



CALOGERO
Liberté Chérie Tour

KEITH URBAN
MICHAEL BUBLÉ
CEZINANDO



HURACÁN-X

50,000 LUMENS
1,000 W PROFILE LUMINAIRE

50,000 LUMENS
10:1 ZOOM - 6.2° TO 62°
281 TRILLION COLOURS

VARIABLE CTB, CTO, CTP
CREATIVE GRAPHIC EFFECTS
SLEEK INDUSTRIAL DESIGN



Download the **wonderpix** application
Open the **wonderpix** application
Take a picture of the advert with your smartphone
Watch the video

www.ayrton.eu



AYRTON
Digital Lighting

SUMMARY *live*¹⁴

SHOW REPORT

- 4 Mistral-S and Bora-S ideal for The Rubens in Australia
- 6 Calogero under the lights of Vincent Lérissou
- 12 Keith Urban 'Embraces the Square' on Graffiti U World Tour
- 18 Lighting up Christmas in the Canary Islands
- 22 Kurt Wagner frames Michael Bublé with MagicDot-SX
- 26 Kimarius Abrahamsen creates magic for award-winning Cezinando with MagicBlade-FX
- 30 Pulse Lighting taps Ghibli and Mistral fixtures for Jason Isbell's Ryman Residency
- 34 Ghibli performs to perfection in Spain's most popular musicals
- 36 Steve Granville chooses Ghibli for Australia's Parkway Drive



CALOGERO

P.6



KEITH URBAN

P.12



LIGHTING UP CHRISTMAS

P.18



MICHAEL BUBLÉ

P.22



CEZINANDO

P.26



JASON ISBELL

P.30



PARKWAY DRIVE

P.36

CONTACT US

AYRTON
2 Rue Vitruve
F91140 - Villebon Sur Yvette
France
Tel.: 33 (0) 1 83 75 12 00
Fax: 33 (0) 1 85 74 59 59

GLOBAL INFORMATION: contact@ayrton.eu
TECHNICAL SERVICE: technic@ayrton.eu
SALES NETWORK: sales@ayrton.eu
MARKETING: marketing@ayrton.eu
PRESS: julie@joolzharper.co.uk

MISTRAL-S AND BORA-S IDEAL FOR

The Rubens in Australia

Text: Cat Strom
Courtesy of Show Technology
Photos: © Mia McKenzie



In celebration of their third studio album, *Lo La Ru*, five-piece Australian band, The Rubens, from Menangle, New South Wales, performed for audiences across the country last November and December. The tour saw the alt-rock favourites delight fans in Brisbane, Sydney, Adelaide, Fremantle and Melbourne as well as eight regional cities across Australia.

Lighting designer, Tim Beeston of Melbourne-based Flash Bang Productions, was delighted to have Ayrton's new Mistral™-S spot luminaires on the tour, which were supplied by South West Solutions (SWS) of Yarraville, Victoria.

"I designed a ladder system incorporating mirror balls and small spot beams," explained Beeston. "The Mistral-S with its small, light profile was the ideal fixture for my ladder system. We also compared it against a very well-known profile fixture and, with its flat field, the Mistral-S was definitely the better instrument."

Beeston used eight Mistral-S fixtures, hung on four ladders along with eight mirror balls beneath each one, and used them either for beam looks, projecting onto the mirror balls to create big mirror ball bounces, or as the back spot for the show. However, for the first half of the show these were all hidden by a large Rubens silk backdrop to be revealed by a spectacular kabuki drop in song 10.

"Everything about the Mistral-S impressed me," said Beeston. "They are so bright, but it's the colour mixing that is most impressive. The deep colours you can pull out of them, without taking away too much brightness, is incredible."

"In fact, I was just dumbfounded on how a feature-rich and punchy light could be contained in such a small lightweight package."

The Mistral-S has a 13-lens proprietary optical system which delivers an 8:1 zoom ratio with a zoom range of 6.7° to 53°. The optics, equipped with a 119mm frontal lens,



can achieve an extremely uniform flat beam that can render images perfectly in all conditions and at any beam angle.

Mistral-S is also equipped with a new LED module, delivering powerful metallic white light with a record-breaking output of 17,500 lumens and a colour temperature of 6,500K.

When the tour reached The Forum in Melbourne, Beeston got to use SWS' new Ayrton Bora™-S wash luminaire with three located on the downstage truss to be used for backdrop framing during the second set and backdrop wash for the first set.

The Rubens new album cover features three flags, so for the second part of the set, three mesh drops measuring 2.4m x 6m were revealed between the ladders and the three Bora-S on the front truss are used to light them in colours matching the album cover.

South West Solutions were the first production house to get their hands on the Mistral-S in Melbourne and the first in Australia to get the Bora-S. They are very pleased to see their new gear on rigs so soon!

"We used the Bora-S units to frame out onto the drops and then dropped in a gobo to do some textured breakups," mentioned Beeston. "They're an awesome light and the framing is spot on."

Bora-S features an 8:1 zoom ratio for a wide zoom range from 8° to 64°. The optics produces an extremely uniform flat beam with no hot spot, ensuring a perfectly homogeneous colour mix regardless of the colour combination selected.

CALOGERO UNDER THE LIGHTS

of Vincent Lérissou

Extracts from the webzine SoundLightUp.com
Text & Photos: © Jocelyn Morel





For his "Liberté Chérie" tour, French pop star Calogéro selected Vincent Lérissou, the talented young lighting designer of the French electro duo Justice. In this extraordinary stage and lighting design project, he uses 63 MagicPanel™FX luminaires mounted under variable geometry pods.

We saw his fabulous show at the AccordHotel Arena in Paris

Vincent Lérissou is a respected lighting designer in France, famous for running his impressive and high-energy lighting totally live. No timecodes or playbacks for this LD. Vincent believes in live lighting, adding a unique flavour and touch to create his own signature. (By the way, he is also the lighting designer for the French electro-music team Justice).

His stage lighting is mainly defined by two specific factors that make this show's design remarkable and unique.

The upstage is completely decked with Svoboda fixtures mounted on moving yokes

and fitted with mirrors on the back. The ceiling is made up of an impressive array of motorized pods that can operate at all heights, redrawing, narrowing or widening the stage space as the music plays. These pods are adorned with Ayrton MagicPanel™FX luminaires.

The Svoboda Wall

Let's talk about the upstage lighting. A wall of 60 Svoboda fixtures are mounted on moving yokes. This setup is the work of Dushow, who provided all the lighting gear for the French tour, according to Vincent's specifications. Mirrors are mounted on the back of the Svobodas, following their unique, asymmetrical contours.

I find this absolutely magical. Incorporating the warmly traditional effect of this gear in a totally modern setup creates an effective contrast when using this sort of light source. Vincent is an expert when it comes to this kind of mix. This is his signature, what he does best.



Ceiling, pods and “socks”

The entire upper part of the stage is supplied with an enormous system of trusses that support a set of 21 moving components, arranged in three lines of seven.

The lower side of each component carries a beam-spot hybrid fixture and three Ayrton MagicPanel™FX units.

This square assembly, wrapped in fixtures, can be dropped almost to the ground, unfurling a band of white cloth stretched across its four sides, and hidden inside are two wash lights that colour the entire scene.

The installation spans a length of almost 10 metres, achieving some rather spectacular spacial effects, adjusting the supported fixtures to constantly varying angles, capable of moving right above the heads of the musicians. But it also provides a backdrop for the video projection covering the entire surface of the canvas and on three sides.

Here, Vincent takes full advantage of this extremely complex setup that could be used for just about any application imaginable.

When the upper part of the pods are folded up, we see a wide, open stage and the Svobodas and tight beams filling the space. On one musical number, the pods are dropped almost all the way down and the ceiling virtually “squashes” the musicians, who are in a confined space with a low ceiling hanging only inches above their head.

The effect is eye-catching, just like using automated sprawling moving-head stage fixtures, and Vincent pushes his concept to the maximum, producing striking visuals and powerful emotion throughout the show.

The MagicPanel-FX luminaires are perfect for the design of this show. This lighting designer carefully chose them for their main quality – squared heads and their ability to generate a powerful and malleable beam. This addition adds perfectly to this impressive lighting setup.



The video – a strategic touch with finesse

The video in this show is not overbearing but is used to project specific media according to the songs and provide close-ups of the artists. Images are projected by six videoprojectors onto the canvases deployed by the descending pods. There are two frontal projectors of 30,000 lumens and two 20,000-lumen projectors on either side for projecting relief images on the sides of the socks. Alabama Media provided a team to control the video. The different angles of the socks are covered to emphasize the relief effect and enhance the three-dimensional aspect.

Interview with Vincent Lérissou

We met with Vincent Lérissou to ask a few questions about his work on the tour.

SLU: We recognise your touch – with themes that you love to use in so many different ways, especially moving the equipment through the air.

Vincent Lérissou: I love it when things get magical and come to life. It's something I've

been working on for a long time and that I'm constantly perfecting. I like to modulate space using light. I hang the fixtures, use animation by moving accessories around the musicians on stage.

I am fortunate to have found people like MECAoctets, who know how to do this and who work with me.

SLU: Let's talk about your famous "pods".

Vincent Lérissou: Actually, it's an idea that I had without really knowing how to use. It had to be a main feature in the show. We have a structure that holds the MagicPanel™FX fixtures and adjusts to the angles as needed and that allows us to modulate the scenic space above the musicians. The components are decorative and are illuminated from the inside, and then we have the video part, because the system also serves as a projection screen. This device has multiple uses.

SLU: Why did you choose to use the Ayrton MagicPanel-FX?

Vincent Lérissou: Because in some ways it was what I wanted to add to the scenography.



Its square shape works perfectly on the ends of the square pods.

I like its hybrid function having the mirror on the back. It works well with the Svobodas. On one side, I use the Svobodas that create a more rock 'n roll effect: multi-source (9 low-voltage) with a mirror on the back. And on the other side, I have the MagicPanel-FX fixtures, which are more futuristic, but that have the same characteristics: multi-source (25 LEDs) and mirror on the back.

I also like its zoom that lets me control the size of the beams according to different travelling distances and to how the pods move.

I find that the MagicPanel-FX is Ayrton's best accomplishment. I always liked the 602, but missed the zoom. In the FX version, it's a full-fledged luminaire that is more than just an effects projector.

SLU: How do you control the system during the show? Do you send commands from your console?

Vincent Lérissou: No. The system is managed by the operator, Rico, who is on the side of the stage. He has special software developed by MECAoctets that reacts to specific queues. The operator has to be there for safety reasons, essentially. The pods can travel all the way down to the ground but we've set the maximum distance to avoid any incidents.

We were absolutely amazed by Lérissou's sumptuous lighting. Again, this is an example of a design job displaying fine use of technique in a stunning production with light that is totally alive – live lighting at the subtle hand of Vincent Lérissou. And there is no substitute as long as live music can convey emotion to the public.

Bravo!



KHAM SIN

40,000 LUMENS

750 W PROFILE LUMINAIRE

40,000 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



Download the **wonderpix** application
Open the **wonderpix** application
Take a picture of the advert with your smartphone
Watch the video

www.ayrton.eu



AYRTON

Digital Lighting

KEITH URBAN 'EMBRACES THE SQUARE'

on Grafitti U World Tour

Text: Julie Harper
Photos: © Matt Bishop





Keith Urban's 2018 world tour in support of his tenth studio album, *Graffiti U*, kicked off in North America in June 2018. Since then the talented country/rock singer, musician, songwriter and record producer from New Zealand has covered fifty-nine venues in six months.

The tour's production design firm, FragmentNine, chose no less than 68 Ayrton MagicPanel-R fixtures, supplied by Upstaging, to add depth, dynamism and texture throughout this thoroughly creative and dynamic show.

Video designer, Jackson Gallagher and lighting designer, Jeremy Lechterman of FragmentNine explained that part of the reasoning behind their choice of MagicPanel-R was largely due to its square face and unique abilities, which fit into a mostly geometric and 'square' design.

Forty-eight panels were rigged to four custom-built pods which automated as the

most upstage visual element on stage, with two more pods left and right at stage level to provide low-level sidelight on the band.

"The MagicPanel-Rs are the workhorse of the show," says Gallagher, who elaborates on the concept behind the design. "Originally Keith, who was quite involved in the design process, wanted a show that was entirely of video, with no lighting, to give a modern look and tone that was a departure from the traditional country style.

"However, knowing that video only wouldn't provide us with enough key-light to see Keith and his band, we guided him away from this towards some form of illumination, and the compromise was to use non-traditional sources of light, something more atypical, which is where the MagicPanel-Rs came in.



"The MagicPanels helped enforce the architecture we'd designed with the video panels, and pushed us away from some of the things we were seeing other artists do. In terms of the atmosphere and the lighting of the show, we really leaned on the MagicPanels entirely. There are some more traditional wash fixtures for keylights, but a lot of the power of the show's lighting comes from the MagicPanels."

The show's set design is highly mobile and dynamic with a diamond-shaped WinVision 9 Air IMAG screen forming an overhead roof which, like the MagicPanel-R pods, can be raised, lowered and angled. This is complemented by two more transparent video 'walls' set at 90° to each other in front of the band, and a third forming a backdrop upstage.

The walls can be dropped in at any position from grid height to stage level to shape the stage or even 'cage' the band. The multiple combinations of screen positions and MagicPanel-R pods gave Gallagher and Lechterman a huge number of options for different looks and moods throughout the show.

"Having such a lot of automation enabled us to give every song a different life,"

explains Gallagher. "We even made automation changes during the songs. And by using a transparent upstage video wall instead of a solid LED panel, we could shoot the MagicPanels through the screen, line them up or meld them with the video content on the screen or have strobe effects behind it, which gave us great versatility."

Using this as a basis, Lechterman and Gallagher were really able to mix it up, at times spinning abstract and architectural shapes across the whole spectrum, or mixing video imagery on the higher screens with patterns of intense colour on the lower ones. Fascinating images overlaying pictures of the band in extremely vibrant colours were followed by a change of mood with a soft sepia-like colour and a reorientation of the screen shape from rectangle to diamond.

Urban, forest and seascapes challenged the perception of space, depth and colour as moods changed with both image and pulsating colour and moments of almost complete darkness to the final flashing and streaming of stark black and white.

Lechterman says his favourite moments from the show included the "fabulously



frenetic" magenta and blue lighting that accompanied the song *Somewhere In My Car*, the second song in the show that "really brings up the energy levels."

"There's a million things you can do with these fixtures!" he says. "At this point in the show we were running the MagicPanel-R's infinite tilt feature and then stopping them really quickly, bringing them back and stopping them fast again, and repeating so the whole stage looked like it was being put on pause very abruptly."

"There are not a lot of fixtures that can ramp down that quickly, nor continue to move in that way. I thought it was an interesting way to use the MagicPanel that was not just making shapes or running chases with the pixels (and believe me, I have done that a million times!). I can't imagine any other fixture being able to do that."

Gallagher agrees: "I personally loved any time the MagicPanel-Rs were behind the upstage LED wall. For *Parallel Line* for example, the video content had a linear element across the upstage wall and the MagicPanels were peeking out above and below it, and they looked amazing. Anytime you can mix those mediums of video and light

into something homogenous is something I really love. It's so much better to use MagicPanels for this than conventional beam lights. A MagicPanel coming through the LED wall is so much more than just a light shining through; it is more abstracted and creates that homogeneity far more successfully."

The team at FragmentNine has had a lot of experience with Ayrton and MagicPanel-R having first used the fixtures on alt-J's 2015 tour. "We are quite familiar with the way the fixtures behave," says Gallagher.

"For *Graffiti U*, we used the MagicPanel-Rs in full Extended Mode with none of the onboard macros apart from creating some shapes. It takes a little more time to programme, depending on what you want to do, but that's the nature of having something more complicated, but which is capable of so many things."

"We and our programmer, Bobby Grey, have used them several times, and it is definitely worth exploring the product thoroughly the first time you use it, but having done all that research, the programming is pretty quick."



"When the MagicPanel came on to the market it was one of the first serious players of the multi-instance dimmer-value fixtures," adds Lechterman.

"Since then, the market has exploded with similar products, so as a programmer you are expected to understand multi-instance fixtures by now. So it's no big deal that the MagicPanel has 25 cells - I would no longer call this fixture complex. You just have to understand the concept of it and away you go!"

"The major reason we chose to use MagicPanels in this show is because we always go for structure in one form or another to create an interesting architectural environment on stage and give the audience some sense of location," concludes Gallagher.

"I think the MagicPanel-Rs did a great job on Graffiti U in particular, even during the few times they were off, partly because they were square-shaped, but also because we could make them into rectangular pods that we could use to create hard industrial architecture without having to resort to massive scenic beams, etc. The MagicPanels in combination with the rectangular video screens created an architectural three-dimensional location for the band to perform within. They are great for that - you just need to embrace the square!"

The Keith Urban tour continues in Australia in January/February 2019 and Europe in March, with further American festival dates in Summer 2019.



BORA

42,000 LUMENS

750 W WASH LUMINAIRE

42,000 LUMENS (BORA-S)

NATIVE HIGH CRI > 90 (BORA-TC)

8:1 ZOOM - 8° TO 64°

178MM SPHERICAL LENS

FULL FIELD BARNDORF

SLEEK INDUSTRIAL DESIGN



Download the **wonderpix** application
Open the **wonderpix** application
Take a picture of the advert with your smartphone
Watch the video

www.ayrton.eu



AYRTON

Digital Lighting

LIGHTING UP CHRISTMAS

in the Canary Islands

Text: Julie Harper
Photos: © Quique Curbelo
LPA Cultura





More often viewed as a summer holiday destination, the Canary Islands are also an exciting destination to spend the Christmas holidays in warmer climes, and this season proved no exception. The winter festivities began on 29 November 2018 with a spectacle filled with light and colour in the form of a show lit by lighting designer, Jonay Díaz, and produced by Las Palmas-based L.F. Sound S.L.

Christmas is synonymous with joy and family time, but also with light and colour, and at this time of year, every city tries its best to show off with impressive displays of lighting. On this occasion, Las Palmas, capital city of Gran Canaria, shone resplendently with an opening party of song and dance in which Ayrtón Ghibli LED spot luminaires stood out as the main fixture, delivering bright colours and textures to complement the many different musical acts.

Under the control of lighting designer Jonay Díaz, and with the production by L.F. Sound S.L., a significant number of Ghibli fixtures were used to project large gobo images onto

the facade of the historic Casas Consistoriales building which was used as a backdrop for artists such as Latónius, the Banda Sinfónica Municipal of Las Palmas, and the school Enseñanzas Artísticas Alexia Rodríguez.

Ghibli is currently one of the most popular fixtures in use in Spain thanks to its power and versatility, with a presence in several high-profile shows, such as the current musical production of *West Side Story* at the Teatro Calderón, and *El Médico* at the Teatro Nuevo Apolo, or installed in historical venues such as the Teatro Real in Madrid. It is Ayrtón's first LED fixture with framing capabilities, and stands out among its kind by providing a superior performance and an unbeatable quality/price ratio.

Ghibli's features include a CMY colour mixing system combined with a variable CTO and a six-position complementary colour wheel, which produce a multitude of pastels and saturated colours that will delight any lighting designer. Its 23,000 lumen output and 70° and 560° zoom makes Ghibli the perfect moving head for use in large outdoor spaces, as



in this case, and in any medium to large venues, and a winning choice for theatre and other classical types of spectacle - anywhere where superb light-framing is required.

"Ghibli's selection of gobos are capable of illuminating large surfaces with different textures and colours, creating highly dynamic spaces, such as the facade of the Town Hall, on the Plaza of Santa Ana, which was dyed with vivid shapes and colours throughout the show serving as background to the various performances," says Miguel Ángel Valera, brand manager for Ayrton at Stonex, Ayrton's official distributor in Spain. "The celebration that started Christmas in Las Palmas de Gran Canaria was possible thanks to the work of the Municipal Symphonic Band of Las Palmas de Gran Canaria, Artistic Teaching Alexia Rodríguez, Latonius and of course thanks to LFSound."

LFSound S.L. is an entertainment-focused enterprise, specializing in audio and lighting system for private and public spectacles. It has a wide variety of technicians who are highly qualified for developing any type of audiovisual event, not only during the set up, but throughout the entire development of the show.

In Spain, Stonex is the official distributor of Ayrton, among other well-known brands. As a national benchmark in professional lighting, stage engineering and emergency lighting, Stonex has over 38 years of experience offering comprehensive solutions for the show, entertainment and architectural sectors, comprising the design, supply, installation and maintenance of scenic equipment and premium lighting.



MAGICPANEL-FX

CREATIVE SOLUTION

13,500 LUMENS
15:1 ZOOM - 3.6° TO 53°
25 RGBW LED SOURCE

4.29 BILLION COLOURS
NEW 3D VOLUMETRIC EFFECTS
CONTINUOUS PAN & TILT ROTATION



Download the **wonderpix** application
Open the **wonderpix** application
Take a picture of the advert with your smartphone
Watch the video

www.ayrton.eu



AYRTON
Digital Lighting

KURT WAGNER FRAMES MICHAEL BUBLÉ

with MagicDot-SX

Text: Julie Harper
Photos: © Ric Lipson, Stufish.

Michael Bublé's world tour, *An Evening With Michael Bublé*, in celebration of his 10th studio album, *#♥ (Love)*, marks the singer's long-awaited return to touring after a two-year hiatus. It is a huge production with an intense schedule, with 12 performances already taking place in just the first two weeks of the tour. The inaugural show opened at the Amalie Arena in Tampa Florida on 13 February 2019, from where it will continue, travelling in 20 trucks, to large arenas throughout North America until April, then on to Canada, Europe and Australia later in 2019, and onward into 2020.

The show has a 'big band' feel to it and the elegant set, designed by international entertainment architects, Stufish, provides a stylish backdrop for the Canadian crooner. "It's all aimed to focus on the man and his music," explains Bublé's long-term show and lighting designer, Kurt Wagner, who has worked with Bublé for the past 14 years.

"Michael likes a good production, but he is such a great entertainer and singer in his own right that we don't need a lot of effects and distraction in the show. The design style

is very much to paint a picture around him with some dramatic set pieces and, mainly, static lighting. Our aim is to create a beautiful frame that presents Michael back to his audiences in a production that puts the accent firmly on his music."

The lines of the set are clean and sophisticated with cool, light grey colour tones and a brushed cement-type finish which, Wagner says, is 'a great surface on which to paint with light and projection'. Central to the main set is an expansive elliptical area seating 38 musicians on four levels on either side of a central staircase, backed by a semi-circular wall that echoes the curves of the other set elements.

Into the upper section of this wall Wagner has embedded 23 Ayrton MagicDot-SX fixtures. "The intent was to have some small lighting fixtures that could be built into the set and used to outline it and delineate its sweeping curves" says Wagner. "The MagicDots have proved the perfect unit for this and given me a lot of flexibility in creating different looks to frame Michael.



"The nature of the show means we are aiming less at dynamic effects and more at creating a variety of beautiful static states as backdrops. I've therefore concentrated on using the MagicDots as filler and framing lights and they have given me many interesting options to create structure and fill in gaps between the height of the truss and the lower level lights.

"The zoom capability is one of the biggest features on this little fixture and it has impressed me the most. It has allowed me to work within the tight confines of the set which restricts their left-to-right movement a little, yet still use the zoom and colour functions to achieve a lot of different looks - more than I was expecting. Plus the colours are very rich and solid, especially for an LED source, so I am very happy."

To extend the 'frame' further overhead, Wagner has added 18 more MagicDot-SX units in the upstage truss to increase the depth and add to the mid-air effects. "I am most impressed with the intensity of the MagicDot-SX which has a lot more punch than I

expected, especially considering its diminutive size. The upstage lamps are trimmed at 48' and the MagicDots still register well on stage. For the size of the fixture it is very, very impressive."

This is the first time Wagner has used Ayrton fixtures and his experience with MagicDot-SX has been very positive. "I went to my regular supplier, Christie Lites, wanting a small fixture with plenty of punch and a good, large zoom capability that was small enough to fit into the holes in the set. I've used Christie Lites for a long time because I like their products and how they service their gear. They are extremely professional and I trust their judgement, so when Ian Gordon, my account rep, brought the MagicDot-SX to my attention, I was keen to try it. We tested them against several other fixtures and the MagicDot-SX definitely gave the best output of all.

"The main selling points for me were the combination of the MagicDot-SX's size and output: they are small enough to fit into the set and very functional even within the



restricted space; I was really happy with the zoom capability and there are not many lamps that would give me that punch at that size."

With only two weeks of pre-production and four or five days of intensive programming before hitting the road, Wagner says they have not yet had time to explore the full capabilities of what the MagicDot-SX can do, "but once the show has had time to bed in, we will have some fun finding out what else we can get out of them. But the programming was easy with no concerns or issues, so my team was very happy."

After two and a half weeks on the road, travelling from the heat and humidity of Florida to the cold and snow of New York, the MagicDot-SX units have proved as reliable as their reputation with no replacements needed..."which is always a good sign after the rough

roads of New York state!" agrees Wagner. "This show is set to last for two years and the production we have now will travel with us all over the world, with the same set and the same lighting fixtures being shipped to each continent, so we will be able to truly test the durability and reliability of the MagicDots after that. So far the indications are very good!"

Michael Bublé's Love tour will continue its North American and Canadian leg until April before hopping the Atlantic to the UK from April to June, and back to the USA and Canada for July and August. The main European leg will commence in September, ending 2019 in Munich on 10 November.



DIABLO

19,000 LUMENS

300 W PROFILE LUMINAIRE

19,000 LUMENS (DIABLO-S)

NATIVE HIGH CRI > 90 (DIABLO-TC)

8:1 ZOOM - 6.7° TO 53°

FULL FIELD FRAMING

HIGH EFFICIENCY

EXTREMELY COMPACT (21.5 KG)



Download the **wonderpix** application
Open the **wonderpix** application
Take a picture of the advert with your smartphone
Watch the video

www.ayrton.eu



AYRTON

Digital Lighting

KIMARIUS ABRAHAMSEN CREATES MAGIC FOR AWARD-WINNING

Cezinando with MagicBlade-FX

Text: Julie Harper
Photos: © Christoffer Krook
© Michael Ray Vera Cruz Angeles



Norwegian lighting designer, Kimarius Abrahamsen, chose Ayrton MagicBlade-R and MagicBlade-FX lighting fixtures as the main structural elements of his design for Cezinando's tour and summer festival appearances, helping earn the Norwegian singer, rapper and songwriter his third NRK P3 Gull (Gold) Award as Live Artist of the Year.

The singer, whose latest album, *Noen ganger og andre* ('Sometimes and Others'), was the best selling Norwegian-language album of 2017, has previously won Newcomer of the Year 2016 and Song of the Year 2017 in this annual music show and award ceremony which is aimed at young adults and organized by Norway's NRK television station and P3 radio station. This year marked the sixth NRK P3 Gull Awards which aired on national television on 24 November 2018.

"We want to congratulate Cezinando on his fantastic win and would like to think it might have something to do with his killer concert at Øyafestivalen earlier in the summer which had everyone talking!" says Frode Eggum Have of Bary AS, the company responsible for the



production design of Cezinando's show, and the supply of the majority of the technical equipment, including the Ayrton MagicBlade fixtures for which they are exclusive Norwegian distributors. The Øyafestivalen festival, which is held over four days in Tøyen Park, Oslo, is one of Norway's biggest and most important music festivals.

Bary worked closely with Abrahamsen on Cezinando's Øyafestivalen show, but Abrahamsen's story with Ayrton MagicBlades began even earlier: "Before Cezinando's summer tour, I really wanted to try out Ayrton's MagicBlades as they seemed like interesting fixtures that could change the whole look of the stage design easily and quickly," says Abrahamsen. "I really wanted to challenge myself to play with 'walls of light' and pixel-mapping in a show. I ended up using twelve Ayrton MagicBlade-R fixtures in Extended Mode on the tour, and immediately fell in love with them!

"For the Øyafestivalen show, I worked closely with Sebastian Ekeberg, Bary's production designer, to find some fixtures that would complement with our current ground

package, and fit into the stage design we had come up with. Weight, size, and output were important factors because of weight-restrictions, and we also wanted to have as many fixtures as possible in our rig, and to be able to play with pixel-mapping.

"It felt like a really natural progression to choose the MagicBlade-FX, as I already had MagicBlade-R in the show and the FX version met all of our requirements: they can be pixel-mapped, they're lightweight, they're small, the output is great, and the added zoom-feature is amazing and made my 'walls of light' concept easier to work with, plus they made the beam look really nice! I also have to admit that the thought of having a whole rig with endless pan and tilt intrigued me a lot!

"We made our choice and used twenty-four MagicBlade-FX in Extended Mode placed in a 6x4 grid in the roof, while still having our twelve MagicBlade-R in the ground package. I was able to create a lot of different shapes, some animations that made it look like the whole rig was moving, introduce a lot of pixel-mapping to create organic-feeling effects,



and also use only the central emitter to make the MagicBlade-FX look like a completely different fixture. All these variations enabled me to make really different and unique looks for each song. It felt like I had endless creative possibilities with the fixtures, and I'm pretty sure MagicBlade-FX is my new favourite fixture, as of right now!

"I was actually so impressed with the Ayrton fixtures, that I then tried out six Ayrton Ghibli from Bary as a part of our ground package on our Autumn tour in October and was completely blown away by it!

"Bary delivered a total of 79 fixtures to our Øyafestivalen show, and we ended up with 199 fixtures, including the house rig, in the final showfile, which gave us 7201 parameters to play with. Filip Winter Hartvigsen, who designed the system, seamlessly incorporated

my existing ground package into this one-off rig, and made it really easy for me to start programming in the WYSIWYG file that Sebastian Ekeberg had made.

"I want to say a huuuuge thank you to Bary for making this show happen and being so helpful in realizing these ideas, as I'd never have been able to do it without them!"

Bary is similarly happy with the outcome: "We would like to give a big thanks to Cezinando and his band, and his management Little Big Sister," confirms Have. "Kimarius Abrahamsen made everything look great with his lighting design and Sonic City made everything sound smooth with their sound techs. We must not forget our great supplier, Ayrton, who makes the coolest fixtures! And hats off to Bright for a solid technical delivery for the festival - and Øyafestivalen for hosting a great festival."



MISTRAL

18,000 LUMENS
300 W SPOT LUMINAIRE

18,000 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)



Download the **wonderpix** application
Open the **wonderpix** application
Take a picture of the advert with your smartphone
Watch the video

www.ayrton.eu



AYRTON
Digital Lighting

PULSE LIGHTING TAPS GHIBLI AND MISTRAL FIXTURES FOR

Jason Isbell's Ryman Residency



Text: David Steinberg
Courtesy of ACT Lighting, Inc.
Photos: © Greg O'Loughlin

Americana rocker Jason Isbell completed a sold-out, six-night residency last autumn at the Ryman Auditorium, the iconic live performance venue in Nashville. Pulse Lighting's Ayrton Ghibli™ and Mistral™ fixtures helped light up Isbell's shows, which have become an annual event for his fans.

For four consecutive years Isbell has enjoyed a Ryman residency. This was the second year he played six shows at the historic venue, which was formerly the Grand Ole Opry House and Union Gospel Tabernacle. Isbell was supported by his band, the 400 Unit, and by his wife, singer-songwriter and violin player, Amanda Shires.

Mikey Cummings, head of the design team at Pulse Lighting's Nashville office, is also the lighting designer for Jason Isbell. He had designed a rig for Isbell's current tour cycle, which he revamped for the Ryman residency.



"We gave the rig a facelift and switched out some fixtures," says Cummings. "I had been looking for more power conservation and greater consistency in colour, but I hadn't loved any of the LED fixtures I'd seen. Then Doug Mekanik of ACT Lighting (Ayrton's exclusive distributor in North America) demo'd the Ghiblis and Mistrals for us."

Ghibli™ is Ayrton's first LED spot luminaire with a factory-equipped framing system. It delivers a light output of 23,000 lumens in a highly compact format. Mistral™-TC is a versatile, ultra-compact and fully-equipped LED spot luminaire designed for applications requiring perfect colour reproduction.

"I was really impressed by the Ghibli," says Paul Hoffman, owner of Pulse Lighting. "I came from a position of extreme scepticism when it came to LEDs in general. Their quality of light hasn't been the same as traditional sources. I'd seen other LED profiles before the Ghibli, but Ghibli was the first whose level of quality was such that I was ready to buy it. In my opinion, it's the first LED profile worth its salt."

"I was impressed with Mistral for all the same reasons, plus it's smaller and lighter for our more cost-conscious bands," he adds. "I'm very bullish on the success of that fixture."

Cummings notes that, "the fixtures in the demo had a great lumen output, and we loved their weight and size. We want as many multi-use fixtures as possible, fixtures that will work across the board for clients. We always ask, 'How many ways can we use this one light?'"

"The weight of the Ghibli and the output of its LED is far greater than any other light I've seen," he continues. "And it is feature-rich with everything lights today are supposed to have."

Hoffman adds: "the Ghiblis and Mistrals are reliable and cost-effective. It's exciting to have fixtures that don't eat through lamps. And the LED source degrades at a far slower and more consistent pace than legacy Arc source lamps."



The design for Jason Isbell's Ryman residency was centred around his personal anchor-and-sparrow logo. An active set piece featured the crest illuminated by 20 universes of LED tape lights and incandescent lights. "Everything radiated from that set piece," Cummings says.

He positioned four Ghiblis upstage and six more midstage, while the Ryman house fixtures included 18 Ghiblis in the grid. Cummings also mounted six Mistrals on ladders upstage and six on the floor towers. Depending on the song, the Ayrton fixtures provided band back and side lighting as well as effects lighting.

"We like to use fixtures of different wattages to add texture to a show, and the Ghiblis and Mistrals worked very well together. You couldn't tell the difference between them on camera - they looked great," Cummings says.

"The fixtures far exceeded what we hoped for, and have become active members of our inventory and part of our design process," he reports. "Another benefit is that we can fit two fixtures in the same cases that used to carry only one."

The Ayrton fixtures are on tour now with Tommy Emmanuel and Jerry Douglas, based on the recommendation of Pulse Lighting to the lighting designer. They also went out with Moon Taxi for a New Year's Eve show designed by Pulse.

"Jason Isbell took the holidays off, but he'll resume touring next March and the rig we designed with the Ayrton fixtures will continue to go out with him for the rest of 2019," Cummings adds.

"Our relationship with ACT Lighting goes back a while, and I can't say enough good things about them and our great sales rep, Doug Mekanik," concludes Hoffman.



GHIBLI

23,000 LUMENS

600 W PROFILE LUMINAIRE

23,000 LUMENS (GHIBLI-S)

HIGH CRI MODE

8:1 ZOOM - 7° TO 56°

INFINITE COLOUR MIX

FULL FIELD FRAMING

UNIFORM FLAT BEAM



Download the **wonderpix** application
Open the **wonderpix** application
Take a picture of the advert with your smartphone
Watch the video

www.ayrton.eu



AYRTON

Digital Lighting

GHIBLI PERFORMS TO PERFECTION

in Spain's most popular musicals



Text: Julie Harper
Photos: © Nacho Arias
© Javier Naval

Madrid is currently hosting some of the greatest and most famous musical shows from Broadway, in which Ayrton Ghibli™ spot fixtures are delivering masses of quality light and colour whilst ensuring superb energy efficiency.

Ayrton, has spent recent years launching high-end products that have established it as one of the top lighting brands for powerful, innovative fixtures and unbeatable quality/price ratio, and Ghibli has proved one of the fastest to be adopted as a 'must-have' fixture across the industry.

No less than 22 units of this moving head fixture have been incorporated into the popular and acclaimed musical West Side Story at Madrid's Teatro Calderón, in a richly coloured lighting design by Carlos Torrijos and Juan Gómez Cornejo, with lighting production by Proyect-Arte. In this ground-breaking show, the Shakespearean story of Romeo and Juliet is famously transported to New York, where the Montesco and the Capuleto are transformed into two street gangs fighting for control of the streets. In the



precisely defined box set, Ghibli's compact dimensions and pin-sharp framing system provides the perfect complement for this classic of Broadway, full of colour and filled with vintage atmosphere.

In another venue across town, *El Médico*, the acclaimed new musical based on the bestselling book by Noah Gordon, shines out at Teatro Nuevo Apolo under a total of 17 Ghibli fixtures.

Set in the XI century, *El Médico* tells the story of Rob J. Cole, an orphan who, after years of travelling as a peddler of pain remedies, decides to undertake a trip to Persia to become a doctor. In this stage production by Spika and Escrito en las Estrellas, lighting designer, Luis Perdiguero, uses Ghibli's gobo selection to lead the scenography, recreating textures and patterns that are reminiscent of forests, desert dunes and even the majesty of a Persian royal palace.

"The invincible Ghibli has been the most popular fixture among lighting designers in recent months," says Stonex's brand manager for Ayrton, Miguel Ángel Valera.

"With a low-etendue monochromatic light source calibrated at 6500K, Ghibli is able to produce a light output of 23,000 lumens, all sustained by just 800W power consumption.

Bearing in mind its great power, Ghibli has proved itself to be the complete option for any type of show, in medium to large venues."

Ghibli's great versatility is due to its sophisticated colour mix system, providing CMY colour mixing, variable CTO colour temperature correction, a fixed colour wheel with six complementary colours and a high CRI filter, all of which make it perfect for shows that requires vibrant colours, either pastels or saturated.

STEVE GRANVILLE CHOOSES GHIBLI

for Australia's Parkway Drive

Text: Cat Strom & Julie Harper
Photos: © ei Productions



Formed in 2003, Parkway Drive are an Australian metalcore band from Byron Bay in New South Wales with an international following. Fresh from back-to-back ARIA (Australian Recording Industry Association) no.1 spots, the band's Reverence tour in support of their sixth studio album kicked off in Canberra in October 2018 and, hailed as their best live show to date, proved a total sensory overload. Parkway Drive delivered their most fire laden show yet, which included a spinning, flaming drumkit and, of course, employed 16 Ayrton Ghibli LED spots for the main beam fixtures.

Lighting provider for the Australian leg of the tour was New South Wales-based ei Productions who purchased the Ayrton Ghibli units just prior to the start of the tour.

"This was a complex show with lots of lighting, moving staging and pyro flames, and it relied heavily upon the Ghiblis to provide much of the lighting's punchy looks," commented Neale Mace, managing director of ei Productions. "The fixtures were chosen

by the band's lighting designer, Steve Granville, after he heard we were looking at them, and I don't think I've seen a light (especially an LED-based one) have so much punch and colour output, not to mention its zoom."

Granville positioned the Ghibli fixtures across three flown trusses where, Mace remarked, "they looked incredible! Having seen this show, I've never seen an LED based fixture that is as bright as the Ghibli.

"They also have intense colours and can produce beautiful air / beam effects," he added. "We didn't actually use the motorised framing feature on this tour, but it's great to know that we can also use them for front truss profile work when needed."

Granville agrees: "The Ghibli is the first LED profile fixture I've seen that is super bright and has a perfectly flat field that doesn't drop off over a distance," he says. "The prism



and zoom are nice, the gobos are really good, and the colour mixing is great. I didn't get into the framing but had a play with it and would love to use it soon on a tour."

ei Productions continually looks to expand and update its production inventory and, after seeing the new Ayrtón products at some overseas trade shows, decided to add some Ayrtón Chibli units to its stock. The decision process was carefully researched as the team at ei looked at several options that would fulfil their requirements for an LED-based spot / profile that had motorised framing shutters, before deciding on Ayrtón.

"There are a few options on the market," says Mace. "However, as we mostly look to comply with local and overseas lighting riders, we needed a product that was going to be universally accepted, and right now, Ayrtón is an extremely popular brand with their products being used on lots of shows. We also have experience with the Ayrtón brand as we already own a lot of Ayrtón MagicBlades which have been a rock solid product for us.

"As usual, Show Technology (Ayrtón's exclusive distributor in Australia) has provided amazing sales support in getting us demo fixtures and answering any and all of our stupid questions!"

Steve Granville's design for the huge and dramatic Parkway Drive rig featured a lot of firepower from other fixtures, but the Chibli fixtures were able to hold their own: "The Chiblis cut right through them, even in some of the rooms with higher trim height," confirms Mace. "Out on a tour, they performed flawlessly every night and being trucked across four States and a Territory didn't faze them a bit.

"The Chiblis are amazing! There's a lot to like about these fixtures and although this tour didn't use all their features, it certainly proved to us (and anyone who saw the show) that they're a great light and I know we'll be ordering more."



Also included in the Australian touring rig were 64 Ayrton Magic Blade-R fixtures which Granville ran in full extended mode, running the pixel mapper and content through the High End Hog. The manner in which they were setup was, in Steve's words, big and offensive. "The MagicBlades were arranged in a big block on touring frames and I got so many looks out of them," he said.

"It's nice to have the options in extended mode where I can, for example, have them all on and use them to wash the stage, and then swap to just having a single cell on to give me a totally different look. I've had this design out for nearly two years, in one configuration or another, and I'm still finding new things to do with them. I will no doubt add them back into another design in the future."

Steve admits his MagicBlade-R units were quite badly treated on tour as they were rigged on touring frames, thrown around by their hydraulic lifts and nearly set on fire every two minutes! But, he says, they were solid throughout with very few failures. "I think we toured Europe the last time with only two spares," he added.

Parkway Drive's Reverence tour travelled across Australia from October to November 2018 and is currently touring Europe until the end of February before transferring to America between April and May 2019.



LEVANTE

20,000 LUMENS

300 W WASH LUMINAIRE

20,000 LUMENS (LEVANTE-S)
NATIVE HIGH CRI > 90 (LEVANTE-TC)
9:1 ZOOM - 6.3° TO 58°

138MM SPHERICAL LENS
FULL FIELD BARNDORF
SLEEK INDUSTRIAL DESIGN



Download the **wonderpix** application
Open the **wonderpix** application
Take a picture of the advert with your smartphone
Watch the video

www.ayrton.eu



AYRTON
Digital Lighting



PERSEO-S

27,000 LUMENS

500 W IP65 PROFILE LUMINAIRE

27,000 LUMENS

8:1 ZOOM - 7° TO 56°

INFINITE COLOUR MIX

FULL FIELD FRAMING

UNIFORM FLAT BEAM

HIGHLY COMPACT IP65 LUMINAIRE



Download the **wonderpix** application
Open the **wonderpix** application
Take a picture of the advert with your smartphone
Watch the video

www.ayrton.eu



AYRTON

Digital Lighting