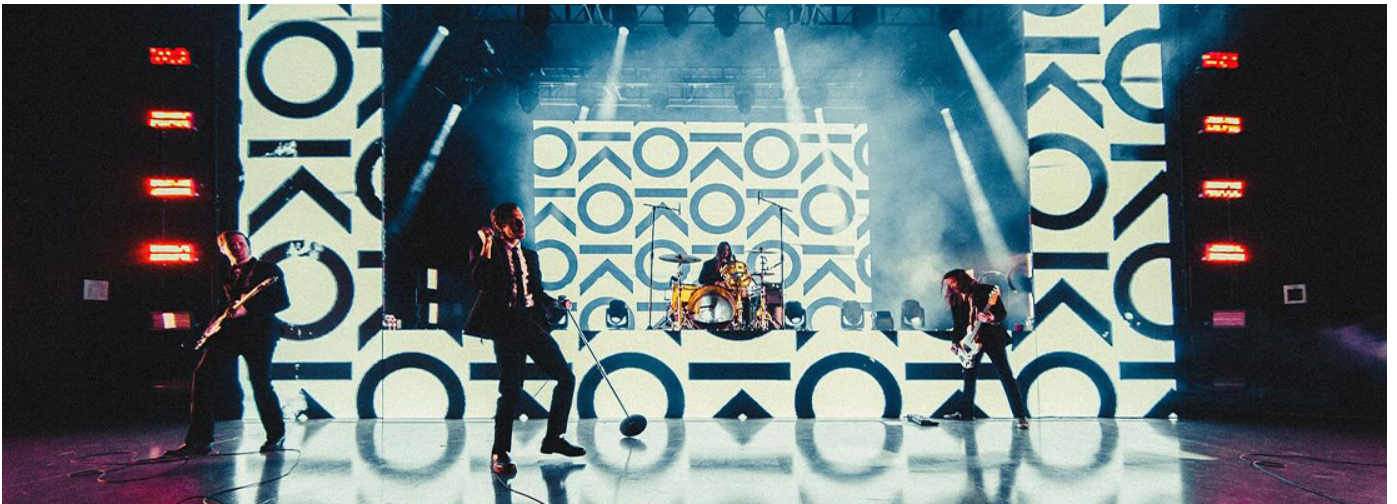


ADJ Fixtures Elevate The Maine's 8123 Fest 2025 with
Immersive Lighting Design

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The 2025 edition of The Maine's 8123 Fest transformed the Mesa Amphitheatre in Arizona into an electrifying experience enhanced by ADJ Lighting's Jolt Panel FX, Jolt Bar FX, and 32 HEX Panel IP fixtures. Utilized to extend the video elements of the show across the entire stage, these fixtures played a crucial role in Production/Lighting Designer Carlos Katsurayama's rig, creating an immersive visual spectacle for fans of the alt rock band.

Founded in 2007, The Maine is associated with a variety of rock music genres, especially alternative, pop punk and emo. The band has built a dedicated following through their heartfelt anthems and strong fan engagement, which reaches its zenith at their very own festival, 8123 Fest. First held in 2017, to celebrate the band's 10th anniversary, 8123 Fest has become a biannual gathering of The Maine's 8123 fan community. Taking place over a long weekend in

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January, the 2025 installment saw the band headline two nights at the Mesa Amphitheatre, close to their hometown. On night one they performed two of their albums in their entirety: American Candy, celebrating 10 years since its release, and their most recent self-titled LP, which came out in 2023. On night two, they played a career-spanning set packed with fan favorites.



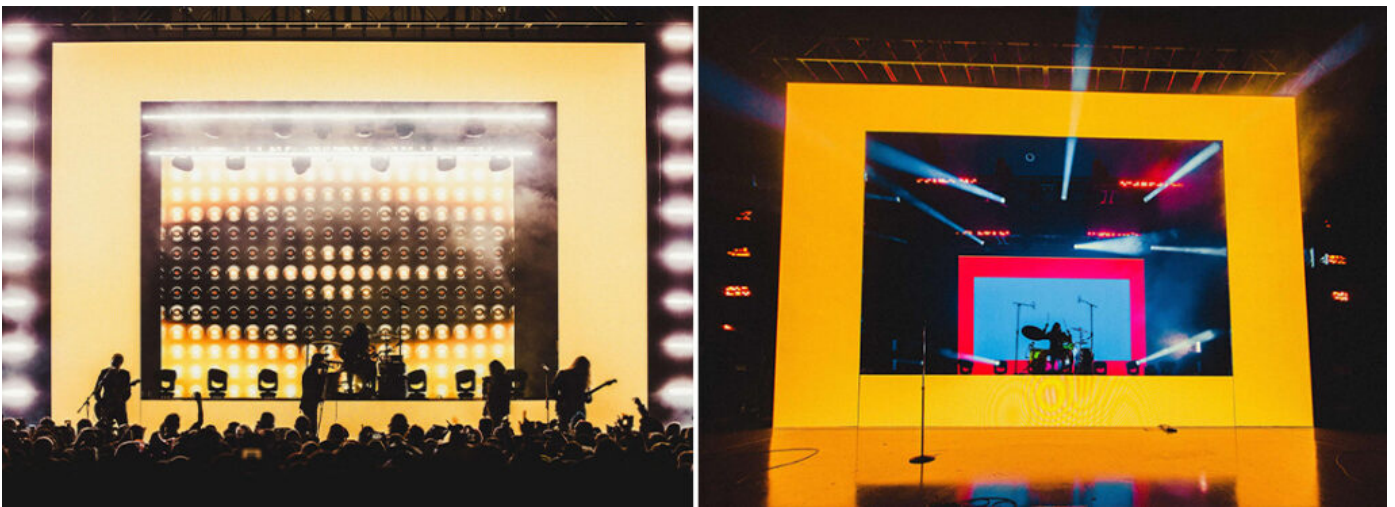
For this significant event for band and fans alike, The Maine decided to take their production to new heights, with a particular emphasis on video integration. The stage was filled with a huge video wall which was split into two distinct parts: an outer section that framed the drum riser and a central section positioned behind it. Lighting Designer & Production Designer Carlos Katsurayama, a long-time collaborator with The Maine, was tasked with ensuring the festival's lighting design worked harmoniously with the video content, while still delivering impactful standalone effects.

"They're the first band I ever worked for, so it's like a family gig now," says Carlos. "I'll always make the time to come back for them if I can. This festival is particularly fun to be a part of. 8123 is a community the band has built with their fans, so everyone who comes really gets the inside baseball. It's just a really cool vibe, very special."

To enhance and extend the video display, Carlos utilized a combination of ADJ's Jolt Bar FX and Jolt Panel FX multifunctional LED fixtures. Both models feature a central strip of 5-Watt cool white SMD LEDs which are extremely bright and, when combined in multiples, generate truly intense strobe and blinder effects. The white LEDs are surrounded on both sides by arrays of 0.5-Watt

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RGB color mixing LEDs. A wide variety of vibrant color options can be achieved using the RGB LEDs through individual dimming control of the independent red, green, and blue elements. Used as single-color sources, the fixtures can generate potent washes and strobe hits that cover a large area. Alternatively, through use of the zone control function, each independent block of LEDs can be controlled separately to allow for the creation of dynamic chases and other animated pattern effects.



"I really love the Jolts," enthuses Carlos. "I think I've used them on every one of the past 10 tours I've done over the last two years. I use them all the time! And they really speak for themselves. Anytime somebody isn't familiar with them - like a house LD or another lighting guy - they're always impressed and want to know what they are! There are obviously competitors for the panels, but when you look at the price and reliability, I don't think you can beat them. When it comes to the bar, I'm not sure there's anything else out there that competes, that does everything it does. Factoring in the price, nothing comes close. These fixtures are no joke!"

For 8123 Fest, 20 Jolt Panel FX fixtures were deployed, split evenly between two ladder trusses that flanked the video wall. Additionally, 14 Jolt Bar FX fixtures were rigged on a pair of trusses that were flown above the drum riser. This configuration allowed Carlos to extend the hues and visual effects from the video wall onto the wider stage, enhancing the depth and impact of the visuals.

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"The main focus of this design was video, because The Maine haven't done this amount of LED panels ever before," explains Carlos. "I needed a fixture that could enhance and extend the visual effects onto the rest of the stage. I had both the Jolt Bar FX and Jolt Panel FX units in their highest channel mode, using the RGB LEDs to replicate the colors and patterns that were displayed on the screen. Then, I'd use the white strips to punch through with strobe effects, which is important for this genre of music. The Jolts are incredibly bright, so there was no concern of them being overpowered by the video. In fact, I had to set limits on them so they wouldn't outshine the LED screens."

To add additional depth to the lighting, 24 of ADJ's 32 HEX Panel IP LED wash fixtures were rigged in sets of three to vertical pipes positioned at equal intervals along the side of the stage. Each of these fixtures feature 32 x 12-Watt RGBWA+UV color mixing LEDs arranged into eight individually controllable zones. With a native beam angle of 24-degrees, each fixture is supplied with a removable metal frame and frost filter which can be used to soften the light's output and extend its beam angle.

"The 32 HEX Panel IPs served as key lighting, from the sides, focused on the band. I used them to create another layer of dimension," notes Katsurayama. "If the video was showing something that felt like it was moving towards the audience, I'd use the panels to pulse in the same direction, so the light on the band was directly reflecting the video. It added this extra layer of push in whatever direction I needed and created some cool, dramatic moments."

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With an overarching goal of fully immersing the audience in the show, Katsurayama carefully balanced lighting and video so neither element would overpower the other. The result was a breathtaking spectacle that amplified the emotional intensity of The Maine's performances.



"My take on video is always that I don't want it to feel like the audience are just watching a TV screen, but I want the content to immerse the stage," Katsurayama reflects. "I also never want anything that I'm doing on stage to be a distraction but want both the lighting and video to draw attention to the band and the music, keeping people in the moment. I feel like we really achieved that with these shows. The band were the happiest I've ever seen them after a show, and the fans were very happy too, so I think we succeeded!"