Magnificent
U2 are touring the globe with grandMA

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Different times, similar lighting

“Asia, carrier of hope in the crisis?”

This was the title of a symposium I attended a couple of weeks ago. And to keep a long story short, no clear yes or no could have been given as an answer.

However, we at MA Lighting have to admit that Asia is currently a booming market for us. Especially China, where every important public event rarely uses less than a couple of thousand moving lights – be it the Olympic Games, National Day, the South East Asia Games, the Asian Games, the upcoming World Expo, etc.

Although spectacular and remarkable, these large scale events are just the top of the pyramid when it comes to what is spoken about in the magazines and on the show floors. There are a huge number of mid-range productions and smaller venues all over the place – not only in Asia – where MA control solutions are also of equal prominence.

What all have in common is that the control side of their lighting system – the central intelligence – is the most critical element, where no compromise can be allowed. With grandMA2 installed and successfully running already in hundreds of venues, and grandMA ‘series 1’ still being available, the customers’ choice is greater than ever.

This is coupled with the unique and essential integration of video elements in to your lighting show via the powerful MA-Net and the new MA Video Processing Unit (VPU): The plug and play, rock solid video system for grandMA. You are lighting people and MA “thinks” lighting. There’s no need to study video or to learn new computer systems. Also rental houses can still focus on their core business without needing to become computer service centres.

Particularly now, in difficult times, future oriented technologies fitting your needs are strongly requested. MA is renowned for offering reliable products from reliable people that can be trusted. We don’t compromise in quality, support, service, dedication or pure passion for the lighting industry. We strongly believe in our people-driven industry and value loyalty and fair play.

Yours sincerely,

Michael Althaus
Managing Director

Apropos fair play: It has come to our attention recently that some companies in China are trying to copy our grandMA ‘series 1’ control solutions. Furthermore, those companies are trying to sell these counterfeits as “original” consoles. Please note:

1. Illegal. It is illegal to copy, sell, buy or distribute any simulated MA products and we will not hesitate to take prompt action.
2. The difference. Reliability, our powerful feature set and the unique networking performance are making “grandMA - the original” so popular. Don’t risk your shows.
3. Not working. No copied console that we have seen so far is working or providing the quality standards that MA is guaranteeing.
4. The family. Only “grandMA - the original” offers you the full choice of a complete series of products, including different hardware versions, software options and networking components.
5. Support. Only MA Lighting offers you the best industry support – worldwide – and the chance to benefit from future software updates.
6. The future. grandMA is the market standard and with grandMA2 even more opportunities are available for you today.

So far, mainly grandMA full-size, and grandMA light ‘consoles’ are promoted at ridiculous prices: “Same functionality, but 100% Chinese made.” You can spot the difference immediately, as the copies seem to use DVD drives (no floppy drives) as well as having different (smaller) track balls. If you come across one of these copied products, please inform us immediately. Thanks so much for your cooperation and for supporting the values of our industry.
The latest Maximo Park tour was the first in the UK to feature one of MA Lighting’s new grandMA2 consoles – a grandMA2 light – which was specified and programmed by Glen Johnson to run the lighting rig which was designed by the band’s LD, Stevie Marr. The console ran the new grandMA2 software – the very first touring show to demonstrate its power!

Johnson decided to use the desk after a demo a few weeks previously from the team at MA Lighting UK, and being really impressed – he has used grandMA consoles before, but not actually spec’d them onto a tour until now. “As soon as I touched the grandMA2 I liked the feel of it,” he recalls, “It’s neat and compact and the faders are just fantastic. They far surpass any previous motorised faders and in fact, you don’t even notice that they are there!” He continues, saying that the “fine, smooth and gentle” tactility of the faders remind him of the Penny & Giles feel - for many years considered the absolute Rolls Royce brand in the world of faders! He’s also impressed with the touch screens, commenting on their speed, saying “I think MA have really cracked it with grandMA2.”

The grandMA2 light was run in full tracking backup with another grandMA2 light console. Marr and Johnson programmed the video together and then Johnson used the grandMA 3D to plot the light show to Marr’s instructions and style. Johnson was also really impressed with grandMA 3D. “I can’t believe they give it away for free,” he declares, adding that they have also received excellent support from MA UK and from Germany throughout the process that led to Lite Alternative investing in the two new consoles.

“It’s done everything I’ve wanted it to do,” he enthuses. “It’s a great size, fabulous to operate ... and it just works.”
“Magnificent”

U2 are touring the globe with grandMA

In 1980, when a little known Irish Band called U2 released its first album “Boy”, hardly anyone noticed. Even the first gigs were played in front of only a handful of guests. Today this is completely beyond belief. After hits like “Sunday Bloody Sunday”, “New Year’s Day”, “Where The Streets Have No Name”, “One”, “Discotheque” or the Bob Dylan cover “All Along The Watchtower” Larry Mullen Jr., David “The Edge” Evans, Adam Clayton and Paul “Bono Vox” Hewson are now one of the biggest bands in the world. They've teamed up with artists like B.B. King, Roy Orbison and Johnny Cash, received awards in every country worldwide and met the Pope, the US President and the UNO Secretary-General.

Right now U2 are back on the road with their 360° world tour, with a lighting design by Willie Williams and a set design by Mark Fisher. Previous U2 tours like “Pop Mart” and “Zoo TV” have written a new chapter in the book of modern stage design. Now the band have surpassed themselves with a stage construction known as “Space Station”, so huge that the whole Rolling Stones’ “A Bigger Bang” stage could be fitted beneath it.

Lighting Director Ethan Weber accepted the enormous challenge of operating the lightshow, and has chosen 2 x grandMA full-size consoles, with Lighting Associate Alex Murphy selecting 2 x grandMA lights to run the stage and structure LED fixtures. There are a total of 10 x MA NSP (Network Signal Processor) for lighting control.

Weber says: “The grandMA is a reliable and enjoyable console to program and run. The world-wide support I’ve gotten from MA Lighting has always been great, no matter what size show I’ve been on. It’s also comforting to know that there’s a large network of users that I can call, all of whom are more than willing to share their knowledge and tricks.”

Two grandMA full-size, one run in Full-Tracking-Backup-Mode, are controlling the moving and conventional lights. They are assisted by eight MA NSPs for DMX processing, and the fixture list includes 196 x PRG Bad Boys, 156 x Martin Atomic Strobes, 8 x BigLites 4.5, 7 x Novalight Nova-Flower 2Ks, generic channels and fog machines. Another grandMA light with a grandMA light as backup and two MA NSPs are used for LED control. This grandMA light also triggers an M-Box media server used for pixel mapping.

Jake Berry is the tour’s Production Director, Craig Evans the Tour Director. Rocko Reedy works as Stage Manager, Nick Barton as Lighting Crew Chief, Craig Hancock as Lighting System Crew Chief. Alex Murphy is Lighting Associate. Tom Krueger is the Video Director.

PRG is supplying the lighting equipment.

The U2 360° world tour visits 14 cities across Europe including Barcelona, Milan, Paris, Nice, Berlin, Amsterdam, Dublin, Gothenburg, Gelsenkirchen, Chorzow, Zagreb, London, Sheffield and Glasgow before finishing at the Millennium Stadium in Cardiff, Wales. The European tour will be followed by dates in North America beginning at Chicago’s Soldier Field.
MA system integration
Far more than the sum of its parts

Video integration – MA VPU (Video Processing Unit)

Fader expansion – grandMA2 faderwing

Dimmer integration with feedback function

Parameter expansion – MA NPUs (Network Processing Unit) – up to 65,536 parameters per session
From the beginning designed as not only stand alone tools but high-capacity networking products, all components of the MA System – like the grandMA/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-Net’s enormous speed and capacity, time synchronous and steady output of the widest data flow is possible. Moreover the MA-Net enables the complete integration of the software tools, grandMA 3D and grandMA onPC, and can also be used for bi-directional communication with the dimMA range.

*With all network components except MA NPUs
MA Lighting's new MA Video Processing Unit (VPU) is especially developed to further extend the MA System by integrating innovative video control.

The whole operation relies on MA’s well established control philosophy and is therefore as straightforward as possible. Setting up and programming the MA VPU is really time-saving. The plug & play solution allows for instant show start. After connecting the MA VPU to a grandMA/grandMA2 console everything is ready to go. With the MA VPU video will be controlled just like another lighting fixture.

Based on MA Lighting’s rock solid technology, the MA VPU offers extreme reliability and powerful performance – optimised for transport, longevity and use on-the-road as well as for fixed installations like theatres, TV studios, etc. Three different versions of the MA VPU are available: MA VPU pro, MA VPU plus and MA VPU basic.

It is possible to select, control, live-access and to alter all the MA VPU’s videos, still images and 3D objects from the grandMA. As all MA VPUs and grandMA consoles share the same showfile in an MA-Net network, just one additional MA VPU can backup the complete system. If an MA VPU fails it is possible to easily select your backup MA VPU and use it instead.

The MA VPU pro provides four Full-HD (1,920 x 1,080 p) DVI-outputs to control four individual streams with one MA VPU pro. The MA VPU plus offers two Full-HD (1,920 x 1,080 p) DVI-outputs and the MA VPU basic two HD (1,280 x 720 p) DVI-outputs.

Thanks to the horizontal and vertical soft edge blending as well as the keystone correction, it is possible to scale the output to any size. Furthermore the 3D Keystoning functionality enables the user to fit content to any 3D objects irrespective of size and shape. If there is a video running too fast or too slow it can be adjusted via the frame interpolation and smooth speed control.

Additionally the powerful Pixel Mapper can be used to display video content on any DMX-Matrix (up to 256 DMX universes via Art-Net). The picture can be aligned on pixels which don’t have fixed aspect ratios. An invaluable feature is the possibility to change between Pixel Mapper-mode and “Standard”-mode – which is used for outputting video content via projectors or plasma screens – from any grandMA console.

There are numerous other functions, features and effects available like contrast, saturation and hue as well as blur, sepia, black/white, ocean. All of them can be easily accessed and their use is self-explanatory. Also the MA VPU plays back the sound on video clips which can be controlled by an individual sound master per 3D-video-layer.

With up to 32 x 3D-video-layers (8 for the MA VPU basic) the MA VPU allows massive scope for creativity, coupled with over 17GB of professional pre-installed HD and SD video content on every unit.
The next generation of lighting design

“German Pop Idol” relied again on MA Lighting

For the fifth time, German Pop Idol (Deutschland sucht den Superstar or DSDS) featured lighting and video control by MA. Staged at the MMC studios in Cologne, the multi-screen video control was a huge challenge.

mo2 design GmbH, was responsible for the lighting design, represented by Manuel da Costa and Manfred “Ollie” Olma, and they chose the brand-new MA VPU (Video Processing Unit) software. In addition to this, the control set up also consisted of 6 x grandMA full-size lighting consoles, 6 x MA NSPs (Network Signal Processor) and 20 x MA video stations.

Manuel da Costa, working for mo2 design as Lighting Designer and Moving Light Operator, explained: “What makes DSDS special is the synergy between lighting and video. The interaction of both visual mediums creates the unique look of the show. Our task was to produce a creative concept for 120 songs that always looked fresh. With this design we were able to make both the stage and audience areas appear different every time. The LED screens offered us huge latitude and many possibilities for altering the stage and the entire studio, bringing new moods and emotions into the space.”

Video Operator Stephan Flören reported his experiences with the new MA VPU software: “Thanks to the new Colour-Key and Colour-Boost functions, it was possible to modify the colours of each clip. If there was too much green for example, it was really quick and easy to adjust. The function can be used either for individual 3D video layers or the master layer. By using the Frame-Blending function I could alter the speed of clips without them starting to judder.”

“Although the MA VPU software can deal with up to 32 x 3D-video-layers I only used a maximum of ten,” explains Flören. “This was sufficient for our needs, and gave us more than enough scope for design changes with the 15 different groups of screens. All content was specially created for the show by Falk Rosenthal.”

mo2 design was responsible for the lighting design, operating and the video stations. Florian Wieder created the set design. Lighting Cameraman was David Kreilemann, Moving Light Operator was Manuel da Costa, Conventions Operator was Oliver Stemplinger and Video Operator Stephan Flören. Björge Block looked after the servers, and Grundy Light Entertainment was the production company.
grandMA consoles were in use at two key venues at the 2009 Edinburgh Fringe Festival - one of the world’s largest and liveliest arts festivals, and a breeding ground for innovative and cutting edge new works and talent.

The Edinburgh International Conference Centre used a grandMA2 light console for their main Pentland auditorium, a 600-1,200 capacity flexible space. This hosted two dance shows in several comedy performances including Jimmy Carr and Jason Byrne, during the Fringe Festival. The console supply was instigated by freelance Lighting Designer Dave Elcome, who created the production design for most of the shows staged in the venue, and Kenneth Boak, the EICC’s Technical Production Manager. They had never used grandMA before, but the grandMA2 light console came highly recommended by several people as an ideal small to medium theatre and performance control platform. They thought the Festival would provide an ideal proving ground to put the console through its paces. It is also well suited to the plethora of conference events in the various different auditoria, so with future-proofing in mind, and plans for expansion to include a new series of function and live performance spaces, the networkability of the MA control platform is something of real interest.

Over in the Music Hall venue within the Assembly Rooms on George Street, another grandMA2 light was in action with a grandMA pico for the duration. The grandMA2 light was specified by Assembly Rooms’ Head of Lighting Paul Lim, and operated primarily by Dave Evans and Steve Sanders, who ran it in ‘series 1’ compatibility mode. James Gardner, Operator for the world premiere of “The Girls of Slender Means” by Steller Quines brought in his own grandMA pico to run lights for that show.

In addition to these consoles, a grandMA light ‘series 1’ was used to run lighting on “A Midsummer Night’s Dream” by The Beijing Film Academy in the McEwan Hall.

“The Girls of Slender Means” trusted in a grandMA2 light
This year’s Eurovision Song Contest, the 54th edition of the famous show, took place at the Olympic Indoor Arena in Moscow, Russia. It was the biggest contest held to date, with 550 tons of production equipment in 42 trailer trucks sent to Russia’s capital. Nearly 2,000 square metres of LED screens plus approximately 700 moving lights were assembled. 42 artists participated in the contest.

For control of most of the massive lighting rig, Lighting Designer Al Gurdon used a grandMA System consisting of 4 x grandMA full-size consoles and 16 x MA NSPs (Network Signal Processor).

One grandMA full-size plus another one as backup were networked via fibre optic cable with HP2626 switches and 14 MA NSPs. The MA NSPs were installed at the FOH position, and at the two main dimmer cities. From there the DMX signal was distributed to the fixtures. This grandMA also controlled one Catalyst media server feeding the decorative elements. A second system with one grandMA full-size plus backup and one MA NSP was connected to additional media servers for further video screens – the main video elements were handled by a Virtuoso.

Ola Melzig was the Production Manager and Matthias Rau was the Technical Production Manager for PROCON. Assistant Production Manager was Tobias Åberg. Operators were Andy Voller, Ben Cracknell, Ian Reith and Timo Kauristo. Richard Gorrod and Dave Hallet were the gaffers. System techs were Dennis Drewen and Johannes Wahl. Frank Karpinski was the Lighting Crew Chief for PROCON. PROCON Event Engineering delivered lighting, rigging, video and sound. The host broadcaster was Channel One.
Gearhouse South Africa supplied full technical production for the Closing Ceremony of the 2009 FIFA Confederation Cup at Ellis Park Stadium in Johannesburg. The spectacular show took place ahead of the Brazil vs USA final, with 53,000 fans watching in the stadium, joined by several million viewers of the live broadcast on SABC 1 and Superchannel 1.

Lighting was designed by Hugh Turner, and programmed and operated by Tim Dunn using a grandMA full size console – both Turner and Dunn’s first choice of control desk. Turner comments, “The power of the grandMA System lies in the total integration and ease of working between the desk and its peripherals like the visualiser and video server.”

Due to the very compressed load-in, programming and rehearsal schedules, the show was set up in advance on the grandMA 3D visualiser. This enabled checking and confirmation of the coverage and overall look of the show beforehand. Once on-site this was equally as invaluable a tool, utilised to visualise the show from all four sides of the stadium, whilst programming from one.

The show’s producers were VWV/Till Dawn and it is being hailed as a spectacular success ahead of the 2010 FIFA World Cup that will be hosted by South Africa. A grandMA light was also supplied by Gearhouse to DWR Distribution for controlling 54 circuits of RGBY cold cathode tubes installed inside a fabulous custom built winner’s podium – from which Brazil collected the trophy.
New technology, a new look, achieving the best results and with many plans for the future, The Austria Center Vienna (ACV) is on a steady and very successful expansion path. Austria’s biggest conference centre is primarily used for international congresses, fairs and proms. In terms of facilities, and technical equipment, the ACV is at the top of the international congress business. It offers 17 halls on four floors that can accommodate between 100 and 4,200 guests. Four additional exhibition halls cover a total area of 22,000 square metres. Its latest technological upgrade sees the ACV now equipped with a grandMA2 full-size lighting console and an MA NSP.

Thomas Keil of Eventtechnik explains why the grandMA2 was chosen: “The MA family has become a standard for event technology in recent years. There is no other manufacturer that offers such a well designed system solution – consoles, networking technology, dimmers – as MA Lighting, plus the excellent support. Furthermore MA Lighting has a very competent partner with LDDE in Vienna, so a grandMA full-size was a logical decision for us. It is future-proof and downward compatible with the grandMA ‘series 1’.”

“The grandMA2 is mostly used in halls A, B and C,” says Keil. “The MA NSP is located in the dimmer room of these halls and supplies the analogue PANI dimmer modules via a DMX/analogue converter as well as further DMX fixtures. Until the grandMA software is ready the console is being operated in ‘series 1’ mode. In addition a laptop runs grandMA onPC software as a backup solution. We will be replacing the old dimming system in stages with a dimMA system, and will also install an MA-Net in all the bigger halls” explains Keil.

Michael Kamtner works with Thomas Keil in running the new lighting solution. The equipment was delivered by LDDE, and F & A Showtechnik is the MA Lighting distributor in Austria.
Alternation of generations
grandMA2 System finds home in the KKL Luzern

The KKL in Luzern, designed by Jean Nouvel, is one of the most famous culture and concert centres in Switzerland. Across three stages in three halls, the centre presents a fine selection of cultural highlights. Approximately 400 events are staged there each year, visited by over 400,000 guests, offering a wide variety of entertainment from classical to pop/rock concerts, plus award ceremonies, product launches and conventions. To replace the ten year old lighting rig, a brand-new grandMA2 System has been installed, consisting of 3 x grandMA2 light and 2 x grandMA2 replay units. This was one of the first grandMA2 theatre installation worldwide!
The new system was installed during a maintenance period at the KKL Luzern in February. The grandMA2 replay units are used as back-up for the grandMA2 light. The third console was bought for mobile productions. All parts of the MA System are connected via the MA-Net2 with 1Gbit/s. The DMX-output is realised via ELC Ethernet-nodes which are triggered via Art-Net.

“Our first impression was fantastic”, says Head of Lighting Christoph Kunz, “The manufacturing quality absolutely matches the high standards for which MA is famous. Compared to the grandMA ‘series1’, the grandMA2 has many modifications that enhance the workflow, user-friendliness and performance. The inbuilt keyboard drawer and dimmable keys for working in dark environments are just two noteworthy features.”

“Until the final grandMA2 software release, the consoles will run in grandMA ‘series 1’ mode. This downward compatibility is part of MA’s philosophy to smoothly integrate grandMA ‘series 1’ consoles into grandMA2 networks,” Kunz continues, “As a remote, we use an iPod touch currently running grandMA remote software, which will be updated to grandMA2 remote in the future.”

“The installation and commissioning processes were absolutely faultless, mainly because of the great support from Christian Crego of cast Switzerland AG,” concludes Kunz.

cast Switzerland AG is the exclusive distributor of MA Lighting in Switzerland.
"Let the sun shine"

grandMA used for the return of “Hair” to Broadway

There were grandMAs in the house when “Hair” reappeared on Broadway. Actually, there were probably more than a few grandmothers in the audience when the iconic love-rock musical, which debuted in 1967, returned to Broadway, but Lighting Designer Kevin Adams put MA Lighting’s grandMA consoles to extensive use at the Al Hirschfeld Theater.

The production, which the New York Times called “an emotionally rich revival,” is innovative from a lighting perspective because the team chose to program the conventional lights, automated lights and LEDs from a single platform, the grandMA console. This enabled the production team to have fewer consoles on site during set up and rehearsals and allowed the programmers to work on any console at any time while always having specific access to their part of the rig.

“We decided to run the whole show off the grandMA for two reasons,” says Aaron Sporer, “Hair’s” Associate Lighting Designer. “It was more cost effective than renting two moving light consoles and a conventional light console. And by running the show on only one console platform we’ve eliminated the difficulty we’ve had in the past converting two-console shows to one-console shows for tours.”

The grandMA provided superior control of the automated lights for the numerous musical numbers, enhanced colour control and scrolling for the conventional lights and furnished bitmap programming of the massive LED wall that spans the back of the stage.

“By putting everything on the grandMAs it was easy for (Conventional Light Programmer) Jeff Dodson and I to work separately in rehearsals and previews with Lighting Designer Kevin Adams, then go ‘full world’ and have full control of everything,” says Automated Lighting Programmer Paul Sonnleitner. “All the data is in all the consoles which operate like a mainframe.” Show electrician Brian Dawson runs the grandMAs on a day-to-day basis.

PRG delivered the lighting equipment. A.C.T Lighting is the exclusive distributor of MA Lighting in North America.

LEDs, moving lights, conventionals: grandMA is in total control at the Hirschfeld Theater
grandMA and her Sister Act
One more Westend show goes for MA Lighting

A grandMA full-size is controlling moving lights and LED elements for the latest musical sensation to hit London’s West End “Sister Act”, a new musical comedy based on the smash hit musical starring Whoopi Goldberg. The show, produced by Stage Entertainment and Whoopi Goldberg, has opened at the London Palladium.

Natasha Katz is the Lighting Designer. When she asked Stuart Porter to programme the show for her - the two have previously worked together on Beauty & The Beast – Porter wanted to use a grandMA System, a decision Katz was happy to support. Porter has increased his specification of the grandMA, and on this show he uses a grandMA full-size, a grandMA light for backup and four MA NSPs (Network Processing Unit). A tablet PC running grandMA remote software is also used to run the lights from stage.

The rig contains over 100 moving lights – a mix of 62 x Vari*Lite VL3500Qs, 60 x VL2500s and 18 x VL500s, all supplied by White Light. The many LED elements are ensconced in the set, with several custom scenic pieces designed and built by Howard Eaton Lighting Ltd (HELL). They include seven fibre optics with dimmer, colour wheel and twinkle disk functions and 160 other differently-sized LED panels, built to resemble stained glass windows of the abbey in which the principal stage action ensues. These RGB LEDs work off a grandMA virtual dimmer RGB profile for ease of programming, and really make the environment come alive with colour, creating different moods and atmospheres.

Another 28 RGB LED strips are embedded in the bar area, the steps and even integrated into a sofa, again on a virtual dimmer, with a total of nine DMX universes being run from the console. Porter reckons that grandMA is the “only” lighting console around at the moment capable of running this type and size of show with as much adaptability, and “it does the job extremely well.”

The grandMA also triggers an Obsession that drives the show’s generic lights. The grandMA is operated by the house crew each night, who are also giving plenty of positive feedback about the desk.

grandMA in Westend – current shows:
Priscilla – Queen of the Desert
Sister Act
Wicked
Avenue Q
Jersey Boys

Divine show, earthly technology:
grandMA performs at the Palladium
For his recent DVD shoot, popular Brazilian singer Leonardo was lit with a design created by Danny Nolan. The show in the Credicard Hall in Sao Paulo, Brazil was controlled by 1 x grandMA full-size, 1 x grandMA light as well as 3 x video stations with grandMA video software and 1 x MA NSP (Network Signal Processor).

“I decided to go for grandMA as the main console to run everything”, explained Nolan, “This includes the Ci-Tronics LED tubes which were controlled via the grandMA video Pixel Mapper. Furthermore grandMA video was used for all simultaneous transmissions like the video content for the high and low res LED screens. A grandMA light was used as backup.”

“The whole rig was provided with DMX from a local MA NSP (Network Signal Processor) close to the stage”, Nolan continued, “It was a complex setup running on fibre optic cable. At the same time it was very straightforward to get everything working. After using many other desks for years, I can easily say that the grandMA System is by far the best. It’s quick, reliable and flexible.”

Eduardo Correa and Paulo Lebrao helped Nolan with the programming and operating. Tito Sabatini worked as Content Creator. The lighting equipment was provided by Talismã with the support of HPL. On Projeções provided the LED Screens. LSD Led Solution Design provided the media PC’s with the grandMA video software.
Rhyme time
grandMA supports Dubai’s International Poetry Festival

A grandMA was the choice to run lighting for the prestigious 2009 Dubai International Poetry Festival, staged in the Rashid Hall and Hall 4 of the Dubai World Trade Centre. Instituted by His Highness Sheikh Mohammed bin Rashid Al Maktoum, Vice President of the UAE and Ruler of Dubai, the event featured 100-plus regional and international writers from 45 countries. The festival is a unique literary gala uniting poets from around the world in one city. Based on a lighting design by Sonu A.B., the show was controlled by 1 x grandMA ultra-light with a MA 2Port Node PRO and grandMA onPC as backup, plus 2 x MA Digital Dimmer Rack 48 x 2,3 kVA.

Sonu A.B. explained: “It was challenging to use the same lighting setup in another venue just 15 hours later. The poetry festival started in Hall 4 exclusively for Sheikh Hamdan bin Mohammad bin Rashid Al Maktoum (Fazza’a), Crown Prince of Dubai, after which the venue was shifted to the Sheikh Rashid Hall for one day, and then back to Hall 4 for the remainder of the festival. We had the same show running in the two different venues.”

“We had almost no time for programming, as the very precise key lighting focus was so time consuming, with both Sheikh Hamdan and Sheikh Ahmad bin Mohammad Bin Rashid Al Maktoum (Azzam), Chairman of the Mohammad bin Rashid Al Maktoum Foundation, reciting that night,” Sonu continued, “His Highness Sheikh Mohammad also attended that same poetry evening. On the programming side, the grandMA came in handy as we just had to update the presets and that was done in no time. We used different fixtures in the two venues, so the fixture exchange option also made life quick and easy. More than anything else, it was reliable.”

The show was televised on Dubai TV. The lighting equipment was supplied by Events Productions to organisers Done Events.

Exclusive partnership
Lightpower and MA Lighting work closely together with the media academy

Lightpower, MA Lighting and the media academy in Berlin have agreed that the exclusive rights to host the official certified “MA University” Training for Germany and Austria will be handed over to the media academy.

The media academy will continue to run this highly successful training programme, utilising the best equipment and training courses for a maximum of eight attendants. The academy will ensure the best results and an optimised working environment.

MA certified trainers are renowned as the best in their fields and for their first-hand knowledge of grandMA consoles and MA Lighting video solutions. Their lectures will also include the passing on of many invaluable insider tips.

All media academy training courses will match the international approved MA Training programme standards. The media academy additionally offers attendees the chance to put their newly gained knowledge to the test ‘live on stage’ on every third training day. This will be arranged at theatres and TV-studios under the supervision of industry professionals.

The MA Training will focus on different market segments like concert touring, theatre and TV. Initially the Training will take place in Berlin, with additional locations in Germany and Austria also planned.

The Training is ideal for both experienced lighting technicians and designers, and for beginners and career changers. If you would like to know more about MA Training in your country, please contact your local distributor: www.malighting.com/distributors.html
On the road in Australia

grandMA2 gets much praise on a round trip through Australia and all over the world

Show Technology presented the grandMA2 “down under”

Show Technology, MA Lighting’s Australian distributor, recently took the grandMA2 on a Australian tour with special launches held in Sydney, Melbourne, Perth and Brisbane. Over 300 industry professionals came to see the new grandMA2.

“We’re particularly excited by the new grandMA2 in Australia as grandMA is definitely the preferred control system for serious work here,” commented Emmanuel Ziino, Managing Director of Show Technology. “The commitment and support offered by the team back in Germany is second to none and we are proud to distribute such acclaimed and respected products.”

“The actual size of the grandMA2 is what interests me the most as we are often limited by space at events,” commented Stavros Hatzipantelis from Pro Light & Sound in Melbourne. “We don’t want huge format lighting consoles but we still need to control 20, 30 or 40 fixtures so it has to have horsepower! The grandMA2 gives you all the control for a small footprint.”

“It’s a console that has just added to what was already fantastic control surface,” remarked Jeff Morgan from Lots of Watts in Sydney. “The capability of the I/O’s of the grandMA2 and the fact it can be worked into a network of classic series consoles, makes it almost ageless for the next 10 - 15 years. And there’s more fader capability with the available grandMA2 faderwing. I can’t wait to get my hands on the new grandMA2!”

Show Technology has reacted to the current market conditions by continuing to invest strongly in marketing, product demonstrations and stock availability. The creative team work had to design inspirational events with a twist. In Sydney the grandMA2 launch was held on the set of “So You Think You Can Dance”, in Melbourne it was at a yet-to-be-opened and much hyped new nightclub whilst the Brisbane event was turned into a carnival complete with colour changing festooning, coloured LED balls, pinball, foosball and arcade machines.

But of course not only our Australian distributor was busy introducing the grandMA2 to the market. In many other countries grandMA2 was presented like in Germany by Lightpower, USA by A.C.T Lighting, Japan by Atelier Japan, Turkey by SF Elektronik, Portugal by NAN, Republic of Korea by Hansam, Czech Republic by Audiomaster, South Africa by DWR Distribution, Spain by Stonex, Poland by LTT, France by Axente, Belgium by Candela, Tunisia by MediaCom, Austria by F & A Showtechnik and many more – and has received much praise.

If you would like to know more about grandMA2 presentations in your country, please contact your local distributor. You can find them here: www.malighting.com/distributors.html
MA Lighting’s grandMA consoles are hugely popular worldwide. While many of the most sophisticated productions trust in the “larger options” of the grandMA/grandMA2 series, our smaller consoles like the grandMA ultra-light, grandMA micro and grandMA pico are busy in schools, smaller theatres, arts centres and semi-professional venues.

Why are customers loving the smaller consoles? This is what they told us:

“They are powerful tools, as they run the same software as the ‘big ones’.”
“You can travel the small consoles easily because of their handy size.”
“The reliability of MA Lighting is second to none.”
“I can call technical support any time of day and get an immediate solution.”
“The free software updates are just great.”
“Is this a question? Who doesn’t know the technical benefits?”
“Because of grandMA’s strong market position, I can rely on a widespread pool of knowledge and experience.”
“As the pre-programming software grandMA 3D is available for free, I also have a powerful visualiser.”

“I love the grandMA onPC software. It offers me a perfect back-up solution for my show – and it’s free.”

“Is this a question? Who doesn’t know the technical benefits?”

“The console is our favourite, especially for dry hires because it’s so easy to use.”
“Even for smaller shows reliable backup solutions are possible now.”

The grandMA ultra-light is particularly popular. Here are some reasons why:

“The grandMA ultra-light offers me real-time control for up to 64 DMX universes in Expansion Mode, extensive networking functionality incl. Multi-User, Backup, Parameter Expansion, etc. and 2,048 HTP- or LTP-parameters in stand-alone mode. This is really fantastic.”
“The user interface is the most comfortable I know.”

With the huge success of MA Lighting’s special promotion and stimulus package on all smaller grandMA ‘series 1’ consoles at the beginning of the year, please do not hesitate to contact your local deal for new promotions in autumn.
There are many projects running on grandMA which we cover regularly in this magazine.

In addition to the technical realisation of these projects, MA likes to take a more personal look at the people, their lives, ideas and aspirations. This time we met Patrick Woodroffe.

1. How did you first become involved in lighting?

I fell into it really, through my brother Simon, at a time when lighting was still a fledgling business - parcans only, no trusses just genie towers, very rudimentary control boards and so on. My career developed at the same speed as the industry and I think I was lucky to have come into it at the time I did.

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

I remember seeing Marc Brickman’s shows with Bruce Springsteen when I first went to America and thinking how he had discovered a real connection between the theatre of Bruce’s performance and the excitement of the traditional light show. Otherwise, all sorts of lighting situations can spark an idea, particularly industrial forms and of course natural light. And I’ve always been fascinated in architecture and how something of such scale, but so inanimate in form, can also often be so moving.

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

The moment after a big show has just finished, and the sense of achievement and accomplishment in pulling something off under difficult circumstances is always rewarding.
4. Three best things about your job?
The people, the people, the people! Travelling so much and being involved in so many different art forms, brings one into contact with so many different sorts of people. I’ve been lucky enough to meet some extraordinary artists and characters. Some well-known, and others less so, but all with a story to tell.

5. Which show/event has been the most challenging or interesting and why?
Every show had exactly the same challenges in terms of budget, schedule and personalities, but some more so than others. The creating of the son-et-lumiere at the Wynn Hotel in Las Vegas was probably the most challenging, difficult, terrifying and because of all these things, the most rewarding when we got it right.

6. How do you imagine shows might look in 10 years time?
We’ve done enormously brave and imaginative things in our world but we’ll get better at the detail as the technology becomes even more efficient. Our lighting equipment will be lighter, more elegant, use less power, take up less space. We’ll also crack the big challenge of holographic 3D projection and our audiences will truly not be able to believe their eyes!

7. If you were not working in lighting, what would you be doing?
Reading a book in a quiet place...

Awards and Nominations

2008  Total Production International (TPI) Lighting Designer of the Year
2003  Emmy Nomination – Rolling Stones, Forty Licks World Tour Live at Madison Square Gardens
2000  LDI Lighting Designer of the Year
2000  Emmy Nomination – Cher TV special
1995  Emmy Nomination – Garth Brooks Live in Central Park
1985  Lighting Dimensions Lighting Designer of the Year
1985  Lighting Dimensions Lighting Director of the Year
Small cutting of latest references:

- Tracy Chapman – World Tour 2009
- Beyoncé “I am...” – World Tour 2009
- Take That “The Circus Live” – UK Tour 2009
- Yanni Voices: Live in Concert – US Tour 2009
- Morrissey “Tour of Refusal” – UK Tour 2009
- Maximo Park – UK Tour 2009
- Skanderborg Festival 2009 – Denmark
- Edinburgh Fringe Festival 2009 – UK
- Betty Nansen Teater – Copenhagen, Denmark
- Noerrebro Teater – Copenhagen, Denmark
- iTunes Festival 2009 – London, UK
- Donauinselfest 2009 – Vienna, Austria
- KKL Luzern – Lucerne, Switzerland
- Victoria Theatre – Singapore
- Austria Center Vienna
- Salzburg Festival 2009 – Salzburg, Austria
- Jazzopen 2009 – Stuttgart, Germany
- Digiloo – Swedish and Finnish Tour 2009
- ORF – Vienna, Austria

Join the grandMA2 family...

- Baxter Theatre Centre – Cape Town, South Africa
- Republique Teater – Copenhagen, Denmark
- Rose Bruford College – Sidcup, UK
- Athens Concert Hall – Athens, Greece
- Civic Theatre – Johannesburg, South Africa
- Harstad Kulturhus – Harstad, Norway
- Stoep Sociaal Cultureel Centrum – Spijkenisse, Netherlands
- Den Nationale Scene – Bergen, Norway
- Hessischer Rundfunk – Frankfurt, Germany