

PRESS RELEASE

Zactrack **SMART** debuts in Madrid in the musical "Charlie and the Chocolate Factory"

Valerio Tiberi, renowned Italian Lighting Designer and founder of K5600 Design, has chosen the SMART real-time tracking system for the new LETSGO production of the popular musical "Charlie and the Chocolate Factory", staged until February 2023 at the Espacio Ibercaja Delicias theater in Madrid.

It is one of the first European musicals to have used this "extremely powerful" technology, as defined by Valerio Tiberi, to whom the system was presented for the first time by the Italian distributor of **zactrack**, **RM Multimedia**.

Tiberi believes that **zactrack** is a real creative tool useful to "open the mind to new and different possibilities" in the world of lighting.

After all, **zactrack's** real-time tracking was used in this show precisely as an aid tool in the design of the dramaturgy of the lights.



THE DOUBLE TRACKING SYSTEM

Thirty **zactrack** trackers, worn by 15 members of the cast, were used to control 60 motorized, supplied by Fluges, a Spanish company specialized in rental. In this way it was possible to replace the classic follow-spots with much more flexible solutions, able to illuminate several actors at the same time.

The system consists of 30 trackers, 8 antennas and two **zactrack SMART servers**.

To achieve greater stability, a **double tracking system** was used, with two trackers for each actor: in this way the antennas could identify at least one wherever the actor was on stage.

The trackers were worn by the actors on their **shoulders under stage clothes**; such positioning made it possible to follow the artists with extremely narrow and close beams of light and sometimes to illuminate only their faces, thanks to the perfect centering of the beam of light on the face of the character.



Thanks to **zactrack**, Valerio was able to follow in real time the movements of several actors accurately and simultaneously. At one point in the show, the system followed an artist as he moved at an impressive speed on stage during an aerial performance and this allowed to build extraordinary plays of light on his stunts.

In the event that the replacements needed to enter the scene for any reason, the placement of the trackers could have been recalibrated quickly and easily for the actor in question.



Convincing actors to wear additional hardware compared to classic radio microphones was a major challenge, which was immediately resolved when the artists discovered the potential of the system.

The ability to control the tracking system directly from the lighting console "**opened up multiple scenarios that were previously almost impossible to create,**" Valerio noted. Among them, follow the characters with multiple motorized not only with accurate lighting, but also allowing the application of a whole series of "special" effects such as color change or shape change.

THE SET-UP

The 8 antennas were positioned out of sight of the audience at various points on the truss, so as to cover the entire area of the stage.



"Finding the exact positions of the antennas represented an additional challenge - explained Emanuele Agliata, Valerio's LD assistant and main programmer - since different scenic elements could potentially interfere with the system".

The two **zactrack** servers communicated directly with the **grandMA3** light console and with the **60 motorized**, including many **Robe BMFL**.

The grandMA3 console at FOH was connected to a nearby laptop that acted as the main **zactrack** server : this proximity was useful for both programming and managing the show, since it allowed to quickly verify all the ZT functions, from active Trackers to the various masks and scenes created.



On stage, the Tracker technician - Maria Elena Alejandre - had a tablet that allowed him to quickly identify any anomalies to report to the lighting operator.

The Spanish distributor of Zactrack ESS / Earpro, with the direct support of **zactrack**, helped recruit local technicians in Madrid, including Himar Santana Sarais to coordinate and assist the installation in Madrid.

Asier Suso, lighting & rigging product manager at Earpro&EES, was also involved in the project: he provided technical support to Fluge - together with zactrack - during the set-up and assisted Himar to make sure everything went well.

Alejo Arce, Head of Fluge's Lighting Department, commented:

*"During the programming and testing process we had great support from Earpro&EES, Asier and **zactrack** itself and the level of service was highly appreciated by programmers, designers and directors. Being involved in the field is fundamental: we firmly believe that this type of support has been fundamental for the success of the system and for its perfect integration into this production."*



The quick and intuitive interface of **zactrack** allowed to quickly change the settings during the tests and the "dry tech" point. Using the various "Scenes" of the **zactrack** software, automated lighting elements were created in a short time, such as fades in / out, iris in / out etc.+ These scenes were then recalled and executed via the grandMA3 console during playback.

Valerio and his team were positively impressed by this first use of **zactrack** that pushed them to think out-of-the-box, to seize all the new possibilities deriving from the implementation of the system. It was an "exciting and fun" project - concluded Valerio - which allowed us to better understand how **zactrack** could improve creativity and "evolve the art of lighting design".



For the set-up and the technical part, they worked closely with Valerio, the LD associate and programmer, Emanuele Agliati, and the assistant lighting designer, Manuel Garzetta. The lighting operator, Susana Romero, then managed the show in the various replicas.

THE CHALLENGE

Valerio's main challenge and goal was to *create a magical aura of "hope" within the visual narrative, trying to move the audience in and out of the factory and, metaphorically, in and out of the elusive dream of a better future.*

He succeeded thanks to the use of intensely contrasting visual applications with which he contrasted the scenes of real life – poor and cold, but full of hope – with the magical atmosphere - colorful, apparently wonderful, but deceptive - of the factory.

All this has been possible thanks to an intense study and a great lighting mastery, thanks to the use of cutting-edge technologies including **zactrack** and thanks to a series of "secrets that will remain such", says Valerio winking. 😊

