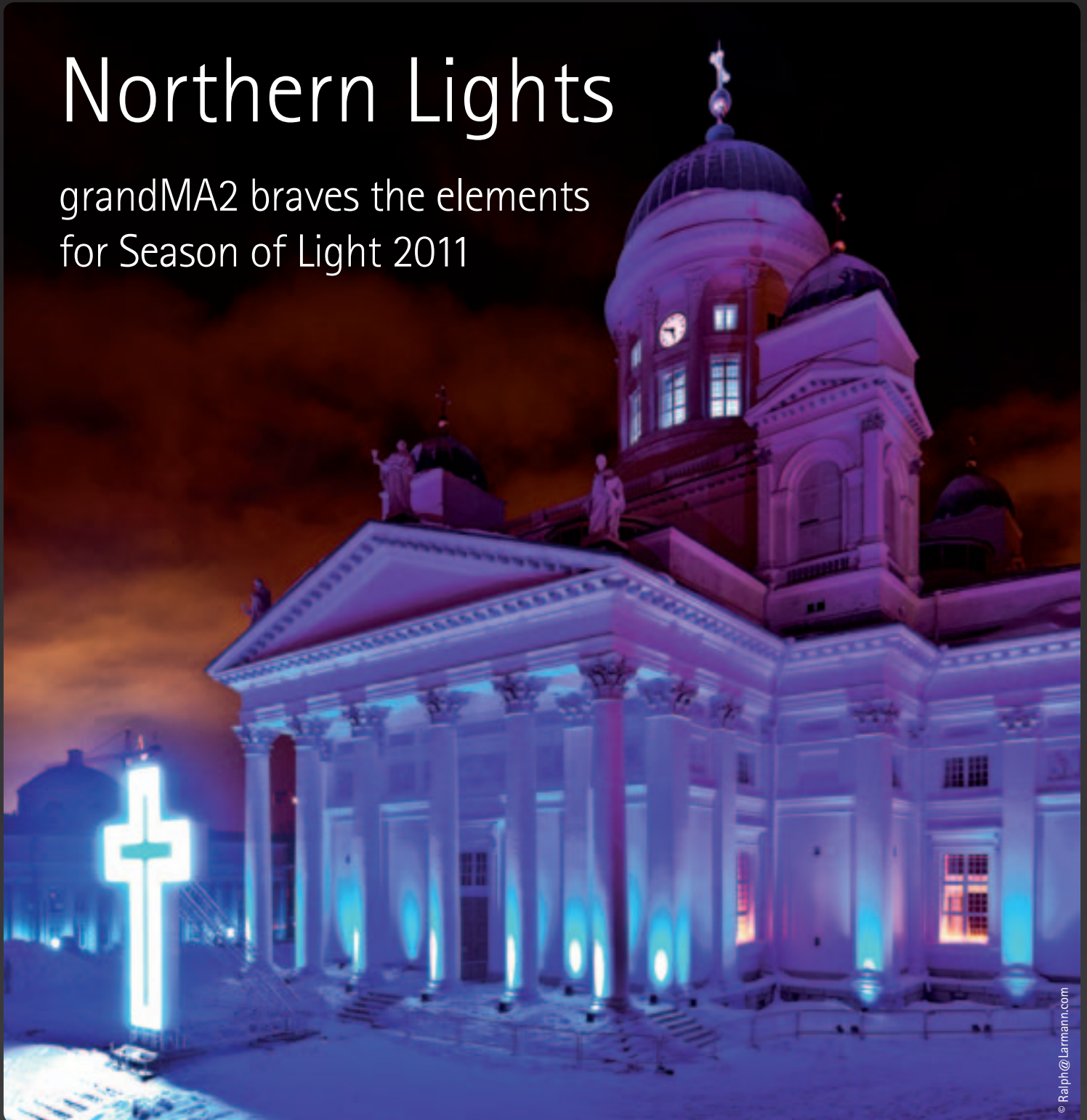


# Northern Lights

grandMA2 braves the elements  
for Season of Light 2011



© Ralph@Larman.com

## Fabulous

grandMA2 joined  
Strictly Come Dancing...p3

## Forward-looking

Schauspielhaus Bochum  
relies on grandMA2...p10-11

## Famous

Royal Shakespeare Company  
trusts in grandMA2...p12-13

# Ready for the future



Dear reader,

2010 saw another economically challenging year which also affected our industry. Enormous effort was needed to position ourselves and to lay out a solid foundation for the future. Thanks to your trust and all your input and ideas, we find ourselves even stronger than in the past.

Both the grandMA2 and MA VPU (Video Processing Unit) developments saw big steps forward with the system now being spec'd for more and more productions and projects – including the up-coming Eurovision Song Contest in Germany, the MET in New York and the New World Symphony, Miami Beach – to name just a few.

Specifically for projects in noise sensitive environments, MA Lighting has another answer with silent versions of the grandMA2 consoles, which include a special fan and cooling system.

It is our mission to deliver cutting edge and rock solid solutions for your business, and together with you we would like to continue to evolve a close dialogue about future orientations and the development of our industry and its market players.

The more we look forward to positive moods and business opportunities as our industry stabilizes, the more we are still shocked and empathise with our friends and colleagues in Japan. Moreover we feel for all those who have lost their lives, families and homes and who might be otherwise affected by this catastrophe both immediately and in the long term.

You are all vital elements of our industry and our lives, and with our combined forces, we will do everything possible to support you. In the name of the entire teams from

MA Lighting Technology, MA Lighting International and Lightpower – we wish you all the best!

MA Lighting: All about the show. All about YOU!

Yours truly,

Michael Althaus

# Strictly grandMA2

MA Lighting joined Come Dancing Tour



The fourth Strictly Come Dancing The Live Tour was entertaining capacity audiences around the UK arenas with lighting designed by Mark Kenyon and run on a grandMA2 control package.

The rig included over 170 moving light sources plus hundreds of generics and scenic LED sources. The grandMA2 light console – with another grandMA2 light running in full tracking backup – was specified and programmed for the tour by David Bishop, and was operated on the road by Mike Rothwell.

Kenyon also designs lighting for the massively popular BBC television series, and Bishop has been involved in programming all the tours to date as have lighting and sound contractors, Sonalyst based in Wales.

The grandMA consoles have been involved from the early days of the Strictly live touring phenomenon, initially with a "Series 1" system replacing the original control set up. This was chosen by Bishop because of its renowned

reliability and seamless, rock solid networking capabilities, which he describes as "Awesome".

Last year for the first time, they migrated to grandMA2, and this year Bishop really underlines this decision as the right one, saying that "It's a really polished product". He adds that he is very impressed with the way the teams at MA UK and in Germany took onboard all their requests and wishes for feature and function development following the 2010 tour.

The 2011 touring show was programmed in a tight timescale before the first show in Nottingham Arena. It's an effects heavy show, so Bishop found the grandMA2's versatile Effects Generator extremely useful and time saving. He points out that it's currently the only console where a mathematical curve can be applied between two preset libraries, or palettes, which makes creating complex colour effects in particular super fast.

For this style of show, a flexible, powerful control set up is vital, with a large lighting rig,

and a plethora of big intricate looks needed to facilitate highlighting the competing dancers, the many different genres of dance and the spectacular production numbers that open and close both parts of the show.

The lighting design brought all the glamour and pizzazz expected from the 'best of ballroom' and the highest of TV production values right out there into the arenas every night. Patrick Doherty's stylish neo-deco semi-circular set was replicated for the tour, and the lighting brief was to merge the aesthetics of TV and live performance lighting into a new and exciting mix of drama, colour and movement for live presentation.

The tour was produced by Phil McIntyre Entertainments and production managed by Andy Gibbs.

Each show featured eight couples – celebrities paired with professional dancers – four judges and a real competition which was voted on 'live' by members of the audience.

# MA System Integration

Far more than the sum of its parts

## Control

## Video



Video integration –  
MA VPU (Video Processing Unit)



Fader expansion – grandMA2 faderwing



## Dimming



Dimmer integration with feedback function

## Network



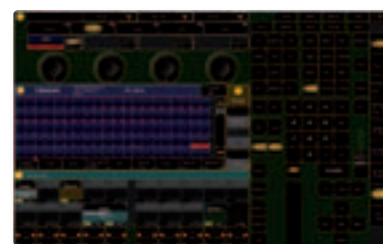
Parameter expansion – MA NPU (Network Processing Unit) – up to 65,536 parameters per session



*grandMA2 – Multi-User-Mode and backup solution (via 1GB/s MA-Net2)*



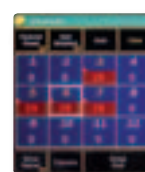
*grandMA2 full-size*



*Live show controller, backup system and Preprogramming Tool – grandMA2 onPC.*



*Preprogramming and visualisation – grandMA 3D*



*MA remote control*



*Signal distribution – MA 2Port Nodes and MA NSP (Network Signal Processor) as 4Port Node*

From the beginning designed as not only stand alone tools but high-capacity networking products, all components of the MA System – like the grandMA2 consoles, MA NSP (Networking Signal Processor), MA NPU (Network Processing Unit), MA VPU (Video Processing Unit) and the whole dimMA range – are more than just the sum of its parts.

As a complete MA System the MA components

build a synergy that is absolutely unequalled on the market. Thanks to the MA-Net2 enormous speed and capacity, time synchronous and steady output of the widest data flow is possible. Moreover the MA-Net2 enables the complete integration of the software tools, grandMA 3D and grandMA2 onPC, and can also be used for bi-directional communication with the dimMA range.

# grandMA2 unique features



- More parameters and more DMX outputs per console
- Robust and reliable solid-state-disc (flash-memory) – no HDD
- 2 x 1Gbit/s Ethercon
- Up to 5 USB 2.0 connectors (2 x on the back of the console, 2 x on the monitor wing, 1 x within the drawer)
- Powercon and Ethercon connectors, XLR 3-pin for LTC (Linear Timecode) and sound
- Connectivity: 2 x DVI-I, MIDI in / out, analog remote input, Ethernet, LTC, sound, USB, DMX in / out
- All grandMA2 consoles are optionally available as 'silent version' with optimised fan and cooling system for noise-sensitive environments



- More motorized executor faders (longlife conductive plastic faders, easily replaceable)
- More motorized executor keys (buttons are silent, i.e. without click, individually backlit and individually dimmable)
- 2 additional motorized A/B fader (100mm)
- All encoders are nonwearing due to magnetic click



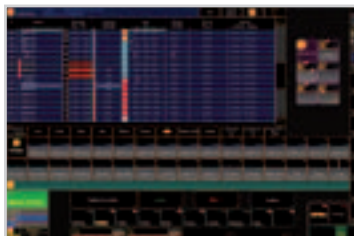
- Motorized faderwing available (connected via MA-bus)



- Motorized monitor wing



- Keyboard and storage integrated on grandMA2 full-size and grandMA light consoles



- Touchscreens:  
15.4" WXGA (1,280 x 800)



- 2 external screens can be connected  
(touchscreens accepted, connected  
via USB, individual resolutions)



- Command monitor  
with multi-touch\*:  
9" SVGA (800 x 480)



*grandMA2 full-size*

\*US Patent pending

# Northern Lights

grandMA2 braves the elements for Season of Light 2011



In an outstanding teamwork the lighting designers Martin Kuhn (GER), Per Sundin (SWE), Tülay Schakir (FIN) and Mikki Kunttu (FIN) created lighting installations for the 3rd Season of Light event in Helsinki between New Year and January 9th. In comparison to 2010 the event expanded this year and installations were created on new sites.

Mikki Kunttu once again relied on a grandMA2, to be accurate on 2 x grandMA2 light – one in Tracking-Backup-Mode – and 1 x MA NPU (Network Processing Unit) for the needed processing power. His project was called "Grace". Kunttu explained: "Grace originated from a religious or spiritual point of view. After creating two works on the Helsinki Cathedral previous years I wanted to make a piece that completely supports the universal message of the church. We tend to look at this building and appreciate it's architecture, but this time I wanted to bring the heart of the church onto the surface."

Together with the grandMA2 more than 100 moving lights had to face harsh weather conditions. "During the event we enjoyed the perfect winter weather with record breaking amount of snow in Helsinki and temperatures as crisp as -25°C," recalled Kunttu. "With all the technical challenges involved with the harsh weather conditions, our technical production was able to overcome every obstacle and literally no major

problems occurred. The most important factor in these conditions is the choice of equipment that goes hand in hand with the maintenance and service work required to get the production up and to keep it running."

Kunttu continues: "Jussi Kallioinen as the Technical Production Manager for Season of Light put up a dream team and they made it all happen for us designers. Total number of crew working for the event was 85 technicians."

Season of Light 2011 invited spectators to walk along the light-path from The Senate Square to the Parliament House. Within ten days of the event over 50.000 spectators enjoyed the work of art, many of which were international tourists and visitors.

Mikki Kunttu Oy delivered the MA equipment. Also involved in the realisation of Season of Light were this companies: Moving Light Oy, West Lighting Oy, Valova, PRG GmbH, Leyendecker GmbH, Nordlite Veranstaltungstechnik GmbH, Pani Projection & Lighting Vertriebs GmbH, Interlite AB / Wireless Solution Sweden AB, Silverzombie Oy, Tragispera Oy/Hokkus Pokkus, Big 1 Oy, Screen Factory Oy, Apache Sales, Eastway Oy, Roudaamo Event Warehouse Oy Ltd, Pekkaniska Oy, K-Light Oy (työvoimaa), Noisehouse Oy and Creativesoul Oy.





## Staging the future

Schauspielhaus Bochum installs grandMA2 and dimMA Digital Dimmer

The "Schauspielhaus Bochum" (Playhouse Bochum) is one of Germany's biggest and best known theatres. Built in 1908 as a Variety theatre, it became the town theatre in 1915 and was the biggest stage in the "Ruhrgebiet". During an air raid in 1944 it was nearly completely destroyed, and then rebuilt based on the design of architect Gerhard Moritz Graubner in an operation lasting until 1953.

Since then the theatre has been modernised at certain times, and was recently equipped with a grandMA2 system for lighting control, consisting of 3 x grandMA2 full-size, 2 x grandMA2 light, 3 x MA VPU (Video Processing Unit) and 25 x dimMA Digital Dimmer. Each dimMA cabinet is equipped with 2 x MA NDP (Network Dimmer Processor) for redundancy.



© Thomas Aurin

All in all the dimming system consists of 106 x dimMA compact 12 x 3kVA modules as well as 113 x dimMA compact 6 x 5,7kVA modules. Altogether there are 1,950 channels available.

Andreas Bartsch and Bernd Felder, joint Heads of Lighting at the Playhouse comment: "We have been working with two grandMA2 consoles and three MA VPU or more on both stages of our theatre since the summer of 2010. The main reason for choosing grandMA2 is the fact that the consoles are future-proof and can be easily updated to deal with all upcoming developments in the lighting world. Also video can be inte-

grated as easily as any other parameter. Furthermore we're convinced by the flexibility of the user-interface, e.g. the touch screens, which make the grandMA2 a very effective tool. During programming it is possible to work on the show with multiple programmers in the multi-user-session, and afterwards the show can be run by one person."

The Playhouse Bochum has an audience capacity of 811 and the associated intimate theatre has 410 seats. The installation of the grandMA2 system including all the dimMA Digital Dimmer was realised by LSS Licht-, Steuer- und Schaltanlagenbau GmbH.

# The poet's heritage

Royal Shakespeare Company invests in grandMA2



© Manuel Harlan



© Manuel Harlan

The Royal Shakespeare Company – among the UK's most prestigious theatre producing houses – has invested in six new grandMA2 consoles, together with 2 x MA NPU (Network Processing Unit) and 10 x MA 2Port Node as part of a complete update of their lighting control systems at the newly refurbished Royal Shakespeare Theatre (RST) and Swan Theatres, both in Stratford-upon-Avon.

MA Lighting was chosen after a comprehensive two year evaluation period, which included extensive 'field trials' and involved the RSC's Head of Lighting Vince Herbert plus his entire departmental team of 18, including programming specialists, operators and technicians. The decision to go with grandMA2 was almost unanimous.

Three of the new consoles are deployed in the RST and The Swan. In both venues, the first one is the active desk, the second is for backup

and media server programming, and the third is located in the stalls, used for focussing and tech sessions plus for offline work during non-technical periods.

Programmer Matt Peel was one of those initially advocating MA Lighting, and there were many reasons for taking the grandMA2 route, explains Herbert. One of the principal ones was that they wanted a future-proof lighting control solution with plenty of headroom for upgradability to incorporate powerful new features and functionality yet to be developed in the fast evolving world of stage and live performance technologies.

With video integration and control specifically much in mind, they were particularly impressed with the grandMA2 system ability to seamlessly integrate video sources of all types into the visual equation, and making these straightforward to program.

They also – obviously – wanted a stable and reliable option with excellent networking capabilities. Good ergonomic design and build quality were also pre-requisites, as well as the potential to be able to run smaller shows on the same platform – either in a studio theatre or on tour.

Another vital factor was that it was identified some years ago that 3D visualisation would become increasingly important in programming and particularly in transferring shows. That the MA Lighting system comes complete with excellent 3D visualisation capabilities onboard was also a big plus point in their decision to buy into grandMA2.

Touring and transferring shows were other major considerations. With many of the RSC's productions moving around the globe, they needed an easy and straightforward method to swap lighting show files between different venues. Using grandMA2 consoles and having the unparalleled MA Lighting support network available worldwide, they were again confident

that wherever the shows will travel, they will be able to have the very best lighting playback system available to faithfully reproduce the work. Then there was the fact that their important existing shows, which are still running strong, could also be easily migrated to the new grandMA2 system.

Apart from all the sophisticated functionality and future capacities offered by grandMA2, before the final decision was reached, the console underwent one last "Freshers" test, which involved a novice or inexperienced technician being able to go up to it and put 'Channel 24 @ full!'. Needless to say, it passed this one with flying colours as well! Mission accomplished!

At the RST, the grandMA2 light will be controlling approximately 70 moving lights and about 300 generics – primarily Source Four profiles and Source Four PARs – most with scrollers. Together with media servers, this represents a serious amount of intelligence needing intuitive programming and playing

back. The number of moving lights is expected to increase to around the 100 mark in the near future. In the Swan Theatre there are currently about 20 moving lights and another large generic rig – also with most instruments fitted with scrollers.

Working closely with MA UK and Germany, a full training programme was instigated for all the relevant RSC staff on the new consoles and how the MA system works. House style is an extremely important element of the RSC's programming philosophy, and they have a pool of programming specialists who follow the same modus operandi, which ensures continuity and a knowledge and understanding of how each show's lighting is constructed. This is invaluable in many circumstances, e.g. if an operator is off sick, or when working internationally on a transferred show, etc.

The first production to use the new grandMA2 system at the RST is King Lear directed by David Farr, designed by John Bausor with a lighting design by Jon Clark.



# At the heart of culture

grandMA2 for Belarus Palace of Republic



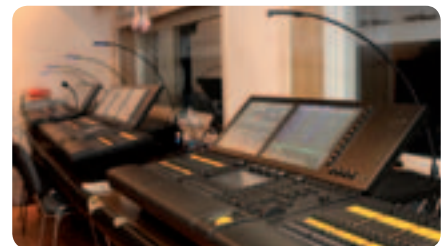
Built in 2001 the Palace of Republic, Minsk, is the main concert hall of the Republic of Belarus. The building consists of the Big Hall (2,500 seats) and the Small Hall (500 seats), and many of the most prestigious performances in the country are staged here.

During the recent complex renovation of the Big Hall, a grandMA2 system consisting of 2 x grandMA2 full-size, 1 x grandMA2 light, 1 x grandMA2 ultra-light, 2 x MA NPU (Network Processing Unit), 9 x MA 2Port Node as well as a Digital Dimming dimMA compact system, was installed.

Sergey Kabyka lighting designer and programmer reported: "We chose the grandMA2 because we wanted to have a high redundancy, high technology lighting control system which is future proof for the upcoming years. Furthermore it was important for us that the console can handle a theatre environment the same way as it can handle a concert show. The grandMA2 fulfils all our needs perfectly." Vitaly Kazakevich, the project's technical specialist reported: "It was an impeccable job. We were very happy when our wish for the MA Lighting control system was fully supported by the customer. We worked together

with Sergey Kabyka, second lighting designer at the Palace Victor Krylov and 'dimmer chief' Igor Balashkov.

The project was realised by MA Lighting's distributor in Belarus Belcultproject Kommunisticheskaya and Muzikos Ekspresas.



*grandMA2 all over the control room*

# Wandering Acrobats

Cirque Du Soleil's "Varekai" tour converts to grandMA2



Cirque Du Soleil's fabulous Varekai show had transferred its lighting control to a grandMA2 system, with a grandMA2 light as the main show console and another grandMA2 light running in full tracking backup.

The decision to change to the latest lighting control technology was made by Varekai's Head of Lighting, Karl Jenkins. He says, "I think MA Lighting offers the best current solution for this type of show which is run live and changes every night". They also needed to change the consoles they were using, which had been onboard since the show first started touring seven years ago, so it was high time for an update and an upgrade. "The grandMA2 is an international control standard," confirms Jenkins, "and the idea is to introduce this platform across other Cirque shows".

The age of the previous desk also meant that most of the 400 plus show cues could not be easily translated, so much of the show had to be re-programmed and re-built from scratch on the grandMA2 light. It was transferred during

their run in Cologne, Germany, with just three intense days in which to achieve their objective and be up and running seamlessly on the new console, for which they received technical support from Callum Howie out of MA Lighting's UK office.

On the final day all the presets were updated and the whole show was examined cue-by-cue, with any states needing to be tidied up dealt with – a task that was completed impressively – in about an hour. The cues were then further scrutinised in real time to ensure the transitions were completely accurate, including some very specific movement effects which took time and diligence to program. Finally, they wrote macros and links enabling Jenkins and his two show operators to jump around the stack depending on which acts are appearing that particular night. On that third evening, the show was run fully on the new grandMA2 light system, completing the three day transfer challenge.

Jenkins has been using grandMA consoles for the last six years, and so knows the architecture

and philosophy well, which also underlined his confidence in recommending the change. He likes many features of the grandMA2 including the way it deals with presets. Each time the Varekai show's big top venue changes location, the preset focuses – which have to be extremely accurate to ensure the artists have the correct light in which to work – need updating.

He thinks the tracking functions and the fact that channels can be tracked right through the show are extremely good, as well as the auto-update facility, whereby any cue change is updated immediately across the network.

The show is operated in rotation by Jenkins, Istvan Fazekas and Jon Vivash, all of whom received training on the new console in situ in Cologne from Callum Howie. Jenkins describes the MA Lighting service and support as "Phenomenal", and this was another major reason they went with the leading lighting control brand, along with the 24 hour worldwide support and backup which is available if needed.

# Exaltation inside

grandMA2 accompanies Usher's World Tour



There are a lot of exclamations of "OMG" (Oh my God) on Usher's current OMG Tour, his first big-budget spectacle since 2004. The platinum-selling artist has remarked that he wanted to make sure his show was state of the art and would have fans leaving with an OMG experience. Meanwhile, behind the scenes grandMA2 full-size consoles are generating "OMGs" of their own.

Usher's futuristic, high-concept show challenged lighting designer Peter Morris and associate lighting designer Eric Wade. "We had to design around a lot of fly gags and moving set pieces," notes Wade who heads FOHShow, a lighting-services company. "The rig is designed to look big but not be completely massive; it's large but not over the top. It fills two trucks and features between 160-200 fixtures."

Wade comments: "I love the grandMA2 because you can pretty much program it however you're comfortable programming: Nothing is set in stone. It does everything the way I'm used to working but with lots more

bells and whistles. And the networking is amazing; I had Benny Kirkham come out and help me program, and we worked simultaneously with him setting up his desk exactly the way he wanted while I did the same."

Wade also gives kudos to the grandMA2's quantity of faders and play-backs, which are "really helpful" tools and to the macros which he's glad to see again on a console. "I haven't had them on a desk in years, and I don't know how I lived without them," he says. In addition, "the whole visual aspect and layout of the grandMA2 is so well thought out. The screens are beautiful, and the touch sensitivity is dead on. It's a very nice desk to program and run."

For the OMG Tour the grandMA2 controls a lighting complement that includes 24 x Clay Paky Alpha Wash 700. Most are scattered over the floor with some rigged along the fly truss.

A.C.T Lighting is the exclusive distributor of MA Lighting in North America.

# A DVD shoot to thrill

grandMA2 performs with Luan Santana

For his recent DVD shoot, hugely popular artist Luan Santana played the HSBC Hall in Rio De Janeiro, Brazil. The show's lighting was designed by Danny Nolan using 2 x grandMA2 consoles, 4 x MA 2Port Node onPC PRO plus 2 x MA VPU (Video Processing Unit)

Nolan stated: "We used the latest version of grandMA2 software for the show and pre-programmed everything using grandMA 3D. Via the MA-Net2 the two MA VPU delivered the video content to low res panels and Barco

Versa TUBE. The network and multiple consoles were the key to this big show which needed to control many elements and also run completely on Timecode from start to finish. It really worked well and allowed for a cue perfect show."

The lighting rig featured, amongst others, 20 x DTS XR300 Beam FAR. Polar Films and Spectrum Lighting supplied the lighting equipment. Nolan also worked as programmer and operator for the show.



# Cutting edge

grandMA2 tours with Scissor Sisters



UK based lighting designer Paul Normandale specified a grandMA2 light console to run lighting for the Scissor Sisters current "Night-works" world tour. Normandale likes the feel of the console, and used one with Glen Johnson (Scissor Sisters Lighting Director) on the Courteeners earlier in the year. Johnson has been using the grandMA2 ever since it became available with great success and enthusiasm.

Instrumental to them choosing it this time around was the new Universal Effects and Universal Presets, features implemented with the latest software upgrade. This means that if a colour is programmed in CMY it can be applied to all fixtures using a CMY effect, dispensing with the need for separate palates for fixtures. If two dimmer channels are used to create a dimmer effect (i.e. a chase) then stored as a Universal Effect, any fixture with a

dimmer can be selected and this applied to it instantly. It is an exceptionally quick and useful tool.

There are 2 x grandMA2 light on the road – the show console and a backup, complete with an MA NPU (Network Processing Unit). The desk is also triggering a media server running 10 layers of video direct via Art-Net from the console, which feeds Pixled F-7 screens upstage for the arena shows.

Normandale is enjoying his first work with the band, known for their own visual daring, huge energy, funky costumes and steamy molten mix of clubby pop, electro, rock and unashamed disco. 'Visuality' has always played a key role in the entertainment value of their live performances, and this is no exception, with stunning, intense, physical Robert Mapplethorpe images projected onto upstage screens for the arena shows.

The monochrome texture of the arresting images gave Normandale one of many creative starting points for his lighting design, stark and edgy, reflecting the nervous voyeurism of people-watching-people at night, glimpses of nightlife, night workers, etc., and this is what prompted the idea of the louvers ... revealing only passing snippets and slices of info.

These louvers – built by Specialz – are also controlled by the grandMA2 light via a custom file written by Johnson. They have seven effects – black, open, silver mirrors, 45 degree black, 45 degree silver, rotate clock + speed, rotate anti + speed.

The tour is currently in the US and is scheduled to run until September 2011, with lighting equipment and consoles being supplied in the US and Europe by Lite Alternative.

# Rockin' in the Free World

grandMA2 performs at Virgin Mobile's FreeFest



When Scott Chmielewski, president of Digital Media Designs, put a pair of grandMA2 full-size consoles through their paces at Virgin Mobile's FreeFest, a day-long music and dance extravaganza, he deployed the grandMA2's brand new 2.0 software with stunning results.

FreeFest attracted some 40,000 fans to the Merriweather Post Pavilion and surrounding grounds at Columbia, Maryland where headliners included Joan Jett, Lucacris and M.I.A. Chmielewski, whose Digital Media Designs offers innovative concepts in lighting design, marketing and media presentation, served as the designer, programmer and production provider for the event and was responsible for the dance stage and one of the two primary stages.

"Everything went exceptionally well," he notes. "I was able to previz the show about a week before the event and, with the use of grandMA 3D (MA Lighting's free visualisation software), I was able to have most of the show done before we ever loaded in. Running the software on my MacBook Pro I never saw a hiccup in the previz, which was surprising given the amount of fixtures we were using. I was even able to run grandMA2 onPC and grandMA 3D at the same time."

Chmielewski used "every aspect" of the console family and its new 2.0 software, including grandMA 3D, MA NPU (Network Processing Unit), MA VPU (Video Processing Unit), Art-Net and multi-user sessions. "The new layout views were an amazing tool, especially when using large amounts of fixtures and data," he reports. "The whole process was very logical. You're no longer limited to a 'grid' for placing fixtures; they can be placed and dragged freely and more logically, and the amount of information that's provided is invaluable. Combining this with the new

effects engine made for a whole new array of tricks and abilities."

He found that features such as open-ended macros, preset-based effects and cue-list commands "opened a new window of abilities to programmers and designers. These features and automation techniques save valuable programming time which allows for more creative instead of purely technical programming."

As is usual during a festival, Chmielewski had to interact with several of the bands' lighting designers. "For most of them I provided console views that were executors and faders with the effects and cues that they requested," he explains. "The Direct Action ability on those screens was a great feature and made operating for the touring guys very straightforward. The ability to set up worlds also meant I never had to worry about anyone going beyond their skill level or affecting other vital parts of the show, including key lighting or effects."

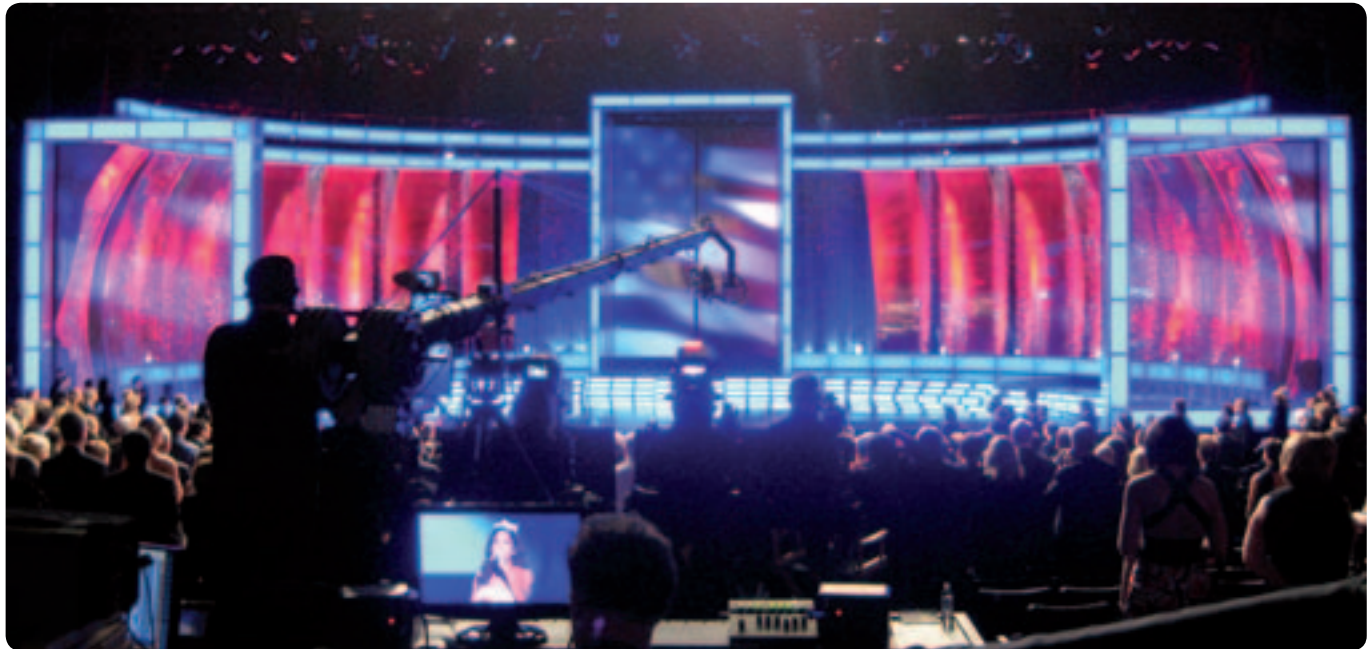
For FreeFest the grandMA2 controlled 12 x High End Showpix, 24 x Mac 700 Profiles, 28 x Stagebars, 8 x Mac 2K Performances which were used as key lights, a wall of 96 x Mac 101s and 8 x Atomic Strobes with scrollers. The grandMA2 consoles controlled media servers and 20 Martin LC+ 2140 LED panels.

"The network sync-ability of the grandMA2 consoles was flawless," Chmielewski concludes. "Freefest required us to use every aspect of the grandMA2, and the system really delivered for us."

A.C.T Lighting is the exclusive distributor of MA Lighting in North America.

# A charming debut

grandMA2 attends Miss America for the first time



It was the 90th anniversary of the Miss America Pageant and a pair of grandMA2 light made their debut at the show, which was telecast live on ABC from the Planet Hollywood casino-resort in Las Vegas. The pageant reunited lighting designer Allen Branton, who returned for the fourth time, and fellow lighting directors Kevin Lawson and Felix Peralta, who marked their third year and fourth year on the show respectively. This also marked the first time that Lawson and Peralta had used the grandMA2 on a live televised broadcast beautiful.

"Because of the way the pageant is structured, we had a little extra time with several days of the preliminary pageant," says Lawson. "Felix and I worked on the show for eight days splitting the lighting rig as programmers and using the grandMA2 light in multi-user-mode: Felix lit the set and I lit the people on stage and the audience."

Atomic Lighting provided the grandMA2 light and the lighting rig, which included Vari\*Lite VL3500 spots and VL500 as well as Martin moving lights. "It was primarily about lighting the contestants and the set," Lawson explains. "There were standard front and back light positions, and Allen lit the set from the floor quite a bit."

According to Peralta, grandMA2's "latest software version made it the perfect time to dive in. The pageant had three days of preliminaries and load in to get used to the console. It was great, and Kevin and I are very excited about the future of the grandMA2. Compared to the grandMA, processing is so much faster and the multiuser environment is so much

more efficient – a must for Kevin and I who probably do more multi-user-mode shows than most programmers. And loading the show from one console to another is almost instantaneous."

Lawson agrees: "The grandMA2 was like getting a much better laptop or a much faster car: It felt faster and more powerful. The feature set is great, and the hardware is snappier. It did everything we needed it to do, and it felt faster at everything. The grandMA was always great, and the grandMA2 was all that and more responsive."

Peralta likes the ability to "customize the look of the desk so it can cater to your personal style. With the effects engine you can reference presets as opposed to forms and tables. It's good for colour chases and position movements; it's easy to go from point A to point B. You're able to score timing parameters in preset pools now, too, so it's great for running media servers such as the Catalyst & Hippo's – you can have a preset that has everything snapping in with the right time and right delay."

Lawson also praised the "cool" effects engine, which he used to build the show, and the "great special dialogue boxes." In addition, the grandMA2 light was "extremely stable," he reports. "We experienced no problems. The show went really well, the producer was happy and the ratings were great even against the NFL playoffs!"

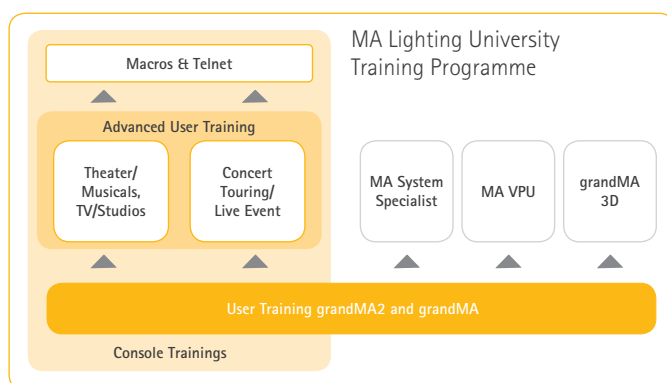
A.C.T Lighting is the exclusive distributor of MA Lighting in North America.

# MA Lighting University



By providing comprehensive training programmes, MA Lighting aims to offer its customers the best possible qualifications. This is particularly important when it comes to grandMA2/grandMA console training, however it is equally relevant when using an MA VPU (Video Processing Unit) or setting up a network via MA-Net2/MA-Net utilising the corresponding MA Lighting hardware solutions.

Our trainers are the best in their fields and teach with first-hand knowledge and experience. The topics are presented comprehensively and are illustrated in detail. To provide you with the best tutorial environments, the courses contain real equipment and products. The ratio of students to teachers is limited to make the process as comfortable and effective as possible. Trainings within the MA Lighting University are industry recognised, and attendees completing these successfully will receive a certificate.



## About the training programme

For a better understanding, the MA University training programme is displayed below.

The training programme consists of modular units. Working through the grandMA Online Tutorials, you can find on our website, before attending any training is highly recommended. The knowledge gained in graduation from the grandMA User Training is the premise for all further training.

To suit your specific needs the training programme offers two Advanced User Trainings with a special focus on Theatre/Musicals/TV/Studios or Concert Touring/Live Event.

Part of the MA University training programme is also the MA VPU (Video Processing Unit) Training, for those wanting to delve into video programming with the powerful MA VPU.

The MA System Specialist Training covers system configurations, network layouts and topology.

grandMA 3D deals with the pre-programming and visualisation of projects with this convenient and effective MA Software.

For attending the Macros + Telnet course, the most sophisticated console training, you first need to pass the User Training and one of the two Advanced User Trainings.

The training programme of the MA University is certified worldwide by MA Lighting, so we can guarantee continuity of knowledge independent of the training location. Please get in touch with your local MA distributor/office for trainings in your country.

## MA Lighting online

Stay in touch with MA

You can find us in the web also on YouTube, Twitter and Facebook. Have a look at:



[www.youtube.com/user/MALightingInt](http://www.youtube.com/user/MALightingInt)



[twitter.com/MALighting](https://twitter.com/MALighting)



[www.facebook.com/MALighting](https://www.facebook.com/MALighting)



## Interview

### *MA Lighting meets Mikki Kunttu*

Lighting Designer Mikki Kunttu is truly a 'man for all seasons'.

Born in Helsinki in 1971, his versatile skills have been applied to everything from Akram Khan and Tero Saarinen's dance-art to variety shows, theatrical productions, architectural projects and pop-idol contests. He created the acclaimed lighting design for the 2007 Eurovision Song Contest in Helsinki and is the mind and imagination behind Apocalypticas lighting design. To cut a long story short Mikki Kunttu is equally at home in any environment – theatres, TV studios, on the road or working with iconic and amazing buildings as seen in his recent participation in Helsinki's 2011 'Season of Light' event. For this event he has conceived the concept for the City of Helsinki and was the artistic director of the event.

We cover many projects run on MA products regularly in grandMAGazine. In addition to the technical realisation of these projects, MA Lighting likes to take a more personal look at the people, their lives, ideas and aspirations. This time we met leading Finnish LD, Mikki Kunttu.

#### *1. How did you first become involved in lighting?*

It was the oldest story in the book, really. I played in a band and was asked to work at the local theatre. Then I studied sound for three years, but realised after the first year that lighting is really 'my thing' and came out of the closet.

#### *2. What/who has inspired you along the way?*

I've always been a fan of Mark Fisher, Marc Brickman and Patrick Woodroffe, just to name a few inspiring designers who I grew up reading about and looking up to. Even more importantly than other designers, I've always been very inspired by the artists with whom I work. It's been fantastic to be able to collaborate with so many talented people from different fields of art. I believe we are all doing the same thing – expressing through our art – and trying to get that across to the audience. However, what really drove me into this profession and inspired me in the first place was music – with Aerosmith and Hanoi Rocks topping that list! Later I was totally blown away by Pink Floyd both musically and visually.



*Golden TV Gala 2011 – Helsinki, Finland*

3. *What are the most memorable or enjoyable moments of your career?*

I guess the biggest emotions were at the beginning of my career when we pulled a great premiere together or just simply did a good show. Looking back and trying to find a specific production that was memorable is quite impossible. People tend to remember the bigger ones like Eurovision Song Contest, though I feel it wasn't artistically really so remarkable for me. Collaborating with contemporary choreographers like Akram Khan, Carolyn Carlson, Jiri Kylian, Jorma Uotinen and Tero Saarinen has played a major role in the development of my career and the way I look at the possibilities of 'the black box'.

4. *Which show/event has been the most challenging or interesting and why?*

With every production there's a tendency to try to do a little more than what is expected, in other words also a little more than really fits the budget. The most challenging situations have often arisen from mistakes and misunderstandings. A special "fear factor" is involved when using alpha or beta version software on any piece of control equipment. It's always very interesting and inspiring when a new creative team gets together for a new production. That's when the canvas is still empty and everybody brings their bag of colours with which we all start to paint. At this moment experience is naturally important, but even more so is to be open to seeing the evolving ideas through each other's eyes. Design is all about creating possibilities.

5. *Three best things about your job?*

Being able to work in this creative madness with the best people in the world and with the best possible equipment.

6. *How do you imagine shows might look in 10 years time?*

I think people will still be interested in watching stage performances, so the core will not change at all. It will still be about the charisma and presence of the talent on stage. New and advancing technology will continue to keep changing the definition of the lighting designer's profession. In technical terms I'm sure we will be deeper into all things 3D, 4D and goodness knows how many D's! Clearly, the development of light sources will also have an effect on the visuals.

7. *If you were not working in lighting, what would you be doing?*

I would be playing guitar in Lapland in a class C cover band, dreaming of a tour. Or working in accounting, as I do have a degree for it... Hmm... maybe I could combine the two and become a tour damager (manager)?



*August Bournonville's Folktale in Royal Danish Ballet – Copenhagen, Denmark*



# Your achievement!

Feel the atmosphere of the show, the enthusiasm of the audience, the beat of the music – and of course the fascination of the lights.

It's a great world, a live world – a grandMA2 world.

And your world! Use the power, speed and reliability of your grandMA2 and discover new ways of lighting control with this highly intuitive and versatile system. Become a part of the MA family.



## MA – show passion



MA Lighting International GmbH · Germany · [info@malighting.com](mailto:info@malighting.com) · [www.malighting.com](http://www.malighting.com)  
Telefon: +49 (0) 5251 688865-10 · Telefax: +49 (0) 5251 688865-88



Control

Video

Dimming

Network