

HIGHLIGHT PRODUCTS

2026.H2





DEVELOPED IN GERMANY. DESIGNED FOR LUMEN BEINGS.



50 YEARS OF INDUSTRY EXPERIENCE

Cameo is part of the Adam Hall Group, which has been shaping the event industry for over 50 years. With more than 15 years of experience in professional lighting technology, we combine in-depth industry knowledge with genuine customer focus – for products that meet practical requirements and deliver impressive performance.



DESIGNED & ENGINEERED IN GERMANY

Our products are developed in our own Light Lab in Neu-Anspach, Germany – from the initial idea to the final test. State-of-the-art measurement technology — including our in-house goniophotometer — paired with rigorous real-life testing ensures outstanding durability, precision and long-term stability.



PROVEN ON GLOBAL STAGES

Cameo products are used on the world's biggest stages, festivals and productions. Lighting professionals value them for their reliability, performance and striking design. Our references show where Cameo is already in the spotlight today.

Cameo® is a registered brand of the Adam Hall Group.

adam hall®

ADAM HALL GROUP BRANDS

LDsystems LD cameo Gravity Palmer DEFENDER adam hall CABLES adam hall HARDWARE

CAMEOLIGHT.COM

DESIGNED & ENGINEERED IN GERMANY



ZENIT® W300 G2

IP65 LED WASH LIGHT

21 x 50 W RGBALC LEDs with 14,000 lm luminous flux at 300 W power consumption

Extremely precise, calibrated XColour™ colour mixing and vertical segment control for creative applications

Swiss-engineered cooling system with selectable fan modes

Quick rigging thanks to ergonomic handles and optimally positioned safety eyelets

Compatible with ZENIT® W300 G1 filters, barndoors and mounting materials

High colour rendering with CRI 98 and TLCI 95 for stage, TV and broadcast

Only 9.5 kg in weight thanks to compact, IP65-rated die-cast magnesium housing

Fully compatible with Cameo CONNECT® for fast NFC setup, streamlined service and firmware updates

Integrated Legacy Mode allows seamless operation with G1 using 10CH or 15CH

Optional Cameo SnapMag® FX Filter: DMX-controllable electronic frost for quick transitions of the beam angle

Note: The values given are preliminary.

CLZW300G2





ZENIT® W600 G2

IP65 LED WASH LIGHT

40 x 50 W RGBALC LEDs with 32,000 lm luminous flux at 660 W power consumption

High colour rendering with CRI 98 and TLCI 95 for stage, TV and broadcast

Extremely precise, calibrated XColour™ colour mixing and vertical segment control for creative applications

Only 12.9 kg in weight thanks to compact, IP65-rated die-cast magnesium housing

Swiss-engineered cooling system with selectable fan modes

Fully compatible with Cameo CONNECT® for fast NFC setup, streamlined service and firmware updates

Quick rigging thanks to ergonomic handles and optimally positioned safety eyelets

Integrated Legacy Mode allows seamless operation with G1 using 10CH or 15CH

Compatible with ZENIT® W600 G1 filters, barndoors and mounting materials

Optional Cameo SnapMag® FX Filter: DMX-controllable electronic frost for quick transitions from 18° to 54° beam angle

CLZW600G2



REFERENCE STORY

A STRIKING COMEBACK – MARFA LIGHTS
STAGE LILAS IR INNOMINE WITH CAMEO

Five years after retiring from the stage, Lilas ir Innomine made a spectacular comeback in 2025 with a sold-out open-air concert in Vingis Park, Lithuania. Around 20,000 fans flocked to the park in the centre of the Lithuanian capital Vilnius to experience what was probably the biggest concert in Lithuanian rap history. For the elaborate lighting and video production, the Baltic Production Service team entrusted the specialists at Marfa Lights, who relied on a powerful and fully outdoor-compatible lighting setup from Cameo.

MONUMENTAL AND EMOTIONAL

The stage in Vingis Park was more than just a normal concert venue – it became a projection screen for a musical statement. At the centre was a semi-circular stage construction with LED screens, stairs and a catwalk, visually reminiscent of a stylised palace. Choirs, dancers, special effects, lighting and visuals merged into an impressive overall experience that deliberately stood out from classic rap concerts. „The programming started with listening to music, analyzing it, and generating ideas aiming to create a suitable light and visual concept to express each piece,“ says Vilius Kasiulis, Lighting Designer/Lighting Programmer at Marfa Lights.

„In the end, it’s all about the artist and their message,“ adds Andrius Stasiulis, founder and lighting designer of Marfa Lights. „Everything we do visually is to bring this story to life.“ To achieve this, the team relied on powerful Cameo ZENIT W300 and ZENIT W600 outdoor LED wash lights, OTOS B5 IP65 beam moving heads as well as PIXBAR SMD IP G2 LED bars, which were distributed in large numbers throughout the stage set.

„THE ZENIT W600 HAD ENOUGH POWER
TO ILLUMINATE THE ENTIRE STADIUM,
WHILE THE ZENIT W300 PROVIDED
EXCELLENT COLOUR RENDERING AND
NATURAL SKIN TONES.“

– Andrius Stasiulis, lighting designer, Marfa Lights

LIGHTING DESIGN WITH A MESSAGE

With their high output, the ZENIT W600 provided uniform basic illumination across the entire width of the stage. The ZENIT W300, on the other hand, were used as footlights and scored points with their natural skin tone, which was particularly important for close-ups on the screens. „They delivered excellent colour rendering – exactly what we needed for this show,“ confirms Andrius Stasiulis. PIXBAR SMD IP G2 LED bars were also used for accents, pixel designs and colour gra-

dients, which were cleverly integrated into the stage architecture. The combination of powerful wash and strobe effects and linear lights gave the show its emotional depth – matching the duo’s often melancholic lyrics.

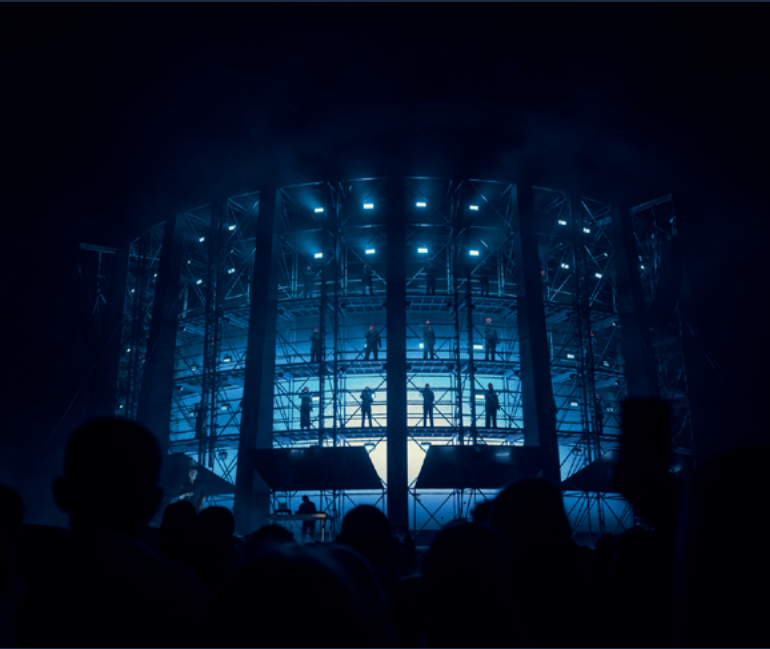
The video design was also seamlessly integrated into the overall concept. Using grandMA lighting consoles and Notch and Hippotizer software solutions, Pijus Norušis, video designer at Marfa Lights, created visual sequences that functioned as an extended lighting design: „Because we programmed the video according to the same principles as the lighting, we were able to create a consistently coherent visual language.“

AN EVENING TO REMEMBER

After more than six months of intensive preparation and parallel work on new song material, the team from Marfa Lights and Baltic Production Service succeeded in creating an impressive concert experience with creative depth and technical perfection. The comeback of Lilas ir Innomine will thus be remembered not only for its music, but also for its staging.

THE FOLLOWING CAMEO PRODUCTS WERE
USED FOR LILAS IR INNOMINE:

- ZENIT W600 LED OUTDOOR WASH LIGHT
- ZENIT W300 LED OUTDOOR WASH LIGHT
- PIXBAR SMD IP G2 IP65 SMD LED BAR
- OTOS B5 IP65 BEAM MOVING HEAD
- OPUS X PROFILE PROFILE MOVING HEAD
- ZENIT P130 IP65 LED PAR CAN





ZENIT® W1200 G2

IP65 LED WASH LIGHT

60 x 50 W RGBALC LEDs with 45,000 lm luminous flux at 1,200 W power consumption

Extremely precise, calibrated XColour™ colour mixing and vertical segment control for creative applications

Swiss-engineered cooling system with selectable fan modes

Quick rigging thanks to ergonomic handles and optimally positioned safety eyelets

Optional Cameo SnapMag® FX Filter: DMX-controllable electronic frost for quick transitions of the beam angle

High colour rendering with CRI 98 and TLCI 95 for stage, TV and broadcast

Only 21 kg in weight thanks to compact, IP65-rated die-cast magnesium housing

Fully compatible with Cameo CONNECT® for fast NFC setup, streamlined service and firmware updates

Integrated Legacy Mode allows seamless operation with G1 using 10CH or 15CH



CLZW1200G2

HIGHLIGHT

THE SMART WAY TO KEEP YOUR FIXTURES READY

CAMEO CONNECT® SETUP. SERVICE. UPDATES.

Cameo CONNECT® brings key fixture workflows together in one connected ecosystem. Combining NFC technology, cloud-based firmware management and integrated service tools, it simplifies setup, configuration, service and maintenance – helping teams keep compatible Cameo fixtures ready for the next job.



CONFIGURE ANYWHERE

Create fixture configurations in advance, save them as reusable templates and share them with your team.



SETUP & ADDRESS FASTER

Transfer settings directly to compatible fixtures via NFC, even while they are powered off. Auto Increment simplifies consecutive DMX addressing across multiple fixtures.



SHARE DATA FOR SERVICE

Read fixture, configuration and service data via NFC and share the relevant information directly with the Cameo support team for targeted troubleshooting.



RESET FOR THE NEXT JOB

Write a factory reset via NFC while fixtures are still inside their flightcases. The reset is automatically executed at the next start-up.



UPDATE & MAINTAIN

Check firmware versions via the cloud and update multiple fixtures using scalable RDM workflows based on the ESTA E1.37-4 standard.

Available for iOS, Android and Windows.

Compatible with NFC-ready Cameo fixtures, including ZENIT® Generation 2 and the OPUS® 600 W class, with more products joining the ecosystem.

Download Cameo CONNECT® free of charge.

Learn more: cameolight.com/CameoCONNECT



<http://cameolight.com/CameoCONNECT-Windows>





OPUS® X4 IP

IP65 SPOT PROFILE MOVING HEAD

High-performance outdoor moving head with 1,400 W LED white light engine

High luminous flux with 50,000 lm

Wide zoom range: 5°-50°

Enhanced CMY colour mixing with linear CTO correction

Creative colour transitions with two colour wheels

Variety of effects with two gobo wheels + animation wheel

Fully closable framing $\pm 60^\circ$ for precise beam shaping

Iris + 2 x frost filters

Flexible control options via DMX/RDM, Art-Net, sACN, W-DMX, and CRMX

Including touring case insert to protect against impacts



CLOX4PIP

UNITE FOREVER CAMEO AT TOMORROWLAND 2025

Just a year after its spectacular 20th anniversary, Tomorrowland 2025 was set to raise the bar again – until a devastating fire destroyed the entire Main Stage just days before the start. Yet within only two days, the organisers and all involved trades built a new, smaller stage, with the charred remains of the original still visible behind it – a powerful testament to the live events industry’s dedication and resilience.

The spirit of Tomorrowland lived on across the entire site: from the Crystal Garden to the extraordinary Planaxis Stage, the energy remained electrifying. Cameo’s weatherproof moving lights, installed by PRG BeNeFra and long-time partner L&L Stage Service, played a key role on all three stages.

A NEW MAIN STAGE IN 24 HOURS – PRG SHOWS EVERYONE WHAT’S POSSIBLE

“Preparation for a show like Tomorrowland begins months in advance and requires absolute attention to detail,” explains Peter Robberechts, Managing Director PRG BeNeFra. When the fire destroyed the Main Stage just days before the festival, the teams had to start all over again. “The fire on the Main Stage affected us all,” recalls Bart Weyts, Managing Director of L&L Stage Service. “But once the initial shock had subsided, we all worked together to equip the new Main Stage with sufficient material and resources. This was the only way the festival could take place at all.” PRG played a key role in supporting the Main Stage rebuild.

On the new Main Stage, PRG relied on the Cameo ZENIT W300, among other products. The weatherproof outdoor LED wash lights impressed with their enormous light output, colour fidelity and reliability and enabled the lighting designers to create an impressive visual display despite extremely tight preparation times. The ZENIT W300 was able to demonstrate its strengths particularly in terms of colour uniformity and beam flexibility, even in difficult weather conditions, and a stage structure that had to be completely rethought from a technical perspective.

“THE ZENIT W300S WERE A STRONG VISUAL
ANCHOR FOR THE NEW STAGE –
THEIR FLEXIBILITY AND QUALITY WERE
CRUCIAL TO THE OVERALL RESULT.”
– Peter Robberechts

OTOS W12 ON THE PLANAXIS AND RISE STAGE
– POWER FOR WATER AND FOREST
“Tomorrowland is something very special. It is very open to new ideas and technologies. We reach a new level with every new edition.” This innovative spirit is reflected in the Pla-

naxis Stage – a huge water stage in the shape of a shell, where L&L Stage Service showcased the largest wash light in the Cameo OTOS series for the first time this year: the OTOS W12.

Positioned directly in front of a large expanse of water and combined with numerous water effects, the shell stage required fixtures with a high IP rating. “The OTOS W12 is incredibly versatile,” confirms Bart Weyts. “In addition to the outdoor capability, the light output and colour quality were particularly important in order to optimally illuminate the large, white surfaces of the stage.” For Bart, there are currently not many IP65 wash lights with comparable options to the OTOS W12.

At the Rise Stage, located in the middle of a wooded area, the OTOS W12 enabled a flexible look: during the day, it created striking visual effects in full-pixel mode, while powerful beams were sent through the treetops at night – a memorable interplay of light and nature.

ORON H2 ON THE CRYSTAL GARDEN –
PERFORMANCE ON THE WATER
On the floating Crystal Garden Stage, PRG opted for the ORON H2 for the second time. The powerful IP65 hybrid phosphor laser moving heads impressed with their fast response behaviour, strong output and easy integration into complex lighting designs, even with limited rigging options on a floating construction.

The ORON H2 really came into its own during dynamic shows with high speeds and changing scenarios: fast positioning, precise colours and high reliability even in damp conditions, direct sunlight or temperature fluctuations.

Tomorrowland 2025 was more than just a festival – it was a statement.
Live Today, Love Tomorrow, Unite Forever.



THE FOLLOWING CAMEO PRODUCTS WERE USED FOR TOMORROWLAND:

- 76 x **ORON H2 IP65** HYBRID PHOSPHOR-LASER MOVING HEAD
- 96 x **ZENIT W300** IP65 WASH LIGHT
- 70 x **ZENIT W600** IP65 WASH LIGHT
- 24 x **OTOS W12** IP65 WASH MOVING HEAD





OPUS® H6 IP

IP65 HYBRID MOVING HEAD

IP65 Hybrid Moving Head with 600 W single white LED

Versatile application (Beam, Spot, Wash)

21,000 lm output – perfect for large venues

CRI >85 for accurate, natural colour rendering

Endless pan rotation & wide zoom range from 1.8° - 53°

4 prisms on 2 layers for creative aerial effects

Compact design and lightweight (<28 kg)

183 mm front lens creating strong stage presence

Fully compatible with Cameo CONNECT® for fast NFC setup, streamlined service and firmware updates

CLOH6IP



LIGHT IN A PARALLEL UNIVERSE CAMEO AT THE BOOMTOWN FESTIVAL 2025

The Boomtown Festival is undoubtedly one of the most extraordinary festivals in Europe. From 7-10 August 2025, the huge site near Winchester, England, was transformed into a fictional city with eight themed districts, over 50 hidden venues and twelve main stages. Accompanied by a top-class line-up including Sean Paul, Sex Pistols, Maribou State, Azealia Banks and many more, more than 75,000 festival visitors enjoyed the immersive experience of music, theatre and visual art. The extraordinary stage and lighting designs always make a huge contribution to the magic of Boomtown. The British event technology service provider GLS Lighting was once again responsible for the realisation on several main stages this year – with a clear focus on lights from Cameo.

GRAND CENTRAL STAGE

For the Grand Central Stage, Account/Project Manager Wil Gregory created a setup that could be seamlessly integrated into the spectacular stage architecture with its hand-made backdrops by the London design studio Brutal. “We wanted to optimise the iconic set design of Brutal – not compete with it,” explains Wil Gregory. Cameo ORON H2 IP65 Hybrid Phosphor Laser Moving Heads and OTOS W6 IP65 Wash Moving Heads were used, which were distributed by Wil Gregory across the centre stage and above the LED screens. ”

“THE ORON H2 PRODUCE INCREDIBLY FOCUSED BEAMS AND CUT THROUGH THE NIGHT SKY LIKE A LASER. IN ADDITION, THE OTOS W6 NOT ONLY DELIVER RICH COLOURS AND POWERFUL WASHES, BUT ALSO BRING ADDITIONAL MOVEMENT AND DEPTH TO THE OVERALL DESIGN WITH THEIR EYE-CANDY EFFECTS.”

Wil Gregory, Account/Project Manager

Angel Gilliar, lighting technician and rigger on the Grand Central Stage, was also impressed by the handling and performance of the lights: “I like how assertive and colourful they are. There is so much creativity in the Boomtown stages and the Cameo fixtures, with their sleek and clean design, fit into this environment with ease.”

ENGINE HOUSE STAGE

Compared to the Grand Central Stage, the Engine House Stage has a denser, more club-like design. Wil Gregory focused on a combination of versatility and performance in the form of the Cameo OTOS H5 IP65 Beam-Spot-Wash Hybrid Moving Heads, ZENIT W600 SMD Outdoor SMD-LED Wash Lights and OTOS W3 IP65 Wash Moving Heads, which were used as backlights, frontlights and effect lights.

“For me, the OTOS H5 is like a Swiss army knife: beam, spot and wash in one, fast, precise and reliable,” confirms Gregory. “With the OTOS W3, we were able to realise very compact yet powerful wash effects – ideal for the club atmosphere of the Engine House Stage.” The ZENIT W600 SMDs were used specifically for atmospheric area lighting and provided uniform illumination in rich colours. Crew Chief Josh Utteridge from GLS Lighting was also delighted with the long-running lights: “The ZENIT W600s are extremely robust, bright and versatile – simply great. They can be positioned perfectly and work exactly as we need them to.”

LOTS OF LIGHT WITH LITTLE EFFORT

Another highlight for the team was the logistical efficiency of the Cameo lights. Thanks to their compact design and well thought-out construction, all devices could be easily mounted on the truss elements, even at challenging angles – be it with risers or in narrow areas. “We had to get creative with many positions – and that’s where Cameo gave us the flexibility we needed,” emphasises Wil Gregory. This was exemplified by the PA towers. In recent years, even larger quantities of conventional PAR fixtures have been used here. By using the Cameo FLAT PRO 7 G2 and FLAT PRO 12 G2 LED PARs with their high light output, the team was able to reduce the number of lights while maintaining the same visual impact.



THE FOLLOWING CAMEO PRODUCTS WERE USED AT THE BOOMTOWN FESTIVAL:

- 22 x **ORON H2 IP65** HYBRID PHOSPHOR-LASER MOVING HEAD
- 12 x **OTOS H5 IP65** BEAM-SPOT-WASH HYBRID MOVING HEAD
- 24 x **OTOS W3 IP65** WASH MOVING HEAD
- 22 x **OTOS W6 IP65** WASH MOVING HEAD
- 106 x **ZENIT W600 SMD** OUTDOOR SMD-LED WASH LIGHT
- 174 x **ZENIT W600** OUTDOOR LED WASH LIGHT
- 190 x **FLAT PRO 7 & 12 G2** RGBWA LED OUTDOOR SPOTLIGHT





OPUS® SP6 IP

IP65 SPOT PROFILE MOVING HEAD

IP65 Spot Profile Moving Head with 600 W single white LED

23,000 lm output – extremely bright for large stages

Fully closable framing $\pm 85^\circ$ for precise beam shaping

CRI >85 for accurate, natural colour rendering

Endless pan rotation & wide zoom range from 3.5° - 53°

Compact design and lightweight (<28 kg)

183 mm front lens creating strong stage presence

Fully compatible with Cameo CONNECT® for fast NFC setup, streamlined service and firmware updates

CLOSP6IP



PERFECT LIGHT FOR EVERY SCENE

THE PERFECT USE OF GOBOS AND SHUTTER BLADES

Light is more than brightness – it’s design, emotion, and storytelling. In this article we’re diving into three powerful tools for creative precision: gobos, shutter blades and irises. Whether you’re working in theatre, events, or live production – these components turn pure light into defined shapes, patterns, and moods.

IMAGING PRECISION – THE FOUNDATION OF EVERY PROFILE SPOTLIGHT

The imaging plane – home to gobos, shutter blades, and irises – defines how precisely a fixture can shape light. Modern LED sources, such as those used in the Cameo P6 Profiler, ensure perfectly even light distribution, free from shadows or base shading typical of older halogen or discharge systems. This evenness is crucial for gobo projections – especially for company logos or lettering – to ensure edges stay bright and legible.

SHUTTER BLADES – CUTTING LIGHT WITH PRECISION



Shutter blades are all about control. With them, you can define stage edges, avoid spill light, or create geometric patterns across surfaces. Systems differ in flexibility – some allow 50% beam coverage, others up to full shading with a single blade.



EQUIPMENT HIGHLIGHT – CAMEO P6

The P6 features a unique shutter blade locking mechanism – ideal when fixtures are mounted near vibrating structures. Once adjusted, your framing stays exactly where it should.



PRO TIP

When your fixture needs repositioning, a 360° rotatable tube, as found on the P6, saves you from re-aligning all four blades. Rotate the tube instead – quick, accurate, and ergonomic. Perfect when fixtures are moved or installed in hard-to-reach positions.



THE IRIS – SHAPING THE BEAM DIAMETER

The iris adjusts the size of the light circle by moving overlapping metal blades into or out of the beam path without changing focus or intensity – ideal for precise spot control or dynamic beam effects. In fixtures like

the Cameo P6 or P2, the iris module simply slides into place. The overlapping sickle-shaped plates create a smooth, circular aperture. Thin, coated plates ensure low friction and crisp imaging – even under high temperatures.



Slide-in iris on the Cameo P2



Slide-in iris on the Cameo P6



PRO TIP

When using a conventional spotlight as a followspot, an iris lets you resize the beam without affecting brightness – perfect for consistent exposure on camera.

GOBOS – CREATIVITY IN FOCUS

Gobo stands for “Goes Before Optics” – it’s a small insert that shapes the light before it reaches the lens. Gobos transform light into structure – projecting patterns, textures, or images onto any surface. Whether it’s a window frame, forest canopy, or city skyline, gobos add storytelling depth to a stage. ▶▶▶

GOBO TYPES & APPLICATIONS:

- Metal gobos
- Glass gobos
- Coloured glass gobos

METAL GOBOS

Durable, heat-resistant, and ideal for high-contrast black-and-white designs. Perfect for ‚break-ups‘ – those organic patterns that mimic sunlight through trees or abstract textures. However, fine lettering or detailed motifs can be tricky due to retaining bars in the metal structure.



Typical metal gobo. Note the retaining bars in the centre of the ball on the 06, which are necessary to hold the metal in the centre of the 0. Gobo by Rosco.

GLASS GOBOS

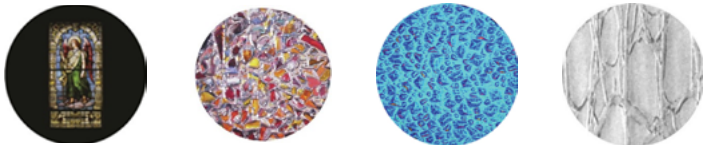
Made from borosilicate or quartz glass, these allow for ultra-fine detail and photo-realistic projections up to 3440 dpi. Their smooth surfaces eliminate retaining bars, producing clean, crisp imagery – ideal for logos and gradients.



Retaining bars are required on glass. This also makes spatial patterns possible. Gobo by Rosco.

COLOURED GLASS GOBOS

By layering dichroic coatings, designers can create multi-colour gobos with depth and brilliance. The Cameo P6’s dual gobo slot even allows two gobos at once – for combining effects or adding dynamic overlays.



From left to right: photorealistic – prismatic – ColourWave – structured glass gobos. All these gobos come from Rosco Gobos.

HANDLING TIP

Treat glass gobos like lamps – never touch them with bare hands. Clean only with pure alcohol and a lint-free cloth to prevent burn-in marks.

SMART APPLICATION DETAILS

- External Gobo Alignment: The Cameo P6’s gobo holder lets you adjust rotation from outside the fixture – ideal for fine-tuning logos or text.



Orientation Reminder: Gobos are always inserted up-side down and mirrored. Watch for the correct coating direction – coated side facing away from the lamp.



GOBO SELECTION GUIDE

GOBO TYPE	USE FOR	KEY BENEFITS	COLOUR CAPABILITY	FOCUS QUALITY
Metal Gobo	High-contrast patterns, breakups, foliage, basic shapes	Very heat-resistant, easy to handle, robust construction	Black & white	Limited - support bars can affect sharpness
Glass Gobo	Logos, fonts, fine lines, greyscales, photorealistic projections	Ultra-high resolution, no retaining bars, excellent image accuracy	Greyscale	Excellent - consistent focus across image
Coloured Glass Gobo	Multi-layered visuals, coloured textures, storytelling effects	Full-colour rendering using coated glass layers, vibrant projection	Full colour (multi-layered)	Slight blur possible due to layer thickness

QUICK ADVICE FOR EVERY GOBO TYPE:

Glass gobos must be cleaned with pure alcohol & lint-free cloth – never touch with bare fingers.

Metal gobos can warp under extreme heat – aluminium lasts longer than steel.

Coloured gobos are thicker – check your fixture’s max gobo thickness (e.g. P6 = 3.4 mm max).

FINAL THOUGHT

Mastering gobos, shutters, and irises means mastering precision light itself. Together, these tools let you draw with light – from razor-sharp framing to subtle atmosphere.



OPUS® SP6 FC

PROFILE SPOT MOVING HEAD

Full-Colour Spot Profile Moving Head with 600 W RGBALC LED

High CRI & TLCI (both >94) for accurate, natural colour rendering in theatre & broadcast

CCT range: 1,800 K – 10,000 K

Fully closable framing $\pm 85^\circ$ for precise beam shaping

Wide zoom range from 3.5° - 53°

Exchangeable lenses (PC & Fresnel)

Super lightweight (<24 kg) and easy to handle thanks to compact design

Ultra-quiet fan modes for noise-sensitive environments

Fully compatible with Cameo CONNECT® for fast NFC setup, streamlined service and firmware updates

Note: The values given are preliminary.

CLOSP6FC



REFERENCE STORY

OPEN-AIR SHOW WITH POWER CAMEO OPUS X4 ILLUMINATES BRYAN ADAMS IN MÁLAGA

On 10 June 2025, rock legend Bryan Adams made a stop in Málaga, Spain, as part of his current Roll With The Punches tour – and thrilled the audience of around 12,000 at the Auditorio Municipal Cortijo de Torres with an energetic open-air concert that left nothing to be desired. Between anthems such as “Summer of ’69”, “Run to You” and “(Everything I Do) I Do It for You”, the exceptional Canadian artist also presented songs from his new album – and relied on an understated but effective lighting design, for which the Andalusian event technology service provider Algo Suená used moving lights from Cameo, among others.

“An artist like Bryan Adams doesn’t need an overloaded light show,” explains Serafín Sánchez, Managing Director of Algo Suená. “What counts is a clear, elegant design with the right dose of light power – and that’s exactly what the Cameo OPUS X4 PROFILE delivers.”

POWERFUL AND FLEXIBLE – IDEAL FOR LARGE STAGES

The Cortijo de Torres municipal auditorium is one of the largest open-air venues in the south of Spain, with a stage roof spanning 55 metres, a 50-metre-wide stage and a total event area of more than 35,000 m². A particular challenge was that although the auditorium stage is spacious, its height is limited by the sloping roof. “In such situations, floodlights like the OPUS X4 PROFILE with its high light output and large zoom are almost indispensable,” confirms Serafín Sánchez.

“THE OPUS X4 PROFILE IS POWERFUL,
WORKS ABSOLUTELY RELIABLY AND CAN
BE USED EXTREMELY PRECISELY – EVEN
FOR BEAM-LIKE EFFECTS.”

Serafín Sánchez, Managing Director Algo Suená

With its compact design and 1,400 watt LED white light engine, the OPUS X4 PROFILE impresses with its enormous light output, high-quality light quality and comparatively low weight for its performance class. “The OPUS X4 PROFILE is powerful, works absolutely reliably and can be used extremely precisely – even for beam-like effects,” continues Sánchez. For the Bryan Adams show in the Auditorio Municipal Cortijo de Torres, the team positioned the lights in the front, centre and back truss to illuminate the entire depth of the stage.

A FOCUS ON THE ESSENTIALS:

Algo Suená’s lighting design was based on the tour lighting designer’s rider. With the OPUS X4 PROFILE, Serafín Sánchez offered a modern alternative that impressed with its performance, flexibility and compactness. The decision was not just based on the pure performance values: “With Cameo, we feel well looked after as a service provider from start to finish.”

With Bryan Adams’ performance and the support of the Cameo OPUS X4 PROFILE, Algo Suená has once again underlined its position as the leading event technology service provider in the Málaga region – and showed that powerful lighting productions can also work with just a few, but effective fixtures.

THE FOLLOWING CAMEO PRODUCTS WERE USED FOR BRYAN ADAMS:

26 × **OPUS X4 PROFILE** SPOT PROFILE MOVING HEADS





OTOS® L16

IP65 MOVING BAR

16 × 50 W RGBL LEDs with 9,000 lm output

Motorised tilt range: 208° (+/- 104°) for dynamic movements

2 independent zoom segments, each with 8 lenses (left and right),
4.6° - 37° zoom range

Integrated FX strip (such as OTOS® LC12 and OTOS® Wash FX rings)

Linear bar design, ideal for precise beam looks and symmetrical effects

Seamless clustering for continuous light surfaces

1,800–10,000 K CCT range, CRI > 85

IP65 protection for outdoor and touring applications

Quick-lock mechanism and strategically placed handles for efficient handling

Weight: 25,8 kg

4 different filters optionally available (circular, asymmetrical, dark & diamond structure)

CLOTOSL16



REFERENCE STORY

WHERE SPORT MEETS HISTORY – CAMEO FORMS PART OF THE LIGHTING DESIGN FOR THE WORLD’S MOST PRESTIGIOUS WINTER GAMES

The stage – a 2,000-year-old Roman amphitheatre and a UNESCO World Heritage Site. The audience – millions of people worldwide. The occasion – the world’s most prestigious Winter Games. And right in the middle of it all, a lighting design team working with 750 units of a product that isn’t even on the market yet. This is how a story begins about the moment when light stops being technology and starts being a language. The Arena di Verona in February 2026: the famous amphitheatre is the backdrop for two ceremonies that could hardly be more different. First, the grand finale of the world’s most prestigious Winter Games – a moment of farewell and paying tribute to the finest athletes. A few days later, the same stage, the same technology, but a completely different atmosphere: the opening of the Winter Games for para-athletes, a fresh start full of energy and anticipation. Both times the same arena, the same technology, and yet two events that stand on their own.

What the audience experienced during these two events was the result of close collaboration between the Italian production company Filmmaster, which was commissioned directly by the organising committees, the Milan-based design studio Giò Forma, and the lighting design team at Blearred Milano. Together, they created a production that had an impact far beyond the realm of sport. Fabrizio Audagnotto, Executive Producer of Ceremonies at Filmmaster, says: “‘Beauty in Action’ – in all its forms. That was the promise we made to the world. To transform the Arena di Verona into an immersive stage for the first time in Olympic history, weaving together dance, music, technology and Italy’s cultural heritage into a single moment. This can only succeed if every partner truly understands this vision. On stage, you can see the light. But what you don’t see is the trust that underpins it.”

LIGHT AS A DESIGN ELEMENT

Claudio Santucci, set designer and founder of the Milan-based design studio Giò Forma, knew from the very beginning of the project: “Light is a structural component of the set design, not an afterthought. At the Arena of Verona, we faced the challenge of resolving the backdrop along the Arena’s tiers, an especially delicate condition, as any intervention there inevitably meant negotiating the balance between enhancing the historic setting and integrating contemporary technology.

TOGETHER, WE TRANSFORMED THE ARENA INTO THE VISUAL HEART OF THE PROJECT: AN IMMERSIVE BACKDROP WHERE LIGHT, ARCHITECTURE, AND DESIGN CONVERGE, ENHANCING AND AMPLIFYING EVERY PERFORMANCE.

Claudio Santucci, Set Designer and Founder of Giò Forma

For Blearred, the task was to design two consecutive live productions with virtually identical stage and technical set-ups in a way that was both consistent and yet distinctive: “Our biggest challenge was to avoid repetition as much as possible and to give each ceremony its own emotional touch,” explains Ivan Russo, Technical Project Manager and one of the founders of Blearred.

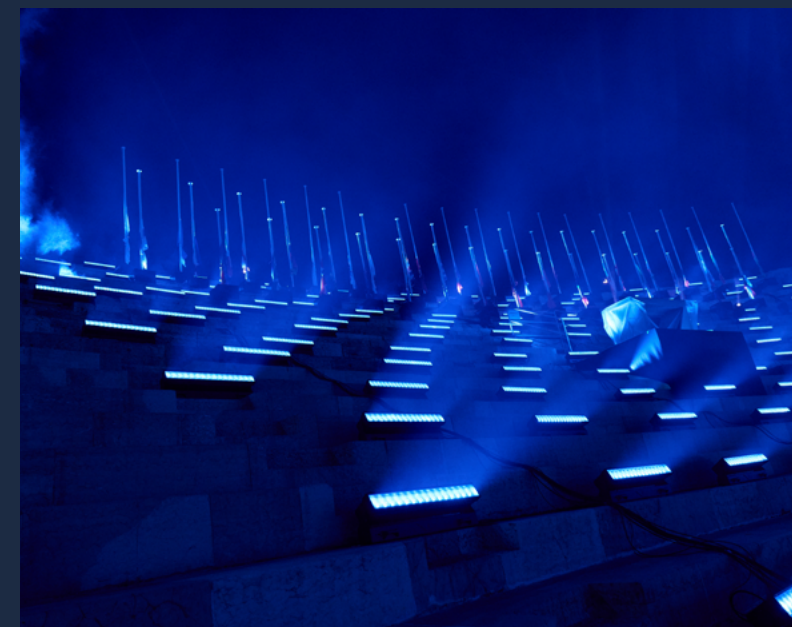
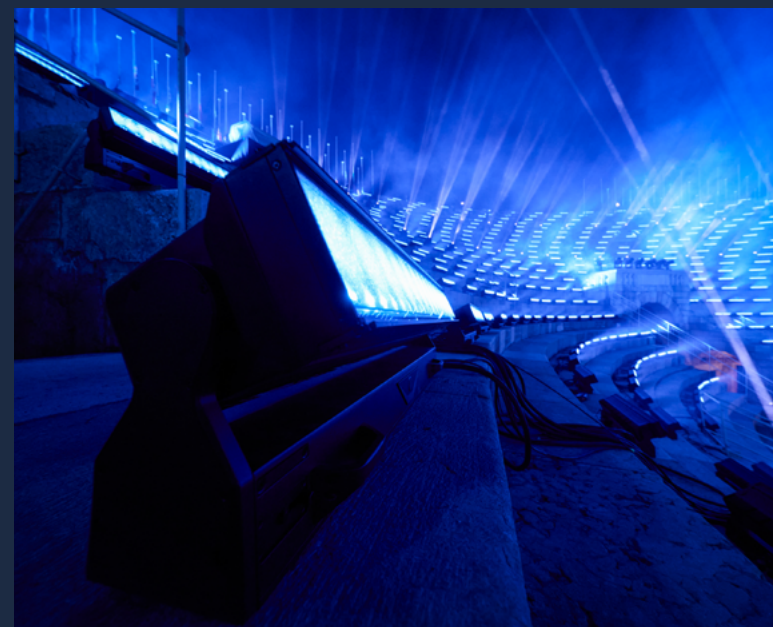
A MATTER OF TRUST

Giò Forma’s recommendation led the Blearred team straight to Neu-Anspach in Hesse, to the Adam Hall Group’s headquarters: “When we first saw the OTOS L16, the product wasn’t even on the market yet,” recalls Jordan Babev, lighting designer and co-founder of Blearred. The fact that the team nevertheless opted for Cameo’s new IP65 moving bar demonstrates the trust the studio placed in the product and the brand. “The Cameo team never left us in any doubt that they could supply the OTOS L16 in such large quantities for the shows. That was the deciding factor for us.”

For Nicolò Maffeis, Lighting Programmer at Blearred, the just under 750 Cameo OTOS L16s, which were distributed across the ancient steps in the semi-circular amphitheatre, played a crucial role in the creative realisation: “The OTOS L16s are the most striking visual element in both ceremonies.” Blearred uses the IP65-certified moving bars for both coloured surface effects and symmetrical effects and lighting accents with a strong sense of depth.

THE FOLLOWING CAMEO PRODUCTS WERE USED AT THE ARENA DI VERONA:

750 x **OTOS L16** IP65 MOVING BAR





OTOS® LC12

IP65 MOVING BAR

12 individually tiltable and zoomable 12 x 50 W RGBL LED moving heads with 6,700 lm output and RGBL colour mixing system

Tilt range per head: 206° (+/- 103°) for dynamic motion effects

Zoom range per head (single lens zoom): 3.3° - 40.5° for flexible lighting design

Integrated FX strip (such as OTOS® L16 and OTOS® Wash FX rings)

Creates linear curve effects for kinetic beam looks and eye-catching front light

1,800–10,000 K CCT range, CRI > 85

IP65 protection for outdoor and touring applications

Quick-lock mechanism and strategically placed handles for efficient handling

Weight: 31,5 kg

CLOTOSLC12





SUNO® SERIES

IP65 2 & 4 LIGHT BLINDER

IP65 Blinder with 600 W and 1,200 W RGBAWW-LED

Available in 2-light and 4-light version

Output: >55,000 lm thanks to integrated boost mode

Authentic PAR 36 DWE look with filament-style center LEDs

Precise 22-bit dimming with selectable curves and high PWM frequencies

Die-cast aluminum housing with TRUE1 TOP power connectivity

CCT range: 1,800 K – 10,000 K

Built for demanding touring and outdoor use

Note: The values given are preliminary.



INNOVATIVE CONTROL WITH DUAL INPUT MODE

In the dynamic world of lighting design, light control requires constant adaptation and innovation.

Traditional setups in which the power and DMX signals are simply forwarded via daisy chain are often no longer sufficient, especially for sophisticated lights with a large number of control channels.

Nowadays, even basic static lights can occupy up to or even more than 15 DMX channels. And these figures can increase exponentially when we talk about larger lights that require an enormous number of control channels due to their high pixel count with individual pixel control. But of course we want to maximise the creative customisation possibilities. However, this freedom can be a real challenge for any lighting system technician.

A perfect example is the CAMEO OTOS W12, which occupies 445 DMX channels in FULL Access Mode, the majority of which are pure RGB(L) pixel channels. This represents an enormous challenge, both in terms of cabling and processing within the console peripherals.

DUAL Input Mode presents a pioneering solution to these challenges. This intelligent control concept revolutionises lighting control. By splitting the light into two separate input signals, DUAL Input Mode enables differentiated and efficient control.

The first input is reserved for a DMX table with basic functions. Parameters such as pan, tilt, dimmer, colours, and zoom are controlled here. The second input, on the other hand, is specially designed for controlling

the individual pixels of the light, which is particularly important for lights with a high pixel count or individual pixel control.

Thanks to the clear separation of the control signals, DUAL Input Mode opens up completely new possibilities for lighting design. Users can now control both the basic functions and the pixels of a light independently and simultaneously. This enables unrivalled flexibility and creativity in light show design.

Another advantage of DUAL Input Mode is its compatibility with various control protocols. DMX, WDMX, Art-Net, or sACN – DUAL Input Mode enables seamless integration into existing lighting systems and thus opens up a wide range of possible applications.

A practical example can be used to illustrate the use of DUAL Input Mode: the lighting console controls the basic functions of the light via DMX using the first input, while a pixel mapper controls the pixels of the light via Art-Net using the second input. This simultaneous control allows for precise, fast, and flexible lighting design.

Despite the need to connect two separate control cables to the light, DUAL Input Mode offers convenient cable routing and saves both system resources and additional processing units for activating DMX channels.

In a world where the boundaries of lighting design are constantly being pushed, DUAL Input Mode is an essential innovation that enables lighting engineers to realise their creative visions while overcoming technical challenges.





ZIYA® 200 / 400

IP65 LED ZOOM PAR

Zoom PAR with 4 × 60 W RGBL LEDs (ZIYA® 200) / 7 × 60 W RGBL LEDs (ZIYA® 400) for rich colours and uniform white light

Zoom range: 4,8° - 48,6° (ZIYA® 200) / 4,8° - 57,1° (ZIYA® 400)

CRI: 83 (3,200 K) / 80 (5,600 K)

Light output: 3,500 lm (ZIYA® 200) / 6,200 lm (ZIYA® 400)

Motorised silent zoom with vibration-free operation

Variable colour temperature (CCT) from 2,400 K to 10,000 K and 15 colour presets

Various fan modes can be selected

Robust IP65 housing for outdoor and touring applications

Patented SPIN16® technology for quick and flexible installation thanks to the 16 mm TV spigot integrated into the bracket

Optional accessories: barndoor & flight case

CLZIYA200
CLZIYA400





ZIYA® 200 COB / 400 COB

IP65 COB LED ZOOM PAR

Zoom PAR with RGBALC COB LED for rich colours and uniform white light

Zoom range: 13° - 48,8° (ZIYA® 200 COB) / 13,6° - 53,7° (ZIYA® 400)

CRI: 97 (3,200 K) / 96 (5,600 K)

Light output: 6,000 lm (ZIYA® 200 COB) / 9,800 lm (ZIYA® 400 COB)

Fresnel lens for homogeneous light distribution without hotspots

Motorised silent zoom with vibration-free operation

Variable colour temperature (CCT) from 2,400 K to 10,000 K and 15 colour presets

Various fan modes can be selected

Robust IP65 housing for outdoor and touring applications

Patented SPIN16® technology for quick and flexible installation thanks to the 16 mm TV spigot integrated into the bracket

Optional accessories: barndoor & flight case



CLZIYA200COB
CLZIYA400COB



OUR MISSION



CONNECT
AND EMPOWER
ALL LUMEN
BEINGS AROUND
THE WORLD

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