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MIKE BLACKMAN

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mblackman@iseurope.org

Visitors want to be amazed

ISE 2024 will take place from January 30 to February 2, 2024, at Fira de Barcelona Gran Via. This special edition for the 20th anniversary will be our largest ISE event yet, celebrating two decades of excellence in the Pro-AV and system integration fields.

Since its founding in 2004, Integrated Systems Europe (ISE) has grown in size and influence, becoming the industry-defining event that brings together professionals, innovators, and thought leaders from various sectors worldwide every year.

This special 20th-anniversary edition of ISE will be our biggest event to date. To mark the occasion, we are planning a series of special features and attractions, including an anniversary treasure hunt and activities in Barcelona, such as the Barcelona Llum Light Festival.

In the world of audio, video, and lighting technology, the markets for live events and fixed installations share a mutually beneficial relationship. Whether it's theaters, concerts, music festivals, sports events, or product launches, visitors want to be amazed - and at ISE 2024, decision-makers will find everything they need. The primary destinations for visitors are Halls 1 and 7, housing the technology zones for Lighting & Staging and Audio. Additionally, the Multi-Technology Zone in Halls 3, 4, and 5 is worth exploring.

Editorial

The Live Events Summit is also returning to ISE. There will be a series of insightful panel discussions providing a captivating insight into the future of the live entertainment industry. Stew Hume, Chair of the Summit, has invited leading experts to discuss the live events of tomorrow. With a focus on „evaluating new solutions“, the sessions will also introduce new audio technologies with improved radiation control and video solutions that offer audiences an even more immersive experience than ever before. Another focus of the Summit is drones and their application at large events. Renowned production and lighting designers will share their insights into the future of show design and present the latest trends.

Our goal is to explore how new technologies can change productions in the future. We are pleased to welcome the team from Celestial. As one of the pioneers in large outdoor drone shows, the team will share its experiences from major live events such as the Eurovision Song Contest.

Finally, for readers of ET.Now, there is a special extra: You can register for ISE 2024 for FREE at www.iseurope.org with the code „ISE2024etnow“.

Sincerely,

Mike Blackman



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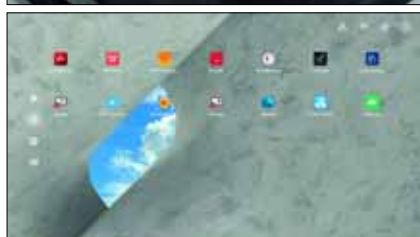


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PROLIGHT + SOUND

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HALLE 12.0 / STAND E69



AVIXA 2024

AVIXA, the Audiovisual and Integrated Experience Association, has announced the election results for its Board of Directors 2024. Brad Sousa, CTO of AVI Systems, was elected by AVIXA members as the Secretary-Treasurer of the Board, but unfortunately, he passed away suddenly on November 8, 2023. The Leadership Search Committee will soon announce a special election for the position of Secretary-Treasurer.

The members have elected Kaushik Mukhopadhyay (CTS, Managing Director & CEO Avid) and Christian Carrero (Managing Director, Prodytel) to the Board of Directors. Additionally, the Leadership Search Committee (LSC) has appointed Laila Hede Jensen (Global Group Chief Business Expansion Officer, Zeta Display) and Gale Moutrey (Global Vice President, Brand + Workplace Innovation, Steelcase), and reappointed Mradul Sharma (Founder and CEO, 3CDN Workplace Tech) to the AVIXA Bo-

ard of Directors. Michael Bridwell (Vice President, Commercial Sales, Sonance) was elected by the members to the Leadership Search Committee.

Furthermore, Martin Saul (Chair of the Board of Directors), Pedro Valletta (CEO Interpro AV), and Juan José Vila (CSO, Equipson) are part of the Leadership Search Committee.

„The AVIXA Board and the Leadership Search Committee continue to feel honored to have such knowledgeable and experienced leaders from various sectors of our industry and regions around the world“, says David Labuskes, CTS, CAE, RCDD, Chief Executive Officer of AVIXA. „Their unique perspectives will contribute to advancing the association's mission as a catalyst for market growth and a pivotal point for the AV industry. We look forward to an exciting 2024 with boundless potential.“

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Die HAMBURG OPEN ist das Innovations- und Networking-Event für Technik- und Kreativschaffende der Broadcast- und Medientechnikbranche. In 2024 erwartet Sie ein noch breiteres Line-up von Anbietern aus dem In- und Ausland, mehr Content und zusätzliche Möglichkeiten zum Austausch mit den Machern. Der place to be für den Start ins neue Produktionsjahr – dabei sein ist alles!

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■ In order for business events to unfold their full potential for success even in challenging times, they must serve a purpose, achieve sustainable impact, and have genuine significance. But how exactly can meetings, conferences, and congresses meet these requirements? Which event features are most promising for the future? These and other questions were at the center of the latest research conducted by Future Meeting Space in 2023. The key findings will be presented by the initiators - the German Convention Bureau (GCB) and the Fraunhofer Institute for Industrial Engineering (IAO) - in a free online event on January 22, 2024, at 3 pm. Registration is now open at www.gcb.de/en/knowledge-and-innovation/future-meetingspace/final-event-2023/.

■ At the Hamburg Open, the networking event for the German-speaking broadcast and media technology industry, growth continues. For the upco-

ming edition on January 17 and 18, 2024, the Hamburg Messe and its cooperation partner Studio Hamburg MCI expect around 200 exhibitors on an expanded floor compared to the previous event. In 2024, the Television and Film Technical Society (FKTG) will join as a new partner to organize a content block on the topic of AI in the media sector. Universities will provide insights into current research, broadcasting stations, and industry users will share their experiences in using Artificial Intelligence in the field of audiovisual media. The program also includes critical discussions of technical and legal challenges and a glimpse into future developments. In addition to presentations and panels in the Hamburg Open Forum, attendees can learn about the latest technologies and solutions on the Open Stage and in numerous masterclasses. Another highlight is an exclusive workshop on AI tools for the Virtual Studio, offered by Hamburg Open in collaboration with the Film University Babelsberg. The workshop will explore algorithmic foundations and provide an overview of relevant AI tools. In the practical part of the workshop, participants will have the opportunity to experiment with various AI tools and test a use case in the context of a virtual studio. In addition to high-quality content, informal networking is a key focus. The spacious networking area in the center of the hall provides an ideal environment, as does the Get-Together on Wednesday evening.

■ For the third time, the training for qualified personnel for lightning protection at outdoor events and in tents will take place, this time from February 19-23, 2024, at „Danubio“ in Donauwörth. Lightning protection has become an integral part of event safety concepts and cannot be ignored in the industry. On average, thunderstorms are counted in Germany on 15 days in the north and 35 days in the south each year, with a total of approximately 450,000 ground lightning strikes. This poses a risk to people and property. Over four days, the speakers



Thomas Raphael (VDE ABB) and Michael Öhlhorn (Vabeg), as well as Professor Axel Barwich (THM) for the first time, will cover topics such as lightning hazard, in-depth knowledge of lightning protection, risk, safety, protective measures (technical, organizational), predefinition and definition of limits and areas, lightning density, advance warning times, evacuation times, creation of lightning hazard plans, operating instructions for employees and participants, behavior instructions for visitors, and integration into the safety concept. Upon passing the examination, participants will receive a participation certificate from VDE ABB/BFE and can register as specialists with VDE ABB. For further information or registration, please contact daniela.hoefer@vabeg.com.

■ On February 28 and 29, 2024, the entertainment technology industry in southern Germany will convene, jointly with the adjacent film technology industry, for Leat X Cinec, a collaborative networking event in the small Olympiahalle in Munich. Visitors will benefit from the synergies between cinema and entertainment, with the joint exhibition providing inspiration for related topics and potential collaborations. The shared exhibition space of LEaT X and CINEC will be complemented by an extensive program of the prestigious CiNECongress. Panel discussions, presentations, and keynotes will provide important insights into the industry. International acclaimed cinematographer Jost Vacano (Das Boot, Total Recall) will share valuable

■ The High End Society Service is expanding its trade fair format „World Of Headphones“ to a new location: Heidelberg will be the new meeting point for the headphone community in early 2024. With events in Munich, Essen, and Heidelberg next year, there are now three dates in the calendar for this special fair. The World Of Headphones showcases almost everything the market has to offer in terms of mobile accessories. Nowhere else can you find such a diverse range of popular audio accessories. The selection is so vast that it's easy to lose track. Manufacturers, distributors, and retailers offer qualified advice during the special fair and allow the audience to try out the exhibited products directly. At listening tables and in listening rooms, attendees can touch, try on, listen to, and compare many different models without disturbance. Additionally, headphone amplifiers, D/A converters, and streaming technology for on-the-go will be on display. The next dates are in early 2024 in Heidelberg, at the High End in Munich (May 9-12, 2024), and in late summer 2024 in Essen.



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Trends, Tech, and Talks

In a constantly evolving event industry, Prolight + Sound shapes the transformation and serves as a catalyst for the future. From March 19 to 22, 2024, the leading trade fair for the Event & Entertainment Technology industry will open its doors to focus on innovation, inspiration, and networking.

The promising development in the event industry and the positive feedback reflect in the commitment of manufacturers. Mira Wölfel, Director of Prolight + Sound, emphasizes: „We create an internationally oriented stage in the heart of Europe, where the industry comes together to develop innovative ideas for the future and set trends. At Prolight + Sound, the industry not only emphasizes its economic importance but also its awareness of sustainability, networking, creativity, and talent development.“

Whether concert stages, opera houses, clubs, museums, amusement parks, or experiential worlds: Prolight + Sound showcases the entire range of technological innovations from the world of event technology and provides an internationally relevant platform. Sound, studio, and production equipment, as well as media and camera technology, are once again housed in Hall 11. One of the highlights is the newly developed Image Creation Hub: In collaboration with the Federal Association of Television Cameramen (BFVK), a unique area around the theme of moving images is created.

The centerpiece of the area is the Speakers Area styled like a television studio. Hall 11 also becomes a stage for innovations in DJing and digital live performance, complemented by various audio demo rooms and workshops. In Hall 12, the focus is on lighting and stage equipment, projection and display technology, as well as event services, equipment, and planning. The outdoor area entices with spectacular live presentations around outdoor solutions for audio and display technology, as well as mobile stages, tents, and inflatables.

From moving lights to tracking to LED: In 2024, the trends in the industry are marked by sustainability and creativity. A focus is on energy-efficient LED solutions that not only create stunning lighting effects but also reduce the ecological footprint. Another emphasis is the increasing integration of artificial intelligence into lighting technology. AI-based control systems allow for real-time adjustments of lighting designs to the audience's mood, creating immersive, unique experiences. The Women in Lighting Lounge highlights the innovative achievements of women in the event industry.

A pivotal pillar of Prolight + Sound is the area of theater and stage technology. The upcoming event explores the most exciting developments in the industry, including the increased use of Augmented Reality (AR) and Virtual Reality (VR) in theater productions, opening up entirely new possibilities for stage designs and visual effects. The growing automation of stage elements and control systems is also addressed, allowing seamless transitions between technical elements in theater productions while ensuring safety and precision. The topics of theater and lighting are also covered in a diverse conference and workshop program.

The audio technology sector receives an update. In the newly created Audio Bar, high-quality headphones from well-known brands can be tested. The Sound Stations offer a range of model variations from the studio, DJ, and wireless areas. In the Performance + Production Hub, product presentations and live showcases meet workshops with experts from well-known brands. Created in collaboration with the Sample Music Festival, it also provides a platform for groundbreaking topics such as live remixing and looping, controllerism, as well as current software and apps. New is a specially designed showbox where renowned artists provide insights into their skills.

Entering its second round is the Pro Audio College, established in April 2023 in collaboration with the Association of German Sound Engineers (VDT). The four-day training program focuses on current trends in the sound reinforcement scene, innovations in studio productions, and exclusive training modules. The Live Sound Arena



Pre-discussion of the ET.Now trade fair edition #109: [Claudia Kwiecinski](#) and [Magnus Matern](#) (Prolight + Sound).

showcases powerful PA systems under real conditions. The Vintage Concert Audio Show fascinates with 200 exhibits spanning 50 years of concert audio history.

The offering around topics like energy efficiency and sustainability will be more heavily weighted than before; for instance, the EVVC with its Green Sessions will provide important impulses for a greener event industry. The Main Stage in Hall 11.0 undergoes a complete redesign with a focus on sustainability. Constructed as an „Urban Garden“ from resource-efficient materials and powered by green energy, the Future Hub also puts sustainability in the spotlight. The area, also located in Hall 11.0, particularly highlights talent development in 2024. Educational institutions with event programs, companies with vacant positions, and startups present their offerings there. Additionally, the Future Talents Day 2024 invites young talents to learn about career opportunities in the event industry and network.

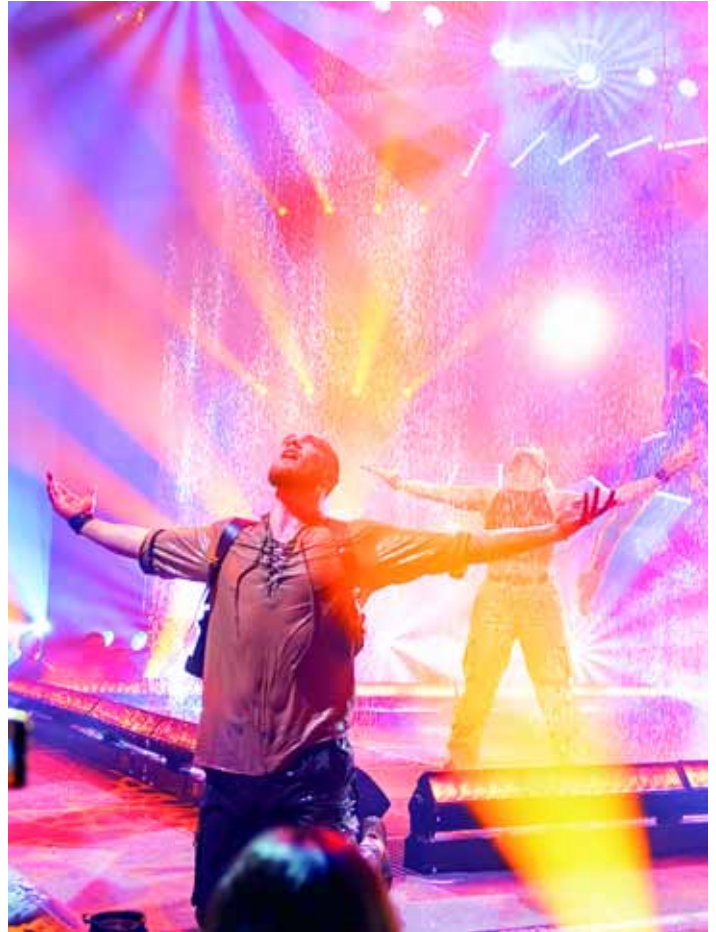
Adding to the mentioned internationalization of the Pro Audio College is the newly created Camera College: Developed in collaboration with the BVFK, it offers workshops, talks, and lectures on current moving image topics. The initiative „Women behind the Camera“ by the BVFK advocates for more women in the industry and the dissolution of prejudices. First-hand expertise is once again provided by the



Prolight + Sound Conference, developed in collaboration with the VPLT. Its Job Market at Prolight + Sound also offers the largest platform in Europe for job opportunities in the event industry.

For the first time, the PLS Community Nights will take place. On three evenings after the fair, Prolight + Sound invites everyone to large networking events in exclusive locations in Frankfurt, including the „Champions Bar“ of the Marriott Hotel and the Museum of Modern Electronic Music (MOMEM). The Opus and Sinus Awards ceremony also receives an upgrade. For the first time, the prestigious awards will be presented during a gala dinner with a dress code at the Steigenberger Icon Frankfurter Hof.

Further details about Prolight + Sound will follow in the upcoming issue and can be found daily at www.prolight-sound.com.



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Multiple Impact

The events industry is booming - contrary to all skepticism. Below is a brief compilation of what has been happening in recent months, with a focus on the global market.

Let's start with ACT Entertainment: With the acquisition of TV One, a leading company in video processing, signal distribution, and media playback based in Cincinnati, Ohio, the company is expanding its reach in the AV technology sector. The company's portfolio includes the Green-Hippo line of media servers and digital display products, acquired by TV One in 2018. For ACT, this acquisition marks its first venture into the video equipment sector. TV One, a U.S.-based company, has been involved in AV research, development, and production in the UK for over 35 years. ACT's acquisition follows the company's recent entry into the audio sector with the distribution of PK Sound's line array systems. PK Sound is part of ACT's comprehensive list of brands exclusively distributed to North American customers, including Ayrton, Robert Juliat, MA Lighting, AC Power Distribution, MDG, and Zactrack.

Next is AV Stumpfl: The growing international popularity of the award-winning media server platform Pixera has prompted the Austrian family-owned company to open dedicated branches in London and Los Angeles. The vibrant creative scene in London played a significant role in the decision of the Austrian technology manufacturer. The Uxbridge, London branch will be led by the new UK Managing Director and industry veteran Craig Harrower, who has over a decade of experience in

implementing prestigious AV projects with media server technology. In North America, AV Stumpfl has established its own branch in Santa Monica, considering the strong growth in all core markets in the U.S. The strategic priority is to provide even more responsive support to existing and new customers. Conor McGill has been promoted to Director of Pixera USA. An „Open House“ for industry partners is planned for early 2024 to inaugurate the new facilities.

Moving on to Chauvet: The company is opening a new global headquarters in Florida (pictured above). Covering an area of over 175,000 square meters, it houses specialized, state-of-the-art centers for product development, quality control, customer service, and global supply chain teams. Albert Chauvet, the founder and CEO, emphasizes that the move to the new, expanded, and environmentally friendly building is not just about size for a rapidly growing company with products available in more than 100 countries. To expedite customer service, the new warehouse has been redesigned with advanced equipment and innovative processes. Shipments can now be received and dispatched with significantly increased speed and accuracy. With the expanded quality control center in the new building equipped with state-of-the-art testing devices, Chauvet has further enhanced its already high standards for





product quality and reliability. The company's repair center has also been expanded in terms of space and technology.

Meanwhile, the Hamburg-based AV distributor Kern & Stelly has acquired Prodytel Distribution GmbH. Christian Carrero will continue to lead the company as Managing Director. The acquisition provides customers of both companies access to an extended range of solutions, particularly in the audiovisual sector, benefiting from the technological expertise and consulting competence of the respective teams. Prodytel, originally founded in 2003 as a manufacturer of audio codecs, shifted its focus to distribution in 2014. Since then, it has built a strong portfolio of providers, with a special focus on the corporate and education markets. The photo above shows the now happily united entrepreneurs.

Also, scaffold specialist Layher is investing heavily in the future. The company recently opened its first regional training center at its service base in Erkrath - with dedicated training rooms for theoretical and practical seminars, as well as an exhibition hall (pictured bottom left). Customers and interested parties now benefit from optimal conditions for training their employees on-site, without a long commute. Layher aims to expand its wide range of training opportunities, including customized training and technical seminars in theory and practice. The seminar offerings range from basic and advanced courses for the Blitz and Allround systems to scaffolding and ladder technology, as well as innovations such as „Specialist Knowledge AGS - The Modular Facade Scaffold“. A certificate confirms the acquired expertise after successful participation, a building block for appointing qualified individuals.



But that's not all: Layher's „Werk 3“ (pictured bottom left) has officially started operations. With the highly automated and energy-efficient manufacturing center for the Allround scaffold, the family-owned company ensures its high readiness to deliver and product quality for customers in the future. The construction of a third manufacturing plant and the expansion of production capacities had been decided years ago. After lengthy approval processes, construction work finally began in the fall of 2021. The reason for the new construction was the significantly increased demand for systems from Eibensbach. The new facility, covering an area of approximately eleven hectares, is an independent manufacturing center for the production and hot-dip galvanizing of components for the Allround scaffold. Layher not only placed great importance on sustainable and energy-efficient construction but also on numerous regional compensation measures, such as the renaturation of the Zaber over a kilometer length. „Werk 3“ employs 380 people.

Finally, a report from Riedel: With the „Technology Hub Berlin“ at Checkpoint Charlie, the company has opened a new development center (pictured below). Riedel adds to its existing R&D hubs in Wuppertal, Eisenberg, Vienna, Zurich, Montreal, and Porto, strengthening its research and development activities for the broadcast and event industry. The Technology Hub Berlin aims to advance the development of innovative audio systems, leveraging the expertise of former employees of Jünger Audio, which sold a part of its business to Riedel in 2019. The office, designed for up to 15 employees, is intended to become a hub for experts from various fields and drive product innovation at Riedel.



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Only the best works

Recently, the 18th SAE Awards were presented for the best media productions of the year. With this, the SAE Institute honors the works of its students and alumni. Additionally, the SAE in Frankfurt has moved to its new branch.

This year, 569 game, film, VFX, web, and music productions from creatives in 26 countries made it to the final selection of the internationally composed jury. Approximately 1200 enthusiastic guests celebrated the winners at the Kölner Palladium. The SAE Awards are the highlight of the annual SAE Convention and were presented for the 18th time this year. Awards were given for both professional achievements by SAE alumni and outstanding semester and final projects by students in 16 categories. The coveted trophies went to teams and individuals from Australia, Germany, Italy, Mexico, Austria, Switzerland, Spain, and South Africa this year.

The SAE Convention has been offering a unique event for its students and alumni from all 54 locations worldwide since 2004, as well as for professionals looking to further their education and network. The focus is on networking, educational opportunities, and professional exchange related to successful careers in the media industry. In over 20 talks, seminars, barcamps, and masterclasses, international industry leaders shared their knowledge and highlighted current trends in areas such as audio and film production, game development, VR technologies, and web development. Here are the winners of the SAE Awards 2023:

SAE Alumni Awards

Best Music Production

„We Belong“

by Jason Baudinet, SAE Institute Johannesburg

Best Audio Production (Non-Music)

„Dolby Atmos at MercedesBenz: Driving a musical revolution“

by Florian Richter, SAE Institute Cologne

Best Film & TV Production

„Kia Seltos x Jack Harlow TVC“

by Cameron Drew, SAE Institute Byron Bay

Best VFX & 3D Art Production

„Okaro Studio Reel 2023“

by Matthias Kornherr and Dominik Bittermann, SAE Institute Vienna

Best Game Production

„Calling Home“

by Léon-Lucas Kaniewski, SAE Institute Bochum

Best Start-up

„Hooks PA“

by Joshua Josephs, SAE Institute Mexico City

Best Web & Tech Production

„Neural/Cloud Interface“

by Daniel Burger, SAE Institute Zurich

SAE Student Awards

Best Music Project

„Dearest Madeline“ by Peter Tautua, SAE Institute Brisbane

Best Film & TV Project

„Absolution“ by Merve Dinc, SAE Institute Hannover, and „Die unmögliche Parallele“ by Paul Flechsig, SAE Institute Leipzig, and „Dopamine Dose“ by Vicente Garibay Lijanova, SAE Institute Mexico City

„The Explorer 3D“ by Luca Rigat, SAE Institute Milan

Best Audio Project (Non-Music)

„The Explorer 3D“ by Luca Rigat, SAE Institute Milan

Best Content Creation Project

„Cosmos“ by Yasmin Maiara Leite De Melo, SAE Institute Milan

Best VFX & 3D Art Project

„Tony“ by Simon Grill, SAE Institute Vienna

Best Game Programming Project

„For the Crown“ by Arthur Gieraga, SAE Institute Vienna

Best Game Art Project

„Watchtower“ by Robin Seifert, SAE Institute Zurich, and „Bane“ by Florian Stühler, SAE Institute Vienna

„Hyperhive Fest“ by Pablo Fumadó Gassó, SAE Institute Barcelona

Best Music & Media Business Project

„Hyperhive Fest“ by Pablo Fumadó Gassó, SAE Institute Barcelona

Best Web & Tech Project

„Connectivity“ by Alina Schulz, SAE Institute Hamburg

New Media Campus in Frankfurt

With a grand opening ceremony, the new SAE Institute in Frankfurt was recently officially inaugurated. Federal Minister of the Interior Nancy Faeser, as the guest of honor, gave the starting signal for the educational activities at the new media campus. SAE Institute has been training talents for the media and creative industries in Frankfurt since 1986. After ten months of construction, the move to Hanauer Landstrasse in Frankfurt's Ostend is now complete. Numerous guests from the local digital and creative industries, alumni, and students celebrated the opening of the media school, which sets new standards for creative education with state-of-the-art technology and a unique atmosphere.

After the welcome by Chris Müller, Managing Director of SAE Institute GmbH, and Markus Gran, Head of SAE Institute Frankfurt, the campus was officially opened by Federal Minister Nancy Faeser. In her remarks, she emphasized the importance of education and further training for the German economy: „The new media campus offers a wide range of education, training, and further education for media professionals. In Germany, we need these talents and are in great



international competition, especially in the media and digital industries.“

The opening speeches were followed by a panel discussion on the topic of „Skills shortage in the media industry“. Frankfurt music manager Bernd Reisig, together with his guests Ralf Ott (Acht Frankfurt), Marcus Pohl (Artist Alliances and ISDV Chairman), and Chris Müller, discussed the specific challenges in the media industry, particularly in Frankfurt. The subsequent „Open Campus“ allowed visitors to experience the film and sound studios in action before the day ended with a big party in the evening.

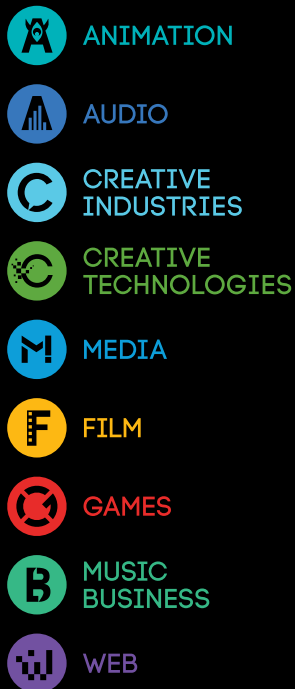
The SAE Institute in Frankfurt started its educational activities in Frankfurt in 1986. The move from the Preungesheim district to Frankfurt's Ostend took place in the past months. The new building at Hanauer Landstrasse 123 a is one of the world's most modern SAE Institute locations, offering an optimal learning environment for around 250 students on 1300 square meters. The campus's spatial concept reflects the teaching concept at SAE Institute, with a focus on practical training in small groups on-site. State-of-the-art sound and film studios, numerous work-



At the opening in Frankfurt (from left): **Markus Gran** (Head of SAE Institute Frankfurt), Federal Minister **Nancy Faeser** and **Chris Müller** (Managing Director SAE Institute).

stations, a multifunctional event stage, a lounge area, and various retreat options are available for this purpose. To promote interaction with the lecturers, they forgo individual offices and work together with the students in an open workspace. Like all other SAE locations in Germany, the new Frankfurt campus operates carbon-neutral.

Internationally, the SAE Institute is represented in 28 countries with over 50 schools, making it the leading education company in the global media industry. It offers courses in the fields of audio, games, music business, film, animation, content creation & online marketing, web, and VFX. More information about educational offerings is available at www.sae.edu.



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Course Flood

The Study Institute for Communication has recently introduced various new and reissued courses and training opportunities, partly in collaboration with the industry association fwd. Here is a summary.

For example, there is the distance learning course „Communication Manager (IHK)“, which started for the 15th time in October 2023 and provides practical qualification and knowledge transfer in areas such as live and online communication, public relations, and innovative brand communication. The course is led by Stefan Slaby.

Under the title „Event Industry Project Management“, a new compact course for professionals has been added to the offering in collaboration with the Federal Association of Event Industry (fwd). Building on the previous FAMAB course „Project Manager Trade Fair and Event“, this course combines the comprehensive expertise of both organizations in the central areas of event and trade fair management.

Planning a wedding is undoubtedly one of the most exciting times in a couple's life. However, behind the romantic notion of an unforgettable day lies a very complex and demanding task. Christian Otto and Simon Poll are experts in the field of professional wedding planning and instructors in the new study institute course for Wedding Planner (IHK). The wedding planner course includes two four-day seminars. Since July, the online course „Sustainability Management for Events“ has also been offered. It consists of a total of ten online semi-

nar units spread over a period of six months. The instructors for the course include Britta Linde, owner of a sustainability consultancy for businesses, and Stefan Lohmann, an expert in live entertainment concepts and sustainability, as well as a co-initiator of the „16-Steps Initiative“, which advocates for the climate neutrality of the event industry by 2025.

Is AI = Artificial Intelligence a threat or an opportunity? The study institute offers the new foundational training „AI Basics“ to provide an entry into this comprehensive world. Even though ChatGPT is now familiar to many people: What other platforms and tools are there? How can one leverage the capabilities of AI? And: Does AI jeopardize jobs - or perhaps even create more?

This is where the new basic course „AI Basics“ comes in. The half-day online training goes beyond the mere introduction of AI platforms and thoroughly examines the practical applications of AI in various key areas of the working world, such as design, product development, marketing, and event planning. The instructor is Dominik Griesse, a communicative nerd, techie, and designer. The online training will take place for the first time on February 16, 2024, from 10 am to 2 pm.

New Professional Development

The German Stage Association - Federal Association of Theaters and Orchestras, Bühnenwerk GmbH, and the German Theatre Technical Society (DTHG) have developed a new professional development program for the qualification of stage technical personnel. The professional development for „Specialist in Theater Technology“ has been available since September 2023.

Due to the shortage of skilled workers and the legal requirements for the safe execution of events, theater companies often face personnel shortages. There are not enough masters for event technology or other legally authorized specialists according to § 39 MVStättVO who can take on the role of a person responsible for event technology. The safety and legal problems caused by this shortage of personnel extend to performance cancellations.

After thorough legal and technical examination, the German Stage Association, Bühnenwerk GmbH, and the German Theatre Technical Society (DTHG) have designed a certificate program that allows participants to qualify as „Specialist in Theater Technology“ within one year. These are not certified specialists in the sense of § 53a Vocational Training Act (BBiG), but certified specialists based on DIN EN ISO/IEC 17024.

The use of these specialists in the performance operation does not comply with § 39 (1) MVStättVO, as there is currently no active legitimization for this. The qualification is intended to comprehensively train those employees who can already be used in exceptional cases according to § 40 (5) MVStättVO based on a risk assessment by theater management.

The target group includes especially individuals with relevant professional and stage experience in the theater. The certificate serves as guidance for theater management in selecting a suitable person for

the assumption of the mentioned tasks, which is then based on a risk assessment. In practice, a specialist can supervise the production under the responsibility of a formally qualified event manager until the dress rehearsal. After the premiere, the specialist takes over again for the subsequent events based on a risk assessment. The use is in accordance with § 40 (5) MVStättVO or the corresponding state regulations.

The new qualification „Specialist in Theater Technology“ is aimed at work in theater companies. In addition, it also addresses masters for event technology who want to further their education in relation to theater-specific requirements. This is especially targeted at masters who want to transition from a different event direction to the theater sector. The curriculum for the qualification as a specialist in theater technology includes acquiring competencies that are partially no longer included in the current training regulations for masters in event technology, as they have been replaced by competencies in project management, personnel organization, and business management.

The examination and certification of specialists in theater technology are carried out by the DTHG and the German Stage Association. The training for the „Specialist in Theater Technology“ professional development started for the first time in September 2023. The examination of the first cohort is planned for the summer of 2024, so that the first graduates can be deployed in the 2024/2025 season.

Flood of ideas

Ideas are generally understood to be images that arise in the mind, develop further and, in the best case, end in action. Thoughts from Prof. Axel Barwich.



Everyone has ideas - sad, funny, old, new: Without creative ideas that are brought into a team who then work on them and create a show from them, there would probably be no event industry as we know it. New ideas that are developed on a daily basis are important to drive the creative industry and the world of events. Mark Twain is often quoted when new ideas are too creative („People with a new idea are considered crackpots until the idea has caught on.“) and rely on the fact that these „weirdos“ always manage to inspire people and create new experiences.

It's a lot of fun to work on ideas with such „weirdos“ until they prevail. That is precisely one of the most important things at universities. Every day, young people full of ideas come together and learn the tools to formulate these ideas, work on them in teams and fill them with the necessary technical and marketing knowledge to create a viable concept.

An exciting teaching project took place in the summer with students from HAW Hamburg, the Berlin University of Applied Sciences (BHT) and the Technische Hochschule Mittelhessen (THM) to work together on the conversion of a fire station from the 1970s into an event venue. This was also transferred into a virtual 3D space and an immersive version of the future venue was created. Here ideas from a wide range of disciplines came together, were discussed within the group and implemented. The result was then presented by students from the participating universities at the „Festival of the Future“ in Munich.

Inclusion was another topic in the summer that met with great interest among the students at THM. The „Room and environment design“ module anchored in the curriculum included a task that required students to deal with inclusion and contribute ideas in order to achieve accessibility at a given event. Excellent ideas were developed, and „Inclusion must be loud“ prompted the students to pre-

sent their ideas at the „Future of Festivals“. For many students, it is difficult to grasp the technical foundations, mathematics, and physics, and to understand the connections that are important for the planning and safe implementation of technical concepts. Student tutors at THM develop ideas during each semester on how practical application can be practiced and learned alongside the curricular modules. These ideas make it possible to learn using existing technology and thus recognize which scientific fields are necessary for the technical implementation of an event.

When talking about ideas, the topic of AI must currently also be discussed. Generative tools like ChatGPT, Stable Diffusion, Aleph Alpha, and several others are emerging in the market and responding to questions (prompts) or creating photorealistic images up to film sequences. It is evident that such tools are being used and ideas are being sought. However, one must learn to what extent one can trust the result, evaluate it ethically and with one's own knowledge, and view the results as assistance in developing one's own ideas.

All of this is part of study, university education, and scientific education. Teaching at universities encourages students to learn independently, expand knowledge, and develop new ideas, contributing constructively to teams. Studying is not vocational training that allows one to directly take up a job learned over three years. Studying is hard work that enables one to understand why lifelong learning is important and produces alumni who bring new ideas into companies, understand and further develop processes, and thus help successfully carry out projects.

It is gratifying to see that so many alumni of the degree programs Event Management and Technology B.Sc. and Strategic Live Communication M.Sc. have already found a home in the event industry and beyond, contributing daily to the success of events.



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Exemplary Education

The Euraka Baden-Baden gGmbH, founded in 1999 as the „European Media and Event Academy“, is a non-profit company of the city of Baden-Baden that has since developed into a unique campus for professional education and training in the event industry. Since 2009, the „Baden-Baden Award“ has also been presented.

The main tasks of Euraka include providing support for state vocational training in the event sector and the development, coordination, support, and implementation of educational measures. The campus in Cité in Baden-Baden serves as a central place where schools, businesses, partners, and institutions collectively fulfill the educational mission.

Since 2016, the educational sector of Euraka has been named „Event-Akademie“. The Event Academy serves as a competence center for the event industry, from training to master qualification (IHK) in areas such as event management, event technology, event security, production, rigging, as well as sound, video, and amplification. The Event

Academy places special emphasis on building and maintaining expert networks, connections to professional associations, and synergies on the campus to ensure relevance and professionalism in all educational measures.

The academy building has a total floor space of more than 10,000 square meters and houses various facilities. These include, in addition to the academy area, the branches of the Louis-Lepoix School and the Robert Schumann School, as well as the International University of Victoria, the crime scene studios of SWR Baden-Baden, and the Volkshochschule Baden-Baden.





The infrastructure on the campus grounds, including the F3 cafeteria, the „La Terrasse“ café, and the campus park, creates a pleasant and stimulating learning environment. The Academy Stage, as an in-house venue, provides ideal conditions for events and learning with modern event technology, its own recording studio, and spacious rooms. The campus is easily accessible by public transportation. Accommodations, including rooms in the academy-owned dormitory, are available for overnight stays.

Baden-Baden Award

In 2009, the „Baden-Baden Award“ was first introduced to honor outstanding achievements in the dual professions of theater, film, television, and events. The award ceremony has been held at the Euraka Baden-Ba-

den Academy Stage since then, aiming to honor the creative minds behind the scenes.

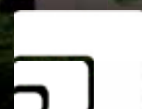
The initiation of this award was a collaboration between the IHK Karlsruhe, acting as the leading chamber for professions in the fields of makeup artistry, stage painting, and stage sculpture, the Southwestern Broadcasting Corporation (SWR), and Euraka. In addition to makeup artistry, stage painting, and stage sculpture, the fields of media design (image and sound), props, as well as event management specialists and professionals in event technology, are also acknowledged.

On December 1, 2023, the Baden-Baden Award was presented for the fourteenth time, remaining a significant event that serves to appropriately honor the diversity of talents and the hard work of graduates in these creative fields - as can be easily seen in the photos.



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„A Novel Learning Environment“

Over the past two years, the Stuttgart Media University (HdM) has made intensive use of its facilities and technically renovated its three film and TV studios at the Faculty of Electronic Media. With the assistance of Rosco, Sommer Cable, and MA Lighting, the university now offers state-of-the-art technology for the next generation.

„We wanted to prepare our facilities for the digital and sustainable future of film and television. Since the start of classes last summer, students can now use the new studios for their productions“, says Matthias Bürgel, a staff member in the Audiovisual Media program and responsible for equipment selection in the TV production area.

Stuttgart Media University is a state university under the sponsorship of the state of Baden-Württemberg. With approximately thirty accredited bachelor's and master's programs, it covers all media fields. This includes the Audiovisual Media program, providing practical training in the areas of film, television, and media studies. Research in High Dynamic Range, Wide Color Gamut, and higher frame rates at HdM Stuttgart has gained international attention. Currently, there are around 5500 students enrolled at the university.

The three studios are the most frequently used areas for live TV productions, image capture for visual effects and film productions, and the realization of interactive experience spaces. The ceiling infrastructure and lighting technology of all studios needed to be fundamentally modernized to accommodate contemporary workflows and lighting concepts in teaching and research. This enables the implementation of current topics such as digital control of lighting systems, pixel mapping, design with moving head fixtures, and programming of lighting concepts in education. „From now on, modern LED lighting technology, current control technology, and motorized truss systems are available. This allows us to work for the first time with moving head fixtures, projectors, cameras, and tracking systems from above, flexibly. In the renovation, we focused on sustain-

able, energy-related aspects to generate a lower heat load during productions“, explains Bürgel.

For the renovation, the ceilings had to be completely gutted. In all studios, the HVAC systems and electrical and data wiring for lighting systems were renewed. „The wiring was still from the time when our studios were built (1999/2000) and was designed exclusively for dimmers and not structured or networked in any way, especially regarding DMX. We wanted to change that and developed a concept for a completely new network structure in all production studios“, explains Simon Hermentin, a staff member at Stuttgart Media University and responsible for the film production area.

„So, the renovation of the studio ceilings included a new network infrastructure to be able to integrate and control lighting, audio, and video data via IP in the future. Not only the increasing number of device parameters but also the integration of a media server, LED video walls, and other control computers made it necessary to transition to IP-based network protocols in lighting control. The new lighting network in all studios consists of a self-contained LAN. Currently, fixtures are controlled via the Art-Net protocol. Additionally, another Ethernet standard, Power over Ethernet, has been implemented in the studios. This technology enables integrated transmission of data and power within a network, allowing us to operate small components without external power supply in the future. Netgear switches of the 4250 AV-Line with PoE++ are used for this purpose“, adds Hermentin. All cable technology comes from Sommer Cable.

After the renovation, all studio ceilings are now wired with Ether-

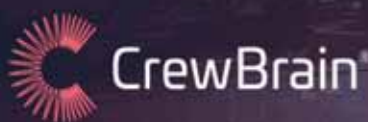


net. In addition to the lighting network, there is a second network on separate patch panels. This spare network is intended for all patches of devices that do not originate from the lighting area when, for example, a setting should not run via switches but rather „point to point“. The studios and all associated equipment rooms have also been interconnected with fiber optics, allowing for relatively uncomplicated applications between the rooms and mutual usage.

Furthermore, the house lights for setup work and seminar operations were replaced. This also applies to the support systems on the ceilings and their coordination with the building's statics. Current fire protection measures were considered for all studio areas. To stay up-to-date energetically, all rails, deck offsets, and wall offsets are

powered by Lastmulticore. „We use Stagesmarts C24 distributors in between to supply each circuit with an RCBO. This makes tracking in case of faults very easy. We also get precise data recording of our consumption and can monitor the utilization of our circuits live - a fantastic feature for teaching! In this new system, at each offset - whether rail, WAK, or ceiling - there are always six circuits, either as PowerCon True 1, Socapex, or duplicated in parallel“, Bürgel explains.

„From conceptualization to execution, we were particularly supported by Peter Rieck from Sommer Cable and DP Lighting Systems. The company has been a reliable supplier to our institution for many years. After an extremely detailed planning exchange, it quickly be-



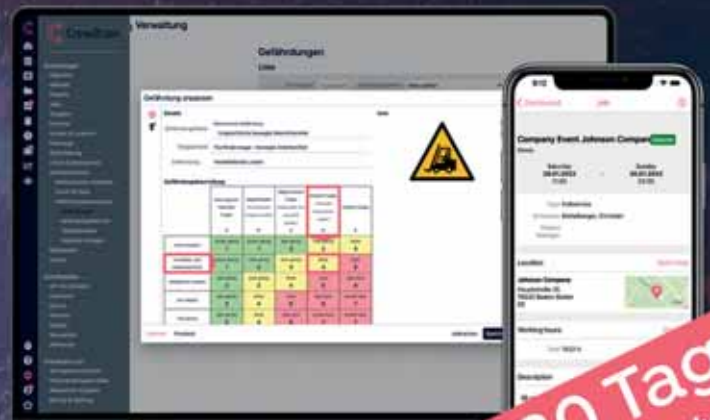
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came clear that with the Sysboxx and Systrunk components, we had found the best tailored solution: an expandable, modular system for our many offset boxes, robust, visually appealing because discreet. And: It has application plates for every conceivable plug contact of the highest quality.“

Sommer Cable delivered on time despite significant supply chain problems during the renovation. The delivery included offset boxes for studio walls and ceilings in different configurations with Socapex, PowerCon True 1 Top, EtherCon & Fiber4, as well as Powerlock for our truss potential equalization. In addition, a larger quantity of armored 10G Cat.6a cable with EtherCon shells and a significant amount of 18 x 2.5 sqmm Atrium Flex as installation cable for our plug-in offsets were included.

All renovations were carried out by the technical staff of the Audiovisual Media program in close coordination with the planning team of the University Building Office Stuttgart. As a result, the university has now equipped the lighting system comprehensively with modern LED technology from Rosco. Furthermore, HdM invested in new grandMA3 consoles from MA Lighting.

The goal of the university's lighting team was to find out, prior to the investment decision, which LED panel lights offer the optimal conditions for use in both the studios and mobile film shoots. The team conducted a comprehensive comparison with numerous professional LED panel lights, measuring the spectrum of various white light settings and the performance of each product.

Modern LED technologies are now almost ubiquitous in every television studio, on every film set, and in every lighting installation. Playing LED walls with abstract color patterns, graphics, and video content is standard in modern television and music shows, as is creative work with moving and colored light. „We are very excited about these new ways and possibilities of lighting design. With the innovations, we have technologically catapulted ourselves far ahead in the media and university landscape“, say Prof. Dr. Jan Fröhlich and Stefan Grandinetti from the Audiovisual Media program.

Before the lighting renewal, a comprehensive market analysis was

conducted, devices were tested, and spectral measurements were taken. „A crucial selection criterion was the high white light quality of the luminaire types, which should be combinable with each other“, explains Bürgel. „Weight was also decisive. In addition to excellent white light quality and the ability to use full colors, Rosco Softlights are universally applicable in the studio and on location. The soft shadow gradient and homogeneous light field are additional advantages.“

The patented six-chip mix technology (red, green, blue, lime, amber, and white) in each DMG Mix luminaire was specifically developed to generate a wider color spectrum than comparable RGBW and RGBA systems. Additionally, a special phosphor conversion was applied to the red, lime, and amber LEDs to optimize them for interaction with digital cameras. The university decided on the DMG models Maxi Mix, SL1 Mix, Mini Mix, and the Dash Pocket Kits. „The modular concept and the sleek design of the robust aluminum housing, combined with passive cooling, make the Rosco Softlights light and flexible in installation“, adds Hermentin. „The special plug system also allows us to mount the DMG Maxi Mix as a matrix and safely suspend it due to its low weight.“

The lighting team has now mounted the devices on both single-joke and double-joke poles. „With the double-jokes, we can easily use larger softlight units in the studio ceiling as soft top lights“, says Matthias Bürgel. The DMG Dash Pocket-Kits, Mini Mix, and SL1 Mix are used as mobile kits for film shoots outside the studios.

For support in teaching, HdM also acquired Rosco Mixbooks. With these handy, digital color sample books and a free accompanying app, various color and lighting variations can be tried out and saved outside the studio or set. Later, all settings can be transferred to all Rosco panel lights via the app.

In addition to Rosco, other lights from Arri and Robe were used: „At Arri, we extensively invested in Orbiter and the entire optical attachment range. We were completely convinced of Orbiter as a point-source luminaire due to its versatile applications and outstanding connectivity and color quality“, explains Simon Hermentin. From



Robe, T1&T2 Profile Moving Lights, LEDBeams 350, and Tetra Bars are used. „Especially with the profiles, it was important to us that they could match the white light quality of the luminaires from Arri and Rosco“, adds Hermentin.

He continues, „We also like to work with Lightbridge reflectors in the scenic area with the profile lights. The Cine Reflect Lighting System allows us to work very precisely, unobtrusively, and ‘spill-free’. As a large ‘Single Source’ for the scenic area, we rely on three Sumomax in the so-called ‘Super3 Yoke’, which allows the honeycomb-

shaped luminaires to be mounted directly next to each other, creating a homogeneous light field. The luminaires are also pixel-mapping capable - a useful feature for virtual productions.“

The renovation of the studio ceilings also included a completely new electrical and network infrastructure. „Since we no longer use dimmers with the complete migration to LED technology and wanted to be prepared for future studio scenarios, the decision to realize the entire lighting control only via network-based sACN and Art-Net was obvious. This was the ideal time for us to switch to grandMA3





lighting consoles, both in the TV and film studios“, explains Bürgel. The university ultimately chose the grandMA3 light and grandMA3 compact. „In the planning of larger TV productions, but also virtual sets, the topic of previsualization has gained more and more importance. In combination with the applications Vectorworks and Depence 2, the consoles provide an excellent working basis for this.“

Network- and motor-controlled lighting systems open up new approaches to extend and change current design and production conventions in the areas of TV, film/VFX, and event media. Simulations of spatial movement through moving light are now possible, especially in film recordings for visual effects productions in the studio. By synchronizing cameras and LED backgrounds, improvements in motion simulations and spatial perception can be achieved. „This is another step in learning the most modern media productions“, says Prof. Dr. Fröhlich.



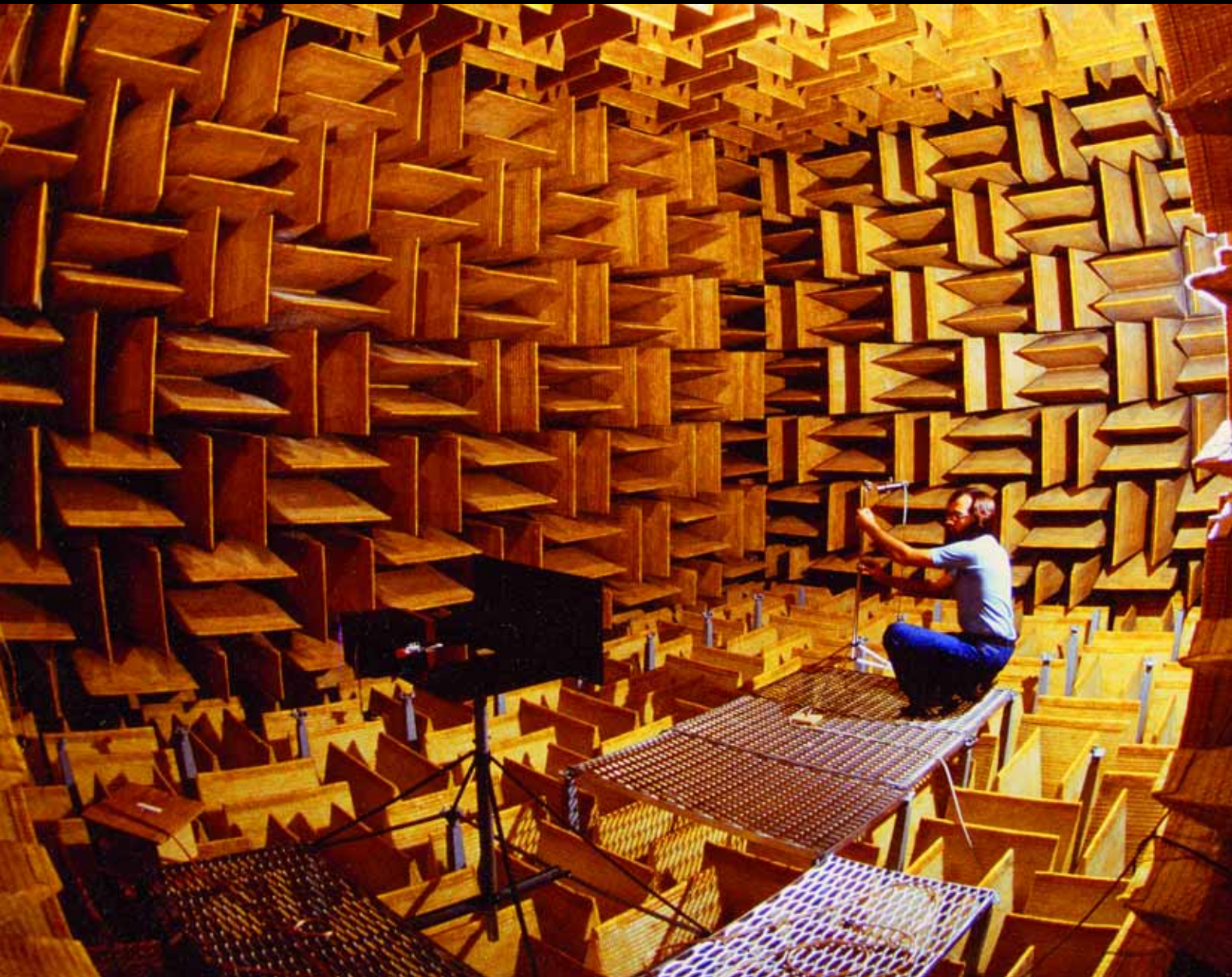
The team behind the studio renovation (left to right): **Matthias Adler** (Production Engineer TV), **Prof. Dr. Burkard Michel** (Dean of Faculty 2 Electronic Media), **Prof. Stefan Grandinetti**, **Matthias Bürgel** (Production Engineer TV), **Prof. Dr. Alexander W. Roos** (Rector), **Peter Ruhmann** (Production Engineer VFX), **Simon Hermentin** (Production Engineer Film), **Prof. Dr. Jan Fröhlich**, and **Steffen Mühlhöfer** (Production Engineer Event Media).

Thanks to technical installations with sensory units and microcontrollers, the Event Media Studio at HdM has become „intelligent“. They make installations responsive, reactive, and movable. „The new structural and hanging mechanics enable a novel learning environment for the construction and design of interactive medial experience spaces“, says Steffen Mühlhöfer, Head of Studio Productions. Not only were the studios technically renovated, but also the cinema sound system in the HdM cinema „Hardcut“ was acoustically optimized.

Other companies involved included Movecat, Hof Alutec, Cast, ICT, Trendco, Lightequip, Contrik, MTS, and Sumolight. Fire protection, HVAC. Acoustics and electrical were coordinated by the architecture firm Plan7. Support for preliminary coordination and project management came from Jürgen Kössinger (Wireworx Planning Office, Stuttgart).

The renovation costs amounted to approximately 1.3 million euros. They were financed through a major equipment request to the German Research Foundation and university funds. Outside the budget request, a larger fire protection measure took place, room acoustics were adjusted in the studios, ventilation technology was modified, and the entire electrical work could also be covered through the budget of the responsible University Building Office.

KLIPSCH



In 2021, Klipsch celebrated a special anniversary: 75 years of unique design and legendary sound. Since its inception, the manufacturer has been one of the most significant pioneers in speaker construction, owed largely to one man: Paul W. Klipsch, who would have celebrated his 119th birthday on March 9, 2023.



In 1946, the inventor, acoustics pioneer, and visionary Paul W. Klipsch founded Klipsch Audio with the goal of bringing the energy, detail, and emotion of live music into his living room. Utilizing highly efficient speaker designs, handmade cabinets, and an insatiable thirst for technical progress, the renowned American speaker manufacturer Klipsch was born in Hope, Arkansas.

Today, the company offers a range of high-quality audio products for home and professional applications, including cinema, entertainment installation, wireless technology, home theater, and products for mobile use. True to its founder's vision, Klipsch still represents legendary sound and remains the first choice for audiophiles and sound enthusiasts worldwide, embodying the motto: „Klipsch - Keepers of the Sound“.

For over 75 years, Klipsch has stood for legendary, dynamic sound that creates a live atmosphere in the home living room. It all began in a quiet town in 1946 when Paul W. Klipsch, inventor and tinkerer, laid the foundation with the development of the Klipschorn. Today, Klipsch is one of the most successful speaker brands, captivating brand enthusiasts with headphones and wireless speakers. All these products share the unique sound, with the Klipschorn still being produced almost unchanged.

Paul W. Klipsch was born on March 9, 1904, in Elkhart, Indiana, and developed an early passion for music. As an electrical engineer, he began working for a prominent manufacturer of electronics and audio technology after completing his stu-

dies. After serving in the U.S. Army during World War II, he obtained a patent for his „Klipschorn“ in 1946 and founded Klipsch & Associates to market the speaker. In the following years, the brand's distinctive design emerged, introducing iconic speaker series such as „Belle Klipsch“ and „La Scala“.

Bullshit...

The origin of the „Bullshit“ slogan is legendary, though not entirely clarified to this day. According to the Klipsch Museum, it involves former Klipsch employee Bob Moers. In the 1960s, Moers replaced Klipsch's long-time advertising agency with a Chicago-based firm. This new agency had a famous airbrush artist known for „fixing“ Playboy bunnies. During a meeting with Paul W. Klipsch, who threw a HiFi magazine into the corner, exclaiming „Bullshit!“ in response to speaker advertising's constant promises of „another major breakthrough“. The iconic „Bullshit“ T-shirt was later released in 1975, and the term became a symbol for Klipsch's commitment to honesty with customers.

In 1980, Klipsch ventured into a new field by manufacturing cinema speakers, widely popular in the United States for their high efficiency and excellent frequency coverage. The Tractrix Horn speakers, inspired by the Klipschorn, played a crucial role in this success. Paul W. Klipsch was inducted into the Audio Hall of Fame in 1983 and the Engineering and Science Hall of Fame in 1997, alongside luminaries like Thomas Edison, George Washington Carver, and the Wright brothers.



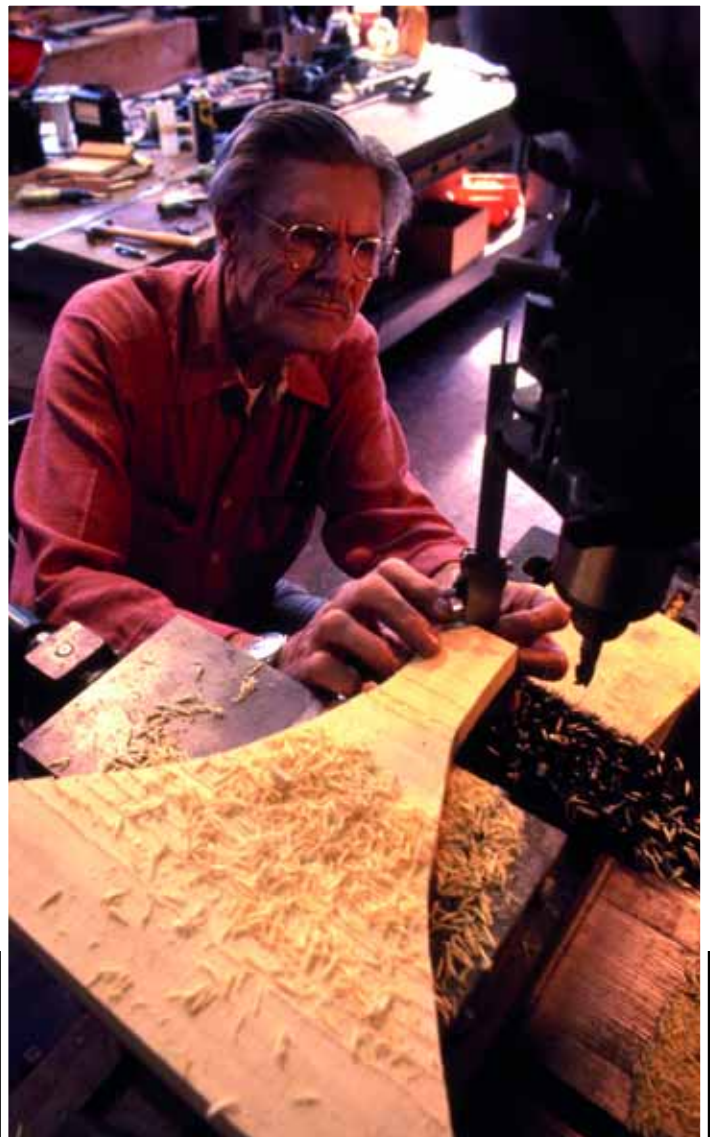


In 2000, the company relocated to Indianapolis and changed its name to Klipsch Audio Technologies. In 2005, Klipsch acquired the Danish speaker manufacturer Jamo. The visionary and perfectionist Paul W. Klipsch passed away on May 5, 2002, at the age of 98. Throughout his career, he secured 23 patents, not limited to audio technology. In January 2010, Klipsch was acquired by Audiovox but continues to operate as an independent company within the Voxx International group, which includes brands like RCA, Onkyo, Pioneer, Mac Audio, and Magnat.

In 2016, with the „Heritage Wireless“ series, Klipsch took new paths in speaker construction, introducing compact, active systems like „The One“, „The Three“, and „The Sixes“ that promise the rich, legendary sound of the company. In 2018, Klipsch presented the T5 headphone series, four in-ear models with maximum comfort and top-notch sound for on-the-go. The same year saw the introduction of wireless speakers like „Heritage Grooves“, „The One II“, and „The Three II“, along with powerful soundbars. The accumulated expertise in wireless developments led to the latest in-ear generation and the active speakers „The Fives“, which even feature an HDMI-ARC input. The current headphones, „T5 II True Wireless“ and „T5 II True Wireless Sport“, are certified IP67, equipped with an innovative Transparency mode and the latest Bluetooth technologies, offering a melodic companion for travels.

As in the early days, for over 75 years, Klipsch has been meticulously handcrafting the high-end speakers of the Heritage Premium Audio series from premium materials. In Hope, these special speakers are assembled with exclusive real wood ve-

neers and signed by the skilled craftsmen of the factory. The Heritage Premium Audio series currently includes the „Klipschorn AK6“, „La Scala AL5“, „Cornwall IV“, „Heresy IV“, and the fourth generation of the exceptional speaker, „Forte IV“. In addition to visual adjustments to the rest of the Heritage Premium Audio family, developers have further optimized the speaker's already spectacular sound.





Johannes Alberti

Johannes Alberti is now another managing director of **Beyerdynamic** alongside Andreas Rapp. He will assume responsibility for various areas, including finance, personnel, production, procurement, legal, and IT. Andreas Rapp will continue to oversee sales, including international subsidiaries, marketing, product management, and research and development.



Giulia Calani

Since October, **Giulia Calani** has been serving as Sales & Partner Relationship Manager for **GLP**. With seventeen years of industry experience and an extensive network gained from her previous role at Lightpower, where she led international projects, Calani operates from her residence in Paderborn. As a networker and organizational talent, she will support customers, designers, and influencers at GLP in the future.



Dr. Florian Drücke

Dr. Florian Drücke has been unanimously re-elected as chairman of the board for another three years by the **German Music Industry Association (BVMI)**. Also confirmed as board members are Frank Briegmann (Universal Music Central Europe), Patrick Muschatsi-Kareba (Sony Music), and Doreen Schimk (Warner Music). Dr. Jonas Haentjes (Edel) is also a spokesperson and a member of the board.



Claus Gärtner

Effective November, **Claus Gärtner** joins the management team at **Lawo**. In his international career at Rheinmetall, Smiths-Heimann, and the Heidelberg Engineering Group, Gärtner held key leadership positions, contributing significantly to the growth and success of these companies. He holds a Master's degree in Business Administration.



Jörn Holtmeier

Jörn Holtmeier, Managing Director of the **Association of the German Trade Fair Industry (AUMA)**, assumes the chairmanship of the Associations' Committee of the Global Association of the Exhibition Industry (UFI). Since 2020, he has already been Vice President in this international Associations' Committee. The committee's task is to strengthen collaboration among associations and represent common interests.



Michael Huelskemper

Since October 1, 2023, **Michael Huelskemper** has joined **Arri** as Vice President Product Management Business Unit Lighting. In this role, he will lead the advancement, improvement, and expansion of the product portfolio in the Lighting business unit. The electrical engineering graduate previously held leadership positions at Osram and Philips Lighting.

Dr. Raphael Kiesel

Dr. Raphael Kiesel will take over as head of **Arri's** lighting division on December 1, 2023. In this role, he will be responsible for the entire business area. Dr. Kiesel currently oversees global quality management at Arri. He previously had stays in the USA, France, and China, serving as department head at the Fraunhofer Institute IPT and RWTH Aachen.



Katja Lucker

Tina Sikorski is leaving the **Initiative Musik** at her own request, handing over the management to **Katja Lucker**, who has extensive expertise in music promotion. Before joining the Initiative Musik, she was the managing director of the Musicboard Berlin, founded by her in 2013, for eleven years. Lucker started her career in 1990 in Berlin as an actress before becoming a cultural manager.



Björn Müller

Björn Müller has recently been appointed to the management of **Kuchem Konferenz Technik**. In his over ten years with the company, Müller has been responsible for various stations and business areas. He also played a key role in initiating and implementing the two existing ISO certifications for environmental management (14001) and DIN ISO 9001.



Oliver Ohrndorf

Since September 1, 2023, **Oliver Ohrndorf**, along with Mike Doerfling, Thomas Hofmann, and Niko Hocke, has been leading **NIYU Productions** as the new managing director. Ohrndorf previously worked for over five years at the Poolgroup as Director Marketing & Communications and a member of the Managing Board, and before that, he spent over ten years as a Business Development Manager at Sennheiser.



Tim Otte

Hof Alutec's team continues to grow steadily, welcoming **Tim Otte** as another expert on board. Otte has been working in the event technology sector for many years, bringing comprehensive industry, sales, and user experience to the company's portfolio. He starts as a Sales Manager and will strengthen the sales team.



Tillmann Schulz

Tillmann Schulz, Manager Installations at **Robe Deutschland**, has been appointed Sales and Business Development Manager for Avolites. Since November 2023, Robe is responsible for sales and service of all Avolites products in the German market. Schulz, in collaboration with product specialist Martin Opitz and Business Development Manager Jens Langner, will also offer Avolites training sessions.



mp3 developers Recognized



Walt Disney, George Lucas, Samuel L. Warner - and Karlheinz Brandenburg. The Erlangen scientist, researcher, and entrepreneur joins the ranks of distinguished awardees honored by the prestigious Society of Motion Picture and Television Engineers (SMPTE). Brandenburg's foundational work, conducted collaboratively with the core team of mp3 development, including Ernst Eberlein, Heinz Gerhäuser, Bernhard Grill, Jürgen Herre, Harald Popp, and Thomas Sporer, continued at the Fraunhofer IIS. The outcome was the creation of the audio codecs mp3 and MPEG-2.

Isingermerz: Employer of the Future



The exhibition construction company Isingermerz from Wiesbaden has been awarded the „Employer of the Future“ seal by the German Innovation Institute for Sustainability and Digitalization (DIND). This seal acknowledges companies distinguished by modern leadership, innovation, digitalization, employee-friendliness, and sustainability. Managing Director Florian Schneider expressed, „We are very proud of this award because we believe that our employees are our most valuable asset, and that we can only be successful together.“ The company not only provides attractive working conditions but also challenges and development opportunities for its employees.

ACB Receives „Regional Industry Award“



As part of Eurochrie, Europe's largest conference of tourism training institutions, the Austrian Convention Bureau (ACB) receives the „Regional Industry Award“. The ACB's work as the umbrella organization for the Austrian congress and conference industry is recognized, particularly its commitment to promoting young talent through education at universities, the annual presentation of the „Best Meeting Thesis Austria“ Award, and the intentional inclusion of Young Meeting Professionals in the annual convention laboratory Convention4u.

In the photo: ACB Managing Director Michaela Schedlbauer-Zippusch with FH-Prof. Dr. Florian Aubke and Mag.a (FH) Daniela Wagner.



ROE

CREATIVE DISPLAY

Topaz TP2.6

The All-purpose Live Events LED Panel

Are you looking for a cost-effective LED panel with trusted ROE Visual quality? Topaz fits that bill seamlessly. With its high-precision mechanics and excellent visual quality, it offers everything you love about ROE Visual. Topaz is a LED panel that combines stable and reliable performance with affordable cost-of-ownership, playing into the market challenges of AV-rental companies.

More info: www.roevisual.com/topaz

Get a demo at ISE | ROE booth 3C700
Jan 30 to Feb 2 2024 | Barcelona

Axxent

2-Channel Installation Amplifier

The German company Axxent introduces a series of two-channel amplifiers with Dante/AES67 inputs: three models in power ratings of 120 W, 240 W, and 360 W are available under the type designations AX2120TS-D, AX2240TS-D, and AX2360TS-D. The digital Dante input mode can be individually switched to analog operation. The output power of the amplifier types of 2 x 120 W, 2 x 240 W, and 2 x 360 W is available at 70 and 100 V constant voltage, but also at low impedance of 8 Ohms. The channels can be mono-bridged at low impedance for doubling the output power. The constant voltage outputs feature high-quality transformers for galvanic isolation, enabling the use of ground fault monitoring systems. The three new amplifiers are available for delivery immediately.



DPA

2017 Shotgun Microphone

DPA Microphones has introduced its new Shotgun Microphone 2017. The 2017 is designed to capture authentic sound with high directivity, clarity, and consistency, making it excellent for demanding broadcast scenarios. Thanks to its robust design and the ability to withstand extreme applications in any environment, DPA's solution is ideal for broadcast and live events - from regular news and sports to location sound or musical performances. With a length of only 184 mm, the 2017 is more compact than many common solutions. It offers a robust construction, easy operation, and excellent acoustic properties. Designed to withstand extreme weather and mechanical stress, the 2017 can handle both moist conditions and direct rain showers, as well as dry, desert-like environments. It is designed for use in environments with temperatures up to 40°C and 90% relative humidity, as well as in cold environments down to -40°C.

Coda Audio

Line-Array System Ciray

Coda Audio presents the compact double 10-inch 3-way Line-Array Ciray. It seamlessly fits into the Coda Audio VCA family, positioning itself between Viray (double 8-inch) and the flagship system Airay (double 12-inch). The Ciray incorporates all key technologies of the VCA series, such as the Dual Diaphragm Planar Wave Driver (DDP), Coupler Technology, and Coda's phase-linear High-Precision DS-FIR filter. Also on board is the Dynamic-Airflow-Cooling (DAC), which counteracts power compression. The line-array speakers come in a pack of 6 on a dolly, optimized for space-saving transport and quick aiming times. An array of 12 speakers can be set up by a single technician within minutes using 2 dollies with 6 Ciray each. The splay angles can be predefined in advance and automatically assume the correct position when lifted. A single channel of the Coda Audio Linus 14 DSP system amplifier can operate three elements, requiring only a 4-channel amplifier for a complete array of 12 speakers.



DA-X

Audio Workstation Pro

Digital Audionetwork introduces the new Audio Workstation Pro with processors from the 14th Intel Core generation. Users now get a CPU that clocks up to 6 GHz for the first time. Intel increases the performance per processing core by up to 50%, particularly noticeable with extremely demanding plugins. To harmonize this immense power with the high demands for stability and silence, DA-X offers the Audio Workstation Pro with a closed water cooling system. This system was already used in the previous generation and has proven itself in professional use. The new processor is supported by up to 192 GB of RAM and up to three M.2 SSD modules for mass storage. A new option is an ultra-fast 4 TB module from Samsung with a throughput of 7 GB/s. Additionally, there is room for up to four 2.5-inch SSDs, each with a capacity of 8 TB. This allows the system to be equipped with enough storage for large libraries and session files, whether for music production, audio editing, or video editing.

Half the size, full power

Allen & Heath presents Avantis Solo. The new member of the Avantis mixing console family combines the full performance of the award-winning mixing platform in a compact format with twelve faders and a display.



Avantis Solo is based on the XCVI 96 kHz FPGA engine of the next generation and operates with an extremely low latency of 0.7 milliseconds. In the lightweight aluminum housing and tubular frame typical of Avantis, the same 64-channel and 42-bus architecture as in the larger Avantis console is housed, with complete onboard signal processing and twelve rack extra FX slots.

Control is achieved through twelve faders with six layers, providing a total of 72 channel strips. The 15.6-inch full HD touchscreen is enhanced with dedicated rotary encoders and 18 assignable soft keys, all interconnected through the intelligent Continuity UI. Like the larger Avantis with two screens, this provides the same seamless connection between physical controls and the display for audio professionals.

Avantis Solo is equipped with six analog XLR inputs and outputs each, as well as AES (Stereo In, Stereo Out). The integrated SLink port allows connection to Everything I/O, the comprehensive ecosystem of remote expanders from Allen & Heath, and the ME Personal Mixing System. Two I/O ports expand the possibilities for system integration, digital splits, and multitrack recording through the use of the entire range of dLive/Avantis option cards, including Dante, Waves, gigaACE, MADI, and more. Avantis Solo is also compatible with the complete range of IP controllers.

An upgrade to the dPack unlocks additional dLive features for Avantis Solo, including the Dyn8 dynamics engine (with up to 16 instances), deep compressors and expanders, and dual-stage valve preamplifiers.

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Christie

Inspire and HS Projectors

Christie introduces two new 1DLP laser projectors: 4K860-iS and 4K13-HS. These are compact and flexible projection solutions for venues such as classrooms, meeting rooms, and places of worship. The 4K860-iS from the Inspire series is easy to transport and install, weighing only 15 kilograms and illuminating screens with 8500 lumens in 4K UHD resolution. The integrated Christie Twist and optional Mystique Software enable warping and blending functions or camera-based alignment, ensuring perfect content reproduction. Even projections on large surfaces and screens are possible with Christie's latest representative in the HS series for 1DLP projectors. The 4K13-HS offers 14,800 lumens for projects requiring high-brightness projection solutions without compromising on the form factor. Thanks to the integrated Christie Bold Color+ technology, the images in 4K UHD resolution are razor-sharp, colors are more natural, and black tones are more intense. The new models come with an industry-unique warranty of over five years or 20,000 hours.



Riedel

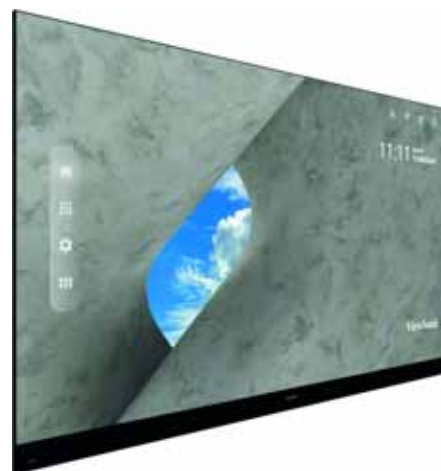
Rimotion R10

With Rimotion R10, Riedel expands its range of live video production solutions. The Rimotion Replay series is part of Riedel's product family for software-based multicamera production, integrated into the Riedel portfolio after the acquisition of Simplylive. Riedel's Rimotion solutions combine extensive replay functions, including Super-Slow-Motion support, with an innovative, user-friendly interface. Its modern design consolidates all functions into a clear and comfortable touchscreen interface. The Rimotion package also includes a hardware-based remote controller. The new R10 complements the existing packages R6, R8, and R12 with six to twelve HD channels, as well as the R84 with up to four UHD and eight HD 10-bit HDR channels. Rimotion R10 supports ten video channels and offers up to eight multiformat camera inputs, including SDI, SRT, and NDI, as well as two outputs in a powerful and compact 1RU server. Like all Rimotion systems, the server can be combined with mini-PCs to create a simple, cost-effective solution for remote productions.

Viewsonic

LDP216-251

Viewsonic presents the LDP216-251, a second-generation All-in-One Direct View LED display. The 216-inch display with integrated speakers and high brightness is suitable for displaying multimedia content in conference rooms, reception halls, waiting areas, and similar environments. Large-format displays are becoming more popular in conference rooms and other settings but are often associated with challenges in installation and maintenance. With the LDP216-251, the company offers a solution with a diagonal screen size of 216 inches (548 cm), which also incorporates Cinema Color+ technology. The display's LEDs are designed for a lifespan of 100,000 hours and 24/7 continuous operation. The SMD LEDs (3 in 1) are significantly more durable than traditional LEDs. To optimize performance, bonding gold wires are also used, as their thermal conductivity makes them ideal for LED applications. The new Direct View LED display offers a vast color palette (120% Rec. 709) and a refresh rate of up to 4400 Hz, with a brightness of 600 cd/m2, making text, images, and videos easily visible even in bright environments. Additionally, the 4K/HDR/HLG support, frame interpolation technology, and full HD resolution ensure detailed and sharp images. The extremely large display features a variety of inputs.



Samsung

OxC-Signage Series

Samsung begins the gradual introduction of the new Crystal UHD Signage lineup in Germany. The OxC series includes 20 models in different sizes and brightness levels ranging from 350 Nits to 700 Nits. The new displays, with 4K resolution, slim profile, and intuitive user interface, are particularly suitable for showrooms, conference rooms, and restaurants. Samsung starts the launch of the 20 standalone displays in the German market. The series includes five QHC displays with a brightness of 700 Nits (75", 65", 55", 50", 43"), seven QMC displays with 500 Nits (85", 75", 65", 55", 50", 43", and 98" in 2024), one QMC display with 400 Nits (32"), and seven QBC displays with 350 Nits (85", 75", 65", 55", 50", 43", and 98" in 2024). The new displays impress with a vibrant, high-resolution image display. This is achieved through the combination of UHD resolution with the Quantum Processor Lite 4K. The intelligent upscaling technology allows content with lower resolution to be displayed in 4K. Additionally, all models feature Dynamic Crystal Color for vivid and pure colors.

VIDEO PRODUCTION VIDEO NETWORKS COMMUNICATIONS

CONTRIBUTION &
CLOUD SOLUTIONS

SDI | IP | HYBRID

DISTRIBUTED | WIRELESS | IP



EVENTS



CONVENTION
CENTERS



STADIA



THEATERS



CRUISE SHIPS

GLP

JDC2

The JDC1 Hybrid-Strobe from GLP is an industry standard that, according to its own claims, set new benchmarks upon its introduction. Now, the company introduces the JDC2: larger, significantly brighter than the JDC1, IP65 certified, and with special features. Following the market launch of the Impression X5 Wash in 2021, GLP introduces the Impression X5 IP Maxx, a more powerful sibling for applications from greater distances and, thanks to its IP65 execution, suitable for outdoor use. The GLP Impression X5 IP Maxx emits an extraordinary luminous flux of up to 24,000 lumens from 37 powerful 40-watt RGBL LEDs with an extended color space. Like all devices in GLP's X5 series, the X5 IP Maxx is equipped with the new iQ.Gamut color algorithm, ensuring a clean white point with a CRI of 90+/TLCI of 90 at 6,500 Kelvin at all times.

The new fixtures of the Fusion series, X-PAR 8Z and X-PAR 18Z, complete the family of weather-resistant LED PARs with zoom. The Fusion X-PAR 8Z is the most compact and lightweight representative of the series, suitable for a wide range of applications, even in limited spaces with its weight of only 4.5 kg. In contrast, the Fusion X-PAR 18Z, unlike the X-PAR 12Z (120 W), features a 180-watt RGBL LED for even more power.



Litecraft

Wash XT

With the Wash XT, Litecraft delivers the „big brother“ of the Wash X.432 sw. The device is designed for use from greater distances or heights in the field of trade fair construction and studio lighting and is accordingly equipped. In contrast to the well-known Wash X.432 sw, the Wash XT (Extended) features an optical system with a 25-degree beam angle and various Light Shaping Filters (LSF). These special filters allow for adjustment of the beam behavior with minimal brightness loss. The total of 28 LEDs, each equipped with cold white/warm white, allows flexible color temperature adjustment in the range between 3000 and 6400 Kelvin. For selecting the color temperature and respective macros, there are several options, all kept very simple and intuitive. For trade fair use, color temperature and intensity can be adjusted and stored without DMX via the two jog wheels on the back of the device. Users who prefer flexible settings can quickly adapt each device to the desired situation via DMX.

Elation

KL CYC

The new KL CYC from Elation is an expressive LED footlight fixture designed for the discerning lighting designer. Tailored for softly and evenly lit cycloramas, sets, or wall-washing applications, the KL CYC features an efficient asymmetric reflector design to achieve perfect blends of diffused light. With its flat housing, the KL CYC is also an ideal choice for positions at the lower stage edge. It has the new innovative safety feature „Edge Light“, allowing the user to specify a safety light in red or blue whenever needed.

This feature, operational even in the absence of DMX signal, provides guidance for artists and enhances safety. The KL CYC can create background lighting effects, adding depth to the stage, producing visually striking silhouettes, or highlighting any scenic element. Furthermore, the KL CYC can be easily integrated into any stage design and is designed for fanless operation in noise-sensitive environments.



SGM

SGM P-3 Vision and Touring VPL

The new SGM P-3 Vision and Touring VPL, seamlessly merging pixels and light, offer, according to the manufacturer SGM, „an unparalleled visual experience“. The P-3 Vision and Touring VPL are said to be the perfect combination for any event requiring exceptional visual effects. The advanced pixel and wash design of the P-3 Vision provides reliable performance and flexibility, while the Touring VPL, with its bright direct-view output, ensures that every detail is visible even in the brightest environments. The VP pixels in the P-3 Vision are identical to the pixels in the VPL series and can operate in the same data network. This allows the P-3 Vision and VPL to be combined, providing great flexibility. The direct-view LED arrays in both fixtures are identical in size and color range. They complement each other as a system and can be used together to create dynamic and powerful direct-view designs that can be combined in various configurations. A recent application example is the start of Metallica's current „M72 World Tour“.

FUSION

by GLP

X-PAR Series



RG BL Farbmischung

8,5° bis 55° Zoom

IP65 zertifiziert

X-PAR 18Z

4.790 lm Output

X-PAR 12Z

2.600 lm Output

X-PAR 8Z

1.800 lm Output



Marshall

CV630-NDIW 30X UHD30 PTZ Camera

The new CV630-NDIW camera from Marshall Electronics is ideal for use in live news, concerts, reality TV, corporate communication, government, courtrooms, places of worship, educational institutions, and a range of other broadcast and professional AV applications. The camera records sharp UHD videos, combined with PTZ camera positioning and a 30x optical zoom for a versatile NDI network video solution. NDI-HX provides low latency, high-quality, frame-accurate video and real-time audio for NDI workflows. With NDI, remote video sources can be easily identified, monitored, and adjusted in most production workflows. The heart of the CV630 is a powerful 8-megapixel sensor with a 1/2.5-inch size, capturing Ultra-HD videos at 3840 x 2160p at 30 frames per second and supporting HD resolutions as well. The 30x optical zoom offers a flexible range from 4.6 mm to 135 mm and a maximum field of view of almost 70 degrees for close-ups from a distance. With the CV630-NDIW, multiple simultaneous video streams are possible via HDMI, 3G-SDI, and NDI-HX2. Additionally, the CV630-NDIW is compatible with the Marshall VS-PTC-IP PTZ camera controller, allowing intuitive adjustment of pan/tilt/zoom functions, pan/tilt speeds, white balance, and more through one-touch rotary knobs and toggle switches.



Cordial

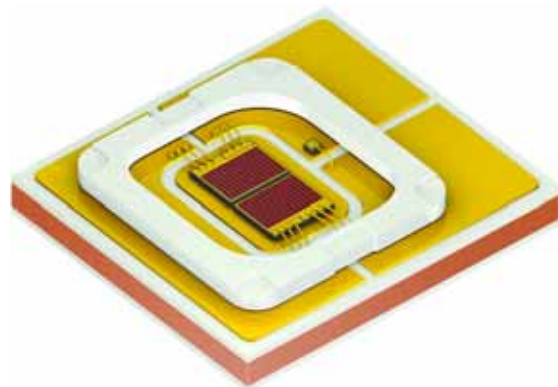
CLA LL 4/CLA LL 44 Line Array Cables

In operation under adverse weather conditions (extreme heat, cold, precipitation) and in the presence of strong vibrations or contact with certain chemicals, the sheath material of most conventional speaker cables soon reaches its performance limits. With the new, particularly resistant speaker line array (Speak On) cables CLA LL 4 and CLA LL 44, Cordial now offers the product solution for such challenges. These robust and flexible professional versions of speaker cables are designed for the toughest on-stage use: laid on the ground without additional protection or hanging between line array systems in „difficult“ open-air weather. Crucial to their durability are so-called „heavy rubber hose cables“ (H07RN-F) - CLA LL 4 and CLA LL 44 are made of Titanex material. Their feature: they are extremely resistant to external environmental influences, such as temporary outdoor use (e.g., festivals, sports events, or outdoor cinema) as well as permanently installed in public areas (such as city squares or sports arenas). Furthermore, the cable is oil-resistant and flame-retardant (according to C2, NF C 32-070 & IEC 60332) and contains neither silicone nor halogens. The assembly was manufactured according to VDE guidelines and offers the following conductor cross-sections: 4 x 2.5 sqmm (AWG14) for CLA LL 4 and 4 x 4 sqmm (AWG 12) for CLA LL 44.

Osram

Ostar LEDs

Osram expands its Ostar Projection Power product family with four new LEDs. The new LEDs provide excellent optical performance in projectors based on a 0.33-inch DLP screen (Digital Light Processing). The new Ostar Projection Power LE xx P1MS/AS LEDs have a very good etendue match with the 0.33-inch DLP imager. The LEDs are available in the colors blue, amber, deep blue, and converted green. When used in a typical four-channel configuration, these Projection Power LEDs enable a light output of 880 lm at the projector level. This is five percent brighter than the next-best 0.33-inch DLP-compatible LEDs from competitors, as internal tests by Osram have shown. The Ostar Projection Power LE xx P1MS/AS LEDs are delivered in a compact housing with a footprint of only 6.8 x 7.6 mm. The housing consists of a copper metal core PCB with insulated solder pad, facilitating thermal system design and reducing costs for thermal components in the system. The excellent thermal performance of the Projection Power LE xx P1MS/AS also supports very high current densities and thus brightness - 6.6 A/sqmm for the blue, deep blue, converted green, and 4.5 A/sqmm for the amber LEDs.



Klotz

Trusslink DMX Output Stageboxes

Not only audio but also DMX signals often need to be consolidated via a stagebox in professional use. Specifically designed for this purpose is the DMXV Trusslink Stagebox Series from Klotz. The lightweight but extremely robust aluminum housing is black powder-coated and equipped with abrasion-resistant laser engraving. It accommodates eight or twelve DMX output channels and RMP multipin connectors according to MIL-C-5015 standard. The new models offer pairs of parallel-wired Neutrik XLR 5p and XLR 3p female sockets with hard gold-plated contacts. This allows for the connection of XLR 5p or alternatively XLR 3p DMX devices, providing maximum flexibility. Furthermore, the need for a DMX adapter cable is eliminated. The DMXV stageboxes can be used both on the ground and in the rig. For this purpose, the housing is equipped with non-slip rubber feet, an M10 thread on the bottom, and four eyelets for safety ropes.



Ralph Lasmann
PERFORMANCE PHOTOGRAPHY

METALLICA, HAMBURG 2023

JANUAR	FEBRUAR	MARZ	APRIL	MAI	JUNI	JULI	AUGUST	SEPTEMBER	OKTOBER	NOVEMBER	DEZEMBER
01 MO <small>Neujahr</small> 01	01 DO	01 FR	01 MO <small>Ostermontag</small> 14	01 MI <small>Tag der Arbeit</small>	01 SA	01 MO 27	01 DO	01 SO	01 DI	01 FR <small>Allerheiligen</small>	01 SO
02 DI	02 FR	02 SA	02 DI	02 DO	02 SO	02 DI	02 FR	02 MO 36	02 MI	02 SA	02 MO 49
03 MI	03 SA	03 SO	03 MI	03 FR	03 MO 23	03 MI	03 SA	03 DI	03 DO <small>Tag der Deutschen Einheit</small>	03 SO	03 DI
04 DO	04 SO	04 MO 10	04 DO	04 SA	04 DI	04 DO	04 SO	04 MI	04 FR	04 MO 45	04 MI
05 FR	05 MO 06	05 DI	05 FR	05 SO	05 MI	05 FR	05 MO 32	05 DO	05 SA	05 DI	05 DO
06 SA <small>Heilige Drei Könige</small>	06 DI	06 MI	06 SA	06 MO 19	06 DO	06 SA	06 DI	06 FR	06 SO	06 MI	06 FR <small>Nikolaus</small>
07 SO	07 MI	07 DO	07 SO	07 DI	07 FR	07 SO	07 MI	07 SA	07 MO 41	07 DO	07 SA
08 MO 02	08 DO	08 FR	08 MO 15	08 MI	08 SA	08 MO 28	08 DO	08 SO	08 DI	08 FR	08 SO
09 DI	09 FR	09 SA	09 DI	09 DO <small>Christi Himmelfahrt</small>	09 SO	09 DI	09 FR	09 MO 37	09 MI	09 SA	09 MO 50
10 MI	10 SA	10 SO	10 MI	10 FR	10 MO 24	10 MI	10 SA	10 DI	10 DO	10 SO	10 DI
11 DO	11 SO	11 MO 11	11 DO	11 SA	11 DI	11 DO	11 SO	11 MI	11 FR	11 MO 46	11 MI
12 FR	12 MO <small>Rosenmontag</small> 07	12 DI	12 FR	12 SO	12 MI	12 FR	12 MO 33	12 DO	12 SA	12 DI	12 DO
13 SA	13 DI <small>Faschingsdienstag</small>	13 MI	13 SA	13 MO 20	13 DO	13 SA	13 DI	13 FR	13 SO	13 MI	13 FR
14 SO	14 MI <small>Aschermittwoch, Valentinstag</small>	14 DO	14 SO	14 DI	14 FR	14 SO	14 MI	14 SA	14 MO 42	14 DO	14 SA
15 MO 03	15 DO	15 FR	15 MO 16	15 MI	15 SA	15 MO 29	15 DO <small>Mariä Himmelfahrt</small>	15 SO	15 DI	15 FR	15 SO
16 DI	16 FR	16 SA	16 DI	16 DO	16 SO	16 DI	16 FR	16 MO 38	16 MI	16 SA	16 MO 51
17 MI	17 SA	17 SO	17 MI	17 FR	17 MO 25	17 MI	17 SA	17 DI	17 DO	17 SO	17 DI
18 DO	18 SO	18 MO 12	18 DO	18 SA	18 DI	18 DO	18 SO	18 MI	18 FR	18 MO 47	18 MI
19 FR	19 MO 08	19 DI	19 FR	19 SO <small>Pfingstsonntag</small>	19 MI	19 FR	19 MO 34	19 DO	19 SA	19 DI	19 DO
20 SA	20 DI	20 MI	20 SA	20 MO <small>Pfingstmontag</small> 21	20 DO	20 SA	20 DI	20 FR	20 SO	20 MI <small>Buß- und Betttag</small>	20 FR
21 SO	21 MI	21 DO	21 SO	21 DI	21 FR	21 SO	21 MI	21 SA	21 MO 43	21 DO	21 SA
22 MO 04	22 DO	22 FR	22 MO 17	22 MI	22 SA	22 MO 30	22 DO	22 SO	22 DI	22 FR	22 SO
23 DI	23 FR	23 SA	23 DI	23 DO	23 SO	23 DI	23 FR	23 MO 39	23 MI	23 SA	23 MO 52
24 MI	24 SA	24 SO	24 MI	24 FR	24 MO 26	24 MI	24 SA	24 DI	24 DO	24 SO	24 DI <small>Heiligabend</small>
25 DO	25 SO	25 MO 13	25 DO	25 SA	25 DI	25 DO	25 SO	25 MI	25 FR	25 MO 48	25 MI <small>1.Weihnachtstag</small>
26 FR	26 MO 09	26 DI	26 FR	26 SO	26 MI	26 FR	26 MO 35	26 DO	26 SA	26 DI	26 DO <small>2.Weihnachtstag</small>
27 SA	27 DI	27 MI	27 SA	27 MO 22	27 DO	27 SA	27 DI	27 FR	27 SO	27 MI	27 FR
28 SO	28 MI	28 DO	28 SO	28 DI	28 FR	28 SO	28 MI	28 SA	28 MO 44	28 DO	28 SA
29 MO 05	29 DO	29 FR <small>Karfreitag</small>	29 MO 18	29 MI	29 SA	29 MO 31	29 DO	29 SO	29 DI	29 FR	29 SO
30 DI		30 SA	30 DI	30 DO <small>Fronleichnam</small>	30 SO	30 DI	30 FR	30 MO 40	30 MI	30 SA	30 MO 01
31 MI		31 SO <small>Ostersonntag</small>		31 FR		31 MI	31 SA		31 DO <small>Reformationstag</small>		31 DI <small>Silvester</small>

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Torsten Wild, Rouven Backes, Sascha Heß (Actionlight)



Alex Baumgardt, Jacek Krawczyk (Ledtek)



Phil Kamp, Buddy Münch, Marci Sos (United B)



Henning Oeker (Chauvet), Gunnar Loose (Revolution Lights)



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Jan-Niklas Ebert, Gaby van der Blom (HK Audio)



Thomas Nell (Spotlight)



Christian Langer (Cordial)



Martin Respondek (Mott)

Everything is good

The second Leatcon Networking Convention in Hamburg not only impressed with significant growth but also with its thematic depth and diversity. Around 5000 participants and 170 exhibitors expressed overall satisfaction.

With over 100 program points spread across six stages, a masterclass area, two workshop spaces, eight side events, and various specials, the 2nd Leatcon was a complete success. A new addition this year was the first-time integration of the studio scene as a sub-event, focusing on audio producing and recording. Following the success of the first event, Leatcon saw increases in all areas this time around - exhibitors (from 80 to over 170), participants (from 2100 to 5200), program points (from 70 in the previous year to over 100 this year), and a significantly increased number of side events. It remains to be seen where the path for Leat events will lead in the future, but for now, Duc Nguyen and his team can be very satisfied.

The exhibitors also expressed consistently positive views, as Alexander Kühl (Groh Distribution) emphasizes: „For us, Leatcon is truly the ideal trade fair.“



Axel Inhoffen, VP Sales PD of Epson Germany, also finds words of praise: „For professional Epson projection solutions, users in the event and leisure, rental and leasing, museums, and theater sectors are central target groups that we wanted to address in a focused and efficient manner. Leatcon supported us as a very important networking convention and meeting point for the live and entertainment industry. In addition, thanks to its very functional, focused concept of the exhibition, it allowed us to have an effective presence without elaborate and therefore costly exhibition constructions. Our expectations for the fair were fully met because not only were we convinced by the quantity and quality of visitors, but we also received very positive feedback on our presented solutions there - such as the Epson PU series - and established a series of valuable contacts. In addition, during a very well-attended lecture on 'Procurement Law', we recommended ourselves as a competent partner for this area. All these points ensure that Leatcon has become a fixed date in our annual trade fair calendar for Epson, and we look forward to seeing you again next year.“

After Leatcon is before Leat X: Leat X South will take place on February 28/29, 2024, in conjunction with Cinec in Munich. The next Leatcon will then be held from October 22 to 24, 2024, again in Hamburg.

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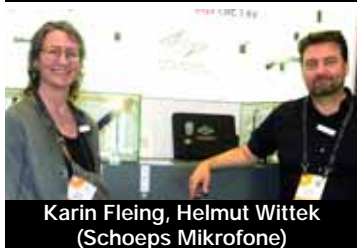
CHAUVET
PROFESSIONAL



Ben Diaz, Karolin Salge (Arri)



Abe Abt (Aja)



Karin Fleing, Helmut Wittek (Schoeps Mikrofone)



Stuart Ashton (Blackmagicdesign)



Andreas Wilzeck, Bernd Neubauer (Sennheiser)



Markus Michel (Broadcast Solutions), Tamas Szanto (HI Human Interface)



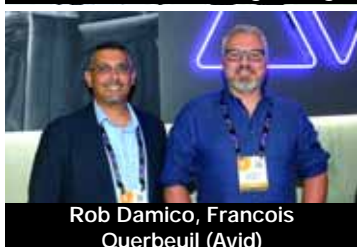
Thomas Gmeiner, Norbert Bau (Stagetec)



Stefan Klinge (Riedel)



Claude Cellier, Patrick Greppi (Mergin Technologies)



Rob Damico, Francois Querbeuil (Avid)



Kay Kemper (Neumann)



Werner Brinkmann, Dirk Born (Tascam/Teac)



Erik Baum, Marina Prak (Roe Visual)



Nick Mavridis (Bonedo), Doreen Gerwig (DPA)



So print is dead ...



Andreas Hildebrand (ASC)



Achim Fell, Kai Dettelsen (Dear Reality)



Christian Struck, Martin Olf (Lawo)

Look forward

At IBC 2023, in September, over 43,000 visitors from 170 countries gathered at the RAI Amsterdam. With more than 1,250 exhibitors and a 16 percent increase in attendance, media leaders and technology pioneers from around the world converged in the bustling exhibition halls, engaging in exciting networking events and attending packed theaters.

IBC Managing Director Michael Crimp commented: „There was a real sense of optimism at the fair among the many business leaders and tech innovators; they wanted to collectively create a better future for media and entertainment.“

With three central pillars running through the entire content program of IBC2023 - Transformative Tech, Shifting Business Models, and People & Purpose - IBC delivered its most extensive and compelling content program to date, addressing key challenges in the industry. Over 325 speakers in an expanded number of theaters took the stage to present new technologies, future business models, and creative innovations that expand the horizon of the media and entertainment industry.

Themes such as Cloud, AI, 5G, VR/AR/XR, Metaverse, Gaming, and Edge Computing took center stage in the theaters and exhibition halls of the fair. With the expansion of multiple exhibition halls - including the additional Hall 3 - IBC 2023 expanded its scope of media technology and introduced an E-Sports Showcase to present the latest innovations in E-Sports production and transmission, while industry experts explored the key trends and opportunities at the intersection of gaming and media. The former Future Zone was redesigned as the IBC Tech Zone, showcasing cutting-edge technologies that shape the future of the media experience.

IBC Director Steve Connolly is already thinking ahead: „We are ready to evolve for the next year's fair to meet the increased demand, and we will expand our space with additional outdoor pavilions and the opening of Hall 14 for IBC 2024.“

Looking back, Samira Bakhtiar, Director, Global Media & Entertainment, Amazon Web Services, says: „IBC is so important because it provides the community with a place to come together. When you can come together with customers and partners, you can develop

ideas and bring in different perspectives that would not normally be possible. That's good for business.“

Calrec, one of the leading developers and providers of broadcast audio mixing consoles and equipment, announced its entry into the German market through a new partnership with Cerberus Media Solutions. Through this new collaboration,

German broadcasters and service providers can now leverage the decades of experience of both partners and benefit from the products and support services offered.

Cerberus Media Solutions GmbH, located in Neuching near Munich, was founded in 2023 by pro-audio experts who gained their expertise through years of industry experience, including working for Stagetec. Cerberus co-founder and CEO René Harder, appointed after a successful career in pro-audio IT technology/software development and technical business development, said: „We founded Cerberus Media Solutions for the distribution of pro-audio products to broadcasters throughout Germany. We could clearly see that there were significant market gaps across the country when it came to IP technologies for broadcasting and remote productions. Calrec is a global leader in these areas: This is a big win for us and for the German broadcasting industry.“

The next IBC will take place from September 13 to 16, 2024.

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Adventure LDI

For many renowned companies, the „Live Design International“, or LDI in Las Vegas, is a fixture every December. But what is it like for a small company venturing to Las Vegas for the first time? Sven Schlotthauer of Crewbrain shares his experiences.



„Renting
just one
chair costs
\$ 350...“

„Our decision to participate was only made in June 2023 - quite late“, reports Sven Schlotthauer, CEO of Crewbrain. „Booking the booth was quite straightforward: you could choose the desired booth from the floor plan - a big advantage for us and very customer-friendly. Unlike many European trade shows, even as a new exhibitor, you are not placed somewhere on the periphery but can choose a spot in the middle.“

The small company planned a „carefree package“, similar to what the Frankfurt Trade Fair offers for Prolight + Sound, for example. „For us, this means: booth space including booth construction and, if necessary, with printed walls. However, communication with the trade show was challenging, probably because the LDI trade show is organized by the parent company Questex, which itself is not the operator of the Las Vegas Convention Center but only rents it for the trade show.“

As a result, all services, such as booth construction, had to go through a general contractor. In the case of the Las Vegas Convention Center, they turned to the company GES. „Service prices are exorbitant, even the cheapest chair (just one chair!) costs over \$350 - at least including delivery and pickup. Therefore, in the end, we decided against booth construction by the general contractor and tried to organize as much as possible ourselves.“

Crewbrain ultimately opted for a 10 x 10 foot Quikkzip booth (made of lattice tubing), which is printed and covered with corresponding graphics on fabric. The booth was then to be delivered directly to the trade show. „In principle, this worked, but the manufacturer shipped the booth in a way that the first delivery attempt by FedEx failed because the delivery was attempted on a Saturday. Since we could do little from Germany other than regular tracking, some patience was required. However, the second delivery attempt on the following Monday went smoothly“.

The chosen ready-made booth allowed Crewbrain to mount a TV with a Vesa mount, but they decided against it because it was unclear whether they could bring a screen to the trade show and install it themselves. Preliminary research had shown that regulations in the USA, due to unions, are generally very strict, so exhibitors are usually not allowed to deliver or connect materials themselves.

For the event, mandatory insurance had to be taken out (offered by an insurance company designated by the trade show). This was relatively cheap at around \$110 compared to other things at the trade show.

Another significant difference: Unlike German trade shows, there was no Wi-Fi in the hall in Las Vegas. „Anyone who needs the internet has to pay over \$1000 (!) for an internet connection to the booth or use their



In comparison to Crewbrain, companies like Robe Lighting had a relatively elaborate trade show appearance - see the crew photo above.

own solutions (5G router). Therefore, we decided to completely forego the internet and only showcase a local development version“, says Schlotthauer.

„When it came to further equipping the booth, such as electricity and carpeting, we commissioned the General Contractor. An interesting side note regarding the carpet: it comes with so-called ‘padding’, a foam beneath the carpet to make standing for long periods more comfortable.“

Typically American is the handling of orders and their subsequent invoicing: orders must be paid immediately by credit card, but initially, only an order confirmation is provided. The invoice follows only after the service has been rendered. „While this is fundamentally correct, it’s a nightmare for any German accountant.“

Having said that, the small team flew three days before the start of the fair via direct flight from Frankfurt to Las Vegas. On the following day, they immediately began the setup, not without first stocking up at Walmart with necessary items such as a multi-tool, tape, extension cords, multiple outlets - and a stool for assembling the lights at the booth. Due to this meticulous preparation and studying the booth assembly instructions, it was fully set up and ready for use in about an hour and a half.

The three days of the fair went smoothly for Crewbrain, albeit with varying success. Sven Schlotthauer explains: „The first and second days of the fair went very well. We had many good conversations and generated roughly the same number of leads as we typically do at German fairs. The third day of the fair, on the other hand, could almost be considered a failure. Apparently, many visitors had already left, so mainly exhibitors were selling their products to each other. Nevertheless, even on this day, a few interesting conversations took place.“

The dismantling was typically fast, but here, too, there was a trend that has become increasingly prevalent at fairs in recent years: due to the low number of visitors on the last day, some exhibitors began packing up before the fair officially ended - an unpleasant situation for any organizer. „We were able to dismantle our booth in about an hour and hand it over to a local rigging service provider. It is now stored there until the LDI next year“, says Schlotthauer.

LDI 2023 was a complete success, even though the date was postponed to avoid the first Formula 1 Grand Prix in Las Vegas. For most people, the later date was more of an advantage than a disadvantage, as hotel and rental car prices, as well as flights, were significantly cheaper.

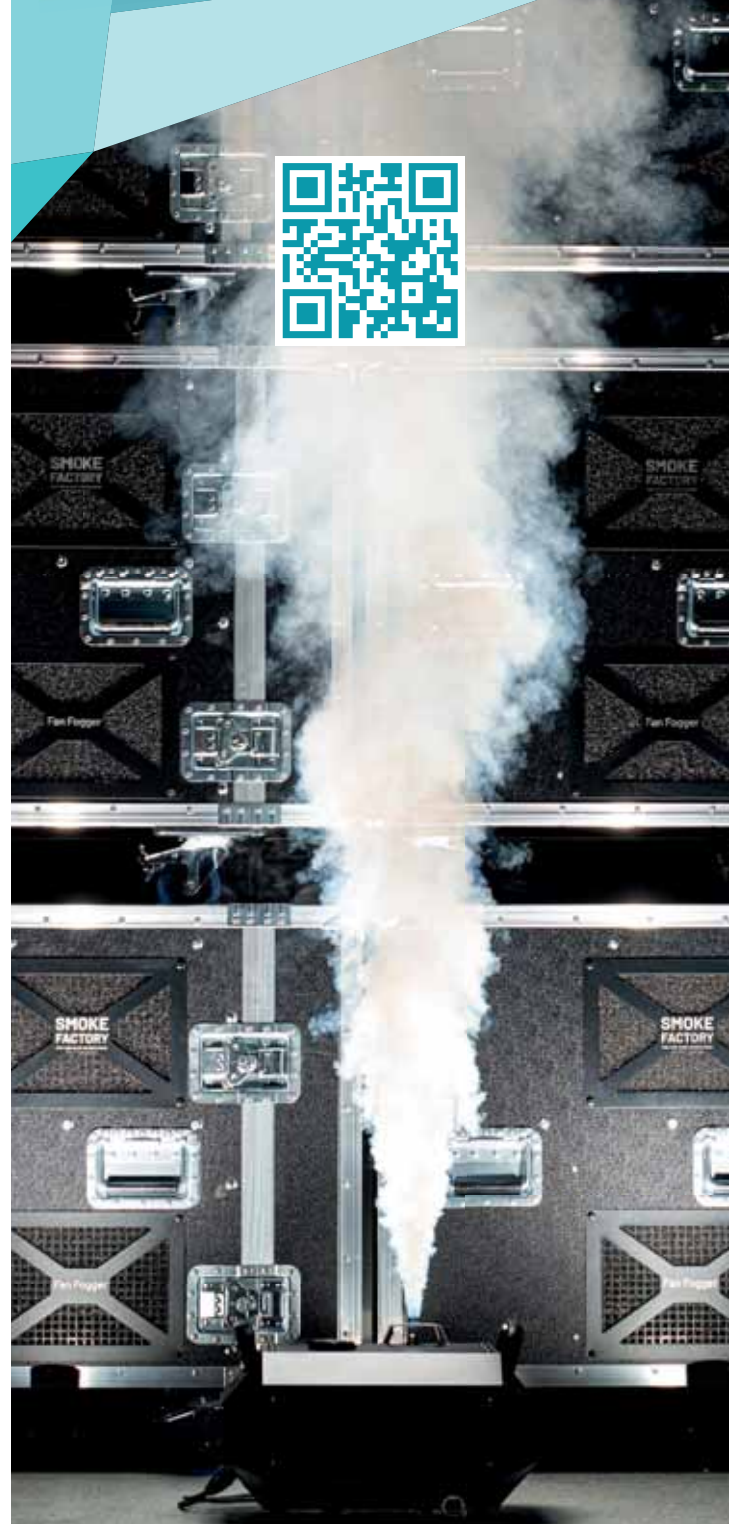
Among the more than 100 speakers were also some from Germany, including Daniel Kannenberg (Brand and Product Manager, MA Lighting), Marc Lorenz (Lighting Director and Programmer, Light-Pixel), Moritz Staffel (Management, Deersoft), Solveig Busler (Management, Schnick Schnack Systems), and Ralph Larmann (Performance Photographer + Director).

The next LDI will take place from December 4th to 10th, 2024 (Expo: December 8th to 10th, 2024), again in the West Hall of the Las Vegas Convention Center.

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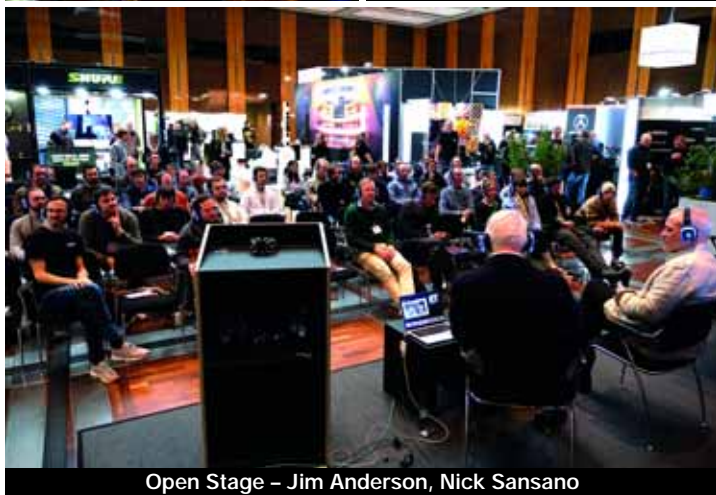
Immersive Audio – Sitara Schmitz



Next Generation Audio – Frank Melchior



Bühnenplanung Walter Kottke



Open Stage – Jim Anderson, Nick Sansano



Uwe Seyferts Amazon Factory



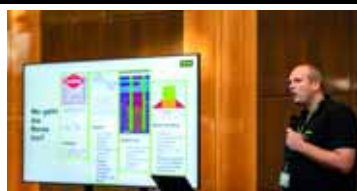
Connecting Audio Night



Connecting Audio Night



Nachhaltigkeit – Ulrich Lorscheider (rechts)



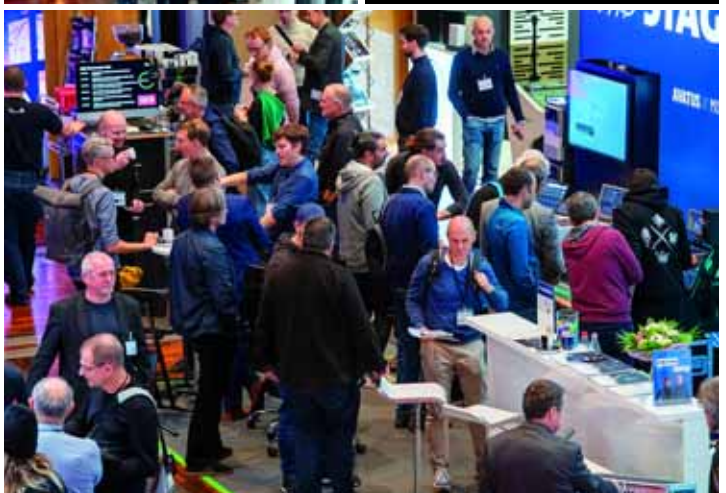
Funkfrequenzen – Elias Ruh



Yamaha



Immersive Audio – Kseniya Kawko



Younger, fresher, more international

With over 100 exhibitors, already on the first day more than 1000 participants, and even more in the following days: The significant increase compared to the Tonmeister conferences before Corona - TMT32 was a complete success.



The VDT leadership (from left):
Daniela Rieger,
Ulrike Anderson,
Stefani Renner

The exhibiting companies were pleased that more than forty percent of the attendees were not part of the congress but exclusively interested in their products and services. Full booths and equally full lecture halls proved that the interest in a pure pro-audio event is greater than ever before.

For over seventy years, the Tonmeister conference has influenced the pulse of the international pro-audio industry in a biennial rhythm. In the Düsseldorf CCD from November 8th to 11th, 2023, at the 32nd edition, many changes were visible this time: The new exhibition concept allowed companies to present themselves with larger booths. Many elements of the entire event specifically targeted the industry's next generation, which was evident everywhere. In addition to the young audience, many industry leaders were naturally present. Delegations of renowned sound engineers - also from abroad - traveled to Düsseldorf.

„We received extraordinarily positive feedback“, notes Harald Prieß, who had overall responsibility for TMT32. „The good mood throughout the event reinforces our commitment to continue on our chosen path in the future. The intensive work and efforts beforehand have more than paid off!“

Among the growing number of exhibitors, some companies participated in a Tonmeister conference for the first time, including the stage planning company Walter Kottke Ingenieure GmbH with its own booth. „Our planners provided insight into our current planning projects. Especially specialists in the field of sound technology showed great interest in our innovative projects for immersive 3D sound“, said Benjamin Neuen, one of the three managing directors of BWKI, who was personally present to introduce themselves to the professional audience. In conversations, Neuen emphasized the importance of

teamwork and close collaboration with partners and customers.

The audio experts at BWKI have extensive experience in both event venues and executing companies. „This expertise allows us to share comprehensive knowledge directly with our customers. Our booth provided an excellent platform for in-depth discussions about current trends and project-specific requirements. The Tonmeister conference in Düsseldorf proved to be an extremely significant event for us. As the only planner with our own booth, we seized the opportunity to firsthand learn about the latest innovations in audio technology and the current needs of users. Our team at BWKI looks forward to incorporating these insights into our current and future projects, thus staying at the forefront of the industry“, said Neuen.

Exhibitors were pleased that their product presentations could take place in close proximity to their booths this time: The Open Stage, an open stage equipped with high-quality audio transmission to wireless headphones, was located in the middle of Exhibition Hall X. Many tutorials, discussion rounds, and kick-off meetings for individual congress topics took place there. Everyone could listen - as long as the headphones lasted. The offer was well-received, as evident from the often fully occupied auditorium.

In six lecture rooms, two of them equipped as high-quality listening rooms for immersive audio, the professional world learned about innovations in all facets of the industry through lectures, workshops, tutorials, and much more. Because in addition to the exhibition, the congress topics were the focus of the Tonmeister conference. „Lifelong learning, further education, and expanding horizons play a central role in today's professional life“, emphasizes Harald Prieß. The 33rd Tonmeister conference will take place in 2025.

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Innovation Hub

Nüssli and Voss+Fischer jointly implemented the Innovation Hub of Holcim. The showroom in Lyon enables unique experiences in sustainable construction and conveys the central messages of the building materials producer.

Together with Voss+Fischer, PSG, and TLD, Nüssli implemented the Innovation Hub of the building materials producer Holcim. The new showroom at the headquarters in Lyon supports Holcim in communicating its vision of progress and sustainability. As a central point for professionals, customers, and the public, the Innovation Hub offers a unique experience to learn about Holcim's special building technologies and circular processes.

On behalf of Voss+Fischer, Nüssli implemented the entire brand space based on the concept of the design agency: this included execution planning as well as interior and exhibition construction. Challenges such as logistics, where large and heavy exhibits were brought in through the facade, or the integration of Holcim's new corporate identity, including the placement of wayfinding elements throughout the building, were overcome. Solutions included the extensive procurement of local services and close coordination with Holcim's material development laboratories.

As part of the project, Nüssli realized a product presentation outdoors and designed and built various exhibition areas indoors to showcase innovative materials, concepts, and projects. With extensive expertise in construction, the company was able to integrate the desired high-quality materials and state-of-the-art technologies into the construction of the Innovation Hub. The space is designed to showcase Holcim's ideas and the

vision of the path to a more sustainable future. Special attention was given to execution planning to ensure that Holcim's vision is realized in every aspect. From material selection to the design of the exhibition areas to the integration of multimedia elements, every detail was carefully planned and implemented. This created a stimulating atmosphere inviting immersion into an inspiring environment.

A particular highlight in the interior is the interactive exhibit „Hydro-media“, where high-tech materials and their water permeability were made tangible. Through extensive expertise in construction, Nüssli was able to integrate the desired materials and technologies into the construction of the Innovation Hub.

However, the project is not just a place for knowledge exchange and inspiration but also a space for interactive experiences. For example, there is the opportunity to experience innovative technologies firsthand, explore prototypes, or interact with various elements - thus discovering and understanding the potential of sustainable building technologies.

The construction and execution of the Innovation Hub for Holcim mark another milestone in Nüssli's longstanding collaboration with leading companies in the construction and architecture sector. The expertise and experience, in particular, have contributed to the successful implementation of this project.





Field Test in the Fruchthalle

HK Audio completes the Linear 5 MK II series with the Long-Throw-Mid/High-Unit 308 LTA and the compact High-Performance Subwoofer 118 Sub HPA. The first field test took place in the Fruchthalle in Kaiserslautern.

The series serves as a reliable everyday tool for professional users and rental companies. With its extensive product range, modern remotely controllable DSPs, and subwoofers with Cardioid Presets, it covers a wide range of applications. A field test in the Fruchthalle in Kaiserslautern was conducted even before the official market launch. For the sound reinforcement of the Simon & Garfunkel Tribute Band „Central Park“, Jörg Kirsch chose a setup consisting of one 308 LTA and two 118 Sub HPA units per side in a classic stacked stereo configuration.

Linear 5 MK II 308 LTA is particularly suitable for balanced sound reinforcement in long and wide spaces, as well as open-air environments, bridging the gap between the classic point source PA and a line array in the form of a compact, horn-loaded direct radiator. The powerful high-frequency driver with Multicell Transformer (MCT) enables long throw distances. Up to 40 meters and up to 3000 people can be dynamically reinforced without the need for delay lines. The lows and mids are vividly reproduced by three vertically arranged, horn-loaded 8-inch woofers.

Linear 5 MK II 308 LTA systems can be used as ground stacks or flown, as clusters, headstacks, or headstack clusters. Precisely tuned presets are selectable directly on the speaker. As the most powerful subwoofer,

the Sub HPA with its rigid, highly resilient 18-inch woofer and a powerful amplifier provides significantly more energy in the low-end range than any other subwoofer in the series. This allows for precise and powerful bass reproduction with extremely compact dimensions. Exact sound adjustments are possible with the network-controllable, modern high-performance DSP.

The architecture of the Fruchthalle is impressive, but acoustically challenging terrain. However, Jörg Kirsch is already impressed during the soundcheck: „The sound was very clear and transparent right after turning it on, and the soundcheck through the system went smoothly. All desired settings were well-received by the system and transferred acoustically. The front sound was quickly set up. Bass and top unit played harmoniously together, delivering a tonally good, homogeneous performance, even with demanding tracks.“

The system's performance also convinced during the concert: „Near-fills and delays were not really necessary and were only sparingly used. The level difference between front and back was approximately 4 dB. No one came to my mixing console to offer advice - on the contrary, many people thanked me for being able to experience the hits of Simon & Garfunkel in excellent sound quality.“







Impressive return to sports

More than seventy Claypaky lights were used to illuminate the first Eurovolley game in the Arena of Verona. The project was conceived by lighting designer Andrea Coppini (Mequadro Service) with the support of Claypaky product specialist Alessandro Melegaro.

The event marked the return of top sports events to the temple of Italian opera, which was transformed into an open-air sports stadium in less than 24 hours. Andrea Coppini explains how the idea for this setup came about: „We were asked to create something extraordinary for this event. We not only illuminated the playing field but also created light

effects for the stands and the audience, generating widely visible beams to make the arena even more impressive. To create these effects, we chose 24 Skylos and 48 Arolla Aqua. We had seen the spotlights at the Claypaky headquarters and were impressed by their innovative features.“

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„For Claypaky as well, it is an honor to be part of this event“, emphasizes product specialist Alessandro Melegaro. „It was a challenge to install our products in this prestigious venue.“

The Claypaky Skylos is part of the IP66 Shield family. It is extremely versatile and weather-resistant, featuring a solid, concentrated light beam and continuously growing light output - a feature highly appreciated by lighting designers in the touring industry. It is equipped with a customized 300-watt white-light laser source that produces an extremely parallel, uniform light beam. Considering its light output and the size of its front lens, the device is lightweight and compact. This means that the light can be easily moved in any environment and mounted on trusses for touring purposes. The light complies with IP66 protection and is suitable for „sea use“, meaning it can be used in any weather and in environments with high salt content and a high risk of corrosion. An

advanced internal heating system, specifically developed for this light, allows operation even at very low temperatures (down to -40 degrees Celsius).

The Arolla Aqua also belongs to the IP66 Shield family and is Claypaky's weather-resistant flagship luminaire. It is equipped with a 900 W (7000 K) white LED light source, delivering 40,000 lumens. This means it can compete in terms of performance with high-power lights and in terms of size and weight with medium-power lights. The uniform light beam, high light quality, light density, and the complete absence of scattered light are visibly apparent, making the Arolla Aqua a benchmark for professional users seeking a compact, reliable IP66 high-performance spotlight for various applications.

The lighting was designed and installed by Mequadro Service for the event, and the lights were supplied by the AED Group.



Hamburg's **Hansa-Theatersaal** hall is one of the most historically significant and popular theaters in the Hanseatic city. Eight years ago, the venue acquired its first LED spotlights. Now, with the support of ETC partner **Trendco** and additional investment, the transition is complete. ETC spotlights such as Irideon WLZ, Color Source Fresnel V, Color Source CE PAR Deep Blue, Desire, and some High End Systems Lonestar now provide energy-efficient lighting. In addition to high light quality and good service, Melanie Voll, the technical



director at Hansa Theater, cites other reasons for choosing ETC technology: „We have a very limited space available for lighting systems“, she says, „in addition, we must comply with the monument protection regulations, which greatly limit hanging possibilities. Therefore, the design and size of the light fixtures played a crucial role.“

In late November, Hamburg's largest and most well-known **swimming pool** reopened after extensive modernization and expansion. The Reinbek system house **Mediasystem** was entrusted with installing a voice alarm system and an associated sound system. The work was carried out in accordance with monument protection regulations. The setup includes a TOA voice alarm system with EN



54-24 certified Fohhn LEN-220 sound columns. These sound columns feature a special radiation characteristic for acoustically demanding environments such as swimming pools, ensuring very high speech intelligibility, crucial for general announcements and evacuation. The sound system was planned and implemented in accordance with the DIN VDE 0833-4 standard.

The **Landesbühnen Sachsen** is Germany's second-largest touring theater with over 600 performances per year at its own venues. The main house is located in the idyllic Radebeul, between vineyards and the Elbe River. For the conversion to sustainable, energy-efficient LED spotlights suitable for the operation of a regional theater, the lighting chose Hyperion spotlights from **Spotlight**. They invested in



spotlights with a flexible 6-color mixing capability, producing excellent white light as well as saturated and pastel colors. Matthias Spothelfer, head of lighting, comments on the use of Spotlight Hyperion spotlights: „We are very satisfied with the devices. Everything works smoothly. The light quality and color mixing are convincing. The noise level is within acceptable limits.“ The Hyperion 6C models in 300 W and 200 W operate flicker-free and are suitable for use with cameras.

The **Gärtnerplatztheater** in Munich was upgraded to digital microphone technology from **Sennheiser** last year. Dirk Buttgerit, head of the sound department since 2003, has a long history of using Sennheiser wireless systems. „In the summer of 2021, the purchase of a new digital mixing console provided the opportunity to upgrade Gärtnerplatztheater to contemporary digital wireless systems. Nowadays, there is so much wireless activity even within a theater that the Sennheiser digital microphone



ne system, which doesn't produce intermodulation products, is a great help in efficiently using the spectrum.“ They acquired 40 units from the Sennheiser Digital 6000 series: 20 double receivers EM 6000 are mounted in a 19" rack located in a cooled technical room. The audio connection to the mixing console system is digital via a Dante network. The Sennheiser contact person was Account Manager Pro AV Roland Bachmann.

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Remarkable One-Man Show

Palazzo in Mannheim celebrates its 25th anniversary. The dinner show with variety revue in the flying buildings has not lost any of its radiance even after all these years - also a credit to the skilled technical team, including lighting designer icon Günter Jäckle and the sound team of Christian Gampfer and Andreas Zabel.

Palazzo Mannheim has been around since the mid-'90s. The company's goal was, like many others, to reconnect with the pre-COVID era after the pandemic - using the existing equipment. The challenge was to achieve the optimum with the available resources, given that the last technical update was five years ago. The technical service provider for Palazzo is the Mannheim-based company Around Event Solutions, led by the brothers Jérôme and Lionel Maugé.

The control of the technology (via MA) is managed by just one person. „Everything, including sound“, says Günter Jäckle. „It's relatively complex. The fact is that grandMA forms the basis through which Q-Lab and the audio area are also controlled.“ In the lighting area, primarily Robe fixtures are used: 27 DL 4 S Profile, 12 Mega Pointe, 8 Pointe, and 12 Magic Dots. The setup is complemented by some Ayrton Magic Dots, around 120 RGBW LEDs, three roll-up screens, and 12 video projectors





from Panasonic. „It may not be the newest equipment, but that's also sustainable working: we work with what we have and use the existing material more effectively.“

Jäckle continues: „For me, a variety show is always a special challenge. You work with people who risk their health and lives daily - arguably the most demanding thing you can do. Add choreographed dance performances - and all of this 'in the round'. The stage at Palazzo is centrally located in the middle, like in a circus, requiring 'working in space'. Plus, there's the multi-course menu that needs to be illuminated with a warm atmosphere, meaning the meat shouldn't suddenly look different.“

Coda is used in the field of sound technology. Inside, the Tiray and Ti-sub systems hang as four line arrays. G7-12 and D5 are used outdoors, with 12 units each in a circle. Additionally, six G7-12 cover the outdoor areas. In the bass range, there are 12 G18-Subs, embedded in the ground in a circle. Christian Gampfer, responsible for sound programming, adds: „This is truly unique. Shafts were dug and concreted. The basses were then embedded in the ground and radiate upwards in a circle - exactly at



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the right distance and perfectly calibrated by our system engineer Sven Waldheim. The special thing is, of course, that everything happens in the middle of the audience area. So, we provide complete 360-degree sound reinforcement, and we use diagonal line arrays over the stage, which also rises, allowing you to get even closer to the line array."

Gampfer continues: „Every headset and every microphone is completely within the beam of the speaker - a situation that one normally tries to avoid. Therefore, the calibration must be perfect due to the feedback risk. The microphones used are DPA 4088 and Shure Beta 87a."

Matching 4-channel digital amplifiers of the Linux system are used for reinforcement. Also included in the set are two Lake LM 44 as system controllers between the sound desk and amplifiers.

The team uses a Midas mixing console that is fully programmed. The entire control is done through a Q-Lab system that generates timecode for playing music and controls the light desk with timecode. The master at Palazzo is the light desk. „You press 'go' on the light desk, and it controls Q-Lab, which in turn controls the Midas console. So, the

whole thing is a completely programmed one-man show. The big workload is programming in advance. The playback effort is manageable - you just have to work very precisely and be aware of the responsibility you take on." Sound designer Andreas Zabel agrees: „All files and data are individually cued into the system - finalized, so to speak. This is the most elaborate process, which also takes the longest. I edit the songs in the individual versions - sometimes a song is too long, sometimes we need a second chorus for the choreography - all of this happens during rehearsals."

Since the people of Mannheim consider „their Palazzo" as a reference object, the shows are always very elaborate. Producer Rolf Balschbach knows his audience and already has a high standard just for that reason. Stefan Huber is the director. The choreography and costumes are by Rhiannah Kitching, Ruben Rodriguez is the musical director. The team also includes Harald Wohlfahrt (dinner creation), Stephan Siebert (light programming), and producers Rolf and Tom Balschbach and Gregor Spachmann.

Photos, including cover: Ralph Larmann



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The worldwide largest lake stage

At the festivals in the Austrian town of Bregenz, KV2 systems took center stage in the highly complex main sound system of the water amphitheater this year, complemented by speakers from Kling & Freitag, Adamson, and JBL.

The Bregenz Festival has been an icon in the European cultural landscape for over 75 years. Numerous music and theater events take place in the Austrian city of Bregenz in July and August. The jewel of the festival is undoubtedly the lake stage in the spectacular setting of Lake Constance.

As the largest floating stage in the world, the lake stage, with its amphitheater featuring 6658 seats outdoors, is the main venue for the musical and opera productions of the festival, whose stage designs are often as impressive as the lake backdrop. This year, Puccini's „Madame Butterfly“ was once again performed on a stage set measuring 23 m x 33 m and weighing 300 tons, inspired by a huge sheet of delicately crinkled Japanese paper. The technical challenges of such a production are enormous, and the audio domain is no exception. This year, KV2 systems formed

the core of the highly complex main system that supplies sound to the lake stage and its audience space.

Clemens Wannemacher, the head of festival sound technology, reports: „We have been using a point-source-based system for many years, as we have found it to be the most efficient way to deal with the various constraints of an outdoor production with a live orchestra and a complex set. I had been eyeing KV2 since 2019 when I was working on another lake stage in Mörbisch am See and looking for an upgrade for the front fills and the main PA. Martin Lukesch, the sound chief of the Volksoper in Vienna, suggested I listen to KV2, so we organized a shootout between several brands. On this occasion, I heard the ESR212 and the ESR215 from KV2 for the first time. As luck would have it, Alwin Bösch, who has been working with Bregenz for over 28 years and is now my deputy



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head of the sound department, was also part of this shootout.“

„When I started in Bregenz in 2020 and was thinking about upgrading our speaker system, Alwin and I immediately chose the ESR212. We liked the sound and especially the fact that you can rotate the horn. This is very practical as we need to hide the speakers in the set, and by rotating the horn, we can use it horizontally, making it very versatile.“

The speaker setup is highly complex: Over 40 speakers from four different brands, including VHD1.21 and VHD2.16subs from KV2 and three horizontally oriented ESR212s, are hidden in the stage alone. They join a mix of other speakers from Kling & Freitag, Adamson, and JBL. „The stage has ‘holes’ with small platforms behind them, where the speakers are housed“, describes Wannemacher, „the holes are covered with a

metal grille, which is (partially) coated with plaster and then painted. There are no dedicated monitor speakers for the singers. They are essentially in front of the PA, so they hear pretty much what the audience hears.“

The rest of the sound system is equally complex, consisting of speakers mounted on a series of poles around the listening area. Four large poles next to the set (two per side) house four speaker levels, including two KV2 ESR212 in the center, complemented above and below by Kling & Freitag Spectra 212. Smaller rods surround the rest of the listening area, equipped with three levels of K&F Spectra 212 and CA1001CX (along each side) and two levels of Adamson P12 (at the back). Under the seats in the middle of the





audience area, there are also several K&F Linus speakers and some JBL subs.

„There are several reasons why we chose this speaker mosaic“, explains Wannemacher, „Firstly, we try to use speakers that are suitable for the various tasks we need. For example, the KV2 ESR212 on the poles and in the stage design are mainly used to amplify the orchestra. Here, we need a powerful system with wide coverage so that we can reach a large audience area from the L/C/R positions. However, for the vocals, we prefer speakers with a much narrower coverage to address specific areas of the audience where we can control the delay.“

To add more flavor to the mix, the orchestra has not been on an open-air stage since 2006 but is housed in the nearby Festspielhaus. While

this makes things more complicated, it gives Wannemacher and his team much more room to create an impressive experience for the audience.

„We have implemented a 3D sound system with different speakers at different heights, including speakers under the seats for the middle parquet. I wanted to reflect this to capture the spatial sound, so we set up microphones in a three-tier arrangement to feed the three levels of speakers. In combination with our electronic 3D room acoustics system, we achieve a very realistic and pleasant spatial sound that benefits the entire audience. Thanks to a sophisticated arrangement of microphones and speakers, we have managed to provide an impressive experience to the audience even in an outdoor environment.“

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The certain something

GLP's new X5 IP Bars made their debut at the recent show of Afrobeats legend Wizkid at the Tottenham Hotspur Stadium in London. LD Shepherd Lowrey was impressed: „Like stepping on the accelerator in a Porsche 911.“

When Entec Sound & Light was asked to take over the technical service for Afrobeats legend Wizkid at the nearly 63,000-capacity Tottenham Hotspur Stadium, they chose to be one of the first users to deploy the new weather-resistant Impression X5 IP Bar from GLP.

The Nigerian „Made In Lagos“ star was the first African artist

to headline a concert at London's largest club stadium. His lighting designer, Shepherd Lowrey, was amazed when he found the new Impression X5 IP Bar instead of the expected X4 Bar 20: „What a pleasant surprise when I suddenly stood in front of a rig full of X5 - like stepping on the gas pedal of a Porsche 911! The X5 really gave the show that certain something.“ The IP65-certified Impression X5 IP Bar features 18 powerful 40 W RGBL

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LEDs, a large zoom range, and the new iQ Gamut color calibration algorithm, which produces perfect white spectra with excellent color reproduction. Lowrey's rider also included 42 GLP JDC1 Hybrid Strobes and 80 JDC Line 1000, which, like the X4 Bar 20, came directly from Entec's inventory. All X5 and X4 Bar 20 lined the entire stage edge. While the JDC1 were mounted at the front edge, the JDC Lines were used in the set and on the balcony for uplighting the dancers.

The most impressive aspect of having so many GLP devices in the rig, as highlighted by Entec project manager Patch Cleaver, was the color consistency: „All the fixtures looked the same, and it was good to use many solutions from a single brand that achieved the look Shepherd wanted.“ Regarding the performance of

the X5 IP Bars, he adds: „It's very reassuring to have a fixture that doesn't need protection - especially given the weather we had. All IP-certified devices were placed in unprotected areas. This created some really vibrant color blocks that looked truly fantastic adjacent to the stage.“

Shepherd Lowrey expresses himself just as clearly: „My key realization about the X5 IP Bar is that it performs a literal retina attack, but it also offers tilt and zoom. It's therefore quick and easy to create a great look with the X5. In outdoor stadiums and festivals, you never know what to expect: a gust of wind, and the whole look is gone. The new X5 stands up to whatever happens. In a design era of minimalism, it's extremely easy with the X5 to create clean and tidy, reduced looks with still great impact.“

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Marc's Visions

Actually, Marc Martel is relatively unknown. As soon as it is mentioned that he lent his voice to Freddie Mercury in the biopic „Bohemian Rhapsody“, one takes notice. Now, he was on tour with „One Vision Of Queen“. It was magnificent.

While Martel and his band have always aimed to perform a Queen Tribute Show that faithfully reproduces the rock band's music but never seeks to imitate the original members, when you close your eyes, you hear Marc Martel as the current (and overall) best reincarnation of Freddie Mercury.

For the tour through Germany, Austria, and Switzerland, organizer Semmel Concerts desired a light design that would represent the „old times“. Therefore, they worked with a lot of warm light, and, for example, the band's characteristic show staircase was recreated. The tour design of Queen's „The Magic Tour“ from 1986 was taken up, with four light

PODs - four square frames equipped with twelve ETC S4 PAR each, four Astera AX9, and two CLF Stinger (outer) and one CLF Stinger (inner). However, just like the band itself, they didn't want to copy the design 1:1 but only draw inspiration from it creatively.

To do justice to the rock band, warm light was used on various levels. From above through the PODs, from the floor with the show staircase, and the four 48-channel matrix blinders, and for the audience, classically with 8-lites. In total, 14 x Robe Esprite (back-, mid-, front truss) as effect and front light, 8 x GLP Impression X5 (front truss) as front light, 12 x Robe Robin Pointe (ladders, mid truss) as effect light, 22 x CLF Stinger

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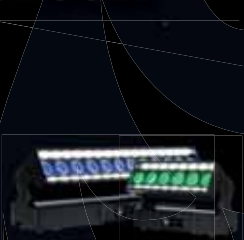
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(PODs, back-, mid truss, floor) as effect light, 16 x Astera AX9 (PODs) as effect and base light, 48 x ETC s4 PAR (PODs) as effect light, four 48-channel matrix blinders (floor), and eight Thomas 8-Lite blinders (front truss) were used.

Lighting designer Lars Falkner explains the choice of different lights: „The Robe Esprite is a good all-round spotlight due to its large zoom range from 5.5 to 50 degrees. It also offers a lot of output at 85,000 lx with low power of 650 W and is perfect as front light with its shutter system. I used the GLP Impression X5 as colored front light because it has a high light output and creamy colors. The CLF Stinger is an affordable ‘alternative’ to the Ayrtan Magic Panel. It also has high output and offers various displayable shapes, numbers, and letters, as well as a mirrored surface on the back for many effect possibilities.“ Falkner adds, „A special challenge was to create a light design that works in both small and large venues. In the end, we only had to compromise that the four C1 movable light PODs were hanging in all venues but couldn’t always be moved due to low ceiling height - but we could live with that.“

Pictured: **Lars Falkner** (left) at the light console and a Sold Out Award at the Bigbox Allgäu in Kempten (from left to right): **Brandon Ethridge** (keys), **Fabian Dieterle**, **Crystal K. Martel**, **Marc Martel** (vocals), **Lisa Kirner** (Bigbox), **Josh Petersen** (Manager Marc Martel), **Oskar Häggdahl** (drums), **Mike Cohen** (bass), and **Tristan Avakian** (guitar).

Satis&fy provided services for light, rigging, video, and set; RCL was the service provider for C1 and rigging, and Soundhouse Veranstaltungstechnik was the service provider for PA, monitoring, and backline. The team included Lui Helmig (project manager), Jan Dupke (tour head rigger), Paul Lange (C1 rigger), Andreas Drees (Soundhouse), and Justin Bartlett (FOH engineer Yamaha Rivage 7). One Vision of Queen consists of Marc Martel (vocals), Tristan Avakian (guitar), James Michael Cohen (bass), Brandon Ethridge (keyboards/musical director), and Oskar Häggdahl (drums).



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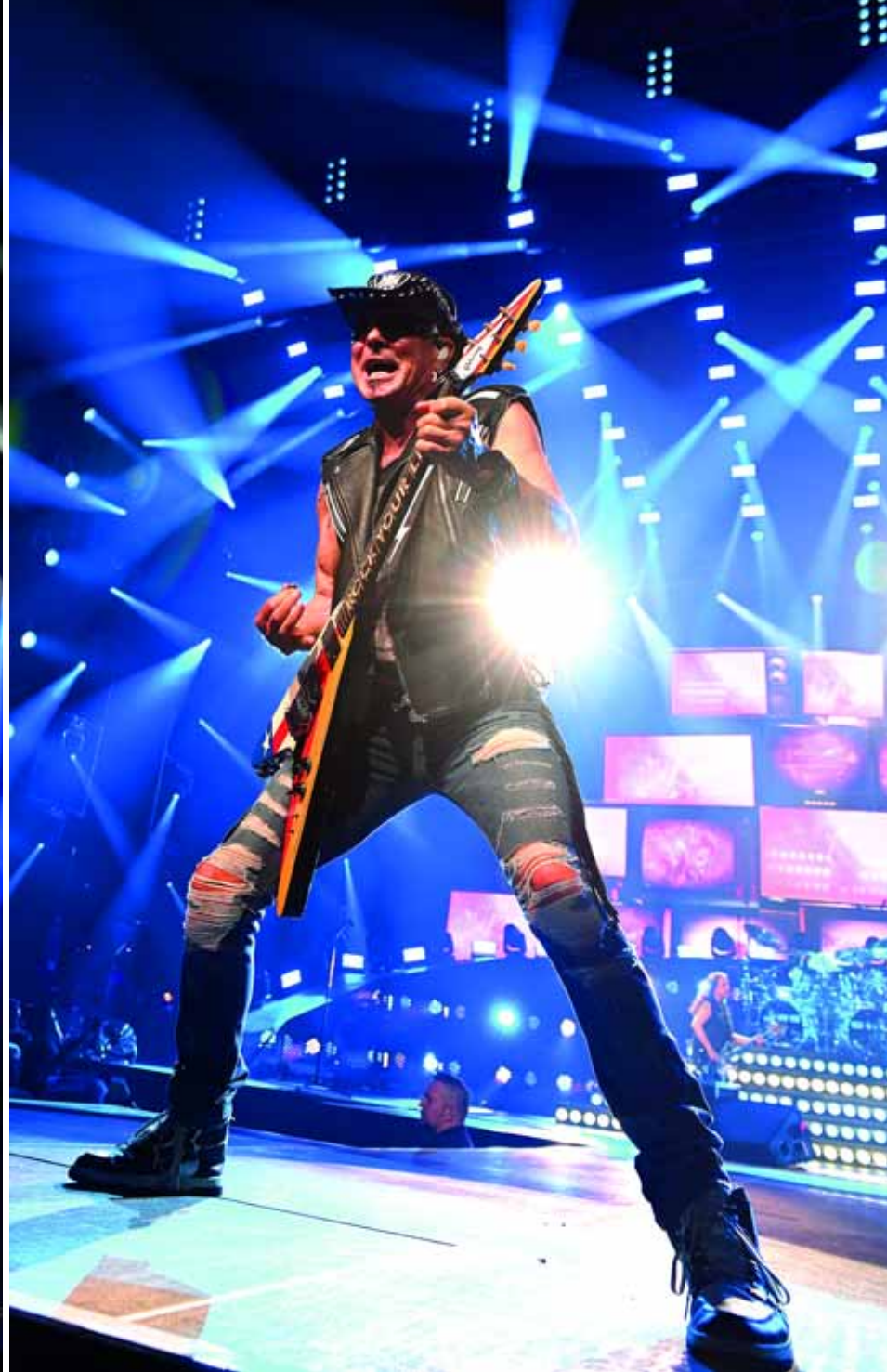
Robe City Nights

Since the announcement of their farewell a few years ago, the Scorpions are more successful than ever today. With the announcement of their headlining position at the Wacken Festival 2024, it sold out in record time. More concerts are on the way. Lighting designer Manfred Nikitser provides insights into his setup.

Right on the release of the Scorpions' 19th studio album in early 2022, the „Rock Believer“ world tour of the same name started in the same year. Mid-year, concerts in the arenas of Germany and Switzerland were on the tour schedule - all sold out. The highlight was the home game at the ZAG Arena in Hannover.

„For the show design and light concept of the new tour, this time we pursued a classic, analog Rock'n'Roll look“, explains lighting designer Manfred Nikitser, who has been accompanying the band for years. „The central visual element was the pyramid-shaped DrumRiser, surrounded by a semicircular stage set. Both components include various lights and blinders, contributing to the overall light design.“

The stage set, made of metal grids, was produced in duplicate, allowing the band to play concerts in North America while simultaneously preparing for the next shows in Europe - and vice versa. The three-month tour across Europe differs from other tours in that it only brings the floor setup. All the flown light, as well as LED and audio, are provided locally by a service provider in each country. „The local organizer receives a rider and must fulfill it with local suppliers. In Germany and Switzerland, the material came almost exclusively from Robe, as the brand is very well represented here“, explains Nikitser. „The used spotlights were the desired lamps (first choice) according to the rider. Therefore, no compromises had to be made in the rider, and the production design met the optimum for these shows.“



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All those involved in the production can rely on a perfectly prepared setup from the Scorpions team. „We have a very well-prepared setup that precisely dictates to local partners how everything should be so that everything works technically and time-



ly in the daily tour routine. The only special point for the service provider is the integration of the Remote Follow System, which we bring as a production, allowing the use of 84 spotlights as follow spots in the show. We also bring the entire network and console peripherals and configure them so that local service providers can focus on the lights and other things.“

In total, Robe provided: 64 Forte as main show lights in finger-arranged trusses in the roof, 48 Mega Pointe as side lights in ladders hanging left and right next to the stage, 18 Mega Pointe in a semicircular arrangement fixed on the floor set, 76 LED Beam 350 in the set carts of the floor set, and 24 BMFL Wash Beam as remote spots in the roof in the back truss and front truss.

„Since I have had very good experiences with the reliability and output of the Esprite on various other shows in the past, it was natural to work with the Forte on this tour. Due to the high trim and the large LED wall in the background, this design requires a spotlight with high output, so that the beam structure in color is still recognizable. I am also a fan of the lamp because of its really good speed in movement and also pay close attention to the selection of fixed color wheels and how narrow the beam really is at the end - if it's still sharp“, explains the lighting designer and continues: „Many spotlight manufacturers specify large zoom ranges, but getting the beam or gobo sharp in the tightest zoom is often not possible. The use of fixed color wheels is unfortunately often forgotten nowadays, but that is not the case with the Forte.“

Manfred Nikitser is also enthusiastic about the other Robe lights: „The Mega Pointe is, for me, one of the few real hybrid lights on the market: good colors, good zoom, reasonable prisms and gobos, paired with fast technology - simply unbe-



actable. In addition, size, weight, and power consumption are essential. A hybrid must be more than just a good beam, but that is not often found. I chose the LEDBeam 350, which is permanently installed in the set carts behind a metal structure because they proved to be the most suitable in a shootout early in 2022: in terms of look, physical size, and power consumption.“

Entertainment Technology Concepts (ETC) was the contracted technical service provider for the shows in Germany and Switzerland. Other individuals involved were Roland Beckerle (Production Manager), Rainer Becker (Lighting Operator), Otto Schildknecht (Live Camera Director + Network Engineer), Markus Buck (Lighting Technician + Cameraman), Jindrich Jankulár (LED Technician + Cameraman), Jan-Christoph Hermann (Technical Management), and Frank Ebeling (ETC Crew).

Tour dates 2024: 16.03.2024 Autódromo Hermanos Rodríguez, México (Mexico); 11.04.-03.05. Bakkt Theater at Planet Hollywood, Las Vegas, NV, (USA); 17.05. Etihad Arena Abu Dhabi (United Arab Emirates); 23.05. Küçükçiftlik Park, Istanbul (Turkey); 08.06. Wembley Arena, London (UK); 11.06. Ziggo Dome, Amsterdam (Netherlands); 15.06. Rock in Rio Lisboa, Passeio do Tejo (Portugal); 21.06. Zénith, Nancy (France); 23.06. Graspop Festival, Dessel (Belgium); 27.06. Topfest, Letisko Zilina (Slovakia); 02.07. Luxexpo Open Air, Luxembourg (Luxembourg); 04.07. Stars of Sounds, Murten (Switzerland); 06.07. Fritz-Schanno-Park, Breisach (Germany); 23.07. Festival de Carcassonne, Carcassonne (France); 26.07. PGE Narodowy, Warsaw (Poland); 29.07. Enteria arena, Pardubice (Czech Republic); 01.08. Wacken Open Air, Wacken (Germany); 11.09. Arena Nürnberger Versicherung, Nürnberg (Germany); 13.09. Barclays Arena, Hamburg (Germany); 15.09. Quarterback Immobilien Arena, Leipzig (Germany); 18.09. Lanxess Arena, Cologne (Germany); 20.09. Festhalle, Frankfurt (Germany)
Scorpions Set 2023: Gas In The Tank/Make It Real/The Zoo/Coast To Coast/Seventh Sun/Peacemaker/Bad Boys Running Wild/Delicate Dance/Send Me An Angel/Wind Of Change (Ukraine)/Tease Me Please Me/Rock Believer/Blackout/Big City Nights/Still Loving You/Rock You Like A Hurricane





Love Songs live

Around 20,000 music enthusiasts celebrated the live party of the year at the NDR 2 Plaza Festival. Headlining the open-air event in Hannover was Peter Fox, who performed as the culmination of his „Love Songs“ tour, equipped with Sennheiser microphones.

The singer's ability to effortlessly cut through the powerful high-energy sound of his band and the clear understanding of the song lyrics were attributed not only to the skill of the experienced sound crew but also to the digital wireless systems of the Sennheiser Digital 6000 Series. For the final concert of the „Love Songs“ tour in Hannover, Pierre Baigorry, aka Peter Fox, used a SKM 6000 handheld transmitter with MD 9235 capsule (cardioid), just like in all the other gigs. The same setup applied to co-frontman Benji Asare, whose vocals perfectly matched Fox's tonality and flow.

Five handheld transmitters and a spare were ready at the monitor station to equip not only the two main singers but also any guest performers. Five Sennheiser dual receivers EM 6000 communicated via Cat network cables with the Sennheiser WSM software. To ensure a reliable reception, the crew strategically placed two passive Sennheiser A 2003-UHF directional antennas at the side of the stage.

„Before larger festivals, it's common to receive a table of calculated radio frequencies based on the local conditions“, said moni-





tor mixer René Köpke. „It's always particularly challenging in Munich when we're guests at the Olympic Stadium: there's a lot of radio traffic, and a transmission mast is located very close to the venue. However, throughout the entire tour, wireless transmission with the Digital 6000 Series worked flawlessly.“ Jonas Geschwandtner (formerly Rihn) accompanied Peter Fox's tour as the frequency coordinator.

„We had a completely rain-soaked show at one point, and the capsules of the hand-held transmitters got wet“, Köpke added. „But I always carry enough backups, and

after the show, I could dry the affected microphone heads by getting salt from catering and putting it in sachets in the microphone drawer. When I tried the capsules a few days later, they worked perfectly again!“

Onstage, sidefills and wedges primarily catered to numerous dancers, while musicians received their monitoring through wired (drummer, keyboardist, DJ) and wireless in-ear systems. The Sennheiser belt-packs of the 2000 Series received their signals from two circularly polarized helical antennas A 5000-CP. The monitor position and areas further back on the stage,



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Für besondere Aufgaben zum Beispiel die Beleuchtung von Acrylstäben oder das Kreieren harter Schatten und noch einige andere, benötigt man ganz besonders helle LEDs.

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outside the direct coverage range of the helical antennas, were supplied by an omnidirectional antenna A 1031-UHF. René Köpke had enough pocket receivers ready to spontaneously equip guests appearing at the shows and quickly provide replacement devices for the musicians if needed.

To facilitate communication among the musicians on stage, five Sennheiser e 935 (dynamic vocal microphone with cardioid pattern) with Optogate PB-05E attachment modules (which switch off the microphones using infrared sensors when not in

use) were in use. „These are all talkback microphones“, explained René Köpke. „Our musical director Moses Yoofee, from his position at the keyboards, can speak to all the musicians and count in specific parts or give instructions. Communication naturally works in the opposite direction as well. Only the singers are excluded from the talkback at their request.“ The fact that the show didn't run synchronously to a timecode and DJ Luke manually triggered loops rarely lasting more than two bars contributed significantly to the groove and feeling of the musical performance.

At the closing concert, not only the music impressed but also





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the lively stage action with an estimated fifty dancers who, with their minimally choreographed and therefore pleasantly unpretentious club vibes, significantly contributed to the excellent atmosphere. Celebration was in full swing everywhere on the Plaza and on the stage. It's noteworthy that Peter Fox, with his cosmopolitan musical mix, appeals to completely different age groups and backgrounds, allo-

wing everyone to dream together of a better world with more tolerance and less exclusion.

„Fifteen years after the release of his groundbreaking album ‘Stadtaffe’, Peter Fox presented noteworthy new ‘Love Songs’ in 2023 and successfully completed the corresponding tour“, commented Thomas Holz, Sennheiser Relations Manager.



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Videos for Papa Roach

Papa Roach embarked on their current US tour as the opening act for Shinedown, beginning their set in darkness - accompanied in the background by images on a massive video wall that stretched almost the entire width of the stage.

These images extended onto the side catwalks, making the band members appear as if they were part of the video. This was precisely the kind of suggestive narrative that lighting designer Mathias Kuhn and the band from Northern California envisioned when planning the production for the „Revolution Live Tour“ as Shinedown's opening act.

„Video elements dominate the show by far“, says Kuhn. „The band simply wanted to move away from the usual few ‘off-the-shelf’ lights and create a visual component that directly engages the audience in their set. In previous tours, I used a video wall shaped like a bookend to give the impression that the band was surrounded by video content; they played ‘within’ the wall, so to speak. This time, I visually linked the first three songs - analogous to the music.“

To achieve this, Kuhn used a Chamsys Magic Q MQ500M Stadium console and a PC Wing backup. „I used a Resolume Arena server connected to my console via ArtNet. The video element of the show runs on the console's timecode. The Chamsys timecode tracks make it easy to run different video content for each song.“

As a Chamsys user in recent years, Kuhn says that his MQ500M,

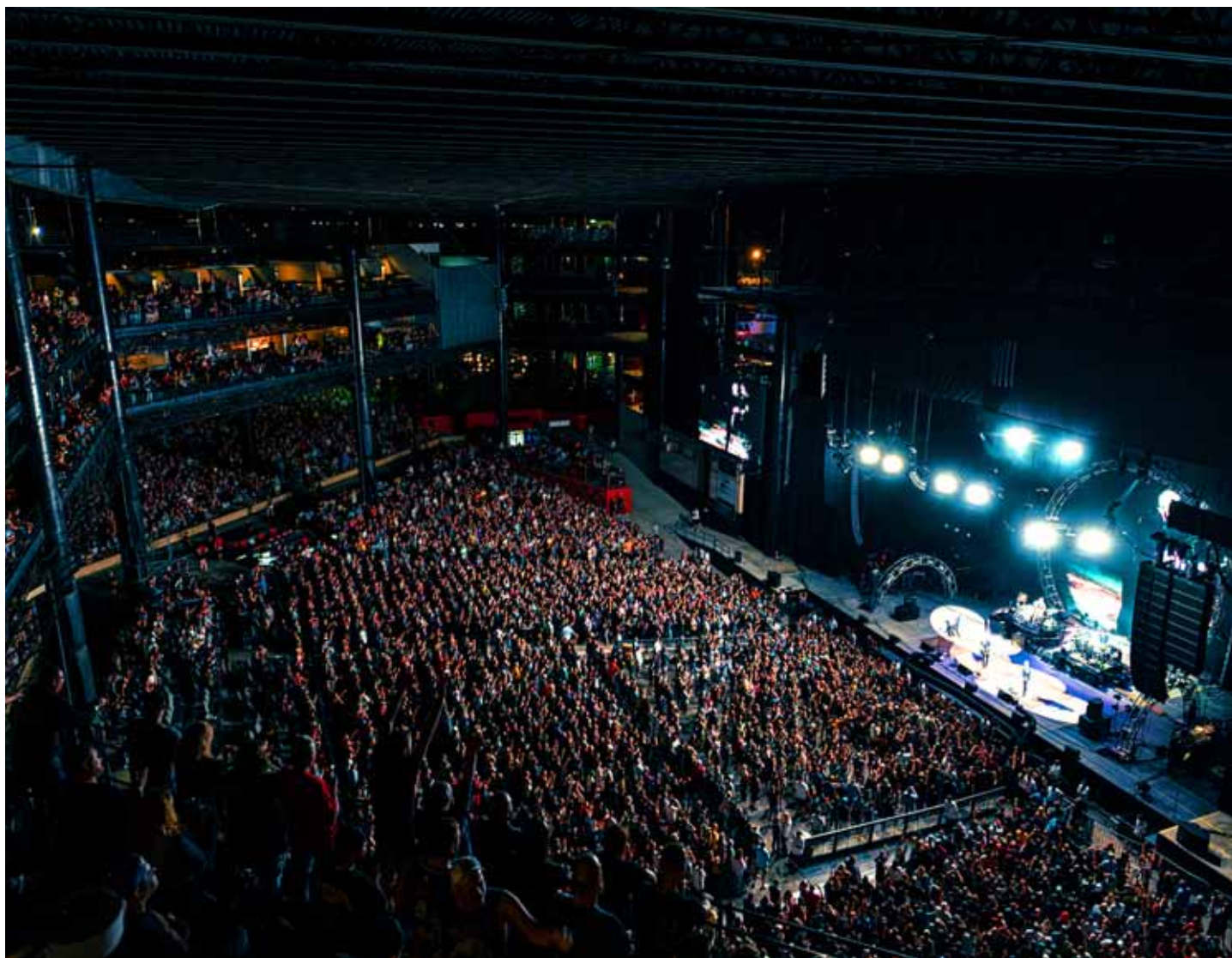
supplied for this tour by Bandit Lites, stands out for its performance and time-saving efficiency. „Chamsys is, in my opinion, the fastest console for tours like these“, he says. „Cloning and morphing are very quick, and the Group Cue function makes it easy for me to adapt to the various rigs we encounter on the tour. This saves a lot of time in programming, allowing me to focus better on the lights.“

In lighting, Kuhn collaborates with light technician Joe Dileo from Bandit Lites and video technician Caleb Gurley from Fuse, enabling him to fully concentrate on the band.

„I personally like Papa Roach, which is why I don't want my design to distract from them. I choose colors that reflect the mood of each song, but I didn't want to make the show too colorful, so I often used white light for the band and audience.“ Multiple times, Kuhn highlighted individual band members in large white ovals, creating a club atmosphere even in the large amphitheaters and arenas of the tour.

„I like oval shapes because they form a kind of roof on the stage and provide us with an almost graphic structure that changes from every angle, so the show looks a bit different from every seat.“





The die-hard Analog Guy

FOH (Front of House) technician Greg Bess accompanied the Californian punk rock band Offspring on their US fall tour and chose Britannia Row for the delivery of L-Acoustics sound technology. Bess has been working with Offspring for over 25 years and with Britannia Row for over 40 years.

„My first contact with Brit Row was in 1979 during Pink Floyd’s ‘The Wall’ tour, and since then, I’ve known Bryan Grant.“ Offspring, consisting of lead singer and rhythm guitarist Bryan „Dexter“ Holland, bassist Todd Morse, drummer Brandon Pertzborn, and lead guitarist Kevin „Noodles“ Wasserman, started their North American tour immediately after various summer festivals to showcase their tenth studio album, „Let the Bad Times Roll“, live. Performance venues included the Five Point Amphitheatre in Irvine, the Usana Amphitheatre in Utah, and the Jones Beach Amphitheatre.

Britannia Row provided Bess with the desired L-Acoustics K1 system: „We used the same configuration that Brit Row delivered for our arena tour in Europe this summer.“ An ATI Paragon II P2P and a customized API Master section are used, with Bess explaining, „A lot happens in music between the samples, and digital technology, for my taste, has too many pitfalls and interpolations. Some things may sound good on a digital console, but ultimately, it loses its character.“

The oldest console in Bess’ collection is a Midas PRO-5 from 1978, and the newest is an ATI Paragon that came onto the market in the 2000s. „They all have their pros and cons. Some are better suited for certain

genres of music than others, but overall, I like them all in their own way. I’m just a die-hard analog guy.“ Not surprisingly, Bess prefers plug-ins that you have to physically insert, including some tube devices and former broadcast equipment alongside standard equipment from AMS Neve, Lexicon Reverbs, and Drawmer Processing. Frontman Dexter has recently been using digital Shure Axient RF handheld microphones with a 58 capsule for vocals.

Bess describes the sound of his production arrangement as „straight-forward rock’n’roll.“ „My goal with every client is to convey to the audience exactly what the artist is playing. I’m neither the fifth Beatle nor the producer or a DJ. I only use minimal effects unless it’s what’s heard on an album.“ The band’s well-known songs are played through the L-Acoustics K1 system - as Bess desires: „There’s no hocus-pocus with me.“

The PA (Public Address) configuration is „K1 mains over K2“, with a flown K1SB. The two middle hanging speakers are Kara-Downfills for the front of the stage at larger events. On the ground, KS28 and A15 complete the design. The side coverage is achieved with K1SB over K2, with the allocation also reversed here.



„Not any brighter!“

Paule Constable, Tim Lutkin, and Paul Pyant are among the leading theatre lighting designers. They explain the advantages of the new Impression X5 Wash from GLP.

Two of the leading creative lighting designers in the theatre world, Paule Constable and Tim Lutkin, have early on opted for the new Impression X5 platform from GLP. They are convinced that the spotlight is a successful solution for theatre designers. Both designers were supplied by Sparks Theatrical Hire. In addition, lighting designer Paul Pyant also specified the X5 for the currently in-production play „Noises Off“ at the Theatre Royal Haymarket. Paule Constable wanted to work with the Impression X5 again after first using it in „The Devil Wears Prada“. The

play „Guys and Dolls“ at The Bridge Theatre provided her with the perfect opportunity. „I initially chose the Impression X4 and then the X5 to replace the large, soft key light that I had been creating with 5kW fixtures. I find it amazing that an LED device can produce the same diffuse, soft, and directional light cone. I like the beam control and the effect of the light, especially when it is directed downwards.“ In „Guys and Dolls“, there was acute space shortage in the rig, so each spotlight had to be carefully selected. „The flexibility of the lamp made it an obvious





choice here“, emphasizes Paule. In her view, it is primarily their versatility that makes the devices special: „On the one hand, the warmer color palette, but on the other hand, when needed, it also has the right punch and saturation - that was really crucial for this show. Much of the visual language is based on exterior shots by Kubrick and the photography of Ernst Haas, and the X5 was able to reproduce all of this. And the spotlight’s zoom is another plus point. Sparks Theatrical, The Bridge Theatre, and GLP have always supported me a lot; as a designer, you really feel heard, respected, and supported.“

Designer Tim Lutkin also specified ten Impression X5 Wash fixtures for use in „The Crucible“ at the Gielgud Theatre on the recommendation of his colleague Max Narula. „Max had used them before and spoke highly of them“, says Lutkin. „Since he was going to light the show after my departure to the USA, I was happy to listen to him. The first use con-

vinced me. The quality of color mixing is indistinguishable from conventional fixtures, the spill ring is excellent, and you feel like returning to a Fresnel-like theatre lighting.“

„For me, it’s the first time that a wash delivers something like this, and it just doesn’t feel like an LED spotlight anymore! I’m finally achieving exactly the look I’ve been searching for in vain. I like the deep blue, green, and cyan tones. Even delicate work on the faces of the performers is possible. Moreover, the device is surprisingly compact, quiet, and very bright. In typical theatres with around 1000 seats or Broadway shows, we have reached a point where it should not be any brighter, or else it interferes with the lighting and follow spots. I think the Impression X5 will also be well-received in television studios.“

The images show the National Theatre production „The Crucible“ in London’s West End and „Guys and Dolls“ at The Bridge Theatre.



Successful Festival Debut

Sound Architecture, authorized dealer for Holoplot in Spain and Portugal, recently collaborated with AV specialist Ilusovi Servicios to deploy the X1 Matrix Array at the „Starlite Occident“ Festival in Marbella.



The company has previously provided sound for some of the world's most prestigious venues, including the largest installed sound system in the world at Sphere Las Vegas, as well as installations at the Beacon Theatre in New York and the Lightroom in London. The festival marked the first use of the X1 in an outdoor live show. Following the event, they were thoroughly impressed, stating, „The system delivered unprecedented sound control and flawless coverage, including targeted sound for the VIP area, which was challenging to achieve with an L/R system“.

Starlite Occident takes place over three months in a transformed quarry, featuring a program with English and Spanish artists, including Tom Jones, Pablo López, Iggy Pop, the Black Eyed Peas, Marta Sánchez, and Luis Fonsi this year. The Holoplot X1 Matrix Array quickly caught the attention of the production team, with Lead Audio Engineer Aaron Guerrero particularly impressed by the system's ability to deliver precise sound control, both horizontally and vertically, ensuring an optimal audio experience for the audience in all seating areas.

„I first saw the system in action at ISE in Barcelona and was immediately convinced“, says Jose Manuel Jimenez, owner of Ilusovi Servicios. „In subsequent discussions, it was no longer just about purchasing a system but about a partnership that could open up many possibilities for our company in the future. We see X1 as a turning point in the audio industry, offering exceptional control and coverage. Its versatility is suitable for a variety of applications and clients.“

For the Starlite Occident Festival, the X1 system had to overcome challenges such as the reflective surfaces of the quarry walls in an amphitheater-style arena, steeply sloping seating, and a VIP area flanking the stage at a 90-degree angle. Live Performance Manager Reese Kirsh offered training and support as needed to ensure the team could work seamlessly with X1. In preparation for the event, Guerrero also attended a Holoplot training event in London. „That helped me because this is not a Line Array. It's a completely different concept, and I had to learn what the system

can do.“ Guerrero also wanted to ensure that X1 could support a diverse lineup of artists from various music genres and deliver excellent performance for all.

The final system consisted of six X1 MD80-S three-way modules and six X1 MD96 two-way modules arranged in six (vertical) by two (horizontal) on both sides of the stage, complemented by two additional MD96 as a center cluster. Additionally, two individual MD96 modules were used as mono front fills to cover areas close to the stage.

„Uniform, optimized sound in a challenging acoustic environment like Starlite was a top priority“, explains Kirsh. „The stage is quite low, which meant that a conventional PA would have to be set up at a steep angle to ensure that the audience in the rear of the arena had a similar audio experience to those in the front. Another challenge is the VIP bar and seating area on the right side of the main stage. The organizers wanted to ensure that this area provided a high-quality listening experience, but it proved difficult as it was between a 45- and 90-degree angle to the PA hang. We created a targeted coverage beam from the right array of the main system, covering the VIP area without disturbing the massive mountain behind. In the end, with the X1 system, we provided sound coverage for all areas from the rear to the VIP sections. The system's audio distribution allowed us to maintain optimal sound levels without pushing the speakers to their limits. During the show, I asked the technicians to estimate the sound pressure level, and many of them were surprised that the meters only showed 92 dB.“

Yamil Martinez, FOH technician for Luis Fonsi, also praised the performance of the X1, especially the clear high frequencies and the absence of resonances. „Many PA speakers have resonances in the mid and low frequencies that can muddy the range and produce a lot of monotonous bass. The setup of this show allowed us to bring our own consoles, which could then be patched into the overall system. Interestingly, with Holoplot, we had the opportunity to create our own presets, giving me much more control over how the SPL worked in the room.“





900 times Robe at Lollapalooza 2023

Lollapalooza 2023 at Olympiapark in Berlin stood out not only for its spectacular lineup but also for impressive light shows featuring almost 500 Robe spotlights - over 75 on the Alternative Stage, more than 125 on the Main Stage North, over 250 on the Main Stage South, and some on Perry's Stage.

The technical service provider for the Main Stage North was Technik und Service für Events AG, or TSE, for the Main Stage South it was the Media Resource Group (MRG), for the Alternative Stage, it was Sound Projekt Veranstaltungstechnik (SPS), and for Perry's Stage, it was Color-sound Experiment from England. The Robe „On the Road“ show truck was also on-site, located backstage left next to the Main Stage North. TSE offered a WYSIWYG pre-programming studio in the truck for the first time at the festival, allowing all lighting designers access to this service. With full-day personal support from Thomas Heydhausen of Berlin's previsualization and pre-programming specialist Prefocus, most LDs gladly took advantage of the offer and utilized the access to hardware, hospitality, and the fantastic atmosphere in the still quiet room. Apart from this role in the creative production process, the upper deck of the Robe truck served as a networking area where the entire crew and all members of the technical production were always welcome. In good weather with temperatures exceeding 30 degrees Celsius, they could take their breaks with a view over the entire festival grounds and engage in conversations.

Six of the new Robe Footsie 2 ramp lights with integrated cable management were used, including diffusers, on the Main Stage North - a first at a European festival. Footsie 2 was enthusiastically embraced by Imagine Dragons' lighting designer Mitchell „Mitch“ Schellenger and

tour operator Dennis Brasser and immediately integrated into the show. The show's lighting design already included ramp lights due to their size, which were usually mounted on podiums below the stage but was not possible at Lollapalooza. Therefore, Footsie 2 came at just the right time. The band, especially singer Dan Reynolds, was convinced. Mitch could, at times, turn off the front followers, allowing Dan to see and interact with the audience over the Footsies without being blinded. He was also impressed by the Blumark LEDs, which served as markers for the stage edge in dark areas.

Main Stage North project manager for TSE, Thomas Stütz, was in charge of the Main Stage North. Twelve iForte and eight iSpiider were used on the front truss, selected for their performance, intensity, and, of course, IP certification, as they were exposed to the weather in that position. They were combined with 34 Spiider and 30 Forte on the main trusses. Additionally, 36 Mega Pointe were positioned on the side ladder trusses in a matrix of 5 x 3 m on each side, as well as others on the stage. The lighting design for the Main Stage North was created by Klaus Gräwert and Janine Lutz. Imagine Dragons brought their own Robe Spot systems, combined with BMFL Follow Spot and BMFL Follow Spot LT, attached to the rear truss and two on the FOH towers. They used them throughout their summer tour in Europe. In total, 60 TSE employees were on duty, led by project managers Thomas Stütz and Marty



Lemke, in close collaboration with Janine Lutz, who also took on the role of lighting director.

Main Stage South

The lighting production on the Main Stage South was delivered by the Media Resource Group (MRG) under the direction of project manager Kilian Körber. With 120 units in the rig, the Robe Mega Pointe was a central component of the stage's lighting concept, along with 30 BMFL Blade, 70 Spiider, 27 Tetra 2, and 8 Patt 2013. The Main Stage South was equipped with a large video screen on the stage and two side IMAG screens, and the concerts were live-streamed by Telekom Magenta. The production's lighting design began in the classic festival style with a spot and wash basic combination, modified for each artist according to their rider specifications. This year, the leading specification came from David Guetta, whose lighting design by High Scream had the most influence on the Stage South. The Paris-based ambient electronic dance duo, The Blaze, added 24 more of their own Mega Pointe as floor set to the 120 already included in the rig on the Main Stage South, while MRG provided an additional floor package of Mega Pointe, strobes, and Robe Patt 2013 for the American singer and rapper Macklemore. One of the challenges of this year's festival was precisely meeting David Guetta's requirements for stage design and lighting, as he placed great importance on attention to detail. grandMA 3 Fullsize desks were used for lighting control, and all but two lighting operators used the in-house desks. For

Kilian Körber, the visualization and pre-programming studio in the Robe Showtruck were a significant advantage. Directly matching MVR files were provided for each day and show.

Alternative Stage

The lighting for the Alternative Stage, featuring performances by the Kieler band Leoniden, indie rockers Lovejoy from Brighton (UK), and the American indie-pop band AJR from New York City, was provided by Sound Projekt Veranstaltungstechnik from Stralsund (SPS). The 72 Robe spotlights used were a combination of iPointe 65, Mega Pointe, Spiider, and iSpiider, used in the overhead trusses and on the ground along with strobes and blinders. Project manager Fabian Schwabe explained that working on festival stages always requires a flexible stage setup that can be used by multiple productions and artists. „For this reason, in consultation with the organizers, we used Mega Pointe and Spiider both in the air and for the floor set.“ These were complemented by weather-resistant iPointe 65 and iSpiider in the front truss. Max Struppe, with a grandMA 2 Fullsize desk, was the lighting operator for those who did not bring their own. The lighting for Perry's Stage, named after Perry Farrell of Jane's Addiction, the creator of the Lollapalooza Festival, was provided by Colour Sound Experiment from the United Kingdom, also a long-time supplier of the Berlin festival. Their rig this year included Spiider and Follow-Spot systems in combination with BMFL Spot.



Not dead yet

Dead & Company bid farewell to the stage with their „The Final Tour“ after an impressively long history. As in the past, the band utilized a Meyer Sound reinforcement system with Panther Line Array speakers provided by Ultrasound.

In 2015, the band, even without its founder name Grateful Dead and the late Jerry Garcia, ranked among the top-grossing acts globally during their first tour. This year, as „The Dead“, they once again shattered all previous records. The tour, consisting of 28 shows in 19 cities, generated a revenue of \$114.7 million with the sale of 845,000 tickets, according to Billboard Box Score. This final chapter in the band's history marks the end of an era for many fans. Dead & Company had become a cultural and sociological institution spanning almost six decades and three generations.

The tour stops took place in a variety of venues, including an indoor arena, a college football stadium, nine MLB baseball stadiums, and 14

large outdoor tent stages. The sound system had to be continuously adapted to the local conditions. The relatively low weight and compact size of the Panther speakers, in particular, made a difference, facilitating faster and easier adjustments to venue changes.

„The switch from the Leo family to Panther was especially beneficial for us in the Delay Towers“, says Derek Featherstone, Tour Director & FOH-Mixer at Dead & Company and CEO of Ultrasound. „The Leo speakers have limitations in their overall weight capacity. With the new Panther speakers, we had the opportunity to design larger hangs to provide optimal sound coverage even in the rear rows.“





The main system for stadium shows consisted of four Panther Line Arrays, each with 14 Panther-L and 4 Panther-W speakers. Featherstone explains, „This year, we separated the Main and Side Hangs. Previously, they were relatively close to each other, but this time, we placed them further away from the video wall, resulting in even coverage on the ground. Additionally, we expanded the setup with a Leo Line Array with six speakers to support the Panthers for better coverage of the rear areas of the stadium“.

For deep bass, two flown End-Fire Arrays of eleven 1100-LFC Low-Frequency Control Elements were used. On the ground, there were nine 700-HP subwoofers and ten Lyon-W speakers as front fill. The Delay Towers for stadium shows were equipped with Panther or Lyon speakers, sourced from Ultrasound's inventory on the West Coast or rented from DBS Audio on the East Coast. The foldback system included eight MJF-210 stage monitors, along with two MJF-212 monitors, two 1100-LFC Elements, two JM-1P, and two UPJ-1P speakers.

In addition to Featherstone, Ultrasound's team included System Engineer Michal Kacnel, Monitor Engineers Lonnie Quinn and Ian Dubois, Monitor Tech Reilly Williamson, PA-Techs Sean McAdam and Riley Gajewski, and Delay Tech Erik Swanson. Recording Engineer Ross Harris was also part of the team.

Derek Featherstone follows in the footsteps of audio and touring legends like Owsley „Bear“ Stanley, Dan Healy, and John Cutler, all with the common goal of making Grateful Dead and later Dead & Company sound better than ever. Reflecting on his years with Dead & Company, he is confident: „It was great to be a part of, and I know these guys love being on stage and will surely continue to perform as solo artists. And as for the band - who knows what the future holds?“ John and Helen Meyer, founders of Meyer Sound, attended the final shows in San Francisco, celebrating their long-standing friendship with the band. „This last tour marks a significant chapter in the history of Dead & Company“, says Helen Meyer. „Nevertheless, it's not the end. Surely, something new will come.“





Sixfold Epic

The first Powertrip music festival was already deemed epic before it even took place. Why? Because six of the most legendary heavy metal and hard rock bands in history gathered on one stage: Metallica, Guns N' Roses, AC/DC, Judas Priest, Iron Maiden, and Tool (as a replacement for Ozzy Osbourne).

4Wall, Paradox, and Elation had the honor of illuminating the event.

The festival took place from October 6th to 8th at the Empire Polo Grounds in Indio, California, in front of up to 80,000 fans daily. For AC/DC, Powertrip marked their first concert in seven years.

Approximately 80 Proteus Maximus, 18 Proteus Excalibur, 84 DTW Blinder 700 IP, and 80 DTW Blinder 350 IP spotlights from Elation were deployed by the lighting design team of Paradox Production and Design and 4Wall Entertainment, led by 4Wall Account Executive and Production Manager Dallas Gaspar. 4Wall also provided additional lighting for the performances of Iron Maiden, Judas Priest, and Metallica.

Dallas Gaspar shared his thoughts on participating in such a monumental event: „It was incredible! I grew up with AC/DC and Metallica, so for me, it felt like coming full circle to contribute to the stage for these bands.“ Indeed, it was a Metallica show that Dallas attended during his college years that served as the catalyst for his journey into lighting design. „I was impressed by the production, and when I discovered that the college I was attending, 'Cal State Fullerton', offered a lighting design program, I quickly changed my major“, he explains.

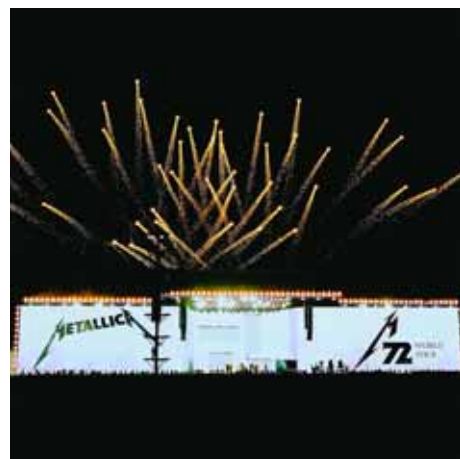
At Powertrip, only two bands played longer sets each day on a single, massive stage, complemented by a huge video wall. Since the festival took place outdoors for multiple days, the lighting had to be powerful and meet IP65 protection standards. „Furthermore, the performance had to match the atmosphere and the intense energy of the music“, Gaspar ex-

plains. „We needed something that works outside of a confined space, and both the Maximus and the Excalibur achieved that.“

Paradox positioned four staggered rows of trusses above the stage, each truss with 3 x 20 feet long truss rods and a single 40 feet high truss above the stage. Additionally, there were two sets of vertical trusses, each 40 feet high. The Proteus Maximus occupied the overhead, downstage, and wing trusses, as well as the large video wall, providing effects and serving as the main lighting simultaneously. The Proteus Excalibur, with its ultra-narrow 0.8-degree beam angle, operated from the sub-stage as floor lighting, with an additional 81 fixtures used for the Metallica show.

A large number of DTW Blinders lined the video frame, as well as the vertical and overhead trusses, giving the show an „Old-School-Rock-Blinder“ feel. Framing the video walls with both movers and blinders was one of the favorite looks of the lighting designer. „The video walls were so expressive that I didn't try to compete with them but rather enhance them.“

The on-site team included Dallas Gaspar (Account Executive), Jonathan Daroca (Production Manager), Enrique „Nemo“ Flores (LX Crew Chief), Caleb Shiba (LX Technician), Darren Montanez (LX Technician), Steven Calley (LX Technician), Josh Hale (Master Electrician), Mose Berreyesa (System Technician), JJ Contini (System Technician), Rick Prather (Production Rigger), Canin Campbell (Rigging Lead), Joe Gonzalez (Rigging Assist), Corey Slagle (Rigging Assist).



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A Music Spectacle Like No Other

At The Grand Jam in the summer of 2023, several hundred live performers merged into a massive rock band. The venue for this XXL music spectacle was the Deutsche Bank Park (formerly known as the „Waldstadion“), the home stadium of Eintracht Frankfurt.

To capture the sound of the „largest live band in Germany“ with professional quality, the football stadium was equipped with 150 wired Sennheiser microphones. Additionally, there were 40 Neumann microphones and wireless systems from the new Sennheiser EW-DX series. The singers used 70 Sennheiser e 935 microphones, along with various e 845 and e 835 models. For the hosting, EW-DX handheld transmitters with MM 435 microphone capsules were in action. Evolution e 609 and e 606 were placed in front of guitar amplifiers, while twelve classic Sennheiser MD 421 microphones were allocated for woodwind and brass instruments. String instruments were miked with the Neumann Miniature Clip Mic System (MCM 114 Set).

The number of drum sets lined up in the stadium was impressive, with only a few kits miked, including Sennheiser e 904 (snare, toms) and Neumann KM 184 (hi-hat). Overall, there were 40 Neumann KM 184 small-diaphragm microphones in Frankfurt, also used during an opening performance by the SAP Symphony Orchestra.

„Almost 200 channels came together on our three digital audio consoles at The Grand Jam“, reported Jens Heuser, Master of Event Technology (Stage/Studio) and Specialist in Event Safety (TÜV/DPVT). Heuser's company, Music & Lights Event Service, was responsible for the light and sound production of the event. The Sennheiser microphones were provided by Soundline Ton+Lichttechnik. The organizer of The Grand



Jam 2023 was Eintracht Frankfurt Stadion GmbH in collaboration with PK Events.

Nearly 11,000 enthusiastic spectators on the main stand of the stadium cheered on the performers on the field with all their might. Friends, family, and many others who didn't want to miss this special event had gathered in Frankfurt. The program featured well-known pop and rock songs from the repertoires of bands like Coldplay, Nirvana, Queen, and the Rolling Stones.

The singers and instrumentalists received their monitor signals, including announcements and a click track, through a „Silent Disco“ system using headphones. LED boards between the tiers of the main stand displayed song lyrics and notes. Synchronized playback of monitor sound and video content was crucial for good timing.

The guests on the main stand were amplified with three line arrays, delivering a powerful level necessary to overcome the direct sound coming from the field. Due to weather conditions, the roof of the Frankfurt Arena was closed, creating a huge reflective surface.

„The PA system was driven about 3 dB above the level of direct sound. This way, the direct sound was not audible on the stand. This is remarkable, considering the powerful levels coming directly from the field, as he-

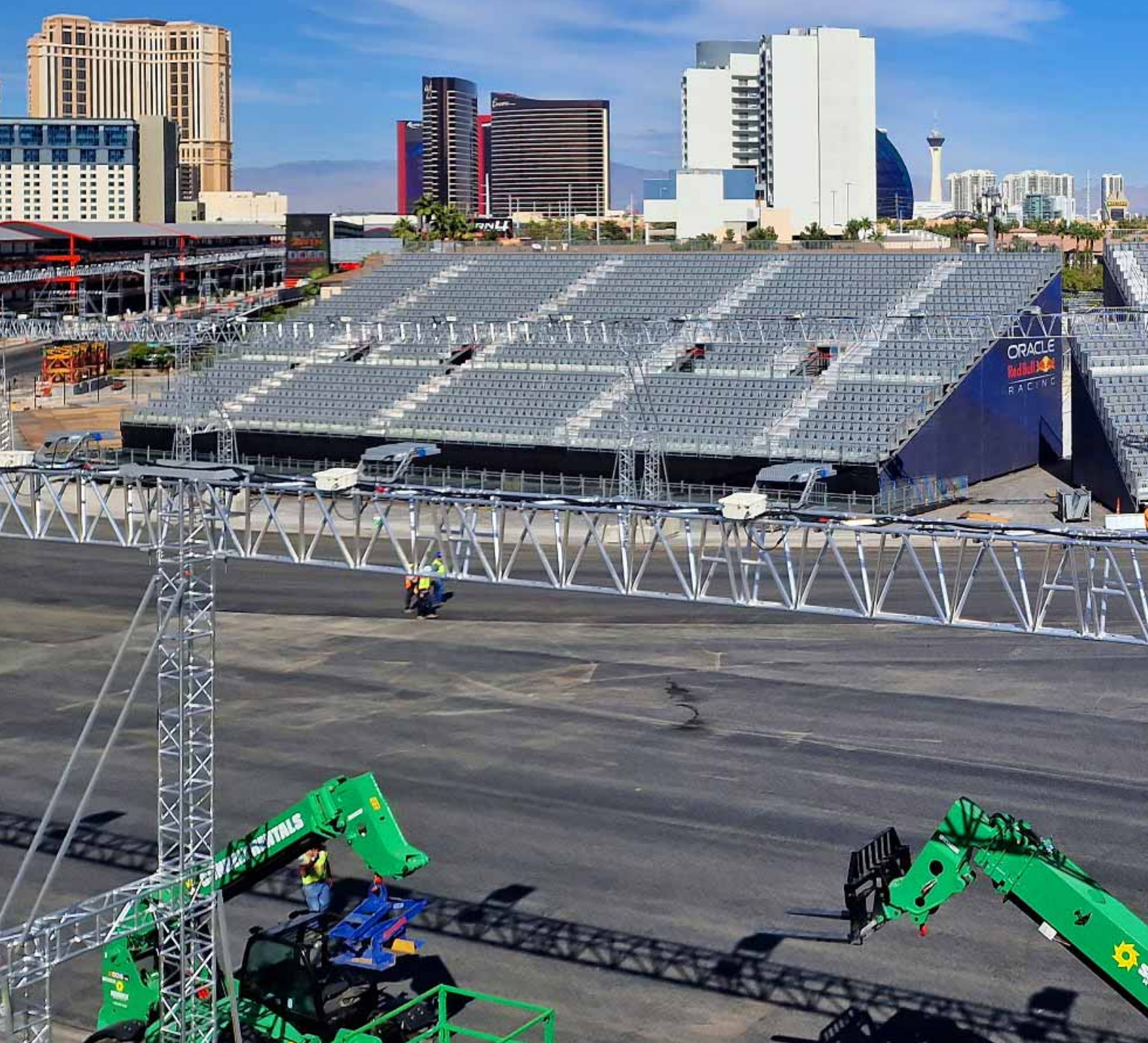
ard during the unamplified rehearsals“, reported Jens Heuser. Sennheiser was a partner of the event, and two experienced employees, Andreas Möller and Thomas Holz, were on-site to provide support.

„The sound was rich and powerful for the audience“, said Andreas Möller, Sennheiser Sales Manager Germany South/West Professional Audio. „The overall package was just right, thanks to the impressive light show and plenty of fiery pyrotechnics - it was truly a great spectacle!“

Jens Heuser concluded: „An event with so many musicians is already a special challenge, especially since most of them are not professionals. Coordinating so many different people, understandably nervous before their big performance, in a football stadium is not a trivial task. I believe that with the Music & Lights team, we managed our part of this challenge well. Everyone involved had a lot of fun!“

Patrik Meyer from Eintracht Frankfurt Stadion GmbH can be understood as the initiator and bandleader of The Grand Jam and reveals: „Due to the great success, The Grand Jam is set to take place again in Frankfurt in the summer of 2024.“

www.thegrandjam.live



The Grandstand Masterpiece

After intensive weeks of construction and preparation, Nüssli was able to deliver the extensive grandstand structure with an integrated VIP area for the Formula 1 race in Las Vegas on schedule to the organizers.

In November 2023, the world-famous Las Vegas Strip was not filled with the distant sounds of countless slot machines but with roaring engines: The 74th edition of the Formula 1 World Championship made a stop in Atomic City after more than 40 years. The Thurgau-based temporary and special construction professional, Nüssli, handed over the grandstand and VIP structures, thus successfully completing one of the largest contracts in the company's history on time. Danilo Della Ca, COO Event Structures at Nüssli, was on-site and stated, „It was an impressive achievement by our team and the local suppliers. We are all more than happy and satisfied with the result“.

The numbers speak for themselves: a main grandstand with 22,000 premium seats, four additional grandstands along the track with a total of 10,000 seats, and a VIP platform with 7,500 square meters of space - all erected within just eight weeks. In addition, an exclusive, multi-story

VIP pavilion designed for a renowned racing team provides guests with an unparalleled racing experience.

In line with Nüssli's commitment to sustainability, a significant portion of the materials previously used at other events was reused. The careful planning and execution of the project highlight the company's ecological and social responsibility. By involving local partners and suppliers in the construction process, the local economy was also strengthened.

Six weeks after the race weekend, all constructions were already dismantled and repurposed for other events. With the multi-year contract and the option for extension, Nüssli remains a crucial partner for the Formula 1 race in Las Vegas and will continue to ensure unique grandstand constructions in the coming years.





Steampunk Aesthetics

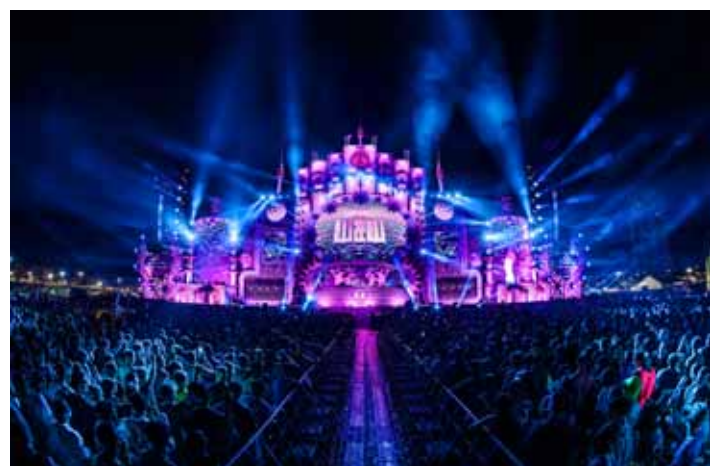
The Spanish Medusa Festival on the beach of Cullera in Valencia featured an international DJ lineup that thrilled more than 250,000 people over six days in 2023. Robe spotlights provided the appropriate lighting on the main stage.

The main stage production and lighting design by Eduardo „EV“ Valverde and a team from his design studio, Experiencias Visuales, included 72 Mega Pointes and 12 BMFL Wash Beams. The spotlights formed the centerpiece of a spectacular visual area created for this central part of the festival, encompassing five stages.

It was the first time EV designed the main stage for organizers Andreu Piqueras and Javier Crecente. The backdrop was developed in close collaboration with Brok Décor, who coordinated the construction and setup of stage elements, including LED screens. This year's theme was „Age

Of Times“, so the stage represented a giant time machine complemented by a fiery steampunk aesthetic, which was a creative trend at many European festivals in 2023.

The BMFLs were mounted on the FOH structure and served as front lighting. In combination with stage spotlights distributed around, they provided depth and drama. The BMFLs were chosen for their intensity and ability to illuminate the stage from a distance, as well as their precise shutters to highlight different areas of the stage design and prevent unwanted spill onto other areas.



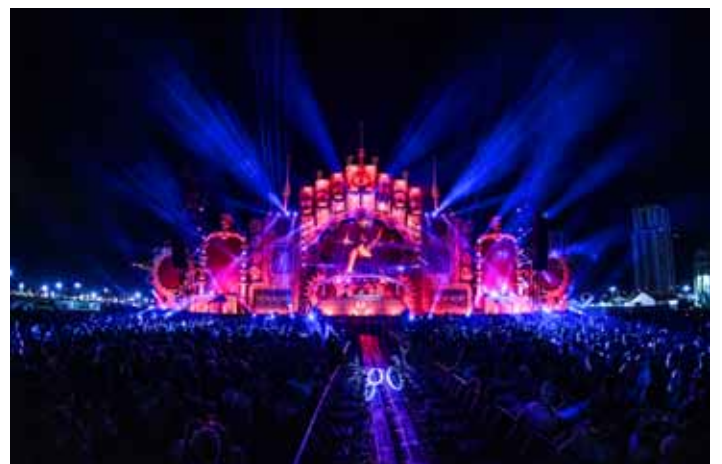


The Mega Pointes were positioned as the main effect spotlights on the stage over a 50-meter span, creating all essential lighting effects. EV emphasized that, in terms of brightness, color, and speed, he considers the Mega Pointes to be the most powerful multipurpose spotlights and moving beams of their size and class: „The same spotlight offers a good spot and an equally good beam. Add to that the light weight, practical size, and range of strong and intense colors - ideal for lighting stages with many LED screens and strobes.“

Discussing the design process for the Medusa main stage, EV explained the advantages of having the video, stage design, and lighting team from the same house: „We work together from the beginning, ensuring that every detail is carefully designed and coordinated with each other. Every element is created in 3D and tested in a simulator, for example, to see if colors and textures match the proposed lighting.“ As the lighting and stage design were conceived together, the team could easily decide how and where the lights in the decoration could be best installed, making

on-site setup quick and efficient. The biggest challenge this year was aligning everything so that the stage design matched the screens, and the screen contents, in turn, matched the rest. „With over 300 square meters of LED in the stage architecture, clever tricks like intensity masks were essential to achieve a seamless show. It should be nearly impossible to distinguish between video, photo decor, and other visual media.“

A total of around 400 spotlights were used on the main stage of the Medusa Festival 2023, all programmed and operated by Juan Manuel Lazaro, the lead system technician from Experiencias Visuales, and his colleague David Carrasquilla. Creative video content was produced by David Inlines, with Jonay Sanchez serving as VJ/Operator. David Guetta brought his complete tour production and operation team for his headline slot, but most other artists had their lighting handled by the local team through the house system. The light equipment for the main stage was provided by Proyect Arte, and the Robe spotlights were sourced from the Spanish distributor Earpro & EES.





Intense Rainfalls

The Smukfest in Skanderborg is considered perhaps Denmark's most beautiful festival. From August 2nd to August 6th, 40,000 guests daily flocked to the festival grounds to experience performances by international and Danish artists on five different stages. In action: Roxx Cluster B2 FC.

Nordic Rentals, the providers of lighting for the festival's main stage called „Bøgescenen“, opted to use 72 Roxx Cluster B2 Full-Color Blinders, chosen for their versatile design possibilities. The blinders made their debut last year on three of the largest festival

stages: the iconic Glastonbury, Rock am Ring, and Rock im Park. Since then, they have found their way onto many of the world's biggest stages. „The spotlight gained popularity worldwide last year due to the many possibilities arising from the use of an LED





blinder with a color module“, says Roxx CEO Michael Herweg.

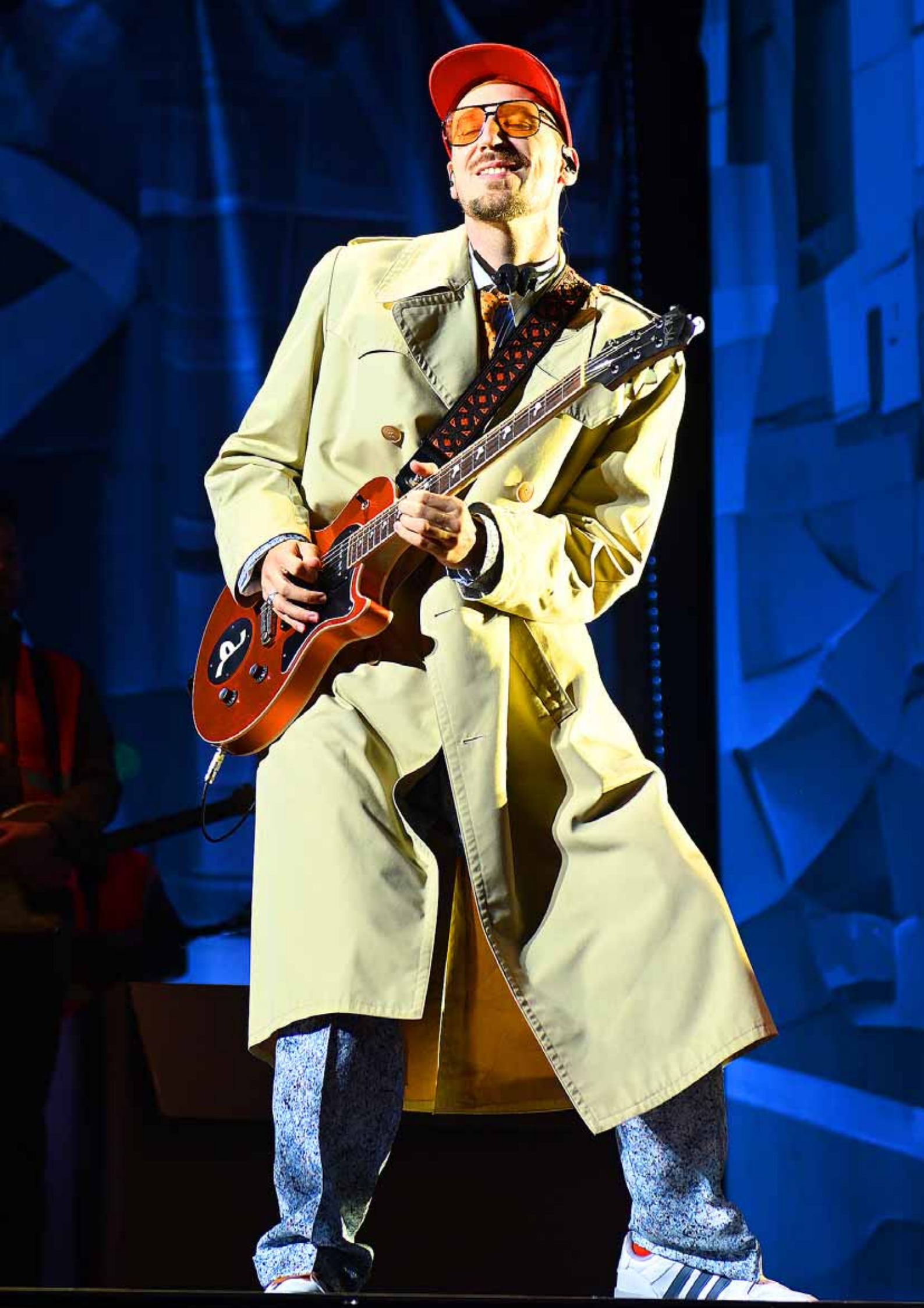
The LED blinder mimics the traditional halogen blinder's DWE lamp in every respect but can be fully adapted to artistic requirements by turning off the „Redshift“ and thanks to the free selection of dimming curves and decay speeds. In its white-light version, it also offers double the light output of a conventional blinder.

Simultaneously, Roxx has created new possibilities with the Full-Color version for using colored light for blinder effects. The flexible color mixing provides another opportunity for lighting technicians to create strong light images that match the respective artist on stage. For example, the Cluster Blinder can also be used

as warm light with an amber effect on the stage itself, adding depth to the lighting design. Users thus gain a wealth of possibilities with just one spotlight. On a festival stage with rapid changes between artists, it also offers the necessary flexibility to create a completely new look for each performance without major reconstruction.

The Cluster B2 FC owes its name to the fact that it can be assembled into clusters both horizontally and vertically. „It is also weatherproof, which is ideal for use on the edge of a stage at an event when the weather is not quite as expected“, says Herweg. During the intense rainfalls at this year's Smukfest, the blinders fully proved their IP65 certification.







The Versatile

Light designer Christoph Schneider creates a dystopian scenario in three acts with JDC1, JDC Line 1000, and Impression X5 Wash from GLP for Alligatoah's „Retour“.

Lukas Strobel, also known as Alligatoah, is not easy to pin down. The versatile guitarist and singer effortlessly combines rap with catchy pop melodies, adopts changing personas, and has been captivating a large audience with this unique package for years. The theatrical is his forte. In the fall of 2023, the exceptional figure in German rap continued his „Retour“ with the presentation of the current album „Rotz & Wasser“.

The tour, conducted by ibb Booking and Boldt Berlin, was accompanied by light designer Christoph Schneider (known for Casper, Marteria, Moderat, Ry X). He specified 46 GLP JDC1, ten JDC Line 1000, and five Impression X5 Wash to illuminate the artist's pre-existing vision in an impressive light before the tour. „Lukas is a very creative person who contributes significantly to the show design. He conceived most of the set design, as well as the intro and choreographies for individual songs. Based on this, I designed the lighting and programmed the show, developing and bringing his ideas to life. This included aspects such as the posi-

tions of the risers in each song and the question of when everything stands still or when does movement occur? Lukas himself chose the props for each song.“

Show in Three Acts

In line with the musician's passion for skillful theatrics, the show is divided into three acts: Act 1 takes place in the package center, Act 2 outdoors where packages (including illuminated drones) are delivered, and Act 3 is set in a monochromatic orange world that initially seems ominous. The show is generally illuminated in a more restrained manner, often from a single direction. The classic illumination of the conveyors is done from street towers. The lighting design itself is predominantly monochromatic until it culminates in a colorful finale. Christoph explains, „In my designs, it's always about contrasts and maximum dynamism: very small looks against very large ones, monochrome against







dazzling color explosions. The goal is to tell a story and take the audience on a journey“.

Show Design

„Retour“, the title of the tour, is stylistically defining for the design. The stage depicts the supposed heart of modern society: a package warehouse. Two 14-meter-long conveyors send packages, musicians, and props back and forth, with the lighting of the conveyors varying fundamentally during the three acts. While in the first act, Impression X5 - hidden in old industrial lamps - sets the lighting mood, the second act features package drones with Beamlights. The third act is characterized by two light lines from GLP JDC1, hovering as variable light objects over the conveyors.

Additionally, two movable risers for DJ and drums create constantly changing light patterns. The trapezoidal dystopian stage set is closed at the front by a roller door. The overall look of the show is rather dark and disturbing. With GLP JDC1, the designer outlines the trapezoidal shape of the stage.

A second truss trapezoid, tapering towards the front, deliberately reverses this form. Together with compact beam lamps, JDC1 also forms the floor set, creating a minimalist architectural space, especially in Act 3. „JDC1 basically have a fixed place in my designs because they are so versatile. I regularly replace traditional washlights, strobes, and floodlights with them. I also like to use them very graphically. The quantity and density of hybrid devices in the rig allow me to stage them almost like a coarse-pixel LED wall.“



Christoph chose the Impression X5 because they have no base and therefore fit into the limited space of the chosen industrial lamps. „I wanted to completely conceal the moving lights in the lamps but still allow some movement. That's why I chose the most compact device.“ For Act 3, which culminates in a gigantic rainbow after predominantly monochromatic and restrained looks, the LD designed a clear architectural space with LED bars and a central light object from JDC Line 1000, resembling a light art installation in a museum. The light object consists of two light lines that predominantly shape the light dynamics in Act 3. For the last song, „Willst du“, they are moved again, causing the entire light space to change. Strobe effects, as well as faster and slower chasers, emphasize the bars' rhythm and tempo from flowing to fast and bright, while the JDC1 mainly illuminates the curtains in this final act.

Christoph Schneider developed and programmed the show as a pure timelapse show with only a few live elements (blinder, follows, and fog). The responsible operator for the first tour block in February of this year was Adrian Schmidt. Thomas Stranzl took over the festival shows and the autumn tour.

Setlist: *Wo kann man das kaufen/Ein Problem mit Alkohol/Feinstaub/Unter Freunden/Fuck Rock'n'Roll/Lass liegen/Fick ihn doch/Nebenjob/Nicht adoptiert/Mit dir schlafen (including Teenage Dirtbag/Wheatus)/Hart vermissen/Ich hänge/Monet (Metal Version)/Alli-Alligatoah/Du bist schön/Verloren-Dunstkreis-Stay in Touch/Trauerfeier Lied - Encore: Nachbeben/Hannover/Willst du/Wie zuhause (Intro: Sweet Home Alligatoah)*



Not just Jazz

Sound & Light Veranstaltungstechnik delivers over 220 GLP spotlights for the Jazzopen in Stuttgart, ensuring the successful illumination of the high-profile music spectacle.



Since 1994, the capital city of Baden-Württemberg transforms into a music metropolis for a few days each year. The Jazzopen music festival has evolved into a high-profile concert event of international standing, and contrary to what the name suggests, it has been open to artists of all music genres from the very beginning. Around 50,000 visitors experienced outstanding performances by artists such as Melody Gardot, Deep Purple, Grace Jones, Die Fantastischen Vier, Joss Stone, Simply Red, and many others during the eleven festival days this year.

Sound & Light Veranstaltungstechnik from Leonberg has been accompanying Jazzopen as a technical partner and has been the official service provider for sound, light, and video technology on the main stage in the courtyard of the Old Castle since 2022. Jerry Appelt was responsible for the lighting design, and for the lighting, over 220 spotlights from GLP were used in 2023. Appelt specified 54 Highlander Wash, 102 Fusion FS16 Z LED sticks, 40 JDC1 Hybrid-Strobes, and 32 Impression X5 Washlights.

The proven lighting design has hardly changed compared to the previous year. Only the Impression X4 L used last year has now been replaced with the new X5. A first-class festival like this, which is partially broadcast live on television, places high demands on the lighting equipment, as explained by Karl-Heinz Jagusch, managing director of Sound & Light Veranstaltungstechnik: „The lighting system must meet the requirements of all international artists performing on the main stage. Since some concerts are also broadcast live on Arte, the lighting must be camera-friendly and overall meet the very high quality standards of the event. Finally, it is always helpful and cost-effective if the lighting system can work as multifunctionally as possible.“

With the weather-resistant Fusion Sticks FS16 Z, Jerry Appelt created a central perspective lighting architecture on the stage, using the versatile devices for creating light matrix and blind effects. The special halo ring around the front lenses improves the visibility of individual pixels in the camera image and enhances the overall look. With the 54 Highlander Wash, the designer created powerful, colorful stage washes that also had an impact in the remaining daylight, while using the JDC1 primarily for variable effects with high assertiveness and a depth layering of the stage. For audience lighting, the designer chose the Impression X5 with iQ.Gamut color algorithm and the precise color mixing of the X5 series instead of the X4 L this year. After successfully working with devices from GLP's Impression X4 series for many years, Sound & Light Veranstaltungstechnik decided early on to invest in the X5 series. „Of course, they promise just as long a lifespan as the X4 devices and are therefore economically a good choice. Last but not least, they are in high demand in the market and also perform very well in dry-hire.“

Organizer: Opus Festival-, Veranstaltungs- und Management GmbH

Production Manager: Matthias Kreiner

Technical Manager: Jonas Horney

Project Management S&L Inhouse: Martin Brucker

Project Management S&L Light: Bengt Prasser

Lighting Design: Jerry Appelt

Sound Planning: Bodo Bergmann

Project Management S&L Sound: Markus Götze

Project Management Soundscape: Ralf Zulegg

Project Management Video: Denis Papin



Mud battle on sacred ground

Jerry Appelt creates the typical light architecture on the „Holy Ground“ of Wacken Open Air with weather-resistant moving lights from Elation, despite all weather adversities.

True Wacken fans are famously undeterred by the weather. It's no wonder that „Rain or Shine“ is the battle cry of the metal fans ready to celebrate, traveling from all corners of the earth for Wacken Open Air (WOA). This year, they had to be especially resilient. Days of continuous rain had softened the „Holy Ground“ of the festival grounds to such an extent that, for the first time in the festival's history, a travel ban was imposed by the police. Those who made it onto the grounds still experienced the full Wacken experience, including knee-deep mud.

Light designer Jerry Appelt, who has been accompanying the mother of all metal festivals for 20 years, has seen a lot in Wacken. „I am emotionally connected to the festival“, he says, noting, „It was remarkable how the organizers, Holger Hübner and Thomas Jenssen, dealt with the very difficult situation this year“.

More than ever, the IP65 moving lights from Elation's Proteus series demonstrated their advantages under such adverse weather conditions. 72 Proteus Maximus and 48 Proteus Excalibur were part of the light design. Technically, Jerry, who designed the light for the two main stages, relied on a combination of new and proven elements for WOA 2023. In a festival of this magnitude, the primary goal was, of course, to provide a multifunctional setup that works well for many bands.

Another focus had to be on the festival's recognition value. „The visitor should know at first glance that he is in Wacken. The look and feel of

the festival must be continued from year to year. That is a clear wish of the organizers“, explains Jerry. This also includes the long-range impact of the two powerful main stages. „For Wacken, we always create a complete light architecture that works across the entire site. That's why we still have the good old searchlights in use, visible from the highway 15 kilometers away.“

Classic, widely visible light fan structures around the main stages are also part of the concept. For this, Appelt used the weather-resistant Proteus Excalibur from Elation in 2023, which, as Jerry says, „supplied the place with a light architecture on and to the sides of the stage wings and on the delay towers“.

With the Proteus Maximus, which Jerry Appelt often turns to for larger open-air events, he handled the audience lighting. „The festival shows on the main stages are now almost entirely broadcast via livestream. Therefore, it's important to see the audience as a whole in the broadcast and not film them into a black hole. After all, Wacken is not just about the music but also about the togetherness and the very special festival spirit created by the people.“

In addition to Jerry Appelt, Matthias Rau, Manfred Nikitser, Ole Gülich, and Emanuel Jörgner were also involved. Jonas Horney from Salty Dog Studios Hamburg, where the preprogramming took place, ensured a harmonious transition from the virtual to the real world on-site.



„A very good togetherness“

The Zeltfestival Ruhr in Bochum is a cultural highlight of the Ruhr area: Over a total of 17 days, you can experience top-class artists from all music genres in three event tents and on two open-air stages - always soundtracked by Meyer Sound.

In the summer of 2023, the Zeltfestival Ruhr took place from August 18 to September 3. Contour Veranstaltungsservice from Bergisch Gladbach supervised the event on behalf of the organizer, ZFR Event GmbH & Co. KG, for the first time as the technical general service provider and was thus responsible for light, audio, video, and rigging throughout the festival grounds. Meyer Sound speaker systems were used for sound reproduction on the main stages this year.

Top acts included Clueso, Michael Patrick Kelly, Sportfreunde Stiller, Marteria, Tokio Hotel, and Danger Dan, among others. The

high acceptance among music fans was reflected in the attendance numbers, which set a new record this year with over 140,000 ticket sales.

In the largest tent, the latest Meyer Sound Panther Line Array system was used, providing sound for up to 5100 visitors every evening. For the smaller tent with a capacity of up to 1800 people, the Contour team opted for a Leopard speaker system, while the smallest of the three venues, designed for up to 900 guests, used a Lina Line Array. Contour placed great emphasis on providing a festival setup that would work well for as many productions as possible without



major adjustments. This worked particularly well in the audio area. The biggest challenge arose from the format of the festival, as explained by Stefan Kevenhörster, Managing Director at Contour: „We’re talking about 17 consecutive show days with over 40 productions in total - not counting the numerous performances on the outdoor stages. Add to that an eight-day setup and a two-day teardown. In that regard, the Zeltfestival Ruhr is already a big production.“

The tents themselves also brought some audio challenges, Kevenhörster continues: „Naturally, we had to deal with a lot of reflections here. That is known. However, we had the situation well under control at all times, and all productions were very satisfied with what we delivered in terms of sound.“

He explains how sound and program are interconnected: „First and foremost, the coordination of program elements with each other ensures that sound can work well across the festival grounds. The music events in the tents start simultaneously, all spoken-word perfor-

mances end before the concerts begin, and so on. Furthermore, the sound in the individual tents is oriented in such a way that the systems do not interfere with each other in direct sound. In addition, all bass setups are cardioid, causing cancellation towards the back.“

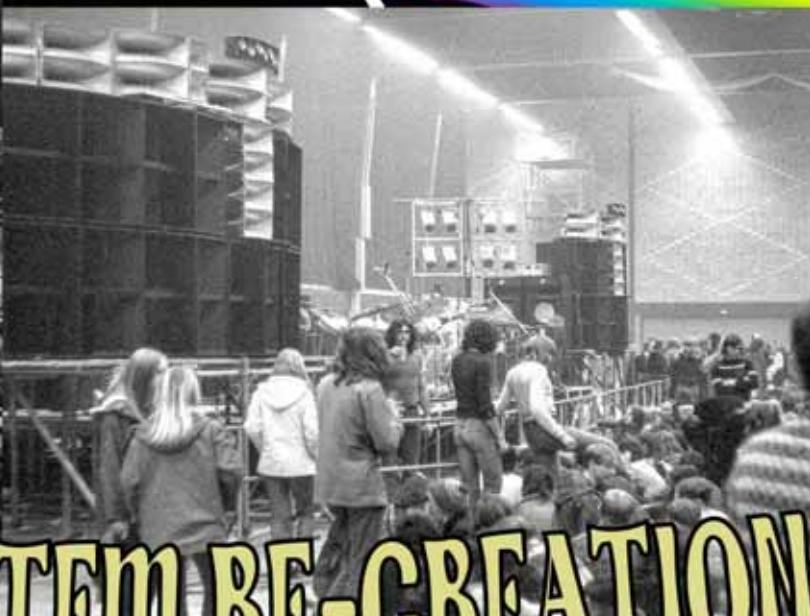
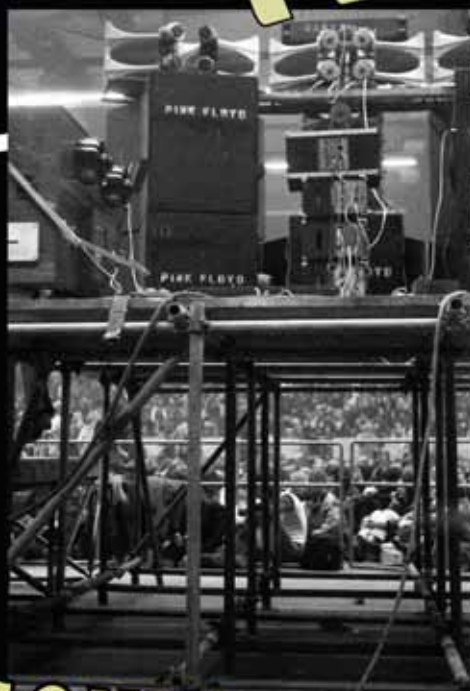
Of course, city regulations had to be taken into account as well: There was a noise break during lunchtime, and every evening, the event ended promptly at 10 p.m. Heribert Reipöler, CEO of ZFR Event, explains: „The neighbors endure quite a lot with us year after year, so it’s a real concern for us to relieve them as much as possible. 17 festival days not only mean concerts every evening but also many people moving around the area and a lot of traffic. Overall, it’s a very good togetherness, which naturally pleases us as organizers.“

The next Zeltfestival Ruhr will take place from August 16 to September 1, 2024, at Kemnader See in Bochum. Silbermond, Bilderbuch, Wincent Weiss, Nina Chuba, and many others are already confirmed as acts.

THE DARK SIDE OF THE MOON

PINK FLOYD

1973



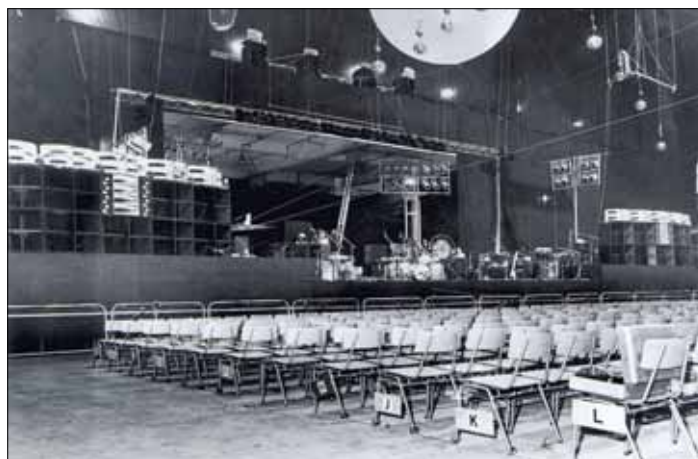
SOUND SYSTEM RE-CREATION

See the 1973 sound system re-creation in the venue foyer at these **The Australian Pink Floyd Show** dates:



- | | |
|--------|---------------------------|
| 15 Nov | Guildford, G Live |
| 27 Nov | Birmingham, Symphony Hall |
| 28 Nov | Birmingham, Symphony Hall |
| 08 Dec | Brighton, Brighton Centre |
| 09 Dec | Bournemouth, BIC |





Brain Damage 2023

„The American Pink Floyd Show“ is currently on their „Dark Side 50“ tour in their usual authentic form. Martin Audio equipment ensures the excellent live sound of the 50-year-old album „Dark Side Of The Moon“.

After a successful tour of North America, the Australian Pink Floyd tribute band, „The American Pink Floyd Show“ (TAPFS), returns to the UK with their „Dark Side 50“ tour in 2023. This tour celebrates the 50th anniversary of Pink Floyd's original „Dark Side Of The Moon“ tour. The Wavefront Precision Line-Array technology from Martin Audio, supplied by 22live, responsible for TAPFS's entire audio production, was used during this tour. The original rig, developed by Martin Audio founders Dave Martin and Bill Kelsey for the 1973 tour, was also part of the setup. The idea to recreate the rig came from Chris Hewitt (of CH Vintage).

Hewitt is renowned for discovering and restoring much of the legendary equipment that toured concert halls and festivals in the 60s and 70s. Selected pieces from his collection are often lovingly restored and displayed at major trade shows. He had previously designed Pink Floyd's „Live at Pompeii“ setup for the event's 50th anniversary in 2021 (which was showcased at the PLASA Show 2022 in London). In April of this year, he decided to take it a step further. After discussing the idea of revisiting the „Dark Side“ concept with Focusrite Chairman Phil Dudderidge, the project took concrete shape following a conversation at this year's PLASA Show.

Naturally, the approval of the band was needed, who had long been using Chris Hewitt's collection of authentic components for the band's guitar cabinets (to capture Dave Gilmour's precise original tone, for example). He wasted no time and reached out again to the Australian TAPFS founders

Stephen McElroy (aka Steve Mac), Jason Sawford, and Lee Smith, who had seen some of Hewitt's Pompeii recreations themselves. They endorsed the idea, as did the promoter SJM and the band's management.

Therefore, the 1973 setup was displayed in the venue's foyer. Specifically, it featured the centerpiece, the legendary Kelsey/Martin 2 x 15 cabinets (two 15" drivers vertically stacked backward), which were the first production cabinets Dave Martin ever built (after attempting to develop a 4 x 15 but failing). Chris Hewitt added, „The Martin 2 x 15 Mk1 is the box that introduced the legendary Martin 1 x 15 W box, which became part of the modular system along with the MH212 Philishave midsection“. It was noted that the 2 x 15 Mk1 cabinets were heavy and didn't always fit through venue doors, so Martin decided to split them horizontally. „We have four of these original Kelsey/Martin cabinets, loaded with JBL K140s, and took the midrange for Pink Floyd in 1973, covered with a mix of Vitavox S2, Electro-Voice 1829 horns, and JBL 2402 bullets, and use them with Phase Linear 400 amplifiers.“

The band also uses original Sennheiser MD409N vocal microphones, as used in Pompeii and on the DSOTM tour, as well as some of the original Pink Floyd flight cases owned by Hewitt and manufactured by the longstanding company CP Cases. Visitors could only view the exhibition in the foyer when the doors at the respective venues were open. However, those with a special VIP package, who had traveled for the soundcheck and „Meet and Greet“ with the band, could visit it in advance.





Trettmann-Insomnia

Since early summer 2023, rapper Trettmann has been on an arena and festival tour. On behalf of the Dreamhaus organizer, St. Robo from Berlin conceptualized and delivered the stage, lighting, and content design. Lighting designer Nik Evers explains the concept, in which mainly materials from Robe were used.

Since March 2023, Stefan Richter, Trettmann's real name, has been on tour after several delays of the current album „Insomnia“ and the tour of the same name. The native of Chemnitz first gained nationwide success with the title „Standard“ and is known for his extraordinary performances. This is evident in the current tour, which relies entirely on black and white, avoiding colors. The St. Robo team had to ensure that the show works both in arenas and at festivals, especially with all custom-built sets.

„As the main element, we developed an 8 x 3-meter transparent LED box that can be walked through from the inside and above“, describes Nik Evers (St. Robo) his setup. „In addition to the LED wall, we equipped the box with various Robe spotlights and used a lot of fog throughout the show.“ The transparency of the LED wall, in conjunction with

another large LED wall in the background, forms the visual core element.

The set was complemented by a mostly statically used matrix of beam spotlights in the ceiling, which came from the house lights of the respective venues. „We had six Robe Forte for backlight effects and a total of eight Robe Esprite for personal lighting on tour, four in the alley and four as follow spots. We controlled them using two Robo Spot systems, each in Multi Device Mode“, says the lighting designer, adding, „For me, at Robe, light quality, brightness, and dimension are decisive arguments, as well as reliability and time-saving setup“.

The technical service provider was Infinity Staging Solutions GmbH. Besides Nik Evers, Philip Hillers, Hannes Geers, and Markus Eibl from St. Robo were involved.







All possibilities exhausted

Lighting designer Emmanuelle „Gigi“ Pedron utilized the KL Panel XL IP LED softlight from Elation, originally developed for the broadcast market, as a powerful, aesthetic rock'n'roll light for the „The End Is Nero“ US tour by Queens Of The Stone Age.

„I envisioned a show in the style of an abstract painting, minimalist in form and with plenty of open space“, explains Pedron about her design. „I wanted people to see what I see when I listen to music and express that with colors.“

Pedron says the idea to use the KL Panel XL on the tour emerged during the pandemic while she was working in the TV and film industry. „You see specific types of lights for television and specific types for tours, and usually, they don't really match“, says the California-based designer, who has been accompanying bands on tours for 25 years. „During TV or film shoots, I noticed that the panels were often not used properly; people would use white correction and intensity, but not much else. I thought, what if I use these devices in a rock show and really push their possibilities to the limit? And what if I use not just ten, but 70 of them for lighting a rock stage?“

Pedron's curiosity led her to the Elation headquarters in Los Angeles in early 2023, where she had the KL Panel XL demonstrated. „I liked what I saw. I took a unit to my office and have to say: In my eyes, it's not just a spotlight; it's eight different spotlights. One panel has eight different segments, and since the show has 68 KL Panels in the rig, it's like having 544 different lamps. I was eager to see how the panels would look live on stage.“

Pedron has been with the band since 2016 and has always been a big QOTSA fan, knowing the music „from day one“. Her design for „The End Is Nero“ puts the musicians in the spotlight without video, pyro, confetti, balloons, or dancers. „I didn't want any distractions. It was all about visual art, with the focus always on the band.“

The main element of the setup is a pyramid, a kind of stage within the stage that captures the audience's attention and under which the entire action takes place. The KL Panels are positioned in every dimension of the setup and are dynamically used for intensity, vibrant colors, and key lighting. They are hung on the downstage truss, creating not only multi-layered, flat looks but also serving as central light sources from side positions. They are in front of the stage, under a diamond-shaped riser, and also positioned behind and above the band, completing the visual experience.

„It gives the set a bit of a TV studio atmosphere“, says the designer, noting that 90 percent of the lighting in the show is static. „Usually, a

rock show is about directional lighting - this was different: we had undirected, soft light, but still very bright and impressive.“

For Pedron, who likes to use saturated colors, color mixing was extremely important. The KL Panel's RGBW + Lime + Cyan LED array covers the entire spectrum. „I believe that color can convey deep emotional moments the best“, she says, „and for my idea of creating flat color moods for this show, the KL Panels were very suitable. They mix really well, and I like the lime emitter a lot. It gives me a true white but also a beautiful, almost unnaturally rich green.“

The KL Panel XL boasts 40,000 lumens and features multi-zone control, which the designer uses for a variety of eye-candy looks, such as in a song where she splits the stage in half and holds the middle panels in blue and orange. She also created her own look for the song „Better Living Through Chemistry“: „I quickly switched between green and red - for two minutes, at full brightness. It creates a visual effect where, in the end, you don't know which color you're seeing. It's almost hypnotic.“ Pedron adds that the spotlight works well as an audience blind at the front truss: „A nice change from a typical 8-lite.“

The rig naturally includes other Elation fixtures, including 49 Smarty Max Hybrid Moving Heads, working from the same positions alongside the KL Panels and Pixel Strips. Within each level of the forced 45-degree perspective that the designer used to achieve the pyramid effect, there was a combination of these three types of light.

Pedron programmed and controlled the show herself, admitting that it keeps her on her toes as the show is different every night, with constant changes. The lighting was supplied in both Europe and North America by Christie Lites. „The End Is Nero“ tour ran until mid-October 2023 in North America before heading back across the pond for more European shows in November.

Lighting Design/Director/Programmer/Operator:

Emmanuelle „Gigi“ Pedron

Lighting Crew Chief: Gary Rees

Electrician: Simon Howarth

Lighting Technician: Shawn Orgel

Head Rigger: Gianluca Ganapini

Carpenter: Michael Coules

Production Manager: Rob Hightcroft





Bluegrass pure with William

Bluegrass guitarist Billy Strings has experienced a meteoric rise in his career in a short span of time. On his current amphitheater and arena tour, fans can experience him live through a Meyer Sound Panther speaker system.

The regular tour took a break at the end of September 2023 for the „Billy Strings Renewal Festival“ in the mountain valley of Buena Vista, Colorado, USA. The event took place for the third consecutive year. For the first time, all speakers were connected through a common Milan AVB network, allowing audio and telemetry data to be exchanged directly. EMG was responsible for the customized cabling and infrastructure.

Charlie Bryson, Tour Production Manager and Monitor Engineer for this tour, praises the benefits of the latest Meyer Sound technologies. „In June, we switched from Leo and Lyon speakers to a Panther Line Array

system and have been very satisfied since then“, he reports. „Our FOH engineer Andy Lytle mixed on Panther at the Peach Festival last year and was more than satisfied. Bluegrass inherently has many mid-range frequencies, which can be a real challenge for some systems, but Panther can capture even the smallest nuances of the instruments. The sound is not distorted in any way.“

The main stage of the festival was covered by a tent - a challenge for any FOH mixer, but the new system never sounded muddy, always precise. At every soundcheck in a new environment, the Meyer Sound spea-





kers demonstrated their flexibility. „The coverage worked in every area of the audience. Our system technician Jimmy Marsh says it was easy for him to set everything up correctly, and that, in turn, makes my job much easier.“

As a production manager, Charlie Bryson also appreciates the logistical advantages of the new sound system. „The system is much smaller and lighter, so I sometimes need only half as much space in the truck as before. The weight has also been reduced. We are constantly on tour, and the current fuel savings make a difference. Additionally, we benefit in rooms with structural weight restrictions.“

A typical arena configuration consists of two main arrays, each with 12 Panther Line Array speakers and 12 1100-LFC Low-Frequency Control Elements. Panther speakers are also used as side hangs. Jimmy Marsh, system engineer for Billy Strings, adds: „The Milan AVB network allows us direct access and easy control of each speaker. Additionally, our cable harnesses are smaller despite individual tunings. Since

we play in many different places throughout the year, we always have a different number of zones per line array. This gives us more flexibility regarding the sizes of the arrays.“

In early 2019, Billy Strings (born William Apostol) was about to go on tour after the release of his chart-topping album „Home“ when the COVID-19 pandemic struck. He bridged the forced tour postponement and resulting hiatus in 2020 with a short series of drive-in parking lot concerts, where Meyer Sound Leopard systems from DBS Audio Systems in Coatesville, Pennsylvania, USA were used.

All systems were provided by Major Tom US. Bill Orner, manager of Billy Strings, was accordingly satisfied: „We are happy with Meyer Sound, Major Tom, and our crew alike. It's not often that manufacturers, suppliers, and crews fit together so well.“

The current tour ended on New Year's Eve 2023 with the final shows on December 29, 30, and 31 at the Uno Lakefront Arena in New Orleans. Before that, he made a stop in Europe for eleven shows.





Dem boys are back

Justin Casey and Helm Projects accompany Snoop Dogg and Wiz Khalifa with lighting on the „High School Reunion“ tour using spotlights from Chauvet Professional.

„You have to go back if you want to move forward“, wrote Snoop Dogg once. The superstar rapper and music producer is a multi-talent and does both on his current „High School Reunion“ tour with Wiz Khalifa. The 33-city North American tour, which began in July 2023 at the Rogers Arena in Vancouver, is named after the iconic 2012 film „Mac & Devlin Go To High School“ and follows Snoop Dogg's vision. The setlist looks back with many classic hits, including a duet of „We Dem Boys“. But the two also present newer material - in fast-forward.

The stage production of the tour also celebrates the past, present, and future by combining retro video looks with modern geo-

metric patterns and vibrant, colorful effects from 48 Chauvet Professional Color Strike M lights. Production designer Justin Casey from Helm Projects, who provided all the equipment for the tour, approached this project with a narrative perspective that should reflect the various phases of the careers of both artists.

„I designed the rig based on the concept of a storyboard screen on the main stage and then surrounded it with textured video walls“, says Casey. „This gave us many surfaces where we could get creative to design individual content that not only stands out but can also be used simultaneously as a large lighting fixture for flashing. We collaborated with Chadrick Fellers from Wasted Po-



tential, who was responsible for the creative direction and content creation for the show.“

The result is a stunning backdrop of multiple video walls that seem to change their shape and size during the show. The content of the video walls is also in constant flux, transitioning from realistic images to dreamy reddish images to abstract forms - just as Casey intended. This constantly changing visual flow is complemented by a dynamic light show characterized by fast movements and vibrant colors. The lighting fixtures are positioned within and around the video image, creating a variety of looks synchronized with the video images.

The Color Strike M lights are an essential part of the light show created by Casey and his team; the team included Snoop Dogg's touring LD Owen Pike and Wiz Khalifa's touring LD Michael Petrecca, as well as Jonathan „Jdub“ Watson, Justin Volpe, and Joe Donnelly from Helm Projects. „We positioned the Color Strike M throughout the rig and on the ground. On the flown rig, they are a real eye-catcher, while the ground lights are bright and help us

achieve a uniform wash and vibe. But there are also moments when we turn them towards the audience and have some big synchronous strobe moments.“ 30 Colorado PXL Bar 16 lights also contribute to the impressive appearance of the show. The motorized, swiveling bar is flown on trusses and the riser on the stage.

Setlist: The Next Episode (Dr. Dre)/Boyz-n-The-Hood (Eazy E)/Nuthin' But A „G“ Thang (Dr. Dre)/Bitch Please/Tha Shiznit/Deep Cover/G Funk Intro/Ain't No Fun (If The Homies Can't Have None)/Lodi Dodi/Murder Was The Case (Death After Visualizing Eternity)/I Wanna Love You (Akon)/Beautiful/Smile (Living My Best Life) (Lil Duval)/Sexual Eruption/Afro Puffs (The Lady Of Rage)/P.I.M.P. (50 Cent)/Snoop's Upside Ya Head/California Gurls (Katy Perry)/Feelin' Myself (Mac Dre)/Hypnotize (Notorious B.I.G.)/2 Of Amerikaz Most Wanted (2Pac)/Gin And Juice/We Dem Boyz (Wiz Khalifa)/Who Am I? (What's My Name?)/You And Your Friends (Wiz Khalifa)/Don't Text Don't Call (Wiz Khalifa)/Jump Around (House Of Pain)/Drop It Like It's Hot/See You Again (Wiz Khalifa)/Young, Wild & Free





The secret Superstar

From success on TikTok to a sold-out festival/arena tour with over 120,000 tickets sold, Ayliva's emotional shows captivate her German-speaking fans! PRG is with her every step of the way, providing lighting, video, rigging, and audio.

Ayliva, whose real name is Elif Akar, hails from Recklinghausen and has experienced a meteoric rise since her first „appearance“ on Instagram - especially among the under-20 generation. In addition to a healthy dose of talent and „mature“ songs, her live performances, up to the recent major tour, are highly professional. Rarely has someone made the leap from social media to clubs and then to large arenas in such a short time - and all during the pandemic. Ayliva has rightfully been showered with awards over the past two years. Most recently, in November, she won the Bambi Audience Award in the category of „Most Successful Artist of the Year“.

Since February, PRG has been responsible for the pre-production and production of Ayliva's live performances. To meet the demands of various venues, the company, in collaboration with designer Roland Greil and production manager Roland Beckerle, has developed a modular system with three configurations. MTS was responsible for set construction and pyrotechnics. In doing so, PRG, as one of the first companies, used the new L2 system from L-Acoustics for sound reinforcement - even before its official market launch in the fall.

One of the highlights of the tour was the sold-out show at the Cologne Lanxess Arena, for which the 25-year-old singer received a Sold Out

Award. Arena manager Stefan Löcher was enthusiastic: „Not many newcomers manage to play our arena right away. Even fewer sell it out immediately. Congratulations are in order!“ The photo shows (from left): Bilal Omeirat (CEO Whiteheart Records, Ayliva's management/presenter), Ayliva, Sabine Weinand (Event Manager Lanxess Arena), Eileen Brunngräber (Tour Director and Booking Agent Ayliva), and Maik Wendisch (Event Manager Live/Production Ayliva).

Manager/Promoter: Bilal Omeirat

Tour Director/Booking: Eileen Brunngräber

Project Manager Live: Maik Wendisch

Show Designer: Roland Greil

Production Manager: Roland Beckerle

Account Manager: Martin Heinemann

Stage Manager: Jan-Christoph Hermann

Setlist: Mein Kopf ist leer/Was du nicht weißt/Aber sie/Wenn ich wein/
Schwer zu lieben/Kal Yanimda/Mir geht's gut/Scheine zählen/Während
du/Ich will nicht heim/In Deinen Armen/Burlesque/Hässlich/Sie weiß
(mit Mero)/Ella/Schmetterlinge/Erzähl ihnen alles/Was mir gefällt/Pills
Pills Pills/Weißes Haus/Bei mir/Lass mich gehen/Bei Nacht/Deine
Schuld/Schwarzes Herz





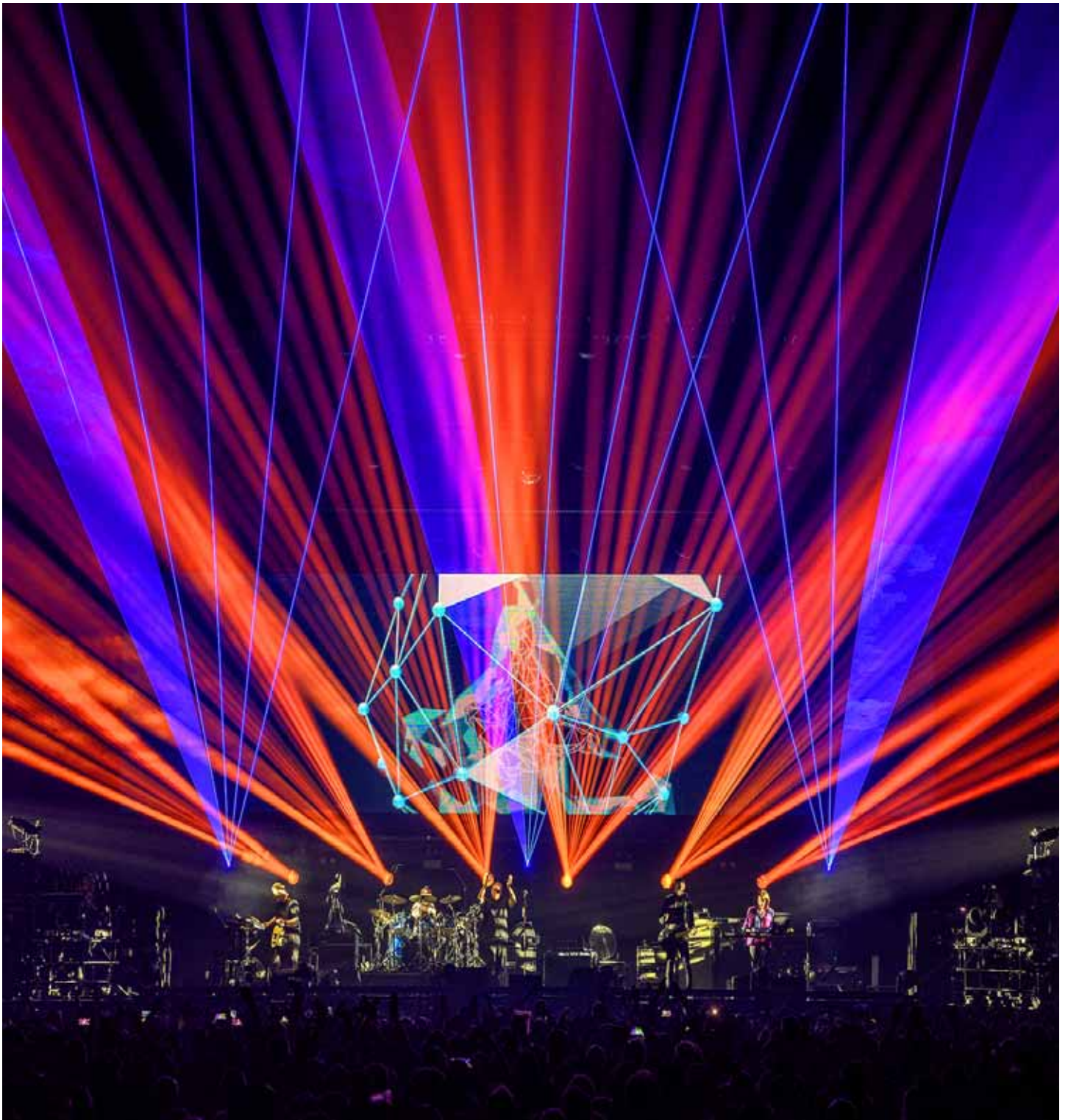
Living Legends

Since the early 80s, when New Order emerged from Joy Division, the band has been illuminated by Andrew Liddle. On the current European tour, he is utilizing the powerful Proteus Excalibur from Elation.

New Order is considered one of the most influential bands of its era, continuing its legacy by regularly touring and captivating audiences with a timeless blend of music and visually engaging performances. Andrew Liddle specified the Excalibur for the tour, stating that the choice originated from a random suggestion by Ryan Knutson of Brown Note Productions in Denver, which eventually led to New Order using the spotlights during a brief

US tour last March. „Since then, they have become an integral part of the show. We don't want to do without the looks created by five 30-watt full-color lasers from ER Productions“, says Liddle.

During the March concerts, six Excalibur units were used on a rear truss at a height of 2.5 meters for some of the band's slower, more melodic pieces. An example is the song „Your Silent Face“



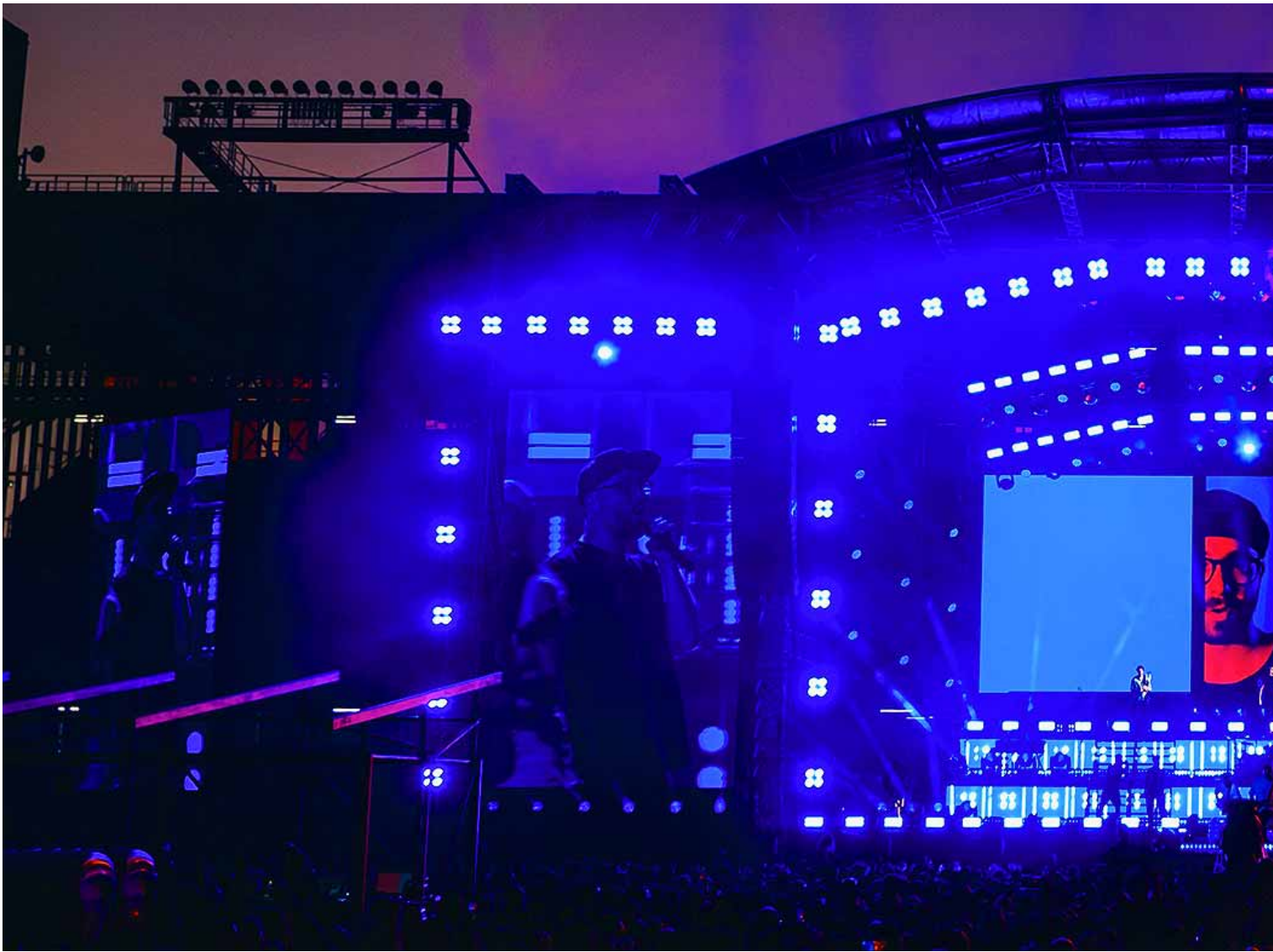
from 1983, where the band was framed with three lasers extending beyond the stage roof. For the EU/UK tour in September, Liddle retained the central elements of the rig but added two more sets of three Excalibur units, bringing the total to twelve devices, all supplied by the British rental and production company Siyan. The powerful spotlights served as effective support for the laser arrays and were ideal „laser emulation tools“, especially in venues where lasers were prohibited due to local regulations.

„We added six Excalibur units to the far wings of the stage, with one laser behind each wing group, and also used them to create solid beam fans for some of the faster songs like ‘Temptation’ or to complement the essential blue tones for ‘Blue Monday’“, explains Liddle. The spotlights were also used individually, for example, as beams.

Siyan Ltd. had already been involved in the design development at the end of 2021 and played a crucial role in realizing Andrew’s vision for the EU/UK tour. The company provided lighting, rigging, LED walls, cameras, and the crew. Recently, New Order returned to the USA for some shows on the West Coast, where the twelve Excalibur units were supplied by Delicate Productions.

Setlist:

Crystal/Regret/Age Of Consent/Ceremony/Restless/Isolation (Joy Division)/Your Silent Face/The Perfect Kiss/Be A Rebel/Sub-Culture/Bizarre Love Triangle/Vanishing Point/Plastic/True Faith/Blue Monday/Temptation/Atmosphere (Joy Division)/Love Will Tear Us Apart (Joy Division)



Grand Finale

Mark Forster celebrated the conclusion of his „Liebe“ (Love) tour in front of 40,000 spectators at the Fritz-Walther-Stadion in Kaiserslautern. Lighting designer Jerry Appelt created variable color worlds and depth effects using Cluster B2 FC and B4 FC from Roxx.

As the culmination of his acclaimed „Liebe“ tour, the successful German singer and songwriter Mark Forster desired a grand finale in his hometown of Kaiserslautern. Not just anywhere in the city, but in the legendary Fritz-Walther-Stadion, better known as the Betzenberg or simply „Betze“, the football stadium where the musician had passionately supported „his“ team, 1. FC Kaiserslautern, since childhood.

After a long tour (which began in 2019) with pandemic-related interruptions and rescheduling, his wish was finally set to come true on June 24, 2023. 40,000 people flocked to Betzenberg to witness the artist's grand tour finale live. It was Mark Forster's biggest concert to date.

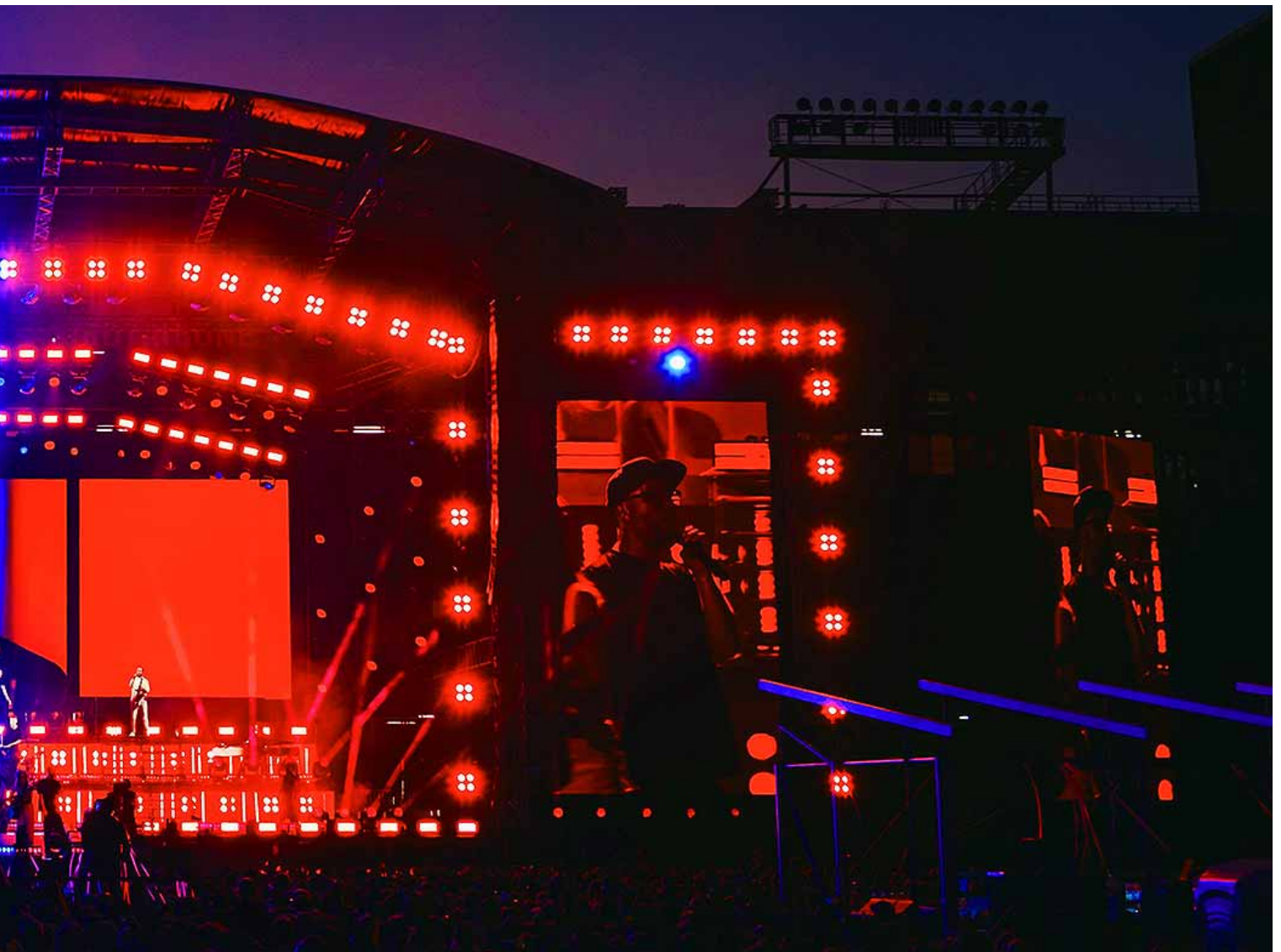
Lighting designer Jerry Appelt created a fairly open production design that integrated the beloved stadium backdrop into the show. The open stage without side and rear panels expanded the stage set, and due to the lack of weather protection, IP65-certified lights were necessary. Appelt opted for a large number of Cluster B2 FC and B4 FC from Roxx to combine powerful blind and strobe effects with colorful area lighting.

„When I'm looking for the 'look and feel' of a classic DWE blind in an efficient LED version, plus IP65, then the Cluster B2/B4 is current-

ly my first choice“, explains the designer. „In addition to the classic blind use, the added value of the full-color version, for me, is clearly the ability to create entire color worlds on stage with the lights. We utilized this extensively with Mark Forster. For example, there was a stage design in the show where we illuminated the stage with the blinders on the right in red and on the left in blue.“

The versatile and highly powerful hybrid devices (Blinder/Strobe/Wash) with up to 40,000 lumens of light output were placed behind the translucent LED set at stage level and behind the LED steps of the two-stage riser structure, shooting through the LED surfaces at different intensities. Additionally, Appelt used the devices in the front truss and on the stage towers. Some clusters were also placed on the delay towers to illuminate the stands.

In general, the set for the highlight show should be as versatile as possible. The dollies with frontal lamellas and backlight used during the tour were replaced by those translucent LED surfaces. „Illuminating these surfaces with the blinders not only created special effects but also added depth to the stage“, Appelt adds. In addition to Forster, a number of guests also performed: Otto Waalkes, the comedy



duo Badesalz, Michael Patrick Kelly, and rapper Kontra K enriched the show in front of a very cheerful audience. For the lighting designer, the performances of the guests posed the challenge of an even more varied design. One of the truly great show moments was undoubtedly the duet with rapper Kontra K in the song „Wenn du mich vergisst“ (When You Forget Me), which was accompanied by live video on the LED surfaces. „The video itself moved in a completely unique color space. The Roxx clusters made it possible to synchroni-

ze the lighting with the video, creating an extremely consistent stage design.“

Setlist: Drei Uhr nachts/Flash mich/Memories & Stories/Einmal/194 Länder/Ich bin ein kleiner Friesenjung (mit Otto Waalkes)/Für immer forever/Königin Schermut/Die gute Seite/Sowieso/Karton/Kogong/Alles Gute Zum Geburtstag (mit Badesalz)/Leichtsinn/Flüsterton (mit Michael Patrick Kelly)/Übermorgen/Liebe/Wir sind groß/Au revoir/Wenn du mich vergisst (mit Kontra K)/Chöre/Bauch und Kopf



Precise Concepts

Light designer Ignacio „Iggy“ Rosenberg is another early adopter of the new Impression X5 IP Bars from GLP. PRG delivered 136 units that he used for Karol G's 13-day stadium tour in the USA.

As part of a multidisciplinary design collective called Lightswitch, specializing in visual design for live entertainment and architecture projects, Iggy first crossed paths with Karol G a few years ago. „After two tours with her, we were invited again to design the lighting for her ‘Mañana Sera Bonito’ stadium tour. It was helpful that I am a native Argentinian, creating a linguistic and cultural bridge that facilitates the design process and idea transfer.“

Karol G's fame has grown rapidly since winning the Colombian version of „The X Factor“ in 2006 and being awarded a Latin Grammy for Best New Artist in 2018. Her music genre is described as „Reggaeton

and Latin Trap“. With the release of her fourth album, „Mañana Sera Bonito“, in early 2023, she became the first woman with a Spanish-language album to reach number 1 on the Billboard 200 Charts. This success enabled her to embark on a stadium tour with venues with a capacity of 50,000.

During his collaboration with production designer Travis Shirley, Iggy Rosenberg realized that the lighting design required a series of motif changes. „Karol knows exactly what she wants: the show should be full of energy and transmit it to the audience. Strobes were demanded - and we have a lot of them, including GLP JDC1 in the audience. Additional-



ly, I emphasized the architectural design of the stage with them. Furthermore, there is a strong connection to the history of the show, with two entire sections limited to just a few shades of blue for one and pink for the other part.“

For Karol G, the Impression X5 IP Bars are all placed outdoors, lining the huge stage and the runway that extends over a length of about 36 meters. „So, the IP certification of the devices was a must“, says Iggy. „The X5 IP Bars serve multiple purposes: we needed them bright and versatile, both as strobes and for effects with a lot of volume. But we also achieved some beautiful slow color gradients.“ Rosenberg was particularly impressed by the color palette of the X5 IP Bar: „As two sections of the show play in a very small color palette, precise and differentiated color control was important. A clear difference between 25% and 35% saturation in magenta, for example, was key. The zoom is also a big plus. We use it frequently to conjure up these almost architectural shapes in the air, which works really well for stadiums and shows of this size.“

From the Impression X4 series, Iggy uses 60 of the compact X4 S on the band's risers. „The plan was to have our own 'mini-rig' for the band and additionally support cross-camera shots, so there was always something in the background that the cameras could capture - not just trusses or the side of an LED screen.“

„We also have about 60 JDC1 hanging in vertical trusses on the delay towers. I tend to design with the assumption that people want to experience an event and not necessarily just watch a show. Karol also wanted the audience in the back rows to have their own light show and be able to see everything. This allowed us to achieve the intimacy of smaller shows.“

The show was programmed by PJ Carruth and Josh Lowenstein. Alejandro „Ado“ Arias is Karol G's production manager. Roly Garbalosa was in charge of the stage crew. PRG procured the equipment for the tour in record time. While the material was delivered from the depot in Las Vegas, the pre-visualization took place at the Los Angeles location.



Many, many thanks!

It might have been around 1980, Kurhaus Friedenstal (later: Ballroom Blitz), Hannover. Torfrock, with its founders Klaus Büchner (vocals, various flutes) and Raymond Voß (vocals, various guitars), were guests...

People sat at neatly arranged small tables, enjoyed a drink or two, and listened to the North German folk-like sounds with Low German lyrics. Voss and Büchner had expanded their idea, conceived in a beer-inspired mood, over the past three years and had already recorded two albums live in front of an audience (!). Even then, they included Low German versions of „Hey Joe“ (originally popularized by Jimi Hendrix), „Karola Petersen“ (Chuck Berry's „Carol“), and their own hits „Volle Granate, Renate“ and „Presslufthammer B-B-Bernhard“. There were no electric guitars, only a little percussion, and mostly just percussion - but there was Raymond Voß, the machine, the engine of Torfrock, providing the necessary pressure.

In the following years, the band made a solid name for itself, although the musicians, besides Büchner and Voß, would occasionally change. With more and more electric guitar in their songs, especially in the soundtrack of the Werner films („Beinhart“, „Freie Bahn für Marzipan“), the band gradually departed from the folk-like orientation and henceforth played rock'n'roll - the old songs were adapted to contemporary styles. They regularly played concerts and in 1991, invented the „Beinharte Bagaluten Wiehnacht“, a Christmas tour that continues to be highly successful in the northern German regions.

What Spider Murphy is in the south, Torfrock is in the north. In mid-2023, Raymond Voß officially left the band due to long-standing heart problems but continues to support them actively on social media.

Today, alongside Klaus Büchner for many years, Volker Schmidt plays the guitar, having previously taken over the bass. Stefan Lehmann sits at the drums, known to the band from his time with Ohrenfeindt, one of the band's openers. Sven Berger has been on bass since 2018. The relatively

young team, compared to the 75-year-old Klaus Büchner, exerts significant pressure and supports the master with his consistently clear vocals. Voß's vocal part is taken up by all musicians; closest to his rough voice („I've always just yelled“) is a mix of the voices of Schmidt and Lehmann.

About Torfrock in 2023 (and all the years before), one can only say that they have never played a bad concert, mainly due to the well-coordinated team around the band. They bring friendly bands and musicians as openers on tour, including, in varying constellations, Christoph Stein-Schneider from Fury In The Slaughterhouse, who also tours solo with Büchner. Technically, the team relies on the available in-house technology with few additions. It is the 32nd Bagaluten Wiehnacht, and if all goes well, it's far from the last (quote from Volker Schmidt), especially since everyone eagerly awaits new, grand poems from Klaus Büchner - and that has been the case since 1977.

Tour Organizer/Management: Malte Jochimsen, www.inconcert.de

FOH: Tjado de Vries

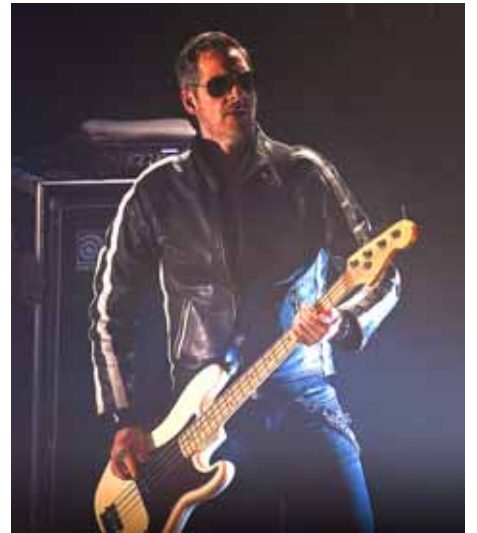
Monitor: Ingo Walter

Backliner: Christian Koch + Matti Bank

Setlist: O Tannenbaum (Intro)/Presslufthammer B-B-Bernhard/Rollo, der Wikinger/Feste/Rut mit'n Torf (...dat matscht so schön)/Die Butterfahrt/Der Boxer/Die Bagaluten-Band (Eddie Cochran)/He Jo (The Leaves)/Sommertied Blues (Eddie Cochran)/Let's wörk togesser (Wilbert Harrison)/Wildsau (The Wild Ones)/Freie Bahn mit Marzipan/C'mon Everybody (Eddie Cochran)/Beinhart/Kettenhemd (Steve Earle)/Volle Granate Renate/Das Reh/Karola Petersen (Chuck Berry)/Wipe Out (The Surfaris)







Reality is Extrabreit

There are rock bands that are timeless. They don't age. Their shows are always the same - consistently good. Until recently, this included the Americans Kiss, who even maintained their appearance with masks. And the Rolling Stones, of course.

In England, there are bands like Status Quo. Or from the 80s, Fischer-Z around John Watts. But German bands that also sang in German? In the 80s, there were individual figures like Nena, who still hasn't lost any of her charisma. But bands?

Looking back: In 1982, there was a „Rock Festival Tour“ sponsored by Levi's Jeans. Prima Klima, Interzone, Spliff, and Extrabreit were part of it. Prima Klima was short-lived and disappeared immediately after the Neue Deutsche Welle (NDW), to which the other three bands were somewhat inaccurately attributed. Heiner Pudelko, the voice of Interzone, has been dead for almost 30 years. Spliff, consisting of former members of the Nina Hagen Band, also disbanded after a few years - the egos of each individual were too big. Herwig Mitteregger still makes music today, Potsch Potschka runs his own studio, and Reinhold Heil became a celebrated film music composer. Manne Praeker, the singer of „Heut' Nacht“, unfortunately passed away a few years ago.

All four bands played and produced music together and separately, but only one group has persevered to this day, and more agile than ever: Extrabreit (excluding a four-year hiatus). That there was more to the guys from back then, now gentlemen, than just the fun group behind „Hurra, die Schule brennt“ and „Flieger, grüß mir die Sonne“, could already be seen in songs like „Der Präsident ist tot“. Extrabreit has survived all these years more or less unscathed and has been playing for years in a constant lineup with three original and two longtime members. The fantastic five never had to make a comeback - they were always there.

Similar to Torfrock, they go on tour every November/December, and what the North Germans call „Bagaluten Wiehnacht“, the Hagen locals call „Weihnachts-Blitztournee“, shortly: WBT. The club tour is almost sold out everywhere - and Extrabreit delivers, mainly thanks to frontman Kai Havaii, who doesn't stand behind the microphone



with a beer belly and can't sing a straight sentence even with Autotune. Instead, he energetically leads the program with a voice that hasn't lost a spark since the 80s, anecdotes included: „We shared a practice room with Nena, but that didn't last long. Nena was extremely tidy; everything had to be back in its place after rehearsal. We weren't like that...“

And if you think it's a retro tour with a song selection exclusively from the 80s: far from it. During the pandemic, there was a new album that can easily compete with the old titles and was prominently included (and celebrated) in the set.

Conclusion: Even after over forty years, Extrabreit still delivers - with a lot of joy of playing combined with anticipation for the next WBT round. In the words of Kai Havaii: „I am grateful and a little nostalgic when I look back on the eighteen shows of the tour behind us. That everything is going so well, and we have largely been spared from viruses and other plagues is not a matter of course. It was very emotional and exhilarating, a great trip with a close-knit gang. Many thanks to my colleagues Stefan, Rolf, Bubi, and Lars, and expressly to our formidable crew: Without you, nothing would work. To all of you and our fans and friends, an exciting, healthy, and sexy year 2024! The situation is tricky - but it always has been. Forward through time!“

On the technical side, Extrabreit has a small crew with them, doing an excellent job and relying on the technology of each club. Jan „Brenna“ Kölpin (left) is responsible for drums and stage monitors, Thorsten Boarz (middle) takes care of the guitars, and Michael Danielak (right) is at the FOH. The lighting comes from the venue each time.

Kai „Havaii“ Schlasse (vocals, since 1978)
 Stefan „Kleinkrieg“ Klein (guitar, since 1978)
 Bubi Hömig (guitar, since 1991)
 Lars „Larsson“ Hartmann (bass, since 2002)
 Rolf Möller (drums, since 1980 + kindergarten buddy of Stefan)
 Michael Danielak (FOH)
 Jan „Brenna“ Kölpin (drums, stage monitors)
 Thorsten Boarz (guitars)

Setlist: Extrabreit/Her mit den Abenteuern/Geisterbahn fahrn/Winter/ Glück & Geld/Kleptomanie/Joachim muß härter werden/Der Führer schenkt den Klonen eine Stadt/Polizisten/110/Wilhelmsplatz/Liebling/ Der Präsident ist tot/Ruhm/Der letzte Schliff/Gib mir mehr davon/Vorwärts durch die Zeit/Für mich soll's rote Rosen regnen (Hildegard Knef)/Mary Jane/Lottokönig/3-D/Hart wie Marmelade/Flieger, grüß mir die Sonne (Hans Albers)/Hurra, hurra, die Schule brennt/Annemarie/Junge, wir können so heiß sein (Lou Reed)

AMG TRAINING

Location: Gate 22, Filderstadt
Company: B+B Eventtechnik
Specification: For the second time, the AMG Digital Product Expert Training took place. In 2023, the spotlight was on the Mercedes-AMG GT 63 4Matic+. B+B Eventtechnik, working seamlessly with the event agency Zet-project, skillfully showcased the exceptional highlights of the vehicle. A multifunctional hybrid studio with a 90 sqm stage provided the ideal backdrop. Four livestream sessions took place within two days. This allowed the B+B Streaming Platform „Pixstream“ and Gate 22 as the location to shine.



CARMEN

Location: Steinbruch, A-St. Margarethen
Company: Habegger, M-Lux
Specification: As a long-term technical partner, Habegger, in collaboration with lighting designer Jacopo Pantani, implemented the lighting design for the modern production of the opera „Carmen“, supported by Wolfgang Mair (MLux Light Engineering) as the operator and programmer. Since no spotlights could be visible in the stage design, all moving lights (23 Robe Forte, 18 Robe Esprite) were housed in the four lighting towers on the sides of the audience areas and above the central FoH area.



WELTWEIHNACHTSCIRCUS

Location: Cannstatter Wasen, Stuttgart
Company: Meevi Rent
Specification: The Dutch company Stardust International is responsible for the World Christmas Circus and once again commissioned Meevi Rent for power supply. The services include planning, material delivery, and setup of the power supply. For the project, Meevi Rent delivered eight measuring transformers 400 A, 18 Powerlock distributors, 36 distributors 125 A, and 17 distributors 63 A, as well as numerous smaller sub-distributions. The installed system provides a total power of 1.6 megawatts.



IAA OPEN SPACE

Location: Apothekenhof, Munich
Company: TLD Planungsgruppe
Specification: The Mercedes Open Space Cube at the IAA attracted attention: round mirrors floated above the car on kinetic winches. Alex Orkisch from TLD was responsible for lighting design and implementation, preprogramming and on-site programming, coordination, and integration of the mirror installation, which was created in collaboration with the companies Whitevoid and Kinetic Lights around Christopher Bauder. TLD Planungsgruppe used devices from Robe Lighting for the spotlights.



INVICTUS GAMES

Location: Merkur Spiel-Arena, Düsseldorf
Company: Satis + Fy
Specification: Satis+Fy was the Official Supplier of the Invictus Games for sound, lighting, video, rigging, and logistics concepts. „The commitment of Satis&fy is hardly replaceable“, says Fabian Müller, Executive Director D.Production/D.Live. In addition to outfitting numerous competition areas, Satis&fy was responsible for the Ceremony Stage, featuring a central element - a 300 square meter curved LED wall. The sound came through speakers from L-Acoustics, and the spotlights were from Robe.



FALCO MUSICAL

Location: Ronacher, A-Vienna
Company: Zactrack, Lightpower
Specification: For the revival of „Rock me Amadeus - The Falco Musical“, the lighting team led by Howard Harrison (lighting designer) and Lukas Berger (head of musical lighting) also utilized a Zactrack Smart System for automated position tracking. To fully cover the three-dimensionally staged stage, the Ronacher team, under the direction of Florian Andrsch, together with Christoph Rosenberg from Zactrack, installed ten anchors at varying heights along the stage edges.



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The largest mobile artwork in the world

„Global Gate“, the largest mobile artwork in the world, made stops in Frankfurt and Dubai before arriving at the Hamburg Harbor at the Cruise Center Altona - featuring Otto Waalkes as the collaborating artist.



With an exhibition area of 2000 square meters, Global Gate is the largest mobile artwork globally. It is a construction made of 37 cargo containers in the shape of the Brandenburg Gate, adorned with artworks. Global Gate thus provides a platform for various artists to showcase their works worldwide in a public space. Global Gate is freely accessible and free of charge.

In Hamburg, the artistic patron was Otto Waalkes, who presented his art in various formats and styles on the Global Gate. Otto reinvented famous works of art, such as „The Great Wave off Kanagawa“ by Katsushika Hokusai or Jan Vermeer’s „Girl with a Pearl Earring“. „The Global Gate is also a gateway to the world of my Ottifanten“, says Otto, whose beloved characters can be found in one or another painting and ultimately crown the Global Gate as a stylized quadriga. The artwork also features selected images from Otto’s new book „Ganz große Kunst: 75 Meisterwerke“, which was recently released.

„We are thrilled that Otto has designed the Global Gate with so much passion and has put his own thoughts into its implementation“, says Marcus Schäfer, founder of Global Gate. The art visionary is the driving force behind leading art projects worldwide, including „The Art Maze“ at the Burj Al Arab in Dubai, the „Thailand

Yacht Show Art“ with Sir Norman Foster, and the „Allianz Art Night“ at the Petronas Philharmonic Orchestra.

The idea for Global Gate arose jointly with his son when, upon their return from Malaysia, they waited in vain for a shipping container with their household belongings and toys. After Schäfer bought toy containers for his son Maximilian to pass the time, Maximilian built the Brandenburg Gate from them. Since that wasn’t colorful enough for the art innovator, one thing led to another.

For the first time in its original size, Global Gate was erected in 2020 at Frankfurt Airport, and a year later in Dubai in front of the Burj Khalifa. The collaborating artist there was Leon Löwentraut. After the exhibition in Hamburg, more are planned to follow.

„The shipping containers are available all over the world and do not need to be specially shipped for the exhibition“, explains Marcus Schäfer, outlining the concept’s advantage. Not only the containers but also the exhibited artworks will be reused. Interested individuals can purchase them meter by meter via www.global-gate.com. Additionally, a handmade limited-scale model at 1:50 is available for purchase. However, the Otto version costs around 4000 euros.

etnow! #108XLGB

since 1996

The Entertainment Technology magazine is published 8 times/year (4 printed issues, 4 digital issues)

Publisher

kwie.medien

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