

Autumn 2008



Grand Opening

MA Lighting sets up a new Olympic record

By all means Olympic: The Opening Ceremony inspired more than four billion people worldwide

With the slogan "One World, One Dream" all nations were invited by the People's Republic of China to the Summer Olympics 2008, officially known as the Games of the XXIX Olympiad. The Opening Ceremony has been held in the Beijing National Stadium – the "Bird's Nest" – which can seat as many as 91,000 spectators. More than 2,300 DMX controlled fixtures and 45,000 parameters transformed the stadium into a never before seen sea of lights. 3 x grandMA full-size plus 3 x grandMA full-size as backup, 2 x grandMA light as well as 46 x MA NSPs controlled the highly sophisticated lighting network during the Opening Ceremony.

"These are the Games of the records, so is the Opening Ceremony," states Mr. Sha, Lighting Designer of the Opening and Closing Ceremony. "And to control this never before seen enormous rig of lights there was just one choice: the

grandMA system from MA Lighting. In a show like this pure reliability and proven functionality are second to none," he adds. "Combined with the outstanding network performance of the grandMA, this system is proving again its leading position in the market."

Altogether 2,342 fixtures were used and controlled by grandMA for the show which consisted of, amongst others, 308 x Vari*Lite VL3500 spot, 316 x VL3000 spot, 180 x VL3500 wash, 112 x Clay Paky Alpha Wash 1200, the rest of it Martin fixtures. The first session had 15,921 parameters with 14 MA NSPs and 834 fixtures, the second 13,503 parameters with 16 MA NSPs and 884 fixtures, the third session 15,987 parameters, with 16 MA NSP and 624 fixtures. HP Pro-Curve 2626 field switches, HP Pro-Curve 8212zl and kilometres of multi mode fiber optic cable were the backbone of the huge lighting network.

Zhang Yimou was chosen as Artistic Director. Sha Xiao Lan was the Lighting Designer, Paul Collison was in charge of the control system and the broadcast lighting. Feng Bin, Wu Guoqing and Huang Tao worked as grandMA programmers. Lighting assistants were Quan Xiaojie, Zhang Wei, Wang Zhiyi, Ma Jiebo and Wang Tong. As lighting production company worked CCTV – Central China Television in conjunction with Quan Jiang, Shang Hai Television, Gong Ti, Bei Ao, and Feng Shang Shi Ji. ACE – Advanced Communication Equipment Co. Ltd. was responsible for the technical realisation. ACE is MA Lighting's distributor in China.

After the major success of the Opening Ceremony the grandMA system was also used at the Closing Ceremony as well as at the Opening and Closing Ceremony of the Beijing 2008 Paralympic Games.



grandMA ultra-light
Now with 2,048 parameters

► Further information: www.malighting.com



grandMA²

Same same – but different
MA Lighting presents
grandMA2 series... p.2

Total Control!

Same same – but different: MA Lighting presents grandMA2 series

With the introduction of grandMA2 series, MA Lighting consequently supplements and develops its successful grandMA system even further. grandMA2 comes with completely new designed hardwares supporting the grandMA software as well as all current and proposed lighting control standards.

Listening closely to the market MA Lighting kept the intuitive grandMA control philosophy including the same command line and syntax. However MA cleaned up, improved and extended the software, optimised colours and views. The advanced networking architecture is getting even more powerful and allows compatibility with the 'series 1' grandMAs.

Independent from user interfaces, for theatre-style programming or a concert touring multi-user programming session, grandMA2 suits it all and includes also faderwings, that give up to 90 faders per console. New ways of architectural interconnection are also possible. Discover more: www.malighting.com.



grandMA2 faderwing

Complete system solution

- Incl. motorized faderwing*, dedicated software tools and powerful network components

Same system philosophy

- Different hardware solutions but one software, one showfile, one network environment per series

Same command line

- Absolutely identical syntax as in grandMA 'series1'
- All commands/functions accessible via command line

Compatibility

- grandMA2 can read 'series 1' – showfiles (upward compatibility)
- Special 'series 1' – mode to run grandMA2 consoles in 'series 1' – sessions (downward compatibility)
- 'Series 1' will be available and further developed also in the future



grandMA2 light



grandMA2 ultra-light

Distinctive Characteristics and Remarkable Improvements

- Up to 65,536 parameters per session (max. 256 DMX universes)
- Up to 32 sessions possible; 200 stations per session
- All command keys stay in the same place with the different consoles
- Enhanced multi-user mode; enhanced user-interface
- Additional command screen built-in; SVGA 9" multi-touch*
- Renowned but "cleaner" grandMA software, newly designed views
- Intuitive programming control
- Improved hardware, stylish finish
- Diagnostic tools / Online help via F1
- Built in keyboard drawer**

* (Patent pending)

** (Does not apply for grandMA2 ultra-light)



grandMA2 full-size



grandMA2 replay unit



MA Network Processing Unit (NPU)

Radiohead"ing" for a green lighting future

MA Lighting and Element Labs join the British artists on their innovative tour

There are some bands that have inspired lighting design for decades to come. Bands such as Genesis, Pink Floyd, U2, The Rolling Stones and The Cure have done so in the past. In many ways their shows are still remembered as some of the best ever. Right now Radiohead is following in these footsteps with a lighting design that illustrates exactly what the words "creative LED" mean. Based totally on LED, the lighting and visual design of their current tour was done by Andi Watson, and is controlled via two grandMA full-size and four MA NSPs.

"I wanted to create a physical space of lighting within the performance area," explains Watson about his design. Therefore he planned a three-dimensional array of 548 x Element Labs Versa TUBES HD that frame the band and act like a virtual stage forming a low resolution

3D video 'screen'. The Versa TUBE HDs form curtains of six and nine meter long vertical strips from the back to the front of stage. The entire array is controlled from a custom 3D version of Catalyst, specially written by Richard Bleasdale for the tour.

"I started designing the show at the end of last year. In February it was approved by the band and here we are. The grandMA helped me a lot on the road. It's very nice to think about the lighting without thinking about the desk because it is so very reliable. The grandMA has been fantastic and has never let me down."

Radiohead Production Manager Richard Young worked together with Watson from the initial design stage. The custom fabrication of the various elements of the design was done by Specialz Ltd. Lighting Crew for the tour are



Going green: Two grandMAs controlled the lighting rig that consisted only of LEDs

Andy Beller (Crew Boss), Nick Barton (Lighting / Live Cameras), Blaine Dracup (Lighting / Live Cameras), Johannes Soelter (Carpenter/Live Cameras), Ed Jackson (System tech), Ian Lomas (Lighting Crew Europe) and Tommy Green (Lighting Crew USA), John McLeish

(Video Technician) and Seth Cook (Head Rigger). Upstaging Inc. (USA) and Neg Earth Ltd. (Europe) delivered the lighting equipment. Nocturne Productions Inc. supplied the video screens and Scenographic Ltd. supplied the camera system and Catalyst media servers.

Capital cities of Rock

Lisbon and Madrid celebrated "Rock in Rio"

Rarely do such well known artists meet together as was the case with the Rock in Rio festival. Although the name is misleading, in fact the festival took place on different weekends in Lisbon, Portugal, and Madrid, Spain, the line-up was unmistakable: The Police, Neil Young, Metallica, Linkin Park, Lenny Kravitz, Amy Winehouse, Alanis Morissette, Bon Jovi, Rod Stewart, Shakira, Joss Stone, Ivete Sangalo, Tokio Hotel, Apocalyptica, Machine Head, The Offspring, Muse, Bob Dylan, Franz Ferdinand, Alejandro Sanz, El canto del Loco and Manolo Garcia, to name a few, were there to make the event a show to remember.

Danny Nolan explained his design: "Rock in Rio is a festival attended by many lighting designers all trying to produce their own individual style needed for their specific

show. The design has to include a wide range of fixtures and tools that are easy and quick to create different looks. Rock in Rio festival has always had a tradition for large set designs and that also played a large part in the overall lighting design. I think the major new design aspect of Rock in Rio was the LED architectural lighting. We used more than 190 colorpix v8s all pixel mapped via a grandMA video media server. This gave an incredible large scale low-res effect over the whole stage and scenic panels. We were able, via the pixel mapping, to very easily produce simple block colours and chases as well as low-res moving media content. The real beauty was that the further away you were the more the movement came alive giving even the people at the very back of the park a real feel for what was happening on stage."

Caio Bertti worked as Associate Lighting Designer. Nico Gomes and Maurice Hughes were production managers. PROCON Event Engineering GmbH supplied the lighting equipment. Christoph

Hahn did the project management for PROCON. Frank Staehr worked as system tech. The video system was provided by XL video Belgium, sound was done by Gabisom Audio Equipment of São Paulo, Brazil.

Rio rocked Lisbon and Madrid



© Christoph Hahn

Highway companions

grandMA and Bon Jovi teamed up again for the "Lost Highway" tour

"We couldn't do what we do with any other console," says Brannon

Once again Bon Jovi has taken grandMA on the road. The band's 2006 "Have A Nice Day" tour, which was the first to carry a HD video system with it for the duration of the tour, employed a grandMA for lighting and video control. Now, Bon Jovi's "Lost Highway" world tour is concluding with a pair of grandMAs in tow.

"The operation of the grandMA has been similar to the last tour, but we upgraded our equipment inventory with new media servers with custom software," reports Lighting Director and programmer Patrick Brannon. "Our video house rack remained the same."

Brannon is convinced that "we couldn't do what we do with any other console. As you learn and start adding bells and whistles on the outboard equipment you just

add another parameter to the grandMA. grandMA enables you to build the system you need."

If the grandMA's operation recalled that of the last tour, the show's lighting design was very different, Brannon points out. "We went with a hydraulic/pneumatic stage that moved up and down. We had new Martin LED panels and V9 panels that opened and closed similar to Venetian blinds: When they're closed you have a 12 x 12 foot video surface, and when they're open you get a surface 12 x 20 feet high."

Prior to the tour Brannon and programmers Patrick Dierson and Corey Fitzgerald spent two weeks at Brannon's house using three grandMAs to get basic cueing down. "By doing that programming before the tour began we had a lot



©Steve Jennings

less to do when we actually got on the road," Brannon explains.

Spike Brant and JUSTIn Collie of The Performance Environment Design Group served as Lighting Designers, with Brannon, on the Lost Highway tour. They previously

handled production design and lighting and stage design for the "Have a Nice" Day tour.

Ed & Ted's Excellent Lighting Inc. delivered the lighting equipment, Nocturne Productions Inc. supplied the video equipment.

From opera to theatre

National Centre for the Performing Arts furnished with grandMA

The National Centre for the Performing Arts, formerly known as the National Grand Theater, Beijing, and colloquially described as "The Egg", was recently equipped with MA Lighting technology. The Centre, an ellipsoid dome of titanium and glass surrounded by an artificial lake, seats 6,500

people in three halls and is 200,000m² in size. It was designed by French architect Paul Andreu.

Four grandMA full-size and one grandMA ultra-light are used to control three major performance halls: the Opera House for operas, ballet and

dances (seats 2,416), the Concert Hall (seats 2,017) and the Theatre for plays (1,040 seats). All grandMA consoles are connected via MA-Net which is based on fibre optical.

Besides other fixtures the National Centre for the Performing Arts has

got 200 moving lights installed. ACE - Advanced Communication Equipment Co. Ltd. provided the lighting equipment. Lighting design was a joint effort by NGT, ACE and ADPi.

"The Egg" presents a professional lighting



grandMA takes control of Wolf Trap

Famous US venue relies on German technology



The "Filene Centre" is equipped with two grandMA full-size

Known as America's National Park for the Performing Arts the Wolf Trap venue, Vienna (VA), has installed two grandMA full-size in its "Filene Center". Wolf Trap's typical season includes performances ranging from pop, country, folk and blues to orchestra, dance, theatre and

opera as well as performance art and multimedia presentations. Its larger venue Filene Center is a 7,000-seat indoor/outdoor theatre.

"We had other desks and needed an upgrade so we acquired three grandMAs, one of them a replay unit, and four MA NSPs as our house lighting control system," reports Wolf Trap's Head Electrician

Henry Parks. "Performances here start at the end of May, and we do approximately 100 different shows until mid-September. Basically, we have a large conventional rig with lots of Color Faders and Sea-Change; we have around 1,500 conventional fixtures and about 40 multi-attribute accessories. Moving lights are rented on a per-show basis."

According to Parks, "one of the reasons we chose the grandMA was that it had feature sets that other manufacturers hadn't implemented. Not having features such as remote DMX capabilities would have had a major impact on our work. The grandMA's quick adaptability to our show needs was also a big selling point as was the fact that many guest artists' lighting designers were already very familiar with it."

A further selling point for the grandMA was that it enables users to "easily combine control of all lights - our rig and any additional lights requested by the guest

artists," says Parks. "Sometimes we will bring in from 12-30 moving lights for performers. With the grandMA we have the ability to merge these lights into our system and take over already-channeled devices; sometimes we don't even need to go in and patch additional channels. Lighting Designers can also bring in their own desks, and we can easily give them control of our units through our desk. I can program on my desk and then offer it to them as a unit, or they can run on our board."

"So far, everything is working as expected. The consoles came right online, and they're running fine," says Parks. "I'm very happy with the grandMA, and my staff are very impressed with it."

Wolf Trap is a public/private partnership between the Wolf Trap Foundation for the Performing Arts and the US Department of the Interior, National Park Service.

From Hudson River to the Danube

The Producers perform with a grandMA system and Rainbow Colour Changers in Vienna

With its Broadway start 2001 "The Producers" was highly acclaimed by the critics. This triumph became manifested in twelve Tony Awards, scores of further honours and numerous international shows. Mel Brooks was responsible for its production. He based the musical on the cult movie of 1968. Now the story about a producer and his accountant, who want to stage the worst show of all times, but end up having a major hit, has reached the Austrian capital Vienna. Since June 30th every evening there is a whiff of Broadway in the recently refurbished Ronacher Theatre. Simultaneously, the show in

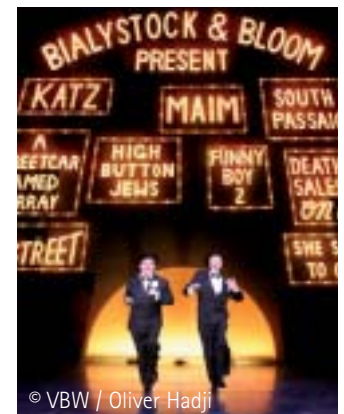
Vienna is the first German-language version of the musical.

Pia Virolainen created the lighting design for the musical which is controlled by a grandMA system consisting of 2 x grandMA full-size, 2 x MA NSPs, 2 x grandMA remote as well as 8 x MA 2Port Nodes. 26 x Vari*Lite VL3000Q spot, 12 x VL35000Q spot, 6 x VL3000Q wash, 185 x ETC Source Four and 122 x Rainbow Colour Changers, equipped with Rosco gels, form the main basis of the large lighting rig.

Programmer Philipp Herbst reports about the installation: "Crucial for the specification of the grandMA was its widespread use in the

musical business, its reliability and the second to none support of MA Lighting. For me as a programmer its networking capabilities and the multi-user functionality were extremely useful. We worked on several consoles at the same time. When I was programming with the lighting designer other lighting technicians could familiarise with the system, test lights from the console or from a laptop via grandMA remote. During rehearsals the operator controlled the show following the cues from the stage manager. Meanwhile I could still focus on the programming, timing and moods and if necessary do some changes without listening the whole time to the Stage Manager."

Zeiler-Technik, Germany, and LDDE Vertriebs GmbH, Austria, delivered the lighting equipment and realised the installation.



Far away from being the worst show: The Producers

Videos and water

grandMA attended Singapore's National Day 2008

Singapore National Day is always an important cultural event for the people of Singapore. Held annually on August 9th, this year was same impressive as others. What is unique about this event was the location. Over 5,000 performers formed a mass tableau on a floating platform that was 120m wide by 83m deep, a grandstand holding over 30,000 spectators sits by it's side. Between the grandstand and the floating platform was one of the straightaway's for the inaugural 2008 Singapore F1. Lighting design was created again this second year by Paul Collison who controlled the show via 2 x grandMA full-size, 2 x grandMA ultra-light and 16 x MA NSPs.

This year saw the introduction of grandMA video as a major part of the scenic landscape. 1,800 square

metres of custom made LED netting framed the back of the stage. Four grandMA media servers controlled the screen. "The influence this had on the view was amazing," said Collison, "I've always liked playing with video and lighting however I've never had the chance to work with it on such a massive screen and have total creative freedom to entwine it into the scenic landscape. Playing between the lighting fixtures and the screens is a lot of fun. On such a big scale as this, you need to be careful to not take over the whole stage."

One session handled almost 16,000 parameters. The lighting rig included hundreds of Vari*Lite, DTS and Martin moving lights as the backbone of the lighting system with over one kilometre of multi-mode optic fibre connecting four data distribution points on



the platform. Lighting production was done by Showtec Group Singapore. Addam Crawford was

grandMA video controlled 1,800 square metres of LED

Lighting Project Manager, Stuart Anderson was the Lighting Design Assistant.

Culture and competition

grandMA and Schnick-Schnack-Systems fuse art with entertainment

The TV show "Million's Poet" is a kind of Pop Idol for poets where the winner walks away with one million UAE Dirhams (about EUR 180,000). The show held at the 2,000 seat Al Raha Theatre in Abu Dhabi began in 2006 and has been such a phenomenal success it starts the fourth season in 2008; the last series peaked at 26 million viewers across the Arab region.

Lighting Designer Paul Nancollas used one grandMA full-size, one grandMA light and five MA NSPs. "The grandMA is the only desk capable of controlling something so complex, the choice was obvious." The show also used two grandMA video servers and was visualised via grandMA 3D. The design integrated over 2,500 LED strips of various types from German manufacturer Schnick-

Schnack-Systems. "I had used the B25 and B12 strips in previous shows to great effect so I was very excited when the C25 arrived. The set has to be both dramatic and 'rock and roll', to emphasise the competitive element, and then subtle, so as to not overpower what is essentially someone sitting down to tell a story. Because the LED strips are so small it is very easy to integrate them into a set design successfully and because they are so inexpensive my budget goes a long way."

The LED strips and all the other LED elements including the 32 Schnick-Schnack-Systems LED-Panel C100 are controlled via Art-Net from the grandMA. "Usually flexibility means also complexity but not in this case. The installation was amazingly easy which is very important when

not everyone speaks English," says Paul. "We programmed with the grandMA video Pixel Mapper. It's really simple and powerful, which means I can do a lot of the work myself so I don't lose control of the workflow."

All the desks came from Entec Sound and Light in the UK and the LEDs were purchased through MA Lighting Middle East / India in Dubai, which also provides regional support.

Colourful poetry: Who will be top?





© Durham Marengi courtesy of Live Nation

grandMA asks for a dance on ice

Successful TV show toured the UK with MA Lighting

Jayne Torvill and Christopher Dean's "Dancing on Ice: The Live Tour" is a nationwide tour in the United Kingdom following on from the successful series of "Dancing on Ice" which was broadcast on ITV1. The tour is presented by Andi Peters following the success of the smash-hit television series. Durham Marengi designed the lighting for the tour using two grandMA full-size and four MA NSPs. The idea was to emulate the TV show on a greater scale whilst making everything visible and attractive to an arena audience.

The grandMA is the console of choice for programmer Tim Routledge. Operator Richard Knight was very keen to try his experienced hand at a new console on this tour – so the combination was perfect. Routledge explained: "With both a video and lighting element, certain parts were programmed simultaneously using both consoles networked together. Even a last minute request to drive some monitor software over Art-Net was not a problem and easily integrated into the show." The lighting rig



© Durham Marengi courtesy of Live Nation

consists amongst others of 56 x Vari*Lite VL35000 wash, 34 x Clay Paky Alpha Spot HPE 1200, 20 x Clay Paky Alpha Beam 300, 20 x Clay Paky Alpha Spot HPE 300 and 12 x Clay Paky Alpha Profile 1200.

The show features celebrities from all the UK competing against each other for audience votes. To reach that goal, the contestants perform two solo routines for the judges. The two couples with the most votes then proceed into the "Bolero Dance-Off". Following the completion of the dance-off

the judges select a winner decided by a majority verdict. At the end of each show the winner receives a trophy. The live show also features numerous performances from Torvill and Dean, the British ice dancers who together won a gold medal at the 1984 Winter Olympics following their Gold medals at the British, European and World Championships, as well as professional ice skaters and other special guests.

Lighting equipment was provided by PRG and XL Video. Andy Mitchinson was the crew chief.

MA Lighting succeeded in Brazil



70 people from Brazil, Argentina and Columbia attended the MA training.

MA Lighting Latin America performed its third training and product presentation for operators and programmers in Sao Paulo, Brazil. "It was the most successful event we held in Brazil until the moment. The training was attended by some 70 people from Brazil as well as

Argentina and Colombia," reports Daniel Ridano, Technical Manager and Project Coordinator of MA Lighting Latin America.

On the first day the whole range of MA Lighting products were introduced to the eager to learn group, with the focus on the grandMA range especially grandMA full-size, grandMA light and grandMA ultra-light. Furthermore the

software grandMA onPC and grandMA 3D as well as MA Lighting's media server grandMA video together with the Schnick-Schnack-Systems LED-Panel C100 were shown and regarded with great interest.

On the second day a MA Training was held. This training is aimed at programmers and operators of moving and conventional lights. It is about how to work with the grandMA product range, the terms used, the user interface of the console and the philosophy of the software.

MA Lighting Latin America is already planning to have more training and presentations.