LED WASH LIGHT WITH EFFECTS

B-Eye K20, after the buzz, the flash!

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Five months after an enthusiastically acclaimed debut at the PLASA Show in London, the bee leaves the factory. B-Eye K20, a moving-head LED wash fixture capable of graphic and aerial effects through point by point control of its RGBW LEDs and its rotating optical group, has already started a brilliant career at the opening ceremony of the Sochi Olympics and at the Super Bowl halftime show in the U.S.

Obviously we were looking forward to getting our hands on it, and discovering what lies behind one of the biggest buzzes of the whole year in 2013. The whole Sound Light Up light team got together to discover this new fixture.

B-Eye K20, the big news in the A.Leda range

Overview

As its name suggests, the B-Eye K20 is an evolution of the A.Leda range, so it is natural to find the 37 RGBW LEDs (15 W each) with individual control. The two major differences are to be found in the optical system, which involves a light guide for each LED, to achieve color mixing, and a rotating output lens. In addition, at the software level, the evolved effects generator allows the quick and easy creation of aerial or projection effects.

These developments make it possible to have an all-in-one wash, beam and effects fixture. The body is made of a slightly shiny, black plastic. As it weighs only 21 kg, the fixture can be easily carried by a single person. You should nevertheless be wary of a slight imbalance that may surprise you the first time you try to pick it up.

Slu *Like*

- **The effects generator**
- **The new optical system**
- **The beam power**

Slu *Dont like*

- **The absence of blocking Tilt**
- **The noise of the lens rotating at high speed**

Szylo's opinion

The eyes of a child

My managing editor, the captain of the SoundLightUp ship – who apparently felt I was two steps away from total burnout – recently asked me: "What are you running after?".

Those few words were enough to stop my momentum and, since then, they have been going round and round

B-Eye from the rear

As with the K20, only the pan locks (every 90°). The lack of tilt lock can always be troublesome, especially during maintenance.

On one side of the base, there is the display and the keys for navigating a very simple, six-part menu.

Some menu functions, such as halogen modes, can also be activated via the control protocol you choose. You can control the DMX input signal directly from the menu in bits or in percentage values.

The extensive connectivity of B-Eye

On the other side of the base, there is the power switch and the connectors. A PowerCon input for power, two pairs of XLR connectors (three and five pin) for DMX in/out and an RJ45 network connector for updates or for control via ArtNet.

You can also use this fixture as an ArtNet node, with ArtNet protocol input on the network connection and DMX output via XLR to distribute to other fixtures in the same universe.

Under the hood

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in my head. This is true, why this headlong rush? By God, because everything is moving too fast! Our business, the people in it, our tools and our desires. We rush, comparing products at a glance, checking what's new with that blasé attitude, a click on Facebook, a glance at YouTube, two bits of concerts swallowed at high speed... even if that means forgetting our purpose: our passion, before it became a business. Today, where is the spark that drove my younger self in my work in the past?

For me it is in my childhood, I remember it now. In the twinkling garlands entwined with love around the Christmas tree, still intertwined with the dusty extension cords stored in old detergent boxes. In the first fireworks that made our ears ache and our eyes shine. In all those big, bizarre, toy tops that created fantastic colors when we set them spinning. In those slightly squashed cylinders, regrettably forgotten and hidden at the bottom of toy chests, which, when you looked through them, caused endless visual wonder . Our dear kaleidoscopes, buried in the 80s.

That's what I think, during this beneficent break while lost in the effects of the B-Eye. At this point I do not think about its weight or number of parameters. I am not thinking of trying to calculate hangs on a truss, of DMX patch charts, or flight cases. I just have my eyes wide open and, maybe, my mouth hanging a little agape.
It's incredibly powerful, this Clay Paky. I do not know which engineer happened upon this prism effect, perhaps by lucky chance, nor how this aberration was tested, refined and reproduced through the large motorized circular optics. I do not care if it makes noise at high speed, if the center of gravity is hanging from its head or if its too-narrow handles twist our wrists. Its countless parameters get entangled and give us a headache. At the moment, I get sucked into these waves of silvery beams dancing before my eyes.

Stéphane Mocret, who opened up the B-Eye for you to write a full article, will be better than I am and detail all of its features, its strengths and shortcomings.

I just know that I need at least a dozen of these, a good hazer, iconoclastic musicians, a good dose of mains power and no fear of leaving them alone in the dark. Thus, for an hour or two, I'll stop running to let myself be lulled by wonder.

Measures light tight beam

Light Output on 2 AXES (at 5 meters)					Average
	Left	Top	Right	Bottom	
Center	27300				27300
Ring 1	23200	20300	19800	22700	21500
Ring 2	14500	11920	11520	13700	12910
Ring 3	6200	4800	4900	7200	5775
Ring 4	1070	670	600	1150	873
Ring 5	230	87	94	118	132

Measures light wide beam

Light Output on 2 AXES (at 5 meters)					Average
	Left	Top	Right	Bottom	
Centre	868				868
Ring 1	870	870	870	870	870
Ring 2	872	872	872	872	872
Ring 3	871	871	871	871	871
Ring 4	867	867	867	867	867
Ring 5	862	862	862	862	862
Ring 6	854	854	854	854	854
Ring 7	839	839	839	839	839
Ring 8	825	825	825	825	825
Ring 9	810	810	810	810	810
Ring 10	790	790	790	790	790
Ring 11	765	765	765	765	765
Ring 12	727	727	727	727	727
Ring 13	696	696	696	696	696
Ring 14	646	646	646	646	646
Ring 15	601	601	601	601	601
Ring 16	534	534	534	534	534
Ring 17	476	476	476	476	476
Ring 18	424	424	424	424	424
Ring 19	358	358	358	358	358
Ring 20	293	293	293	293	293
Ring 21	237	237	237	237	237
Ring 22	184	184	184	184	184
Ring 23	146	146	146	146	146
Ring 24	110	110	110	110	110
Ring 25	83	83	83	83	83
Ring 26	65	65	65	65	65
Ring 27	52	52	52	52	52
Ring 28	43	43	43	43	43
Ring 29	35	35	35	35	35