



Linking Worlds ...with Total Control Solutions by MA Lighting.

*Managed by A.C.T Lighting Inc.

Going global: Overview of all MA Lighting's support and service centres

Linking Worlds with Total Control Solutions

New support and service centres opened in London, New York, Dubai and Singapore

The 1st of July 2007 marked a new era in the history of MA Lighting. With the opening of its latest office – MA Lighting Asia Pacific – MA brought a new level of focus and accessibility to the market. Next to their specialised distribution network, MA is now offering additional support and service via five own branches:

MA Lighting UK, MA Lighting Latin America, MA Lighting Middle East India, MA Lighting Asia Pacific as well as MA Lighting North America with two US offices in Los Angeles and New Jersey (MA Lighting North America is wholly owned and managed by A.C.T Lighting, Inc.). "The idea of our global network is to

getting even closer to the market", comments Michael Althaus, Managing Director of MA Lighting International. "We are following consequently our professional user-centric approach and as a partner we speak the language of the users and listen attentive to their needs", Michael adds.

With this approach, MA is not focussing just on one segment of the market. MA is addressing the complete market from Concert Touring, Live Events, Theatre and Musical, TV and Studio as well as Architainment. All this is based around the core of MA Lighting's integrated system solution, the grandMA. grandMA allows in addition most flexible control of all lighting

genres, moving lights, fixtures, LEDs as well as media servers. This is what really makes "Total Control": a powerful solution linking all professional markets as well as integrating all lighting genres – plus adding the benefits of most comprehensive network tools as well as a clever integration of dimmers, media servers and pre-programming tools like the real-time 3D visualizer grandMA 3D.

MA Lighting is also offering its customers worldwide a highly sophisticated training program. Please see the last page for more details.



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around the world ... p. 2



Flexible and powerful
network technology
MA Lighting introduces the 2Port Node
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Bring on the light

grandMA travels with "The Police" around the world

Sting, Andy Summers, and Stewart Copeland, better known as The Police, are on tour again – after 24 years. As a result of their reunion the three artists are performing worldwide gigs, over 1,770,000 tickets have been sold to date. Lighting designer Patrick Woodroffe and associated lighting designer and also light programmer Danny Nolan gave the show a unique touch of old-style and new, to show, how the band appeared once before and at the moment. To manage this task they relied on two grandMA full-size, four MA mediaPCs running grandMA video software and five MA NSPs.

Although the whole set was build for the rehearsals, the stage was

also constructed virtually with the software grandMA 3D. This was done to use the virtual model during the preprogramming time. "It gave us the opportunity, to work with the complete stage view," explained Daniel Ridano of MA Lighting who accompanied the setup and programming phase. He also helped installing the network on a fibre-optic backbone. MA-Net is used for data distribution during the show. With its speed of 100 Mbit/s and synchronous and simultaneous DMX on all universes it allows for the best performance.

The stage was designed to show the band in a contemporary setting with unobstructed views all around them. A simple oval forms the platform which is echoed by



an oval truss above the stage. Three Toshiba HD LED screens are mounted above the stage. They display different media content all controlled by grandMA video. Video director Kevin Williams is selecting the live feeds, imagery and videos. The lighting rig contains amongst others some Little Big Lites, Coemar Infinity washes, Robe 2500 profiles, Mac 700 profiles and Mac 250 washes.

Upstaging Inc. supplied the lighting

LED there be video: MA media servers controlled all screens

equipment. Screenworks delivered the LED video screens, William Francis is the tour manager, Charlie Hernandez works as production manager and co-set designer and Tim McWilliams is the world tour promoter rep for T.N.A. Touring.

► Further information online: www.malighting.com/case_studies.html

Sophisticated shopping

"Stadion Center Vienna" furnished with an MA Lighting network system



State-of-the-art LED technology

With a big ceremony the Stadion Center, a huge shopping centre in Vienna, was recently opened. grandMA consoles, five grandMA media servers, eight MA NSPs and 21 MA 2Port Nodes combined with the latest networking and LED technology form the technical basis in this modern building.

The installation is quite unique. Multiple moods and looks as well as randomly selected movies should be played back by the lighting control system. The aim was to program the fixtures to change automatically every hour the entire look of the whole mall. No single lighting mood should be seen twice. Another challenge was the large quantity and variety of

fixtures, as well as the bidirectional interface to the house lighting. Beside the automated 'Agenda' mode of the grandMA system running in the background it is also possible to have a live access to the system. This live generated content could be added from e.g. an info counter. Programmer Stephan Flören of mo2 design used a grandMA full-size to program over 3,200 LED fixtures and nine interior LEDon video walls.

After the programming phase the system consists of a grandMA replay unit and a PC running grandMA onPC software as well as eight centralized MA NSPs to calculate more than 14,200 DMX parameters. For on-site service reasons and because of installation space as well as higher flexibility 21 MA 2Port Nodes were installed to output the DMX signals wherever they are required. Five grandMA media servers are combined

centrally as well which makes the maintenance a lot easier. Two media servers are running in 'Pixel Mapper' mode to control the nine ceiling mounted interior LED video walls. One media server with an additional media server as backup is outputting DVI signals to the outside installed Philips LED video grid. The fifth is used as additional storage and platform for third party content management.

The long distance LAN connections made fibre optic cabling necessary. Media converters, LevelOne 100BaseTX to 100BaseFX, are attached to the network to interconnect the different areas with the MA-Net. A secured virtual private network connection (VPN) enables the system for remote maintenance purposes.

The project was realised by mo2 design.

grandMA pico – the console that makes even small theatres big

MA Lighting has expanded its grandMA range with a new member – the grandMA pico. The new console is specifically designed for the use in theatres.

The grandMA pico is similar to the grandMA micro. The hardware of the new console however has been optimised for the needs of theatres. Similar to the bigger consoles of the grandMA range, a number-pad, a Go-plus, a Go-minus and a pause key are all present.

The grandMA pico also offers a colour touch screen, 1,024 DMX channels and the free visualisation and preprogramming software grandMA 3D. Additionally it is also



possible to connect one remote and up to four grandMA video stations.

The console utilises the same syntax, windows and menus as the larger consoles. Because of its tiny footprint the grandMA pico is perfect for smaller theatres.

grandMA video – now with 32 layers

MA Lighting recently improved its popular media server grandMA video. To make programming more comfortable and sophisticated the amount of video layers was increased to 32 layers. It's also possible to reboot or shutdown all connected MA mediaPCs centrally from the console and to switch to the Pixel Mapper mode from the grandMA. Furthermore the network structure was enhanced with the Sniffer-mode. This mode allows the control of 254 grandMA video stations from one grandMA instead of "just" 31 in Slave-mode. Already available features like the scale and playmode functions have also been improved.

During the production of the "German Pop Idol 2007" altogether 22 MA mediaPCs with the grandMA video software were used. The media servers all received an SDI video signal to display every live camera picture on all of the instal-

led screens and by doing this include them into the overall show design. This big installation led to the development of a special feature for this show. The control of the yellow tally-lights on the cameras was directly implemented into the grandMA console. This was a huge advantage regarding the display of live pictures on the built-in LED-screens because the director of photography and the side crew always knew which camera was on air.

grandMA video is a fully integrated part of the grandMA network system and not just triggered via DMX. This has many advantages. Not only a minimum of setup and configuration is required due to bidirectional communication between the console and the grandMA video software, but also the grandMA console allows for direct access to the server.

grandMA assisted "Eurovision Song Contest 2007"

More than 100 million people were watching the show on TV

The Hartwall Arena, Finland's largest ice hockey arena, was chosen to host the biggest live TV-show in Europe – the Eurovision Song Contest 2007. A record number of 42 countries participated in Helsinki. Lighting and screen designer Mikki Kunttu presented to the estimated 100 million viewers on TV a visual voyage into mythology as well as rock and pop culture.

To control about 430 moving lights and nearly 400 square meters of LEDs 10 x grandMA full-size, 2 x grandMA light and 20 x MA NSPs, including backups, were used. "The grandMA system worked like a clock," commented Kunttu.

"We have gathered a lot of expe-

rience during the last Eurovision Song Contest in Athens," recounted MA programmer Marcus Krömer, "What was special this year was the use of Timecode in a multiuser session. Timecode, which is integrated into every grandMA console, gives you the huge advantage that you can concentrate on the essential, while everything is run by the console automatically. Additionally it was possible for the programmers to run the rehearsals and simultaneously do changes. Sometimes the changes were done before the actor on stage had finished his song." The multiuser functionality of the grandMA enabled the programmers to split the huge system of moving lights on stage and work on the songs in parallel and therefore much faster.



And finally twelve pints go to: grandMA

During the preprogramming in Helsinki, grandMA 3D and six MA mediaPCs helped to prepare this unique show.

Spectra Stage & Event Technologies AB, Sweden, and Eastway Sound & Lighting, Finland, were the technical suppliers for lighting and video

technology solutions. Finnish public service broadcasting station Yleisradio Oy (YLE) worked in conjunction with European Broadcast Union (EBU) to produce and transmit this year's edition of the Eurovision Song Contest. Ola Melzig of M&M Production Management from Sweden was the production manager.

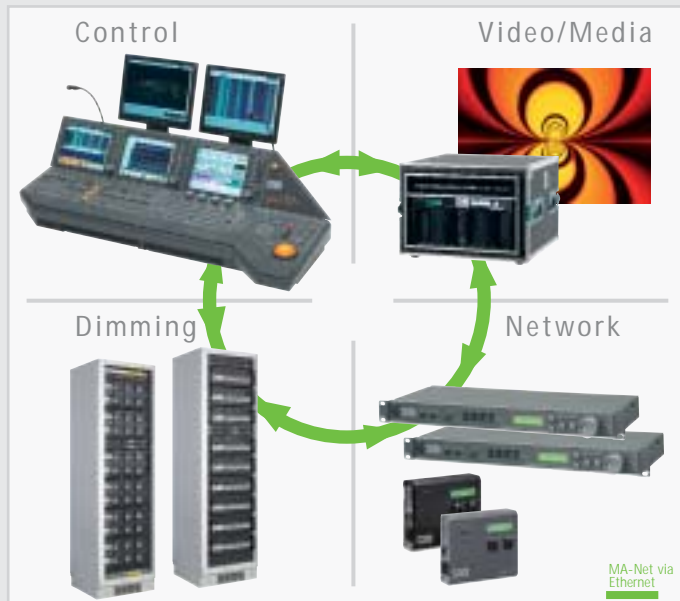
The whole is much bigger than the sum of its parts

With the grandMA consoles, media server grandMA video, the Network Signal Processor (NSP) and the digital installation dimmer dimMA, MA Lighting offers a fully integrated system that has unrivalled solutions for sophisticated projects with complex system requirements.

All system components communicate via MA-Net (Ethernet), so that the different types of signals do not need to run on different systems. (However, the components of the integrated MA system are also extremely powerful when

used as stand-alone products each having their own direct DMX outputs.)

Next to the products and system elements, MA Lighting offers a variety of further renowned products for control, dimming and DMX processing. They are all extremely reliable and many of them marked milestones. Among them are the Scancommander and Lightcommander series as well as the popular touring dimmers which are now also available in a special wall-mount version.



A little but powerful tool

MA 2Port Nodes speak MA-Net and Art-Net up to 100 Mbit/s

The MA 2Port Nodes supplements MA Lighting's product range for networking and integrated system solutions. As a built-in or Rigging-box solution it is an additional part of the networking range to transform Ethernet protocols to DMX or vice versa. MA 2Port Node onPC and 2Port Node onPC PRO have the same functionality as the MA 2Port Nodes. Their additional advantage is the possibility to generate DMX in combination with grandMA onPC the free available software of MA.

The 2Port Node transforms the configured DMX universe from Ethernet to DMX or from DMX to Ethernet. It even can do this standalone or in combinations with any grandMA console. So the MA 2Port Node itself gives a lot more flexibility in distributing the used DMX universes over Ethernet.

Two main hardware versions: one is the "flush-mounted" version that is available in two different sizes (EU and US) and the other is a surface mounted box. The flush-mounted version fits into a 80mm standard installation box as the European (EU) version while the 'US version' fits into a two-gang-box. Both versions are available in three socket configurations: two DMX input connectors, two DMX output connectors or one in- and one output connector.

The 2Port Node onPC address amongst others the need of theatres and rental companies to flexibly distribute DMX on stage or in rigs. If

used standalone with grandMA onPC the 2Port Node onPC outputs also 512 parameters of DMX. The 2Port Node onPC PRO outputs 1,024 parameters. They become a powerful show controller for smaller applications. Also handy backup solutions become possible for reduced budgets. The 'onPC' versions are available with integrated power supply. All 2Port Nodes run with power over Ethernet, too. Also they got a thread to put a coupler as well as a safety connection point.

Two green LEDs indicate if DMX traffic is generated or received. DMX LEDs and Backlight can be switched off remotely. The 'Finder Functionality' gives you an elegant solution and way of working – the console can indicate a chosen node by flashing the backlight, but also a button press on the MA 2Port Node indicates the chosen one in the console. With the 2Port Node MA Lighting fulfils the need of lighting designers, programmers and operators to offer an additional tool for more flexibility in DMX handling within the MA family.

All MA 2Port Nodes are fully integrated into the MA family. That means easy, comfortable configuration incl. in/out assignment of each node from any grandMA console or onPC. It's also possible to use the nodes with other systems, because they speak MA-Net and Art-Net, both 100 Mbit/s, which can be chosen remotely. For Parameter Expansion please use MA NSPs.



MA 2Port Node onPC and MA 2Port Node onPC PRO rig-mounted touring versions for mobile use and the flush-mounted versions – always first choice in DMX distribution.

One console to light them all

“Lord of the Rings” performed in West End with grandMA

Tolkien’s mythology comes alive at Theatre Royal Drury Lane



On 19th June 2007 the gates to Middle Earth opened in London when “The Lord of the Rings” – the stage version of JRR Tolkien’s classic trilogy, which played to great acclaim in Toronto, officially opened at Theatre Royal Drury Lane. The journey into the realm of Tolkien’s fantasy is, at £12.5 million, the largest and most expensive musical performed in the West End.

The entire rig is controlled by two grandMA full-size, one grandMA light, one grandMA ultra-light and seven NSPs. grandMA 3D and grandMA onPC software were

used for the preprogramming of the show.

“We used the grandMA due to the complexities of the lighting rig, it consists of approximately 200 moving light and 300 conventional lights, and the requirement that after the Opening Night the lighting operator also controls special effects and triggers the Catalyst Video System. Therefore we needed a stable and secure multi-user control platform,” explained associate lighting designer David Howe. “During the three month preparation and detailed technical process, three programmers

(moving lights, conventionals and special effects) all worked on putting the elements of the show together on separate grandMAs.” Lighting designer Paul Pyant uses a rig which includes 70 x VL3000 Q Spots, 11 x VL3500 Q Spots, 32 x Clay Paky Alpha Wash Halo, 14 x DHA Digital Light Curtains Halos, 26 x Martin Atomic Strobes, over 300 x ETC Source Fours and Source Four Pars, 30 x ETC Source Four Revolutions, 70 x conventional Par Cans, 100 x Wybron CXI Scrollers and 15 x Wybron Ram Scrollers.

The Lord of the Rings is produced by Kevin Wallace and Saul Zaentz.

The show is directed by Matthew Warchus, choreographed by Peter Darling, designed by Rob Howell with lighting by Paul Pyant. Working with Pyant on the show are associate lighting designer David Howe, assistant lighting designer Dan Large, production electrician Gerry Amies and his team, Theatre Royal chief electrician Steve McAndrew and his staff, and moving light programmer Jonathan Rouse. The show’s production managers are Stewart Crosbie and Simon Marlowe. White Light UK and Q1 Production Technologies from Canada supplied the lighting equipment.

Illuminated independence

“Singapore National Day Parade” celebrated with MA Lighting technology

The National Day Parade (NDP) on August 9 in Singapore is held in commemoration of Singapore’s independence from Malaysia. This year the event was held for the first time in Marina Bay Stadium with the world’s largest floating stage. The celebrations of the national day include an amazing exhibit of fireworks that marks the pinnacle of the parade.

To give this important event an adequate show lighting designer Paul Collison used not less than two grandMA full-size, one grandMA light, one grandMA ultra-light and 14 MA NSPs to control nearly

1,000 fixtures connected by a 1.2km optic-fibre network.

“I have used the MA system almost exclusively for the last few years so there really was never a question of what type of control system I was going to use,” explained Paul Collison. “My only real thoughts had to do with how I would break it down. As I had lots of time to program the show, I decided to operate the system myself with the aid of Addam Crawford as second operator/production manager. With almost 1,000 fixtures it was difficult to fit all the fixtures in to one session.

We did and it worked. Over 31,400 parameters made up the first session with the second running some LED and dimmer channels. It was an awesome sense of power to be able to control so many moving lights with what seemed to be apparent ease. I can say no reservation that this show could not have been programmed on any other console as simply or as easily as it was on an MA.”

The technical director of the National Day Parade was Nick Eltis. Production manager and assistant programmer was Adam Crawford. As project manager for

Showtec worked Leroy Mong, as project manager for Procon Simon Kayser. Showtec delivered the lighting equipment, Procon was sub-contract supporter.

The Marina Bay Stadium was bathed in light



More than “only” TV

22 MA mediaPCs with grandMA video used for “Deutschland sucht den Superstar”



This comprehensive use of media servers was never seen before on German TV

The MMC studios in Cologne furnished this show, and all the other shows of this season, with 150 moving lights plus conventionals, Barco O-Lite and I-Lite LEDs and scores of plasma screens. 22 x MA mediaPCs with the grandMA video software handled the extensive video content.

This comprehensive media server installation was absolutely unique

in the German television until now. Two grandMA full-size consoles controlled the show, each with an identical console as backup, and five MA NSPs. The lighting concept was done by lighting designer Manfred “Ollie” Olma and his company mo2 design. The set design was realised by Florian Wieder of Wieder Design.

grandMA operator Stephan Flören of mo2 design used his grandMA to handle the video content, assigned it to the different screens and programmed it. “Because of grandMA

video we got a very reliable, comfortable and fully integrated platform to work with. If I created a new folder on the media server, it was not only displayed on the server but also on the console. This is a huge advantage regarding a show like DSDS with its regularly changing video content.

In use were 22 MA mediaPCs which all got a video input to display every live camera picture on all of the screens and by doing this include them into the show. Each LED Barco O-Lite ring as well as the moveable LED Barco I-Lite rear panel in the centre of the stage were addressed by a single media server. “It was important to Manfred ‘Ollie’ Olma to have the possibility to include all screens into a uniform picture to underline the artwork. From a technical view you needed at least 22 media servers who could display parts of the picture, a whole picture or pictures in groups to fulfil the requirements of a consistent set design. The enormous number provided an exquisitely flexibility, which in collaboration with the moving lights and conventionals created a brilliant harmony of the stage as a whole,” explained René Berhorst systems

specialist of MA Lighting.

The many plasma screens are controlled in groups. The output signal of the six MA mediaPCs, which were controlling the plasma screens, was first going through a Scanconverter. In use were a Folsom ImagePRO HD and a TV-One. By this the output signal could be adapted to the conditions of a TV show. Furthermore it was possible to use the signal from the stage direction for the output equipment. There was only one backup server for the whole production which was assigned to the Barco I-Lite wall in the centre of the stage. Due to the fact that grandMA video is fully integrated into the MA network it was possible to keep the show running in the session via one mouse click in case of an emergency.

Grundy Light Entertainment was responsible for the production. Manuel da Costa and David Kreileman, as LD assistant, did the visual composition of each show. Oliver Heidingsfelder controlled the conventionals. Chief electrician was Christoph Dahm.

► Further information online: www.malighting.com/case_studies.html

grandMA relights the fire

Musical “Never Forget” tours the UK

Making its debut in Cardiff the new musical Never Forget kicked off its UK tour. The show is based on one of the most successful groups in music history – Take That. Circling around the fictitious Take That tribute band Never Forget it offers all the hits of the real stars like “Babe”, “Could it be magic” or “Back for Good”. Directed by Ed Curtis and designed by Bob Bailey with lighting from James Whiteside the show uses a vast variety of LEDs. For lighting control a grandMA full-size, a grandMA

light, a grandMA video media server and an MA NSP are utilised.

Amongst others the lighting rig features Clay Paky Alpha Wash Halos, Vari*Lite VL1000, VL2000 spots und VL2000 washes, Rainbow Scrollers and Robert Juliat Super Korrigans. Regarding LEDs there are Thomas PixelLine 1044 battens and a ChromaQ Color Web 250 flexible LED mesh grid installed in the show. Because of the fully integration of grandMA video the media server could be controlled like a fixture. This was a huge advantage trigge-



© Catherine Ashmore

ring the LEDs which were treated like a moving light. The PixelLine battens are controlled directly from the console so that effects could be created very quickly by using the grandMA effects.

White Light supplied the lighting equipment for the show. Andy Greenwood is the lighting crew chief, Simon Gooding the show's production manager.

Coke light

grandMA illuminates giant Coca Cola bottle in Atlanta

The grandMA meets an icon in the new world of Coca-Cola, the \$100 million Coke museum which opened at a new site in Atlanta and is expected to draw about 1.2 million visitors in its first year. The grandMA provides lighting control for a 30-foot tall replica of Coke's famous contour bottle which is encased in a 90-foot, ice-like glass cylinder suspended above the lobby entrance.

Lighting designers Michael Creason and Seth Rapaport of Visionary Light & Media in Montverde, Florida were charged with illuminating the iconic bottle and creating lighting effects for the attention getting signage. Within the bottle are 216 x Color Kinetics ColorCast 14 fixtures, 10 x Flutes, 96 x Birkett Strobes and 1 x Coemar par. Each six-foot high level of two-ply glass panels forming the glass cylinder, which goes from opaque to translucent to give the illusion of ice, is outfitted with 104 x Color Kinetics Color Blast 12s.

"The client came to us with the

fixtures already specified and purchased," notes Creason. "They wanted us to figure out how to use them and control them, how to get maximum impact for the project. In that kind of situation the grandMA was a given. With the grandMA we get an extraordinary amount of control over the fixtures in the glass tower and within the Coke bottle itself."

Creason and Rapaport weren't just shining lights on the giant Coke bottle. They were creating effects lighting which could be customised for different scenarios. Since flexibility was key, the lighting designers crafted full-scale mock ups of the bottle and tower and prepared a number of demos using grandMA 3D. The grandMA's interactive capabilities enabled the lighting designers to install a fiber-optic network for console communication and possible patron interactivity.

Ethernet connectivity meant Creason and Rapaport could be at a distance to observe the lighting effects on the bottle and tower. They deployed a grandMA light to

control and send commands to the main grandMA and used a wireless router to trigger color changes from a PDA. "The client loved it," says Creason. "It's something unique to the grandMA, and everyone is always impressed by it. We love it, too!" The grandMA has even more remote capabilities. "If the company wants to put together a special presentation they can email us ideas, we can preprogram an entire show and send a return email with an attachment," Creason points out.

The system's flexibility also means it can be customized to control lighting for corporate events or holidays. "We can use the grandMA to control other lights and interact with the bottle," Creason says. "If someone comes in with lights for a particular event we can interact with them. The 'Agenda' – a really genius function – triggers lighting cues based on the time of day; it knows when sunset occurs based on the system's GPS."

The lighting designers had the goal of setting up a system which

Iconic bottle in a new light



required minimal user interaction and which wouldn't forget where it is in case of a power failure on site. "The grandMA gives us a lot of confidence," says Rapaport. "It's a product we can work with and know we're not going to get panicked phone calls."

Concerts for climate protection

Live Earth was supported by MA Lighting

Following the example of Live Aid and Live 8, Live Earth was the biggest live event of all times. Artist like the Beastie Boys, Genesis, Madonna, The Police, Metallica, Red Hot Chili Peppers, UB40, Linkin Park, Katie Melua, Foo Fighters, The Smashing Pumpkins, Sheryl Crow, Bon Jovi, Lenny Kravitz or Yusuf Islam played for 24 hours a series of concerts. Altogether 150 artists were invited to the cities of Sydney, Tokyo, Shanghai, Hamburg, London, Johannesburg, New York and Rio de Janeiro to issue their statement for more climate protection. All around the globe an estimated number

of two billion people watched the concerts live or on TV. During the shows in Sydney, Hamburg, Johannesburg and New York grandMA consoles were used for lighting.

In Hamburg's HSH Nordbank Arena (formerly AOL Arena) 35.000 visitors experienced the concert which was opened by Shakira. Set-, lighting- and video designer Andreas Wodzinski relied on two grandMA full-size and four MA NSPs. Furthermore 36 x VL3000 wash, 16 x VL3000 spot, 37 x VL3500 spot, 27 x VL5, 8 x Robert Juliat Lancelot and 4 x Robert Juliat Topaze were utilised.



The lighting and rigging equipment was delivered by Showtec, Hamburg. Marek Lieberberg Konzertagentur GmbH was the purchaser. Marc Liermann was the

A worldwide show: Live Earth

director of the project, head of production was Heribert Dohm. All concerts were based on a global lighting design from Patrick Woodroffe.



Visible touch

"Genesis" is turned on again with grandMA

The history of Genesis reaches back into the Sixties. With its progressive rock the band was a forerunner for many artists to follow. Hits like "Watcher of the Skies", "Follow you, follow me", "Mama", "Land of Confusion" or "No Son of Mine" won them many fans worldwide over the last decades.

After Phil Collins left the band in 1996 things have calmed down around Genesis – until last year when Collins, together with Mike Rutherford and Tony Banks, announced "Turn it on again – the tour" for 2007 which is now performed worldwide. Lighting design was made by Patrick Woodroffe, his programmer Dave Hill has selected two grandMA full-size as his favourite tools. They were used in Multi-User mode for preprogramming and rehearsals.

During the concerts they run in full-tracking backup mode.

The consoles control twelve universes of DMX. Four NSPs are integrated into the network, three for running the show and one as spare. In case of a failure the spare NSP could easily keep the show going. The lighting rig consisted amongst others of 36 x Vari*Lite VL5, 14 x Vari*Lite VL6B, 50 x Robe ColorSpot 2500E AT, 74 x Coemar Infinity Wash XL, 65 x High End Studio Beam PC, 41 x Martin Atomic 3000, 20 x ZAP Technology BigLite 4.5, 6 x ZAP Technology Little Big Lite 3.0 and 6 x Hungaroflash T-Light 85kW. A Barco Daylight screen of 15 metres

Land of lights: With their World Tour Genesis reconquered the stage



height and 40 metres width is also used. There are low-res and high-res components.

Neg Earth supplied the lighting equipment. Adam Bassett is the associate lighting designer.

MA Lighting trainings worldwide

Structured course programs rolled out throughout offices and dealer network

With training programs MA Lighting strives to give its customers worldwide the best qualifications possible. Because of this we're steadily developing new training programs for your country – to keep you up-to-date and to bring the best education and support right to you. New training courses which are now available in the UK, are also available worldwide. MA is generating structured training course programs which will be rolled out throughout its multi-global offices and dealer network.

For a better understanding our training concept is displayed on the right. The course consists of modular units. It, for example, is necessary to work through the grandMA – DVD, or alternatively visit the training – level basic first, this

knowledge is the premise for the level 1 training. After graduation of level 1 training it is possible to attend level 2 for advanced grandMA operators. After finishing this, level 3 training offers the opportunity to further expand your knowledge about grandMA programming. If you would like to delve into grandMA video programming, you can attend this course after finishing the level 1 training.

It is also possible to attend the MA networking specialist course after attending level 2 training. This category is only suitable for well-experienced programmers, system designers and installers covering network layouts and topology, system configurations, advanced console interfacing and customisation.

