

Spring 2008



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## Magically Green

Pure magic on stage

grandMA controls „Wicked's" German performance

Green is the commanding colour on the latest set of "Wicked – The Witches of Oz" in the Palladium theatre, Stuttgart, Germany. Elphaba, leading actress, and good "bad" witch of the Broadway Musical was born with this colour of skin. A fact which makes her dubious to most of her fellow men but by now fills two highly successful books. What ended in the 1900 published "The Wonderful Wizard of Oz" begins in "Wicked – The Life and Times of The Wicked Witch of the West" of 1995 – the story of the green witch. Similar to its forerunner, which inspired one of the most famous Hollywood films, the second book gave the idea for one of the most successful musicals of all times (amongst others three Tony Awards, six Drama Desk Awards, one Eddy Award). And because of this the stage of the Palladium transforms every evening into a mythic world which is populated by witches, flying monkeys, a giant dragon and a billy goat as teacher.

Besides the shows in New York, London and Los Angeles the musical in Stuttgart is controlled via grandMA consoles, too. One grandMA full-size and one grandMA light are used. They control the show in connection with three MA NSPs, one dimMA rack and 13 MA DMX booster/splitter. During the pre-programming overall three grandMA full-size, two grandMA light as well as one grandMA replay-unit, all in a multi-user session, were used. The installed cables altogether have a length of nearly seven kilometres and spread from the drawing floor down to the stage, from the gallery to the stage direction.

110 x Rainbow PRO 6" scroller, 15 x Rainbow PRO 8" scroller, 4 x Rainbow PRO 12" scroller and 2x Rainbow PRO 15" scroller dye the stage in the typical "Wicked-Green" and other colours. 12 x Rainbow Maxi 4 PSU provide the necessary current for them. Amongst other 34x

Vari\*Lite VL3000 Q spot, 34 x Vari\*Lite VL2500 spot, 30 x Vari\*Lite VL2500 wash, 3 x Robert Juliat Cyrano, 329 ETC Source Four, 2 x De Sisti Piccolo 10kW and 28 x Major PAR Birdie light the show.

To solve the problem that some of the parts of the stage design have to be moveable and illuminated two Wireless Solution BlackBox S1 transmitter and seven Wireless solution BlackBox R-512 receiver with batteries are installed. 46 x Major power distributions deliver the current for the whole lighting.

Each new show of "Wicked" is based on the original lighting design by Kenneth Posner. As associate lighting designers for Stuttgart worked Michael Odam and Karen Spahn. Andy Peistrup is head of lighting, Philipp Herbst programmer.



2  
grandMA

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



More safety  
dimMA compact RCBO  
features single RCBOs per channel

► Further information: [www.malighting.com](http://www.malighting.com),

# Total Control!

## Same same – but different: MA Lighting introduces 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 finally compatibility with the "old" 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](http://www.malighting.com).

*grandMA2 faderwing*



## Complete system solution

- Incl. faderwing and dedicated software tools

## Same system philosophy

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

## 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

## Same command line

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



*grandMA2 light with grandMA2 faderwing*



*grandMA2 ultra-light with grandMA2 faderwing*

## 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 via optimised tree structure
- Improved hardware, stylish finish
- Diagnostic tools / Online help via F1

\* (Patent pending)



*grandMA2 full-size*



*grandMA2 replay unit*



*MA Network Processing Unit (NPU)*

# Multimedia Chinese Wall

MA Lighting assisted Expo Central China 2007 Opening Ceremony



*A show to remember – thanks to grandMA*

The Expo Central China aims to highlight the advantages of Central China, encouraging investors at home and abroad to seek business opportunities. It was held at Zhengzhou International Convention and Exhibition Centre in the Henan Province. For its colourful opening ceremony four grandMA full-size, ten MA NSPs (Network Signal Processor) and a grandMA video media server were used.

300 square frames, which were altogether 43 metres in height and 100 metres in width, were built on a stage in the Henan Playground. Each square was illuminated by a moving light which was placed behind it and some LEDs, attached to the truss. Using projectors, large pictures

could be generated, filling the entire square frames as a giant screen. The huge set was regarded as the perfect background. Because of the intelligent design, it was easy to demonstrate a variety of performance effects according to different demands. 44 DMX lines were needed to run the show successfully. The whole system was divided into three sections including: conventionals, moving lights and projectors.

Lighting design was done by Weng Chun Pu and Yang Wei Dong. Quan Xiao Jie worked as technical support. ACE – Advanced Communication Equipment Co Ltd., MA Lighting's exclusive distributor in China, delivered the lighting equipment.

## The Legend rocked and rolled again

Led Zeppelin came, saw and conquered London's O2 Arena with grandMA

*Rock'n Roll!*

The return of their idols with a famous concert at London's O2 Arena was like a dream coming true not only for the generation who grew up with the songs of Led Zeppelin, but also for their children who discovered for themselves the expressiveness of tunes like "Kashmir", "Stairway to Heaven", "Black Dog", "Immigrant Song" or "Whole Lotta Love". Now back again on the stage with Bonham's son Jason at the drums, Led Zeppelin once again proved their fame to be more than justified.



*Lighting designer and show director Dave Hill*

The event was organized as a tribute to the late Ahmet Ertegun, co-founder of Atlantic Records, who signed the band's first record contract. Lighting designer and show director Dave Hill created the event for the 20,000 "chosen" ones, out of 20 million potential tickets buyers, to be part of it by using two grandMA full-size and two MA NSPs. After the display of a news report about Led Zeppelin's American tour in 1973 the band was greeted by huge applause from the audience and to the sound of "Good Times, Bad Times" Hill started a lightshow to remember. Although Hill has worked as associate lighting designer and lighting director for the recent Genesis world tour and for some of the biggest artists ever, he was more than a little excited at the task of lighting the rock legends. His positive experiences with the grandMA during the Genesis tour led to Hill's decision to use the console for this concert, too.

"I needed a desk I could depend on for a show that had created so much interest. There was pressure on the



*© Courtesy of Total Production International (TPI)*

design team to come up with something very special for such a unique night, it was decided there was to be no stage set, just lights and video, therefore the visual effects would play a major role so my control system had to be rock solid. Thankfully the grandMA delivered in style, the programming and operation of the show was seamless. Having being a Hog user for many years I am now completely converted and will never go back, the grandMA is your reliable friend on a show like this."

An important design element was a

28m wide and 10m high Stealth LED-Screen by Element Labs which together with two 6x6 Barco OLite LED I-MAG screens formed the base for the video integration. The video part, which was a mix of sophisticated content and live camera, was realised by video director Dick Carruthers. Lighting equipment was provided by PRG Europe, Creative Technology supplied the video screen. Production manager was Jim Baggott. Mark England worked as crew chief, Gordon Torrington as grandMA programmer.

# "Ease, Convenience and Flexibility"

grandMA performs at Dallas' Meyerson Symphony Center

Owned and managed by the City of Dallas, the Morton H. Meyerson Symphony Center is home to the Dallas Symphony Orchestra, and plays host to other musical ensembles/events as well as various corporate meetings, religious services and other events. Called "one of the greatest concert halls in the world," the large, complex, open-space hall boasts unsurpassed and elaborate acoustic accommodations. The lighting system on the other hand was essentially "cobbed together" over the last 15 years. They kept "building on top of what was there," reflects Peter Maurelli of Barbizon Light of the Rockies, who delivered a grandMA full-size to Meyerson. "Our goal, was to not only to put the grandMA in, but to improve the network infrastructure and build a backbone they could rely on for a long time."

Technical director Lamar Livingston

explains: "We'd looked at various consoles. Then we started a conversation with the sales team at Gemini Stage Lighting, who got us interested in the grandMA. They'd done a lot of research, interviewed a lot of road designers as to what they'd use, and also asked their concert production staff about the advantages of using the grandMA. After we settled on the grandMA it became evident that we also needed to update our cable plant with an integrated network solution to match the proposed new control capabilities."

Meyerson lighting technician Chris Head claims that their hectic schedule "spawns a vicious turnaround. Rehearsal often ends at 5:00PM and then we have to be ready at 7:30PM for another group who is taking the stage. We needed something we could move on the fly, to be able to grab a console and run. Now, with grandMA and our newly integrated network



designed by Barbizon, the hall is a lot more à la carte than ever."

*Showtime in Dallas*

Head cites another "cool selling point: We'd wanted 3D visualizing software, and the grandMA is already set up for that. The concert hall is constantly booked with rehearsals. With the 3D visualizer we can get things done in advance with no dark time. We're really loving it," he beams. "There's great flexibility in being able to customize user profiles. In addition, I

can see a difference in the fluid movement of the lights, and the effects generation capability has allowed us to create looks that are amazing. And best of all," remarks Head, "we can collaborate. And that's really nice!"

The grandMA is exclusively distributed in North America by A.C.T. Lighting.

## Professional Premiere

grandMA plays at Johannesburg's New Lyric Theatre



*A theatre with style*

The New Lyric Theatre at the Gold Reef City Casino in Johannesburg, by Richard Loring, is the new home to a grandMA full-size and four MA NSPs. This striking venue

recently opened its doors to the acclaimed production of "Hair-spray".

One of South Africa's most renowned lighting designers, Denis Hutchinson (known as "Hutch"), was nominated as both the consultant and the LD for the theatre. "The intention of being both consultant and LD was two-fold," said Hutchinson and adds, "Firstly, I had to see to the completion of the theatre and be on hand for trouble-shooting. The second motive was purely selfish; I chose the new toys for the theatre and I wanted to be the first to play with them."

Hutchinson spent a remarkable amount of time making sure that the equipment he finally chose would fulfil the strict brief. Quite deliberately he had to ignore what

gear would work best for himself as LD or for the Hairspray production, and instead select options that would be versatile and right for the theatre. The Lyric Theatre as it stands contains equipment that is compatible to most shows, and should run any production without compromise. It uses 68 moving heads, which is more than any other theatre in the country.

The proverbial saying, "Many hands make light work," couldn't be more true and relevant to the Lyric Theatre. With Hutchinson being very particular about what equipment he wanted, he finally selected DWR Distribution, who supplied the automated lighting and control, Prosound, T & A Lighting, Electrosonic and Iyeza to provide and install his kit of choice.

# Modern Times

## MA Lighting furnished Rotterdamse Schouwburg with a dimMA system

The "Rotterdamse Schouwburg" is one of the leading theatres in the Netherlands. Every year its three halls are visited by over 200,000 guests. It has a long tradition of performing high profile national and international theatre shows. To meet modern technical demands and because of the fact, that the former dimming system of the Schouwburg was 20 years old, a new dimming system had to be installed – a dimMA system.

Beginning in 2006 Gerben van der Weert, and his lighting engineers, started to search for a replacement of the old dimmers. Four products from different manufacturers undertook tests which included electrical characteristics, mechanical construction, ease of use, security, networking capabilities and even a "can you hear the PAR can buzzing" test. "All professional dimming solutions scored well, but there was one system that left the rest behind. Even sine wave

dimmers couldn't beat the MA's. We were very pleased with the dimMA system, especially with the networking capabilities and ease of use," explained van der Weert. "The dimmer feedback on the grandMA and the possibility to configure the installation in a clear graphical interface were unbeatable. This together with the very high safety standard and the robust design of the dimming modules led to the decision for the dimMA and dimMA compact."

of them should fail, the other one would take over the work instantly. Since one cabinet takes only 60 x 60cm of floor space, a lot of space has been regained in the dimming room. The second hall houses 108 channels 3kVA and 12 channels 5,7kVA controlled by two NDP's. The "Krijn Boon Studio" is in fact a rehearsal studio. This studio is sometimes used as third hall for the Schouwburg. Therefore it is equipped with 72 channels of 3kVA dimMA. Since there is no dimming room in this studio the dimmers had to be placed underneath the tribune and consequently had to be absolutely silent.

Next to these three halls Rolight installed 48 channels of dimMA compact in the public area. The features of the dimMA compact are the same as the ones of the dimMA. It is called compact due to the fact that the module size is different (12 x 3kVA or 6 x 5,7 kVA). It is only four units high and 108 channels could be included into one dimMA compact cabinet.

Rolight Theatertechniek BV, MA Lighting's distributor in the Netherlands, installed about 600 channels of dimMA in the building. The main hall was furnished with six cabinets, equipped with 248 channels 3kVA, 50 channels 5,7kVA and 11 channels 11kVA. Despite the fact that one Network Dimmer Processor (NDP) can control up to two cabinets of dimmers, every cabinet was equipped with its own NDP. This gives maximum redundancy due to the fact that in every two cabinets two NDP's work together as master and slave. If one



*All lights burning, all dimmers functioning*

# A Journey into Pop History

## MA Lighting and Schnick-Schnack-Systems support "Music Fever"

Every Saturday with a prime time slot the slovak TV channel TV JOJ broadcasts "Music Fever", a journey to the greatest hits in the country's pop history. Lighting designer Martin Kubánka uses two grandMA full-size, one MA NSP, one grandMA video media server and 24 Schnick-Schnack-Systems LED-Panels to create a harmonious design.

"We chose the grandMA because of its unbeatable reliability and quality", said Kubánka, "Using grandMA we could synchronize the TV-lights, effects, smoke and haze as well as video and that was exactly what we needed."

The Schnick-Schnack-Systems LED-Panel C 100 is a new multi-

media ready LED fixture for both backlight use and video element implementation. Used as a backlight it needs only a distance of some 8cms/3" away from the baklit material. This creates an area with harmonious lighting. Without diffusion material in front, it can also be used perfectly well as an LED matrix. It benefits from the latest RGB LEDs of leading manufacturer Nichia and the unique modulation technology from Schnick-Schnack-Systems. Each LED can be controlled separately using the build-in DMX and Art-Net interfaces. This way the LED-Panel can display colour flows from any DMX lighting console as well as video content using a media server.

The Schnick-Schnack-Systems

LED-Panel is worldwide exclusively distributed by MA Lighting.

The video operator was Tomas

Lecký. Lighting operator was Michael Schmidt. Q-99 Sound & Light delivered the lighting equipment.

*Pop at primetime*



# "Starlight"

## MA Lighting network controlled lighting of Mercedes Benz booth during the IAA 2007

As the 62nd International Car Show (IAA) recently opened its doors in Frankfurt a nine month preparation and a two month setup ended for the planners of the DaimlerChrysler AG booth. The company furnished Frankfurt's "Festhalle" (festival hall) with state-of-the-art LED technology as well as more than 500 moving lights and scores of PARs. 10,000m<sup>2</sup> and 68 cars were sophisticatedly illuminated this way. Besides the Mercedes-Benz booth there were also the booths of Smart and Maybach located in the festival hall.

For lighting control the planners of TLD Planungsgruppe GmbH relied on an MA Lighting system consisting of 5 x grandMA full-size, 3 x grandMA light, 7 x MA NSPs, 24 x MA 2Port Nodes as well as 11 x HP ProCurve Switch 2626. The installed fibre optic network had a length of 1.4 kilometres and connected seven equipment rooms. 35 DMX universes were used for the show. MA NSPs, located in one room, provided the necessary processing power and distributed their signal to the MA 2Port Nodes which were located throughout the festival hall. They provided DMX to control the entire lighting rig in real time. During the fair a fully automa-

ted show was run. Lighting, video/LEDs, sound and two turntables were synchronised via Timecode.

The planners took a lot of steps to ensure maximum reliability. Amongst others a Spanning Tree Algorithm was used for the network. Furthermore the system structure was build up in a way that even the failure of multiple NSPs would not have affected the show. Also, the main console, controlled via Timecode and MIDI, was seamlessly backed up by another MA console. All these precautions were undertaken due to the fact, that a failure would have caused every light in the booth to go out.

During the setup it was possible to focus the cars and architecture and to view the lighting from every location in the hall, thanks to the connection of the consoles via the fibre optic network. Replacements weren't necessary because the grandMAs were mobile integrated into the system at the primary positions.

An absolute eye-catcher was the so named "car-walk", a 50 metres long and twelve metres wide street which consisted of Barco Mistrips. At the front end it ran into an Elementlabs Stealth curtain which had a Hibino



© Ralph@Larmann.com

Cromatec HD LED-wall installed above. Furthermore there was a stage implemented into the booth design for the world premiere of the concept car F700 which was interactively presented by a moderator.

TLD Planungsgruppe GmbH was responsible for the planning of the Mercedes-Benz and Maybach booth. Alexander Orkisch was project manager. Construction management light was done by Sebastian Ströher and Christoph Rupieler. Claudia Furrer was responsible for the mounted and emergency lighting. As programmer and operator worked Dietmar Rauh and Lars Wulff. Richard Profe developed the concept and the lighting design. Udo Kraemer was technical manager. S+L Leonberg delivered the lighting equipment.

*The „car-walk“ was an absolute eye-catcher*

The planning of the press show in the run-up of the fair was done by RGB. Showtec delivered the lighting equipment for it. Klaus Bolte and Marcus Krömer worked as operator for this show. Trussco GmbH planned the Smart booth which Lightcompany realised. Construction management was done by Tom Landrige, planning by Jörg Verbeck. Atelier Markgraph GmbH was responsible for communication and production.

During the IAA many more national and international car manufacturers used an MA Lightings system for their booth.

# "A Star was born at Golan beach"

## MA Lighting assisted the Israeli Pop Idol

Similar to the British "Pop Idol" or the German "Deutschland sucht den Superstar" and their many spinoffs, "Kokhav Nolad" (A Star Is Born) is a popular casting show which searches for the most talented young singers in Israel. Starting in 2003 the program has been broadcast on the Israeli Channel 2. With a big finale "Kokhav Nolad 5" recently finished in Golan beach in Tiberias.

For this show the lighting designer Ronen Nagar, stage de-

signer Maya Hanoch and video designer Merlin Group trusted in MA Lighting technology. By using two grandMA full-size, two grandMA video media servers, an MA NSP and an MA 2Port Node they created an extraordinary event. Their goal was to synchronise lighting and video: a task were the MA system is second to none. Screenlight and Zilberboim participated in the realisation. Keshet Productions was the customer. A.B. Electronics is the exclusive distributor of MA Lighting in Israel, Jordan and Palestine.

*Talent search live*



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# MA Lighting gains Ground in Asia

First workshop held for the Asian Pacific region



Sales director Jens Pöhlker

In 2007 MA Lighting opened its new office and training facilities in Singapore. By doing this MA Lighting continues its strategy to be closer to the market and strengthens its position in the Asia Pacific region.

The opening of the new office follows the core of MA Lighting's philosophy – the best available support for customers. "We are very committed because we're not just talking about lighting desks anymore – our products have grown into highly sophisticated control systems, and for a user to fully grasp their potential, they need good quality training from our experts. This is something

we're keen to develop here," says managing director Michael Althaus. From the very beginning the new office has been playing a support role in various projects throughout the region. Helping event organizers and rental companies in Malaysia and Singapore with its competence, MA Lighting was involved in the National Day Parade in Singapore, the Fireworks Festival in Singapore, the National Independence Day Celebrations in Malaysia, the Petronas Gala Dinner in Kuala Lumpur and most recently some theatre productions in Singapore again. "Right from the beginning we wanted to show that MA Lighting is here to help," adds MA Lighting Asia Pacific sales

director Jens Pöhlker. "We demonstrated again that our consoles are up to the job regardless of the size of the event or its requirements. Being here in the region now adds to the confidence of the users. We are never more than a phone call away."

In November MA Lighting Asia Pacific Pte Ltd held its first workshops in Singapore dedicated to operators, lighting designers and system integrators alike. The workshop was heavily subscribed and in the end 32 attendees from eight different countries came together at MA Lighting's office at Ubi Techpark to get a very detailed insight into the world of programming on the grandMA.

## Focused Competence

MA Lighting UK builds up its team

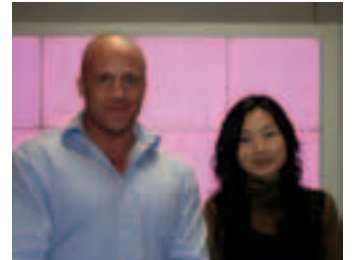
MA Lighting UK has just expanded its team. Paul Young and Olivia Yan are the two new members to further develop the UK market.

As Sales and General Manager of MA Lighting UK, Paul Young has lengthy sales and technical experience. Leaving education, Paul joined James Thomas Engineering and worked in various positions,

in design, then sales to eventually become Project Manager. Having spent almost 10 years at JTE he moved on to set up a successful business importing specialist lamps for UK distribution. Now he is looking forward to bringing to MA a wealth of experience, knowledge and the contacts he has built from his previous employment, plus the enthusiasm to

enhance the current team in the UK.

Olivia Yan, who assists the MA UK team in sales and marketing, comes straight from university and is well-educated in marketing, sales, public relationships and international business management. However she also can benefit from lots of entertainment industry experience.



Paul Young and Olivia Yan

## Success in South Africa

MA Lighting and DWR Distribution join their forces

By February 2007, an agreement was formed, making DWR Distribution the proud agents for MA Lighting.

"MA Lighting is very precise and they do everything properly," commented Duncan Riley, Head of DWR. "If they say it's going to hap-

pen on this day, you can be assured that it will. The desks have proved themselves as reliable above all else, which does effect how they are seen by the entertainment, theatre and staging industry. It has been a privilege for DWR Distribution to form a relationship with Michael Althaus and his grand

team. South Africa may not be the largest market in the world but DWR Distribution are given the same courtesy and respect as if they were MA Lighting's only client."



The team of DWR