

# MOVE

The magazine for show technology **01|2021**

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## #WIN

**25 years OMNITRONIC**  
Win a TRM special edition!

# 30

**Happy anniversary:**  
EUROLITE celebrates its 30th  
birthday

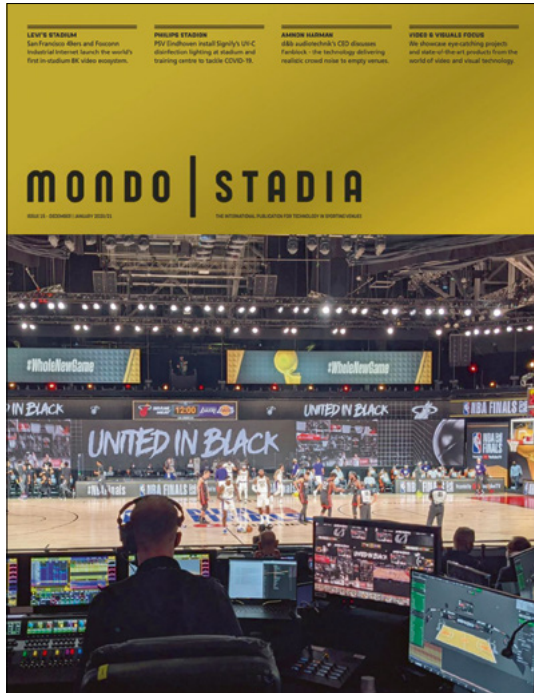


**From start-up to global  
company**  
Interview with Christian Hertel  
(MADRIX)

**Better safe than sorry**  
Truss safety: Interview with  
engineer Klaus Köberle

**White, whiter, whitest?**  
White light examined closely

**STEINIGKE**  
SHOWTECHNIC



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## Editorial

Dear readers,

Our MOVE magazine is already one year old. And as nice as it usually is to celebrate a birthday, this anniversary seems strange: After all, the one-year anniversary of our magazine coincides with the year of the lockdown and the beginning of the standstill in our industry.

However, we will not let the courage and confidence that is characteristic of the industry be taken away from us and will celebrate the festivities as they fall - at least in thought. After all, there is plenty of reason: In this issue, we congratulate the two brands EUROLITE and OMNITRONIC, which are celebrating their 30th and 25th anniversaries. Instead of cake, our magazine features a look back at brand stories and anecdotes from the past decades; instead of a party, there's a raffle.

What else does this MOVE magazine bring to the table? Of course, as usual, we present interesting new products and provide exciting background information from the industry. In interviews, we take a look at the history of MADRIX together with Christian Hertel from Inoage, let engineer Klaus Köberle take us on a journey into the world of truss safety, and talk to Maximilian Kuhbandner about the changes that last year brought for his creative agency Yuper.

Finally, we'd like to take this opportunity to tell you about the #handforahand initiative. This is the name of a solidarity fund that collects donations and passes them on as financial support to event and sound engineers, stage hands and roadies who are in need through no fault of their own. The offer is designed to be unbureaucratic and low-threshold and can be found easily on the Internet under #handforahand. In the days in which this editorial is being written, we are now facing a tentative re-opening prospect. With the hope of being able to tell you about summer festivals, outdoor projects and concerts again in the next issue, we hope you enjoy reading now!

**Your MOVE editorial team**

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# NEWS



EUROLITE LED Mini Z-20 USB Beam Effect



EUROLITE LED PST-10 QCL Spot

With the **LED Mini Z-20 USB Beam Effect** and the **LED PST-10 QCL Spot** EUROLITE sends suitable effects for smaller events and the home party basement into the race. The devices are quickly set up and put into operation. Despite their small size, they deliver a good lighting performance. Both effects have music control via a built-in microphone.

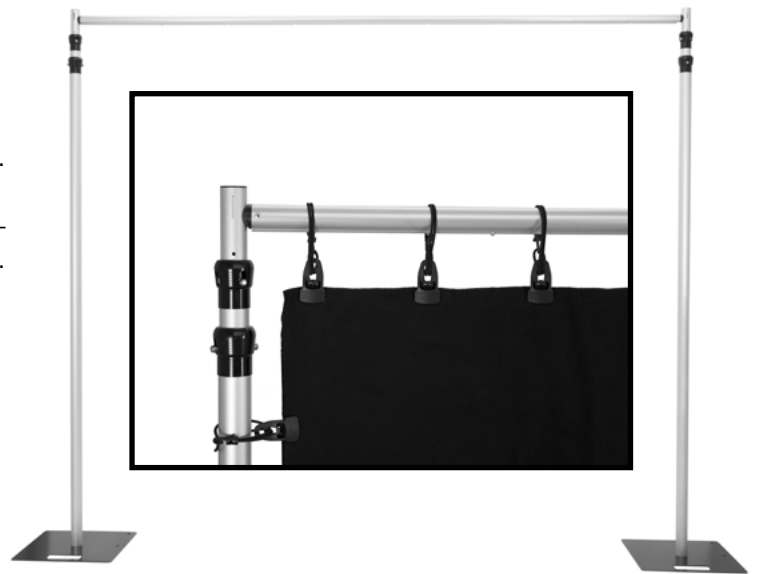
**EUROLITE ESN 7x80 USB LAN  
Moving Message**

Whether in the waiting area, in the shop window or in the gastronomy: The new ESN LED Moving Message from EUROLITE fits! The 560 built-in SMD RGB LEDs ensure that the ticker stands out visually well even in daylight and the entered text is easily recognizable. The passive convection cooling of the device ensures silent operation. The Moving Message can be controlled via the included IR remote control or the included network cable.



**EUROLITE MCS-4248 Mobile Curtain Stand**

The new MCS-4248 from EUROLITE is perfect for stage construction of mobile DJs, at events and in theaters. Through plug-in connections, the variable curtain stand made of aluminum is assembled in no time. The set consists of two base plates, two extension rods and a crossbar.



**OMNITRONIC BMS-1C USB Condenser Broadcast Microphone Set**

Podcasts, live streams and apps like Clubhouse are more popular than ever this year. With the Broadcaster Set from OMNITRONIC, nothing stands in the way of your own project. The condenser microphone can be easily connected to the computer via USB and delivers a warm, professional sound. The set includes a flexible table microphone arm and a matching pop filter.

# EUROLITE Theatre 200 Series

For theaters and much more, the spots of the Theatre-200 series are suitable: The series offers 3 different types of spotlights: there is a pure warm white version, a version with cool white and warm white LEDs, where you can freely regulate the color temperature, and a colored version with red, green, blue and warm white. The latter allows for a wide range of bright colors, as well as a very good warm white light that looks natural even on human skin. As the number in the name suggests, the built-in LED type in all versions has a power of 200 watts.

The white light versions offer a very high color rendering index, the spotlights are equipped with a quiet fan and have a smooth dimming curve. Ideal, therefore, for stages that have to cope with a smaller budget, but still do not want to do without high-quality light. With stages, despite the name, not only theater stages are meant: Also on concert and show stages, in clubs and discos, these spotlights make a good figure.

Two optional diffuser covers are available to widen the light (from 17° to 40° or 60°). A barndoor to shade the light is also available. The series features P-Con in and out terminals for convenient power cabling, 3-pin DMX jacks and USB QuickDMX ports for wireless DMX and Master/Slave use.



**EUROLITE LED Theatre COB 200 WW**

LED theatre spot with warm white  
200 W COB LED



**EUROLITE LED Theatre COB 200 WW/CW**

LED Theatre spot with 200 W COB LED,  
WW/CW



**EUROLITE LED Theatre COB 200 RGB+WW**

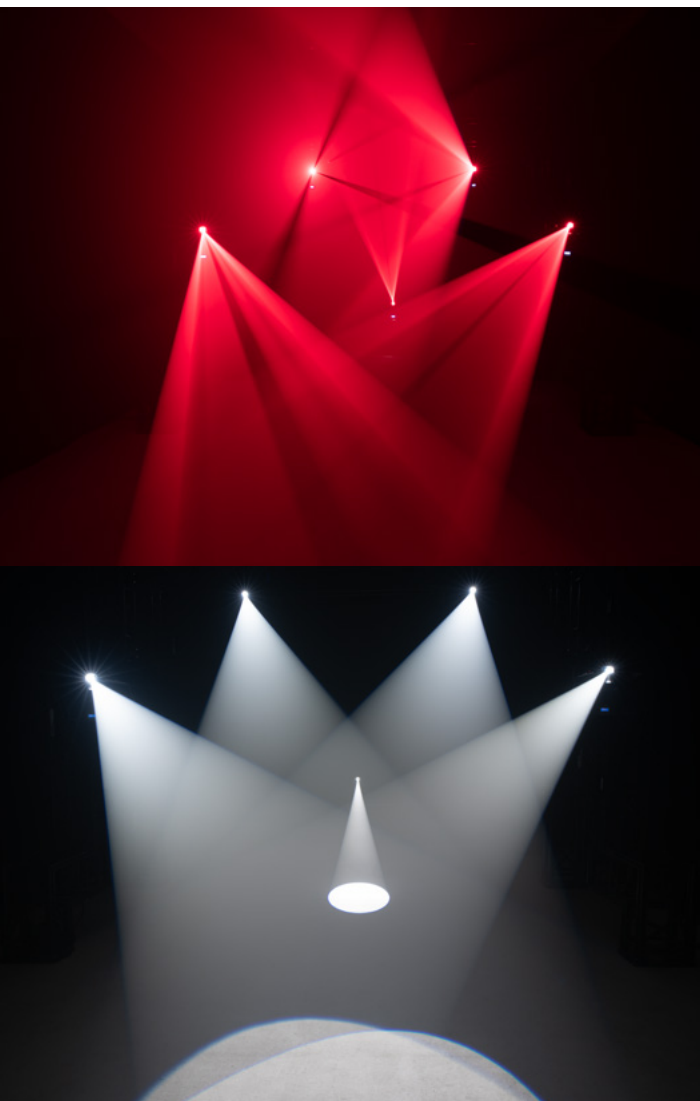
LED theatre spot with 200 W COB LED,  
RGB+WW



**ANTARI CH-1 Hazer**

The new CH-1 hazer from ANTARI offers the possibility to emit the resulting haze at different angles. The CO<sub>2</sub>-powered model produces a large amount of fine, uniform haze while scoring points for its low operating noise. The hazer is equipped with a color touch panel for intuitive operation. In order to achieve particularly long haze lifetimes for the haze, the haze machine mixes the fluid with CO<sub>2</sub>. The hazer is housed in a slim and compact casing.

- Long haze life
- Low operating noise
- Low fluid consumption
- Easy operation due to colored touch panel
- Angle adjustable fan



**EUROLITE LED TCL-150 Color Changer COB**

The new Color Changer Spot from EUROLITE is perfect for illuminating mirror balls. Whether in shop windows, showrooms or in the party room: The spot with a built-in 30 W COB LED is an eye-catcher everywhere. The small, handy device is also equipped with a strobe effect, integrated show programs and music control via a built-in microphone. The TCL-150 can also be controlled via DMX and Quick-DMX.



# 30 LEUT'BAR ASCHAFFENBURG



## NEW LOCATION, NEW SOUND!

The year 2020 brought a move for the team of 30 Leut'Bar around owner Dirk Janssen: In autumn, the bar moved into a new building directly at the Floßhafen in Aschaffenburg. In the new location, speakers from CELTO Acoustique were installed, which fit unobtrusively and stylishly into the overall picture. Mixing amplifiers and controllers come from OMNITRONIC.





**CELTO ACOUSTIQUE iFIX13S Vented Subwoofer white**

Impressive 13" woofer, compact design

**CELTO ACOUSTIQUE iFIX6 2-Way Coaxial Speaker white**

Big sound in small package, mounting bracket included



**OMNITRONIC MCD-3006 6-Channel Amplifier**

6-channel PA amplifier with SMPS, 4 ohms: 6 x 500 W, 8 ohms: 6 x 250 W



**OMNITRONIC DXO-26E Digital Controller**

Digital stereo active crossover with 2 inputs and 6 outputs, incl. software





## **CMP-10** 2-Way Coaxial Speaker

Multifunctional touring speaker with  
outstanding size to SPL ratio

Want to experience the quality of CELTO live?  
Convince yourself with a demonstration!

**Contact us at [celto-sales@steinigke.de](mailto:celto-sales@steinigke.de)**

[www.celtopro.de](http://www.celtopro.de)

**CELTO**  
ACOUSTIQUE



**OMNITRONIC CSX series**

Ideal for restaurants, retail stores or office buildings: the recessed speakers of the CSX series disappear unobtrusively into the ceiling. The speakers in 100 V technology are mounted with a simple clip system and are suitable for sound reinforcement with background music and speech indoors. The tweeter is designed to swivel.



**OMNITRONIC OD series\***

No matter whether a bar, a bistro or a fashion store is to be provided with sound, the OMNITRONIC OD series fits the bill: The included swivel and tilt bracket allows for an aligned mounting. The speakers are characterized by their good price-performance ratio and also offer themselves as a compact alternative for home audio. All models are weatherproof (IP65) and suitable for outdoor use.



**Compact mixing amplifiers for ELA systems (100 volts)**

**OMNITRONIC CPE and CPZ series**

The ELA mono mixer amplifiers of the CPE series are specially designed for use in ELA sound reinforcement systems. They provide an output power of 30, 40 or 120 watts. Outputs are available for ELA loudspeakers with 70 V and 100 V audio transformers or low impedance loudspeakers. Microphones and line-level devices can be connected to the mixable inputs. Microphone channel 1 is equipped with a priority circuit that reduces the volume of the other signal sources when an announcement is made. In addition to an integrated audio player equipped with a USB port and an SD card slot, a Bluetooth receiver and an FM tuner with Auto Scan are also available. The audio player can be conveniently controlled via remote control. The CPZ series mixing amplifiers also offer zones to provide sound to up to four separate zones. The zones can be switched on or off individually.

The devices of both series are ideally suited for installation in retail stores, restaurants or hotels. The space required for the amplifiers is small: the compact devices can be easily installed under counters, for example, and are visually unobtrusive.



OMNITRONIC CPE series



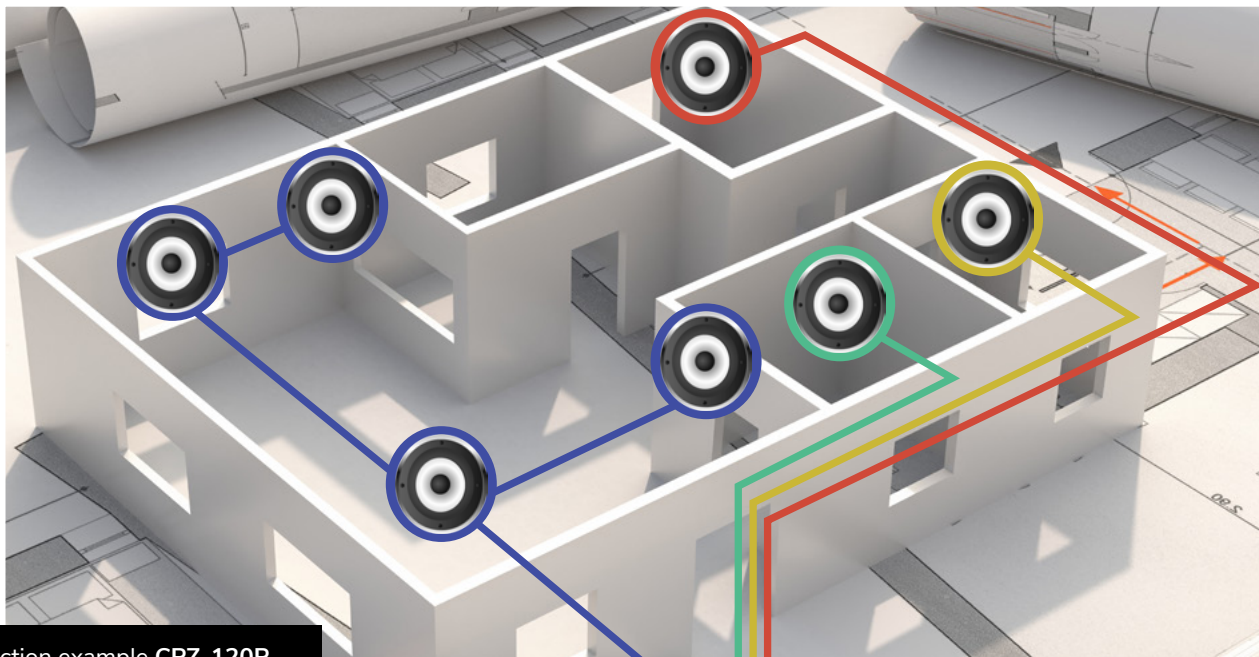
OMNITRONIC CPZ series

Dimensions (WxDxH): 30.3 x 22 x 9.1 cm



**OMNITRONIC ODP series\***

The OMNITRONIC ODP series with its powerful installation loudspeakers is also suitable for sound reinforcement for indoor and outdoor use in bars, restaurants and stores. The speakers are characterized by an excellent sound image. A swiveling mounting bracket is included. Due to their weatherproof plastic housing (IP54), the speakers are also suitable for outdoor installation.



Connection example CPZ-120P

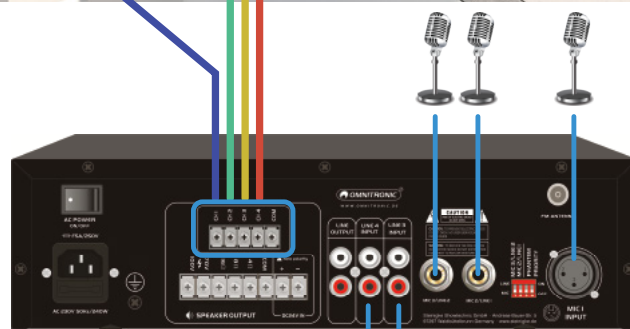


BT)) MP3

Zones

Level adjustment for Inputs 1-4 and the integrated audio player

Equalizer global bass and treble control



Line input z.B. OMNITRONIC TUNA NET Internetradio

Line input z.B. OMNITRONIC XDP-1501 CD-/MP3 Player

\*Available in black or white and as 8/16 Ohms or 100 V variant



# Of a quarter «All grown up now ...»

Do you still remember the feeling of life in the 90s today? The cold war was long over, the world was open and pop culture produced a previously unimagined variety between hip-hop, grunge, boyband pop, punk and techno. Youth centers and children's rooms were equipped with inflatable sofas in blue or pink, lava lamps provided dim light and "Lemon Tree" alternated with "Macarena" on the radio.



**Rimini 1998**  
OMNITRONIC speaker wall in Italy



**First scratchable CD player on the European market**

In 2001, the new century had just begun, OMNITRONIC released the DJS-1100. As the first scratchable CD player on the market, the device of the young brand ended up in thousands of discotheques, youth clubs and living rooms of ambitious DJs.

OMNITRONIC  
DJS-1100





Since then, not only two decades have passed, but also many trends in audio technology: While the CD player was still modern and hip back then, it is now for most users only a fallback option if the laptop or smartphone quit working. The record player, on the other hand, celebrated its comeback after only a few years of absence and is now finding its way back not only into clubs, but also into living rooms.



### Happy Birthday OMNITRONIC!

Thanks for the great cooperation and incredible mixers and DJ equipment! 25 years are done, now it's ,road to 50! Cheers!"

Pat Benedetti «

[www.patbenedetti.com](http://www.patbenedetti.com)

### Happy 25th anniversary!

Congratulations OMNITRONIC for the 25 years of the company. Thank you for the quality you offer us all these years and I wish you all the best for the future!

DJ MK Santos «

[www.instagram.com/mk.santo.dj/](https://www.instagram.com/mk.santo.dj/)



### All the best

to my homies from @OMNITRONIC for the mega support since 25 years! Germanys finest DJ Equipment! Happy Birthday!

DJ Release «

[https://www.instagram.com/dj\\_release/](https://www.instagram.com/dj_release/)



# #WIN



Over the years, OMNITRONIC has remained true to its original ideal - technology for everyone, at affordable prices - and has repeatedly brought out new devices with their finger on the pulse of the times, which have found their way into youth centers, discotheques, clubs and studios. Thus, after teething problems in 2015, the TRM-202 analog rotary mixer quickly became a highly sought-after toy for electro-enthusiastic DJs. Sold out several times, the mixer now enjoys great popularity in its third edition.



# #WIN

## TRM-202 RAFFLE

For its 25th birthday, the OMNITRONIC team has therefore come up with something very special: The popular mixers TRM-202 MK3 and TRM-402 are available in a strictly limited edition in anniversary design with golden print and suitable Omniwoodkit. And this is what you have to do to win one of the coveted mixers: Send an email with the subject "TRM Raffle" to [redaktion@movemagazin.de](mailto:redaktion@movemagazin.de) by 07/30/2021 at the latest and tell us why you want to win the mixer!\*



**\*Terms of the competition:**

Eligible to participate are natural persons who have reached the age of 18. Participation is not limited to customers of Steinigke Showtechnic and is not dependent on the purchase of goods or services. The competition ends on July 30, 2021. The winner will be informed by e-mail.

Not eligible to participate in the raffle are all persons involved in the conception and implementation of the raffle and employees of Steinigke Showtechnic as well as their family members. In addition, the operator reserves the right to exclude persons from participation at its own discretion if there are justified reasons, for example (a) in the event of manipulation in connection with access to or implementation of the sweepstake, (b) in the event of violations of these conditions of participation, (c) in the event of unfair actions or (d) in the event of false or misleading information in connection with participation in the sweepstake.



## »» Guys I want to congratulate you

because I am enthusiastic about your products. You supported me and my ideas by showing foresight and attention to details and to collaborations. I believe these are the things that make a business better: The attention dedicated to customers, collaborators and products. Always trying to improve despite the detractors and difficulties. So I wish you good work and I want you to know that I am by your side.

Omniwoodkit owner  
Andrea Baxx Bano «

[www.omniwoodkit.com](http://www.omniwoodkit.com)



## Congratulations on your 25th anniversary!

Thank you for the support over the years and I would also like to congratulate you on your great staff who have always been very welcoming and caring to me. All the best and here's to the next 25!

Sleepwalker «

[www.sleepwalker.de](http://www.sleepwalker.de)



# #WIN TRM-402 RAFFLE

# TRM AROUND THE WORLD



Five years ago, rotary mixers were still an absolute insider tip for the nostalgics among electro fans. The fact that OMNITRONIC's TRM-202 then triggered a wave of enthusiasm and, with the MK3 version, has since built up its own worldwide fan base, could not have been predicted at the time. Today, both the two-channel TRM-202 MK3 and its four-channel brother, the TRM-402, are in use around the globe.



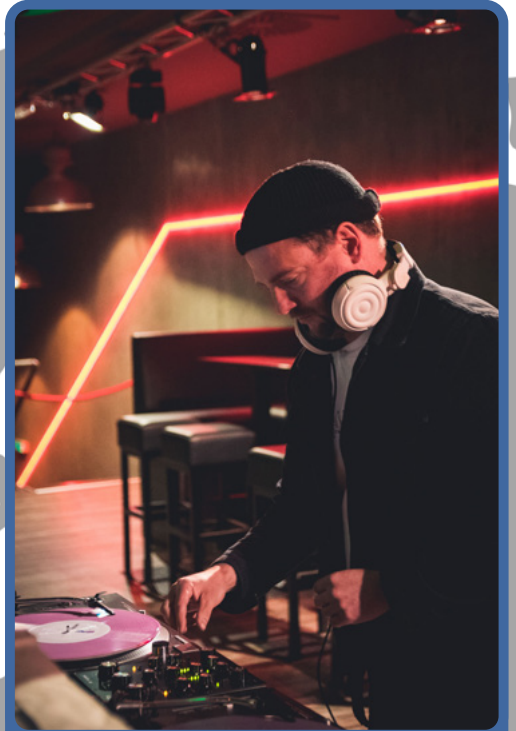
**OMNITRONIC TRM-402 4-Channel Rotary Mixer**  
4-channel rotary mixer with 3-band frequency isolator for DJs



**DJ Name:** Alex Guittini  
**Location:** Seven Lounge, Lugano  
**Country:** Switzerland



**DJ Name:** Adrian Bermudez  
**Location:** Basel  
**Country:** Switzerland



**DJ Name:** DJ Endtrax  
**Location:** Club 22, Kassel  
**Country:** Germany



**YouTube:** My Analog Journal  
**Location:** Burgazada, Istanbul  
**Country:** Turkey





**OMNITRONIC TRM-202MK3**

**2-Channel Rotary Mixer**

2-channel rotary mixer with 3-band frequency isolator for DJs



**DJ Name:** Groove Manila DJs (DJ Jason Soong, DJ Manolet Dario, DJ Abdel Aziz, DJ Sky and DJ Angelo de Dios)

**Location:** Tagaytay City & Manila Yacht Club

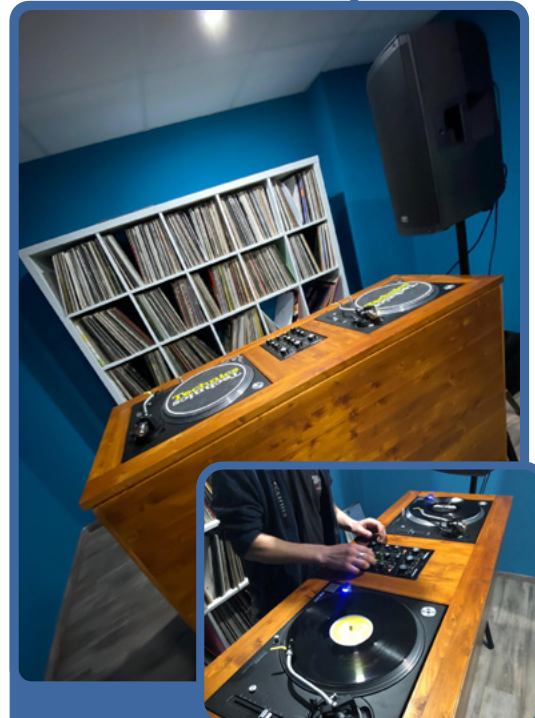
**Country:** Philippines



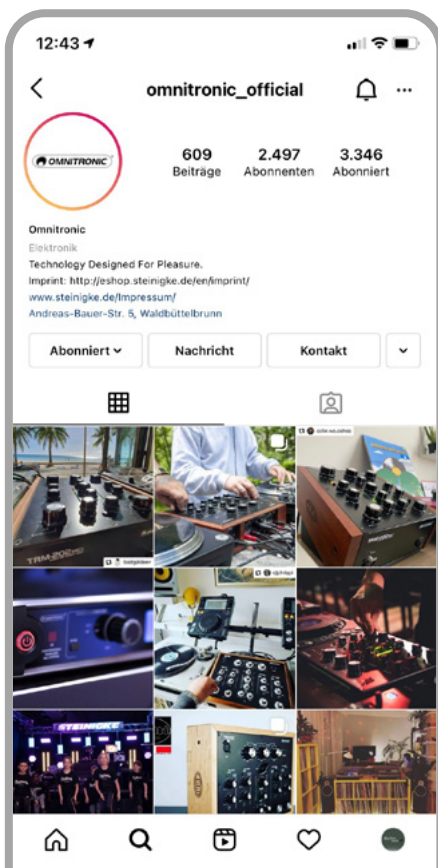
**DJ Name:** Omar Cantt  
**Location:** Espinosa de los Monteros  
**Country:** Spain



**DJ Name:** Iagueradelasgalaxias dj  
**Location:** Valencia  
**Country:** Spain



**DJ Name:** Warehouse Crew  
**Location:** Biella  
**Country:** Italy



Are you also a TRM user? **OMNITRONIC** is on Instagram and is happy to receive tags on your TRM pictures!



# PURE POTENZA

## DN14.300T

Engineered to compete at the highest level, DN14.300T adopts the LAVOCE Next Generation HF design approach and incorporates our patented Integral Input Surface phase plug topology, creating a high flux density 1.4" exit neodymium compression driver with evident low distortion and a very linear frequency trend to 20kHz.

DN14.300T is a perfect example of our comprehensive range of high performance HF and LF transducer products, all designed at our state-of-the-art R&D Center in Potenza Picena, Italy.

- 36 mm (1.4 IN.) THROAT EXIT
- 220 W PROGRAM POWER HANDLING
- 75 mm (3 IN.) EDGEWOUND CCA VOICE COIL
- 109 dB/SPL SENSITIVITY
- 500-20000 Hz FREQUENCY RANGE
- 1200 Hz RECOMMENDED CROSSOVER
- TITANIUM DIAPHRAGM AND SURROUND



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# CH-1

CINEMAHAZE

## Antari's First CO<sub>2</sub> Haze Effect Machine

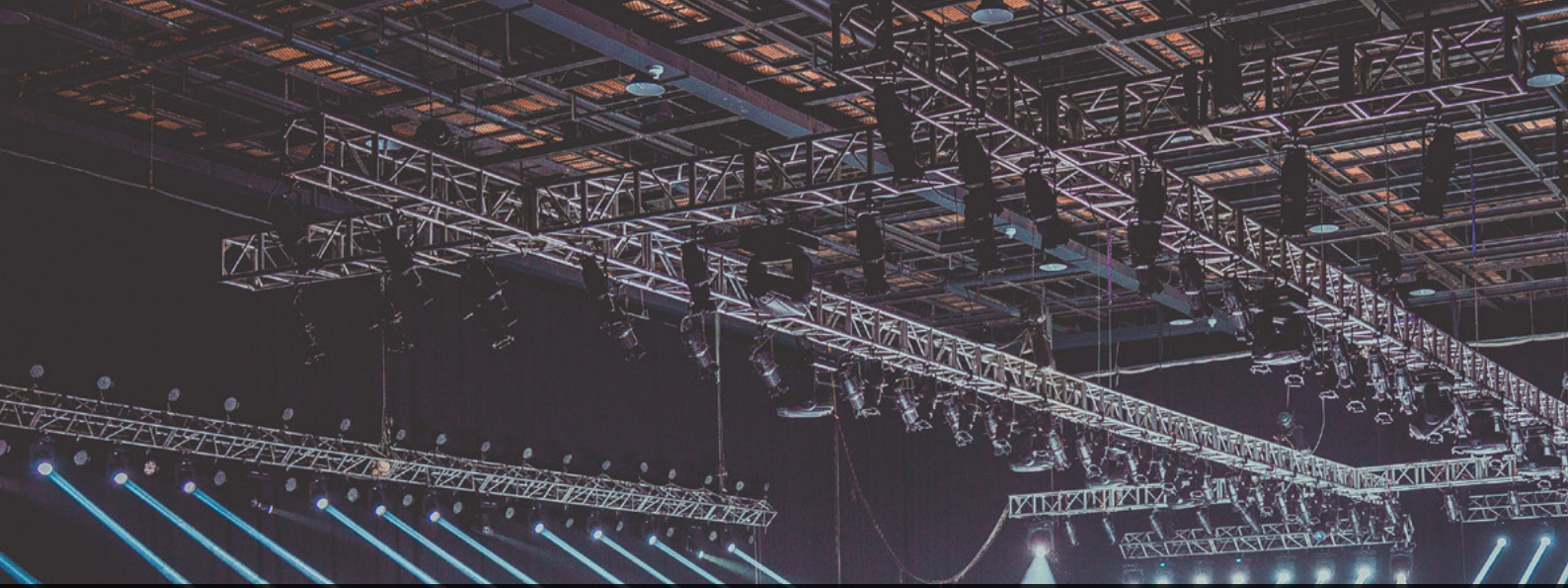
Almost zero working noise, fine and smooth haze,  
perfect for venues where silence is crucial.



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ANTARI LIGHTING & EFFECTS LTD.



# TRUSS

SAFETY  
FIRST!

## Interview with Klaus Köberle, engineer and expert for flying constructions, truss systems and rigging

Trusses literally form the basic framework of event technology. From small city celebrations to festivals with large numbers of visitors: trussing forms the basic structure for every stage. The fact that the correct construction and securing of trussing structures are absolutely essential, but are often neglected, is unfortunately demonstrated over and over again by accidents. The collapse of stages and structures is not only expensive, but also dangerous for all artists, technicians, riggers and roadies involved. To prevent such accidents from happening in the first place and to ensure that truss constructions are built safely, there are special training courses in which participants learn the correct and safe handling of trusses and the special aspects of rigging. Graduate engineer Klaus Köberle has been teaching such training courses for years. Thanks to his many years of work in the field, he can draw on a wealth of experience.

**Hello Klaus! We've already told a bit about you. Please introduce yourself to our readers nonetheless: What do you do in your daily life and where does your broad wealth of experience in trussing and rigging come from?**

I was fascinated by concert, theater, film and the then popular TV shows from my early childhood. Then, during my school years, I was able to get involved with professional event technology in the early 80s. That was a time when you still had to make mistakes yourself in order to learn from them - education and training opportunities were non-existent back then: "Survival" based on "Learning By Doing" and "Trial And Error"!

I have been self-employed since 1990 and, after completing

my studies in architecture, I have also worked since 1997 as a lecturer in event technology at colleges, master schools and academies, specializing in statics, rigging, slings, trusses and occupational safety. My voluntary involvement in task forces, in associations, in working groups of the employers' liability insurance association and in examination boards has broadened my horizons and I have also been able to contribute to the creation of curricula and the development of new courses.

Now in my 15th year, I and my engineering company are providing rigging services for the Munich Olympic Park, with a focus on the Olympic Hall.



**From your point of view, what is the most important thing that every event technician should remember about the broad subject of trusses and rigging?**

... that the truss is in principle the most sensitive component in our constructions and actually has no "safety factor" in the classical sense!

While our slings, lifting gear and upper machinery have an actual safety factor or service coefficient in the order of 10 on average for suspended loads above persons, a lifting beam is designed and dimensioned in exactly the same way as a structural element from the construction sector, such as a wooden beam, concrete or reinforced concrete girder.

For a sling wire rope used in event technology, this means that the breaking load - i.e. when the rope breaks in a tensile test - must be at least 10 times higher than the maximum permissible load capacity or payload. In the construction industry, however, and thus for trusses, there is no safety margin for loads above persons. In addition, components in the construction industry are usually installed only once and remain in the same position and under the same load for their entire service life. Repeated assembly and disassembly, transport, storage and retrieval with all the associated signs of wear do not normally occur in the construction industry.

**What should responsible parties look for when purchasing trusses?**

Do not skimp. Trusses from reputable manufacturers are high-quality manufactured load-bearing elements that can reach a quite biblical age if used as intended and handled properly. There is no fixed expiry date or end of service - that is why it is always worthwhile to purchase high-quality products - even if the investment is somewhat more expensive at the beginning.

Aluminum is a high-quality material whose production is anything but ecological due to chemical waste products and extremely high power consumption - but afterwards it is all the more sustainable and valuable because it can be melted down and re-alloyed as often as desired with virtually no loss of quality.

Saving money on trusses is therefore a fundamentally wrong and ultimately dangerous idea that can end up costing a lot of money in the event of an accident, for example - not to mention further civil and criminal law consequences and damage to the company's image.

**"Banal "wisdom"  
in a single word?  
Oversize!"**



### What criteria can be used when purchasing trusses?

First, you have to consider: steel or aluminum?

For probably over 99% of users, this decision is clearly in favor of aluminum - which, like steel, is of course available in a wide variety of alloys. Actually, only very few alloys are suitable for the construction of aluminum trusses. The most commonly used material today is high-strength aluminum with the designation EN AW 6082 T6, which is relatively easy to machine and weld. The tendency to corrosion is relatively low - an increasingly thick oxide layer forms over time, which protects the aluminum underneath from further corrosion.

Then, of course, you have to consider the statics. Static calculations should be mandatory for all systems that are not intended to serve exclusively decorative purposes. Among other things, the following points are important:

- What span?
- What load-bearing capacity?
- Which cross-sectional shape?
- Which connection technique?
- Which framework?
- Which wall thickness?
- Use as bending beam or support/tower or universally both?

### How to recognize good quality?

The welding of aluminum itself is still a real craftsmanship, which may only be carried out by certified welders and certified companies. Good manufacturing quality is particularly noticeable in the accuracy of fit.

My recommendation: You should only buy from manufacturers/dealers you know - ideally with German or European jurisdiction.

### What else should you look out for?

It is worth taking a look at the manufacturer's entire product range: What accessories are available for building towers? Which corner elements/special parts are available for the system?

The smaller the cross-sectional shape of a truss, the larger is usually the accessories program of a manufacturer, whereas the corner and accessories program in the heavy-duty sector is rather "overlookable" and is often only manufac-

ured as a special part on customer request. The flexibility of a manufacturer, e.g. in terms of color or anodizing, local availability (delivery capability) and possible delivery times in the case of long transport routes should also be taken into account in the purchase decision.

4-point trusses in 29 format with double-cone connector technology have the largest market share. A square cross-sectional shape (4-point truss) with truss struts/diagonals on all sides is particularly universal in use. Even with smaller formats, smaller stage roofs and flying structures can be realized, especially if the wall thickness is somewhat thicker (at least 3 mm). Generally speaking, systems with thicker walls are more robust, which has a positive effect in terms of wear and durability, especially in rough stage construction.

In Europe, manufacturers like to use a 50 mm belt tube, but this cannot be combined with scaffold clamps with 48.3 mm (EN scaffolding standard). If compatibility with scaffolding is important - and it is in the heavy-duty sector as well as in stage construction - a belt tube with

48.3 mm or 60 mm outer diameter becomes mandatory.

### Is there anything that should be avoided at all costs?

Caution is advised when buying second-hand trusses that have been subsequently powder-coated. Powder coating makes the entire "history" of a truss element disappear. Such trusses then often have an optically as good as new appearance, while the coating makes all the damage to a truss as if covered with snow and no longer traceable.

### You work as a lecturer, among other things. In your experience, what are the biggest mistakes or misconceptions that participants make when they arrive at your courses?

One thing first: There can't be that many misconceptions - that's clearly proven by the number of accidents. However, there is certainly an estimated number of unreported cases, which is difficult to determine.

Common misconceptions and errors are:

- The assumption that trusses have "hidden safeties".
- The assumption that load introduction or removal can occur at any position, such as with an IPE steel beam.



Basic requirement:  
High-strength aluminum with the designation EN AW 6082 T6 and clean weld seams.



For trusses, larger loads must be transferred in or out immediately at the nodes or immediately adjacent to the nodes.

- The assumption that load capacity data of truss systems include the dynamics of hoists.
- Incorrect interpretation of load tables in terms of point load and line load.
- Incorrect estimation of wind forces - many damages can be traced back to this in open air applications!
- The assumption that the heat influence during welding weakens the nodes to such an extent that nothing may be struck in the nodes directly and their area.
- The assumption that truss systems of different manufacturers would be compatible without restrictions with the same connection technology and cross-sectional shape - usually the manufacturers prohibit the combination of elements with those of competitors for reasons of product liability.
- Overestimation of possible spans.
- The belief that the material aluminum is more “friendly” than steel (because aluminum deforms more than steel under the same load).
- The assumption that trusses can be easily “repaired” after overloads or accidents.

The fact is that trusses made by reputable manufacturers will do what they promise if they are used as intended and treated with due respect and care. Big problems are more likely to be caused by unrealistic self-assessment, arrogance and resistance to advice. Also the confidence that it has always worked so far is deceptive.

**If you could give one single sentence to one of your course participants that they would remember forever - what would it be?**

A simple, actually trivial “wisdom” in a single word, which is easy for everyone to understand with common sense, is sufficient for this: Oversize!

# MINI WIRELESS MICROPHONE SYSTEM



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# BÜHNEN TECHNISCHE RUNDSCHAU



## INTERVIEW with Christian Hertel from inoage / MADRIX

**Hello Christian! We are happy to interview you today! Most of our readers will surely already know you and your company. Nevertheless, would you please introduce yourself briefly?**

My name is Christian Hertel and I am one of the three managing directors of the company inoage GmbH from the beautiful city of Dresden. In our company I am responsible for the support of the worldwide specialized trade and distributors.

I was lucky enough to meet Sebastian Wissmann (head of software development) and Sebastian Pinzer (accounting) at the HTW Dresden. The three of us studied General Computer Science at the University of Applied Sciences in Dresden and founded the company inoage, which is behind the brand MADRIX, while we were still studying.

**Your company is called inoage and was already founded in 2001 - but in the event industry, where you have a big name today, many only became aware of you years later. What was the reason for that? What products did you originally develop?**

Thank you very much for the compliments (laughs)! The fact that MADRIX is so well known in the event industry today took a lot of energy, time and money, but at the same time it was a lot of fun for us. That's right, in September 2001 we founded the company inoage. The year 2001 was not the very best condition to start a company in the field of software development. 2001 was the year in which many investors and even more stock market players burned their fingers on



the New Market. Unfortunately, the pictures from New York remain unforgotten for all of us.

inoage specialized in software development services in 2001. For example, our team developed innovative prepress software for sdz GmbH that enables the personalization of print articles. With other projects, such as for Audi AG in Ingolstadt, arge tp 21 - TÜV | DEKRA and Magix Development, we earned money, which we immediately reinvested in the MADRIX brand and in the improvement of our own products. With the help of all these projects, the software development team was able to build up excellent core competencies in the field of image, video and sound algorithms from the very beginning, which today enable us to realize everything that exactly MADRIX is all about. We came from the usability / software development field to the event industry. Our "radical" approach to the innovative user interface of the MADRIX software is a major key to its success, as are the complex image and sound algorithms that are all now in the product.



Dragonfly Club  
in Jakarta

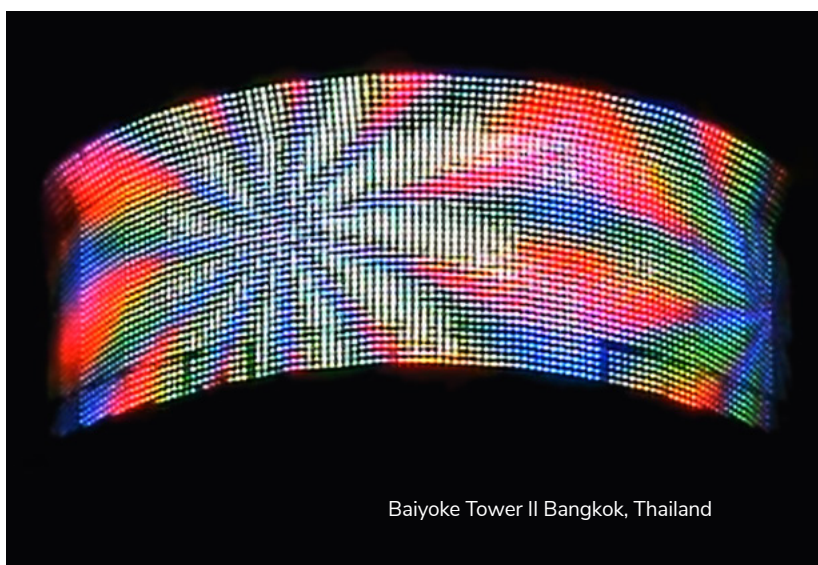
**Later, the product came along for which your company is known in the industry: MADRIX. Can you summarize in one sentence what MADRIX is?**

Yes, of course: MADRIX is the innovative lighting control solution for any LED installation.

**With MADRIX you have not only won many awards in the past years, but also many satisfied customers. Can you remember a particular customer project that you were really proud of? If so, tell us about it:**

There are so many projects that we are proud of and can be justifiably proud of. I would like to mention three specific projects.

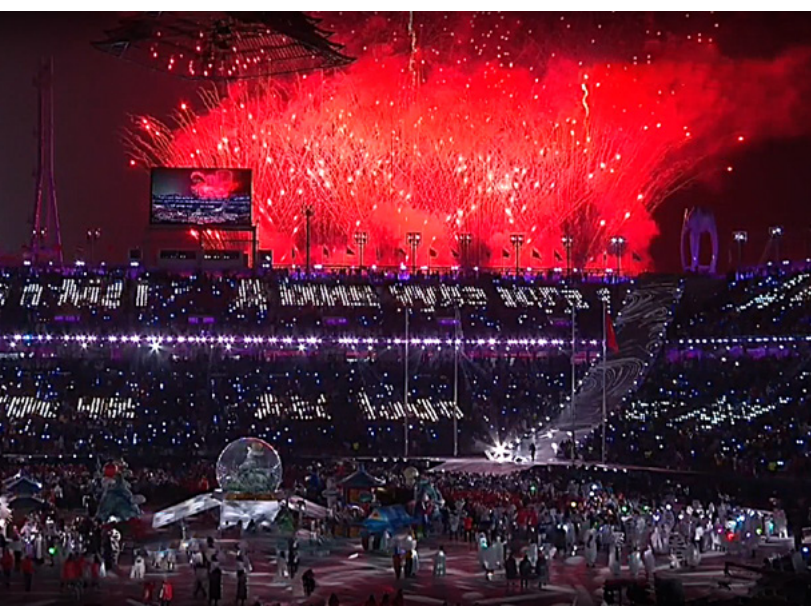
It was 2008 when we received an e-mail from Thailand. At that time, the customer wanted to control more than 70 DMX universes on LEDs. The project in question was the Baiyoke Tower II in Bangkok, Thailand. With a height of over 300m,



Baiyoke Tower II Bangkok, Thailand



XXIII Olympic Winter Games 2018  
in PyeongChang, South Korea



it was the highest tower in Thailand at that time. Sebastian Wissmann and the software developers had only a few weeks to prepare and test the MADRIX software for this number of DMX universes. Sebastian flew to Bangkok and helped the customer with the start-up. The 360° LED installation at the top of the tower is still running today. It is still running stably with the now 12 year old MADRIX 2 software.

The second project we, and our distribution partner in Spain, are very proud of has received two prestigious awards: mondo\*dr Award 2017 - Global Winner and mondo\*dr Award 2017 - Best Nightlife Venue. It is a spectacular club installation in Jakarta, unique in design and realization: Dragonfly Club - A project by LEDSCONTROL from Spain.

In the third project, MADRIX software controlled tens of thousands of LEDs at the opening ceremony of the XXIII Olympic Winter Games 2018 in PyeongChang, South Korea. Over 35,000 LED panels ran MADRIX effects on over 206 DMX universes in real time, synchronized to the fireworks and music. It was a magical moment, just something very special to watch on live TV.

**At the moment (January 2021, editor's note), the industry is down because of the Corona pandemic and hardly any projects are being implemented. But let's look to the future: What do you hope for in the coming months and years? Do you have specific plans and projects?**

With MADRIX, we can offer our specialized trade and customers products that are versatile. In the last months we have been allowed to deliver our products to many small club installations, private party cellars, Ferris wheels, architectural projects, media facades, light installations, art installations, fixed installations etc. Thus, we have come through this Corona pandemic relatively unscathed.

We are looking forward to the time after that and are hopeful to survive such a pandemic well.

**Christian, thank you very much for the interview! We wish you all the best for the future.**

Thank you very much! I wish you much success and, above all, good health. There will be a time after the Corona pandemic. Let's just use this time even more intensively! Stay healthy.

# Showlicht

Mit diesem Buch zeigen die Autoren, welche Schritte man von der ersten Idee bis zum fertigen Design durchleben muss. „Showlicht ist ein tolles Buch, das zeigt, wie man mit Kreativität und Effizienz zu einer guten Show kommt.“

- Jerry Appelt



Sofort bestellen

# EVENT Rookie



Abo + Prämie

Beim „Event Rookie“ werden Produktionen jeder Größenordnung in ausführlichen Reportagen behandelt. Bei den Produkttests werden neue Geräte der Veranstaltungstechnik unter die Lupe genommen und die technischen Eigenschaften anschaulich erläutert.

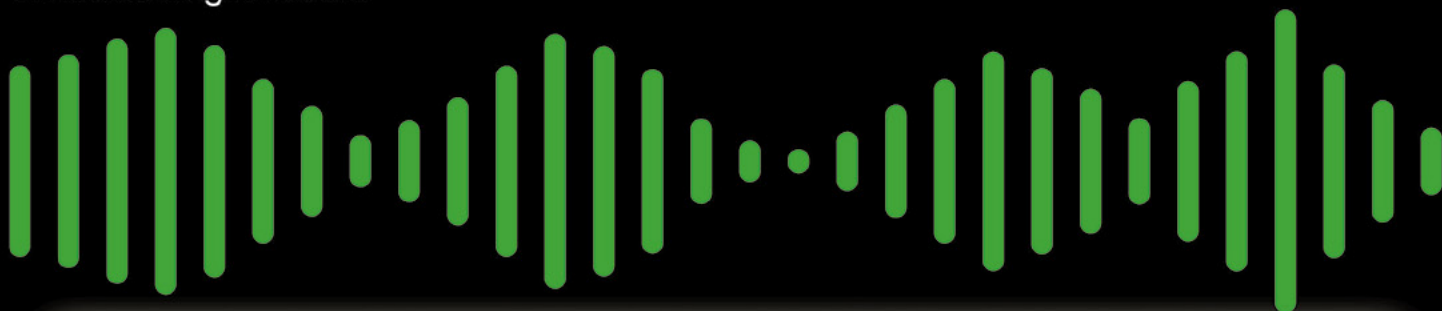


# Podcast

Das Team von EVENT Rookie ist ständig auf den unterschiedlichsten Events unterwegs, führt Interviews und trifft viele bekannte Persönlichkeiten aus der Veranstaltungsbranche. In diesem Podcast berichten wir von unseren Erfahrungen und geben euch einige Hintergrundinfos aus der spannenden Welt der Veranstaltungstechnik.



Jetzt anhören



Entdecke alle Angebote auf [www.eventrookie.de](http://www.eventrookie.de)

# Home office - but with a flair!



after

before





The new reality of working life for many of us is now called home office. While we quickly set up a workstation at the dining table in the spring of 2020, the demands on an inviting work environment have increased in the meantime. After all, productive work is only possible in the long term if the environment is perceived positively. However, if you don't want to additionally take care of plants in your home office, you should take a look at artificial plants.

Modern artificial plants are ideal decorative objects for office spaces: easy to care for, they bring fresh greenery into sparse environments and make no demands on location, watering or light exposure. In addition, they are - unlike their predecessors from the old days - both in a visual and tactile sense hardly distinguishable from real plants. To make the home office inviting with little effort, small green plants are particularly suitable, which no longer need to be plucked into shape.

The reason why green plants are ideal for the home office is based on the psychological effect of colors: Green tones have a balancing effect on people and promote creativity and concentration. A beautifully decorated office is therefore not only pleasing to the eye; it also contributes to productivity.



**EUROPALMS Green leaf plant, artificial**  
30 cm, in ceramic pot



**EUROPALMS Eucalyptus bush, artificial**  
50 cm, dense leafage



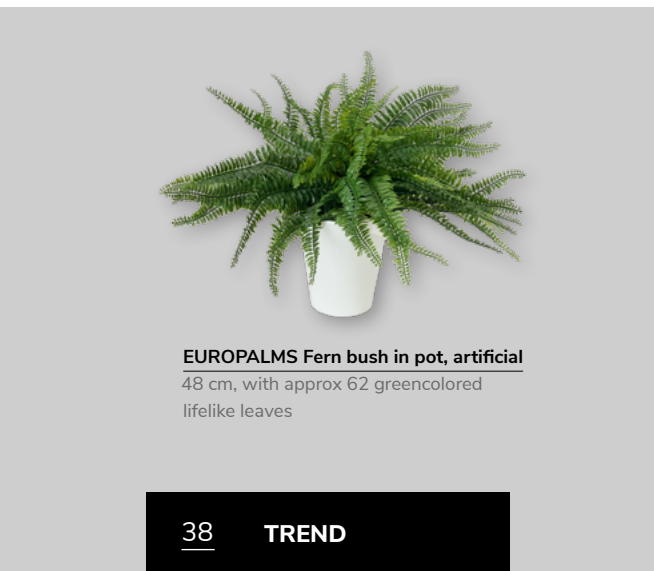
**EUROPALMS Aloe vera plant, artificial**  
60 cm, natural look through plays with colors



**EUROPALMS Mexican cactus, artificial**  
123 cm, spines or thorns are made of soft material



**EUROPALMS Cyprus grass, artificial**  
76 cm, filigree and detailed processing



**EUROPALMS Fern bush in pot, artificial**  
48 cm, with approx 62 greencolored  
lifelike leaves





# Steelecht

The decoration looks most appealing when the green artificial plants are placed in stylish pots. The stainless steel look of the STEELECHT pots from EUROPALMS integrates easily into the ambience of the office and adds an unobtrusive elegance to the surroundings. The pots are available in different sizes and score with their practical castor base.



## EUROPALMS STEELECHT

Cachepot of stainless steel, round  
 Ø18 cm, Ø25 cm, Ø30 cm, Ø35 cm or Ø40 cm



Including roller base from Ø30 cm



**EUROPALMS Dracena bush, artificial**  
 215 cm, impressive houseplant,  
 5 dracena heads with fine bright  
 and dark green leaves



# ASW-60 Grande

## ASW Western guitar

Comfortable armrest thanks  
to flattened body edge

The DIMAVERY ASW-60 acoustic guitar impresses with its sound, looks and high-quality components. First and foremost: the solid rosewood body, which provides brilliant and powerful sound. The solid spruce top contributes its part to the assertive and well defined tone. Also made of rosewood is the fingerboard left elegantly unadorned on the mahogany neck. D'Addario strings run between a bone nut and the rosewood bridge.

Visually, the ASW-60 also offers a few special features: An elegant binding runs around the rounded body on the front and back. The soundhole decoration is enhanced with subtle pearl effects. And on the top of the body runs a slight shaping, which not only looks elegant, but also provides a very comfortable rest for the right arm.

Of course, the ASW-60 also comes with a pickup system including 4-band EQ, integrated tuner and phase switch.

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 DIMAVERY<sup>®</sup>  
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# GET INSPIRED!

Interviews: Pretty Pink, BT,  
Ela Minus, Woodkid



»»» **What is important to you when producing music and what do you focus on? «**

**Pretty Pink** / When I think about it carefully, there are two ways I start a track. On the one hand the more classic way: **Suddenly you have a melody in your head that you want to capture quickly – no matter how.** But if it doesn't happen with this rather panic-looking method, I always like to start with drums and bassline and let the creativity flow in the process. Ultimately, however, the track has to have a sound that is as clear as possible and, above all, a good groove, without sounding artificial. I also use natural sounds like splashing water, chirping birds, other natural sounds and my signature synthesizer sounds.

» **BT** / I think of my BT albums as a conversation with myself around songs, while the more experimental things I do are typically instrumental. In these, I get to do all kinds of wacky time signatures and crazy things that I studied as a school kid. But my album "Electronic Opus" was an eye-opener for me because of the idea that I could invite parts of myself into a room. This new album was the first time that I'd created a song combining trance 2.0 with neuro breakbeat stuff and synth wave. This time, I didn't separate the usual sound experiments from the orchestral, deep counterpoint live recording thing – **it's all on one record and the height of what's possible for me.**



» **Woodkid** / I'm very proud of my recent album „S16“, because I think it's a treasure chest full of ideas. There are many little inventions that came with random processes that were surprising even to me. I tried to bring more adversity and independence into the music, especially when working with the orchestra: The instruments take on a life of their own, so to speak, and don't just play permanently in an ensemble. And sometimes it was more about finding unusual sound associations. There are no drums, guitars and basses on the album. It was more about finding sounds that were different. **My music has always this ambiguity. You never know if something is real or not.**



» **Ela Minus** / I'm trying to be as honest as I possibly can. The more you think about things, the more the ego gets involved, so I try to make the process really fast and commit to initial ideas, whether my ego is saying something is good or stupid. I'll record something, improvise and listen to it again. If I feel something, I put my producer hat on and ask what it is that is waking up these feelings. Sometimes it's really specific like a synth line or vocal melody, so I'll make a decision that everything should serve that because it's the soul of what I just made. **That's when the magic happens.**



**New every month:** The music magazine with answers to all questions about music, production, mixing and DJing. Available in english (digital) and german (print, digital).



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# ORANGERIE ERLANGEN



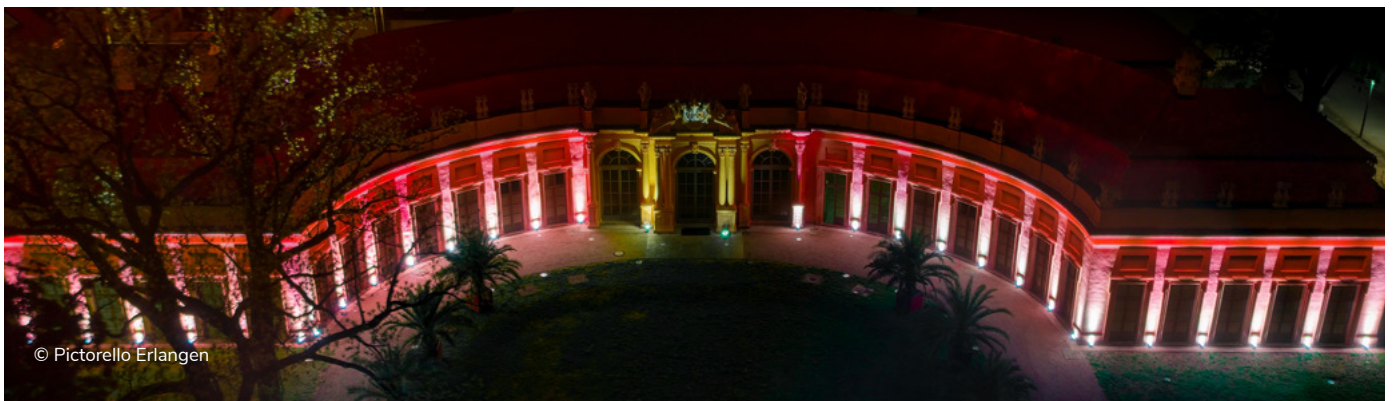
© Pictorello Erlangen



© Pictorello Erlangen

## ERLANGEN IN A NEW LIGHT

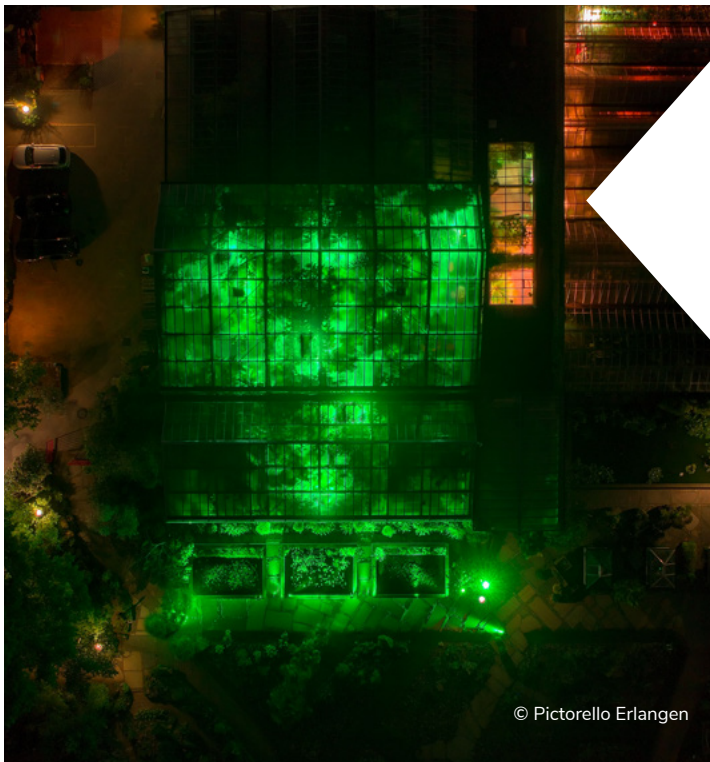
For the production of the calendar "About Erlangen", Florian Popp (Flight Entertainment Production Group) from Bubenreuth illuminated the orangerie in the Erlangen castle garden with the support of Stefan Krautz (Special Event Service) from Fürth. He used 28 EUROLITE LED Akku UP-4 QCL battery-powered spotlights. Within only 1.5 hours, the pictures of the illuminated greenhouse and orangerie were taken.



© Pictorello Erlangen



© Pictorello Erlangen



© Pictorello Erlangen



**EUROLITE AKKU UP-4**  
**QCL Spot QuickDMX**  
Bright Uplight with 4 x 8 W  
4in1 LED and QuickDMX  
transceiver

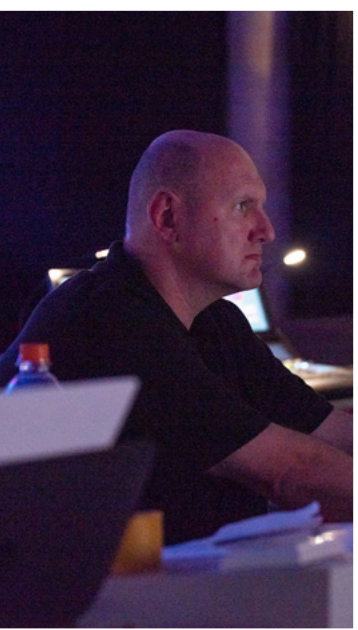


© Pictorello Erlangen

The particular challenge during the setup was the short time frame available: The garden was opened up again after regular visiting hours specifically for the shootings. The battery-powered spotlights provided the necessary time savings thanks to their completely wireless operation.

Photographer: Pictorello Erlangen

# TIPS & TRICKS FOR LIGHTING DESIGN



Whether it's a theater, a show or a concert: If you want to impress with your lighting equipment, you also have to think about the lighting design. But what exactly do you have to consider here, what mistakes should you avoid and what tricks can the experts give you? These are the five best tips from lighting designer Andreas Zöllner:

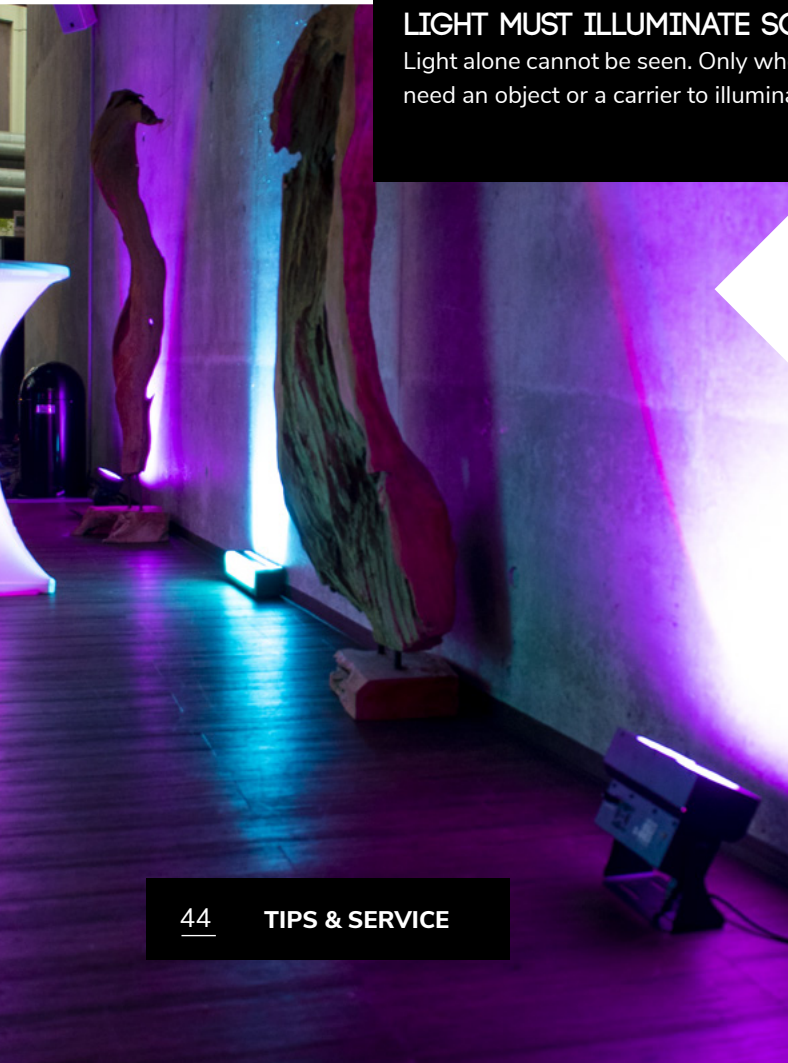


© Paul Gärtner

## TIP 1:

### LIGHT MUST ILLUMINATE SOMETHING

Light alone cannot be seen. Only when it illuminates something, it can unfold its effect. So you always need an object or a carrier to illuminate. There are essentially three possibilities for this:



A bright surface such as a wall, a ceiling or a backdrop, can be wonderfully illuminated. Light bars, for example those of the EUROLITE CBB series, are perfectly suited to be placed directly against such a surface and to illuminate it over a wide area.



**EUROLITE LED CBB-2**  
**COB RGB Bar**  
LED light effect bar with  
RGB color mixing, incl. IR  
remote control



**EUROLITE LED CBB-6**  
**COB RGB Bar**  
LED light effect bar with  
RGB color mixing, incl.  
IR remote control



Fog can also be illuminated excellently. With a wide light, it can be colored, and narrow light is displayed as a beam. This creates fascinating moods and effects.



If you don't have a usable background and can't or don't want to use fog, then you should get yourself a mobile stage set. An excellent possibility for this are luminous objects like the LED Umbrellas from EUROLITE. These shine out of themselves and at the same time hide an ugly background.



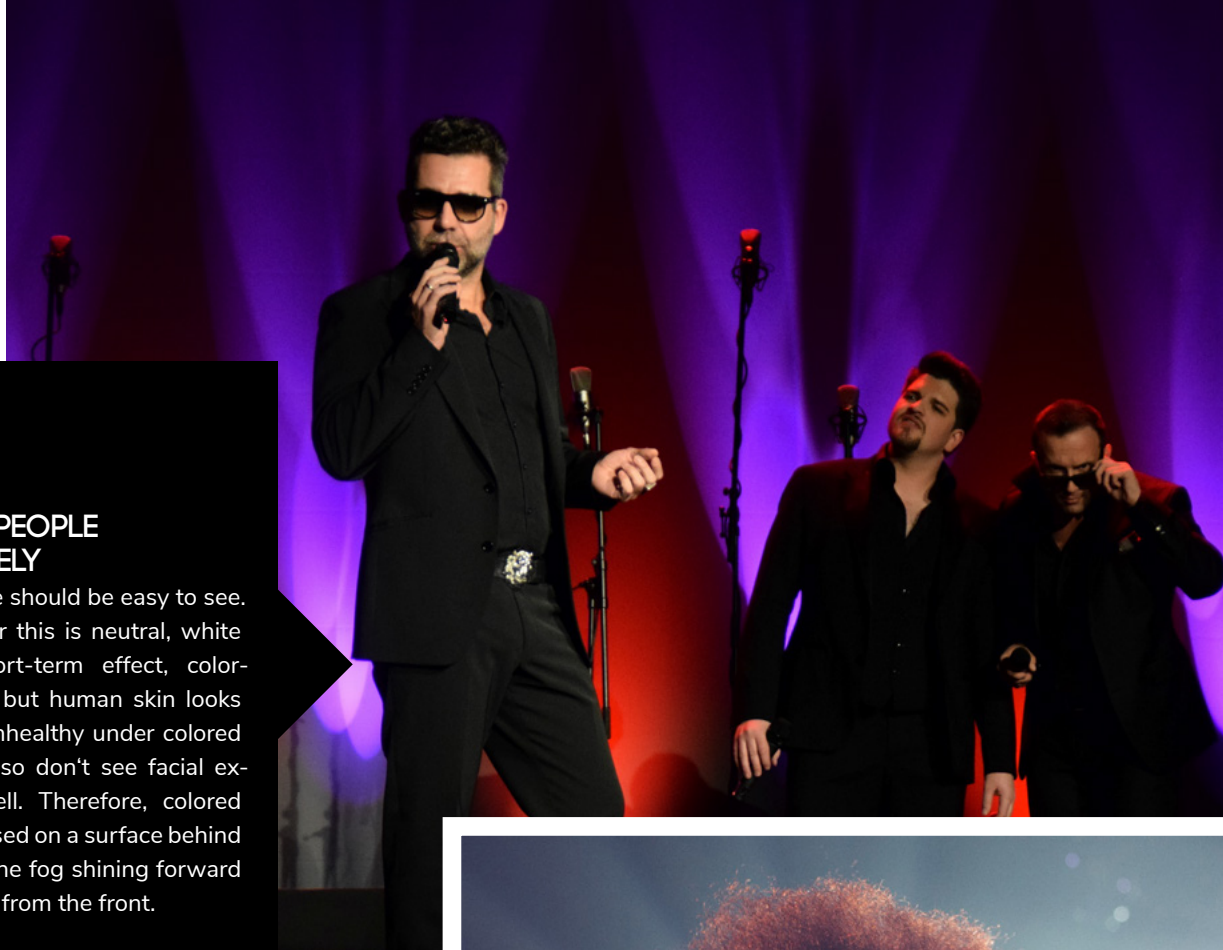
**EUROLITE LED Umbrella 140**  
Extraordinary RGB eye-catcher

## TIP 2:

### ILLUMINATE PEOPLE APPROPRIATELY

Actors on a stage should be easy to see. The best light for this is neutral, white light. As a short-term effect, colored light is okay, but human skin looks threatening or unhealthy under colored light, and you also don't see facial expressions as well. Therefore, colored light should be used on a surface behind the actors or in the fog shining forward and a white light from the front.

The light should fall on the face in such a way that the eye area are always illuminated. If these remain dark, one could think that Grim Reaper is looking at you. The light should also not come from below, as this casts the facial shadows of the mouth, nose and eyes upwards, making the face look like a grimace. An angle of 45° from above is considered ideal so that the actors are not too dazzled and their eyes are still well lit.

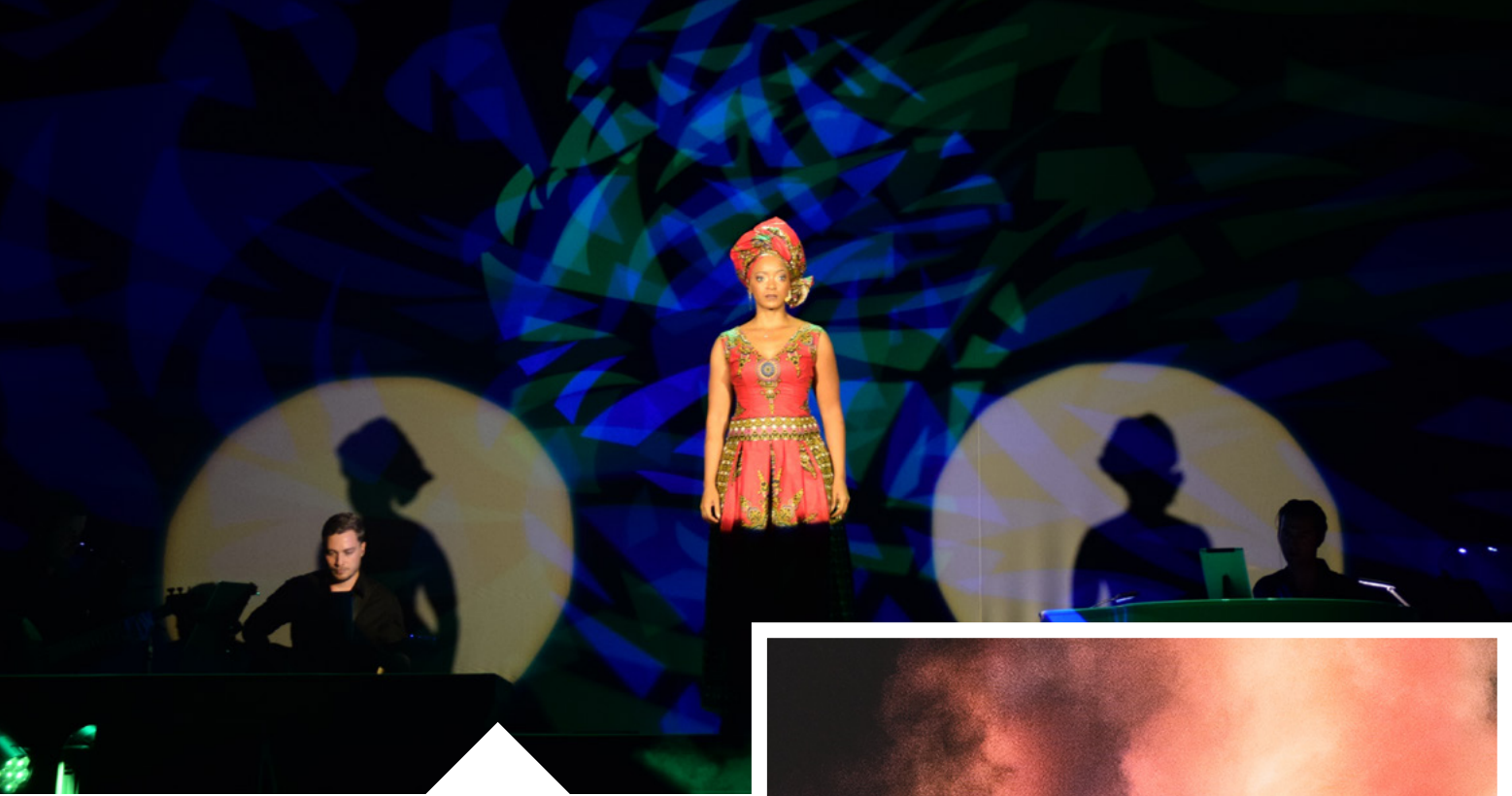


#### **EUROLITE LED PAR-64 COB 3000K 100W Zoom bk**

In the classic housing there is a LED spotlight with very bright, white light in very good quality and a zoom optics.



By the way, the light should also not come frontally from the front: This makes a body look two-dimensional. It is better if the light comes from two directions slightly to the side, this makes a body look three-dimensional and natural. Especially for mobile setups with tripods, this can be easily accomplished. The finishing touch is to give a strong light from behind on the head and shoulders. This makes the body stand out from the background and looks like natural light on a sunny day outdoors, which gives the scene a positive aura.



## TIP 3:

### HOW TO AVOID SHADOWS?

First of all, you don't need to be afraid of shadows in general. They are something completely normal both in nature and on a stage. They can even be very exciting. Shadows are only disturbing if they are very dominant and visually wrong. This happens when they are created by a light source and appear unnaturally, for example, on the background.

Shadows can be avoided, for example, by increasing the number of spotlights. If I illuminate a person with one spotlight, this actor creates a strong shadow. If I illuminate the same person with two spotlights from two different positions, I will have two shadows, but they will be only half as strong.



#### **EUROLITE LED THA-40PC**

##### **Theater-Spot bk**

Small, fanless warm white spot with high CRI

A too flat light or light from below can also create strong shadows. You can prevent these by setting the light steeper from above (but always remember: the light must still fall into the eyes). And you can hide shadows wonderfully by letting them fall sideways. This is another point in favor of lighting people from two directions sideways, because then the shadows also fall to the side.



© JAROSUFFNER

## TIP 4:

### HOW DO YOU FIND THE RIGHT COLORS?

Not every color fits every stage situation. A romantic bridal waltz is not green, a forest scene is not red and the Yellow Submarine is not blue. But how do you find the right color?

Often the piece or the scene already gives you a clue. In songs you often find a color in the title or lyrics, be it Yellow Submarine, the Lady in Red or Purple Rain. But also where or at what time of day the piece takes place can be a decisive clue. If you think about the content of a scene or a play and close your eyes, a suitable backdrop and the colors that can be found in it often appear in front of your inner eye.



#### **EUROLITE LED IP PAR 12x9W SCL Spot**

Perfect colors thanks to 7-color LEDs, fanless design and weatherproof housing: A flexible all-rounder.

But psychology can also help us, as every color also has a psychological meaning. Thus red stands for love, power and strength, but also for blood, punishment and prohibition and is altogether a very exciting color. Orange is a fun-loving color and stands for sociability, curiosity and the romantic sunset. Blue stands for truth and constancy, but also for great expanses, coolness and the night and it is very calming. Green means hope and symbolizes nature,

but since there is no green light in nature, green light is also a color for mystery. If you search for "color psychology" on the Internet, you will find countless pages on colors and their effects. What you should not do is exaggerate the use of colors too much. Because the use of colorful light quickly appears chaotic and exaggerated. If different colored light meets each other, it also mixes to a "dirty" white.



## TIP 5:

### CREATING EXCITING LIGHTING MOODS

The more emotional and exciting a lighting mood is to be, the more it makes sense to work with contrasts and structures.



#### **FUTURELIGHT DMH-300 CMY Moving Head**

With its diverse optical possibilities and its gobo structures, the DMH 300 is a popular spotlight not only in the show area but also in the theater.

This starts with the lighting of people. Light that comes straight from the front looks dull; if it moves to the sides, it has a more dramatic effect. If you go to the extreme and let one side shine much brighter than the other, the face will look extremely mysterious, but also interesting. The same applies to a background, for example: a large, uniformly colored area quickly looks boring. A color gradient is more exciting. It looks even more fascinating with accents from narrow spotlights shining along it, or by using gobos. The more contrasts and accents you use, the more exciting the overall image. But here, too, you should not overdo it: Too many different accents or colors often destroy the effect and result in chaos.

# WHITE IS NOT JUST WHITE

## Or: Why white light is an art

For the untrained eye, it seems incomprehensible at first when lighting technicians talk about white light and make half a science out of it: Cool white, warm white, neutral white? CRI and color rendering?

“The main thing is bright!” the inexperienced customer may think. Let’s take a closer look at why this assumption is deceptive and, in the worst case, directly affects the success of an event or show.

### WHEN THE LIGHT HITS THE STOMACH: CATERING

Let’s imagine we’re invited as guests to a wedding. The buffet tempts us with all kinds of delicacies. But on closer inspection, the salmon looks gray and the roast black. The vegetables look somehow pale and the bread has a greenish tinge. Our brain signals: Caution, this can’t be really healthy. Our appetite diminishes.

But this has nothing to do with the food itself; the food can be of the very best quality. If the light has a green or blue cast, the illuminated objects appear unnatural. This applies to food just as much as to people or exhibits. It therefore makes just as much sense to use good white light for buffet lighting as it does for theater productions or trade fair presentations.



CRI 100



CRI 90



CRI 80



CRI 70





## GOODS IN THE RIGHT LIGHT

Speaking of which: even at trade show booths and in merchandise displays, it matters in which light the products appear - literally. For the customer, it makes a considerable difference whether the couch in the furniture store is green or turquoise: In the worst case, the new piece ends up not matching the rest of

the furnishings - and goes back. The same principle applies, of course, to the lighting of changing rooms in clothing stores or the presentation of goods at trade show booths. The rule of thumb is: the more natural, unaltered or genuine the illuminated object appears in the light, the better.



### EUROLITE

#### LED THA-100F TRC Theater-Spot sw

Fresnel spot with 100 W white light LED, color rendering index (CRI) >90

## SYMPATHETIC APPEARANCE THROUGH A HEALTHY SKIN COLOR



What applies to food and exhibition goods is also important for the illumination of people: Actors and presenters appear likeable and healthy if they have a natural skin color in white

light. If the light has a greenish cast, the person being illuminated appears ill. If the person is illuminated with light that is too warm or has a red cast, he or she will appear overheated or angry. Ideally, therefore, the basic lighting in TV studios, on stages and in theaters is designed to reproduce colors as accurately as possible. Colored light should therefore only be used for specific effects.

But how do you achieve perfect light that does not distort colors? A good indication of this is the so-called CRI value of a spotlight. CRI stands for Color Rendering Index. The higher the CRI value of a spotlight, the more naturally it can display the colors of the illuminated object. The reference for this is natural daylight or the light of a bright bulb, because these are the light sources to which our human perception is used. The best value that a spotlight can achieve in this regard is a CRI of 100, and light sources with a CRI of over 90 are very suitable for the applications described above.

We see: Good white light is not simply bright, and it is worth taking a closer look at the spotlights that are to be used.

# YUPER DUPER!

Crisis, opportunity or both at the same time? The Corona pandemic is presenting the entire event industry with unprecedented challenges. One company that has adapted to the new circumstances over the past year is the agency YUPER entertainment. We spoke with founder and owner Maximilian Kuhbandner about the past twelve months.

**Hello Max, thank you very much for being available for an interview! Can you please briefly introduce your company to our readers?**

Sure. YUPER entertainment is a creative agency with many areas of focus. We are all about finding creative ideas for our clients, mostly in the areas of film, media and events.

Film stands for the large field of motion content, i.e. moving images. On the one hand, we produce on-demand formats such as image films, event videos, social media clips and, on the other hand, live broadcasts (currently in great demand). Thanks to our own OB truck, we are also very flexible.

The Media division, as the name suggests, is all about multimedia, such as websites, online stores, social media, podcasts, telecommunication systems and much more. As a third area, we have incorporated the event area a few years ago. Here we plan and realize events of all kinds. For us, these areas are always more about the combination than the respective individual area. Our customers appreciate exactly that.

In short: All Inclusive! As an example I always refer to a company event. We can plan and realize it, produce suitable invitation cards beforehand and create a cool event film during the event, which shows the whole thing afterwards in a correspondingly valuable way.

On March 27, 2019, we expanded the event area with a creative

product: the OnlineRental yupermarkt.de. A kind of online store for private and business customers. This works on the platform principle and was well received throughout Germany. We had a lot of rentals. Of course, this has changed completely with COVID-19. Both our event business and the online rental are completely on hold.

**The Best of Events in Dortmund was the last trade show you visited before Corona forced us all into the first lockdown. What was your plan for 2020 at that time?**

The fair was great. We were top motivated, already had ideas for upcoming events and also made great new contacts. 2020 would have been the second summer for our online rental. This one just fell through completely, but we are still motivated.

2020 hit our whole industry hard.

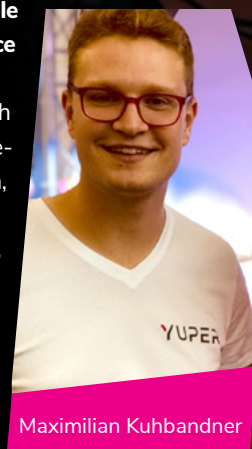
**No concerts, no festivals, no trade fairs - what went through your mind when the first infection**

**control measures came into force?**

I thought to myself, "This is going to be damn tough on our event suppliers." I then also spoke to some right away and asked about their plans. The opinions were mixed. But it was clear to me early on how drastic the whole thing was going to be, because we also have connections to Asia through merchandise productions, where it became clear very early on what was going to happen.

**How did it go on for you then?**

We watched how little by little all restrictions came and event after event was cancelled. The event sector collapsed completely, but the film and media sectors became much stronger.



Maximilian Kuhbandner

Max is currently implementing many live broadcasts with his media team thanks to his own OB truck

Especially before and during the first lockdown, many invested in digital marketing and image building. We helped restaurateurs achieve great success, built brands and moved a lot in the livestream and online marketing sector, despite or perhaps because of Corona.

Our broad positioning was the key. There are always opportunities in a crisis. For example, we planned and produced a social media show for our yupermarkt.de online rental, and we're sure: We're not the biggest rental in Germany, but we're the most entertaining! Feel free to check it out on Facebook and Instagram. The show is called "MIETARTIKEL MITTWOCH".

### **Has your team or your work changed because of the Corona crisis? If so, how?**

Since we are a very diverse creative team, we adapted quickly. Since we're used to this from many digital issues day in and day out, turning everything upside down was not a problem for us. Our project managers are there for all three areas (film, media, event) anyway and now manage more digital and marketing projects.

### **How do you look back on the past twelve months since March 2020? Do you feel more frustration or joy?**

I am a very optimistic and motivated person. That hasn't changed in the last 12 months and it always depends on how you handle situations. We have implemented great, very successful digital projects with many customers. Projects that, among other things, required a lot of courage to break new ground. We mastered that and I'm happy and proud that we were able to help each and every one of them succeed, despite the difficult times. We even hired new people during the crisis and grew. So I look back with gratitude, but at the same time I look forward to a brighter future for the event industry. Especially for the many colleagues in the event industry, I would like to see a quick return of high-turnover events. We are happy to make a contribution here and offer the products of rentals on our platform yupermarkt.de. Simply call us!

### **What do you expect or hope for 2021 - personally and with regard to the industry?**

I hope, as probably everyone in the industry, that it can start again as soon as possible. Even if with smaller events for the time being. Company events, birthdays, weddings, etc. But at the same time we should think about how events will change, because the fact is: things have changed. I'm talking about opportunities and possibilities like hybrid events (real + online).

But I'll be honest: going to an event with friends, pumping bass, flashing lights: these are things that are currently sorely missed, especially in our private lives but also in our industry.

**Max, thank you very much for the interview! We wish you and your company all the best for the future!**



Social media show for the in-house online rental "yupermarkt.de"





# SPOILT FOR CHOICE:

Which classic theater spotlight is right for which lighting task?



## Flexible beam angle: PC AND FRESNEL LENS SPOTLIGHTS

When you think of theater spotlights, you almost automatically think of PC or Fresnel lens spotlights. Usually equipped with barndoors, they dominate the usual appearance in theaters and TV studios. The two types of spotlights are very similar and differ only in their inner lens: The PC (“plan-convex”) lens is flat on one side and curved on the other. The Fresnel lens, on the other hand, has circular prongs instead of the curvature.

Thanks to this feature, the stepped lens can have larger diameters without becoming very thick and heavy. That's why nowadays mainly the small designs are equipped with PC lenses, larger spotlights with Fresnel lenses. In the past, Fresnel lenses produced an extremely uniform light, while PC

lenses were brighter in the center than on the outside. Today, however, this is almost irrelevant.

Since the illuminant or the lens of these “simple” lens spotlights can usually be moved on a slide, the beam angle can be simultaneously changed as well.





Whether a narrow or a wide beam is needed can therefore be continuously adjusted on the spotlight. The characteristic barn doors also make the most sense with these types of spotlights, because the light is directed through the lenses and can be excellently shaded; you can therefore clearly define the beam with the barn doors. Are these fixtures already available in good LED versions? Definitely yes! The THA series from EUROLITE, for example, relies on state-of-the-art COB LEDs, which come very close to

a classic halogen lamp in terms of their beam pattern, but have only a fraction of the previous power consumption for the same brightness. These LEDs are now also available with excellent color rendering indexes (CRI), so that many spotlights now easily achieve or even exceed the CRI value of 90, which is considered the professional standard. And unlike the halogen lamp, many spotlights now also let you choose whether you want classic warm white light, cool white light, or both in one spotlight.

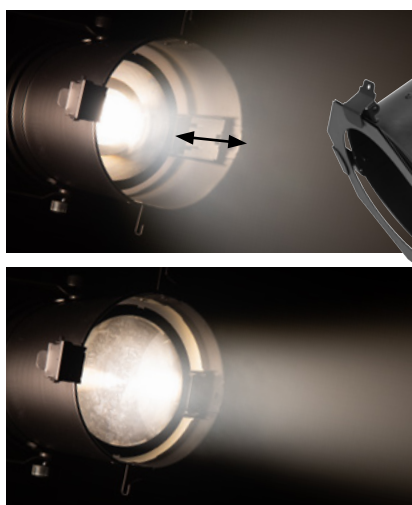


**EUROLITE LED THA-100F MK2**  
Theater-Spot  
With stepped lens

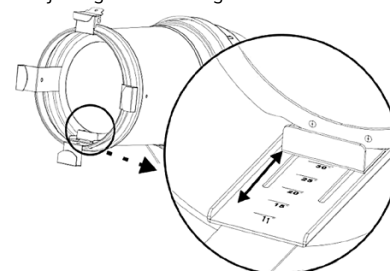


**EUROLITE LED PAR-64 COB**  
Available in warm white or RGBW

If you're looking for an inexpensive alternative with a variable beam angle, you can take a look here: There are two LED Par 64 spotlights from EUROLITE with very special inner values. Because these spots, available as warm white or RGBW versions, not only have a particularly bright COB LED, but also zoom optics. With a hearty grip into the front of the tube, you'll find a simple Fresnel lens that can be moved.



Adjusting the beam angle





**EUROLITE LED Theatre COB**

Available in three versions, each with 100 or 200 W

If you don't need an adjustable beam angle, it's worth taking a look at the Theatre 100 and Theatre 200 series from EUROLITE. The spotlights are each available in three versions. They carry a 100 watt or 200 watt LED. The WW variant produces the classic warm white light, while the WW/CW

variant can produce cool white and warm white light and mixtures of the two. Both variants have an excellent CRI value of over 95. The third version is based on an LED unit with red, green, blue and warm white and is ideal for colored lighting, but also creates a very usable white.



## Unbeatable in the long run: PROFILERS

Back to the classic theatrical spotlights. Another popular form: the profiler. Profilers are usually longer spotlights that can produce a sharp beam of light. This is important, for example, to highlight a person from a scene or to project gobos or patterns. But the Profiler has another important feature: it can also produce soft light and carry this over long distances without this light illuminating the space in between. For example, if you have spotlights hang-

ing in the theater auditorium to illuminate, then it is important that the light actually reaches the stage and does not illuminate the auditorium itself. And that's where profilers come in. There is no cheap option for profilers, because a high-quality lens is a basic requirement for a sharply outlined beam of light. And yet, even smaller theaters can now afford profilers, because prices have fallen dramatically in recent years. With the EUROLITE LED PFE-50, for example, you can get a complete spotlight for well under 400 euros that produces an excellent and surprisingly bright light for its size. For large stages with greater distances, for example, the two models Profile-200 with zoom optics from FUTURELIGHT are recommended.



**FUTURELIGHT**  
Profile 200, 20-45°



## Soft, wide light: FLOODLIGHTS

A third type of spotlight is a must in theaters; floodlights. Whether for illuminating the background, as a soft overhead light or as a ramp at the front of the stage edge: soft, wide-beam light is very often needed. In the past, floodlights were a tricky issue. They were real energy guzzlers, and if you needed colored light, you had your work cut out for you, because the floodlights were considered foil destroyers with their heat. Here, too, the

LED has changed and simplified many things. In many theaters today, compact devices are used for these tasks. For example, EUROLITE's CBB fixtures are suitable for amateur and semi-professional use; the PMB series also meets professional demands. These light strips are excellent for standing or hanging and produce wonderfully mixed, colored light or - in the case of the CBB2 WW - perfect white light.



**EUROLITE LED CBB-2 COB**

Provides perfect light at the edge of the stage



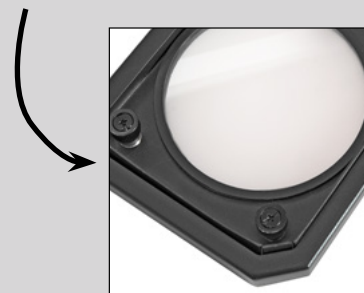
**EUROLITE**  
**LED PMB-8 COB QCL 30W Bar**



**EUROLITE**  
**LED PMB-4 COB QCL 30W Bar**



Change of the radiation angle (from 45° to 25° or 15° x 60°) with two different diffuser disc sets, which can also be combined with each other.



# hazebase - The transformation of the brand towards new product innovations

hazebase has used the time to realign itself both in terms of partnership and strategy. The result is an innovative product portfolio.

## The path of transformation

In the past, product innovations often fell by the wayside because hazebase was dependent on one development partner who supplied several manufacturers. New ideas were therefore developed for all manufacturers, resulting in less uniqueness for each brand. In mid-2020, hazebase owner Uta Raabe therefore decided to break new ground. hazebase entered into a partnership with Jumptronic GmbH from Springe and jointly developed three new product lines. The many years of experience of the two engineers Rüdiger Kleinke and Henning Kluge in the development and production of haze and fog machines played a major

role. Together with the hazebase US base in Charlotte, North Carolina, USA, time is now being used wisely to develop new machines with Jumptronic that are precisely tailored to the wishes and needs of customers. All fog machines are of course produced in Germany, which is highly appreciated by foreign customers in particular. As of today, four new products from hazebase are already available.

Detailed product information can be found at [www.hazebase.com](http://www.hazebase.com).



### classic<sup>2</sup>

**1700**  
Watts

**DMX/RDM**

**15m**  
Fog putput

**1,3"**  
OLED Display

### piccola

**200**  
Watts

**DMX/RDM**

**Battery**  
Operation

**Case**  
Included



### ultimate

**3300**  
Watts

**IP64**

**DMX/RDM**

**1,3"**  
OLED Display

### highpower<sup>2</sup>

**3100**  
Watts

**Nozzle**  
changeable

**20m**  
Fog putput

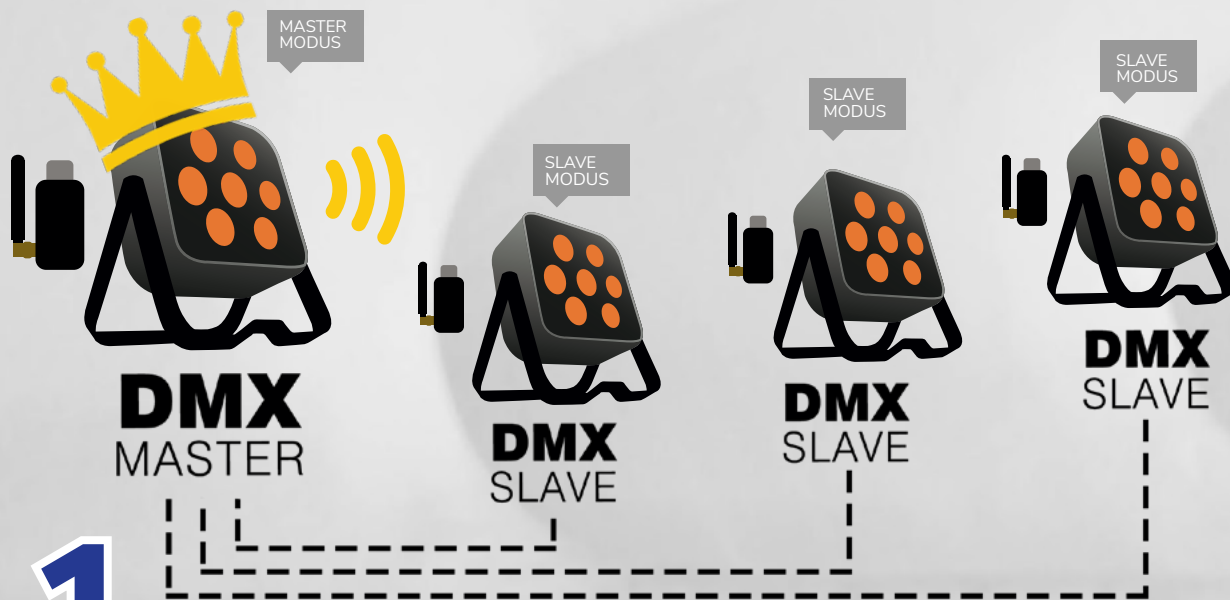
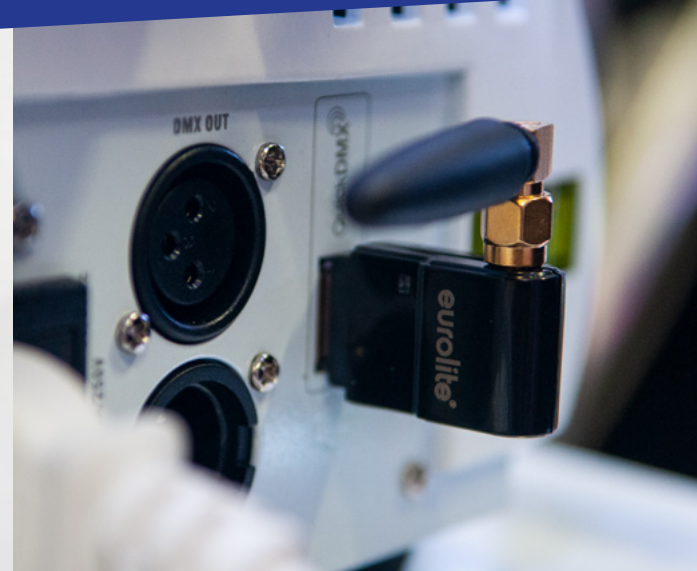
**DMX/RDM**



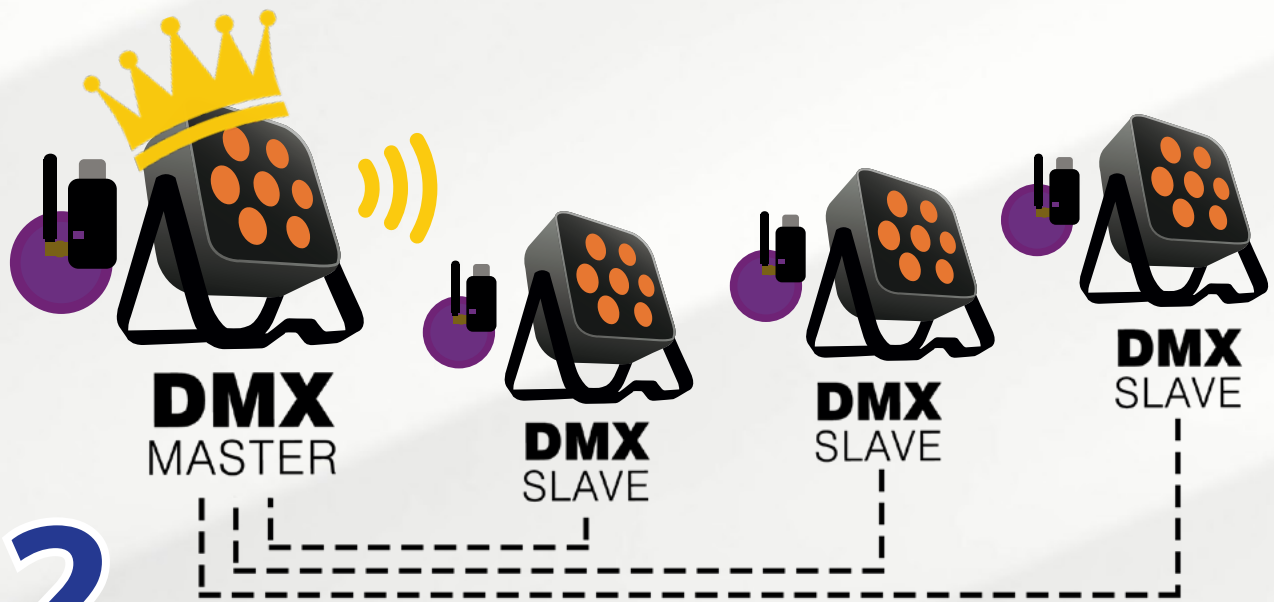


# Master-slave operation with wireless DMX via USB

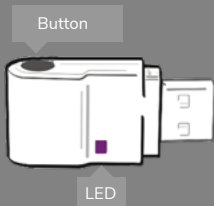
Many fixtures made by EUROLITE are equipped with a USB socket for a wireless DMX adapter. If this is plugged in, the spotlight can receive wireless DMX signals; so you do not need any cable. But can this adapter actually also send DMX signals, so that a wireless master-slave connection is established between several spotlights? We have tested this for you using the LED 4C-7 Silent Slim Spots from EUROLITE.



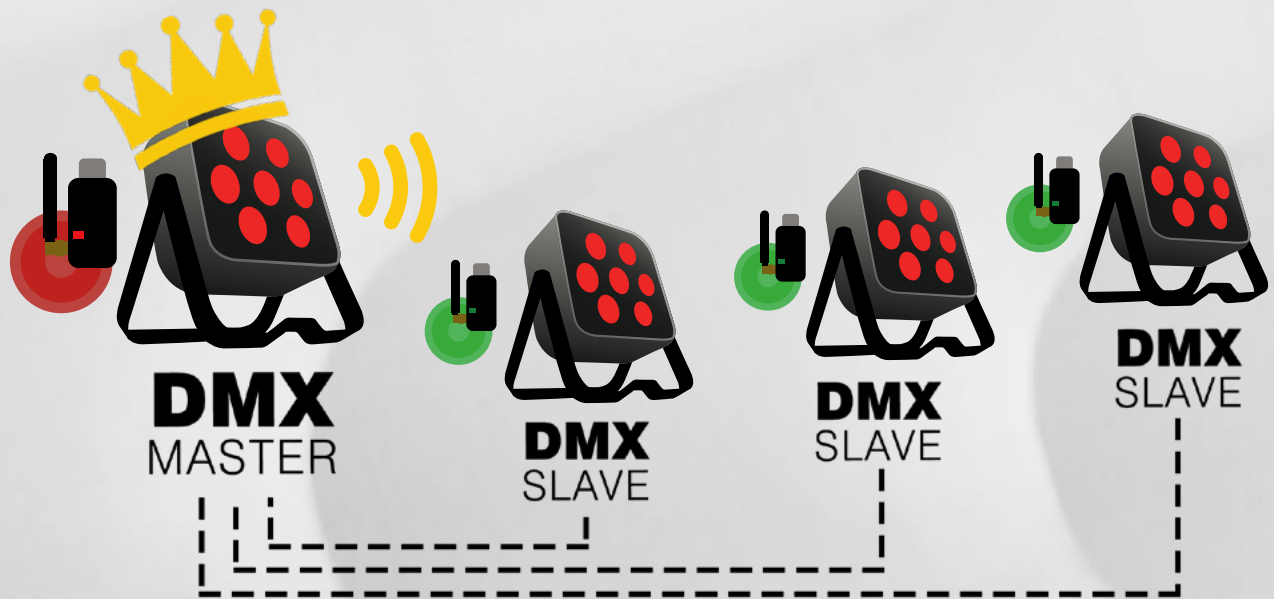
The experimental setup is very simple: we use four of the Silent Slim spotlights and 4 QuickDMX USB transceivers from EUROLITE. We connect the fixtures to power and set three of them to slave mode. The fourth fixture is to be our master.



# 2



Then we plug one of the transceivers into the USB socket on each fixture. The transceivers have a control button to change the frequency. If you press this button, a LED lights up in one of 6 colors. These colors symbolize the radio frequency and must be set the same for all spotlights, so after pressing the button they all light up in the same color. Shortly after, the transceiver on the master spotlight lights up red; it is transmitting, and all the others flash green; they are receiving a signal.



# 3

Now all “slave” spotlights follow the master. We set the color red on this one as a test: All the spotlights light up in red. Even when we call up an automatic or music-controlled program, all spots do the same. The master can now also be set via the infrared remote control, all other spotlights take over the setting.



## TIP

To set this up, you should switch off the infrared function of the slave spotlights in the menu. Because if one of the slave spotlights receives the infrared signal, it leaves the slave mode and becomes independent again.

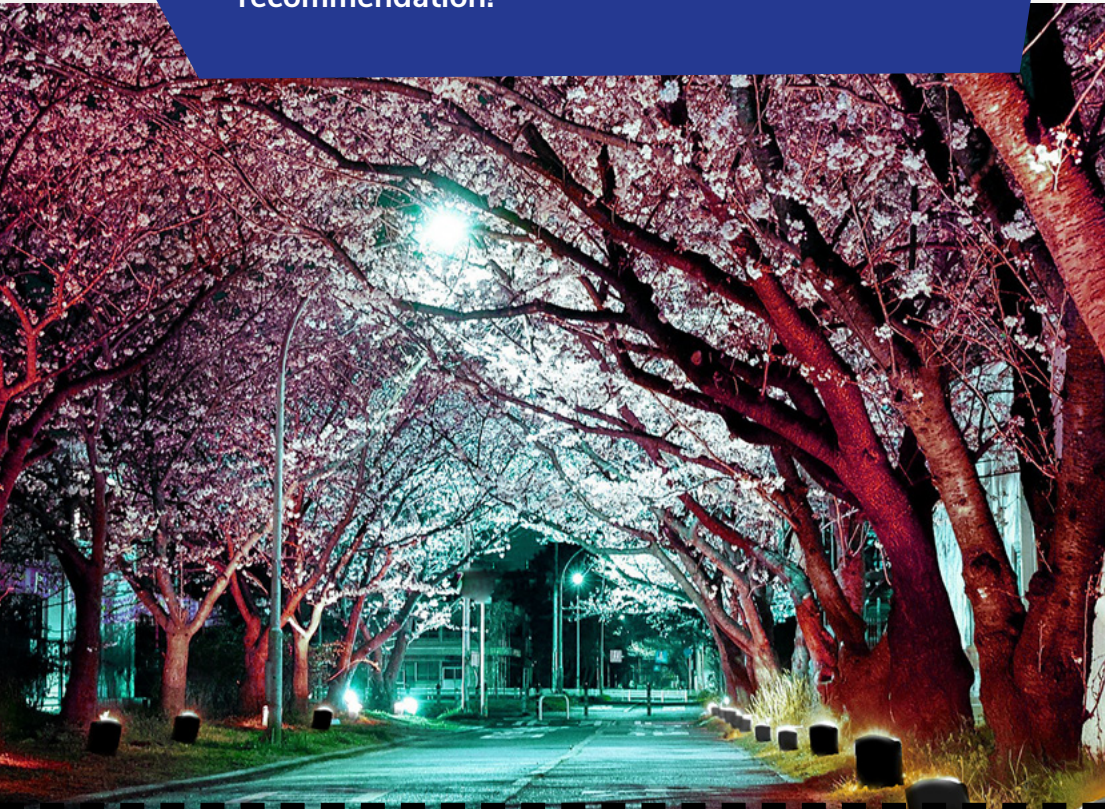
# Conclusion

Our test has shown that the wireless master-slave mode works perfectly with the wireless DMX via the USB socket. This saves time and cable clutter during setup - we give it a clear recommendation!

## MASTER SLAVE OR MASTER CLIENT?

We are aware that the term “slave” is problematic due to its word origin. Currently, there are efforts, based on the IT industry, to describe this type of control differently in the future. In the event industry, this change has not yet taken hold. So we would like to know: What do you think? Do you think the term “master-slave control” is difficult and would you support “master-client control”?

Tell us what you think at:  
[redaktion@movemagazin.de](mailto:redaktion@movemagazin.de)



### SET 1

- 4x EUROLITE LED 4C-7 Silent Slim Spot
- 4x EUROLITE QuickDMX USB Wireless Transmitter/Receiver
- 1x ROADINGER Flightcase 4x SLS Size M

### SET 2

- 4x EUROLITE LED 7C-7 Silent Slim Spot
- 4x EUROLITE QuickDMX USB Wireless Transmitter/Receiver
- 1x ROADINGER Flightcase 4x SLS Size M

eurolite®

30

## A success story between Lambada and Coachella

At the beginning of the 1990s, there was a spirit of optimism: the world was growing together, “the Wall” was gone and the disco scene was flourishing. At the time, Bernd Steinigke was running an up-and-coming trade in event technology, selling “electroacoustic equipment and lighting systems” from various manufacturers in Europe. But given the limited selection and high demand, the young team around the company’s founder decided to launch a lighting effects brand themselves and sell equipment under their own name: EUROLITE was born and formed Steinigke Showtechnic’s first own brand.

EUROLITE quickly found its first business partners and suppliers. The European hub of the lighting effects scene at that time was Italy, and so the German team soon became acquainted with the Italian temperament: At the SIB trade fair in Rimini, which took place every year two weeks after the Musikmesse/ Prolight+Sound in Frankfurt, the Italian suppliers liked to bring out their latest equipment just before the start of the SIB fair, which then had to shine at their stands as samples. Although German planning and Italian spontaneity collided here, the trade fairs in southern Europe were successful and gave the team of the new EUROLITE brand great fun - and an appetite for more.



SIB Rimini 1992



In 2002, the TMH-3 DMX debuted as the first moving head from EUROLITE.

# YEAR ANNIVERSARY



The two EUROLITE “mascots”  
Hybrid and Bigfoot

Soon after, they reached out to other suppliers, including a Taiwanese manufacturer who was using the most modern means to promote his equipment at the time. He sent a one-hour video on VHS tape that showed all the lighting effects in action. However, the commercial was more memorable for its background music: every sequence was accompanied by the same song - Lambada. Even today, decades later, the memory of that very video still triggers earworms.

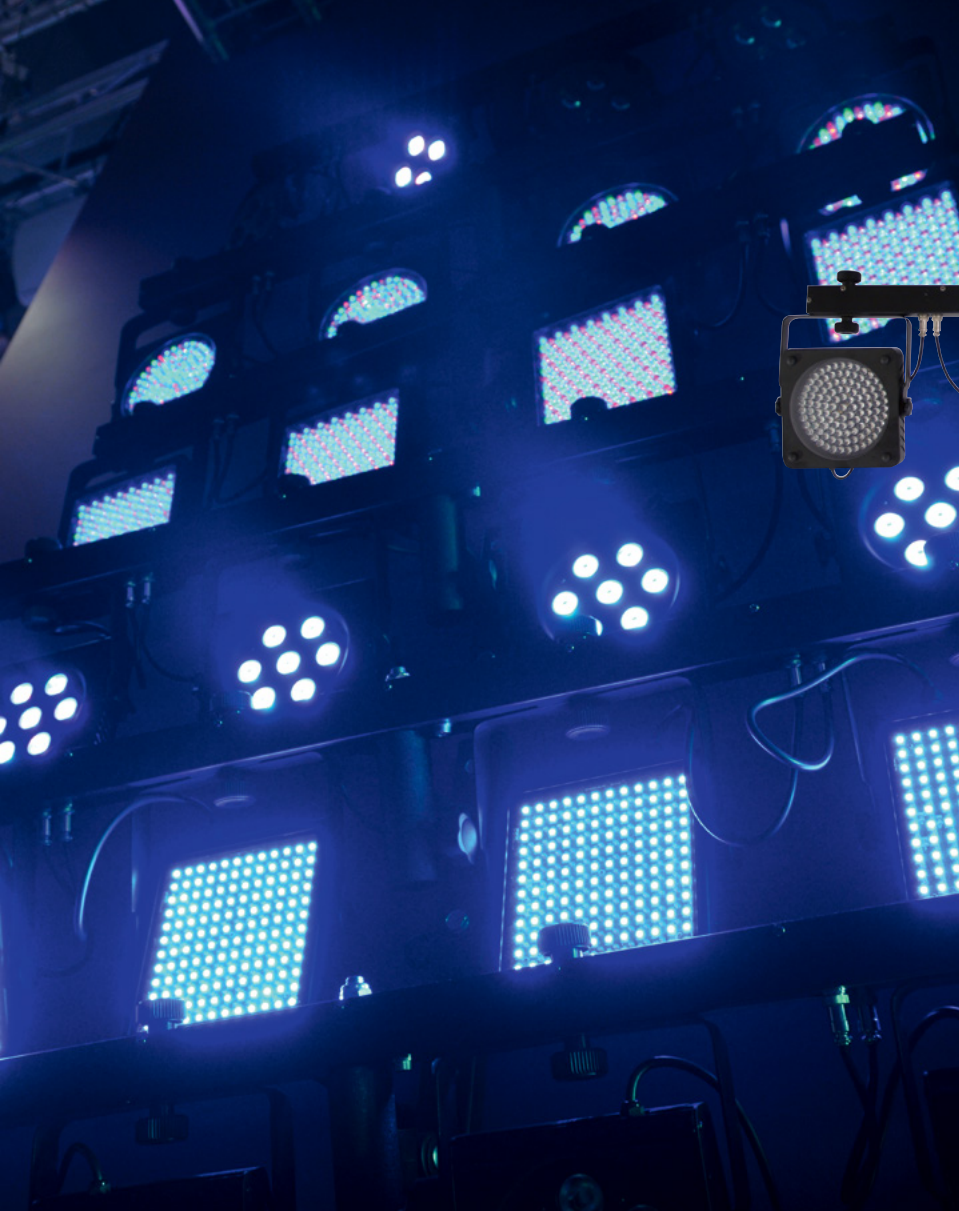
In the years and decades that followed, EUROLITE grew into a well-known brand for lighting effects and stage lighting, always keeping its finger on the pulse. For example, EUROLITE was the first brand in Europe to release the compact light set with four spots on a bar, the original KLS. In 2003, the first effect powered by LEDs ushered in a new era.



Still causes earworms just by watching:  
the EUROLITE Superstar



The LED LMCT Tube 144 (right) became the first EUROLITE LED powered lighting product in 2003. Shortly after, the LED FE-18 (left) was released as the first LED lighting effect.



Indispensable today:  
The first EUROLITE KLS-200 with LEDs  
was released in 2008.

Hobby+Elektronik Fair 2008 in Stuttgart



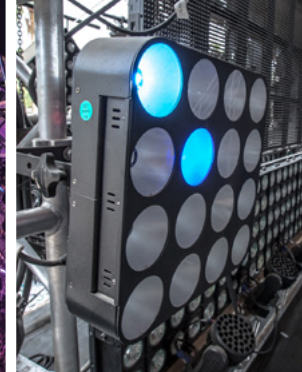


photo credit: ASK Media Productions

## Coachella (California Desert)

Two weekends in early summer, 175 bands, over 180,000 visitors: that's the Coachella Festival, which takes place every year in the California desert.



Well-known bands like the Red Hot Chili Peppers play alongside newcomers. In 2013, EUROLITE equipped the festival with twenty 2 x 100 W COB Audience Blinders and over seventy EUROLITE STP-10.

As a reliable partner for the specialized trade, the brand made a name for itself and spread far beyond Europe. Professional blinders, moving heads and fog machines from EUROLITE found their way onto the biggest stages in the world and were used at festivals such as Coachella and the Ultra Music Festival in the USA.

At the same time, EUROLITE has always remained true to the small and affordable lighting effects that started it all. The goal of the developers was and is to offer the user the most suitable and affordable solutions for the application purpose - whether space-saving light effects for solo entertainers, simple lighting controls for rental or light-intensive moving heads for large stages.



## Ultra Music Festival (Miami)

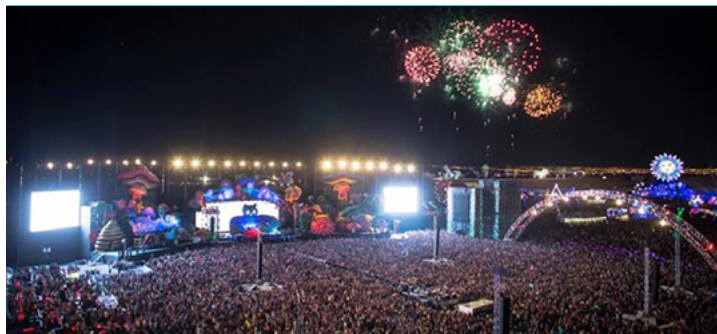
The most famous outdoor music festival in the world. For the 15th anniversary in 2013, the festival was extended to two weekends in March - nevertheless, the coveted tickets were sold out practically immediately. EUROLITE equipped the Carl Cox Tent at this festival with numerous 2 x 100 W COB Audience Blinders.

# Electric Daisy Carnival (New York / Las Vegas / Chicago)

345,000 attendees, over \$35 million in production costs (for Las Vegas alone), the largest stage ever built in the U.S., over 2 million watts: EDC is not only one of the largest festivals in the U.S., but also one of the most elaborate.

In several stops, the festival travels from New York to Chicago to Las Vegas. EUROLITE accompanied the EDC 2013 from the East Coast to the desert. In June, a EUROLITE record was set in Las Vegas: 430 EUROLITE PMC-16 Clusters were installed there.

Numerous Audience Blinders 2 x 100 W LED COB 3200K and EUROLITE STP-10 MKII were also installed on the total of 7 stages.

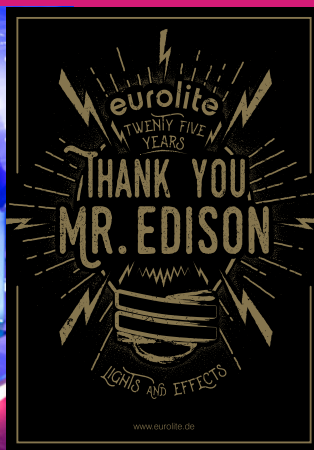


# 30 YEAR ANNIVERSARY

In 2021, EUROLITE looks back on a 30-year success story with more ups than downs and full of great memories. From the idea of bringing lighting technology to the market itself, a grown-up brand with a worldwide dealer network has emerged. Happy birthday, EUROLITE:



# HERE'S TO THE NEXT 30 YEARS!



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ROADINGER cases bring the reliability and robustness of event technology to other areas of everyday life. Because why should documents and laptops be less well protected on the road than moving heads and mixing consoles?

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## Steinigke Showtechnic GmbH supports the initiative #handforahand

*Donations go to technicians, stagehands and roadies in need through no fault of their own*

**Waldbüttelbrunn, February 04, 2021:** Since the Corona crisis in Germany and many European countries has de facto banned events for months, self-employed lighting, stage and sound technicians, stagehands and roadies are facing financial ruin. The #handforahand initiative supports these people in need through no fault of their own quickly and unbureaucratically with donations from a solidarity fund.



“As a manufacturer and wholesaler of event technology, we have been deeply rooted in the industry for over 40 years. We have always maintained a relationship with our customers and colleagues based on partnership. Now that the corona pandemic is hitting the entire industry hard, we feel it is our duty to also support those who have remained loyal to us for years,” says Matthias Schwab, Managing Director of Steinigke Showtechnic.

For this reason, Steinigke Showtechnic not only supports the initiative with a direct donation, but also draws attention to the campaign through all available channels. “We also see ourselves as a multiplier here,” explains Anja Metz, company speaker; “the more attention the initiative receives, the better the system works. Both potential donors and potential recipients have to know about the campaign first, after all, in order to make a difference together.”

Dorian Steinhoff, initiator of #handforahand, commented on the collaboration with Steinigke Showtechnic: “We are extremely happy to have Steinigke Showtechnic as a strong supporter on our side, who knows and understands the needs and hardships of the industry and has decided to stand up for them. On behalf of the entire association, I would like to thank you for this great commitment in difficult times. Without companies taking responsibility in this way, #handforahand would have nowhere near the capabilities we have to mitigate pandemic impacts of those who have been hit economically for their livelihoods.”

**Contact information:**

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Phone: +49 931 4061 517  
Fax: 0931 4061 711  
www.steinigke.de  
E-Mail: presse@steinigke.de

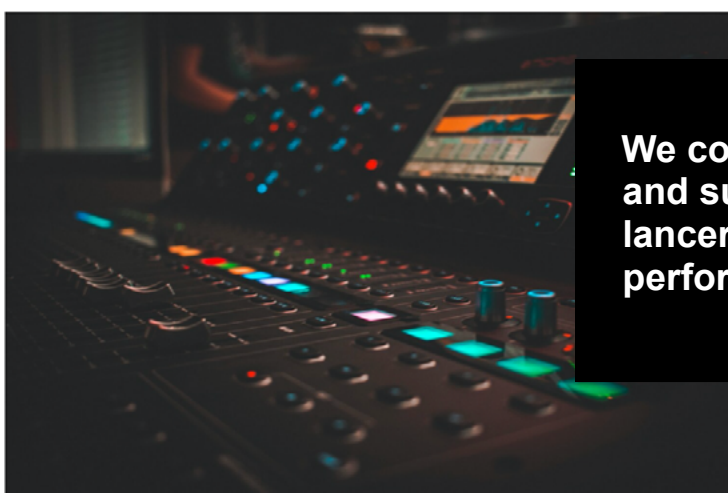
To date, the #handforahand initiative has collected more than €750,000 in donations and distributed much of it to those in need, after assessment by an independent award panel. All of the project’s staff work on a voluntary basis, so that the 98 percent of donations are passed on.

More information on the initiative can be found at <https://www.handforahand.de/>.



#handforahand

Solidarity fund for freelance stage technicians and sound engineers, lighting technicians, stage hands and event assistants



**We collect donations and support freelancers in the field of performing arts.**

[www.handforahand.de](http://www.handforahand.de)



# Light show to go

We are introducing:  
LED KLS Scan **NEXT FX**  
from EUROLITE



## All in one: basic light, effects and scanner

There is a new model in the “Next” generation of the KLS series from EUROLITE: **The LED KLS Scan Next FX** is equipped with 4 spots for the colored basic lighting, UV LEDs for the popular black light effect and a derby effect for the party atmosphere. However, the special feature of this bar is the two integrated scanners. They hardly need any additional space and still offer a gobo wheel and a color wheel. The two scanners are each equipped with a very effective 15-watt LED.

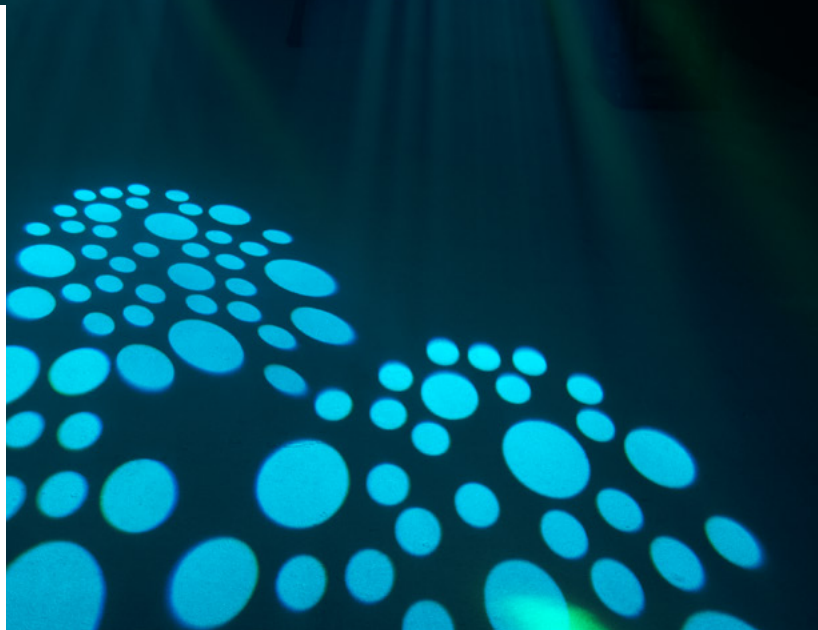




### Control: Something for everyone

The control options of the KLS offer something for every user: even without an external controller, 20 different programs can be set that run either automatically or music-controlled. These programs not only offer very colorful sequences, but also sophisticated, finely color-coordinated shows. The included infrared remote control can be used to call up the various programs or create single-color moods. And control via an optional footswitch is also possible.

Ten different DMX modes are available to the user: In the smallest mode with three channels, the automatic and music-controlled programs can be called up and switched. The largest mode with 39 channels, in contrast, allows the complete control of each individual fixture, the derby and the scanners. But also in between there are quite a lot of possibilities; for almost every controller and for every demand a suitable protocol can be found. In some modes, the two scanners are controlled together. In the menu, you can also configure one or both motion axes to run inverted, i.e. mirrored. This makes the control much easier and results in a very nice picture.



EUROLITE's new KLS Scan Next FX offers a complete lightshow with moving light in a convenient carrying case.

### Wireless DMX: Flexible and practical

Almost not a special feature anymore, but still worth mentioning is the USB socket for QuickDMX. At this USB socket an optional DMX wireless adapter can be plugged in to realize a wireless DMX transmission. This works not only from one console to the KLS bars, but with several KLS also among each other. So you can also set up a master-slave operation, where one bar co-controls the others, using these QuickDMX wireless adapters.



# GAME ON!

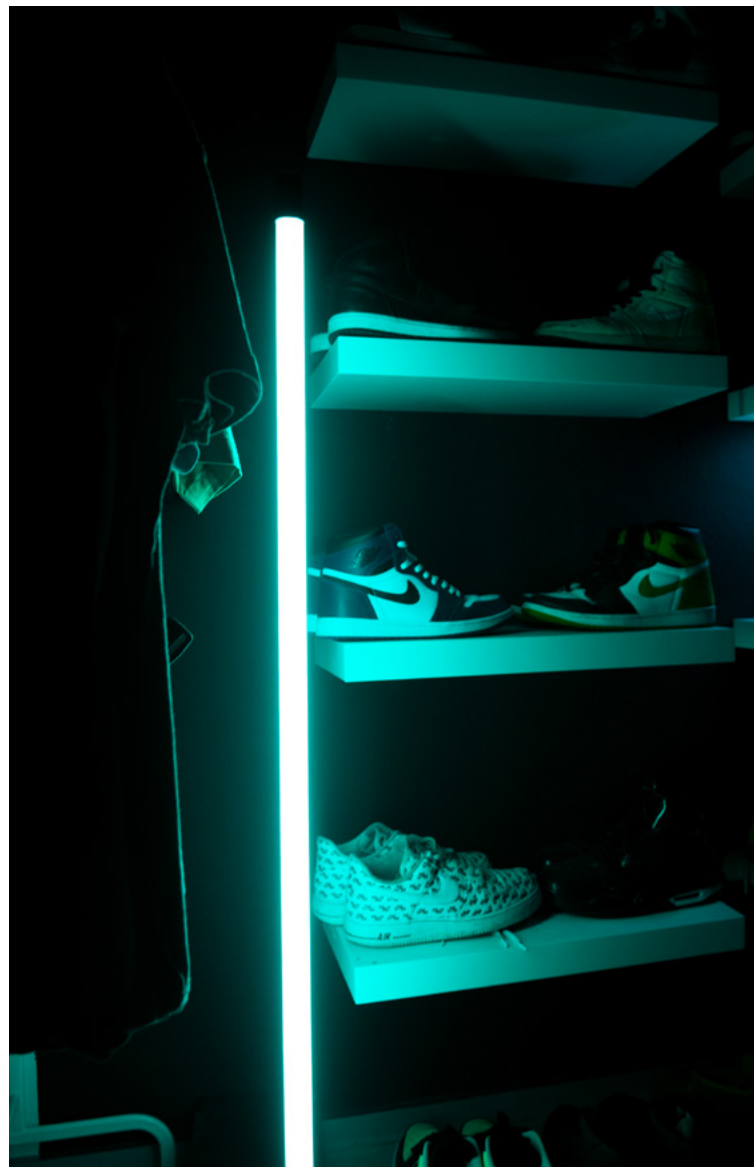
## WE PUT GAMING IN THE SPOTLIGHT



The gaming and streaming scene has become increasingly popular in recent years. As a result of the pandemic, even more people have discovered gaming and streaming as a new hobby in the last twelve months. Louis Matern (thatboilouis) told us what this has to do with event technology and why it's worthwhile for streamers to take a look at other industries.

Hi Louis, thanks for letting us have a little peek into the streaming environment today! Can you briefly tell us something about how you personally got into streaming and what you play?

I've been playing video games ever since I can remember. Starting with the Nintendo 64 and the all time classic Tetris. Things like Super Mario 64 etc. were also there of course. In reality, I've also always been a competitor in things like basketball, chess, martial arts, and anything else sports related. I have always strived to "be better than yesterday". That's how I found my way to the YouTube platform. There I started early to watch "Let's Play" or tips/tricks/guides to the games I played myself. I started playing FPS (first person shooter) games early on, back then on the PlayStation 2. I then found my way to competitive online shooters with Call of Duty MW2 in 2009. From then on, I was blown away by the idea of becoming the best and helping other people with questions and with small tweaks. Now I'm old enough, good enough, and have the resources to pursue it. I play almost exclusively shooters in my streams on Twitch, especially Call of Duty.





**In the past year, the gaming and streaming scene has become even more important because of Corona. What do you think has changed in the last few months? Have you noticed any trends?**

Absolutely! You could definitely see growth in both viewership and the number of new creators. Many people have found gaming as a pastime and are following the same timeline that I have. Everyone always wants to get better at something and that's why they look online for answers to their questions. Streaming is so attractive because as a viewer you are in direct exchange with the streamer/creator through chat.

**You are a streamer yourself and have built up a fan base. What is important in streaming from your point of view? What do you have to offer your audience to be successful? What are no-gos?**

Phew, very hard to say. Personally, it's all about the gameplay. For some streamers, the gameplay is secondary and it's primarily about the entertainment. Then there are others who don't play at all and only interact with the chat. That's the beauty of streaming and especially on the Twitch platform: There's something for everyone and everyone

can find what entertains and pleases him/her. That's why it's almost impossible to answer this question in general, because everyone is looking for something different, but finds it with some streamer and feels comfortable in the community. And about no-gos: racism, sexism, all kinds of hatespeech etc. are of course a no-go. But that is, I think, self-explanatory.

**To what extent does the background, lighting and environment play a role in your streams?**

The background plays a huge role! This is your chance to stand out from other streamers. At its best, your background is a recognizable feature for viewers or includes something that viewers can identify with. You can also reflect your personality as a streamer to some extent with the background and lighting. LED lights with RGB color mixing have taken over gaming setups, especially in recent years,



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and the motto is: the more adjustable RGB lights there are, the better! It also makes the overall production look more premium when the streamer is properly lit. I always try to give my audience the best viewing experience possible, and good lighting is a must.

#### How did you come up with the idea of using light as a design element in your streams?

For one thing, lighting is a great way to separate yourself from other streamers. If you do it right, it also makes your setup look more professional. So the thought was already in my head. A very good friend of mine works in the event industry. At some point when we were talking I put 1 and 1 together and decided to get lights and effects through him. The event tech offers affordable lights and effects that do a great job! It just pays to think outside the box.

#### What requirements must lighting technology meet in order to be considered for streamers?

Streaming is not possible without a camera, so it is of course important that the light in the video does not flicker. The spotlights or light strips used should therefore be able to emit beautiful, soft or even colored light, be easy to set up and ideally be controllable via app or computer. Most streamers are not as tech-savvy as you might think, so it's important that the lights are easy to set up and give off good, beautiful light.

Louis, we thank you very much for this quick insight into the world of gaming and streaming and wish you continued fun and success!



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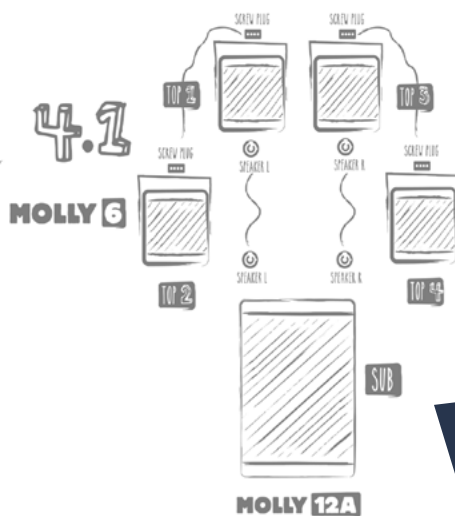
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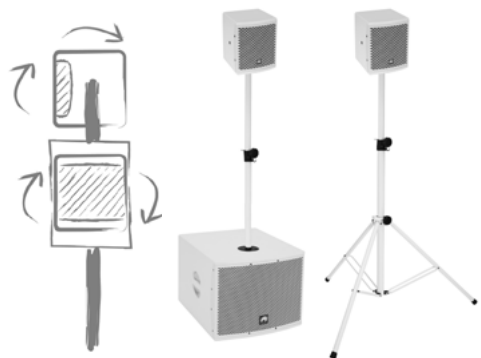
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