sales manager, responsible for a territory extending from the Mississippi River to the Rocky Mountains. Bringing a pedigree in technical sales, with a strong architectural understanding, he says: “I am always excited to be engaging clients with intelligent lighting and expanding my wings into the touring production world.”

GLP North America also has a new finance and human resources manager: **Tess Bautista**. She brings more than 20 years’ experience, most recently at NBC Universal, where she was senior financial analyst. Bautista’s role will be to oversee the accounting department and handle reporting, finance and HR for the GLP Americas teams, reporting to director of operations AnnaLise Laundrup. Welcoming Bautista to the company, Laundrup says: “We are

thrilled to have her join the GLP team. She will add a level of attention to detail that will bring efficiency and help anticipate customers’ needs.”

Finally, GLP North America has confirmed a promotion, with **Anthony Giron** moving up to technical service manager, having previously served five years as GLP’s service technician. His new role encompasses oversight of technical support, technical services, and quality control.

Speaking specifically about how the customer experience will be impacted at every level by these individual appointments, Tyler Wise summarises: “Rick Potter brings a new level of customer engagement that has yet to be experienced. Jake’s energy and skillset will help ensure customers have access to the sales support they need in the most effective way possible. Anthony adds another level of technical support to expand the strong foundation established by Carl, and Tess will help us keep everything in line to be able to ensure the exceptional German Light Products level of customer service that our customers have come to expect.”

www.glp.de

National Theatre invests in the UK's first Ayrton Huracán Wash fixtures

The National Theatre on London's south bank has long been a bastion of creativity and world-class productions. As part of its continued transition to LED lighting, lighting resources manager at the National Theatre (NT), Paul Hornsby, and his team set about replacing their outdated HMI Fresnel fixtures in the NT's floating stock. "Trying to find a modern LED replacement for a big

Fresnel Wash that can provide that big punchy back light and colour hasn't been easy," says Hornsby. "We are always trying to recreate that classic 5kW Fresnel/2.5kW HMI look that is really important to a theatre, and there have been no true alternatives until now. Moving lights or profiles with frost are a poor substitute and don't have the same look in the air. They can't quite recreate that classic look we remember." It was Philip Norfolk of Ambersphere Solutions (Ayrton's exclusive distributor for the UK) who introduced Hornsby to the new Huracán Wash. Huracán Wash has a 1000W LED source, a complex colour mixing system and a full range of features; a zoom range of 6.2° - 75°, a 13-element zoom lens system, and an entirely new Fresnel lens. In fact, the National Theatre was so impressed with its Huracán Wash fixtures that it added another 6 units to its inventory just before Christmas. "We just can't get enough of them!" laughs Hornsby. The Huracán Washes were supplied to the National Theatre by White Light.



www.ayrton.eu

Photo © Marc Brenner

Bruno Poet works magic with Ayrton Khamsin TC for Macbeth at London's Donmar Warehouse

Max Webster's intense production of Shakespeare's Macbeth, opened to fantastic reviews at London's Donmar Warehouse. Lighting designer, Bruno Poet, accentuates this intensity with the help of Ayrton Khamsin TC fixtures: "The simplicity of the set - the sharp-edged white platform contrasting heavily with the black surroundings - combined with the detail of the soundscape meant it wasn't always necessary to see the actors' faces fully," explains Poet. "This gave me a lot of freedom to use lighting in a very directional, sculptural way, and the Khamsin

TCs were the key element in this." Poet used just six Ayrton Khamsin TC (True Colour) fixtures in the overhead rig as his main workhorse fixtures. "The quality of light from the Khamsin's TC engine was beautiful and the output gave me so many creative possibilities," he says. One Khamsin TC was rigged over each corner of the stage with a further two in upstage- and downstage centre positions. "Because the zoom goes so wide, I found to my delight, I could light the whole stage using just one Khamsin. Obviously at other times we balanced them in different ways, but one single fixture was bright enough to light the whole stage, flooded out by the wide zoom with nice clean shutter cuts around it. The Khamsin TC fixtures were supplied by Neg Earth Lights. Ayrton is distributed exclusively in the UK by Ambersphere Solutions.



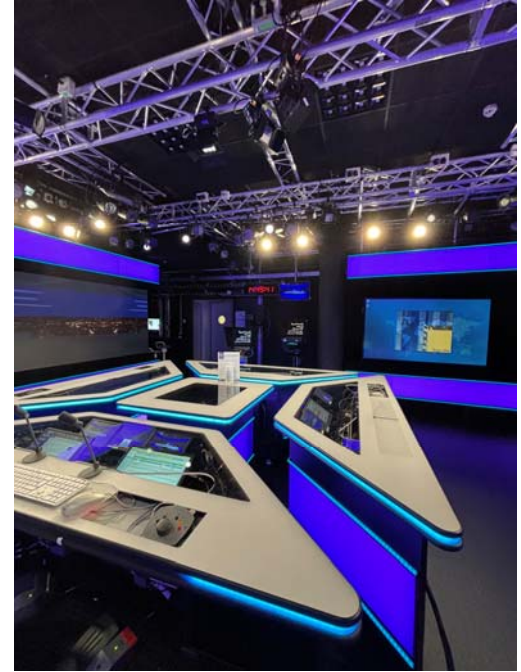
www.ayrton.eu

ambersphere.com

Photo © Marc Brenner

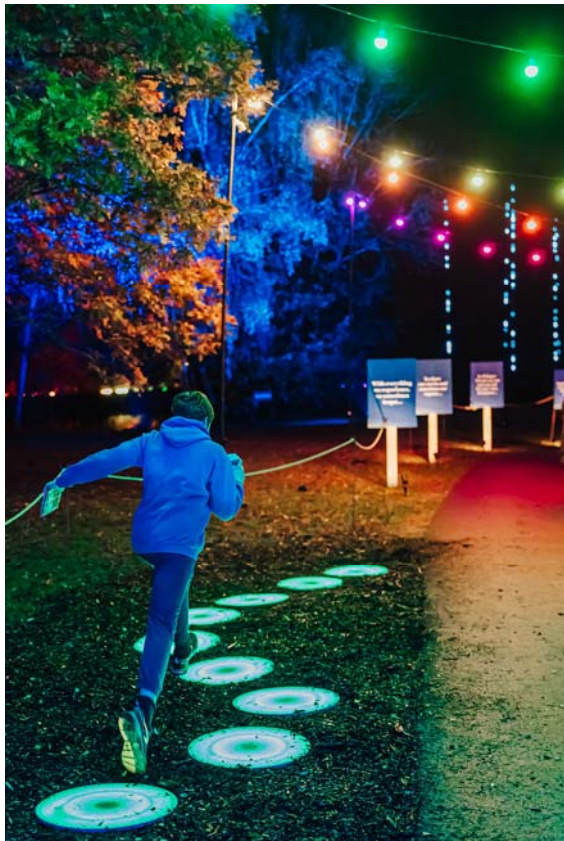
DoP Jean-Louis Rousseaux chooses Elation for new France 24 news sets

Director of photography Jean-Louis Rousseaux has been responsible for lighting the sets of television network France 24 since 2008 and knows what type of high quality light is needed to create the desired look and ensure a visually engaging viewing experience. Last summer, he and his team lit two France 24 TV news sets using Elation broadcast lighting supplied by Elation distributor Best Audio and Lighting. As on most sets today used to produce broadcast news magazines, France 24 installed LED screens around the entire periphery of the sets. The space was also equipped with soffits and spandrels made of RGBW LED strips and treated with a night and day material which has the particularity of allowing saturated colors to be obtained. "The surface area used on the sets being small (50 square meters), I was worried about the impact of this entire LED installation on the colorimetric reproduction of the presenters in front of the cameras," Jean-Louis Rousseaux commented. "I chose Paladin Cubes to allow me to compensate in color for the dominance provided by the screens and LED strips. It's a process that I have already implemented on the set of 'C'est dans l'Air' and which has been working on a daily basis for three years." As for the choice of a small Fresnel light for backlighting, the director of photography turned to Elation's KL Fresnel 4 CW, a 50W Fresnel light with 5,600K cold white LED engine. Used for data distribution on the project are NETRON EN4 nodes from Obsidian Control Systems.



www.elationlighting.eu

Astera applied with Zeal at Neverland Illuminata



Over 300 Astera NYX Bulbs and 80 x Titan Tube wireless LED lighting fixtures dazzled festive guests visiting the spectacular "Neverland Illuminova" Christmas trail at Wellington Country Park near Reading in the UK. This was a special lighting and visual experience concept developed and delivered by the team at show production and technical specialist, Zeal. The NYX Bulbs were installed in two areas, the first of which was called "Play." Here they were used in festoon style, strung overhead on scaffolding and catenary wires, and programmed as conventional lights and into a variety of colourful scenes, chases, and effects, boosting the ambience and anticipation of people walking around the trail. Lighting – the complete fixture / pixel count site-wide ran into the several thousands – was controlled via a grandMA3



full size console, with video running through a timecode-triggered Resolume server.

astera-led.com

Photo © Luke Dyson,
Courtesy Zeal Live



DWR and Bad Weather Rocks the Daisies

Thanks to rain and floods in the Western Cape, the much-loved Rocking the Daisies music festival, normally held at Cloof Wine Estate in Darling and Supersport Park in Centurion was postponed for a month. Pulling off this shift was no small task, but the dynamic team at Bad Weather and their technical partners secured equipment amidst the peak season and once again ensured an amazing event.

Rocking the Daisies came into existence in 2006, and although it might seem like just yesterday, the brand is now 18 years old with only two missed years due to the COVID-19 pandemic. Back in the day, Andrew Bosman and Jonathan Bandli from Bad Weather worked on the festival in various roles. However, the real magic began in 2016 when the festival organisers approached them to launch the Twos Up Hip Hop Stage.

The technical companies overseeing the different stages at the Cape Town leg of the festival featured Bad Weather Productions, The Gearhouse Group, Ultra Events, Eastern Acoustics, Extreme Events, CCPP Group, Intello Acoustics, Ampere, and S-LED. In Johannesburg, the companies commissioned included The Gearhouse Group, Stage Effects, Blue Array, and Bad Weather.

Every stage at the festival featured MA Lighting, with a line-up that included a dot2, grandMA2-full size, three grandMA2 lights, a grandMA2 onPC command wing, two grandMA2 ultra-lights, and a grandMA3 full size. Jonathan is thankful to Patrick Manicom from DWR Distribution, the distributor for MA Lighting in South Africa, for his presence on-site. "This was a massive peace of mind as the elements out on the farm are often so hard on the



gear, and to know that we had technical support, direct from the distributor was just amazing. It went a long way with the international teams and gave our operators peace of mind knowing that someone was around to assist if needed."

These days, when it comes to audio, DiGiCo is always on riders at Rocking the Daisies and was the standard FOH and monitor console for the Johnnie Walker Jungle Stage in both cities.

"Adding to the fact that Stormzy's engineers needed dedicated hardware with their ask being an Avid S6L at FOH and a Quantum 338 at Monitors, we had to have even more consoles around, and with the date change and the number of consoles used during that time period, we had to provide them with a Quantum 338 in Cape Town and an SD5 in Johannesburg."

The right gear is extremely important. "We have to provide our operators with the right tools to deliver the standards we ask, meet international rider requirements and balance that all within a budget! These often conflict, so making sure we choose wisely and focus on necessary tools first and the 'nice to haves' after, gives us a good balance," Jonathan explains.

From day one, Bad Weather initiates a production share folder for every artist on every stage. This includes details on



Technical Supplier: Cape Town Stages
Johnnie Walker Jungle CPT
 Structures, Rigging and Lighting: Gearhouse Group / Audio: Eastern Acoustics
 LED: S-LED / Cameras and broadcast: Bad Weather Productions
Maybelline Station
 Structures: Extreme Events / Rigging and Lighting: CAPP Group
 Audio: Intello Acoustics / LED: S-LED
Heineken House
 Structures: Gearhouse Group
 Lighting and Audio: Ultra Events / LED: S-LED
Savanna Beach Club
 Structures, Scenic, Lighting, Audio: Ampere LED: S-LED

Technical Supplier: Johannesburg Festival
Johnnie Walker Jungle JHB
 Structures: Gearhouse Group
 Rigging, Lighting and LED: Stage Effects / Audio: Blue Array
 Cameras and broadcast: Bad Weather Productions



pixel rasters for video, connection types, resolutions, PSR files and detailed paperwork with patch info and console versions for lighting and detailed audio specs for the festival stage as well as a personalized backline and rider response document per artist.

dwrdistribution.co.za

Photo © Rocking the Daisies

Full Frontal assault for Robe Tetra2s at Dutch National Ballet



Stark, raw and provocative, “Full Frontal” is an uncompromising new dance piece by choreographer Juanjo Arqués billed as ‘a ballet about real people and actual feelings’ set to “Weather One” a musical score by Michael Gordon. It was presented by the Dutch National Ballet and staged at the Dutch National Opera in Amsterdam. The Tetra2s assisted Yaron in sculpting his daring and combative light show for the 21-minute “Full Frontal” performance, which was created in close collaboration with Juanjo, set and costume designer Tatyana van Walsum and dramaturg Fabienne Vegt. The stage space was defined by some special stretched plastic 9-metre-high walls installed 2.6 metres off the ground and 22 metres apart widthways, with special side lighting. The Tetra2s were rigged on 6 trusses measuring 10, 9 or 8 metres in length, all flown with different orientations in different parts of the overhead grid. The automation system enabled them to fly in and out – like pressure moving down from the ceiling and crushing into the space below. They tilted and shifted, dynamically and dramatically changing the architecture and physics of the space, opening it up and closing it down as they interacted with the dancers. Lighting was programmed via a grandMA3 console and was run completely manually following and feeling the pace and timing of the visual and musical cues.



www.robe.cz

Photo © Altin Kaftira

Robe helps De Tocht Production look icy cool

De Tocht is an exciting new ice-based musical production staged in the purpose-built 1475-capacity Friso Theater in Leeuwarden, the Netherlands. Directed by Eddy Habbema and choreographed by Marc Forno, the production design was created by Luc Peumans, artistic director of Painting with Light (PWL), whose brief encompassed lighting, video and scenography, an ambitious collage of visual disciplines to capture all the skating action presented in “spectacular” style. Luc utilized over 200 Robe moving lights for the show including 120 x ESPRITES, 83 x LEDBeam 350s, 16 x T2 Profiles and 13 x iFORTES running on a remote follow spot system, supplied to the production by RentAll. To stand out in this massive LED environment, Luc needed super bright and clearly defined fixtures ... So, he was delighted to be able to utilise all the Robe elements and the ESPRITES in particular, which are the backbone of the lighting scheme. Lighting was programmed on a grandMA3 console by PWL’s Stijn Vanholzaets and Matthijs van Hulstentop during the technical and rehearsal sessions. Once all the lighting and video programming and fine-tuning were completed, operation was handed over to the producers’ show run crew.



www.robe.cz

Photo © Joris van Bennekom



BNW Rigging and Eilon Engineering's Ron StageMaster Load Cells ensure safe lift of Sonic Sphere at The Shed

BNW, a leading production rigging company based in New York City, founded and run by Tony Bonilla, successfully executed the challenging lift of the Sonic Sphere at The Shed utilizing Eilon Engineering's cutting-edge Ron StageMaster wireless load cells to ensure precision and safety.

The complexity of the project required meticulous planning and execution and the weights involved were enormous. The 65-foot-diameter Sphere housed a stage deck surrounded by amphitheater seating, along with entrance and exit bridges. Inside were performers, audience and a myriad of equipment, including musical instruments, lighting and surround speakers. Original design loads were over 300,000 pounds.

Motor bridles with 2-ton hoists married with a block to equalize the tension were used to lift the load. The load was then transferred to 1.5" SWR cables as static hangs to remove the motors from the system. BNW utilized 34 3-ton G4 Ron StageMaster wireless load cells on 2T CM single block chain hoists, with each load carefully monitored to ensure an even distribution of weight. Bonilla explains, "We used the load cells to tell how much load was being transferred off the hoists and onto the static cables

as we tightened the turnbuckles. As it went up and the bridle flattened out, we could see the tension go up and make sure we weren't overloading."

The wireless nature of the Eilon load cells proved crucial, eliminating the need for cumbersome cables and streamlining the entire process. To monitor the load cells, Bonilla employed a portable Ron StageMaster PRR receiver in conjunction with an iPad, an easy-to-install wireless system that allowed him to view load maps while moving around the space. "Being wireless helped a lot and helped us fine tune everything," Bonilla said. "If we had had to run cable to the load cells while we were moving the Sphere up would have been a nightmare of cable management."

The Sphere and the stage deck were raised in careful steps with the load changing as the structure moved. "You can't tell where the tension and load is just by looking at it visually," Bonilla explains. "To lift something that big you've got to take your time and build the tension slowly. We raised it up only a few inches then stopped and took a look at everything to make sure the loads were even across the board. The lift took continuous monitoring and the



Eilon system played a pivotal role in providing us with reliable data to make informed decisions." The show deck ended up weighing 84,000 pounds, which was significantly more than original figures, with the total weight of the structure before adding people and equipment at about 120,000 pounds.

eilon-engineering.com

Obsidian Control Systems adds Technical Support and Training Specialist to growing global team

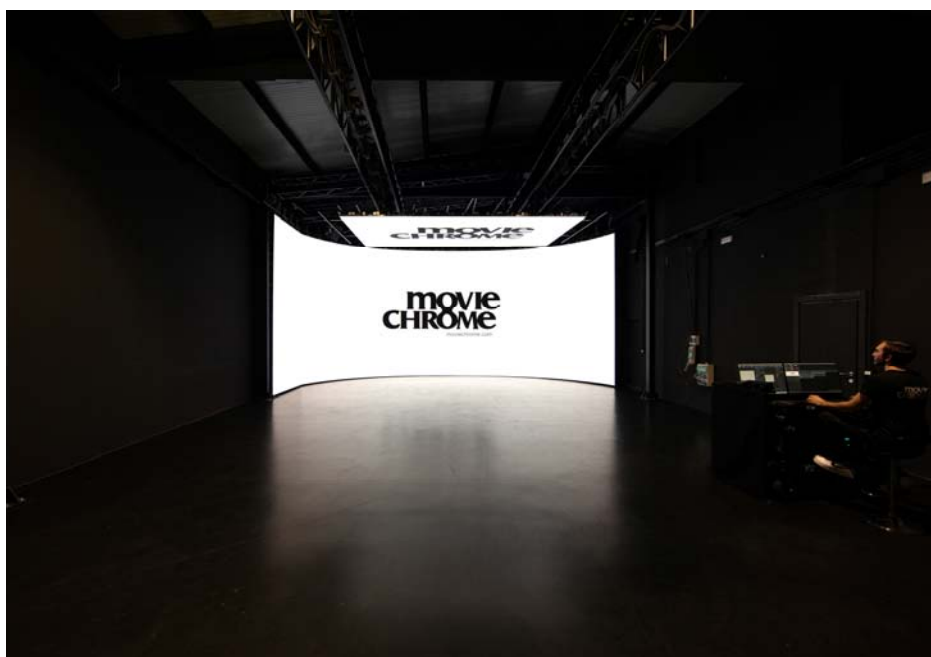
Obsidian Control Systems is delighted to announce the addition of Daniel Boerner to its expanding global team as a newly appointed Technical Support and Training Specialist. Daniel started in the new position in November and uses his expertise in lighting control to support Obsidian's acclaimed NETRON line of data distribution products. Over time, his role will extend to encompass support for all products under the Obsidian brand. In his new role at Obsidian, Daniel's primary responsibilities encompass firmware/software testing, customer support, and the creation of technical documentation and training materials for the NETRON line. Applying his extensive industry experience, he will also contribute to future product development. Matthias Hinrichs, Product Manager at Obsidian Control Systems, expressed his enthusiasm, commenting, "Daniel is a great addition to our Obsidian team who is already positively impacting the support we provide to our customers worldwide. He comes with a lot of valuable, real-world experience in entertainment data applications that allows him to provide expert-level support to ensure clients' success. We are excited about the input and influence he can have across Obsidian's entire product line. The brand has seen amazing industry acceptance, and Daniel's position is an important step in our commitment to excellent customer support."



obsidiancontrol.com

Moviechrome Pixel Reality Studio LED Volume achieves cinematic magic with Brompton

Milan-based production service Moviechrome has recently introduced its state-of-the-art Moviechrome Pixel Reality Studio LED Volume, a cornerstone in virtual production and the first studio in Europe that features Absen PR technology with a 2.5 pixel pitch resolution. Powered by Brompton Technology LED processing, it is ideally suited for a wide array of productions, from high-budget blockbusters to indie films, automotive inserts, packshots and consumption shots, guaranteeing hyper-realistic outputs, high contrast ratio and unparalleled colour fidelity. The LED Volume spans an impressive 13.5m in width, 4.5m in height, and features a total resolution of 5400x1800. The motorised LED Volume ceiling is 5m in width, 3m in height, and includes resolution of 2000x1200. The entire set-up is driven by four 4k Tessera SX40 LED processors and eight Tessera 10G data distribution units.



bromptontech.com



Technical Productions and Elation Proteus revitalize St. Louis Gateway Arch lighting

One of America's most iconic monuments, the Gateway Arch in St. Louis, shines more brightly than ever thanks to a new and improved lighting system from Technical Productions, Inc. (TPI) that features 76 Proteus Brutus lighting fixtures from Elation.

The solution lay in Elation's Proteus Brutus, an IP65-rated automated light with a high efficiency 1200W peak field LED engine and 75,000 total lumens of output. The fixture, part of Elation's weatherproof Proteus line which TPI has used on previous projects, was selected after careful consideration of its specification and a successful on-site test. "The on-site tests were pivotal to the acceptance of the product," Burkett remarks. "It was the only way to prove that the intensity, beam management, framing, CCT and other key parameters would fulfill the needs – which they did."

To light the structure, 76 Proteus Brutus fixtures were placed in four existing lighting pits at the legs of the Arch, each pit covered with 12 circular slotted grates to shoot light through. The slotted grates are individually rotatable to maximize louver orientation efficiency. The pits were modified by TPI to house the 104-

pound Brutus fixtures (previous fixture weight was 450 pounds!) with strut rails added that run the length of the pit to allow the fixtures to move when needed for focusing.

The Brutus fixtures that shoot to the top of the Arch are zoomed at 4° with the zoom angle widening as you work your way down the Arch. At the base, the angle widens to approximately 22° (the Brutus can zoom out to 45°).

The Proteus Brutus's intelligent controllability gave several other advantages over the previous 7K xenon fixtures such as the ability to dim, focus and color correct more precisely. Pinpoint focus accuracy for example means there is much less overshoot so much more light is concentrated on the Arch itself, minimizing direct spill lighting into the sky. Michael O'Keefe, COO of TPI comments, "We then have the ability to manipulate that by frosting and smoothing it, plus we're using templates to elongate the beam and concentrate the light onto the Arch itself."



The new lighting system also offers substantial power savings, with the LED fixtures consuming only 1200 watts per unit compared to the previous arc source units at 7000 watts per unit. This 60% reduction in power consumption, coupled with the elimination of frequent lamp changes, contributes to significant savings in both energy and costs. Moreover, the Proteus Brutus incorporates a 'sun protection' feature, ensuring the longevity of the fixtures by pointing the lens towards the ground in the event of control signal loss, protecting the lens and components inside the fixture against sun damage.

www.elationlighting.com

Photo © Technical Productions, Inc.

Kinderlachen Gala shines with PROLIGHTS Astra series

The Kinderlachen Gala was illuminated by PROLIGHTS products, an annual event celebrating individuals distinguished for their humanity, altruism, and civic engagement throughout the year. René Geißel, responsible for the technical implementation of the event's lighting, selected the LED moving heads from PROLIGHTS' Astra series, including the Astra Profile400, Astra Wash19Pix, and AstraHybrid330 models. "My requirement was clear: I needed a spotlight for the light show and another for white light," René Geißel explained. "The PROLIGHTS Astra Profile400 were excellent for white light, maintaining color stability even at reduced intensity levels and with various zoom settings." For this year's light show, Geißel first used the new Astra Hybrid330, which proved to be versatile and functional across different lighting setup configurations. Following the success of the PROLIGHTS Astra Wash19Pix positioned at the front edge of the stage last year, Geißel again included this LED washlight, equipped with a separately controllable pixel ring, in his setup as an eye-catching visual element for video recordings. "The Astra Wash19Pix captures attention and perfectly completes the scenic appearance of the stage."



prolights.it

PROLIGHTS lights up Italia's Got Talent 13

The 13th edition of "Italia's Got Talent", the famous Italian television talent show, was lit up by PROLIGHTS products. Broadcasted for the first time in Europe on the Disney+ streaming platform, the series relied on AMG International s.r.l. for stage lighting. The lighting setup, consisting of 113 PROLIGHTS products, included SmartBat Plus, HaluPix, and VersaPar. This combination ensured an engaging visual effect, both for the studio audience and for viewers watching the show via streaming. The production team expressed great satisfaction with the use of PROLIGHTS devices, particularly highlighting their versatility, speed, and ease of use as decisive factors for the success of the show's lighting. "For a dynamic and creative program like Italia's Got Talent, these features of PROLIGHTS products played a fundamental role in ensuring flawless execution," the team stated.



prolights.it



JP Ridgard turns to Obsidian NX4 console for Lowveld Gin Fest in South Africa

JP Ridgard is an avid user of Obsidian Control Systems' ONYX lighting control platform and turned to the growing brand's feature-packed NX4 lighting console for the Lowveld Gin Fest in Mbombela, South Africa.

"The NX4 proved to be a game changer for me during this event," reflected JP, who procured the console from Obsidian's local distributor in South Africa, Electrosonic. "Its built-in touch screen and ample work surface made it the perfect tool for both programming and playback."

The NX4 is a full-featured console in Obsidian's ONYX lighting control platform. It offers 44 Playbacks (10 motorized, 12 sub, 22 playback executors) and other advantages like external monitor capability and EtherCON connectively. One of the standard features of the NX4 that JP finds especially useful is its 10 motorized Main Playbacks. "These were particularly useful for executing precise movements and controlling aspects such as Speed Masters, Size Masters, Color Bumps, and Override Cuelists."

In addition to the Main Playbacks, JP also made use of the NX4's 12 Sub-Playback Faders. "These were perfect for controlling Main Intensities, Stop FX, Haze and any other elements that I needed immediate access to. The convenience of having these controls readily available on the Sub-Playbacks was a real time-saver during the event." To enhance his experience even further, JP added Obsidian's NX Touch to his setup, a powerful yet user-friendly control surface for the ONYX platform. "The touch rubber buttons on the NX Touch were particularly handy when it came to executing color bumps and strobes," he said. "These buttons allowed for quick and easy control, especially when I got caught up in the excitement of the moment and smashed those buttons!"

The entire rig was run off a NETRON EP4, an easy-to-configure 4-Universe Ethernet to DMX gateway. JP highlighted its ease of configuration and the ability to be controlled directly from the NX4 without requiring additional computers, making it a hassle-free addition to the setup.



JP Ridgard on the NX4



Summing up his experience, JP emphasized that the NX4, NX Touch, and EP4 proved to be invaluable assets during the Lowveld Gin Fest.

obsidiancontrol.com

Lightware unveils new brand identity to mark 25 years of AV innovation



Lightware Visual Engineering, a leading manufacturer of connectivity solutions for the professional integrated systems market, today announced a significant update to its corporate identity. This rebranding reflects Lightware's commitment to continuous innovation and its evolution over the past 25 years. Lightware's decision to revise its branding and logo was made to better align the company's visual persona with its status as an innovator in the technology sector. The new design retains a connection to Lightware's past while introducing a more modern and streamlined look. This includes an updated colour scheme and a new slogan that highlights Lightware's key values: innovation, reliability and its European origin. Lightware's history is marked by its role in pioneering solutions within the AV industry. The company has been responsible for notable developments such as the EDID manager, Hybrid Matrix switchers, transmitters and receivers, and LARA, a USB-C based collaboration solution with the award winning Taurus UCX. This track record of innovation is set to continue, with Lightware actively adapting to meet emerging market needs in both hardware and software. Starting as a small Hungarian company, Lightware has grown to become a leading European AV manufacturer. While its operations have expanded globally, the company's development and manufacturing processes remain centered in Budapest, underlined by the "Made in Europe" aspect of its new brand identity.

lightware.com

HARMAN Professional Solutions EMEA appoints Bon Studio as lighting distribution partners in Greece

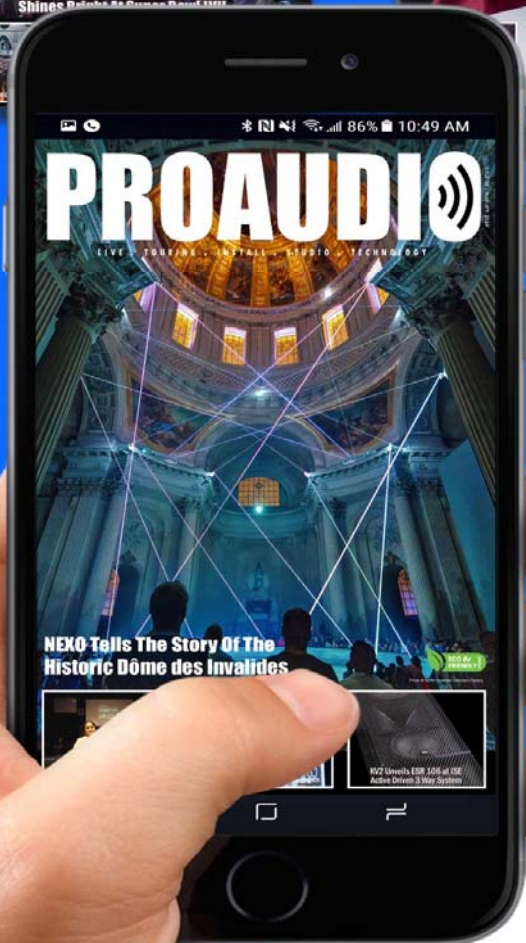
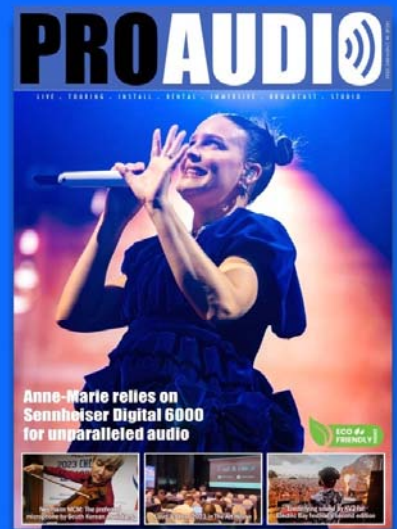
HARMAN Professional Solutions, the global leader in audio, video, lighting, networked AV and control systems, today announced a new partnership with Bon Studio for lighting distribution responsibilities in Greece. Effective January 1, 2024, Bon Studio will take over the sales and services of the Martin range of products. Located in Athens, Bon Studio is well-equipped to provide Greek customers and integrators with premium service and high-level expertise on HARMAN products. These partnerships are a major step forward in HARMAN's mission to reach more customers than ever and provide best-in-class solutions throughout all of Europe. "We're delighted to be adding the Martin brand to our existing range of HARMAN Professional Solutions brands," said Nikos Bofiliakis, CEO of Bon Studio.

"There is an excitement about the Martin range of products in the market at the moment and we're looking forward to developing this in Greece. We'll be adding the Martin range of products to our demo facilities in Athens and Thessaloniki and we look forward to welcoming old and new Martin customers in the coming months."



pro.harman.com

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Ayrton Kyalami Curve Light



Size: 265 x 430 x 265 mm (l x h x d)
Weight 14.5kg

Kyalami is a new laser-sourced, IP65 rated fixture inspired by the revolutionary, multiple award-winning MagicDot. First released in 2015, MagicDot sold by the thousands within months, and still inspires creativity. Nine years later it has given birth to Kyalami, the first IP65 laser source luminaire in the Creative Solution series.

Devised for architectural graphic effects, Kyalami is an ultra-compact luminaire with incredible creative potential. Its essential performance capability is based on its unique design, extreme miniaturization, and a minimalist cylindrical footprint that allows multiple luminaires to be installed only a few centimetres apart.

A sphere of just 265mm incorporates Kyalami's 100W laser module, cooling system and optics, while its 126mm front lens positioned in the continuity of the sphere provides Kyalami with a unique visual signature.

Kyalami pushes all the limits when it comes to beam definition, with native contrast never before achieved by a digital light source. Its proprietary three-lens optical system produces an incredible, intensive 1° beam and an extreme range of focus that permits the beam shape to be adjusted according to the operating distance.

Kyalami delivers a record luminous flux of 400,000 lux at 10m from its next generation speckle-free laser source, which is designed for rendering a D65 white point that allows perfect colour reproduction. A highly innovative colour section includes a high-definition progressive CMY colour mixing system and a multi-position instant access colour wheel equipped with five corrective filters, and 17 complementary colour filters.

Kyalami has unrivalled graphics capability, offering a wide choice of 29 fixed metal gobos designed to sculpt light in "beam" mode. These gobos can be blended with two individually combinable rotating prisms allowing the production of a multitude of volumetric lighting effects. A light and heavy frost filter complete the graphic tool palette.

Kyalami adopts a minimalist style due to simplified waterproofing and the continuous rotation of the pan and tilt movement, increasing the possibilities for generating complex effects and making this luminaire a universal tool capable of meeting any challenge in all conditions.

A creative, elegant, original, lightweight and fast luminaire, conceived and designed to be unlike any other, Kyalami will disrupt the codes and unleash the emotions.



Click this link for more information at www.ayrton.eu

Elation Fuze Teatro

Framing fixture that is a master of silent performance

Elation Professional is pleased to offer the meticulous lighting designer the Fuze Teatro, a discreet and refined moving head luminaire that can be used to visually craft any scene without drawing attention to itself. Designed for any application where a noiseless, fully-automated framing fixture with full-spectrum color range and quality is required, the Fuze Teatro is fanless for completely silent operation. Output is notably impressive and the feature set as well.

Problem solved

Illuminating the performing arts with automated luminaires has traditionally been a challenge. The technology required to provide the desired lighting levels, color quality and remote positioning usually creates unwanted noise from fans, mechanical color mixing modules and other components, making their use in carefully-designed acoustical venues less than ideal. The Fuze Teatro has addressed these concerns with a fanless design and soundless color mixing system that makes it ideal for noise-sensitive environments. The convection-cooled system ensures absolute silence, and because less dust and other particles are not being distributed throughout the luminaire, it results in lower maintenance and a longer product life.

Full-spectrum, quiet color mixing

The Fuze Teatro is the first fanless automated luminaire incorporating an additive color engine, which further reduces noise levels compared to conventional CMY systems. The 480W homogenized RGBMA LED array with CRI of 92 offers outstanding color rendering capability, calibrated white points and a full-spectrum color gamut from soft pastels to intense primaries. The carefully-tuned LEDs ensure accurate color reproduction and dynamic whites from 2400 - 8500K



while delivering a powerful output of up to 15,000 lumens out of a large 140mm front aperture. The RGBMA LED array is the same color mixing system as found in other Elation Fuze and KL series fixtures for a perfect color match. The extraordinary advantage for this class of silent fixture is the Teatro's complete lack of any mechanics, as all color is created through the LED array. In addition to the noiseless operation, the need for cleaning and maintenance of a complex color mixing system has been removed. The Teatro also premixes all color in its engine, removing unwanted color shifts and artifacts on gobo images or framing cuts. Never before has such a precise and refined color system been available in a convection-cooled fixture design. Virtual color temperature, Magenta/Green adjustment plus CMY or RGB emulation provide the designer

with immediate access to the impressive LED color array. The fixture's enhanced optical design and lens coatings ensure precise and razor-sharp projections, removing all unwanted color shifting and aberrations in all zoom, focus, or framing positions.

Creative feature set

A wide zoom range from 7° to 50° allows for expansive washes of gorgeous color or zoom tight to project a powerful, tangible shaft of narrow light. A full blackout framing system provides full control of the beam shape when required. Dual rotating gobo wheels, animation wheel, dual frosts, dual prisms, iris and high-speed electronic shutter and strobe round out its comprehensive feature set in this quiet and extremely powerful automated framing fixture.



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

Robe iBOLT™

A Force of the Future!

The iBOLT™ is a unique, innovative, hugely bright fixture that is the first real replacement for conventional 7K xenon searchlights on the market. With the same feature set as Robe's groundbreaking and universally popular MegaPointe®, the iBOLT can be a beam, spot, wash and effects luminaire for stage and outdoor use. It has a beautiful – 300mm – large front lens and has been described as “a MegaPointe on super-steroids!”

The LSW-5™ white laser phosphor light source produces massively potent beams of light for optimum performance and reach, which are combined with the latest Searchlight and Skyflower technology plus extremely low power consumption, weight and compact size in this incredible fixture.

The iBOLT's 300mm front lens has precision optics for creating high-definition beams which are adjustable via a 0.4° - 8.5° zoom. SpektraBeam™ is a paradigm-shifting patented effects engine for producing transformative lighting experiences and a CMY + Colour wheel with DataSwatch™ library unlocks a vast, near unlimited array of colours.

The complete iBOLT effects package includes gobo wheels, patented MLP™ stackable multi-level prisms, and continuous PAN rotation.

ScanGuard™ is a patent-pending continuous safety monitoring feature with auto-cut to prevent direct source viewing, and to deal with the most challenging exterior environmental conditions, the fixture benefits from Robe's patented POLAR+™, EMS™ and RAINS™ IP protection technologies.

iBOLT – A Force of the Future!



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

Robe T15 Fresnel™ & T15 PC™

For broadcast studios and theatres



This is a fixture for broadcast studios and theatres featuring Robe's new ZoomStat™ system with stationary fresnel or PC lens (patent pending) and motorised zoom range of 10° - 72° with a soft fresnel style of light output and a CRI of 95 that is perfect for natural skin tones.

With ZoomStat™ incorporating a stationary front Fresnel or PC lens, an impressively wide beam angle exceeding 70° is produced.

In conjunction with the motorized zoom functionality, ZoomStat™ enables adjustment of the beam / wash spread in three different ways – remotely from the console, via a motorized fader conveniently located on the fixture's side, or through user-friendly backlit control buttons situated on the fixture's rear panel.

The fixture offers CMY or RGB colour control with a virtual CCT range from 2.700K to 8.000K.

Robe's Cpulse™ flicker-free management is ideal for use with all the latest camera systems.

The in-house designed, developed, and manufactured MSL-TE™ 350W LED

engine offers an excellent 11,960 lumen output, and other benefits include the AirLOC™ for less residue and less noise. The zero airflow-over-optics means extended cleaning intervals and low noise levels make it ideal for sound-sensitive environments.

A PC version of the T15 fixture is also available with identical features.



Light source

MSL-TE™ 350W LED Engine
(Patented)



Light output

11.960 lm



Zoom range

10° - 72°



Effects

Virtual colour wheel, tungsten lamp effect, motorized Zoom

Innovations



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

Starway Baracca 360 WET

Beam projector with a 260W laser source



The latest addition to the beam projectors range, Baracca 360 has a 260W laser source.

Thanks to its 145 mm lens, Baracca 360 provides an illumination over 190,000 lux at 20m for an aperture of 1.7° and produces an extremely present beam in space.

Baracca 360 incorporates a CYM trichromatic color system, a 17 colors wheel, a 19 fixed gobos wheel, 2 combinable prisms and a frost.

Its infinite Pan/Tilt movements supported by CK EFFECT technology will allow you to achieve complex and original effects in unparalleled speed.



Click this link for more information at www.starway.eu

Alfalite UHD Finepix LED panels

Alfalite, Europe's only LED display manufacturer, is pleased to announce the market launch of the new Alfalite UHD Finepix AlfaCOB® fixed installation LED panels with pixel pitch from 0.6 to 1.8mm. These panels - manufactured at Alfalite's facilities in Huelva (Spain) - are a completely new mechanical and electronic design of their predecessors Alfalite UHD Finepix. One of the main new features is that they are manufactured with AlfaCOB, an evolution of the brand's successful ORIM® technology, for mounting on MicroLED or MIP (MiniLED in Package). The new AlfaCOB protection gives these modules a longer lifetime (>100,000 hours), a lower failure rate (PFR<5 PPM/year), an outstanding horizontal and vertical viewing angle of 175 degrees, as well as higher contrast, colourimetry and image uniformity.



alfalite.com

Obsidian NETRON IP65

Despite the immense amount of IP-rated entertainment technology on the market, until now, there has been no IP-rated data distribution devices to provide the required infrastructure. The NETRON IP65 range blends the proven chassis and connector technology of Elation's market-leading IP65 Proteus range of lighting fixtures with the NETRON data platform. Utilizing a custom-designed die-cast body, impact resistant paint, IP ports and touch controls, the NETRON IP65 range provides reliable data distribution for any location that requires dust and moisture protection. Available is a 6-port RDM Splitter (RDM6 IP), 6-port EtherDMX Node (EN6 IP) and an 8-port managed POE switch (NS8 IP).



obsidiancontrol.com

Claypaky MINI-B AQUA PX

Mini-B Aqua PX, the newest member of the Mini-B family, makes a splash across the board with its unbeatable mix of flexibility, lightweight design and lightning-fast pantilt movements, not to mention the exceptional cost-performance ratio it offers. Born out of a strong demand from lighting pros for a mini-washlight that's not only compact and agile but can also brave the elements and play with the lighting creativity. Mini-B Aqua PX inherits the core strengths of its predecessors, adding the pixel-to-pixel control of each LED.

claypaky.com



Claypaky ORKIS CYC

Cyclorama lights are the unsung heroes of the stage, bathing backdrops in seamless washes of light and transporting audiences into the heart of the story. But traditional cyclorama lights can be bulky, noisy, and power-hungry. Meet Orkis Cyc, the game-changing cyclorama light from ADB by Claypaky. This innovative wall-washer combines the best of both worlds: theatrical color perfection with FLOW cutting-edge Active Liquid Cooling Technology. Built on a multispectral 6-color HCR LED technology, Orkis Cyc offers a wide selection of colors and precise dimming capabilities. With Amber, Cyan, and Lime added to the standard RGB colors, it ensures accurate color reproduction and flexibility in lighting setups including Tunable White light from 2500K to 8000K. Orkis Cyc isn't just about lighting up the stage – it's about doing it silently and efficiently. Compact and lightweight (<6kg), it's easily installed and adaptable for floor or truss mounting. The internally developed FLOW Technology, Orkis Cyc's Active Liquid Cooling System, effectively reduces noise levels up to 24.2 dB in standard mode, perfect for whisper-quiet operations without sacrificing performance in theatrical productions, concerts, and film studios. Orkis Cyc is the world's first fixture in the entertainment lighting sector with this technology.



claypaky.com

ETC announces major update to Hog 4 Operating System with v4.0

ETC announces the release of Hog 4 version 4.0 software. Enhancements include significant improvements to color handling and Hog 4's Color Picker, a new 'Record Defaults' function, and Fixture Builder upgrades. For color handling, v4.0 represents a major overhaul of the color mixing system used in Hog 4 OS. Substantial changes have been made to the fixture library, color picker, gels, palettes, effects, plots, pixel mapping, and the playback of color. All color mixing systems including native HS, xyY, CMY, and all additive color engines are now fully integrated and supported by the color system. Additionally, Hog 4 OS v4.0 features a new Color Picker window with a tabbed interface that features a wide variety of controls for quickly and seamlessly mixing color across all fixture types. A new "Color Mix" preview column has been added to the output window and editor windows, indicating the color being output by color mixing fixtures. In addition to the color system rework, v4.0 includes a number of other improvements. Record Defaults provides operators with a quick and simple way to establish default function values for fixtures by using modified values in the programmer. Version 4.0 is compatible with all generations of Hog 4 hardware. This major release introduces significant improvements to the OS.



etconnect.com

ETC PAR jr

ColorSource PAR jr is the newest addition to the affordable line of ETC fixtures that has become a staple in venues around the world. A perfect complement to Spot jr, PAR jr boasts a similar feature set and includes a four-color red, green, blue and lime array. If you're looking for a flicker-free fixture for broadcast, concert venues, worship services, or live TV, look no further than PAR jr. The fan-free, convection cooled design makes this luminaire ultra-quiet. And at nearly half the weight and half the price of a full-sized ColorSource PAR, PAR jr is ideal for venues of every size. Offering stunning colors and precise dimming, this wash light is available in two array options. The Original array provides subtle pastels and beautiful white light to enhance skin tones. While the Deep Blue array is for anyone needing more saturated, dramatic colors. Like all ColorSource fixtures, PAR jr includes ETC's color integrity technologies so you can be sure the colors you set in rehearsal are the same colors you see during the show. This includes thermal droop compensation and comprehensive factory color calibration. ETC offers an industry-leading 5-year warranty on the entire fixture, and an astonishing 10-year warranty on the LED array.

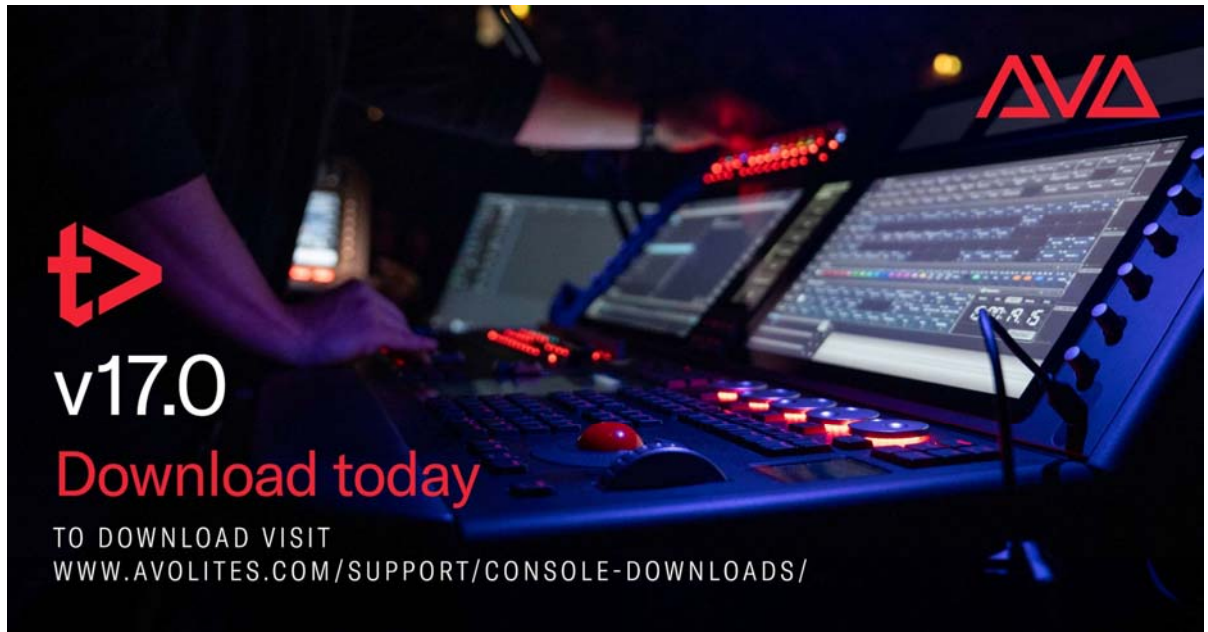


etconnect.com

Avolites Titan version 17

Titan version 17, the latest of our popular lighting control software, will be released on 19th March and running on all the consoles on the Avolites stand. The main focus of v17 has been to greatly enhance the user experience and to further optimise performance, which will allow for a greater experience on larger shows as well as during longer programming sessions. This will be

followed closely with a new version of our remote app, for both Android and IOS. As part of the enhanced UX users will notice improvements with colour picker, personality builder, cue list macro target console option, convert between hardware trigger and item trigger and much more. The full performance, feature updates and bug fixes can be found on Titan v17 Release Notes, available at Avolites.com/support/downloads.



Eliminator Lighting Bubbletron EXL GO

Capable of generating huge clouds of bubbles that rise quickly into the air, the new Bubbletron EXL GO from Eliminator Lighting is an easily portable bubble machine featuring a high capacity internal battery. Allowing the creation of fun bubble effects any time, any place, with no cables required, this compact and easy to use device is ideal for a wide range of uses from parties and special events to stage productions and photo shoots. Building on the success of the original Bubbletron XL, this new model offers the same impressive bubble output but combined with the added convenience of battery-powered operation. It features two bubble wands paired with two high power fans that create hundreds of bubbles per minute and propel them up into the air so they travel further and last longer. The machine features a 2-liter tank capacity and a 16ml per minute fluid consumption rate, which allows for approximately two hours of continuous operation without a refill.



adj.com/bubbletron-exl-go

Martin Professional MAC Viper XIP

HARMAN Professional Solutions, the global leader in audio, lighting, video and control systems, today announced its Martin MAC Viper XIP, the next-generation Viper-class fixture that integrates iconic Viper performance, Martin's patent-pending XIP weatherproofing technology, and the most robust feature set Martin has ever developed. Drawing on best-in-class features that defined the renowned Viper lineup, MAC Viper XIP sets a new standard for all-in-one performance, innovation, and reliability. Integrating powerful lumen output, XIP water and dust ingress protection, and whisper-silent noise levels, MAC Viper XIP is not only perfect for temporary, year-round outdoor needs but equally ideal for theater, broadcast, and other noise-sensitive applications. Featuring Martin's tailor-made light engine, the fixture delivers 28,000 lumens consistent output, outperforming much larger products on the market. Unleashing an impressive 5° narrow, high-definition, and high-contrast beam, MAC Viper XIP ensures unprecedented lumen maintenance over the zoom range. Its superior 5,800K color temperature naturally enhances illuminated objects and ensures a white point precisely on the black body curve.

martin.com



WORK PRO Aulum Series

Part of Equipson's WORK PRO brand, the Aulum Series includes two acoustic enclosures - AL 1003 F and the AL 503 M. Both are cylindrical in shape and offer 360° horizontal and 120° vertical sound dispersion, with a frequency response of 90Hz -18KHz.. The AL 1003 F is designed for ground installation and looks perfectly at home in a flowerbed or on a patio. Made from aluminum and with an IP65 protection rating, it can easily withstand rain and spray from garden hoses. Designed to offer omnidirectional coverage, the versatile AL 1003 F has a 2.5" woofer and can work in low impedance installations with a power handling of 10W @ 8Ohm and high impedance set ups where it offers 10W to 70/100V line installations. For landscaped areas where a wall mounted enclosure is more suitable, the Aulum Series offers the AL 503 M, which also has an IP65 protection rating. This stylish enclosure has a 2.5" woofer and can also work in both low and high impedance modes with the same 10W power handling capabilities as the AL 1003 F. Both enclosures are equipped with warm white 6W LED lights with a colour temperature of 3000K, powered by 12v DC. This clever addition ensures that the enclosures not only deliver great audio but can also help illuminate and add ambience to specific areas of an installation.

workpro.es





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