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OCTOBER 2018
LIVE #13

THE DIGITAL LIGHTING EXPERIENCE



EUROVISION

Song Contest 2018

MAROON 5
CÉLINE DION
FOO FIGHTERS



BORA

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38,000 LUMENS (BORA-S)
NATIVE HIGH CRI > 90 (BORA-TC)
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178MM SPHERICAL LENS
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KIERAN HEALY PUTS GHIBLI IN KEY POSITION

For American Idol

Text: Courtesy of ACT Lighting
Photos: © ABC/ Eric McCandless



After 15 seasons on FOX, American Idol moved to ABC this year where the show's longtime lighting designer, Kieran Healy, added 50 Ghibli fixtures, Ayrton's first LED spot luminaire with a factory-equipped framing system, to the rig. ACT Lighting, Inc. is the exclusive distributor of Ayrton lighting in North America.

"This year's design for the American Idol studio shows has a moving ceiling with eight different panels," says Healy. "I don't have fixed lighting positions to key the judges since the ceiling can be in many different positions. I was looking for a new moving head spot fixture with an even field to put in the rig so I could take any pair of lights and key the judges from any angle."

Healy opted for 50 Ghibli fixtures, five of which are dedicated to keying and backlighting the judges while the balance serve as performance lighting. The fixtures were provided by PRG.

Ghibli delivers a light output of 23,000 lumens in a highly compact format. Its proprietary optical system produces an extremely uniform fat beam with no hot spot. Ghibli's selection of gobos and colours was made in collaboration with lighting designers to meet the needs of the entertainment industry.

ACT Lighting arranged a demo of the new Ghibli and other moving head spots for Healy at Volt Lighting. "LED spotlights are really just coming up to speed," Healy notes. "Ghibli immediately struck me as a great instrument. The output, even field, colour rendition and framing shutters were all important to me. It stood out amongst the other lights."

Given the Ghibli's many attributes, "the main thing for me was the evenness of the field," he says. "You need that for key lighting faces on TV, especially three judges. The colour rendition was important too: We're using 4700° Kelvin as our key colour temperature. I love how once we set one Ghibli fixture to that temperature we're able to copy it to all the other units."



That's an incredibly timesaving feature. You don't want have to set 50 units individually."

Healy also likes that "the framing shutters help contain any spill around the subjects," and he enjoys the Ghibli's "colour, gobos and speed of movement" as theatrical lighting.

Healy uses other Ayrton fixtures on American Idol as well. "The upstage vertical screen splits four ways horizontally and vertically to expose three different light walls when the screens are in different positions," he explains.

"Ayrton MagicBlade™ and MagicPanel™ fixtures, hung vertically, are revealed to create beam effects and eye candy for various numbers."

Healy has had an enviable career in lighting design. He was lighting designer for The Who at the age of 22 and soon counted The Rolling Stones, Genesis and ELO among his touring clients. Since he left the nomadic life for television, Healy has been nominated

for 16 Emmy Awards taking one home in 2009 for American Idol. He served as a Television Academy Governor representing the Lighting, Camera and Technical Arts Peer Group from 2012-2017.

So it's high praise indeed when Healy calls the Ghibli "definitely a go-to light" in his lighting kit from now on.

"It's not just a theatrical luminaire," he says. "It's a moving spot head that's able to key light people. And the reliability of the LED engine is very important, knowing you'll get exactly the same white light out of each unit."

Healy's team on American Idol includes Programmer Harry Sangmeister and Lighting Director Don Winters.

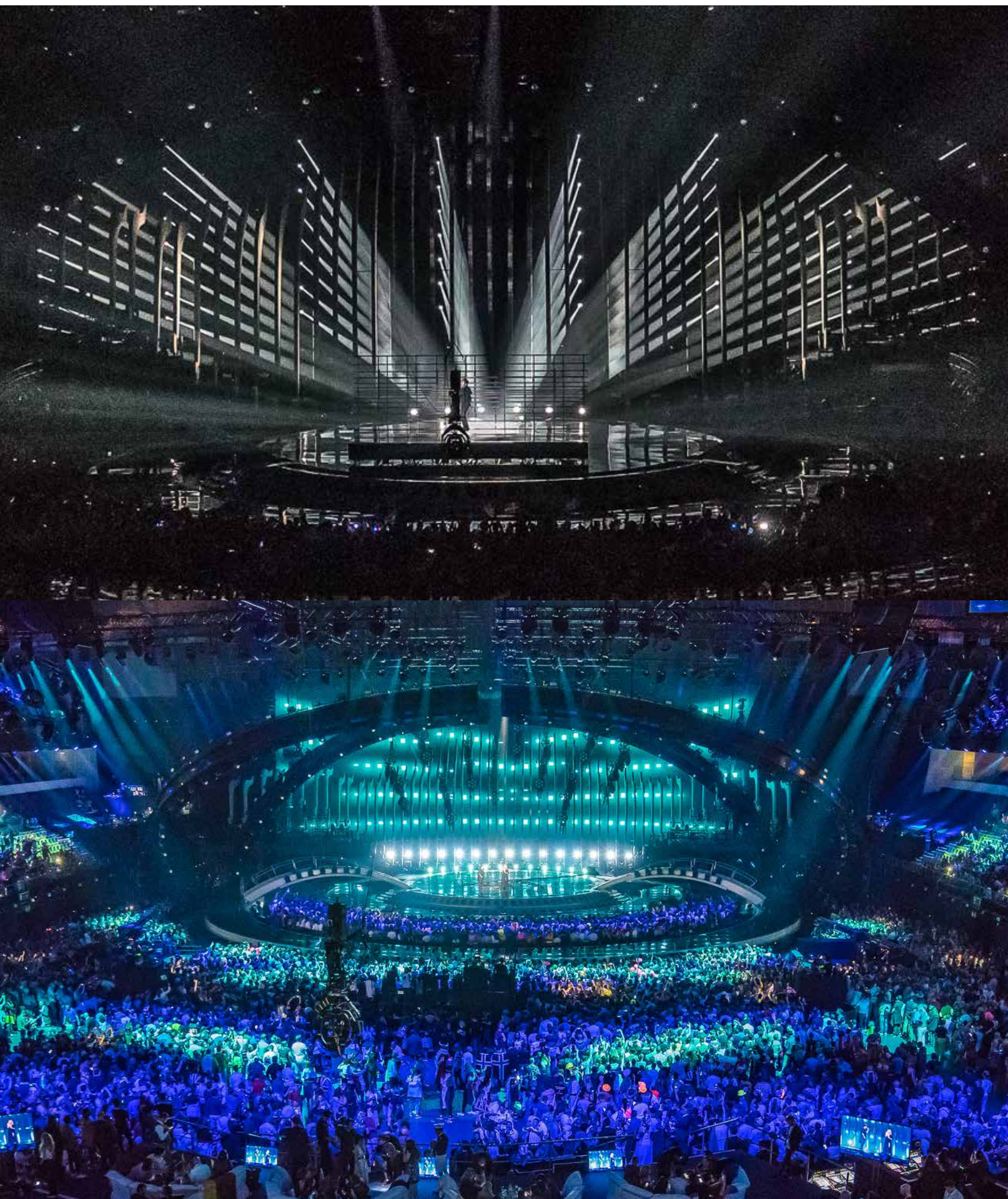
AYRTON ADDS ARCHITECTURE TO APPELT'S

Eurovision splendour

Text: Julie Harper
Photos: © Ralph Larmann









Ayrton is extremely proud that lighting designer, Jerry Appelt, chose more than 700 Ayrton fixtures for his stellar design at this year's Eurovision Song Contest.

Appelt chose not to incorporate any video element in the show, instead returning to a lighting-based design in which Ayrton fixtures were a key creative feature adding depth, architecture and variety to the visuals.

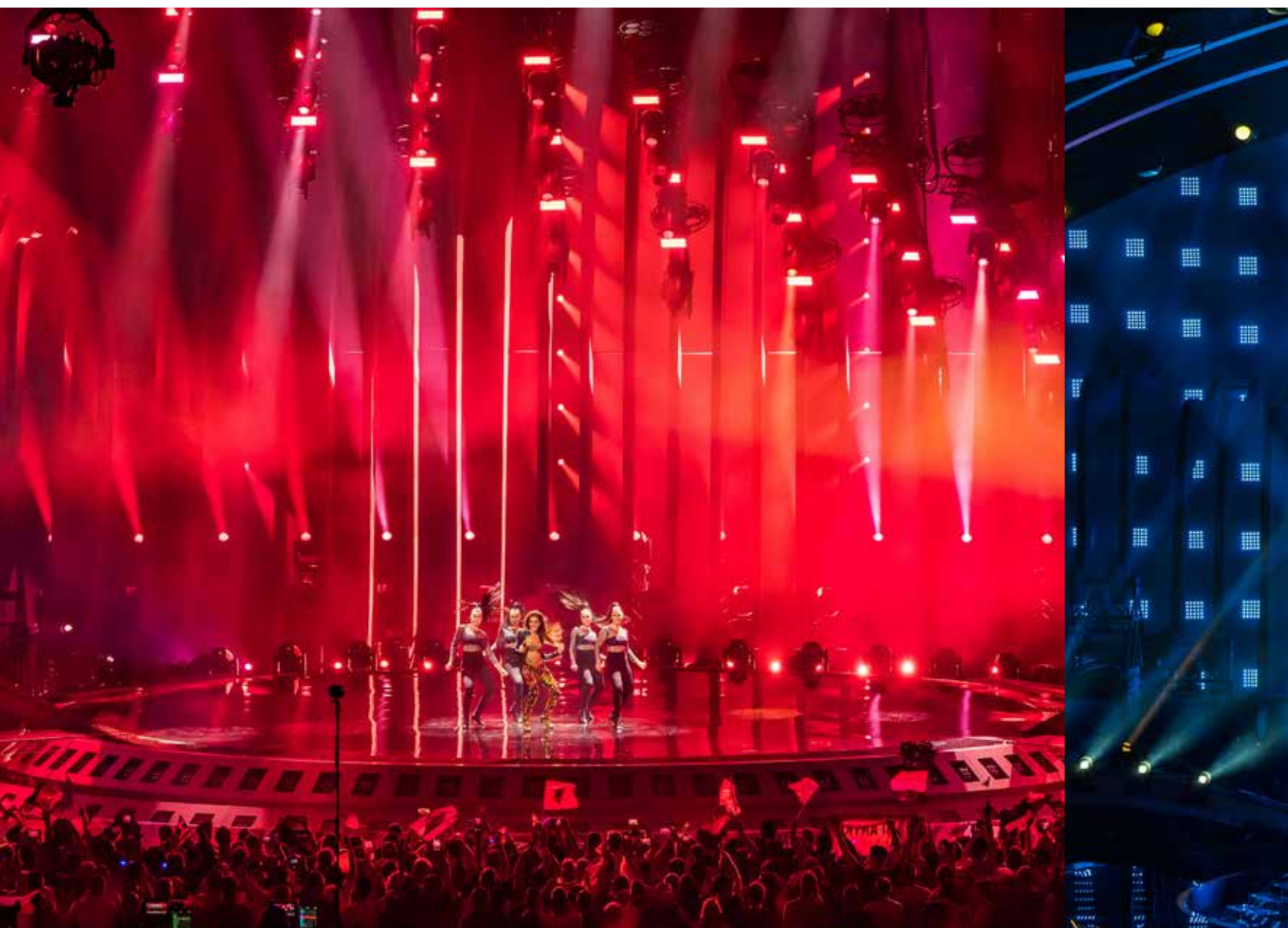
With over 2000 fixtures using 300 universes and 150,000 channels, Eurovision is the biggest production in the world and demands the highest production levels.

"The exemplary cooperation with Ayrton was vital for the success of the show and the almost 800 fixtures from Ayrton gave Jerry an important addition to his toolbox, enabling him to create a magnificent, multi-layered design that was absolutely needed to master this beast without having LED screens or any other video canvas in our set up," says ESC Head of Production, Ola Melzig.

"And guess what, we did not miss video for a second of the whole eight hours of spectacular broadcasts we created in the wonderful city of Lisbon."

With so many unique performances in one night calling for a different look for each one, Appelt needed fixtures that would give him plenty of variety and choice, and the ability to mix it up for each number. He also needed fixtures that would deliver total reliability in the huge rig, and under live conditions with such a large global viewing numbers.

Appelt, who has lit the ESC extravaganza for three consecutive years, chose Ayrton because the entire product mix offered exactly what he needed for such an ambitious project: small, lightweight, powerful lights with a great optical efficiency and, moreover, absolute reliability. "This all matters not only for my creative work but also in terms of a hassle-free production, load, static, power consumption, output, service and labour cost, etc, none of which should be forgotten, despite not being visible on stage," confirms Appelt.



The aesthetic surrounding the deep circular stage of Florian Wieder's ambitious set relied upon the three-dimensional interplay between strong backlighting, a series of flowing wooden vertical ribs and a back wall of 351 Ayrton MagicPanel™FX fixtures rigged on a custom-built aluminium wall, fabricated and installed by Ampco Flashlight.

MagicPanel-FX is a 5x5 LED matrix fixture with Ayrton's revolutionary optical zoom system delivering a 3.5°- 53° beam spread, and continuous pan and tilt capability. Its square lenses offer exciting design possibilities from interaction with beam shape and colour blending to create unique 2D graphic and 3D volumetric effects.

The MagicPanel-FX were used to create a large variety of effects that gave bespoke looks for each entry of the 43 countries taking part.

This included using the face of the MagicPanel-FX to make starcloth-style twinkles, pixel-mapping effects and run video layers to act as a low resolution video wall, as well as dramatic beam effects through the scenic ribs.

Ampco Flashlight installed the wall with millimetre accuracy, using laser guidance precision to position each of the MagicPanel-FX fixtures to ensure perfect symmetry. "We were able to make some great looks with the MagicPanel-FX which were key to the architecture of the design and added great depth to camera shots," says Appelt.

"The MagicPanel-FX wall was used very subtly with no temptation to blast the audience with their full power," says Marc van der Wel, co-production director with Marco de Koff, for Ampco Flashlight. "Jerry used them in a way which was appropriate to each act, with maximum effect delivering a totally different look for each performance.

"On some numbers a scrim was dropped in between the wall and the artist, and the depth effect from a combination of the MagicPanel-FX and the LED strips on the wooden ribs was amazing. It goes to show the quality of the lighting designer and what these fixtures can do in the hands of an artist like Jerry."

Also embedded in the back wall, interspersed among the MagicPanel-FX were 64 Ayrton



Mistral™-TC LED spot fixtures which were used to create powerful rays of light that emerged from the deep end of the stage through the entire arena. "This was the most surprising and convincing fixture onsite for me", comments Appelt on his experiences with the Mistral-TC. "I would have never expected such a relatively small-looking, light LED spotlight to have such a convincing output and vast range of features. Even the quality of light is second to none."

Ninety-six of Ayrtón's newly released MiniPanel™FX units – a miniaturised 2x2 configuration of the MagicPanel-FX- were embedded in two rows around the sloping front fascia of the main stage facing the audience. "The MiniPanel-FX were just the right size for this and gave a beautiful effect," says van der Wel.

"Those Minipanel-FX fixtures fitted really well into the shape of the stage, arranged in two lines with a railcam in between, and were instrumental in transporting the look and idea from the backwall to the mainstage," added Matthias Rau, ESC Technical Manager Lighting and Production Gaffer. "The diversity of use was especially important in making

every song look different: big beams with 4 dots, wash effects or single small dots as twinkle effect. The zoom is the biggest advantage in that 'tiny' yet powerful fixture – combined with fast movements for fast effects out of the stage – MiniPanel-FX could do it all."

Out in the auditorium, the balcony fronts above the audience were rigged with 112 Ayrtón Ghibli luminaires which were used for key lighting. Ghibli is Ayrtón's first LED spot luminaire that is factory-equipped with a 100% framing system. It is calibrated at 7,500K and delivers 23,000 lumen output with high TMI30/CRI readings and a fantastic 7°-56° beam spread.

"As with all Ayrtón fixtures, Ghibli has a really nice output, colour temperature and colour intensity, all of which made an especially nice impression and proved a good choice," says van der Wel. Rau agrees: "Ghibli are great fixtures which gave us no problems onsite and were really reliable, with DMX-Modes that proved especially efficient in terms of optimum channel usage."



Thirty Ayrton MagicDot™SX fixtures outlined the outer edges of the circular downstage catwalks and were introduced to increase the dynamic with mid-air effects.

An additional 60 Ayrton NandoBeam™S6 fixtures were used in three lines for backlighting the audience in the infield. "With such a high output these LED washlights were perfect for the higher truss-trim in that area," comments Rau. "The wide zoom spread meant we could transition from beam effects to a nice wash using the same luminaires."

The Ayrton fixtures were supplied and installed by Ampco Flashlight along with the full lighting, rigging (including the customised backwall), motion control and video package. "I have to say the Ayrton fixtures are absolutely 100% reliable," says van der Wel.

"We did not have to replace any Ayrton fixtures in the full five and a half week production. It is very good equipment. Jerry Appelt is such a precise man and made such careful choices of his fixtures to gather a portfolio that worked so well together for his huge design."

Project directors Marc van der Wel and Marco de Koff, and senior project manager, Ruud Werkhoven, worked together with local Portuguese company, Pixel Light to get everything in place.

"It was a pleasure to work with Jerry's team and experience his professionalism in a project which has the highest production levels and hits the boundaries of possibility for networking," says van der Wel.

"It was a complex, challenging production – technically, artistically and politically - and very exciting for our people to be involved. We had good service and support from the manufacturers including technicians from Ayrton. We learned a lot and had great fun!"

"And I do not want to miss this opportunity to thank Ayrton for all their professionalism, both in their products and their team on site", concludes Appelt.



GHIBLI

600W PROFILE LUMINAIRE

23,000 LUMENS
HIGH CRI MODE
8:1 ZOOM - 7° TO 56°

INFINITE COLOUR MIX
FULL FIELD FRAMING
UNIFORM FLAT BEAM

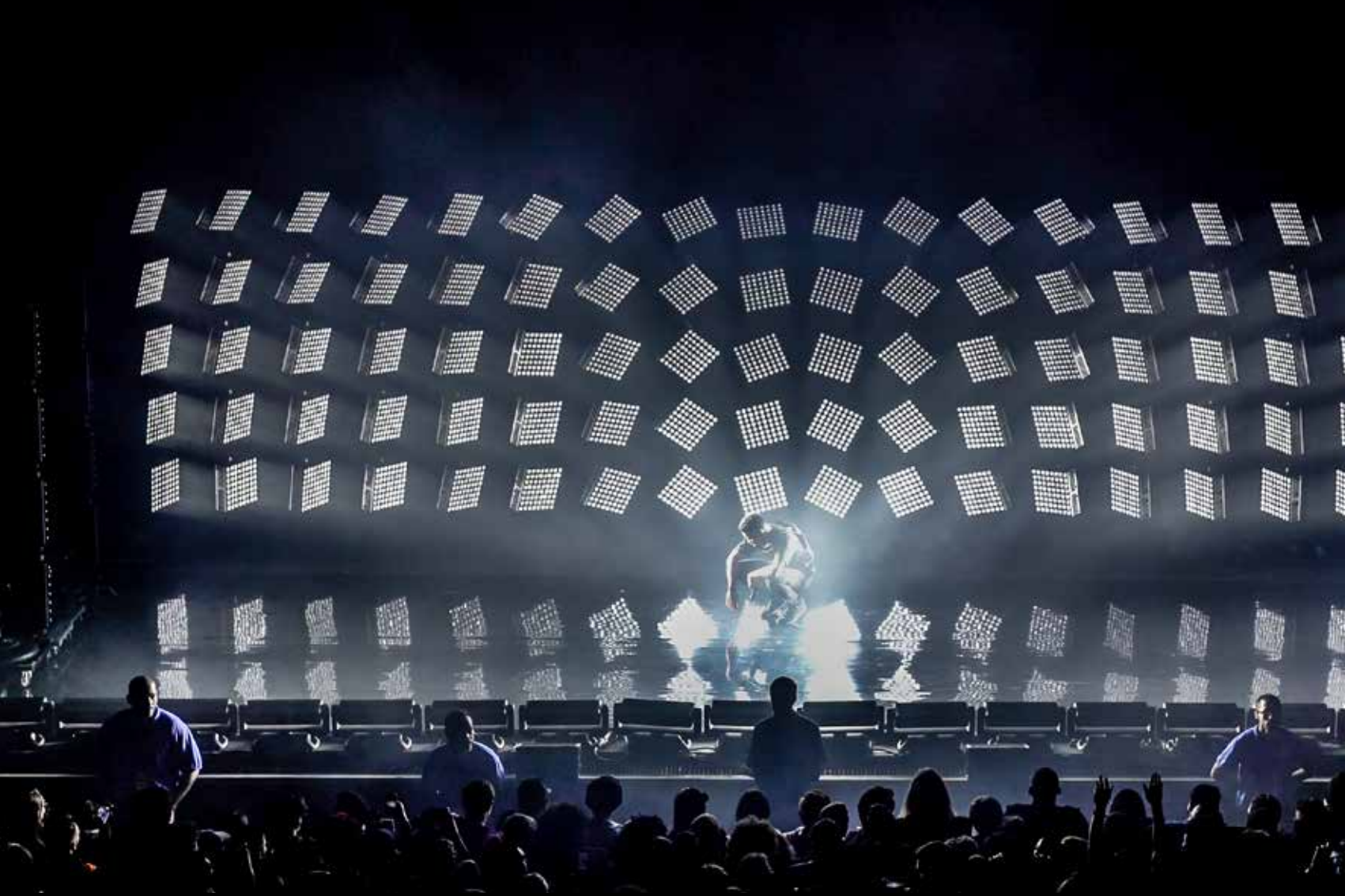
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FROM DREAMWALL TO FOREST

Defining looks for Vince Staples and Tyler, The Creator



Text: Julie Harper
Photos: © Shad Yassini

American rap and hip hop artist, Vince Staples, spent the first quarter of the year in the USA opening for headliner, Tyler, the Creator.

For performance artists as radical and dynamic as these, a lighting rig has to perform on many levels, reflecting the tone and style of each performer and each song, and supporting each artist on the stage without taking the focus away from their singular performances.

To give each of the artists a dramatically different visual definition for their respective parts of the show, two incredibly contrasting looks were devised, with Staples' performance taking place in front of a dramatic backdrop that juxtaposed cold white, stark and graphic looks, which then gave way to Tyler, the Creator's set that featured a magical forest with lots of saturated colour, Kabuki drops and star drop visuals.

Add into that mix a rig that has to disappear fast to accommodate the set change to the headline act and it is easy to see the challenges that Staples' Lighting Director and Programmer, Tyler Santangelo and Manager/Show Director, Corey Smyth had to overcome.

The solution was two lighting rigs of Ayrton fixtures, supplied by Las Vegas-based Morpheus Lights as part of the full tour package, with a bespoke floor package for Staples' set that had, as its central focus, a 10ft high back wall of 100 Ayrton DreamPanel™ Twin in a 5 x 20 configuration.

The 'DreamWall' was supplemented by two vertical side towers per side, each with 4 Ayrton MagicBlade™ FX (16 total) and an Ayrton MagicBurst™ graphic strobe unit. Eighteen more MagicBlade™ FX finished off the look as downstage groundrow fixtures. Tyler, the



Creator's headline rig included Ayrton NandoBeam™S9 fixtures on the front truss, NandoBeam™S6 units in main midstage truss and NandoBeam™S3 fixtures at stage level to uplight the trees in saturated colour, while also making use of the MagicBlade-FX groundrow from Staples' set.

For the opening act, Morpheus Lights created a modular infrastructure that enabled this complex rig to be set up downstage of the main act, and be struck in just 15-20 minutes. Mark Fetto, Morpheus' Chief Operating Officer, explains, "The first step was to develop a floor base that would allow us to efficiently stand twenty 10' sections of Tyler GT truss side-by-side in a way that would make the array of DreamPanel-Twins quick and easy to set up. Five DreamPanel-Twins won't fit inside a 10' section of GT truss so we top-mounted them on the truss.

This meant that once the truss had been rolled onstage and flipped up onto its floor base, the GT wheel assemblies could remain attached to the truss. Casters on the

custom floor bases and interlocks permitted the individual, five-fixture towers to be easily aligned to form the 100-fixture wall."

The reliance on pure white lighting was at the request of Staples who likes to be heavily involved in the design process. "Programming with one colour did pose a challenge, but it forced a creativity for each song," says Santangelo.

"The design climbed an arc: it started minimally, with the video side of the wall and simple effects like bumps and chases. Things got more complex as the show went on and there was an entirely different look for each song. By the end of the set, everything was being used to its fullest potential; we had very specific programmed hits to sounds, and lighting and video were used at the same time, so you saw both."

Santangelo notes that some of his favourite moments were the introduction of Lift Me Up where the DreamPanel-Twin fixtures, appearing in an arc around Staples, enabled



them to create a very powerful moment, and that the combination of lighting and video was extremely effective during 745 when Staples is surrounded by a giant star-field created by the individual DreamPanel-Twin 'pixels'.

Smyth also points out that Alyssa Interlude is the first moment when the audience see the DreamPanel-Twins move in real time: "It's a very special and unusual moment for an audience to see a 'video wall' move," he says. "It was one of the best mapped out moments of the show."

Santangelo explains further, "The DreamPanel-Twin was new to me. Our tour manager, Danny Wasby suggested them to Corey. I'll admit that initially I thought they would just be another gimmicky type of fixture but then when I started to explore what they could do, I realised their potential. Having the ability to control all the pixels individually allowed us to be a lot more diverse and more creative.

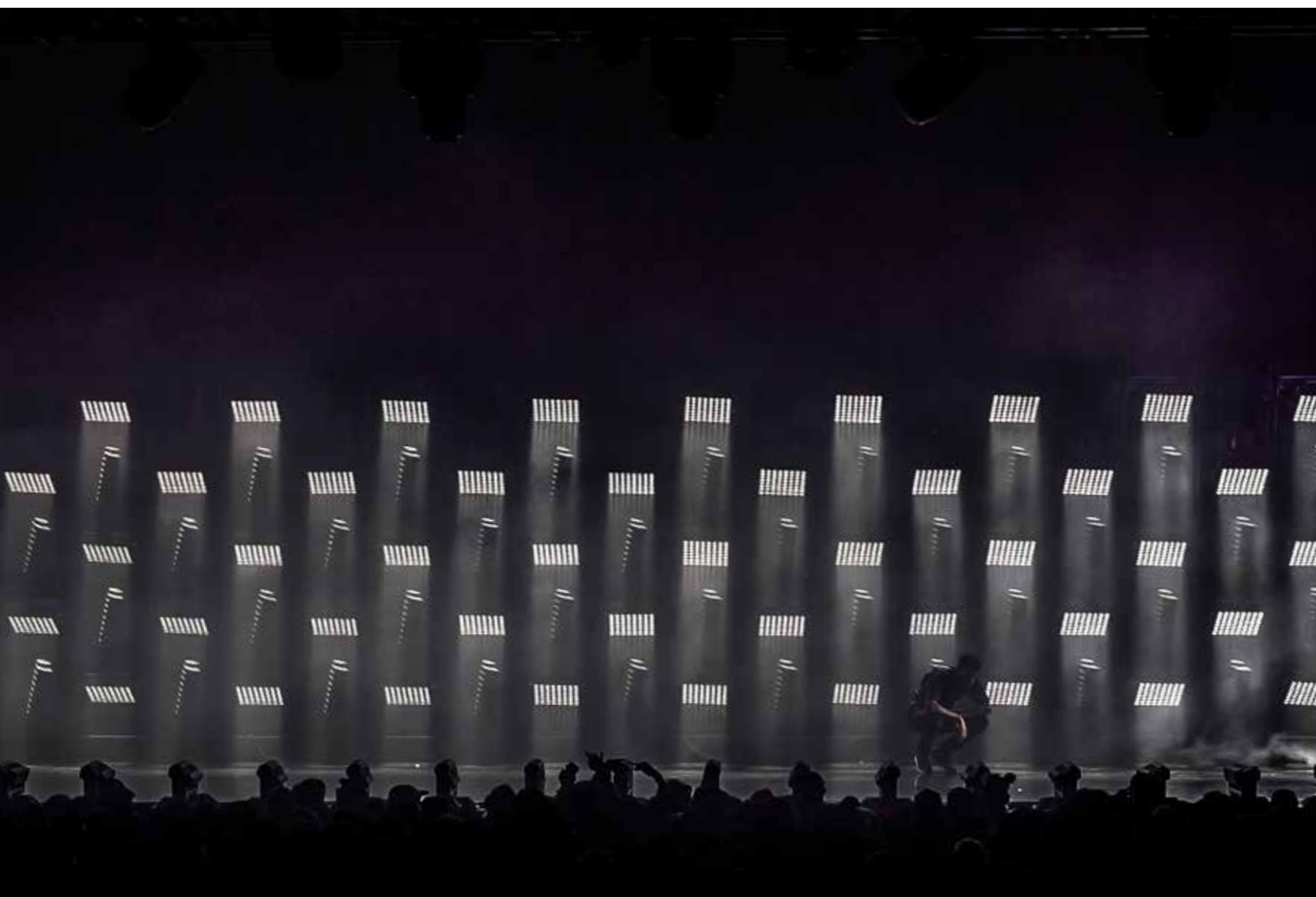
I like to choreograph the lighting to the music like a dance routine, and with the DreamPanel-Twins and the MagicBlade-FX we were able to pick up all the fine details of

Vince's music and translate them from sonic to visual form. We were able to do lots of different angles and swipes and different hits, using different parts of the rig to make the show.

Being able to use the video side of the DreamPanel-Twin and then flip it around and have a whole different world, has been really cool. The continuous spin is great. With DreamPanel-Twin, there are no limits; if you imagine it and figure out how to do it on the console, they will make it happen for you."

Both Santangelo and Smyth admit to being converted to Ayrton DreamPanel-Twins. Santangelo comments, "These fixtures are a great tool if you take the time to explore their possibilities; we imagined it and they delivered." Smyth adds, "I love the DreamPanel-Twins. I want more of them. I would like at least 300 more DreamPanel-Twins to use exclusively for the next two years."

This is the first time the Vince Staples team has worked with Morpheus Lights, which provided the tour crew as well as the lighting package, and it has clearly been a positive



experience. "We love those guys and I'll continue to work with them in the future. They are very supportive of us and our creative; that's the best part about it," Smyth says.

"It is unusual for an opening act to have 120 lights and make equal impact as the main act," says Fetto, "and for a rig of that size and complexity to have to come off before the main act. The guys did a great job of creating a look of intensity and closeness for Staples' act compared to the scenic fantasy of the main act. We all enjoyed a great collaboration to make all this happen as efficiently as possible - both artistically and logistically - and Morpheus is very proud to be able to provide the solutions, the crew and the whole package for the tour."

Ayrton's DreamPanel™Twin is a unique hybrid luminaire displaying an optimised MagicPanel™ on one side and the DreamPanel™Shift on the other. Capable of continuous double rotation on the pan and tilt axes, DreamPanel™Twin can alternate between displaying high-definition video images and 3D volumetric lighting effects. The DreamPanel-Shift side has 4,096 RGB LEDs on a pitch black background that provides extreme contrast for video rendering while the MagicPanel-R side has an

improved resolution of 64 emitters (arranged in an 8x8 matrix) to produce finer detailed volumetric mapping effects.

The 6mm pitch of the video side offers the perfect balance between the definition required to display video media on stage, the optimum screen size to enable full HD, and the greatest overall system brightness.

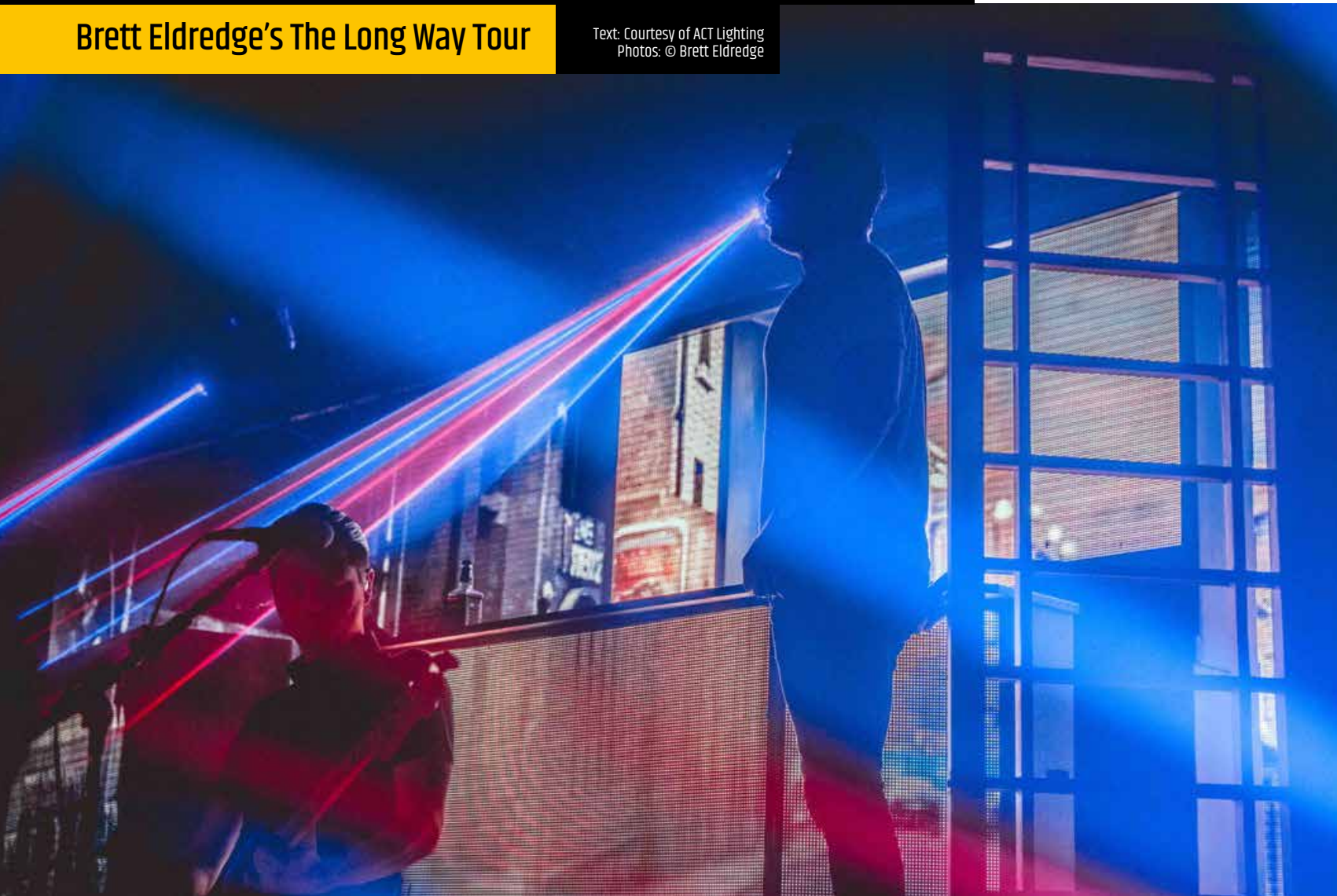
DreamPanel™Twin's two sides are controlled separately - the video side through Ayrton's new HDMI DreamPanel™HD-Box control system, and the MagicPanel by Art-Net or sACN through an Ethernet link.

Ayrton's MagicBlade™FX is an elegant rotating baton fitted with seven of the distinctive squared output 65mm fixed frontal lenses found on MagicPanel™FX, and a state-of-the-art short-stroke zoom with a 15:1 ratio for a wide zoom range from 3.5° to 52°. It shares the same quality of colour mixing and versatile effects: 3D volumetric projections, variation between the colour-rich luminescent face or separated points of light... with ultra-tight beam projection or wide angle wash from a unique zoom system with no visible moving parts.

PREMIER GLOBAL PRODUCTION PROVIDES GHIBLI FOR

Brett Eldredge's The Long Way Tour

Text: Courtesy of ACT Lighting
Photos: © Brett Eldredge



As soon as Nashville-based Premier Global Production took delivery of 26 Ghibli™ fixtures, Ayrton's first LED spot luminaire with a factory-equipped framing system, they quickly sent them on tour with country music singer/songwriter Brett Eldredge.

The Long Way Tour is Eldredge's first headlining tour, in support of his latest single of the same name, the first leg of which kicked off in April. Premier Global Production, which provides lighting and staging equipment to some of the biggest musical acts in the world, obtained the units from ACT Lighting, Inc., Ayrton's exclusive North American distributor, having already had 60 Ayrton MagicBlade fixtures in its inventory prior to purchasing Ayrton Ghibli.

Ghibli delivers a light output of 23,000 lumens in a highly compact format. Its proprietary optical system produces an extremely uniform fat beam with no hot spot. Ghibli's selection of gobos and colours was made in collaboration with lighting designers to meet the needs of the entertainment industry.

Lighting Designer Nick Whitehouse, one of seven partners in Fireplay, explains the storytelling scenario of the show. "Another of our partners, Kelly Sticksel, was Production and Show Designer for the tour. He took the lead in creating the different seasons of Brett, each showing a different side of Brett's personality. The narrative is fun and engaging for the audience, and the videowall backgrounds and the props placed in front of them help define the various moods and environments."

The goal was to design "theatrical-style lighting that would highlight the video set and props then take you into an almost pop music show," Whitehouse says. He also had to consider the tour's budget, size and the long-term efficiency and servicing of the equipment.

"One of the production manager's stipulations for lighting gear was reliability and easy servicing," he reports. "He insisted we find LEDs that would do the job. But I wasn't happy with the LED profiles I'd used, so I asked ACT Lighting if they had anything new. They showed me the Ghibli and put it up against other lights, and I was really impressed.



I really like Ayrton products and quality. Ghibli was a nice size and weight; it was an LED source that kept up with the brightness of a 1200W fixture, and the beam looked great too."

Twenty-three of the Ghibli units on tour are active fixtures and three are back ups. "They act as spot fixtures for theatrical lighting on the set, Brett and the band, and they deliver effects – including aerial big-beam looks – and textures on the stage. They're real workhorses," says Whitehouse.

According to Mike Marcario, a Lighting Designer and Programmer who serves as the Board Operator for the tour, six Ghibli fixtures hang in the upstage truss and seven in the midstage truss. Six T-bars hanging off the upstage truss at different lengths have a Ghibli unit at the bottom of each pipe. Downstage left and right are floor-mounted stick truss each with two Ghibli fixtures inside.

"We're pleased with the Ghiblis," says Dominic Smith, Lighting Designer and Programmer

for the tour and also Creative Director at London's Neon Black. "Ghibli is a perfect fit for theatres and small arenas. It stands up well against discharge sources. Its flat field is beautiful, it renders colour very well, it doesn't want for brightness and it focuses well. It also has nice sharp gobos and a good selection of break ups. It offers all the tools you need in a moving spot."

"I'm very impressed by the fact that for the first leg of the tour we left with 23 fixtures and came back with the same 23," says Marcario. "We had no need of the spares. That's a testament to the reliability of Ayrton. I hope to use Ghibli in future lighting designs that I'm part of."

"The end results have been fantastic – I'm really happy with the Ghiblis," says Whitehouse. "I'll absolutely use them again."

Eldredge's The Long Way Tour resumed in June and will play dates in the US and Canada through October.

WHAT NOW FOR AYRTON ?

MagicBlade-FX tours with Sylvan Esso



Text: Julie Harper
Photos: © Lesley Keller

One of indie pop's most exciting young bands, Sylvan Esso, is making waves on both sides of the Atlantic, having played top venues across North America last summer, including the Fox Theatre in Oakland, the Hollywood Palladium, Brooklyn Steel New York and Prospect Park, before completing a European tour in support of their second album, *What Now* in the autumn.

The dynamic duo engaged production designer, Zach Sternberg - who has been with them since their first album in 2013 - to devise an equally exciting and dynamic set and lighting design capable of handling the 'crazy spaces' they played on tour, with venue capacities that ranged from clubs to theatres.

Sternberg based his design around a giant cantilever system of custom trapezoidal truss attached to six weighted carts, each of which carried 4 new Ayrton MagicBlade™-FX fixtures which he used to define the geometric



shape. The result is a sculptural element formed of a series of chevrons, the outline of which had been present in Sylvan Esso's first tour as a static LED array.

"Nothing is horizontal or vertical," he says. "All the carts, trusses and fixtures are at different angles in all three planes which gives me a great starting point to break free from the limits of conventional linear LED battens. The MagicBlade-FX give us more creative freedom as we can use them to mimic the structure, then break the geometry of that structure with their movement, or even make it 'disappear' by zooming all the MagicBlades out and pointing them at the audience. It's a really fun design to play with, to be able to affect the perspective as well as the structure, and the MagicBlade-FX are the key to making that work."

Sternberg approached the design of Sylvan Esso's show knowing he wanted a reliable pixel solution which has been a signature feature of the band's image since the beginning. He also determined there would be no front light, so the band would only be

lit from the side and the back which, in turn, allowed a strong emphasis to be placed on the geometry of the lighting itself, so was very careful in his choice of fixtures.

Sternberg is familiar with Ayrton fixtures having used them on several one-off shows and festivals in the past: "I know Ayrton products and they are by far the most superior products out there," he says. "So when we specified the MagicBlade-FX for what I had in mind for Sylvan Esso, it was a 'do-or-die' fixture. Everything else could be substituted but not the MagicBlade-FX. There is nothing else on the market that has that beautiful big square glass lens and the capabilities that gives.

"The way the MagicBlades are rigged, paired with their features, allows me to use them as an effect light as well as a wash. We can get big beam effects or use it to create structures in mid-air; zoom it in to act like a standard LED batten or zoom it out to look like stars. I can splay them out or create a cage around the band, or use just one pixel from each MagicBlade to focus on and illuminate each band member.



"They allow me to render nice colours on people - which is not the case with many digital lights created for effects - and in the mid-way, no matter what angle you are viewing the fixture from, the colour mixing is always consistent.

To have one light that can do all that eye-candy, reflect the structure of the set and, in another moment, also be able to light the band is great. No other light could accomplish what I ended up doing with it! It's a proper, functional lighting tool."

Sternberg programmed the show on a Chamsys console with the 24 MagicBlade-FX used mostly in extended mode. "Everything is programmed to a hyper-specific extent because the band likes the idea of having an operator with organic reactions to flow with their electronic music.

I treat each LED on the MagicBlade-FX as an individual fixture, plus the pan, tilt and zoom, so my show is programmed with several hundred fixtures in terms of MagicBlade alone!

Each pixel is really incredible - bright enough for a single light on a band member to be enough in several numbers."

The MagicBlade-FX units were part of a full floor package supplied by Clearwing Productions' Milwaukee team (www.clearwing.com) who purchased them specifically for the Sylvan Esso tour from Morpheus Lights as part of the first shipment of MagicBlade-FX to the States.

"The fixtures have been the workhorse fixture in our rig and have been a joy to have out on the road," says Sternberg. "In 12 weeks of touring we never had to swap out a MagicBlade-FX. Even the colours remained calibrated."

Sylvan Esso played dates across New Zealand and Australia in the New Year before they returned to North America to commence a new tour from March 2018.



MISTRAL

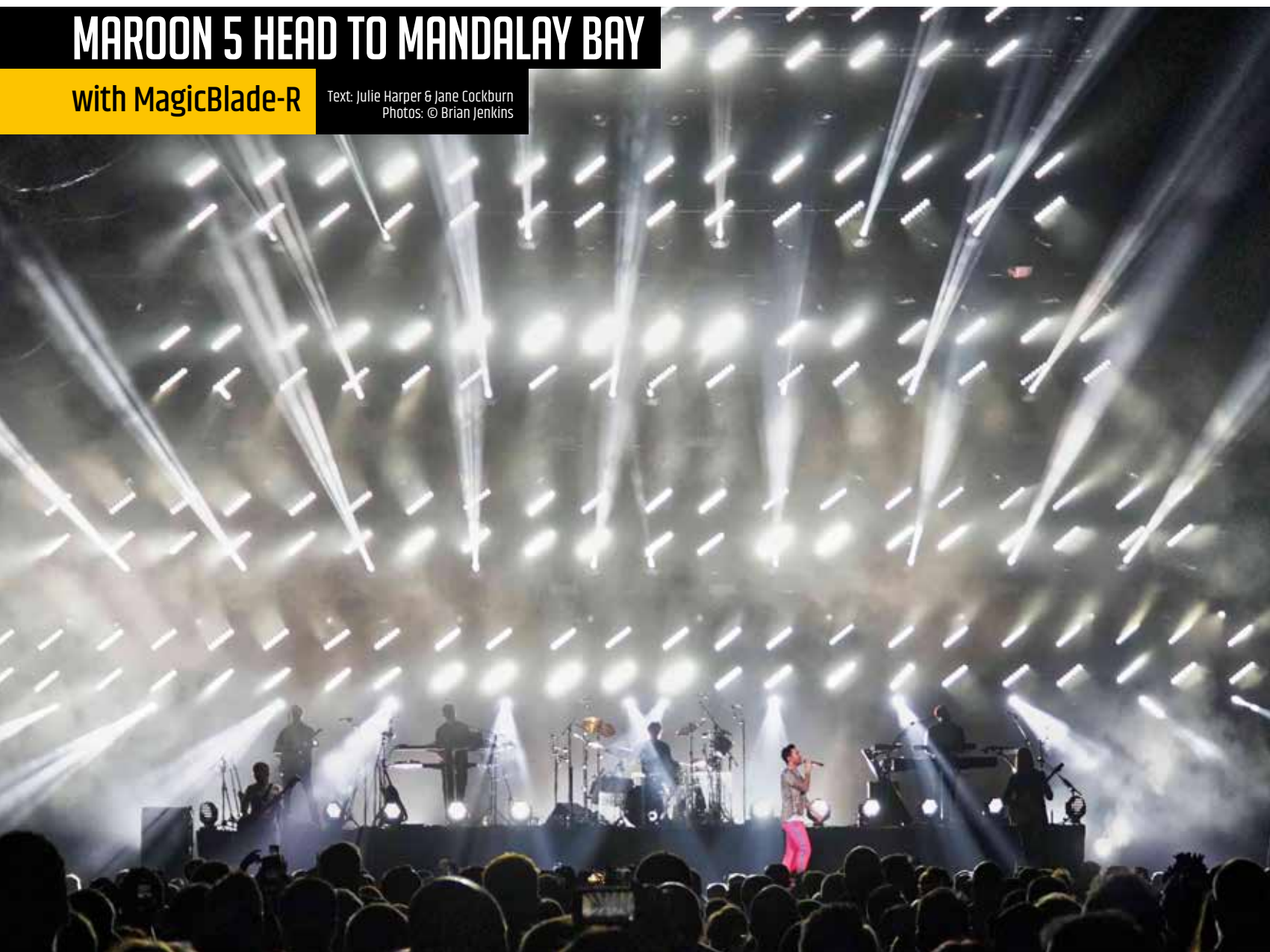
300W SPOT LUMINAIRE

17,500 LUMENS (MISTRAL-S)
NATIVE HIGH CRI > 90 (MISTRAL-TC)
8:1 ZOOM - 6.7° TO 53°

INFINITE COLOUR MIX
CREATIVE GRAPHIC EFFECTS
HIGHLY COMPACT (18.6 KG)

MAROON 5 HEAD TO MANDALAY BAY

with MagicBlade-R

Text: Julie Harper & Jane Cockburn
Photos: © Brian Jenkins

American pop-rock band, Maroon 5, well known for hits including Harder to Breathe and Moves Like Jagger, with their latest album Red Pill Blues released last November, are especially popular with Las Vegas crowds where they have played a regular New Year's Eve fixture at the Mandalay Bay Events Center for the past six years.

Brian Jenkins of Flicker Designs, a long-term advocate of Ayrton products, chose MagicBlade-R fixtures as the backbone of his lighting design for 2017's sell-out occasion. Jenkins designed, directed and programmed the show working alongside Jason Alt from Delicate Productions who handled lighting and rigging supplies, and Joe DiCarlo as crew chief. "I've worked with the guys many times and we have a great relationship," says Jenkins.

Maroon 5's annual show takes place over the two nights of December 30th and 31st: "We usually design a one-off rig for this event," states Jenkins who, for the 2017 show, used 176 MagicBlade-R fixtures rigged on horizontal trusses. "They were yoked out and double-stacked with just enough clearance so the heads would clear each other.

For this particular design I felt the MagicBlade-R would accomplish exactly what I needed for the looks I envisioned and, although 176 fixtures is quite a number for a one-off, we found enough to do the job.

I didn't primarily chose them for their infinite pan/tilt (although that came in handy... and was tastefully done!), but more for the linear looks you can achieve, and because they work well in large numbers in close proximity.

We only had about 45' of workable trim, so the use of a smaller product like the MagicBlade worked perfectly."

Jenkins used the fixtures to provide a solid base for the rig, giving each song a foundation and, as the show built, let loose with all the fun pixel-dancing tricks that designers love to program: "Getting creative with the entire pixel selection is key," he says. "The classic 'one pixel on' with offset and a slow, infinite pan is always a crowd-pleaser! And I didn't plan to use them for a truss toner but, for one song, that worked out really well too.



"Much of the time I treated all the MagicBlades as one big fixture instead of 176 individual units. This is possible when using large amounts of Ayrton products – they really shine when grouped as a whole. Ayrton has found a huge niche market and, while many have attempted to copy them, very few have succeeded in getting the same results as the 'Magic' line of fixtures. Over the years they have proved reliable and hold up well.

They are also easy to acquire, as many companies have invested heavily in these products."

Jenkins used a grandMA2 to control the lighting, with a few creative layout views to achieve most of his looks. "Although the on-board fixture macros have inspired some ideas, we usually don't use them, as we can usually create more complicated looks with a little extra programming 'elbow-grease'," he says.

"For most of us programmers, it's just taking the time to create groups to isolate columns, rows, pixel orders, pixel groupings, creative selections, different layout

orientations, etc. We usually do this for both the "head" and "pixel" of the fixture. It takes a little time but the payout is worth it. It provides the base for the showfile and allows us to translate ideas rather quickly.

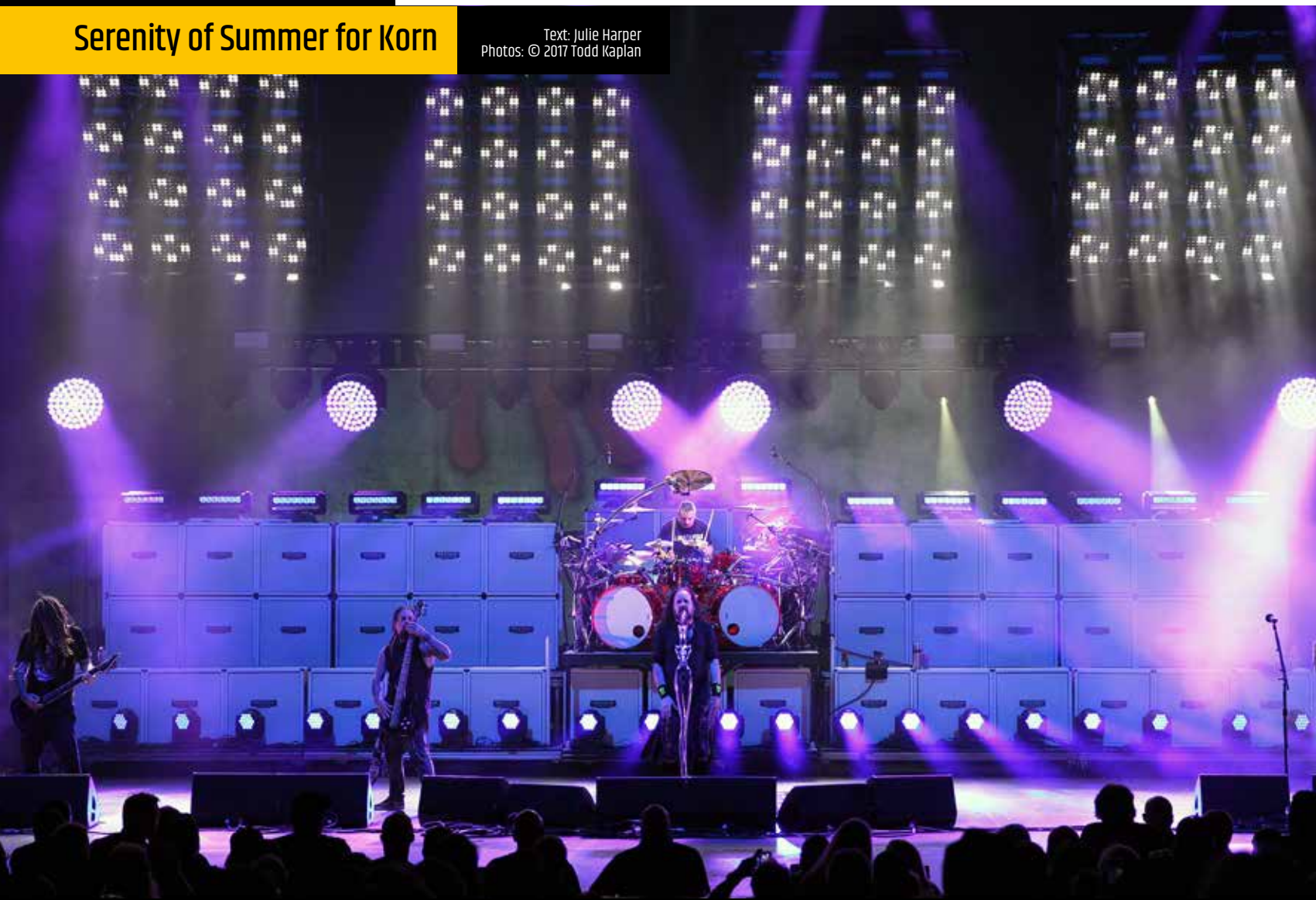
That's not to say that if we come up with a new idea while programming a song we don't take the extra time with a new selection order! This is the same story with any of the Ayrton multi-instance fixtures.

Looking to the future, Jenkins' next project also involved MagicBlade-R fixtures, with the addition of MagicPanel-R units, which he incorporated into his design for Little Big Town's North American tour of The Breakers.

CHURCH DELIVERS

Serenity of Summer for Korn

Text: Julie Harper
Photos: © 2017 Todd Kaplan



Korn lighting designer, Thomas 'Church' Christmann is no stranger to the world of Ayrton. "On my first outing with Ayrton fixtures I was really impressed with the style, the output, the versatility and the beam options they offered me. I was very happy with what I could achieve with my last design so when the next generation of Ayrton fixtures were launched I jumped at the chance to make my new tour design even bigger, even more flexible and even more exciting."

Two-time Grammy award-winning, Alt-Metal band Korn was busy crossing and re-crossing the Atlantic last summer, firstly headlining the 17-date Serenity of Summer tour in North America, before crossing over to Europe for a festival run and then back to the US for further leg on home territory. Church elaborates on the details: "There were a huge number of Ayrton DreamPanel™-Twin fixtures on this design, along with a supporting number of Ayrton NandoBeam™-S9 and NandoBeam™-S3 units, 15 MagicBlade™-FX and half a dozen MagicRing™-R9 fixtures. As this outing was split, design-wise, into three distinctly different sections, it was important to pick fixtures that were versatile

and could adapt to our differing stage settings without losing any of their dynamic performance. For example, after the SOS tour in North America, the European festival leg featured a new version of the central stair riser MagicPanel™-R design we did last year, and I've just finished the last US run where we reinstated the SOS 'pods' but this time sitting on stage framed by NandoBeam™-S3 and MagicBlade™-FX.

"With the summer dates we wanted to go a step further in both design and look," continues Church. "The introduction of the DreamPanel™-Twin allowed us to combine two different types of stage effects: lighting fixtures and video. The hybrid nature of the fixture gave me a lot of options to create my show moods."

Church arrayed 64 DreamPanel-Twin fixtures in four 4x4 'pods' which he rigged as an upstage wall above the band. "Mounting the DreamPanel-Twins in the pods made transport, installation and handling very easy and effective," he says. "In addition, we got a really imposing look. We also combined the video screen of the DreamPanel-Twin



fixtures with video projection onto our white cabinets we stacked up behind the band. The old school touch of Mesa cabs and modern fixtures suited the band's profile exactly, as well as supporting the versatility of the band's performance."

Church also located 20 NandoBeam-S3 upstage of the band at floor level, and added a row of 15 MagicBlade-FX fixtures along the top of the cabinets, using both sets of fixtures as support for the main stage design in all spaces. Six MagicRing™R9 units were rigged on the upstage truss which was flown relatively low between the cabinets and the pods that are such a central element to the look of the stage.

Finally, the Nandobeam™-S9 fixtures were hung on the downstage truss and provided a solid front wash, proving that Ayrton units can provide that quality of vital base lighting as well as all the dynamic icing on the top.

"I inserted video and light partly just as a backlight to give the pods another dimension," adds Church, "but the video enabled us to underscore the moods of the songs

excellently. I used the pixel mapper on my console to work with the LED side of the DreamPanel™-Twins, and the arrangement of the DreamPanel™-Twins gave me a lot of position possibilities. By mounting them at the back - facing out - I could use all the moving options (endless pan & tilt) generously. The DreamPanel configuration and the angle of the pods allowed me to let the pods look 'confused' at times, or even round. The facility to split DMX universes internally is just genius. This can save lots of universes!"

Church remains a committed Ayrton aficionado and his enthusiasm for DreamPanel™-Twin especially is very clear, "The processing and versatility of the DreamPanel™-Twin make it a really exciting choice in a design; it offers so many possibilities for a designer's toolkit. The hybrid of light and video is revolutionary and I am sure there is still more for me to discover about its potential. Add to that Ayrton's quality of build, consistency of beam and light intensity and you have a very good weapon guaranteed to achieve a great design result."

YVES AUCOIN PUTS

Celine Dion in the Frame



Text: Julie Harper
Photos: © Yves Aucoin



Celine Dion LIVE 2017 tour, in support of her 2016 French-language album *Encore un soir*, took the Canadian songstress on a 25-date tour of Europe in her first major tour for eight years. Celine Dion LIVE 2017 sold out at every venue as it visited stadiums and arenas in Denmark, Sweden, England, the Netherlands, France, Switzerland and Germany, and received stellar reviews that confirmed Dion is an artist at the height of her career.

Dion's lighting designer of 28 years, Yves Aucoin, put together a lighting design worthy her incredible performance and ensured the singer remained firmly as the focus of the show throughout, aided by 24 Ayrton MagicPanel-R fixtures. After nearly three decades of working with the superstar, he knew exactly what to do:

"Celine takes her craft – and her audiences – seriously, and we spent a long time carefully listening to every song in her repertoire before choosing which she would perform and how they should look. Her collaboration with the design team comes in the early stages of a tour, after which point she concentrates on her performance and leaves us to our work on the visuals. She performs 26 songs in the show but selected 48 in total, switching between French and English from city to city.

"On a tour of this scale, with venues this large, I like to frame Celine so the audience can instantly see, in one look, exactly where she is on stage at all times," says Aucoin. "Sometimes I do this with followspots or top light, but key to the LIVE 2017 tour was a series of MagicPanel-R fixtures, 8 of which I arranged in a 'V' configuration on the floor upstage to form a frame around her. At times these appeared like a pyramid effect above her head, so it was clear from all angles of the auditorium that she was in the middle of them."

Aucoin placed another 8 MagicPanel-R fixtures on the front truss facing the audience to project effects and colours out into the auditorium, and rigged further 8 MagicPanel-R units under two LED side screens, to help blend the lighting with the video and open up the side lighting for the cameras.

"My intention was to make use of the MagicPanel-Rs' rich colours and powerful beams so I mostly used them as full shafts of light and worked with the colour. However, they also proved to be nice effects machines and I used the onboard effects to create graphics and sparkle effects to add background interest.

"This was especially effective in the first couple of songs where I used them to increase the sense of excitement in the audience: even when using one pixel at a time, the beams are very bright, so you can

create a nice sparkling, glittering effect which became the signature look for *I Drove All Night*, the second song to open the English show.

"This effect was reflected in the video content as well. I am always looking to blend the lighting and video together so they work as one, and work closely with the video team to achieve this. For this number we created a cityscape in which we matched the colours and the 'excitement' of the beams of light – some of the dot effects are unique – to maximise the effect."

Another stand out moment for Aucoin was during the song *Love Me Back to Life* where he returned to the strong shafts of light and took full advantage of MagicPanel-R's 360° continuous pan and tilt to create dramatic aerial effects. "The 360° pan and tilt is a really cool feature: the movement of the fixtures gave us a lot of height in the arena and stadium settings – it really was quite spacey!"

Dion is the only artist that Aucoin travels with for the entire duration of a tour and he continues to fine tune his design as the tour progresses. "It is good to put everything together from all aspects of the show. The final ingredient is the reaction from the audience: what is good for the first show will gradually change as the artist settles in and it becomes clear from the audience's feelings what works well or not.

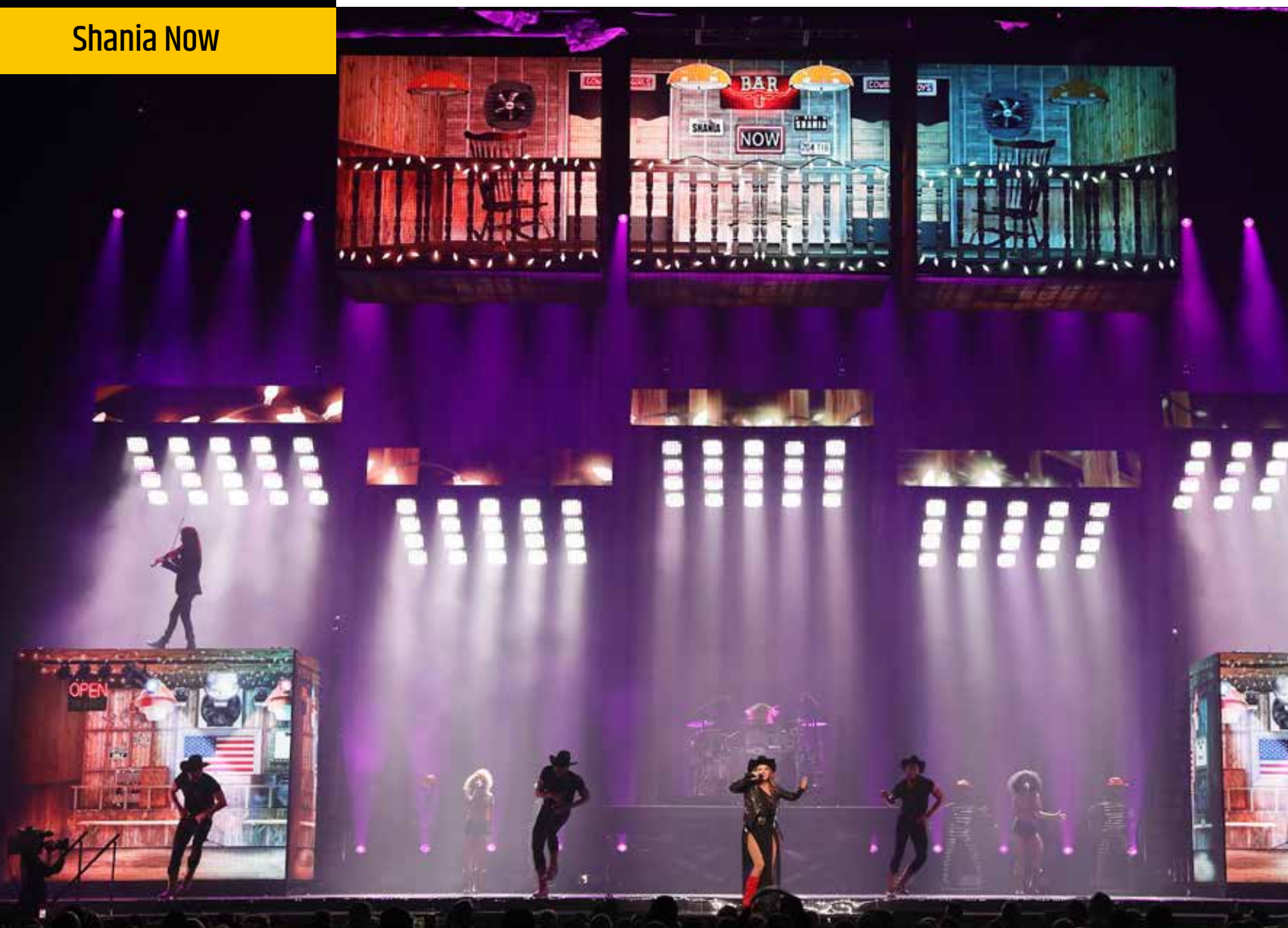
We can modify our design until we end up with a great show, and Ayrton fixtures are flexible enough to lend themselves to this easily." This is not Aucoin's first time using Ayrton, having employed a plethora of DreamPanel-Floor and DreamPanel-Wall fixtures for his 'in-the-round' design for Dion's 2008/2009 *Taking Chances* tour. He was first introduced to MagicPanel-R by rental company, Solotech, which handles all Dion's tours.

"For the LIVE 2017 tour I was looking for eye candy fixtures that would frame Celine perfectly and be powerful enough for the stadium and arena settings. With audiences between 25,000 and 50,000, you can't afford to be too subtle! Solotech showed me the MagicPanel-R and they certainly had the power. I knew from previous experience Ayrton were reliable and easy to tour with so I could rely on them. Added to that I had a wonderful crew from Solotech, headed by David Bergeron who is a key for success in any project, so the fixtures were, as always, in perfect shape.

"I've been using Ayrton products since 2008 at least, and I like the way the company always come up with a new generation of products that are better and, most importantly, rock solid. The products always have a feature that makes me put it on my wish list! I'm really looking forward to trying out the MagicBurst next..."

IT'S ALL ABOUT

Shania Now

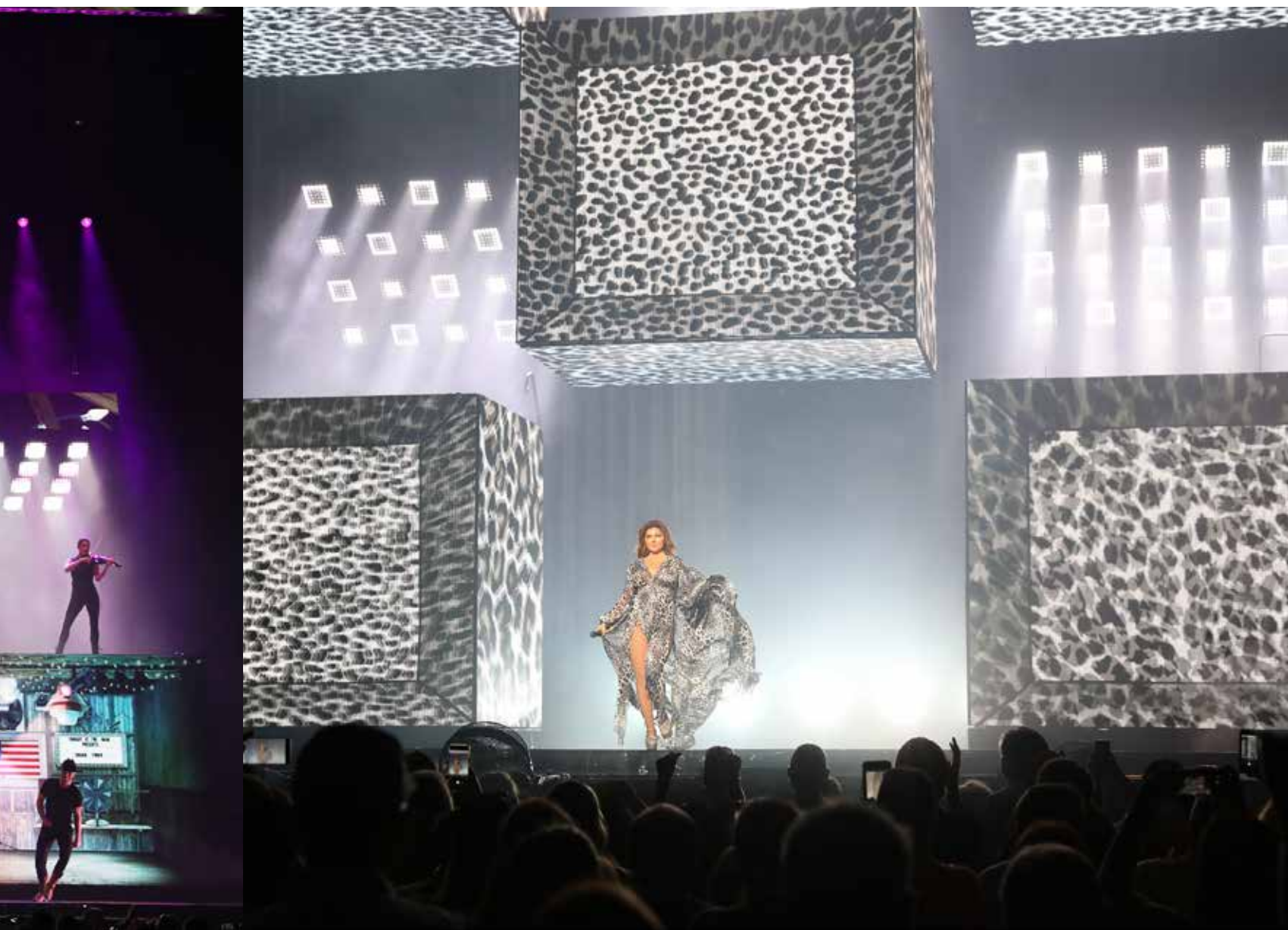


Text: Julie Harper
& Jane Cockburn
Photos: © 2018 Todd Kaplan

Canadian singer songwriter and all round 'Queen of Country pop', Shania Twain, is hitting the road with her long-awaited Shania Now tour. Twain is currently in the UK wowing audiences with her fast, exciting and ever-changing stage show. The constant motion and changing looks on stage are aided and abetted by Ayrton's MagicPanel™ 602 fixtures.

Creative director and lighting designer Rob Sinclair, and lighting director Michael Straun were very specific in what they needed to achieve the stunning visuals for this show which are based around five large, automated LED video cubes with dancer platforms placed on top.

Sinclair stated that, "Shania wanted a fast-paced show where the appearance of the stage and people constantly changed, with the band, the video cubes and the dancers in constant motion. We needed to find some square-faced lights to complement the square video cubes, and the MagicPanels were the perfect answer."



In total, Sinclair used 100 MagicPanel-602 fixtures, cleverly and creatively setting them into five overhead pods each with 20 units arranged in a 5 x 4 configuration. The pods fit perfectly with the LED cubes, hanging behind and above each of them on automated winches.

The video cubes variously carry singers, dancers, the drummer and other band members and can be deployed at different heights throughout the show to add to the overall spectacle. The MagicPanel pods also move up and down and can be angled into different formations so no two songs have the same arrangement of cubes and pods throughout the show.

The MagicPanel-602's square face with its matrix of 36 LED emitters in a 6x6 layout is in perfect keeping with the sharp lines of the LED video cubes and gave Sinclair a lot of options to work with. "They read as part of the same language," he says.

The MagicPanel-602 are certainly put through their paces, being used to full effect for both colourful backdrop lighting, where they show off their brilliant depth and intensity of colour, and full-on bright illumination.

Straun expands, "We are able to use the pods as 'big lights' for dramatic illumination from above, adding to the scale and spectacle of the stage design. While the Ayrton fixtures give us the square design we require, we also make full use of their independently programmable pixels.

By using the MagicPanels in full pixel mode, we have the scope to use all the features of the fixture. We can use the individual 'pixels' to create shapes such as individually outlined squares on the face of the fixture, or larger squares that emulate the windows in one video moment, or circles and other shapes, colour runs and sparkle effects. The arrangement of the pods can add a strong linear structure to the architecture of the stage or be angled in a haphazard fashion the next. The only thing we don't use for



this show is the MagicPanel's option for continuous pan and tilt. We use an MA2 for programming and control, with 8-port nodes on the pods running the network directly to them."

When asked how the fixtures toured, Straun confirmed they made set up and break down a much faster process: "The pods have the MagicPanels built into them. So, for freighting, they land on carts, split in half and roll into the truck. This means we are getting a lot of lights in the rig very efficiently and quickly and as long as they remain mounted straight, they are good at keeping their focus, so I don't have to update any of their positions day to day."

Sinclair and Straun are joined on the Shania Now tour by production manager Joel Eriksson, lighting programmer Andre Petrus and crew chief Mike Hosp. The Ayrton

MagicPanel-602 fixtures were supplied for the US leg of the tour by lead lighting supplier Upstaging Inc, with Neg Earth Lights looking after the UK and PRG supplementing requirements in Australia.

Shania Now is Twain's fourth concert tour in support of her fifth studio album Now (released in 2017). It is a huge spectacular which started in May and runs until December 2018. During this time the Ayrton MagicPanel-602 fixtures have enjoyed a lot of exposure, with 46 arena shows in North America, 1 in South America, 18 in Europe and 12 in Oceania. The UK leg runs from 19th September until 3rd October.

MagicPanel-602 is the original MagicPanel fixture from which a complete family has arisen, including MagicPanel™R and MagicPanel™FX and MiniPanel™FX.



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GHIBLI MAKES ITS DEBUT

at Garsington Opera

Text: Julie Harper
Photos: © Johan Persson
© Clive Barda

Founded in 1989, the annual Garsington Opera Festival takes place over seven weeks in June and July at the Wormsley Estate, home of the Getty family, amid the beautiful natural setting of the Buckinghamshire countryside.

The atmosphere is quintessentially English as patrons are encouraged to arrive early to enjoy the gardens and deer park in advance of the performance, and picnic by the lake or dine in the marquee during the extended dinner interval between acts.

Garsington Opera is renowned for the quality of its productions, and engages the very best performers and musicians from around the world. It is important, therefore, to match this quality of performance with the quality of the production and equipment.

The aim therefore was to replace some lighting fixtures with those which made less noise during the finely tuned performances, something they were particularly keen to achieve given the peaceful surroundings.

Technical Manager, Stephen Hawkins and his production electrician, Sam Floyd, began actively looking for quieter models and joined forces with lighting designers Malcolm Rippeth and Mark Jonathan to find a solution. "It was essential we had a quiet moving light as the acoustic at Garsington is vibrant and we needed to reduce fan noise," says Jonathan.

"We talked to several major manufacturers before settling on a few close contenders," says Rippeth. "White Light organised shoot-outs at their premises and again at the Royal Opera House for us to make detailed comparisons. Our main criteria were that the replacement not only had to be quieter than the existing fixtures, but must be equally as bright without losing any of the features."

The result of shoot-outs showed Ayrton's Ghibli to be the best in several categories: brightness, quality of the beam and of course, noise reduction, and succeeded in winning over Jonathan and Rippeth who were lighting this year's productions.

Rippeth designed for three of the four operas in this year's programme: Strauss's *Capriccio*, Verdi's *Falstaff*, which earned him a nomination for a Knight of Illumination Award, and Garsington's first ever world-premiere, *The Skating Rink*, a new work by leading British composer David Sawer and award-winning librettist Rory Mullarkey.

"Garsington Opera performs in a 600-seat pavilion lined with large glass windows on both sides, so any lighting design contends with huge amounts of daylight before the long dinner interval, and then moves into darkening and fully-dark conditions as the performance progresses," he explains.

"Any lighting fixture therefore has to be bright enough to register in full daylight, but versatile enough to cope with the changing conditions throughout.



"Our tests showed Ghibli to be a really impressive fixture – brighter than anything else on the market, really very quiet, and with the best zoom range. The shuttering is beautiful with a range that takes it right to the very edge. It gives a good soft beam, the colour mix is smooth right across the beam and, considering its lightsource, produces a pretty good tungsten. It was just the right fixture."

White Light supplied 24 Ghibli fixtures for the season where they became the workhorse of the rig, hung from proscenium to the back of the stage from where they were used mainly as back light and three-quarter back light.

"The four operas play in rep so the Ghibli had to be adaptable to fit all our purposes," confirms Rippeth. "They fitted in well with the other fixtures and were completely reliable throughout."

Lighting programmer, Dan Street, worked closely with the internationally renowned lighting designer Mark Jonathan on the fourth opera of the season, Mozart's last opera, *Die Zauberflöte*.

He also had some positive experiences with Ghibli: "The unit is very quick and accurate with a good range of zoom and focus to suit a range of applications," he says. "It's brilliantly quiet in terms of heat control and operation, and with virtually no audible noise to the audience which was essential for use at Garsington."

"It has a great back-end colour temperature, which is nice, and is flat across the beam, very bright and with a nice crisp white that makes it punchy, even on top of discharge fixtures and up against the daylight we faced."

"There is a good selection of colours on the colour wheel and smooth colour mixing on the CMY and CTO wheels. The dichroic mixes on the CMY are an excellent hue enabling a good control of the overall saturation. The animation wheel and effects within the Ghibli give a solid range of options with the right gobo load."

"The dimming is also very good with an excellent fine range at the lower end leading to smooth fade ins and outs."

"Ayrton's Ghibli came along at just the right time," concludes White Light's technical director, Dave Isherwood. "Ayrton has a growing reputation for performance and reliability, so when we saw what the Ghibli could do during the shoot-out, we were happy to invest in a number of them for our rental stock. Garsington Opera has been their first outing and they did not disappoint. They were 100% reliable with no swap-outs for the whole seven weeks. The prep team reported them easy to work with and were impressed with their build quality. Ghibli has been a big success and have been in steady use ever since on corporate events and in television studios with demand for them continuing to grow."

DAN HADLEY ROCKS MAGICPANEL-FX

with Foo Fighters Concrete and Gold Tour

Text: Julie Harper
Photos: © Steve Jennings
© Tony Woolliscroft



Iconic American rock band, Foo Fighters, will soon wind down their 18-month Concrete and Gold world tour which launched back in May 2017 at BottleRock Festival in Napa Valley in support of their 9th studio album released in October 2017. The Concrete and Gold tour has played literally every size and type of venue: stadiums, arenas, amphitheatres, surprise club gigs and festival headlines – including the famous Pyramid Stage at Glastonbury.

"I think we've done somewhere around 120 shows all told," says the band's long-term lighting designer and director, Dan Hadley. "We even had a week in April where we did an amphitheater followed by a stadium, followed by a festival, followed by an arena!"

Foo Fighters are well known for the length and dynamism of their shows and this, often, 3-hour long extravaganza is no exception. The responsibility falls to Hadley to keep the visuals incredible and exciting enough to match the energy onstage.

To help him achieve this, Hadley's lighting rig gives prominence to 36 Ayrton MagicPanel™-FX square faced LED fixtures rigged on twelve floating ladders that move to constantly reconfigure and reshape the architecture of the stage. The rungs of the ladders swing freely so that the MagicPanel-FX fixtures maintain their vertical orientation at all times, from where Hadley uses them as dramatic sources of illumination to form strong aerial effects, linear patterns, run graphics and shapes across the face of each fixture and, importantly, as powerful audience blinders – lead singer Dave Grohl likes to see his audience at every opportunity!

The tour was split into two legs which required two different designs, both of which incorporated the MagicPanel-FX. "For the first leg the MagicPanel-FX were mounted low in three static trusses in a sort of horseshoe configuration," says Hadley. "In the second design we had them grouped on flying lighting ladders above the stage where they change position throughout the show. These two designs were very different due to the parameters of the tours. The first one, with the static trusses, was used for a few



months of, mainly, festivals where the schedule was very tight and we had to be able to set up and get out in very short time. I also wanted to keep this one low on budget and number of trucks, so any fixtures we were going to carry needed to pull their weight. Happily the MagicPanels definitely have a presence and enough flexibility that I was able to get them to perform multiple tasks so we could keep the amount of kit to a minimum to speed up installation and minimise truck space.

"After that tour finished we started the full production tour for the new album. For this the square shape of the MagicPanel-FX fitted perfectly into the geometry of the album art and our video configuration, so keeping them was an easy choice to make, especially as they'd also performed so well on the first leg."

Hadley has used Ayrton fixtures to light the Foo Fighters before, notably MagicDot-R which he used to encircle the 'Iron Throne' that famously carried Grohl on stage after he broke his leg, and MagicBlade-R for the 2015 Sonic Highways tour, and is also familiar

with the MagicPanel range.

"I chose the MagicPanel-FX for Concrete and Gold for a few reasons," he says, "mainly for the sort of visual motion you can get out of the pixels and how it adds a dynamic element similar to video, yet also serves to illuminate the stage. Although MagicPanel-R also did this very well, the addition of the zoom in MagicPanel-FX made it exponentially more useable as it gave more control of the architectural element of the beam. Being able to get a tight column of colour when zoomed in and then be able to produce a very soft star-field type twinkle while zoomed out in the next song is pretty remarkable from the same fixture."

Hadley made full use of the dynamic nature of the overhead grid, shifting the trusses to form shapes that mimicked the diamond-shape video backdrop, or splitting them out into irregular arrangements and even creating circles on the faces to blend in with the content on the upstage LED video wall.



© STEVE JE

"I was able to get some very nice gradient colour fades across the array of them, some sweeping animation that works great," he says. "I only use one or two of the MagicPanel's built in macros in the show, everything else is custom built and has its own feel for the song. I was even able to easily replicate the album's new 'FF' logo during one song, because...well, why not?"

Hadley programmed all the lighting himself and operates the show on a Grand MA2: "The band is pretty loose with the setlist and never plays to any track, so I have to keep things relatively busky," he says. "This translates into most of my effects having speed faders so I can keep up with the changes they throw at me. The MagicPanel-FX are all in extended mode so I have maximum control over their function, limited only by my own programming time and creativity - both of which run out before we've milked the rig dry of options!"

Hadley admits to having a few favourite features on the MagicPanel-FX beside its unique zoom: "There are a few moments when I'm able to mimic what the video content is doing, particularly in one song when there is an 'infinity mirror' type array of lights with a 'virtual' PAR can rig on the upstage LED wall when the MagicPanels become 3D versions of what's on the 2D screen. It gives me the ability to bring the 2D content into the 3D realm quite easily, which doesn't happen often with more conventional fixtures."

The MagicPanel-FX fixtures were supplied PRG for the whole global tour as part of the full lighting package and have proved both reliable and easy on the maintenance. "They've been possibly the least problematic moving fixture on the tour, which may be due to or in spite of the fact that they live on their ladders," confirms Hadley. "The amount of dust that has settled on the top of the units is a testament to how often we've had to replace any of them - which is to say, rarely."



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MAGICDOT-XT DIAMOND FORMATION FOR

Lenny Kravitz's Raise Vibration

Text: Julie Harper
Photos: © 2018 Mathieu Bittou





The Lenny Kravitz 2018 Raise Vibration tour, in support of his new album of the same name, kicked off earlier this year in Mexico City. The long-awaited tour from singer, songwriter, producer, multi-instrumentalist and actor, and all -round talented rock and soul singer, has created a lot of excitement around the world. The stage show is a large and lively affair with lighting designer, Leroy Bennett, incorporating 224 of Ayrton's MagicDot™-XT fixtures into his multi-layered design.

The main set changes at different venues, but the backdrop setting and lighting design stays the same and consists of fourteen diamond-shaped pods with 16 MagicDot-XT fixtures tightly packed into each one, with just a 250mm offset between each fixture within each matrix. The pods are rigged in two rows of 7 and partially concealed behind a massive louvre blind back wall.

Bennett, who was keen to use the MagicDot-XT fixtures for this particular lighting design, explained, "the idea for the design was based on Lenny's being inspired by the venetian

blinds set I designed for Prince's Controversy Tour. I have been using the MagicDot-XT for quite a while and like their reliability and versatility. They are small and quick and I like their continual pan and tilt feature the best. We were able to get multiple looks from them including using them in a cluster to emulate a large lighting fixture. I think that was my favourite use of the light here, to create a large beam."

Throughout the shows, which are mostly held in large arenas, the MagicDot-XT fixtures have demonstrated their incredibly versatility. At times they can be seen twinkling through the louvre slats, refracting the light to create a tender mood or, when used with full-on intensity, drenching the louvres with saturated colour.

MagicDot-XT's high output and 2° beam can be used to create different patterns in light, with Bennett making the most out of the diamond formation in particular which is used to fabulous effect: sometimes it appears as a single solitary shape, or with several of them featured across the pods to resemble windows in a cathedral, with luminous



shafts of sunlight beaming down onto the stage and performers. The fixtures are also used individually, sometimes partially obscured as a large light source behind the louvre slats, creating different a different mood for every song.

"The MagicDots were the main effect lights of the rig," confirms Bennett's lighting associate and programmer, Harry Forster, "partly due to the design and partly due to the versatility of the product.

And, as always, Roy's design was so versatile, that throughout programming the 20 or so songs, we managed to get a different look out of the MagicDot-XT every time."

Forster explained why they wanted Ayrton MagicDot-XT for the tour: "We chose these particular fixtures because of their compactness which made them the best fit to assemble into the pods. We liked that everything you need from it is in the right place. It's surprising how many fixtures have one or two annoying quirks about how the

channels are mapped, or controlled, (in this case by a Grandma2) – we didn't have any of those issues."

MagicDot-XT sports all the same features as the original MagicDot-R, including ultra rapid movement and continuous, unlimited rotation on pan and tilt, but with larger optics and a narrower 2° beam. The compact footprint permits multiple fixtures to be installed with a minimum amount of space between them, while its ultra-tight, fat beam is impressive over distances and can generate the sharpest of light curtain effects. The fixtures were supplied by PRG for the global tour.

The tour which included the UK and mainland Europe continues in the US taking in Atlanta, Louisville, Washington, New York, Broomfield, and on to San Francisco in October and Las Vegas, before finishing up in Los Angeles. It seems that not only have vibrations been raised by this outstanding tour, with Kravitz having already sold over 12,000 traditional albums so far.



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CREATIVE GRAPHIC EFFECTS
HIGHLY COMPACT (21.5 KG)



KHAM SIN

750W PROFILE LUMINAIRE

39,000 LUMENS (KHAM SIN-S)
NATIVE HIGH CRI > 90 (KHAM SIN-TC)
8:1 ZOOM - 7° TO 56°

FULL FIELD FRAMING
INCREDIBLE GRAPHIC EFFECTS
HIGHLY COMPACT FORMAT

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