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OCTOBER 2017
LIVE #12

THE DIGITAL LIGHTING EXPERIENCE



THE CHAINSMOKERS

MDNO Tour MagicPanel™ FX

ROBBIE WILLIAMS
TOM PETTY AND THE HEARTBREAKERS
FUN RADIO IBIZA EXPERIENCE

MERAK



MERAK AUTOMATED LUMINAIRES

Ayrton's new MERAK™ is a powerhouse of technology that features a proprietary 10:1 optical zoom system, combined with a 250-Watt low-etendue, RGBW multichip LED module. The 7° to 70° zoom employs light pipe technology paired with a new Fresnel lens design to ensure perfectly homogenous colour mixing regardless of beam angle. With its single-source transmitting lens, MERAK™ casts wonderfully crisp light and shadows.

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Digital Lighting

SUMMARY *live*¹²

EXHIBITION PREVIEW

4 LDI 2017

SHOW REPORT

- 6 Robbie Williams Heavy Entertainment gets light support from IntelliPix-XT
- 8 Thinking inside the box... Ayrton throws light on The Chainsmokers Memories...Do Not Open tour
- 14 Ayrton brings glamour to Germany's Next Top Model
- 16 Steve Bewley creates the perfect Stormzy
- 20 Mark Butts defines OneRepublic's global identity with Ayrton MagicPanel-602
- 24 A modern twist on some old favourites - Tom Petty and the Heartbreakers 40th Anniversary Tour
- 28 Enter Shikari Take To The Skies as Ayrton works magic at Slam Dunk Festival
- 30 Ayrton gets the Fun Radio Ibiza Experience at Accor Hotels Arena
- 34 Yoann Pelletier on tour with Gérald de Palmas in a forest of MagicDot-SX



THE CHAINSMOKERS - MDNO TOUR

P.8



ROBBIE WILLIAMS

P.6



LDI 2017

P.4



**TOM PETTY
AND THE HEARTBREAKERS**

P.24



FUN RADIO IBIZA EXPERIENCE

P.30



GÉRALD DE PALMAS

P.34

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LDI 2017

Winds of change



Ayrton will continue to celebrate its 15th anniversary at the LDI Show in Las Vegas Convention Center (booth no 2443) with an exciting new variation on its much-anticipated light show. Visitors to the booth are in for a treat as they enter a 'crystal dome' to witness over 300 new Ayrton fixtures presented in a spectacular display, and even have the chance to sit in one of the special gaming chairs...

The new light show has been designed by top lighting designer and a long time advocate of Ayrton, Cory FitzGerald. FitzGerald is known for his stunning designs for artists such as Bruno Mars, Justin Bieber, Janet Jackson and The Chainsmokers. He has promised a light show that will delight and inspire, and illustrate just some of the amazing possibilities a lighting designer can achieve using Ayrton products.

Four new Ayrton products will receive their US debut at LDI 2017: Ghibli™, Merak™, Minipanel™FX and WildSun™K25 TC. These exciting new fixtures were launched earlier this year at Prolight + Sound Frankfurt and PLASA London respectively, where they received an incredible reception and are all set to weave their magic across the US market.



GHIBLI™



MINIPANEL™ FX



WILDSUN™ K25 TC



MERAK™

Starring for the first time in the US are:

Ghibli™

Ghibli™ is Ayrton's first LED spot luminaire and marks an expansion of Ayrton's Automated Lighting range. Compact, elegant and lightweight, Ghibli boasts high output, ultra-efficient optics, a 8:1 zoom from 7° to 56° and a selectable high CRI mode amongst its wealth of features, all housed in a most compact, competitively-priced, package with a classy, sleek, industrial design.

"Ghibli is the smallest and lightest fixture in its class compared with both LED and metal halide products, and gives the best performance to size and weight ratio of any LED hard edge fixture available - and metal halide product - in its class."

Merak™

Launched at Prolight+Sound 2017, Ayrton's Merak 250W RGBW LED wash light is a little powerhouse of technology that features a proprietary 10:1 optical zoom system, with a 7° to 70° zoom and a new Fresnel lens design to ensure perfectly homogenous colour mixing regardless of beam angle. With its single-source transmitting lens, Merak™ casts wonderfully crisp light and just one shadow. It forms a perfect complement to the new Ghibli LED spot luminaire.

MiniPanel™ FX

MiniPanel™FX, a diminutive version of the MagicPanel™FX, indicates the flavour of things to come as Ayrton continues its development of a range of miniaturised versions of its hugely successful FX range.

This fabulous new addition may be small in dimensions but it is mighty in output, and proffers a zoom spread of 3.6° to 53°. MiniPanel-FX houses four of Ayrton's unique square lenses in a neat 2 x 2 configuration to form an extremely powerful beam and wash light with immense creative possibilities. With characteristic endless double rotation, MiniPanel-FX is the perfect tiny complement to its hugely successful siblings, MagicPanel™FX and MagicBlade™FX.

WildSun™ K25 TC

WildSun™K25 TC (True Colour), is an evolution of WildSun™K25. It sports a new LED chip that is calibrated to deliver a consistent colour temperature of 5,700K and CRI in excess of 92, yet uses 40% less power. Its near perfect daylight output makes it ideal for automotive, fashion and broadcast applications.

ROBBIE WILLIAMS HEAVY ENTERTAINMENT

gets light support from IntelliPix-XT

Text: Julie Harper
Photos: © Robbie Williams
Management

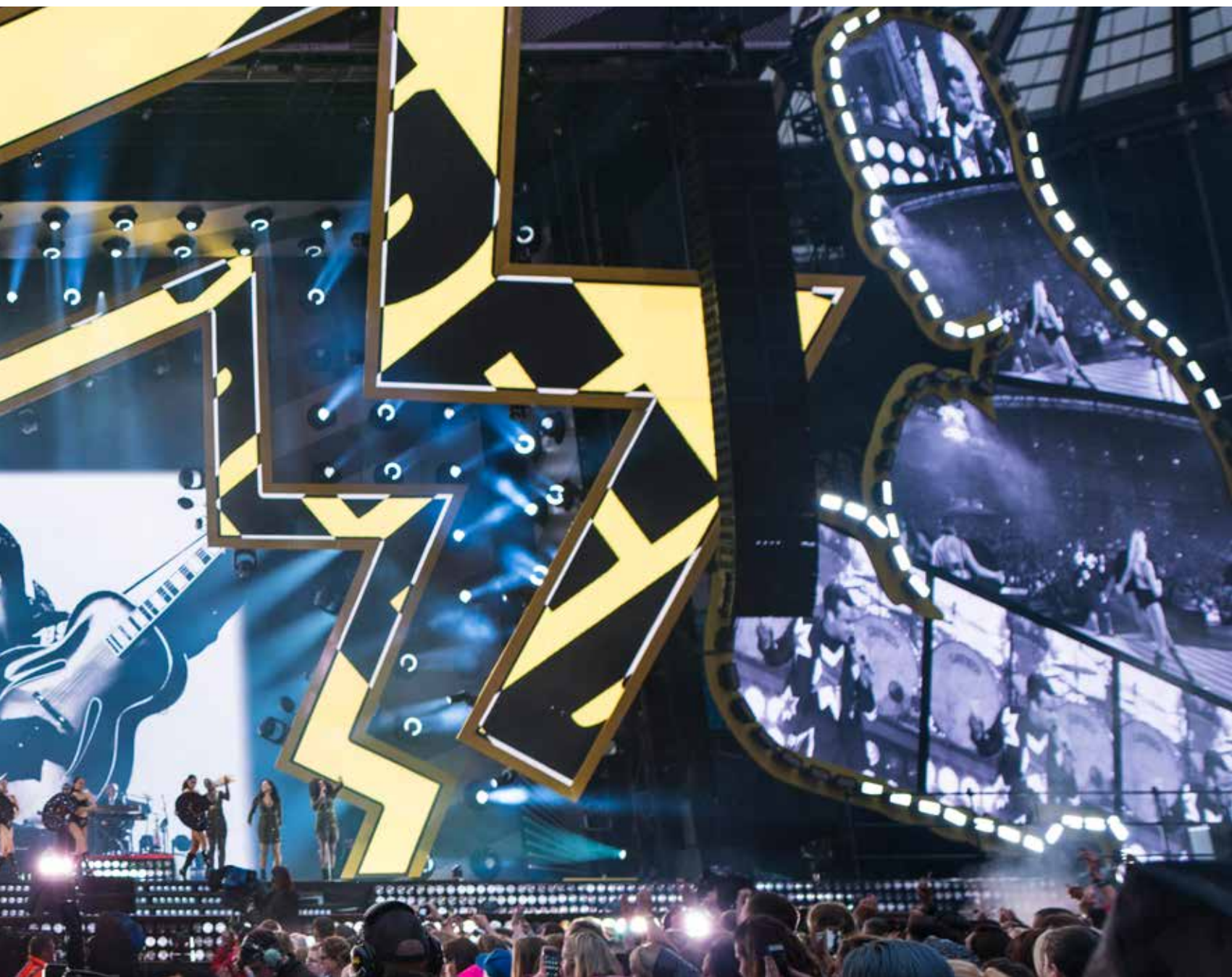
Robbie Williams' latest European tour took in all points east and west of the continent throughout the summer, culminating in two shows in the Russian cities of St Petersburg and Moscow in early September. Touring in support of Williams' 11th studio album, *The Heavy Entertainment Show*, the production reflected the nature of both the artist and the album, mixing full-on schmaltz with in-your-face entertainment in an atmosphere that was cheeky, loud and proud to be brash.

In a design set to dazzle in keeping with the effervescent star, lighting designer, Mark Cuniffe, opted to use 200 Ayrton IntelliPix™XT LED matrix fixtures to line the front edges of the stage, which was – what else – star-shaped. “One of the major challenges of a stadium show is that 50%-60% of the show is played in daylight, before transitioning into night-time later on,” said Cuniffe. “The further north in Europe, the longer the sun lingers, so it is important that we have a visual show for that first portion of the show, as well as beyond into full darkness.”

“Whether it was lighting-based or screen-based, I wanted something that would work in daylight and was looking for a punchy pixel-based source that provided REALLY serious impact – which IntelliPix™XT does in spades!”

“I wanted there to be no separation between the staging and the lighting. By rigging IntelliPix™XT on the front of the band risers, the main stage and the star shaped forestage, I could clearly delineate the three stage levels and tie in the overall look and feel of the show.”

The IntelliPix™XT is a development on from the original IntelliPix™R delivering six times greater efficiency from its nine independently-controlled RGBW multi-chip high-power LEDs which emit narrow 2° beams from their 126mm diameter optics. These are configured in a three by three matrix, with a pixel pitch of 175mm, each of which can be aligned precisely to form highly complex assemblies that deliver large-dimension



3D volumetric lighting effects. An efficiency rating in excess of 95% of its PSU enables IntelliPix™XT to run continuously at full power without any loss of performance.

Cunniffe had not used the IntelliPix™XT before so his choice reflected a good deal of faith in the Ayrton brand, "I was looking for a really bright parallel beam to accent and clearly define the star-shaped stage edge; it is clearly an important visual indicator of the show's character.

"Other LED sources were considered but were far more wash-orientated making that sharp clarity difficult to achieve, whereas the IntelliPix™XT is much more of a beam light and provided the necessary 'punctuation', especially in a stadium-size show which requires a lot of LED. They did a great job!"

It wasn't only the brightness and clarity that impressed Cunniffe as he explained: "I particularly like the pixel mapping facility of the IntelliPix™XT. The beauty of the

feature is that you have nine separate cells to map which, multiplied by 200 units, gives you an awful lot of pixels to play with – eighteen hundred in all. When pixel-mapping them it is easy to match them into other products. I run a lot of video content through them but can pixel map many other effects too."

As part of such a vibrant stage and light show, the IntelliPix™XT more than proved their mettle and Cunniffe was enthusiastic about their performance: "The IntelliPix™XT are a signature unit of the show and are used on nearly half of the twenty-song list. In between, I run them at 20% as stage trim to delineate the edges of the star-shaped stage. I've been really impressed with the fixtures, their output, the pixel mapping and their flexibility. I wouldn't hesitate to use them again."

The 200 IntelliPix™XT units were supplied to Robbie Williams' The Heavy Entertainment Tour by the UK's favourite lighting hire company, Neg Earth Lights.

THINKING INSIDE THE BOX...

Ayrton throws light on The Chainsmokers Memories...Do Not Open tour



Text: Julie Harper
 Photos: © Danilo Lewis
 © 2017 Todd Kaplan
 © Olav Stubberud

Grammy Award-winning artist producer duo, The Chainsmokers, aka Alex Pall and Drew Taggart, embarked on their first arena tour earlier this year, visiting 36 cities across North America. The multi-faceted show was designed and produced by Miguel Risueño, aka Mike808, and Corey Johnson of Production Club, Los Angeles, with a stunning lighting design from Cory FitzGerald, and production management by Clancy Silver.

Signature to the show's design were 126 MagicPanel™ fixtures from Ayrton, with 42 of the new MagicPanel™FX and 84 MagicPanel™R fixtures forming a dynamic, articulated ceiling of light above the duo, and 18 Ayrton MagicDot™-R units fronting their DJ booth.

The tour was in support of Memories...Do Not Open, the duo's first studio album which plays with the concept of a teenager's 'memory

box' in which a youngster might hide their precious objects – love letters, tickets, photos etc. The pretext gave the designers the perfect opportunity to explore the idea of using the box to create a stage and to 'open' that box of memories for the audience.

"Our vision was that the box would bring the band's lyrics and stories to life," explains Mike808, the show's production designer and creative director. "Our design reflected that concept, visualizing the stage as a box through which we unveiled the different memories, both those of The Chainsmokers and of the audience themselves."

"The box allowed us to be more 'literal' with the illustrated video content running on the V-Thru screen which wraps around the band; or, at other times, more 'abstract' with a perimeter of lights around the stage to form an ethereal box of light."



© Danilo Lewis

© Olav Strubberud

In addition to this, Production Club also devised a way to meet The Chainsmokers' unusual requirement of alternating between their DJ sections and playing live on stage, effectively dividing the show into separate sections.

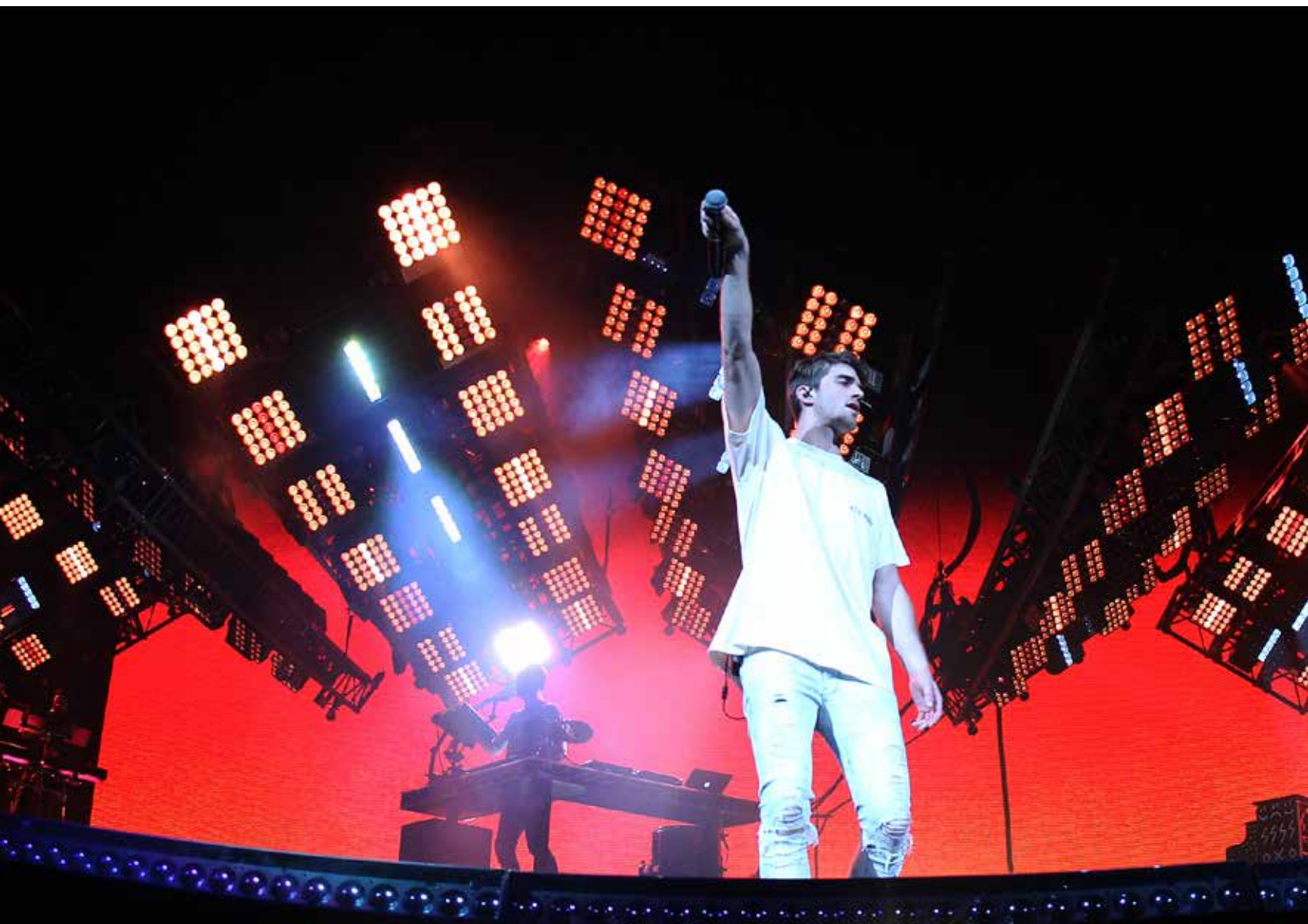
"Alex and Drew were very clear that the two aspects should not merge, so they could preserve the value of the original DJ set without compromising the new live music sections," says Mike808. "The challenge for us was not to create a hybrid of DJ and live show, but to maintain both aspects as separate entities. The result was a mix of five DJ sections alternating with five live sections, interspersed with some 'theatrical skits' between songs.

"We needed a set that would be flexible enough to cut and change between these and be ready for whatever the duo decided to play next."

Key to this mutable set was the dynamic ceiling of light which could change the

shape and appearance of the stage, and alternate swiftly between the sections. It was composed of 6 independent, automated overhead pods, each measuring 24ft deep x 6ft wide and loaded with Ayrton MagicPanel™FX and Ayrton MagicPanel™R units. Each pod was mobilised by SGPS/ShowRig winches and capable of rotation in two axes, and also moved up and down. "We could organise them into custom configurations, form arches with them, bring them in low over the DJ booth and break them back up to become a ceiling once again," explains Mike808. "One pod became a staircase at one point, and the two central ones were used as aerial platforms for the guys to stand on to perform a couple of numbers. The Ayrton MagicPanels were ideal because they have the flexibility to perform in all these scenarios."

Each pod carried 21 MagicPanel fixtures arranged in three rows: a central row of 7 MagicPanel-FX flanked by a row of 7 MagicPanel-R units on each side. "The pods gave us a lot of cool options in shaping the stage, in addition to which we could use all the 'Magic' stuff inside them," says FitzGerald.



Programmers Davey Martinez and Brian Jenkins, both of whom have worked with FitzGerald and Production Club before, and LD Aaron Kovelman, worked with FitzGerald to build a lot of layouts and bitmapping in advance. "We created a lot of effects with different groupings, and were able to use these pre-built looks in different ways to maximise the MagicPanels' flexibility during the show," says FitzGerald. "Miguel wanted to add an architectural element with some strong static statements, so we decided to keep live movement of the pods to a minimum and let the Ayrton fixtures create the dynamism."

Unpacking the box

The team was careful to space and align the pods with precision to ensure that, when each central row of MagicPanel-FX was turned off, the remaining rows of MagicPanel-R were all equidistant from each other.

"This trick allowed us to break down the MagicPanel ceiling into several different configurations depending on the song, each one establishing a different visual rhythm onstage" says Mike808.

The ceiling alignment was put to good use on the song Young by emulating a classroom environment: "Young is about the adventures and mistakes you make when you're a teenager, which we illustrated by turning the video wall into a blackboard and the MagicPanel pods into staple classroom lights."

Later in that same song, one pod, which had a set of stairs embedded on top of it, was dropped down and angled for Drew to walk up it. "At this point we were able to spin the MagicPanels beneath the pod to face upwards and delineate each of the steps as he walked up them until he reached the full height of 24ft above the stage. That is a specific effect we could not achieve with any other technology," says Mike808. "MagicPanel-FX are very cinematic fixtures that let you recreate lots of different moods and skip through them rapidly, like cutting through scenes in a movie"

FitzGerald also used the MagicPanels to make a strong visual statement during Paris – a song about a place that lets the imagination fly – when the two central pods are flown out high above the stage with Alex and Drew on the back of them surrounded by MagicPanel fixtures blazing out beneath and beside them.



© 2017 Todd Kaplan

© Danilo Lewis

The MagicPanels' endless pan and tilt capability proved a huge bonus when dealing with the off-set of the pods which tilted and rolled in nine or ten different positions during the show. "In Bloodstream, for example, we started with the pods in great disarray, to the point that they looked as though something had gone wrong," explains Mike 808. "This suited the narrative as Drew sang about going through difficult moments in his life. However, as the song evolves the look turned into a giant organized pattern to express confidence and control."

During the DJ sessions the pods were usually flown in low and tilted abruptly to meet the musician risers and DJ booth which rose up to 10ft to meet them. Here they were used as low-resolution video screens and as very impressive decorative effects behind the DJ booth.

Mike808 added the finishing touches to the DJ booth by placing 18 MagicDot-R fixtures around its perimeter. "We were bored with the typical LED DJ booth look so we put a strip of LED video across the front and lit the negative space under the video with MagicDot-Rs. We used them to create some cool effects that drew more attention to the booth. The

fixtures were so light we were able to attach them with Velcro and they stayed firmly in place despite Drew's or Alex's crazy, energetic jumping and dancing around!"

FitzGerald and Mike808 were already familiar with Ayrtan products having used MagicPanels, MagicDots, IntelliPix, CosmoPix and MagicBlades extensively on previous projects. However, MagicPanel-FX was relatively new to them both.

"We first used MagicPanel-FX in December 2016 at an Amazon Web Services party for around 15,000 people, headlined by Martin Garrix, and I really loved them," says Mike808. "I knew I had some big designs coming this year so it was a way of trying out the MagicPanel-FX in advance. We were super-excited by them even though we only got to run them for 4 hours. They were something different and innovative so we tried to incorporate them into The Chainsmokers design as much as possible."

FitzGerald agrees: "I like the way the MagicPanel-FX looks. It can behave the same as a MagicPanel-R, which is convenient, and they definitely come from the same family so the colours all match. But the lensing and face of the fixture give a totally different



look and feel from the regular MagicPanels and from any other fixture on the market. Looking into the lens, you can play with the way you see the light in the way it irises at some points.

"They are extremely powerful and I like the flexibility the zoom gives – it changes everything in the way the MagicPanel-FX looks and the way it acts. We found we could use them to trick the eye into thinking they were all MagicPanel-R and then zoom out and use them to introduce a completely different element. It's a pretty cool feature. I would definitely use them again."

"We wanted to emphasize the importance of meticulous lighting programming on this tour," says Mike808. "Cory, Brian and Davey are the dream team of lighting, and with their talents we achieved some incredible results."

"The flown pods were the centrepiece of our design and were unique because we used them in so many different ways. The fact that they were populated with MagicPanel-FX and MagicPanel-R says something particularly significant about Ayrton's involvement here," concludes Mike808. "The Chainsmokers are used to performing with video, yet they had the courage to do a show that was a huge mix of DJ sessions, live band and

interaction with the audience. We tried to add something on every song to keep the interest, and needed fixtures that were extremely versatile to cope with a lighting design that had to cross so many different genres at different stages throughout the show.

"That's the value of the Ayrton products – they can change from a very sterile, high tech look at one moment to a warm, classical theatrical kind of fixture the next. For us, that was one of the most important goals of the project - to be able to evoke extremely different feelings throughout the set - because the show is about the memories in all their variety. We had just not one general feeling to convey, but a whole range of different looks and emotions. I think that's what the design, the music of The Chainsmokers, and Ayrton have in common – their ability to transport the audience to different environments and mental states. We are very happy of achieving this through the use of light."

The Chainsmokers summer tour crossed North America, Canada and Europe until September, before travelling on to Australia and New Zealand for October where the team added 48 new MagicBlade™FX and 45 MagicPanel™602 fixtures to the design. The duo will return to tour the US throughout November and December before embarking on another European leg in the new year.

MAGICPANEL-FX



MAGICPANEL-FX CREATIVE SOLUTIONS

MAGICPANEL™FX is an exciting new multi-function, multi-use luminaire. With a revolutionary new optical zoom system that has no visible moving parts, this proprietary system has a 15:1 zoom ratio with a range of 3.6° to 53°. The front face is comprised of a 5 x 5 array of squared lenses which offer exciting new possibilities for creating 2D graphical effects and produces an extremely powerful beam capable of creating extraordinarily new 3D volumetric effects.

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AYRTON BRINGS GLAMOUR TO

Germany's Next Top Model

Text: Julie Harper
 Photos: © Jonas König
 © Beate Zieger



Ayrton MagicPanel™ FX, AlienPix™ RS and MagicBlade™ R fixtures starred alongside the catwalk models during the grand finale of Germany's Next Top Model on 25 May 2017. The spectacular, full-scale production – now an eagerly-awaited climax to the annual competition – was broadcast live from the König Pilsener Arena in Oberhausen by Germany's ProSieben channel, and presented by the show's regulars, supermodel Heidi Klum, and judges Michael Michalsky and Thomas Hayo.

Expectations for the finale remain high and this year's show did not disappoint. The set featured long, serpentine catwalks that wound from the main stage into the audience to accommodate the final fashion show and 'Walk-Off' runway challenges for the competitors. The whole was brought to colourful, dynamic life by an impressive lighting design from the imagination of Manuel da Costa, with Jonas König and Christoph Damm

engaged as his assistants.

Da Costa chose to incorporate no less than 164 Ayrton fixtures as key components of his multi-faceted and versatile design, all of which were supplied for the event by MAGIC light + sound (MLS) of Cologne and Motion, Group, Fürth.

Having already worked on several TV productions with Ayrton's new MagicPanel-FX, da Costa was clear from the very beginning that the French manufacturer's exciting zoom panel units had to be present as a major feature in his design.

He used a total of 56 MagicPanel-FX to edge the main stage and delineate the catwalks, from which position he could project their beams out into the audience, create stunning aerial effects and show off the beauty of MagicPanel-FX's unusual square-lensed face to the audience and cameras.



© Jonas König



© Beate Zieger

"I already liked the MagicPanel-R which I used, for example, for the German TV production 500 Fragen with Günther Jauch," says da Costa. "Now the addition of the zoom function in the MagicPanel-FX makes the fixture a perfect all-rounder. The units have done a great job on the German version of American Idol and a number of other productions I've used them on since."

Throughout the show, large, indirectly-illuminated circular screens on the backdrop provided an eye-catching feature of centre stage. Da Costa took up the circular shape with 12 Ayrton AlienPix-RS fixtures, whose circular arrangement of emitters provided a pleasant contrast with their straight beams and gave da Costa many additional movement options.

Finally, Da Costa perfected his design by adding 96 MagicBlade-R fixtures to the overhead grid, using the stylish linear fixtures to span the main stage to the left and right, and open out the dimensions of the stage by creating a ceiling of imposing, rich, dynamic light-images.

The Ayrton fixtures were chosen by da Costa for a number of crucial reasons: "The strong output, the accuracy of the positioning, and the reliability of the Ayrton fixtures are always a convincing reason to include them in any design," he says.

"But the extremely homogenous colour mixing and the variety of application options made possible by MagicPanel-FX's large angled zoom were the qualities that stood out above all for me."

STEVE BEWLEY CREATES

the perfect Stormzy



Text: Julie Harper
Photos: © projoe.photography

"This is the moment that I have been waiting for my whole life. I am now ready to certify my position as a credible artist and someone who is here for the long run." The grime artist Stormzy was in no doubt about the importance of the Gang Signs and Prayers Tour, in promotion of his debut album, that visited Academy venues across the UK and Ireland through the spring, before culminating in two shows at the legendary London O2 Brixton Academy.

Lighting Designer Steve Bewley opted for an Ayrton-laden specification for each incarnation of Stormzy's show. "There were 38 MagicPanel™R units and ten MagicBurst™ on my list," he says. "The UK and Ireland shows were all of a decent size, Brixton Academy has a capacity of nearly 5,000 and then we had various festival variations and a special rig for Glastonbury. Altogether, there were six different designs but the Ayrton fixture choices were always central to the show. Their dynamic look is not something that can be replicated and they were versatile enough to adapt to all the different venues and configurations.



"For the academy shows, we stripped out the house rigs to make it entirely Stormzy's show in each venue. Our rig was composed of straight truss with the MagicPanel-R fixtures deployed in uniform lines across the mid and back trusses to give a great linear effect, and again across the floor. When we reached Brixton for the two showcase nights that were filmed, it was important that the rig delivered for camera as well as the audience.

"We pulled out all the stops then, increasing the number of MagicPanel-R units and loading them onto six moving trusses arranged in a horseshoe shape and split into three sections downstage and upstage; two further satellite trusses moved up and down behind that and more filled in across the front of the stage and downstage left and right at floor level. This helped fill in any gaps for the cameras and provided eye candy and more interesting perspectives for TV angles. We also had seven rotating screens as backdrops with seven more above arranged at a differing heights. Everything could be independently manoeuvred on Kinesys system to create multiple moving layers.

"I really like the way the MagicPanel-R's square face looks good in big, long uniform lines of fixtures, and the break up of the horseshoe truss array made it look brilliant. With a solo artist, they gave the camera something extra to work with. By using the MagicPanel-R we were able to change it up easily by running huge colour effects through them, maximizing the appearance of the uniform line of fixtures coming through the architecture, and using the onboard effects to create a different look for every song.

Bewley also added ten MagicBurst™ fixtures to an upstage moving truss. This fixture is the first high-power graphic LED strobe on the market with Ayrton's characteristic continuous pan and tilt, and the company's first investment in the strobe market. "Although I hadn't included the MagicBurst in a design before, Ayrton's UK distributor, Ambersphere Solutions had shown them to me at a Tiny Tempah rehearsal and I was impressed. It was definitely what I had been looking for for a number of applications, and Stormzy's gig at Brixton gave me the first opportunity to try them out. They didn't disappoint: they are bright - very bright!



Bewley did not just use the MagicBurst units as strobes although, as he points out, “they are so bright they were amazing as an audience blinder and we put that to good effect on the livelier tracks to really get people going! However, the MagicBurst worked amazingly well as a huge white floodlight, and with all the screens and set moving in front of them, they gave us something interesting to work with.”

The start of the show began with almost nothing on stage, into which Bewley added huge stabs of white light from above, while keeping the source of the light concealed from the audience. “We were able to inject massive bursts of white light from behind the screens and other architecture, then when the MagicBursts did come into view, we could adjust the appearance of the fascia using the onboard macros, create effects and use them as a strobe, while all the time moving them around to create different angles and shadows.

“We had a lot of really cool shadows coming through because of the way the light sprayed out of the sides and hit all the architecture, and found we got weird colours and

shapes as well as shadows which highlighted everything brilliantly.

“We were able to use the retinal memory of the audience to achieve a subliminal image by strobing the pattern on the face of the MagicBurst which was fun to play with, and another reason for choosing the fixture.

“This worked especially well because I was using some of the effects on the MagicPanel-R and emulating them on the fascias of the MagicBurst. I was able to do this using the inbuilt personality for both the MagicPanel-Rs and the MagicBursts without any pixel-mapping.

“The Ayrtan kit is great for this because the personalities are so similar. I don't have to waste time with new learning curves or reprogramming. It's ideal for touring with different configurations and saves a whole load of time.”

Bewley concludes, “My techs are happy, I'm happy and loved the different applications for both the MagicBurst™ and the MagicPanel™R.”

WILDSUN-K25 TC



WILDSUN-K25 TC AUTOMATED LUMINAIRES

The new WILDSUN™K25 TC (True Colour) is an evolution of the WILDSUN™K25, specially geared to shooting and broadcasting in high-definition. Producing extremely high-quality light without flickering, this luminaire achieves a colour temperature perfectly calibrated at 5,700K and a colour rendering index greater than 92. This is the only LED luminaire capable of measuring up to the classic Fresnel HMI 4,000 W and 6,000 W lights in terms of pure output.

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MARK BUTTS DEFINES ONEREPUBLIC'S GLOBAL IDENTITY

with Ayrton MagicPanel-602



Text: Julie Harper
Photos: © Todd Kaplan 2017

American rock pop band, OneRepublic, headlined this summer's 34-date Honda Civic Tour of North America, with support from Fitz and the Tantrums, and James Arthur.

Core to the strikingly impressive lighting design by Mark Butts, production and lighting designer at Los Angeles-based Preset Productions, were 103 Ayrton MagicPanel™602 fixtures, supplied by global rental company VER. These helped realise a unique design intent by Butts and co-production designer and show director, Raj Kapoor, whose aim was to start forging a signature 'brand image' for the band.

For Butts and Kapoor, it was the first time of touring with OneRepublic. "We have worked with the band before, but never on a big tour, and we were keen to start developing a visual style and brand for them which really captures their personality and image," explains Butts. "We wanted this tour to be the first step in defining the OneRepublic style and to make them known for their live shows in a similar way to iconic bands like Muse, Rammstein, U2 or Nine Inch Nails."



The Honda Civic Tour travelled with a big lighting package but Butts did not want to conform to a conventional 'big' light show. "We wanted to create something different for the band, something very architectural and very modern that would really focus down on them and provide an interesting environment for them to play in," he said.

As a starting point, Butts and Kapoor rigged ten lighting trusses in pairs at a 35° angle to form a series of receding 'triangles' which got progressively smaller upstage. These were loaded with 103 MagicPanel-602 fixtures to create a type of architectural ceiling piece with which to frame the band.

Despite the two downstage trusses being on a Kinesys system (to allow them to be flown out during the sponsor's promotional videos at the interval), there was very little movement in either the trusses or the MagicPanel-602 fixtures during the show, with only one acoustic moment when the trusses were dropped in as an interesting backdrop for the band.

"As part of the architectural effect, we envisioned the show's dynamics coming almost exclusively from the selection on the face of each MagicPanel-602," explained Butts. "We deliberately kept our use of colour to a minimum, using only five colours - red, blue and different shades of white - in the whole show and, barring one number, each song is entirely monochromatic. This keeps it clean and modern-looking, and we can make all the statements we want to make with all the other tools we have.

"One of the reasons I was drawn to MagicPanel-602 was, if we weren't going to achieve dynamics from movement or colour, it had to come from somewhere else. And that 'somewhere else' was from the selections on the face of the MagicPanel-602, and creating strong imagery using different chunks of the rig."

Butts achieved some truly unique looks by using the face of the MagicPanel-602 to stunning effect with some very individual results. "One of our rules is never to allow ourselves to let the MagicPanel look like a MagicPanel! It would be too easy to turn them on and run a dimmer effect through them...but we don't want the easy way! We



want something no-one has ever done before, that will make the audience think, 'how the hell do they do that?!'

"One of my favourite effects is to select the outer four corner 'pixels' of each panel and do a little dimmer chase through it. It looks like a shimmering star field, and if you do it right with just a small pan and tilt, it looks like the whole thing is breathing and moving in a very organic kind of way. So it's a cool way to take a very 'techie' type of fixture and make it look like something completely different, to the extent you can't really tell what you are looking at."

Butts and his team also made a point of never using the same effect twice, so there was always a different selection on the MagicPanel face. With a 24-song set list over a 90-minute show, that demanded the creation of a lot of different looks: "Brian Jenkins, our programmer, must get some credit for that as he was a big part, along with A.J. Pen, OneRepublic's lighting director of six or seven years, who also worked closely with us on that. Brian's speciality is to dig deep into that side of things. It might take twenty minutes to set up an effect, but it will be something that no-one has ever seen before."

MagicPanel-602 was first released by Ayrton in 2013 but Butts is adamant that the MagicPanel-602 still has a lot to offer. "MagicPanel-602 is so versatile that you can just keep changing the programming and never repeat yourself. You can make them look however you want. Even though the MagicPanel-602s are the older models, I feel there is still so much untapped potential with those fixtures."

"I think good design and clever programming doesn't necessitate the newest fixture

every time. You can use something older and still get a great show out of it, which is what we did. We were able to get a large number of them fairly inexpensively, use them creatively and still give the band a HUGE bang for their buck."

Jenkins and Butts used a GrandMA2 console to its full potential to programme the show: "The GrandMA and Ayrton fixtures work together very well," Butts said. "As programmers, we have collectively devised an approach to programming the MagicPanels that is really easy, fast and clean, and allows us to achieve complicated looks without a huge amount of hassle. Originally this was thrust upon us because the MagicPanel became so popular and showed up on so many shows! It took a little while to work out how to use them at first...and then it just blossomed and opened up all these other programming possibilities for what you could do with them. I think that is why the MagicPanel units are still so popular - there is still a ton of stuff we haven't done with them!"

The MagicPanel-602 fixtures travelled easily in pre-rigged truss and were consequently valuable space savers in a shed tour that travelled with only six or seven trucks. "We don't have space for a lot of production, weight or power so it made sense to use an LED product like MagicPanel-602 because they don't use much power, they don't take up much space, they are not really heavy," concluded Butts. "There are so many different positives as to why we would go to a product like this, and the logistics feature heavily alongside the aesthetics in trying to produce this huge looking production on a budget."

The 16th annual Tour launched in Kansas City on 7 July and finished in The Woodlands, Texas on 12 September, before crossing the Pacific to Asia for more dates between 17-25 September.

MAGICBLADE-FX



MAGICBLADE-FX CREATIVE SOLUTIONS

The versatile MAGICBLADE™FX is an exciting new iteration of Ayrton's award-winning MAGICBLADE™R, which has been sold in thousands for use on major musical tours worldwide. This new MAGICBLADE™ is equipped with the revolutionary FX optical zoom system that has no visible moving parts and a fixed transmitting lens. With a 15:1 zoom ratio, the beam angle of this proprietary system ranges from 3.6° to 53°.

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Following the tragic and untimely death of singer-songwriter and guitarist Tom Petty in October, Ayrton would like to pay tribute to the legendary blues rock icon, having had the honour of seeing its lighting equipment specified for Tom Petty and the Heartbreakers 40th Anniversary Tour earlier this year. The following news release was sent out in July and is reprinted here in full.

Our condolences go out to the rest of the Heartbreakers, to the band's long-term lighting designer, Stanley A Green, and all the technicians who travelled along with him.

A MODERN TWIST ON SOME OLD FAVOURITES

Tom Petty and the Heartbreakers 40th Anniversary Tour

Text: Julie Harper
Photos: © 2017 Todd Kaplan



Classic American blues rock band Tom Petty and the Heartbreakers celebrated their fortieth anniversary and thirteen studio albums with their 5 month, 53-date tour of the US and Canada earlier this year, with an additional date scheduled for London in July.

The band's long-term lighting designer and director, Stanley A Green, who has worked with Petty since 2001 in various roles, chose Ayrton LED fixtures as the backbone of his lighting design. He is one of the first to use the new MagicPanel™FX and MagicBlade™FX units, which he incorporates alongside Ayrton's MagicBurst™ and MagicDot™R fixtures to form a palette of rich colours and variety of looks and textures that reflect the musical diversity evident in the band's long history.

"I first experienced Ayrton's MagicPanel™602s when acting as LD for John Legend a few years ago," Green says. "I wanted to use them again so I used both MagicBlade™R and MagicPanel™-R on Tom Petty's Mudcrutch tour in 2016. When Mark Fetto at Morpheus Lights told me about the new 'FX' versions, I went and took a look right away...and I knew I had to have them for my next tour. The zoom and extra brightness makes them incredibly versatile fixtures."

Green chose to use 12 MagicBlade-FX units rigged on the downstage of each overhead rectangular truss for audience washes, effects and a nice rich, even wash on the band, and also at downstage left and right positions from where he uses them as low sidelight on Petty.

Fourteen MagicPanel-FX fixtures are 'sprinkled' throughout the overhead rig and used as main high sidelights for Petty, and as backlights for the whole stage. "I use them as a theatrical lighting instrument and I rarely use them as an effect," says Green. "I love the thick beam I get with them. At times I use them like truss spots to follow Mike Campbell during some of his solos, and the continuous tilt and pan is a great way to do 'big ending' looks for songs.

"At one point I recreate the band's rehearsal space on stage using only the MagicPanel-FX, widened way out in a nice CTO. It's a theatrical backlight but it reproduces the warm work-light feel of the rehearsal space. They really are a great, versatile fixture."

Forty MagicDot-R fixtures act as 'perfect' as truss warmers: "In this case actually truss border warmers," confirms Green, "as well as basic accent fixtures located everywhere in the rig and have proved very useful in completing and filling out a lot of the looks."



Green introduced 14 MagicBurst LED strobe fixtures to replace all the tour's old strobe fixtures and audience blinders, and took advantage of MagicBurst's graphic capabilities to create effects he had never used for the band. The MagicBurst units have proved themselves irreplaceable in the complete line up of Ayrtion fixtures for several reasons:

"It is important to Tom to bring the crowd in," explains Green. "He likes to see the entire audience, especially in the farthest possible seats, and the people back in the 270° area. With the MagicBurst I can have a full pulse strobe at one moment, and the next minute give him a huge, bright, solid wash of the ENTIRE audience for as long as Tom wants.

"During 'Forgotten Man', a newer song with a really cool guitar effect here and there, I was able to create the visual version of that sound perfectly using MagicBurst's 68 individual cells in each unit, with an individual delay time on each one. A fast, bright, random checker-board strobe on all fourteen of them is a big moment...add the fixture's continuous tilt-spin and it's huge!"

For the stadium dates, Green augments the inventory with an addition 40 MagicBlade-R

units and 20 massive MagicRing™R9. "We chose these because the stadiums are huge and, not only does Tom once again need to reach every corner of the venue, but we also need to fill the space and give the cameras a reference as to the size and the location." Green is happy with his choice of fixtures for Petty's largest tour yet: "As a designer I'm always looking for new ways to do an old job...lighting an event, focusing the audience's attention, enhancing the audience's experience. And the nice wide beam plus the new zoom from both the MagicPanel-FX and the MagicBlade-FX really give a look you can't achieve with any other fixture.

"As always with Ayrtion, the units are built right, with plenty of control protocol choices. They have succeeded in keeping the traditional value of a strong lighting instrument crossed with a modern edge and extreme usability.

"For years, I've been trying to make this tour 100% LED as Tom gets really hot on stage, so a conversion to LED helps a lot. There are many LED products out there, but Ayrtion fixtures really are the best. They are versatile and easy to program, and the build-quality makes them truly road worthy fixtures. These are real lighting instruments."

MAGICBURST



MAGICBURST CREATIVE SOLUTIONS

MAGICBURST™ is the first high-power graphic LED strobe with continuous, unlimited, rotation on pan and tilt. A 384 x 384 mm squared face supports 3,840 high-output LED grouped into 64 pixels on an 8 x 8 matrix (patent pending). A library of fixed images and pre-programmed dynamic effects are accessible from fixture memory. With a new, state-of-the-art, ultra-compact 1,300 Watt power supply, MAGICBURST™ can deliver peak light output of over 240,000 lumen for several seconds.

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ENTER SHIKARI TAKE TO THE SKIES

as Ayrton works magic at Slam Dunk Festival

Text: Julie Harper
Photos: © Tom Pullen



Ayrton's magic touched audiences once again at the UK's 2017 Slam Dunk Festival tour, which was headlined by innovative and futuristic band, Enter Shikari, in celebration of the 10th anniversary of band's debut album *Take To The Skies*.

Slam Dunk is an alternative music festival that tours the UK cities of Leeds and Birmingham and the town of Hatfield, preceded by warm up shows at The Dublin Academy and Belfast Limelight, and with Enter Shikari adding a further headline date in Barrowlands.

The magic was, once again, performed and achieved by lighting designer Steve Bewley using Ayrton's incredible MagicBurst™ LED graphic strobe fixtures and MagicPanel-602™ units, which proved a perfect combination for the dramatic, jaw-dropping effects needed for this event.

Bewley is an enthusiastic user of all that Ayrton's Magic range has to offer: "For this show we designed four rotating towers which we wrapped in haphazardly-arranged LED strips, and used these to flank the drummer by deploying two towers either side of him. We then rigged three MagicBurst™ units vertically



inside each tower towards the rear which, concealed within the towers, we use to shoot huge blasts of light out between the LED strips – much to the surprise and delight of the audience.

“Enter Shikari are a wild band and the wilder the strobing is, the better they like it – so we have two or three different types of strobe for these shows which enable us to change it about for the audience. We chose MagicBurst as one of the main strobes effects because of the graphic capability, and the sheer power of the units. When the towers rotated we are able to show the audience the full force of what the MagicBurst is capable of. I can spin the units around to add interest, often pointing not directly at the audience, but at the roof or tilted at angles, and can introduce interesting chases to the music. Because the MagicBurst has such a strong beam angle, you still get the strobe effect out towards the audience, and by not running them at full power all the time, the effect is always different.

“Not only does MagicBurst create interesting shapes of the stage architecture, but, because of the white LED source, we also get different shades of white coming off the beam into and through the smoke, with the thickness of the smoke helping to change the colour too.”

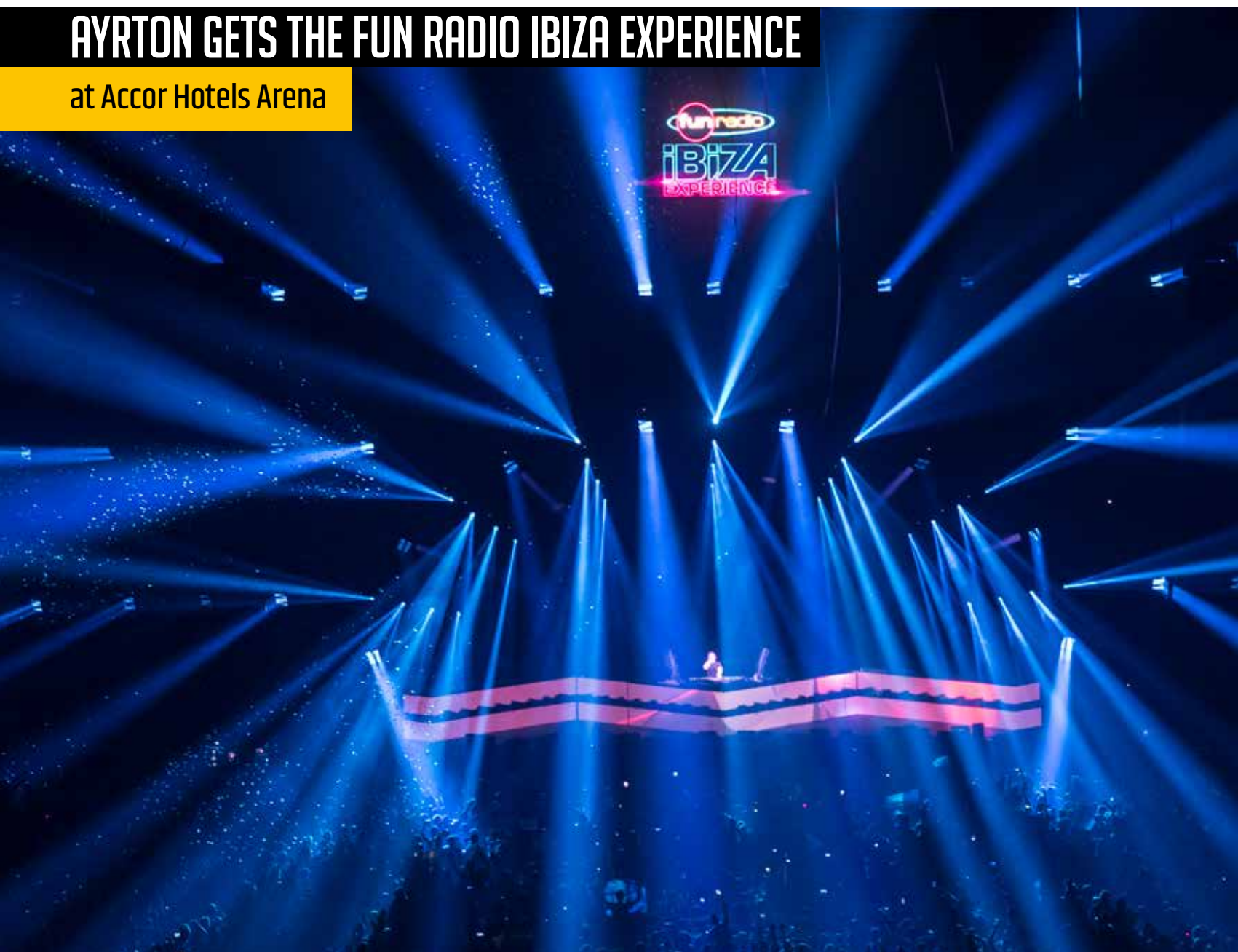
Bewley uses MagicBurst’s range of inbuilt effects as well as the strobe to create fast paced graphics, at times syncing the MagicBurst with the effects on the MagicPanel™602 fixtures. Thirty-six MagicPanel-602 units are rigged behind the towers and the band to create Bewley’s favourite linear effect, and are positioned on mid and back trusses overhead, and evenly spaced along trusses that follow the line of the dome style proscenium.

“I use the MagicPanel-602s to create big, ballsy looks and to fan out lights across the stage,” says Bewley. “I also use the onboard effects to create a lot of fast paced chases, but only moving the beams of light, not the fixture itself. I don’t tend to use fast movement of the actual unit and you hardly ever see any big circular movements in my designs – just subtle movements. I leave the speed to the rapid dimmer chases and strobing. I think it looks a lot better than the ‘disco’ effect you can get with flinging a light around.”

Enter Shikari will continue to tour UK and mainland Europe for the rest of this year before crossing the Atlantic to the USA and Canada in January/February 2018. The house rig for the Slam Dunk festival was supplied by ZigZag and the touring rig by LCR. Ayrton is distributed exclusively in the UK by Ambersphere Solutions.

AYRTON GETS THE FUN RADIO IBIZA EXPERIENCE

at Accor Hotels Arena



Text: Julie Harper
Photos: © Roberto Castano

The second edition of the Fun Radio Ibiza Experience, organised in association with Ushuaïa Ibiza Beach Hotel, took place on 14 April 2017 at the Accor Hotels Arena in Paris. Around 17,000 people gathered at this huge EDM event which transformed the venue into a massive dance floor to the sounds of top DJs Robin Schultz, Nervo, Sam Feldt, W&W and headliners, Afrojack and Hardwell.

"The Paris show is a little taste of resistance," says show director, and founder of High Scream, Romain Pissenem. "To stand up and dance and have fun is the only response we can show to the threats to which our city has been subjected."

Helping Pissenem bring the spirit of Ibiza and the unique Ushuaïa vibe to Paris were over 200 Ayrton lighting fixtures, including over 100 MagicBlade™FX, 50 MagicPanel™FX and 50 MagicDot™XT. The fixtures were supplied by Ayrton as part of a collaboration between the Parisian manufacturer and these masters of spectacular party nights to bring one hell of a party to Paris.



"The Paris event is important because it is a big show and everyone's expectations are high," says Pissenem, "plus it is my home town and I want to give it something special. At Ushuaia we have seven different shows - a separate one for each DJ - with a new show every day of the week; and every year we create seven new productions which get bigger and better each year. In Paris, we have just one chance, once a year, to give people the best party possible. So when people walked into that massive arena this year, even those who came to the first Paris edition in 2016, I still wanted to blow their minds with a huge new show."

This year's design incorporated an enormous stage, a linear arrangement of newly introduced LED screens and a long line of lighting fixtures framing a representation of the curved stage at Ushuaia. "We can't replicate all the productions from Ibiza," says Pissenem, "but we can bring the same energy, the same attraction of an international DJ line up, and the same crazy effects show, condensed into one mad, dance-filled party night." A night that culminated in twelve aerial acrobats descending on bungee cords

from the roof to perform a spectacular aerial show 30m above the heads of the audience as the final denouement and consolidation of Ushuaia's signature 'Wow' effect.

With only one day of fit up, and little time to run any rigging from the roof, Pissenem decided his Parisian Ibiza stage should be based on a frontal design which would fill the enormous space and throw all its light forwards into the crowd. "The idea was to give the impression of throwing all the energy from the stage out front - like an extension of the music - as strongly as possible in the face of the crowd. I decided to create a massive wall of light, into which we integrated the curve of the Ushuaia stage, all of which was formed out of a big and powerful lighting structure."

Pissenem delineated the top of the stage with a long line of alternating MagicPanel-FX and MagicDot-XT fixtures, and added more down the sides, interspersed between the strips of LED screen, to create the massive wall of light. Inside of this he placed fifteen angled trusses to replicate the arch of the Ushuaia stage, each of which was alternately



loaded with four MagicBlade-FX and a MagicPanel-FX unit. Six truss towers located far upstage each carried half a dozen more MagicBlade-FX, while a long, stage-wide row of MagicDot-XT was located in front of the DJ booth.

“Our challenge was to make each of the six DJ’s sets different from each other and special to themselves, all in the space of one evening. I therefore chose to hide the truss a little and to conceal the fixtures until I was ready to use them.

“We then added a different product/feature to each DJ set and gradually built them up over the six acts until, by the time the headliners, Afrojack and Hardwell, were playing, the whole rig was in full use and the crowd were going wild.”

“The MagicPanel-FX were really good for this as they are unobtrusive in appearance but have the versatility to do so much within each fixture. I could conceal them until the moment I needed them and play with their appearance so they never looked the same way twice. Each time I moved the MagicPanel-FX it really changed the appearance

of the design, and the design itself took on a different appearance with a real three-dimensional depth when viewed from different angles across the arena.”

Pissenem used the MagicPanel-FX to create incredible aerial effects including broad beams of coloured light with slow, sweeping movements as well as fast and furious activity, and utilized the graphic patterns, shape and orientation of the MagicPanel-FX and MagicBlade-FX to add more visual interest and eye-candy, which reached out into the audience and drew them into the party. The MagicDot-XT was utilized to full effect in undulating waves in front of the DJ booth.

“I needed something really powerful to deliver that overwhelming ‘wow’ factor and hold its own amongst the LED screens,” he says. “The Ayrton fixtures were amazing in this process as they were strong, powerful, versatile fixtures that allowed us to form the arch shape and to create so much more light.

“Not only are they extremely powerful, but the way they move, and the way you can use them as decoration is really, really helpful.



"We kept the same Ushuaia recipe for Paris, but created a different show with same ingredients. The most essential of those ingredients was using the same team: Bertrand de Saint Pern, my technical director who is brilliant and the one who makes everything happen, production manager, Caroline Harrington; Ian Woodall, technical manager and, Leon Van Empel from S Group which has been our rental supplier at Ushuaia for the last six years and who, as ever, came with everything I asked him to bring...it's good to be surrounded by these crazy people!

"And for this reason the partnership with Ayrton was also essential: Yvan Péard is as passionate about what he does as I am, and I really love working with him for that reason.

What is important for me is to keep the human touch. Yvan is passionate, creative and a genius, so I am very happy to shake his hand and find a way to create something big together. If you put two chefs in a kitchen there is bound to be an explosion of creativity. Paris is a personal passion project for us both and it has to be fun. You dedicate all your life to this work so it has to be with people you like and respect, both in your own team and the people you work with.

"I love the Ayrton brand and have been used to working with them for years. When I want to create new effects or ideas with the light, I know Ayrton works in a way that will produce something amazing."

YOANN PELLETIER ON TOUR WITH GÉRALD DE PALMAS

in a forest of MagicDot-SX



Text: Monique Cussigh from
the webzine Soundlightup.com
Photos: © Yoann Pelletier

For the tour of artist Gérald de Palmas, the lighting designer Yoann Pelletier had the task of creating a visual design using only light, breaking with the trend of video and stage scenography. He worked mainly with white, with the finesse of the beams, subtle reflections, and a forest of Ayrton MagicDot-SX perched on top of poles with moving supports, which defined the space and generated beautiful scenes.

An interview with this young (32 yrs) lighting designer, with a promising future, who has already collaborated with the most noteworthy French lighting designers.

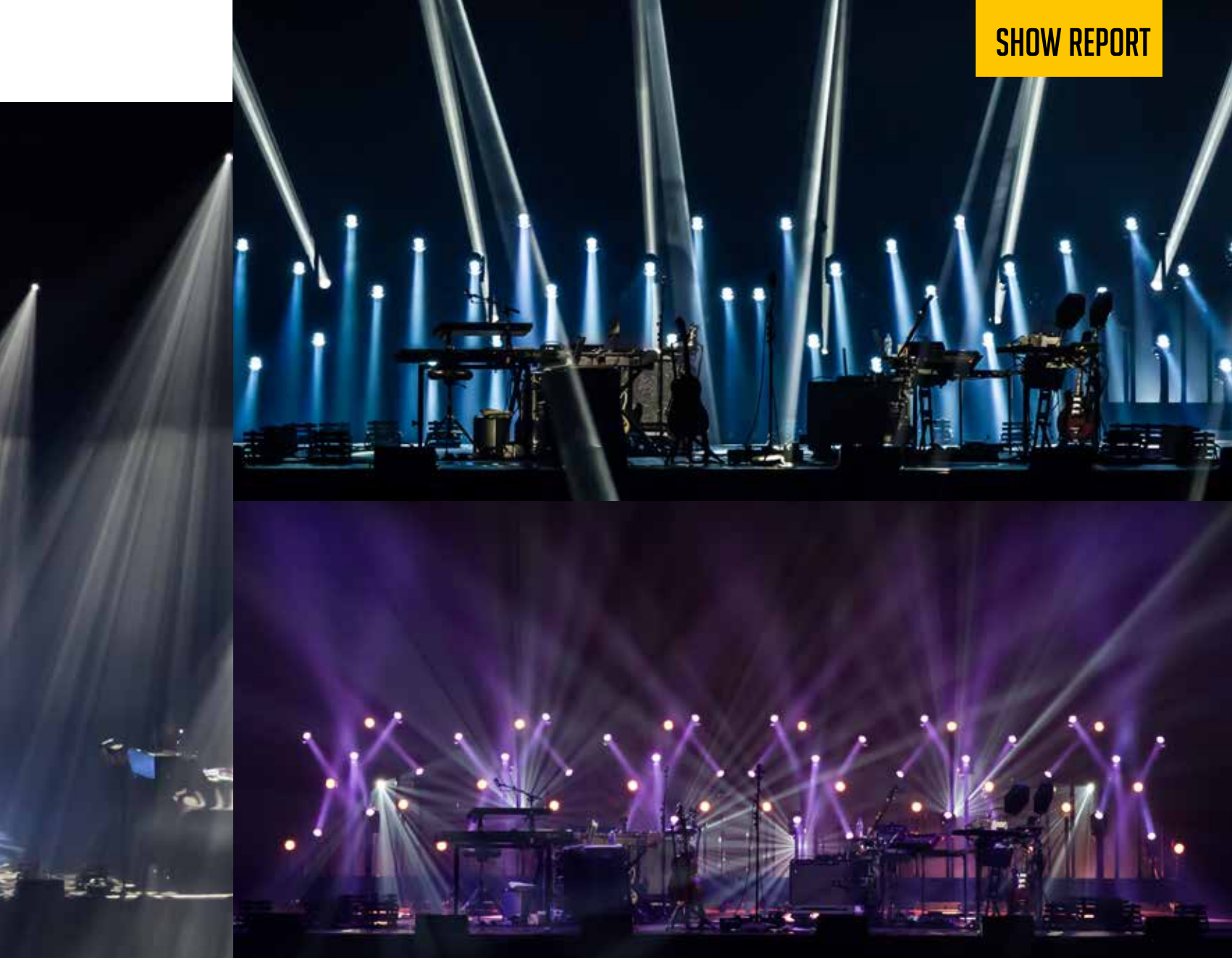
Yoann Pelletier, who is this guy?

Passionate about light since his childhood, Yoann learned lighting design on the job, working freelance for lighting vendors. He's interested in everything, from production deployment, equipment maintenance, rigging... He spent some time with Skynight, the

biggest full-service rental company in Romandy, Switzerland (Yoann is from the border), as stage manager, grandMA operator, as well as being responsible for the conventional fixture inventory. But his career really started when he got his foot in the door with the French production company TS3, called to replace on the fly the tour manager of the Adamo tour.

After a series of jobs as stage manager and console operator for about a dozen years, TS3 offered him the job of lighting designer for a tour of the Brazilian dance troupe Le Ballet des Rois, which he still takes care of, on-and-off, throughout the world.

He then collaborated with 213 Production and Dimitri Vassiliu on Superbus, Calogero, Pascal Obispo and Gérald De Palmas, but also with Jacques Rouveyrollis for the concerts of Gérard Darmon. In 2014, 213 Production asked him to create the design for Gérald de Palmas' Best Of Tour, which he accepted enthusiastically and with the encouragement of Dimitri Vassiliu, who was not available for the job.



De Palmas – 2016 version

A year and a half later, Yoann signed on again for a big tour of 70 dates in France that combined theaters, large arenas and, finally, the 2017 summer festivals. During the creative process, the French artist, songwriter and traditional-pop singer expressed a desire for an environment of beams to replace the physical scenography. To meet this challenge, Yoann sought freshness through the renewal of beams and gobos, taking the risk of integrating many different fixtures into his kit: spots, latest-generation hybrids paired with with moving mirrors, beams to create depth and, in particular, trolleys of MagicDot-SX fixtures. These small single-source moving heads were mounted on poles, like a forest of pixels, that allow the beams to pass through.

Yoann Pelletier: "Over the course of the proposals submitted to him, Gérald De Palmas clarified his request. He wanted light, no scenography with modern, linear or geometric shapes, no old-school sources, no saturated colors, but white... mainly white, anyway. In short: he wanted beams, lots of beams. Gérald is an artist who re-invents himself on every tour. He does what he does for fun and is always seeking to innovate. This year, he replaced the drums with electronic sounds and created his arrangements with synths

and drum machines. It is interesting artistically because it is new and this allows him to always have fun on stage.

In terms of lighting, he is very attached to what he loves. So I stick with mainly white or pastel light, and especially no saturated colors – except the red that he allows me to use on one tune. At first this confounded me – because I like to build my lighting designs starting from the elements of the scenography – but this request finally allowed me to create different palettes focused on the finesse of the beams and colors.

A lacework of light

Yoann Pelletier: "My lighting plot is simple, what makes the difference is the work put into the programming and the use of the trolleys with MagicDots as a principal element, which creates a visual identity for the tour. I tried to create elegant lighting that reflects the visual idea of the album and the attitude and image of the artist. I was looking for freshness in the renewal of the beams and gobos, taking the risk of using a wide variety of new fixtures: spots and hybrid projectors in the medium power range... fixtures offering different gobos to increase the possibilities."



Hooking up with Ayrtton

SLU: How did the idea of the trolleys of MagicDots come about?

Yoann Pelletier: "Fairly early on in the design, I came up with the idea of having the trolleys with all these pole stands, each with a small source atop it, in order to have many beams, a real forest of tubes like a patch of reeds that let light through and create, if not scenography, at least a visual identity for the tour. So I looked for small fixtures that would fit that concept.

SLU: And you found the MagicDot-SX

Yoann Pelletier: Yes, I like this fixture because it is very compact and it puts out a lot of light. Thanks to its very fast linear zoom, it can be used for many applications, many

events. It is an effective fixture. I love the speed of its movements, while the continuous rotation allows me to create innovative effects.

SLU: What effects, for example?

Yoann Pelletier: Thanks to the unlimited rotation in tilt, you can direct the light towards the base, at the yoke. It becomes just a pixel and brings a small point of modernity. Then it is enough to raise the heads just a little bit so that the beam comes out.

Another really cool effect is produced using the display at the front of the bottom of the yoke. Since it is reflective, when you aim the beam at it, the beam splits. I used this effect again and again. The Dot lights its own display. It's subtle, but nice. You should almost stick a little mirror on it (laughing).



SLU: How many did you place on each trolley?

Yoann Pelletier: There are six, alternating with four FL 650s, all mounted on poles at four different heights. This is really a do-it-yourself rig (he laughs).

For the trolleys I used the lids of old flight cases that were left around at Skynight, long flight cases measuring 183 cm in length by 64 cm in width. I cut, I fitted, I drilled holes and mounted the poles myself. I mounted the casters underneath and, to strengthen the whole thing, I doubled the bottom with a second wooden board. The tubes are classic, interlocking pole-mount tubes. The trolleys are transported by adding more tubes to the sides of the flight cases for safety, while the two highest MagicDots are removed. This assembly held up pretty well. I'm pretty satisfied with my tinkering.

From a scenographic point of view, the trolleys are mobile, which allows me to have them upstage, behind the group, or positioned around the artists. Their positions have never been identical from one venue to the next, as they are adapted to the width of the stage.

There are five different positions in all, which makes it possible to vary the scenes. "

The wireless DMX

SLU: How do you get power and control data to the fixtures on the trolleys?

Yoann Pelletier: "There is a 6-circuit Socapex multicore that runs out to every trolley for the MagicDot-SXs, the FL 650s and the LED arrays of the festival kit. The DMX is transmitted wirelessly to the MagicDots, which incorporate a Lumen Radio receiver. We have three Swisson transmitters, because the gear on the trolleys is separated into three universes, and the DMX is then relaunched over cable to the matrices of LEDs from the DMX-output of the to the last MagicDot. It's quite convenient.

SLU: You are certainly one of the first lighting designers to take the risk of using wireless

DMX on tour. Personally, I have never met anyone else who has. Was the connection reliable?

Yoann Pelletier: Yes, we just encountered dropouts with one unit. We talked about it with Ayrton. It may be a compatibility problem between the Swisson transmitter and the Lumen Radio receiver. Normally, Swisson is compatible with both Wireless Solution and Lumen Radio receivers, hence the advantage of investing in Swisson for a lighting company.

SLU: You weren't able to identify the cause of the problem?

Yoann Pelletier: No, because it was a very random occurrence on a single unit, and it happened very rarely. The Dot was in a fixed position, restarted a little behind and returned to its place. My eye saw it but it was never a problem for the show so, in the end, I could live with it.

For me the wireless DMX was a perfect solution that worked very well. We still had a backup, running DMX between all the MagicDots to be able to run them wired, just in case. It was enough to put a 30 m cable under the trolley. We couldn't multiply the risks too much. We already had quite a few new fixtures. "

A touch of time code

Gérald de Palmas uses Ableton as a sequencer for his electronic instruments and when he found out that it is possible to synchronize the lights with the music, he liked the idea a lot and he asked Yoann to synchronize some cues.

Yoann Pelletier: "I jumped right on this request. It was an opportunity to try it. I had experience with this on the grandMA but not yet on the Hog. I immediately thought of using the time code generated by Ableton, the easiest way to satisfy Gerald quickly,



leaving me time to look for MIDI triggering possibilities that could work well. I took advantage of the month before the tour in November to try it. So, I used time code to synchronize the starts, some cuts, and some breaks during the songs. It was a learning exercise as an experiment and it allowed me to get rid of the intercom and the count by being synchronized with the stage, but nothing more. I run the major part of the show live. If there were no adrenaline, there wouldn't be any fun (he laughs)! Also, Gérard really plays live, and you must have the faders at your fingertips to follow him and get there at the right time. It's just a little help, but the show is still very much live!"

From theaters to arenas, a well-studied polymorphic lighting rig

Because he also fills the role of stage manager, the other constraint to which the lighting designer had to adapt is the disparity of the sizes of venues on the tour. To go overnight from the 10 m stage-front of a theatre to the 20 m stage-front of an arena demonstrates the planning that Yoann was able to do well beforehand, which he integrated into the creation of his lighting plot.

Yoann Pelletier: "I planned from the outset to be able to expand the design for the arenas, with very few extra fixtures. Everything had to fit into one truck.

My lighting plot was designed in such a way that I still tour with the same show, whether it uses a small rig or the complete kit. The MagicDot-SX trolleys were also designed for this idea of expanding the set."

Conclusion

Using few fixtures in the lighting kit – 11 spots, 6 hybrids paired with 6 motorized mirrors, 6 washes and 39 LED panels, as well as 36 MagicDot-SX – Yoann Pelletier shows a gift for creating versatility with elegance. It takes us back to the idea of the all-lighting designs of the eighties, but with modern style. He has the talent to deploy the MagicDot-SXs in 1001 ways, while these fixtures lend themselves perfectly to the application, mobile on their wheeled trolleys, under the gentle heat of the FL 650s.

He has the imagination to propose subtle reflection effects to multiply the beams. With the choice of his sources, he knows how to overlap wide beams and maintain separate planes. He fills the space with light, always with fluidity and transparency. His light is neat, distinguished. Yoann does not play on the power of the beams, but all in finesse so that the light breathes and that the show evolves in a harmonious environment. Loaded with talent, Yoann Pelletier also has the passion, precision and the stuff of a great designer. It is understandable why he's won the confidence of Dimitri Vassiliou and Jacques Rouveyrollis.

MINIPANEL-FX



MINIPANEL-FX CREATIVE SOLUTIONS

MINIPANEL™FX is a versatile new multi-function and multi-use luminaire that combines the same main features and essential components as the MAGICPANEL™FX in an ultra compact format. Fitted with four squared 65mm lenses, the proprietary optical zoom system ensures a 15:1 zoom ratio, with a wide range of 3.6° to 53°. The crisp separation between the beams that enhances contrast, combined with an optical system using no visible moving parts and a stationary transmitting lens, offers new possibilities for creating graphical effects.

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GHIBLI



GHIBLI AUTOMATED LUMINAIRES

GHIBLI™ is Ayrton's first LED spot luminaire that is factory-equipped with a framing system designed to offer lighting designers unlimited creative possibilities without any compromise. Fitted with an LED module using a high-output, low-etendue monochromatic white light source calibrated at 7,200K, GHIBLI™ delivers a light output of 23,000 lumens in a highly compact format. The proprietary optical system, equipped with a 137 mm frontal lens, has 13 high-quality lenses, delivering an 8:1 zoom ratio and a zoom range of 7° to 56°.

www.ayrton.eu



AYRTON

Digital Lighting