

MOVE

The magazine for show technology **01|2024**

Safety first

Crowd management as an important component of event planning

From phonograph to AI

The history of modern sound technology

NEWS

Product news at
Prolight+Sound 2024

Arriving in the future

The Sphere in Las Vegas: a new age of event technology

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Prolight + Sound 2024
March 19 - 22
Frankfurt, Germany

EDITORIAL

Dear readers,

spring is here, the festival summer is just around the corner and we are pleased to get you into the mood for the upcoming months with this new issue of MOVE. This year's first highlight is already taking place in March: Prolight+Sound is the "industry's reunion". Of course, in this issue, you will find an overview of many innovations in lighting, sound and stage technology that will be presented at the trade fair in Frankfurt am Main.

Coinciding with the festival summer, in this issue, we turn our attention to the topic of crowd management, which is an essential part of any safety concept. In addition, we take a trip into the history of sound technology, take a closer look at the "Sphere" in Las Vegas, and investigate the development of VR technology in the event industry.

In an interview, we learn what exactly a shopfitter does and where the challenges are in this exciting profession. All this and so much more is included in this edition. Enjoy!

Your MOVE editorial team

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EUROLITE LED IP TL-3 QCL TRUSSLIGHT

NEW
2024



EUROLITE LED IP TL-3 QCL Trusslight

Weatherproof LED spotlight (IP65) ideal as truss light or uplight with powerful 3x10W RGBW LED

Trusses are an essential part of events, both indoors and outdoors. A weatherproof truss light such as the EUROLITE IP TL-3 is therefore a useful addition. This spotlight impresses with its triangular housing, which is ideal for 3-point and 4-point trusses. Equipped with three 10 W LEDs, the spotlight's color mixing is based on red, green, blue and white. With its IP65-certified housing, the spotlight is protected against water jets.

A thread on the side allows the device to be attached to the truss using a clamp. The spotlight can also be placed on the ground and angled using a screw base, making it an excellent uplight spot. The beam angle is 20 degrees, however an included frost filter can widen the light.

frost filter
included



EUROLITE Safety Bond
UNV-5 3x600mm

EUROLITE TPC-
10 Coupler

The IP TL-3 is controlled via DMX, an integrated menu or a supplied IR remote control. A special feature of this remote control is the ability to store individual color mixes on three buttons and call them up at any time. In addition, the spotlight offers free color mixing, 15 pre-programmed col-

ors and a selection of 36 color programs for stand-alone mode. The power connections are realized via T-Con with the option of power linking, while the DMX connections are carried out via 3-pin IP-XLR sockets.

Screw base for
angled instal-
lation



**NEW
2024**



FUTURELIGHT WDR-CRMX RX IP Wireless DMX Receiver Outdoor

Weatherproof wireless DMX receiver, IP65



FUTURELIGHT WDS-CRMX TX IP Wireless DMX Transceiver Outdoor

Weatherproof wireless DMX transceiver, IP65



FUTURELIGHT WDS-CRMX TX Wireless DMX Transceiver

Wireless DMX system (2.4 GHz) – compact transceiver with CRMX unit



FUTURELIGHT WDR-TIMO Wireless DMX Receiver PCB

CRMX receiver board for wireless DMX, 512 channels

CRMX

The professional standard for radio DMX technology

Since the acquisition of Wireless Solution by LumenRadio, the market for professional wireless DMX technology has simplified considerably: LumenRadio's CRMX systems now offer the option of communicating with Wireless Solution's G3 and G4s standards. The FUTURELIGHT brand has also added the new wireless DMX technology to its range and presently offers CRMX devices. Even many EUROLITE devices can now be converted to CRMX.

The WDS-CRMX TX IP and WDR-CRMX RX IP are a transceiver and a receiver for outdoor use. The WDS-CRMX TX IP can both transmit and receive. For indoor venues, a single and a double transceiver is available with the WDS-CRMX TX and the Duo TX.

The CRMX devices not only allow the DMX signal to be transmitted between them but also enable communication with numerous spotlights that can process the new wireless DMX signal directly. The two new FUTURELIGHT outdoor moving heads, for example, are already equipped with a CRMX receiver module. Older devices equipped with a wireless module from Wireless Solution, such as the Akku IP Par 7 QCL or the Multiflood Pro IP RGBW Wash MK2, can also communicate with the CRMX devices.

The TIMO module, a receiver that can be installed in the spotlight, is available for the new FUTURELIGHT indoor moving heads. In addition, more and more FUTURELIGHT devices such as the Pro Slim Strobes, DMB 100, Eye 740 & 1940, and the DMH 380 are equipped with a USB socket to which a suitable transceiver can be connected. Almost all recent EUROLITE indoor devices have a USB socket for wireless DMX. In addition to the EUROLITE Quick DMX USB wireless transmitter/receiver, the FUTURELIGHT WDR USB wireless DMX receiver can be connected as well. It upgrades these devices for CRMX reception.



Creating Connectivity for a Better Tomorrow



FUTURELIGHT WDS-CRMX Duo TX Wireless DMX Transceiver

Wireless DMX system 2.4 GHz – two transceivers with CRMX unit in 19" housing



The beam angle is ten degrees but can be widened using the frost filter supplied. The scope of delivery also includes a barndoor cover with four wings.



EUROLITE MULTIFLOOD: DIVERSITY IN THREE VERSIONS

EUROLITE recently presented three versions of a new, small multiflood: A version with battery operation as well as CRMX radio DMX module, a model without battery operation but with CRMX radio DMX module, and a version without battery or CRMX radio DMX module. Let's start with the similarities: All models are equipped with eight highly effective 10 W LEDs and offer a color mix of red, green, blue, and white. Despite their compact design, the spotlights impress with their brightness. The beam angle is ten degrees but can be widened using the frost filter supplied. The scope of delivery also includes a barndoor with four wings.

The spotlights are protected against water jets by IP65 and can therefore be used safely even in heavy rain. They can be controlled either via display, IR remote control, or DMX. A special feature of the IR remote control is the option of saving and recalling three individual color mixes. The stand-alone programs offer 31 different programs that not only provide colorful sequences but also atmospheric changes between two colors. These can be adjusted in terms of their speed, thus, it is possible to specify whether the colors transition hard or softly into one another. Five different DMX modes are available for DMX control. The power connections are realized as T-Con input and output, and the DMX connections consist of three-pin, weatherproof XLR plugs.

The battery-powered version has some additional special features: Depending on the program used, the battery life is around nine hours. It is possible to reduce the power of the floodlight, whereby the battery life calculation shows how long the floodlight will run in the currently selected program. With the emergency function, the battery-powered Multiflood can be set to run on mains power but automatically switches to a specific color or white to serve as an emergency light in the event of a power failure. You can also specify how the spotlight should behave in the event of a DMX signal failure. The rechargeable battery-powered version is also available in two different versions: one with and one without a CRMX receiver for wireless DMX.

NEW
2024



EUROLITE Multiflood IP 8x10W RGBW Wash

Silent IP65 LED floodlight with RGBW color mixing, diffuser cover, barndoors and IR remote control

EUROLITE Multiflood IP 8x10W RGBW Wash CRMX

Silent IP65 LED floodlight with RGBW color mixing, CRMX, diffuser cover, barndoors, IR remote control

EUROLITE AKKU Multiflood IP 8x10W RGBW Wash CRMX

Silent battery-powered IP65 floodlight with RGBW LEDs, CRMX, diffuser cover, barndoors, IR remote control



NEW GENERATION

EUROLITE AKKU PAR 7 QCL

NOW with POWER MANAGEMENT
and EMERGENCY FUNCTION

NEW
2024



EUROLITE has introduced significant technical innovations into the latest generation of the Akku IP Par 7 QCL: For example, instead of the previous wireless DMX technology from Wireless Solution, a CRMX receiver is now used. However, there have also been some optimizations in the software. One such improvement is the new power management, which makes it possible to adjust the performance so that the desired battery life is achieved. The system calculates the battery life based on the current settings.

Another new feature is the emergency function. With this function, the floodlight is operated from the grid and automatically switches to battery operation in the event of a power failure, displaying a previously defined color. This function enables the floodlight to act as an emergency light and, thus, contributes to safety at events.

EUROLITE AKKU IP PAR 7 QCL CRMX MK2

IP65 battery-powered spotlight with RGBW LEDs, CRMX, frost filters, and IR remote control



Two additional frost filters provide a soft, homogeneous light



SILENT COOLING SYSTEM
INNOVATIVE DESIGN
HIGH LIGHT OUTPUT



NEW
2024

FUTURELIGHT EYE-1940 QCL Zoom



FUTURELIGHT presents the **EYE-1940**, a moving washlight that is equipped with **nineteen 40 W LEDs** from Osram and therefore achieves a **particularly high light output**. The color mixing is based on red, green, blue and white. Each LED can be **controlled individually in each color**. For users who want to achieve **impressive effects** with fewer DMX channels, a large selection of macros is available in which the foreground and background colors can be set individually. The **extensive zoom** range extends from a narrow angle of 4 degrees to a very wide angle of 54 degrees. The **EYE-1940** is characterized by a **sophisticated cooling system**. Al-

though fans are installed, they are **whisper-quiet**, which also makes the spotlight interesting for theaters and other noise-sensitive environments. Added to this are the options of **16-bit dimming**, including on the color levels, as well as adjustable frequencies in pulse width modulation. The **EYE-1940** is presented in the new **FUTURELIGHT design**, which features T-Con connections for the power supply, including the option of power linking. The DMX connections are available in both three-pin and five-pin versions. The moving head can also be converted to WDMX using either a built-in module or an USB stick.

FUTURELIGHT PRESENTS

THE LED MOVING SPOTLIGHTS DMH-380 AND DMH-640

FUTURELIGHT is launching two new LED moving spotlights, the **DMH-380** and **DMH-640**, both of which are impressive in terms of performance and features. The “smaller” **DMH-380**, which will replace the **DMH-300**, is in a similar price range as its predecessor. However, with its **380 W LED**, it surpasses the brightness of the DMH-300. The **DMH-380** features **CMY color mixing**, **frost filter** and **two gobo wheels**. An **animation wheel** and a **second prism** are new additions. The zoom range of **1 degrees to 50 degrees** is very wide, enabling the **DMH-380** to be used very effectively both as a beam as well as a wash spotlight.



Convertible to WDMX via USB stick

DMH-380



SPECIFICATIONS

Power consumption::	450 W
Power connection:	Power supply via IP T-Con (M) recessed version
Power output:	IP T-Con (W) recessed version
LED:	1 x 380 W COB (chip-on-board) cool white (CW)
Max. TILT:	260° Exact positioning (16-bit resolution) Auto position correction (feedback)
Max. PAN:	540° Exact positioning (16-bit resolution) Auto position correction (feedback)
Equipment:	8-fold rotating prism; 6-fold linear rotating prism; gobo wheel with rotating gobos; gobo wheel with static gobos; motorized focus; linear frost filter; rotating animation wheel
Beam angle (1/2 peak):	1 - 50°
Beam angle (1/10 peak):	1 - 50°
Dimensions (WxDxH):	41.5 cm x 25.4 cm x 63.2 cm
Weight:	21.00 kg

SPECIFICATIONS

Power consumption:	750 W
Power connection:	Power supply via IP T-Con (M) recessed version
LED:	1 x 640 W COB (chip-on-board) cool white (CW)
Max. TILT:	260° Exact positioning (16-bit resolution)
	Auto position correction (feedback)
Max. PAN:	540° Exact positioning
	(16-bit resolution) Auto position correction (feedback)
Features:	4-fold rotating prism; iris; linear frost filter; motorized zoom; motorized focus; motorized animation wheel; motorized iris slider
Beam angle (1/2 peak):	10° - 47°
Beam angle (1/10 peak):	10° - 47°
Dimensions (WxDxH):	44.5 cm x 30.5 cm x 75.5 cm
Weight:	35.10 kg

The **DMH-640** is equipped with a **640 W LED**. Thus, it offers an even higher light output while retaining similar features. It is also equipped with **four motorized shutters** that can limit the light using retractable and rotatable shutters. The zoom range of the **DMH-640** extends from **10 degrees to 47 degrees**.



Convertible to WDMX via USB stick

DMH-640

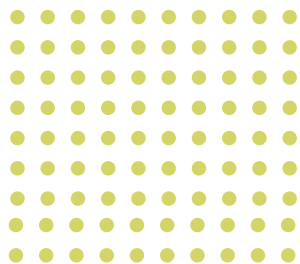
Both spots are designed to be used in fog and with projections. The gobos were selected to ensure that both impressive projections and clear structures are possible in fog. The spotlights work very quietly and have a CRI filter, making them interesting for theater and other scenic presentations. Both models have 3-pin and 5-pin DMX connections; both devices can also be converted to WDMX either via a built-in module or an USB stick. The power connection is via T-Con, while the DMH-380 can also link power to further DMH-380 devices.



DMH-380



DMH-640



EUROLITE TMH-H180

NEW
2024

An innovative moving head with spot and washlight features

EUROLITE presents the TMH-H180, a new moving head that combines the functions of a spotlight and a washlight. At its core, the TMH-H180 is a spotlight equipped with a powerful 200 W LED. This light can be configured in a variety of ways using a color wheel, a rotating gobo wheel, a rotating prism and a motorized focus. Nine additional 8 W LEDs are arranged around the exit lens, with color mixing based on red, green, blue, and white.

The combination of both effects opens up fascinating optical possibilities: A beam of light that can be tinted in a different color emerges from the colored glow of the LED ring and is variable in shape thanks to gobos and prisms. This combination creates outstanding moods and impressive effects and makes the TMH-H180 a versatile tool for lighting designers.





NEW
2024

EUROLITE TMH Bar S120

Four Moving Heads on One Bar

The EUROLITE TMH Bar S120 combines four full-fledged moving heads on a single bar, each head equipped with a powerful 30 W LED. Each head can be controlled individually, allowing a high degree of flexibility in lighting design. Inside the devices, there are seven gobos and eight colors, which can also be used as half colors between two shades.

The TMH Bar S120 offers a total of eight different DMX modes for control. In the simplest mode, which uses only three channels, 22 automatic programs are available. These can run at an adjustable speed or be sound-controlled. In the extended modes, the heads can be controlled together, in groups of two or each head individually.


The bar can be mounted in a variety of ways: in the simplest case, it can be placed on a table or floor with its four rubber feet, which is particularly suitable for uplighting along a wall. Alternatively, the bar can be mounted on a stand using a 35 millimeter stand sleeve. Suspension is also possible, for which two Omega brackets are included in the scope of delivery. These can be used directly for mounting or fitted with hooks or clamps.

Power is supplied via a P-Con connection and there is also a corresponding output. The DMX connections are three-pin. The bar also has a USB socket into which a wireless DMX receiver for the Quick DMX or CRMX system can be plugged.



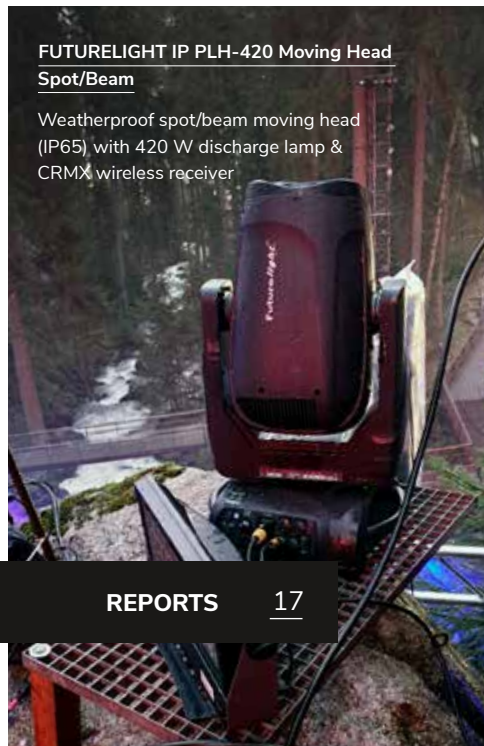


TRIBERG CHRISTMAS MAGIC // TRIBERG, GERMANY



The “Triberger Weihnachtszauber” is an annual Christmas spectacle in Triberg in the Black Forest, Germany, which offers a varied show program with national and international artists. Last December, the exciting program attracted visitors from near and far to the Triberg waterfalls over six days. The adjacent nature park was illuminated with a total of one million lights and served as a fairytale backdrop for more than 140 performances by over 20 groups of musicians and artists. In particular, the impressive fire show on the stage directly by the main waterfall provided wow-moments. The company ELD Beleuchtungstechnik from St. Georgen bathed the waterfall in colorful light and transported the audience into a dream world of fire and water. Among other things, FUTURELIGHT’s weather-proof IP PLH-420 moving heads were used for the lighting spectacle.

Photos by: Moritz Huber



FUTURELIGHT IP PLH-420 Moving Head Spot/Beam

Weatherproof spot/beam moving head (IP65) with 420 W discharge lamp & CRMX wireless receiver



DANCING PARK PALAZZO **// FREIBERG, GERMANY**

The Dancing Park Palazzo in Freiberg am Neckar was given a new look: with the help of 18 TMH XB-280 moving heads by EUROLITE, Menninger Objekt-design gave the club a new shine last year.



EUROLITE TMH XB-280 Moving-Head-Beam

Bright, narrow beam with OSD 10 280 W discharge lamp, color wheel, gobos, and prisms

Künstler-Magazin

Fachmagazin für die Show- und Eventbranche



40

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Georg Dull überreicht DJ Bobo das Goldene Künstler-Magazin in der Porsche-Arena Stuttgart

DJ Bobo als Künstler des Jahres 2023 ausgezeichnet

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EUROLITE LED BAR-8 SWING

NEW
2024

EUROLITE LED BAR-8 Swing QCL Bar

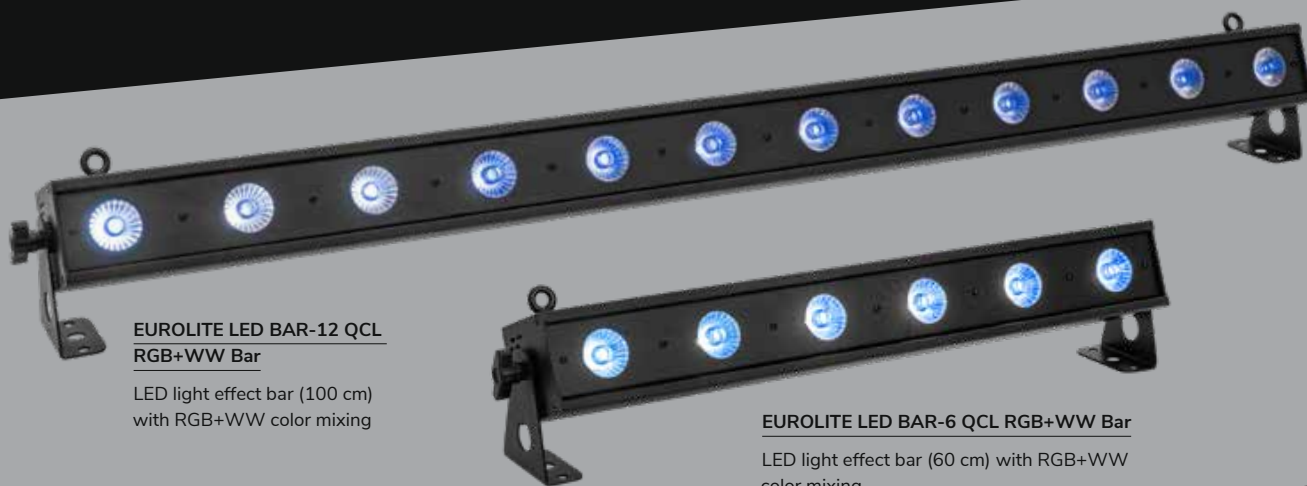
Tilttable LED light effect bar with
8 beams and strobe effect



A wild mixture of **moving light**, **LED beam bar** and **stroboscope effect** is the **LED Bar-8 Swing**. The bar is mounted on a large bracket base on which the beam inclination angle can be adjusted vertically by 215°. The bar houses **eight beam LEDs** and **seven strobe modules**. The 8 W beams are **very bright**, emit **extremely narrow beams of 1 degrees** and are based on **RGBW color mixing**. Depending on the DMX mode, the LEDs can be controlled individually or together. The stroboscopic LEDs (175 in total) produce a very wide-angle and a aggressive light. The light can be set to flash both continuously and at an adjustable speed. Depending on the DMX mode, the individual modules can also be controlled individually or in combination.

Special attention was paid to the DMX protocols to ensure that the bar can be controlled effectively with small, simple DMX controllers as well as with large lighting consoles. Special DMX protocols were also designed for the EUROLITE Color Chief and the Light Captain app, for example. The bar can be operated standing upright or suspended from an Omega bracket, with P-Con input and output connections for the power and three-pin XLR for the DMX signal. There is also a USB socket for the use of Quick DMX or CRMX receivers for wireless DMX.

EUROLITE BAR-6 AND BAR-12 NEW MODELS WITH RGBW COLOR MIXING



**EUROLITE LED BAR-12 QCL
RGB+WW Bar**

LED light effect bar (100 cm)
with RGB+WW color mixing

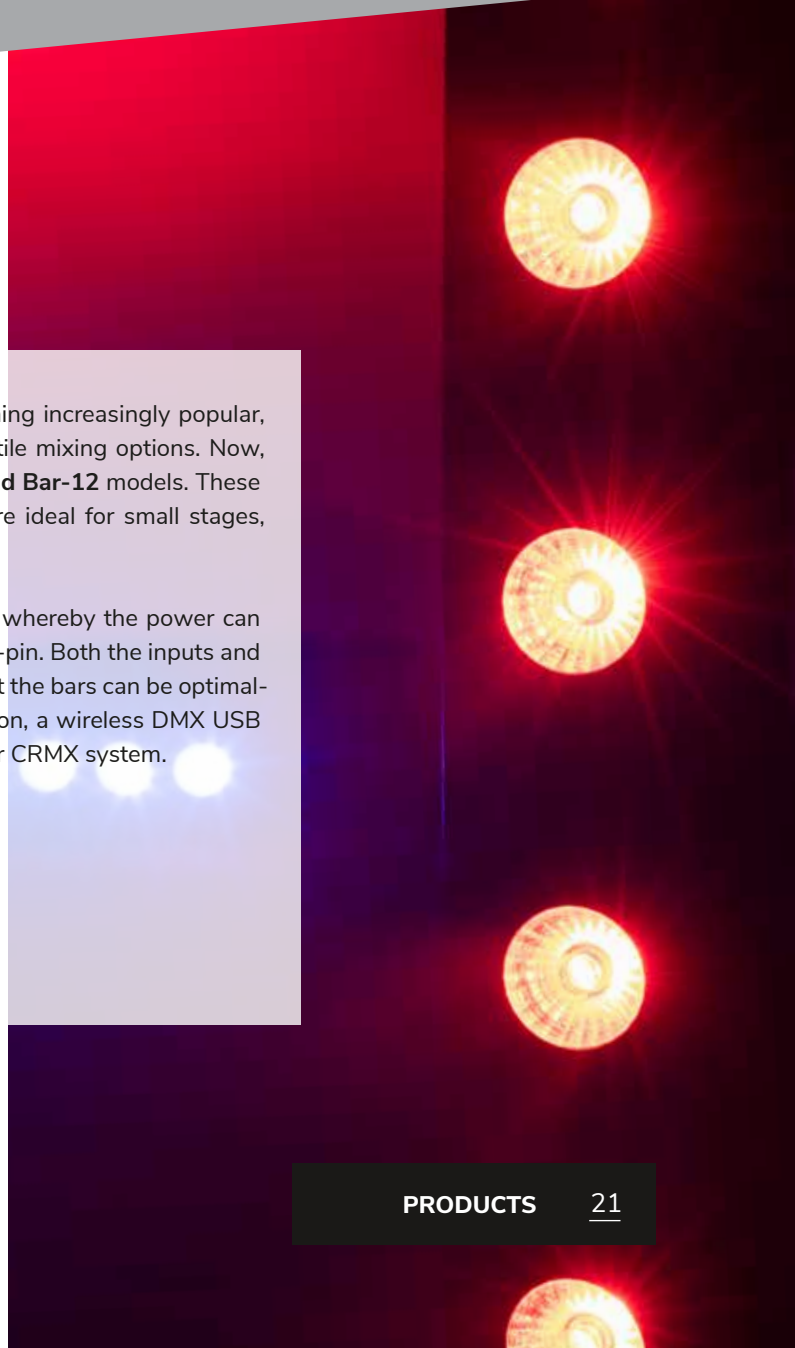
EUROLITE LED BAR-6 QCL RGB+WW Bar

LED light effect bar (60 cm) with RGB+WW
color mixing

**NEW
2024**

Color mixing with **red, green, blue and warm white** is becoming increasingly popular, especially due to the pleasant warm white light and its versatile mixing options. Now, EUROLITE also offers this color variant in the popular **Bar-6 and Bar-12** models. These bars, with lengths of 60 and 100 centimeters respectively, are ideal for small stages, installations or as an eye-catcher in a stage set.

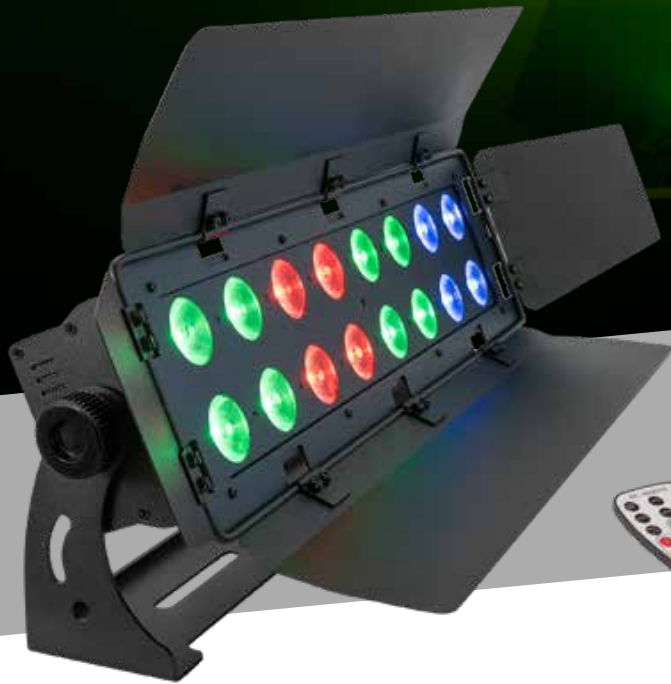
The power connections of the bars are realized via IEC plugs, whereby the power can also be linked to other devices. The DMX connections are three-pin. Both the inputs and the outputs for power and DMX are arranged in such a way that the bars can be optimally wired through in installations or the touring sector. In addition, a wireless DMX USB socket enables easy integration of the bars into a Quick DMX or CRMX system.



EUROLITE

STAGE PANEL 16

QCL RGB/WW



NEW
2024

EUROLITE Stage Panel 16 QCL
RGB/WW LED

LED light effect bar with RGB/WW
color mixing

The EUROLITE Stage Panel is very popular, and rightly so: It is used as a mobile lighting system at parties and small concerts as well as on small theater stages, which value its **fan-less design**. In addition to the previous 6-color version, there is now also a panel with the colors **red, green, blue, and warm white**. This color mixing not only enables hundreds of different color moods but also **pure white lighting**. The **16 LEDs** can be controlled either all together or in **four separate groups**. This means that even small light shows are possible in a small space.

The tried and tested housing, the P-Con connections for the power supply and the option of linking the power through to other devices have remained the same. The DMX connections are three-pin. However, the **USB socket for wireless DMX** is new. There are **two different receivers** for this, which are simply plugged in, equipping the spotlight to receive a **EUROLITE Quick DMX signal** or a **LumenRadio CRMX signal**.

It can be controlled either **via DMX signal** or **stand-alone** on the device itself. An IR remote control is also included in the scope of delivery. For stand-alone operation, **19 static colors** and **nine automatic programs** are included, which can also be sound-controlled. The desired light color can also be mixed using the display or remote control. In sound-controlled party use, the function makes certain that the spotlight does not go dark when there is no music signal and retains the light. This is very helpful. In DMX mode, the device can also be easily operated with the **EUROLITE Easy Show** controller.



PARTY



EUROLITE LED PARTY Spot Silent RGB/WW

Compact spotlight with DMX control and 12 x 5 W COB LED in RGB/WW



**NEW
2024**

EUROLITE LED PARTY Spot Silent Powerful and quiet

The new **LED PARTY Spot Silent** is renowned not only for its low price, lightweight and silent operation. It is equipped with a total of twelve powerful 5 W LEDs and is based on the popular color mixture of red, green, blue, and warm white. The spotlight has a double bracket, which makes it easy to set up.

The LED PARTY Spot Silent can be controlled either via the integrated display, an optional remote control or via DMX. 3-pin XLR sockets and an USB socket for wireless DMX are available for DMX control.



EUROLITE Set 4x LED PARTY Spot Silent RGB/WW with Softbag

The spotlights are available both individually and as a practical set of four with a matching transport bag, making them a versatile solution for different lighting requirements.

GOBO-FLOWER

WITH POWER

GF-120

NEW
2024

The EUROLITE **GF-120** combines a **powerful 120 W COB LED** in cold white with a **versatile gobo wheel** to create an incomparable visual experience. The GF-120's flower mirror multiplies the gobos and sends them on a dancing journey through the room. The powerful 120 W COB LED in cold white ensures a bright and impressive display, while the gobo wheel with **eleven color gobos (including a 4-color and a 2-color gobo)** and an open position enables a wide range of visual effects.

Featuring **16 integrated show programs**, the GF-120 offers the right light show for every occasion: whether slow, romantic movements or fast-paced, energetic sequences – this lighting effect adapts to every mood. With its charming little heart gobo, the GF-120 is also perfect for romantic occasions.

The GF-120 can be controlled via various modes: **stand-alone, music control via microphone, DMX, master/slave function and, optional, via QuickDMX, W-DMX by Wireless**

Solution and CRMX by LumenRadio. In addition to the gobo and flower effect, the GF-120 also offers a **stroboscope effect** for dynamic lighting moments. This spotlight covers large areas with a beam **angle of 50°** and illuminates them effectively. The GF-120 can be installed easily and safely using the mounting bracket supplied.



EUROLITE LED GF-120 Flower effect

LED flow effect with 120 W COB LED in cold white and gobo wheel

NEW
2024

EUROLITE GoFlow 100

Extremely powerful goboflower
with separate color/gobo wheel
and two rotation functions



GOFLOW 100

EUROLITE presents the **GoFlow 100**, a new lighting effect that is special in many ways: The name GoFlow is derived from Gobo Flower. It is therefore a **flower effect** that works with **gobo displays**. The 100 in the name indicates the LED output. At **100 W**, the GoFlow offers a very decent output for a lighting effect; the total connected load of 140 W suggests that the LED is being used to its full potential. In practice, the GoFlow 100 proves that it is not a sparkler.

Looking at the effect image of the GoFlow 100, the first thing you notice is the gobo image, which is distributed 19 times across the room. It is noticeable that the images are all sharp. There are **eight different images** available as gobos, including a heart, for example. The scope of

delivery also includes another **six gobos**, including a winter and a Halloween motif. The gobos are very easy to change.

The images of the GoFlow 100 can be moved on **two levels**: The Gobo can rotate around its axis and the facet mirror, which duplicates the image, can also rotate. In this way, the multiple gobo images rotate around their common center. Both rotations can be infinitely adjusted in both directions, while very slow movements are also possible. The result is a wide variety of images, ranging from very slow, calm moods to fast-paced movements. You can create really impressive light shows here both with and without fog. In addition to **white, eight other colors** are available for the color design. The colorwheel can also be set between two colors to create two-tone effects.

In terms of connections, the spotlight is equipped with IEC input and output as well as three-pin XLR sockets. The GoFlow 100 also has a **wireless DMX USB** socket where wireless receivers for the **EUROLITE Quick DMX system** or the **CRMX system from LumenRadio** can be plugged in.

Gobos in the gobo wheel



Delivered gobos as accessories



NEW
2024

NEW IN OUR UNIVERSE

With the **B-100 Hypno** and **B-200 Hypno**, EUROLITE is launching two ball effects on the market that are sure to get the party started with their look from outer space:

The **B-100 Hypno** consists of a ball with eight large lenses from which very powerful beams are emitted. The color mixture of these beams is based on red, green, blue, and white. There is an LED ring around each of the beam lenses, which can be colored thanks to RGB color mixing and, thus, provides additional “hypnotic” light. The movement of the B-100 is similar to that of a moving head. It can therefore be moved both horizontally and vertically – the latter even endlessly. The combination of movement, colored beams and colored hypno rings enables a variety of impressive light effects. The **B-200 Hypno** also offers eight beam LEDs and eight hypno rings, but spread over two half balls. These sit on a triangle and, thus, form a 90 degrees angle to each other. This means that the B-200 Hypno offers even more possibilities: Although the two half balls are moved together horizontally, they can be rotated endlessly independently of each other. In addition, the LED units of the two hemispheres can be controlled individually. This means that each hemisphere can generate its own color mix for the beams and the hypno rings.



EUROLITE LED B-100 Hypno
Single Ball Beam Effect



EUROLITE LED B-200 Hypno
Double Ball Beam Effect

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



Showlicht



Sofort bestellen

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**



Entdecke jetzt die Medienvielfalt auf www.eventrookie.de

NEON PARTY

Back in fashion: so-called black light or neon parties are making a big comeback. And this is no wonder – after all, the visual effect of UV light hitting luminescent materials is always fascinating. In contrast to the 1990s, when black light parties were all the rage, the effect is now much easier and cheaper to implement thanks to LED lighting. We introduce you to various ways of designing your neon party with technical equipment and eye-catching accessories.



GLOW STICKS

EUROPALMS Glowstick, 15 cm, 12x
Classic glowstick

Glowsticks are popular with children and adults alike: once bent, the small tubes light up by themselves for up to ten hours – no power connection required. This is why glowsticks can be placed almost anywhere. Whether hanging from the ceiling, attached to trusses or simply in the hands of guests: the little glowsticks are fun everywhere. They are available in different colors.



UV SOAP BUBBLES

Soap bubbles made of special UV fluid provide a special eye-catcher. These look like ordinary soap bubbles under normal lighting. If you switch on the black light, the bubbles start to glow brightly. At parties and events, you can create a dreamy, fantastic atmosphere in no time at all.



EUROLITE UV-Bubble Fluid
1l blue
UV active bubbles



EUROLITE BW-100 Bubble Machine
Compact, powerful bubble machine with wireless remote control



LED BAR

The basic ingredient for any successful neon party is, of course, UV light. Since the introduction of UV LEDs, this demand has been much easier to meet than it was a few years ago. LED spotlights are now available in practically every shape and size.

EUROLITE LED BAR-9 UV 9 x3 W
UV LED light bar with 9 x 3 W LEDs for impressive black light effects



EUROLITE SW-1
Confetti Machine
Ceiling mountable
Confetti Machine



Confetti, white,
UV-aktive, 7 mm
10 kg

CONFETTI

The highlight of the evening is approaching and the crowd is going wild? UV-activated confetti fired from a confetti cannon can be used to create a real highlight that rounds off the evening to match the theme.

GAFFA TAPE



Gaffa tape 19/50 mm x 25 m
UV-active

25m adhesive tape for decoration and marking in neon yellow, neon green, neon pink or neon orange

Adhesive tape is used at every party and every event - but in this special case, it is not (only) used for fastening and marking: UV-active gaffa tape can be used to decorate rooms and paths with luminous patterns and create artistic designs. Although the tape is already colorful in normal lighting, it creates a real wow effect when combined with black light.



EUROLITE UV-active stamp ink,
transparent, 50/100/250 ml

UV-active stamp ink available in yellow, red or blue

STAMP INK

As the icing on the cake at a neon party, we also recommend using UV-active stamping ink to imprint the entrance stamp: The stamp imprint is barely noticeable in normal light but glows under black light. This way, the motto of the evening is carried through to the last detail.

SPOTS

EUROLITE LED SLS-30 COB UV Floor

Compact UV spotlight with 30 W LED, DMX and remote control

To illuminate specific areas with UV light, narrow spotlights and slimline spots are very suitable. These can be discreetly attached to a truss or - protected from being kicked! - be set up on the ground.



PLANTS

Glowing in black light, these UV-active artificial plants, such as palm trees, are particularly eye-catching. They can be used to transform any party location into an enchanted jungle!

EUROPALMS Kentia palm, artificial, uv-white, 170 cm

The ideal high-tech decoration!

TIP

When inviting people to a neon party, it is best to make this clear on invitations or posters. Guests can then be prepared and, for example, take special care to wear luminescent clothing when choosing their outfits. There is now also extra make-up that glows brightly under UV light. There are no limits to creativity!



**FUTURELIGHT Color Wave
LED Moving Bar**

Moving Head with two tiltable LED Bars and colorful beams



**EUROLITE SAP-512 MK2
Standalone Player**

USB-Interface with software for lighting programming and control via computer



**EUROLITE LED B-40 Laser
Beam Effect**

LED beam effect with RGBW color mixing and RG laser



**EUROLITE LED TMH-13
Moving Head Spot**

Handy sized spotlight with 10 W LED, gobos, and color wheel

BLUE BAR KORČULA // CROATIA

Oktava d.o.o. refitted the BLUE Club in Korčula, Croatia, with new technical equipment in 2023. In addition to a visual update with over 70 spotlights and lighting effects by EUROLITE and FUTURELIGHT – including LED B-40 beam effects and moving heads from the TMH series – the club also received a completely new audio installation, for which Ratko Kalogjera was responsible. He opted for high-quality installation speakers by CELTO Acoustique for the interior, which also blend in perfectly with the overall look.

Photos by: Andro Tasovac



Ninoslav Herceg (left) and Nenad Herceg (right)
Co-owners of Oktava d.o.o. Zagreb, Croatia



Ratko Kalogjera, main developer for
the sound installation



**CELTO iFIX8 2-Way
Coaxial Speaker white**

Big sound in a small
package, mounting
bracket included



**CELTO iFIX10 2-Way Coaxial
Speaker black**

Big sound in a small
package, mounting
bracket included



eurolite® FOGGLES

NEW
2024

What could be more fascinating than soap bubbles? Soap bubbles that are filled with fog and release it when they burst - especially when these shimmering fog bubbles are also illuminated!



Magic out of a machine

The new EUROLITE Foggles offers precisely this combination.

The fog unit has a heat output of 500 W. Four powerful 7 W LEDs are used, whose color mixture is based on red, green, blue, and UV. The UV LEDs also create a particularly impressive effect with UV-active fog fluid.



Two canisters, one for fog fluid and one for bubble fluid, provide the basic ingredients for the effect.

The machine has two removable 1.2 liter canisters – one for the fog fluid and one for the bubble fluid. Fluid that is not sent out as bubbles is collected and returned to the canister.

The EUROLITE Foggles are controlled via display or DMX. Both three-pin and five-pin DMX connections are available, and there is also a USB socket for wireless DMX in accordance with the Quick DMX or CRMX standard. The power connection is realized via P-Con socket.

The effect is not only a real highlight for children – the fog-filled bubbles also amaze adults. The machine is therefore ideal for parties and discos as well as wedding celebrations or even stage shows. As an alternative, the device can also be used either as a fog or soap bubble machine.

STUDI(O)BÜHNE // WÜRZBURG, GERMANY

Studi(o)bühne Würzburg, an important part of the cultural scene and student representation at the University of Würzburg, invested in new technology in 2023. Among other things, the basic lighting was supplemented with EUROLITE theater spotlights. Profilers and moving heads by FUTURELIGHT were also used. Stage effects such as a EUROLITE NH-110 haze fog machine now also create atmosphere. In addition, the fixed stage was extended by 18 square meters of ALUTRUSS stage platforms and the entire power and DMX cabling was renewed. Members of various professional groups contribute to the success of the Studi(o)bühne by being active on and behind the stage. Twelve productions are staged each year in two seasons. The performances take place in the Stadtmensa at the Studentenhaus, supported by the student union Studierendenwerk Würzburg.





Fotograf: Jannik Pitt



FUTURELIGHT Profile 200, 20-45°

PRO profile spotlight, warm white 200 W LED, zoom, CRI >90, extremely quiet



EUROLITE SBM-32B Power Distributor

32 A power distributor with multi-meter in 19" housing



EUROLITE LED Theatre COB 100 UV

LED theater spot with 100 W UV COB LED



EUROLITE NH-110 Tour Fazer

Produces fine, translucent haze without nebulizing the room at the same time.

THREE POWERFUL LED FRESNEL LENSES BY EUROLITE FOR THE STAGE

These three LED Fresnel lenses by EUROLITE make the stage really bright!

THA-350F



CRI > 90

CW/WW

Let us start with the “lightest” version: the THA-350F. Its high-quality glass Fresnel lens conceals a very bright LED that can produce both **cool white and warm white light**. The color temperature is freely adjustable between a very warm 2700 Kelvin and a cool 6500 Kelvin. The color rendering index CRI is well above 90 across the entire range and, therefore, meets professional requirements. The zoom of the THA-350F is **motorized and ranges from 11 degrees to 41 degrees**.



EUROLITE LED THA-350F WW/CW
Theater Spot

Fresnel spotlight, 350 W LED, variable color temperature, CRI >90, zoom

THA-450F

The THA-450F is a color-mixing spotlight that generates light from a **highly efficient 450 W LED** with the colors **red, green, blue, and lime**. The broadband lime closes the optical gap between red and green and enables both **colored and high-quality white** light. This spotlight is equipped with a high-quality glass Fresnel lens and offers a **motorized zoom from 5 degrees to 50 degrees**. It has the option of **16-bit dimming** in the colors and overall dimming, enabling extremely clean up, down and cross-fades over longer running times.



CRI > 90



EUROLITE LED THA-450F Theater Spot

Fresnel spotlight, 440 W RGBL LED, quiet, DMX



THA-500F

The THA-500F is the most powerful device in the EUROLITE THA series. It also uses a **450 W LED** but concentrates exclusively on **warm white** light with a color temperature of 3000 Kelvin, comparable to halogen models. However, its light output exceeds that of a 2000 W comparable device. It is also equipped with a high-quality glass Fresnel lens, and the **CRI value of 96 Ra** is in the professional range. The **motorized zoom** of the THA-500F ranges **from 8 degrees to 56 degrees**, and **16-bit dimming** is also possible with this spotlight.

CRI > 95

WW

EUROLITE LED THA-500F Theater Spot

Fresnel lens, 450-W-COB-LED in warm white, DMX

All three models operate flicker-free and are therefore suitable for TV and video productions. The THA-450 and THA-500 allow the pulse width frequency to be set manually. In addition, all three models have very efficient and quiet cooling.



FASHION SHOW // HOUTEN, NETHERLANDS

The Perfect Shine B.V. has perfectly staged a fashion show for the t'Rond shopping mall in Houten.

A total of 24 EUROLITE PLL 576 floodlights were used here, which, with their mixture of cool white and warm white light as well as their very high color rendering index, provided excellent lighting for both the models and the clothing on display on the 25-meter-long catwalk.





EUROLITE LED PLL-576 CW/WW Panel
DMX-controlled surface light with 576 dual white LEDs, QuickDMX port, diffuser, and barndoors



The beam angle and the pitfalls of its definition

The beam angle of a spotlight is a crucial element for lighting designers: after all, it makes a huge difference whether the used spotlight provides a sharp beam with a narrow beam angle or whether its light is spread widely across the entire stage.

Information on the beam angle should therefore always be found in the data sheets of the devices. However, there are pitfalls: Determining the beam angle may seem simple at first glance, but on closer inspection, it harbors deeper complexities: especially with washlights that do not have a clear edge. For this reason, we are taking a closer look at the measurement methods.

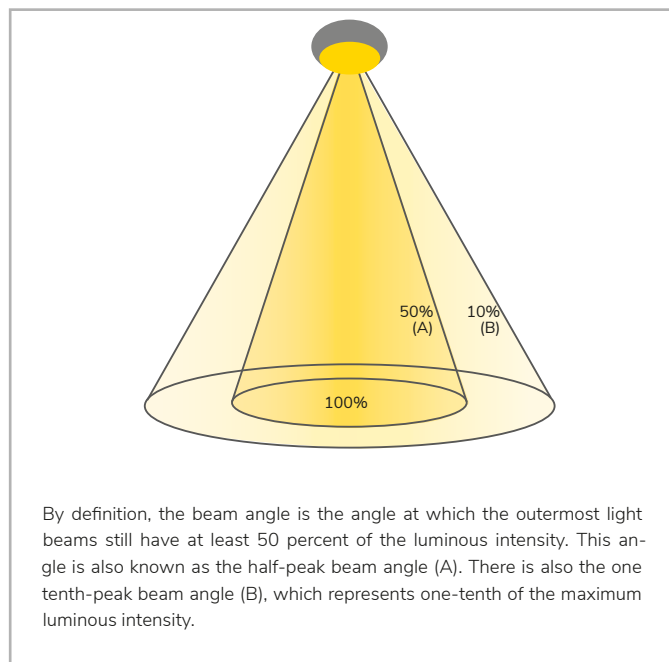
Measuring method

While spotlights usually offer a precise beam angle for focused light, washlights provide wider and more even illumination, ideal for atmospheric effects. However, this in turn makes it more difficult to determine the exact beam angle, as there is no clear limit to the light cone. To make a reliable statement, two measurement methods have been developed. The so-called “1/2 peak” and “1/10 peak” specifications.

These two common measurement methods for determining the beam angle are based on measuring the exit angle of the light beam at two different points: These are 50 percent and 10 percent of the maximum brightness achieved, measured with luxmeters under constant ambient conditions.

Practical benefits

Using the 1/2 peak and 1/10 peak specifications, lighting designers are able to estimate the beam angle of washlights. This makes their work easier, for example, if they want to illuminate a larger area with washlights: the 1/2 peak can be used to calculate the distance at which the washlights need to be positioned to illuminate the area evenly. The light cones then overlap so that the illuminated area is evenly lit.



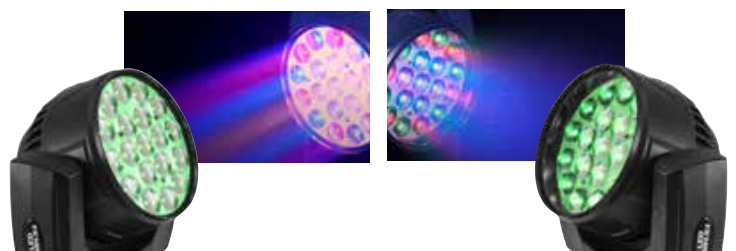
By definition, the beam angle is the angle at which the outermost light beams still have at least 50 percent of the luminous intensity. This angle is also known as the half-peak beam angle (A). There is also the one-tenth-peak beam angle (B), which represents one-tenth of the maximum luminous intensity.

Example:

The motorized zoom of the EUROLITE TMH-X4 enables a dynamic adjustment of the beam angle between 1 degree to 40 degrees.

Beam angle (1/2 peak): 1-25°

Beam angle (1/10 peak): 8-40°



The Powerhouse Among the LED Search Lights



EUROLITE LED SL-1000 MFZ DMX
Search Light incl. Flight Case

**NEW
2024**



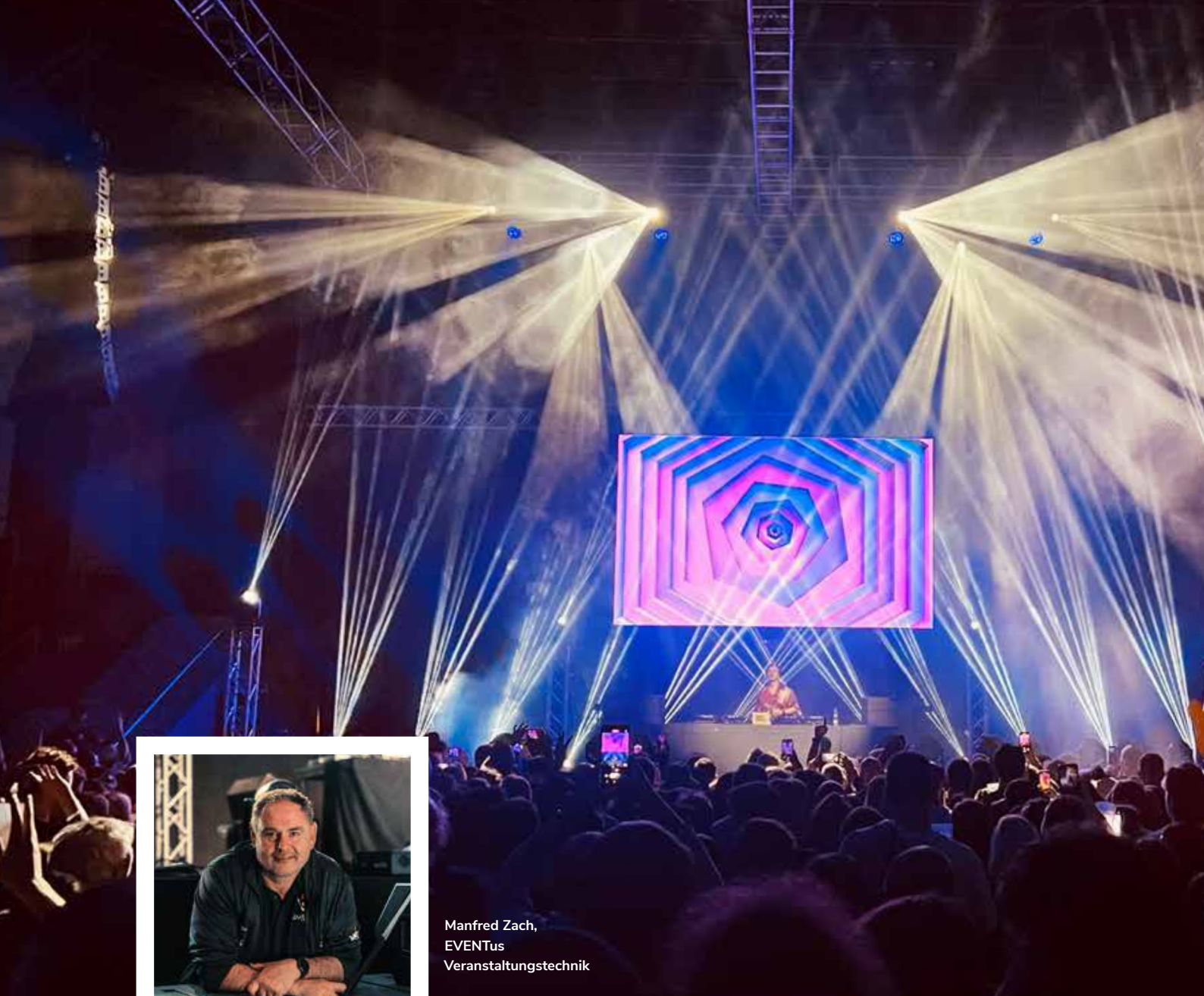
EUROLITE LED follow spots are increasingly common in professional settings, with products ranging from 160 W to 350 Watt and up to 600 Watt. Now, the **SL-1000 MFZ** from EUROLITE tops this with a search light in the 1000 W LED class. The motorized zoom enables a beam angle of **2 degrees to 7 degrees**, while the beam can also be narrowed using a **motorized iris**. This spotlight is designed for very long distances of **75 to over 200 meters**.

At just over one meter long and weighing **34 kilograms**, the **SL-1000 MFZ** is certainly not a lightweight. Nevertheless, it is still relatively manageable compared to devices with a similar light output, which uses a 2.500 Watt discharge lamp and weighs twice as much. The device is shipped in a suitable transport case. Handling is made more manageable via two large brackets that can be accessed both from the side and from behind. All functions are controlled via a **panel with faders and buttons**, which can be attached to the rear or one of the two sides. Alternatively, control via DMX is also possible.

In addition to the aforementioned zoom and iris, functions such as dimmer, strobe mode, color correction filter, color wheel, focus, and soft focus via frost option can be set. The light of the **SL-1000 MFZ** has a color temperature of **7.500 Kelvin**, which can be filtered to **5.600 kelvin, 4.500 kelvin, and 3.200 kelvin** via the CTO correction. The color rendering index is 75 but can be increased to 90 using the optional gobo holder with CRI correction filter.



Flight case included – the perfect transport solution with additional space for the appropriate stand (STV-250)



Manfred Zach,
EVENTus
Veranstaltungstechnik

PURPLE DISCO MACHINE // INNSBRUCK, AUSTRIA

EVENTus Veranstaltungstechnik was responsible for the organization and implementation of the concert by Purple Disco Machine with live act Sophie and the Giants at the Dogana on November 11, 2023 in Innsbruck. The producer and DJ Purple Disco Machine is one of the most sought-after acts on the international dance music scene. This is also reflected in his tour schedule – New York, Paris, Ibiza, Madrid, Tomorrowland, and Las Vegas – to name just a few of his current stops. He has taken the music world by storm with his unique sound. With hits such as “In The Dark”, “Hypnotized”, “Fireworks”, “Substitution,” and “Body Funk”, the Grammy winner has secured himself a permanent place in the charts and in the hearts of fans worldwide. In Innsbruck, his performance was given an appropriate setting with the help of spectacular lighting.

These devices were used:
16 x FUTURELIGHT PLB-130
16 x EUROLITE LED TMH-W555
4 x EUROLITE Multiflood Pro



FUTURELIGHT PLB-130
Moving Head

High performance beam with
Osram Sirius HRI 132 W lamp



**EUROLITE LED
TMH-W555 Moving
Head Wash Zoom**

Washlight with 37
bright 15 W RGBW
LEDs, zoom, macros,
patterns, and color
temperature setting



**EUROLITE Multiflood Pro IP SMD RGBW
Strobe/Wash**

Weatherproof (IP65) 3in1 LED effect light
with RGBW color mixing



DMX COMMANDER 512 - NEW LIGHTING CONTROL OPTIONS FOR THEATERS

NEW
2024



Until a few years ago, 24 or 48 dimmer channels were sufficient for lighting control in small to medium-sized theaters or other venues. But what if some LED spotlights with color mixing or some moving heads are added? Although there are inexpensive DMX controllers with significantly more channels, these often only have one master dimmer or none at all. Calling up several lighting scenes and sequences in different dimmer levels or manual crossfades were previously not possible with simple, affordable controllers. These consoles also lacked other important functions. EUROLITE has taken up this challenge with the introduction of the DMX Commander 512.

The DMX Commander 512 enables the control of up to 16 fixtures with up to 32 DMX channels each. A fixture can be a moving head, for example, or it can be 32 individual spotlights, each with a dimmer, or eight spotlights with RGBW color mixing. A theater with 48 classic spotlights, 16 RGBW spotlights and four moving heads can be easily controlled with only half of the console occupied.

Moving-heads and other modern spotlights offer numerous functions that cannot be controlled via dimmer channels. The DMX Commander 512, therefore, separates dimmer and function channels. This allows the brightness of a scene to be reduced without changing the function channels. In addition, all function channels can be set to the correct setting before the brightness is increased.

A total of 57 memory locations are available for programming, 54 of which can be called up on nine faders via six pages. Three memory locations with page-independent faders can be called up at any time and are suitable for frequently used settings such as audience lighting, front lighting, or a hazer. Each memory location can contain a single mood or an entire sequence of a piece. The sequence can be run manually using the "Go"-button or automatically, whereby the speed can be saved, set using a speed controller, clocked using the Tap button, or music-controlled. This sequence control can be set individually for each memory location, including the fade time.



A clear overview is essential for a console with so many faders. The spotlights can be created and patched as fixtures in order to sort the channels clearly. In addition, all functions can be labeled and displayed using the buttons above the operating faders. The various memories can also be named. The DMX Commander 512 is supplied with neutral white fader caps, but also includes eight caps in seven other colors to create your own color scheme for the faders of the manual input and the memories.



The DMX Commander 512 is designed for installation in a 19" rack. Connections for 3-pin or 5-pin DMX signals and a 6.3 mm jack connection for the audio signal are located on the rear. The power connection is via P-Con plug.



There are two USB ports on the surface, one for the supplied USB stick and one as a power source, for example, for a console light.



The Light Captain app is aimed at beginners taking their first DMX steps as well as sophisticated and experienced users. Light Captain is clearly and logically structured so that even inexperienced users can quickly find their way around. Nevertheless, the app offers many solutions that also make work easier for professionals and enable more complex lighting situations.

Use with EUROLITE freeDMX

Using the app as lighting controller, the freeDMX interface is required in addition to the tablet. The DMX signal is sent wirelessly to the connected devices via the familiar freeDMX AP interface.



UPDATE

Light Captain

Update for the EUROLITE Light Captain:

New functions for the versatile DMX controller

The EUROLITE Light Captain's fan base is growing steadily, and the latest major update has added many new features that expand its areas of application.



Freepatch controller can be labeled

The eight free patch faders offer a good way of mapping less common spotlight functions. One problem used to be that the faders were only labeled "Freepatch 1-8", which made orientation difficult. Since the update, the faders can be labeled individually, which is done directly when creating the respective fixture. This has already been done for devices stored in the downloaded library and can also be subsequently implemented for self-created devices under "Patch Fixtures".



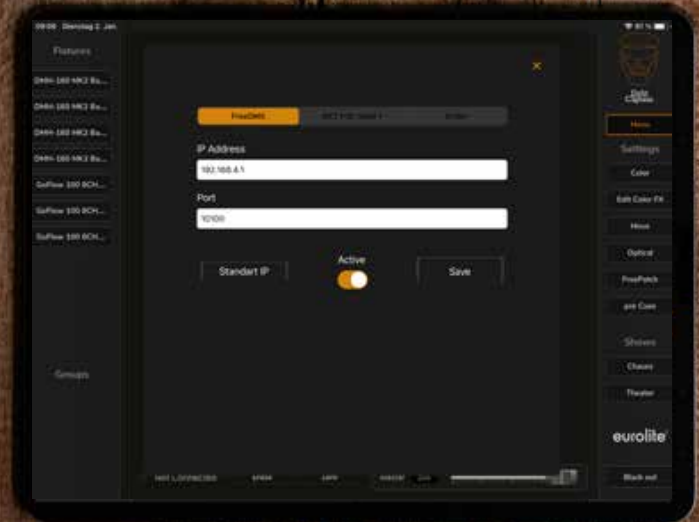
Save Color FX as Chase

A new function fulfills the desire of many users to use color effects controlled by music or by "tap". When saving a color effect as a chase, the Light Captain now asks whether the effect should be saved as a single cue or as an automatic sequence of individual steps. This makes it possible to create a chase with many steps that can be timed via music or tap control with minimal effort.



Movement patterns

Various movement patterns have been added in response to user requests. In addition to the previous waveform, there are now seven other shapes. Each shape can be adjusted in terms of speed, movement size, and delay. Many shapes require identical speed and delay values for pan and tilt. The generated movements can be saved in a cue or saved as a resubmission for future use.



Artnet and interface management

The Light Captain can now emit Art-Net signals. Users are therefore no longer limited to the previous interfaces but can use any Art-Net interface, integrate Art-Net-compatible spotlights directly or take advantage of other Art-Net benefits. This function can be activated via an in-app purchase. There are also improvements in interface management: it is now possible to save different interfaces with individual settings and easily switch between them.



The world of event technology has reached a remarkable milestone with the completion of the MSG Sphere in Las Vegas: this building project impresses with its unique combination of futuristic design and large-scale use of cutting-edge know-how. It marks a new way of thinking in event technology.

An architectural and technological marvel

The MSG Sphere, strategically located near the vibrant Las Vegas Strip, is not only an architectural masterpiece but also a symbol of progress and technological excellence. With an impressive height of around 112 meters and a width of around 157 meters, it is the world's largest spherical building and can accommodate up to 20.000 visitors. However, the Sphere is more than just a venue. It is an icon of innovation that sets new standards for the entertainment industry.

Revolutionary LED technology

The Sphere's LED technology is unprecedented. The outer shell consists of programmable LEDs that cover around 53,880 square meters and can display 256 million colors. This expertise has enabled the Sphere to quickly establish itself as a shining new landmark for the city, visible even from space. Inside, the technological sophistication continues: the huge, high-resolution display offers an unparalleled visual experience with a surface area of 14.864 square meters and a 16K resolution. The combination of size and resolution makes it possible to project lifelike images and animations transporting the audience into any imaginable world.

THE FUTURE IS HERE! A NEW ERA OF EVENT TECHNOLOGY:

THE MSG SPHERE IN LAS VEGAS, USA



State-of-the-art sound technology

The Sphere also sets new standards in terms of acoustics: 168,000 speakers provide unparalleled, immersive surround sound. The unique spherical shape of the building ensures optimum sound distribution so that every seat benefits from the same sound quality. The infrasonic haptic system in 10,000 seats is an innovation that allows the audience not only to hear the sound but also to physically feel it. This expertise significantly enhances the immersive experience and sets new standards in sound reinforcement technology.

A wide range of possibilities

The Sphere is primarily intended as a venue for concerts and performances but also offers space for sporting and other major events. Its various possibilities make it a central meeting point for artists, technicians and fans alike. The

technological equipment ensures that every event in the Sphere is an unforgettable experience.

Funding is the limit

The MSG Sphere in Las Vegas is a prime example of how technology and creativity can come together to create extraordinary experiences. It stands as a monument to technological innovation and points the way to the future of the event and entertainment industry. However, at 2.3 billion dollars, the construction of the mega-location was the second most expensive event hall in the world (the record is held by SoFi Stadium in California at 5.5 billion dollars). In the future, anything is technically conceivable – the only limit is the budget.

NEW EDITION WITH BATTERY

A classic returns with the EUROLITE AKKU MBT-3 Spot MK2: The device was available until 2017 under the name MBT-3 by FUTURELIGHT and under the name SCY-3 by EUROLITE, the latter without a rechargeable battery.

With the EUROLITE AKKU MBT-3 Spot MK2, this popular effect is back, with the same optics, but this time with a rechargeable battery and more modern LEDs.

EUROLITE
LED SCY-3
Beam effect



FUTURELIGHT
AKKU MBT-3
Spot



NEW
2024

The basic principle is designed in such a way that three lenses, two of which shine crosswise, create a fan of light. This effect is particularly effective as an uplight on a wall, but the beams also come through the fog to create an eye-catching effect.

Three highly efficient 8 W LEDs in RGBW are used as the basis for color mixing. Depending on the DMX mode selected, the three LEDs can be controlled individually or together. Different colors of the three LEDs can also be set using the remote control supplied.



EUROLITE AKKU MBT-3 SPOT MK 2



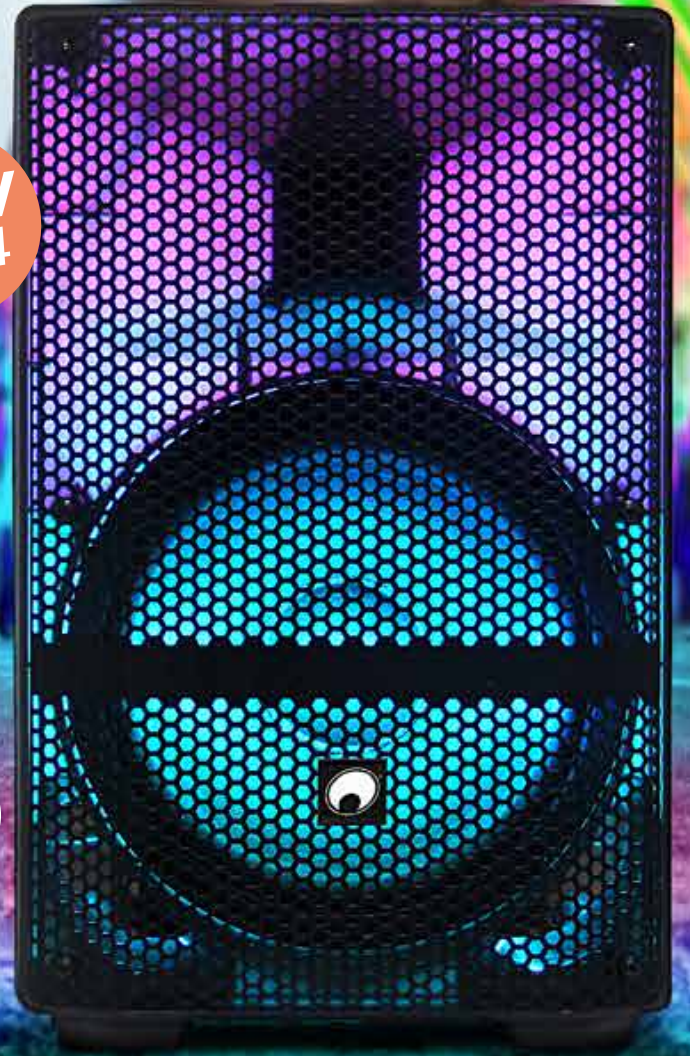
The connections are positioned on the side. Thus, the input for power and DMX are on one side and the output on the other. The device can be integrated into a DMX radio network with Quick DMX or LumenRadio CRMX via USB socket.

Depending on the program used, the built-in battery lasts up to 16 hours and is recharged in four hours. As the MBT-3 does not require a fan, it does not generate any noise.



NEW
2024

LIGHT & SOUND COMBINED



Portable battery-powered party speaker with powerful sound and eye-catching LED effects

With the MSE-8+ by OMNITRONIC, every location becomes a party location: thanks to the built-in rechargeable battery, the mobile 8" PA system with integrated light show can be operated practically anywhere. The auto-player features an SD card slot, a line input, and a USB port. Thus, audio content can also be streamed via Bluetooth from a smartphone, for example. A microphone (included in the scope of delivery) with adjustable reverb effect can also be connected. The integrated RGB LEDs make for a striking eye-catcher:

you can choose between five different modes. Thanks to a robust carrying handle and its lightweight plastic housing, the mobile speaker can be transported with ease.

The MSE-8+ can be used mounted on a stand, free-standing, or lying down. If you have two MSE-8+ available, the two speakers can be paired via Bluetooth and play in stereo mode. The built-in Class D amplifier provides a rich sound and saves the battery at the same time. The battery life is up to 4.5 hours.

MSE-8+

Carrying handle

Audio-player with Stereo-Bluetooth-Link

Class-D Amplifier

Effect lighting

8" Bass speaker

Battery-powered operation up to 4.5 hours

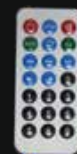


The integrated TWS function (True Wireless Stereo) allows two MSE-8+ speakers to be paired via Bluetooth.

OMNITRONIC MSE-8+ Battery Party Speaker with LED Effects

Mobile 8" PA system with battery operation, lighting effects and Bluetooth

Including IR-control and microphone



MORE WAMS BETTER SOUND – EVERYWHERE

NEW
2024



OMNITRONIC WAMS-12BT2 Wireless PA System

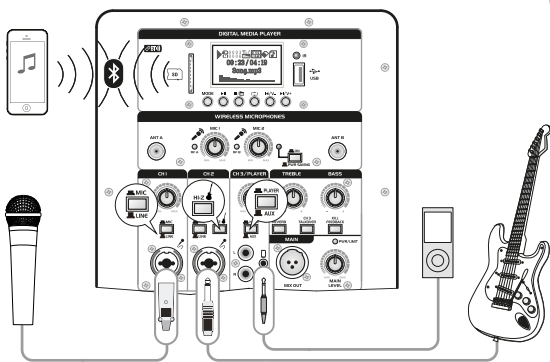
Mobile 12" PA system with battery operation, audio player, Bluetooth and 2 wireless microphones

WAMS-12BT2 Wireless PA System

With the WAMS-12BT2, OMNITRONIC presents a versatile, mobile PA system for a wide range of applications. Equipped with a 12-inch woofer, a 1-inch tweeter and, an output of 80 Watts, this system offers robust audio quality, ideal for mobile applications, weddings and events as well as for product presentations and lectures. As a portable all-in-one device, WAMS-12BT2 combines various functions in a compact and easily transportable housing. Stereo Bluetooth Link allows two WAMS-12BT2 systems to be connected wirelessly for enhanced stereo sound. The heart of the system is a 3-channel power mixer with two mono input channels for microphones and Hi-Z instruments. These channels are equipped with echo effects and feedback suppression. An additional stereo input channel for the internal audio player or external line signal sources provides even more flexibility with a talkover switch.

The built-in biamp amplifier with DSP control not only ensures outstanding sound, but also efficient use of battery power. In addition, the system is equipped with a UHF radio receiver that includes two matching handheld microphones for speeches and live performances.

A DSP-controlled signal limiter and a crossover guarantee consistently high audio quality and protect against overloading. A 2-band EQ for bass and treble offers additional sound control, while the integrated accessory compartment provides practical storage options. For longer events, the WAMS-12BT2 offers the option of retrofitting an additional battery, which increases the operating time to up to eight hours.

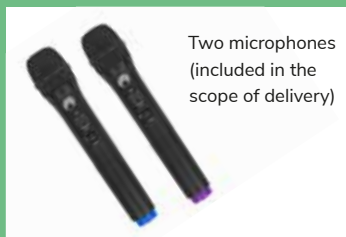


Microphones, musical instruments, and audio devices with line level can be connected as sound sources.

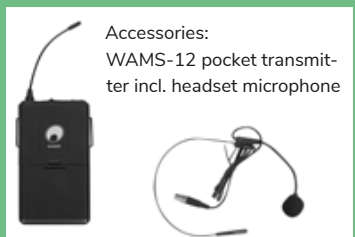
Accessory tray



Transport rollers



Two microphones (included in the scope of delivery)



Accessories: WAMS-12 pocket transmitter incl. headset microphone



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I T A L I A N A

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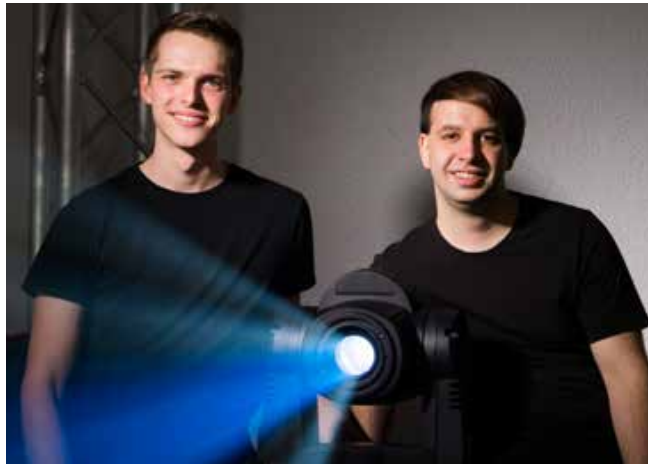
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4in1 moving-head beam with unlimited PAN and TILT movement





Lukas Gossens and
Andreas Plesney –
PG Eventtechnik

STREETFOOD FESTIVAL // GROSSOSTHEIM, GERMANY

The 2nd Bachgauer Streetfood Festival took place in Großostheim from September 8 to 10, 2023. Organizer MALUA Events commissioned the company PG Eventtechnik with the technical implementation. In addition to 22 international food trucks, the street food festival also offered a colorful supporting program with DJs, a live band and children's entertainment. For the technical configuration, PG Eventtechnik set up a 6x4 meter stage and implemented the power supply with a total of 350 amps.



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PSSO K-181 Subwoofer 1000 W

PRO PA bassreflex subwoofer, 18" woofer, 1000 W RMS, 8 ohms



ROADINGER Flightcase 4 x PAR-64 Spot long

PRO flightcase for 4 x PAR-64 spotlight





EFFECTIVE CROWD MANAGEMENT

Or: How to manage crowds safely

Whether it is a festival, a fan mile at European and World Championships, or a concert – all these events have something in common: a large number of people gather in one place. All these people want to have fun. For this to succeed and for everything to run as safely as possible, organizers need an effective crowd management concept. In this article, we look at the important aspects of this.

After the tragic accident at the 2010 Love Parade in Duisburg, the need for a well-thought-out concept for dealing with crowds became the focus of organizers, operators, security forces, emergency services, the public sector, and the police. To ensure that visitors to an event can enjoy it and feel comfortable, these players must work together smoothly in all phases of the event.



LEGAL FRAMEWORK FOR CROWD MANAGEMENT

First of all, it should be noted that the creation of a concept for crowd management at an event is subject to the ordinances and regulations stipulated by the legislator at the state and federal level. These may differ depending on the venue and make it necessary to develop an individual concept for each location. This means that, depending on the location, different rules and regulations may apply, and compliance with them is mandatory. In addition, the legal regulations, guidelines, and principles are sometimes very complex. A first important and very comprehensive point of reference is provided by the Assembly Venue Ordinance of the respective federal state, which is based on the German model ordinance for the construction and operation of assembly venues (the so-called MVStättVO). In addition, "DIN EN 13200 Spectator facilities - Part 8 Safety Management" provides a legal framework for creating a concept for crowd management. It is also worth taking a look at the model guideline for the construction and operation of temporary structures if the event is taking place in a trade fair or festival tent, for example.

WHAT EXACTLY IS CROWD MANAGEMENT?

According to Simon Runkel and Jürgen Pohl, crowd management is "the systematic planning and proactive implementation of the spatial organization of large gatherings of people based on continuous monitoring and analysis of crowd movements and group dynamics to secure, protect, and

maintain the well-being of all those present and involved." What sounds very theoretical at first is hugely important in practice: successful crowd management aims to consider the safety and protection of visitors in all phases of an event in advance and to be prepared for all eventualities – tailored to the respective legal and structural requirements. A crowd management concept, therefore, deals with the time from the visitor's arrival at the event location and takes into account admission, the immediate time before, during, and after the actual event, even up to the departure of the event location.

CLARITY IN DIVERSITY: CROWD MANAGEMENT, CROWD CONTROL AND VENUE MANAGEMENT AT A GLANCE

Crowd management is not the same as crowd control or venue management. While crowd management takes preventative account of the risks at an event, crowd control involves responding to an occurrence at an event, such as dealing with a medical incident during a concert. The aim is then to (re) stabilize the behavior of visitors and bring them back into calmer waters. Crowd control is therefore a necessary and important part of crowd management, but it is no substitute for developing a crowd management concept.



THE FOCUS RESTS ON THE VISITOR

However, let us get back to the design of successful crowd management: At the center of a well-thought-out concept and its implementation are the respective visitors with their needs, expectations, and goals. A crowd manager tries to anticipate the expected behavior of visitors in various situations in the best possible way and to develop a plan for these events, taking into account the legal and structural requirements. Finally, crowd management focuses in particular on the satisfaction and safety of the audience. Central issues of crowd management, therefore, also concern the use of space before, during, and after an event, as well as communication with the audience and the organization before, during, and after an event.

OPTIMAL USE OF SPACE

Central to the development of successful crowd management is the design and use of the various areas of an event location. Beforehand, it is essential to take a close look at the premises of an event location and analyze how they could be used by visitors during the event. These include the entrance or admission area, sites where visitors prefer to spend time before the event, and – of course – the classic audience locations, such as stage front or in the stands. These different venues are measured and assessed for their suitability for the expected audience size, taking into account the space requirements of a visitor (defined in the German regulation referred to as MVStättVO). The aim is to design these areas for an event in such a way that potential dangers, such as bottlenecks at the entrance or on paths, do not arise in the first place. The stated aim is to prevent dangerous situations in advance.

The focus of a successful crowd management concept is always on human behavior – especially in surprising or extreme situations – and how this behavior can be managed during the course of an event to suit the situation in question.

COMMUNICATION IS KEY

It is therefore particularly important to specifically define the communication between the event management, on-site security, the emergency services, and the audience. Good communication between all parties involved in an event can at the very least ensure a positive experience for the visitor and in some cases even save lives.

During the entire event – including arrival and departure – it is essential, for example, that employees of the responsible security service know at all times who is the right person to contact and who is authorized to make decisions in dangerous situations. If there is a scuffle in front of the stage, the staff responsible for security must know who to contact so that a decision can be made as quickly as possible on how to proceed.

If a location has to be evacuated, for example due to weather conditions, good communication with the audience is also important and necessary here. Well-placed loudspeakers, display boards, and trained staff can provide information about the reason for the evacuation and advice on escape routes. In addition, information on how to exchange a ticket or – if already possible – a new date for the event can be given. If visitors are well-informed, they are usually less frustrated and can be guided from A to B in a relaxed manner.



CROWD MANAGEMENT IN ACTION

Responsibilities and executive authority must also be defined in a crowd management concept. According to Section 38 (4) of the German MVStättVO, it is up to the event management to guarantee legal compliance and safety at an event. They are required to be present. In addition, according to § 40 Para. 5 of the German MVStättVO, competent supervisors must be present. Their task is to ensure the safety of the stage, studio, and lighting equipment as well as the technical safety of other facilities in the venue. These positions are known as duty bearers. The responsible employees must be delegated in writing and assume the duties of the company – such as the safety of visitors. The crowd management concept also sets out these responsibilities in writing so that “turf wars” between decision-makers can be avoided. All employees responsible for security must know who is authorized to make decisions in the event of an emergency.

In these cases, immediate and targeted communication with the public, emergency services, and staff is of the utmost importance to ensure the protection of all persons present. When planning an evacuation or a shutdown, it is extremely important to consider how people can be escorted from the entrance area into a building without being hindered by guests who are already there. After all, the visitor’s well-being is the top priority here, too.

It should be clear to every event organizer today that crowd management is not just an accessory, but must be considered an important part of event planning. As is often the case here: Good planning is half the battle – and visitors can definitely enjoy the event to the fullest.

SPECIAL CASES IN CROWD MANAGEMENT

In the recent past, it has (unfortunately) become clear that the so-called “invacuation” or “shutdown” of an event must also be taken into account when planning an event. In contrast to evacuation, where danger can be identified within the venue, in an “invacuation” the public space is considered unsafe and dangerous. People inside a location are asked to stay there, while people who are still outside the site are taken to the event location for their safety. The “shutdown” of an event results in the building being sealed off. Doors and windows are locked to protect everyone inside the venue from outside danger.

SECURITY

NEW
2024

alutruss ROAD

ROBUST TRUSS SERIES FOR THE USE ON TOUR



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RAL coating

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ROBUST ALLOY FOR HIGH LOAD CAPACITY

The ROAD series consists of Aluminum with the robust AW-6082 alloy, which can withstand the harsh conditions of a tour and does not lose any of its quality and stability even with frequent assembly and disassembly. This heavy-duty alloy ensures that the crossbars retain their reliability over the long term, even on the road.



HEAVY-DUTY POWDER COATING FOR DURABILITY

In addition to the robust alloy, the ROAD series is equipped with a particularly hard-wearing black powder coating*, which ensures durability and visual integrity. This protective coating not only withstands the challenges of daily assembly and dismantling, but also protects against the effects of weather, wear, and tear. In contrast to trusses from other series, those in the ROAD series are therefore less susceptible to scratches and dents.

*Powder coating

Coating process in which a powder coating is applied to the pre-treated surface and subsequently cross-linked under the influence of heat.



WIDE SELECTION

In addition to trusses in nine different lengths, the ROAD series also includes matching 2-way and 3-way corners as well as universal cross pieces and end plates. Thanks to the wide selection, the trusses can be used flexibly for structures in a wide range of sizes.

AN IDEAL CHOICE FOR TOURING PROFESSIONALS

The ROAD series from ALUTRUSS is the ideal choice for touring professionals looking for reliable and durable crossbars. Their robustness and flexibility make them an indispensable part of any touring equipment.

SMALL LIGHT HANDY

MIMO-150A by PSSO

PSSO

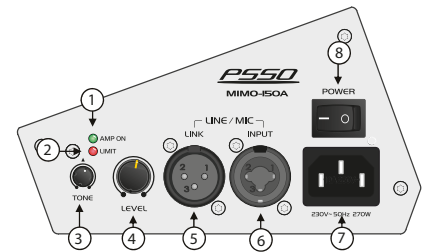
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MIMO 150A ACTIVE STAGE MONITOR



2 x M10 and M6 thread inserts each



No.	Function
1	Power LED AMP ON
2	Limiter LED LIMIT
3	Control TONE
4	Control LEVEL
5	Feed-through output LINK
6	Mic/line input INPUT
7	Power on/off
8	Power input

COMPACT STAGE MONITOR

The **PSSO MIMO-150A** is a new, extremely compact active monitor loudspeaker by PSSO that has been developed for live and playback applications. The monitor speaker impresses with an efficient Class D amplifier having an output of 150 W, offering high sound quality. Equipped with high-quality LAVOCE components, the MIMO-150A delivers an impressive sound pressure level and has a wide transmission range. The housing of the MIMO-150A is made of high-quality multiplex wood and has a hard-wearing textured coating and a ball-proof metal grille. This makes the monitor speaker not only robust, but also durable. Despite its performance, the

MIMO-150A is light and easy to transport at just five kilograms. MIMO-150A is equipped with a combined mic/line input and a built-in limiter. It also has a parallel XLR output, which makes it easy to connect additional active speakers and flexibly expand the sound setup. Thanks to its 3 x 10 cm full-range speakers from LAVOCE, the PSSO MIMO-150A offers precise audio reproduction. It is ideal for small and medium-sized stages. With its high-quality workmanship and compact size, the MIMO-150A is the reliable choice for anyone looking for a powerful yet transport-friendly active monitor speaker.



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INTERVIEW WITH CHRISTIAN ARNDT FROM DJ WORKSHOP GERMANY

The DJ Workshop Germany is a meeting place for mobile and club DJs to exchange ideas and further their education.

Workshop participants have already been able to benefit from the skills and experience of nationally as well as internationally renowned DJs such as Cuebrick, DJ Rapture, DJ Ray-D and DJ Olde.

DJ schools and other service providers in the industry also introduced themselves to the community, providing participants with interesting perspectives, and new input for their own DJ business. In addition to the many presentations, the DJ Workshop Germany focuses above all on exchanging ideas and maintaining contacts. After all, good connections are half the job in the DJ scene.

We met with the organizer Christian Arndt a.k.a DJ Dawn to provide the DJs among our readers with some insight into the event.

Can you briefly introduce yourself?

My name is Christian, I am a happy family man and teacher from Berlin. In addition to my professional work, I have been a passionate DJ for more than 18 years.

What can participants expect at the DJ Workshop Germany?

At the DJ Workshop Germany, participants can expect a unique experience. It is not just an event, but a combination of workshops, trade fair, and networking. This is where the best DJs and companies meet, without pigeonholing, in an intensive atmosphere at eye level. The workshop is geared towards club DJs, mobile DJs, and producers, regardless of experience level, whether beginner or full professional.



Why did you set up the workshop in 2021? What was the idea behind it?

The workshop was created to offer participants the greatest possible benefit. This extensive project developed from an initial meeting with just 45 participants. It was important to me to create a feel-good experience for the participants, artists and companies – a place of encounter and love, paired with an intensive exchange of knowledge.

What was your highlight of this year's workshop at Romrod Castle in Hesse?

My highlight was how many strangers came up to me, thanked me, and left happy. The jam area with the legendary demolition party was also a highlight. Here, artists came together and performed out of pure passion for music.

Is an event planned again this year? What can we expect from DJ Workshop Germany 2024?

At least two events are planned for 2024: The first will take place on March 16, 2024, at the RTL Audio Center in Berlin, in strong cooperation with Jam FM. It is a one-day workshop where three talented radio DJs will be on-site, including scratch DJs, DJ City and festival DJs. From October 27 to October 28, 2024, the workshop at Romrod Castle will bring some innovations. Based on feedback from participants and the desire for more intensive workshops, different subject areas will be introduced with several workshops at different DJ levels. Suitable producers will be on-site to facilitate a closer exchange. There will again be well-known and new artists, the event will become more digital in terms of admission and exchange. A stage is being developed, which will feature a DJ roulette and plenty of hands-on experience. For the first time, there will be a limited kids ticket and a ticket for participants under the age of 25 for both workshops.



IT'S YOUR TURN!

OMNITRONIC presents the eagerly anticipated new Rotary Mixer: TRM-222

Eagerly anticipated by many fans, the latest model in OMNITRONIC's TRM series will be launched in early summer 2024: the TRM-222. This 2-channel rotary mixer not only differs visually from its predecessors but also impresses with its inner values, making fans' eyes light up. OMNITRONIC presented a prototype of the 2-channel mixer at the Prolight+Sound trade fair back in spring 2023. The feedback from the trade fair audience and the numerous suggestions from fans worldwide were incorporated into the further development of the mixer. The result was a device that will delight rotary fans and house or disco DJs:

Time-tested features remain unchanged

Like its predecessors, the TRM-222 is equipped with a **3-band master frequency isolator** that uses classic **ALPS rotary potentiometers (Blue Velvet RK27)** for precise sound control. The kill characteristic allows bass, midrange, and treble to be completely canceled out, giving DJs creative freedom in shaping their sound. The activated filter section with HPF, BPF, LPF, resonance, and sweep controls can be switched between high-pass and low-pass characteristics and allows creative processing of the tracks using the resonance and frequency controls. Both music channels are equipped with gain control, clip LED, 3-band EQ, FX send control, and the smooth ALPS-RK27 rotaries offering connectivity for two line sources each, alternatively a line source and a turntable.




New features at the request of fans

A lot of emphasis was placed on feedback from the community during the further development of the mixer. New functions such as **the stereo VU meters as classic illuminated pointer instruments, dipswitches (illustration) for individual adjustment of the EQ curve, and a booth output (XLR or RCA) with 2-band EQ and volume control** testify to the sophisticated functionality of the TRM-222. At the request of fans, the mixer now has a **crossfader in VCA technology with adjustable crossfade characteristics, an adjustable send-return effect path, and an adjustable record-out.**

In addition, the TRM-222 offers **two direct outputs for timecode applications in the two music channels and a variety of outputs: Master and Booth (XLR/ RCA L/R), Record (RCA L/R), Master Insert Send/Return (RCA L/R) and FX In/Out (stereo jack).**







FROM EDISON TO AI

THE HISTORY OF AUDIO TECHNOLOGY

The development of modern audio technology spans almost 160 years. It is characterized by continuous progress and innovation. Throughout the decades, inventors, engineers, and technologists have steadily pushed audio technology forward, creating a fascinating history – from the phonograph in the late 19th century to the integration of artificial intelligence in event technology. In this MOVE issue, we highlight key milestones in this development and take a look at how sound has been recorded, reproduced, and experienced.



1877
to
1930s

GRAMOPHONE

In 1877, Thomas Alva Edison applied for a patent for a phonograph. He used this type of audio recorder to record the phrase “Mary had a little lamb” on a sound carrier in 1878. However, the Frenchman Édouard-Léon Scott de Martinville recorded the French folk song “Au Clair de la Lune” as early as 1860. In 1887, the German Emil Berliner further developed the technologies of Edison and de Martinville and applied for a patent for a sound carrier and the associated recording and playback device, the so-called gramophone.

However, it was not until the beginning of the 20th century that shellac records were developed. This type of record was made from natural resin and the excretions of the lacquer scale insect. The sound is introduced into the shellac material by cutting a groove. In the 1930s, people turned to vinyl as a manufacturing material. This was characterized by an improved sound experience and a longer playing time. These innovations laid the foundation for the development of devices for recording and reproducing sounds. This meant that live music was no longer the only option for a diverse and reliable musical backdrop to an event.



MICROPHONE

THE 1920s



The German engineer Dr. Walter Schottky and the physicist Erwin Gerlach developed an electrodynamic microphone consisting of a diaphragm, a coil, and a magnet. Electrodynamic microphones are still widely used in sound engineering today, as they are an important component in the recording and amplification of music or speech.

Since their establishment in the 1920s, microphones have become an integral part of audio technology. They make it possible to record music, voices, or vocals in good quality. Whereas previously we had to rely on the natural sound projection of an artist to fill a room with sound, the use of microphones made it possible to hold live events in a variety of environments and in front of larger audiences – without having to compromise on the sound experience.

HOW DOES THE SOUND GET ON TO THE DISK?

A piece of music is recorded with a microphone and converted into an electrical signal. This signal is amplified to improve the quality of the recording. This is then transferred to a rotating lacquer film using a cutting stylus. The characteristic spiral groove is created. The shape and depth of these tiny grooves correspond to the sound waves of the audio signal. They represent the variations in air pressure that were recorded during the creation of the track. The template is ready for pressing further disks. The die is inserted into a pressing tool. Vinyl granulation is then melted and filled into the pressing mold. Pressure and cooling finally produce the vinyl record. A needle scans these grooves and reconstructs the sound waves. Their sound is reproduced via a loudspeaker.

RADIO



BROADCAST 1920s to 1930s

The development of radio and the transition from silent to sound film in the 1920s and 1930s had an enormous influence on advances in sound technology: The recording and reproduction of music and other sound signals contributed significantly to the advancement of microphone and recording technology. With the increasing need for clear and high-quality transmissions of speech and music, microphones became more sensitive, clearer and better able to suppress noise. This led to a significant increase in the quality of transmitted audio signals.

At the same time, the development of tape recorders in the 1930s drove the modernization of radio broadcasting. Radio programs could now be recorded and broadcast at a later date. This enabled more precise and flexible production processes in radio, which was also reflected in the recording and production of records. The introduction of the storage and playback of audio content, thus, marked a fundamental change in sound technology. This milestone laid the foundation for further innovations in event technology.

MAGNETIC TAPE

1930s to 1940s

The first commercial breakthrough in magnetic tape technology was made in 1935 by the German electronics company AEG. The first experiments in recording and reproducing audio signals using magnetism had already been carried out in the 1920s. AEG's K1 magnetophone used a paper web coated with iron oxide as the recording medium. During the Second World War, this technology was further developed and played a decisive role in the transmission of messages.

After the war, various companies began to produce magnetic tape recorders for the professional audio and broadcasting sector. From the 1950s on, magnetic tape technology was increasingly used in music production. This innovation made it possible to edit, overlay and rearrange audio tracks – a fact that is still firmly rooted in sound engineering today. Finally, the development of the compact cassette paved the way for the breakthrough of magnetic tape technology among the general public. The compact cassette combined practical handling with the possibility of individual music selection, which had a massive impact on the spread and use of magnetic tape recorders.

TAPE



THE COMPACT CASSETTE WAS RELEASED ON AUGUST 28, 1963, AND WAS PRODUCED BY PHILIPS.



TUBE

1930s to 1940s

TUBE AMPLIFIERS

Tube amplifiers are audio amplifiers that use vacuum tubes to amplify electrical signals. The first tube amplifiers were developed in the 1920s. This made it possible to provide sound reinforcement for larger event rooms. Between the 1930s and 1950s, they were widely used in amplifiers for musical instruments, audio devices, and later in hi-fi systems. Tube amplifiers are particularly known for their characteristic sound: Musicians appreciate the warm, harmonious tone, especially when they are cranked up.

With the introduction of transistor amplifiers in the 1960s, the influence of tube amplifiers diminished due to their heat generation and size. Nevertheless, they still have a loyal fan base today and remain appreciated in many music genres as well as in high-end audio reproduction.

*HI-FI

Hi-Fi stands for "high fidelity" and refers to the high-quality and precise reproduction of audio content. The aim is to reproduce sound with high quality and accuracy by minimizing distortion and noise. These systems use high-quality components to achieve the most faithful sound reproduction possible. Hi-fi systems can include a variety of audio devices, such as amplifiers, speakers, or turntables. Audiophiles often invest in hi-fi setups to enjoy music and audio content of the highest quality. The term also stands for accurate and immersive audio experiences.

STEREO



1950s to 1960s

The introduction of stereo recordings and high-fidelity (hi-fi) marked a turning point in the development of audio technologies. This innovation enabled a more spatial sound reproduction through the use of two separate audio channels, creating a more immersive listening experience. At the same time, the proliferation of stereo recordings helped to prolong the record's highs. The record made it possible to enjoy music in high-quality hi-fi, and other hi-fi devices such as amplifiers, turntables, and speakers also gained popularity. They aimed to reproduce the sound of music and voice recordings as faithfully as possible.

This development had a decisive impact on event technology: The use of stereo recordings enabled more precise and immersive sound reproduction at events. Hi-fi devices were increasingly integrated into event technology to ensure high-quality sound for events, concerts, and other functions.

TRANSISTOR

THE 1960s



From the 1960s onwards, transistor amplifiers increasingly began to replace tube amplifiers. In the new amps, vacuum tubes were replaced by transistors in the amplifier circuits. They were characterized by their smaller design, lighter weight, cheaper production, and lower heat generation compared to their predecessors.

The easier handling made it possible to transport audio equipment more efficiently and, thus, to use it at events. In addition, transistor amplifiers contributed to the development of more powerful and versatile audio equipment for live events.

CD

THE 1970s



Another milestone in the development of sound engineering was the introduction of digital technologies such as CDs, digital audio workstations (DAWs) and digital effects processors. Digital mixing consoles in particular began to replace analog mixing consoles in studios and at live events. These were characterized by precise control, the ability to store presets and seamless integration of DAWs. From then on, digital technologies played a decisive role in event technology, as they enabled more precise and efficient control over the sound. The flexibility of digital mixing consoles, combined with the ability to store presets, made it easier to adapt the sound to different venues and conditions. Digital sound technology revolutionized the way sound engineers worked at live events and contributed significantly to the advancement of event technology to the present day.



DIGITAL

THE 1980s

From the 1980s on, the use of digital signal processing made it possible to use advanced effects and to easily mix and edit audio material. Artists were, thus, given the opportunity to explore completely new paths in the creation and manipulation of sounds – thanks to the use of synthesizers, digital samplers, or the integration of software effects. The use of digital signal processing in mixing consoles and effects devices enabled sound engineers to control and adjust the sound more precisely during live events. The flexibility of digital technologies made it possible to implement complex effects and sound designs in real-time. At the same time, the digitization of the recording process facilitated the handling of audio material and offered more flexibility in adapting the sound to different event conditions.

TODAY AI



THE 1990s

In the late 1980s, a pioneering development was driven forward at the Fraunhofer Institute for Integrated Circuits IIS in Erlangen, Germany, under the leadership of Karlheinz Brandenburg. The electrical engineer was part of a team that focused on research into audio compression algorithms. Their project aimed to develop a method for compressing music data without any loss of sound quality. This led to a significant reduction in file size without compromising sound quality. Brandenburg and his team, thus, laid the foundation for the distribution of digital music via Internet.

This development was groundbreaking for event technology. The introduction of MP3 audio files enabled DJs, musicians, and sound engineers to carry a wider range of music and be more flexible in live performances. The reduced effort involved in transporting and handling music files made the preparation and execution of events much easier. DJs could now switch effortlessly between different tracks, while events benefited from more efficient use of music in the form of background music, sound effects, or voice recordings.



It goes without saying that artificial intelligence (AI) is also finding its way into sound technology. Its influence is enormous and is continuously leading to advances in various areas of event technology. Various AI models make it possible to reduce noise and eliminate interference, which leads to a significant improvement in audio quality. These models are used, for example, in the restoration of old sound recordings or the processing of live recordings. AI-based tools are also able to support sound engineers during mixing and mastering. They analyze audio tracks and adapt effects such as equalizers to the audio track, for example. This also applies to live sound engineering. Here, artificial intelligence can also be used to automate mixing consoles. A mixing console configured in this way can automatically make adjustments to a mix during a concert.

NEW
2024

MTC

AMPLIFIERS

The MTC series by OMNITRONIC comprises modern multi-channel PA amplifiers that are suitable for a wide range of professional audio applications. At the heart of every model in this series is Class D technology for high efficiency and low heat generation. This technology helps to ensure that all amplifiers in the series are lightweight and compact in height, making them particularly easy to transport. Each model in the MTC series has an integrated switching power supply and offers stereo and bridge/100V modes for added flexibility in use. The level setting for each channel allows precise control of the output level. Efficient front-to-rear airflow and temperature-controlled fans ensure adequate cooling, increasing the longevity and reliability of the units. All models in the series are designed for installation in a standard 19-inch rack and take up 2 height units (U) each.

The main differences between the models in the MTC series are their performance and additional functions. The MTC-3204DSP model is characterized by an integrated digital signal processor (DSP) and offers network integration via Ethernet, user-friendly software control and the ability to store up to 100 user presets. In addition, there is a 10-band parametric equalizer for each input and output as well as a variety of filter types.

The MTC-4806 and MTC-6408 models focus on pure amplifier functionality without the advanced DSP or network functions. The MTC-4806 offers six channels with 800 W RMS each at 4 ohms, while the MTC-6408 offers eight channels with the same power. These models are ideal for users who require a powerful, reliable multi-channel amplifier without the additional DSP functions.



OMNITRONIC MTC-3204DSP 4-Channel Amplifier with DSP

4-channel PA amplifier with DSP & SMPS, 4 x 800 W, 4 x 400 W



OMNITRONIC MTC-4806 6-Channel Amplifier

Class D multi-channel PA amplifier with SMPS, 6 x 800 W RMS (4 ohms), 6 x 400 W RMS (8 ohms)



OMNITRONIC MTC-6408 8-Channel Amplifier

Class D multi-channel PA amplifier with SMPS, 8 x 800 W RMS (4 ohms), 8 x 400 W RMS (8 ohms)



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INSTALLATION SPEAKERS AND AMPLIFIERS FROM **INTUSONIC**

Intuitive audio technology
at a professional level



The INTUSONIC brand has made it its mission to revolutionize the installation audio market with its range of products for small to medium-sized applications. The industry-experienced team, versed in all aspects of professional audio, brings the best sound to commercial spaces, cafes, restaurants or community rooms with their easy-to-use speakers, amplifiers, and distribution systems for installation, even for technical laymen.

APPLICATION EXAMPLE SPORTS FACILITY

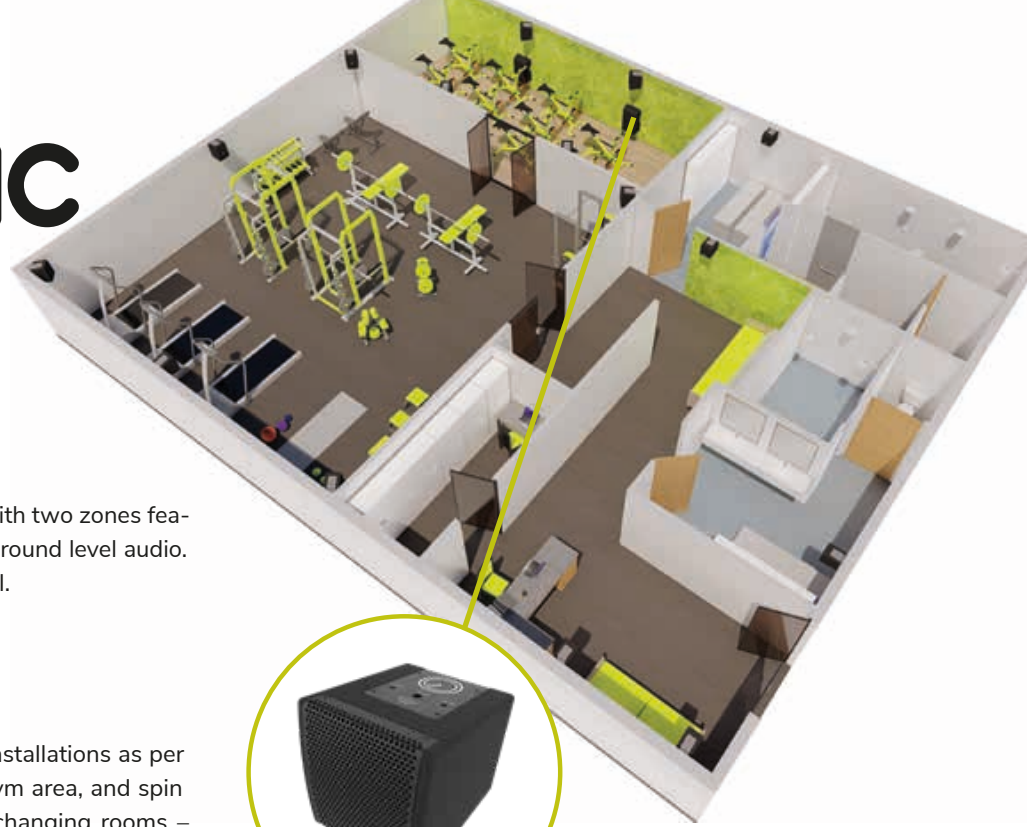
OBJECTIVE

A three independent zone sports facility with two zones featuring high SPL's and the third with background level audio. Each zone requires individual audio control.

CONCEPT

This project is treated as three separate installations as per the initial specification: reception, main gym area, and spin studio. At the reception – including the changing rooms – five 4FW50T loudspeakers provide background audio, driven by a single 2SDL70 amplifier, and controlled by a VLA42 volume control node for input selection and volume setting.

In the main gym area, six 6FP100T loudspeakers combined with two 8SM300T subwoofers provide a punchy, high quality sound, with two 4SDL160 four-channel amplifiers powering all eight loudspeakers, fed by a single PAA42 media preamp. Finally, the spin studio features a high impact audio system consisting of four 6FP100T loudspeakers and two 8SM-300T subwoofers, all powered by two 4SDL160 power amplifiers running in 2.1 configuration, and fed by another PAA42.



INTUSONIC 4FW50T
4" Full-range Speaker

4" background music speaker for indoor installations 20 W AES, 16 ohms

CUSTOMER REQUIREMENTS

- Three Zones requiring individual audio control.
- Limited member access to audio systems.
- High impact system in the spin studio.
- Background level audio for reception and changing facilities.
- All three zones must have the ability to be auto-muted when evacuation alarm is active.



INTUSONIC 2SDL70 Class-D
Amplifier 2x65 W

Stereo studio utility amplifier,
2 x 65 W/4 ohms

INTUSONIC 2SDL70 Class-D
Amplifier 2x65 W

Stereo studio utility amplifier,
2 x 65 W/4 ohms



APPLICATION EXAMPLE RESTAURANT



OBJECTIVE

A discreet background audio system offering higher SPL's in the main bar area and balanced SPL's in the seating areas.

CONCEPT

Six wideband 4" loudspeakers provide ample and even distribution of the background source material suspended by the (optional) fly bracket. Two larger 6.5" 2-way loudspeakers suspended by the (optional) VESA bracket, coupled with a compact 2x8" subwoofer mounted towards the ceiling using the included bracketry, offer powerful audio playback in the main bar area.

The loudspeakers are powered by a pair of 4-channel amplifiers fed by a fully-featured media player including wireless audio streaming, multiple microphone inputs, and dual master outputs.

CUSTOMER REQUIREMENTS

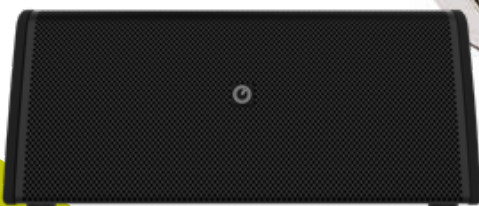
- Multi-input 2-zone PA system.
- Aesthetically pleasing customer facing equipment.
- Higher SPL in the main bar area.
- System control from behind the bar area.
- Ease of use for all staff members.
- Wireless audio streaming capability.

INTUSONIC 4SDL160 Class-D Amplifier 4x150 W

Multichannel system amplifier, 4 x 150 W/4 ohms

INTUSONIC 8SM300T 2x8" Subwoofer black

2 x 8" low-profile installation subwoofer
2 x 150 W AES, 2 x 8 ohms



INTUSONIC 4FW50T

4" Full-range Speaker

4" background music speaker for indoor installations 20 W AES, 16 ohms



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REVOLUTION IN EVENT TECHNOLOGY? A LEAP INTO VIRTUAL REALITY

HOW VR AND AR ARE RESHAPING THE WORLD OF EVENTS AND CONFERENCES

In a world where new technologies are constantly pushing the boundaries of what is possible, the event industry and event technology has also evolved dramatically. At the center of this evolution are augmented reality (AR) and virtual reality (VR), technologies that have not only changed the way we experience events, but are also shaping the future of the industry. We take a look at what is already possible and also venture a look at what could still come in the next few years.

THE EVOLUTION OF VR IN EVENT TECHNOLOGY

AR and VR technology has developed rapidly over the past fifteen years. What once began as a futuristic concept is now a real and tangible “science” that has also gained a foothold in the event industry. The new expertise enables event organizers to create immersive experiences that take the audience into a whole new world. From virtual concerts to interactive exhibitions – the possibilities are now almost limitless and sometimes transcend space and time. In 2012, for example, Snoop Dogg performed at the Coachella Festival together with a hologram of the late Tupac Shakur. This event, which was made possible by AR technology, caused quite a stir and impressively demonstrated the possibilities of this know-how in the event industry.

Since then, more and more artists have made their debut in the virtual world and given fully or partially virtual concerts. At a VR concert, participants are immersed in a completely digital world with the help of VR goggles. This world can be a realistic representation of a concert hall, a fantastic landscape or an abstract environment. Artists who have already performed in fully virtual environments include pop stars such as Ariana Grande, Justin Bieber, Billie Eilish, and Travis Scott.

THE CURRENT STATE OF VR USE

The particular advantage of VR is its ability to make remote places and experiences accessible to everyone. For this reason, the technology has experienced a strong surge in development in recent years in times of travel restrictions. Today, VR is already being used in many aspects of event organization: This ranges from the display of virtual spaces in the planning and design of stages and exhibition stands to interactive elements during an event itself. For example, the car manufacturer Volvo used VR to give all participants in the presentation of the XC90 model a virtual test drive. This experience generated enthusiasm among the trade audience and contributed significantly to the success of the presentation.

A GLIMPSE INTO THE FUTURE – THE METAVERSE

An exciting glimpse into the near future is the Metaverse, a digital space that combines VR, AR, and other technologies to create immersive online experiences. It is expected that the Metaverse will not only play a complementary role but could become a central part of the event industry. The ability to design events in this digital universe opens up new dimensions for creativity and interaction.

For example, 3D simulations could be created in VR for future event locations or trade fair stands. In this way, it is possible to create virtual worlds and allow customers to participate interactively in the experience, even if the real

locations do not (yet) exist or the participants are actually sitting at opposite ends of the world. Customers can meet and talk to their contacts – as virtual avatars – at a virtual trade fair stand, just as they would at a factual trade fair, but they can save themselves the long journey. VR also has its advantages for exhibiting companies: Not only does it allow them to reach interested parties who do not have the opportunity to attend on-site. The trade fair experience itself can also be made exciting and interactive thanks to VR. There are practically no limits to creativity.

The idea of simulating haptic feedback as realistically as possible alongside visual and acoustic feedback is still a dream of the future, but may soon become reality: With the help of networked gloves that give the user the impression of actually touching, feeling, and sensing something, VR experiences can become even more tangible in the future and – in a few years' time – appeal to all the senses.

SO WILL EVENTS ONLY TAKE PLACE DIGITALLY IN THE FUTURE?

One thing is certain: The revolution in event technology brought about by VR and related technologies is not only fascinating, but also trendsetting. It offers new ways to create experiences that engage audiences in a way that has never been possible before. As we move into an increasingly digitized future, the importance of VR and AR in the event industry will continue to grow and fundamentally change the way we experience events. Nevertheless, it remains to be seen whether the digital experience can really be an equivalent substitute to the actual event. Perhaps the real on-site concert will even be the bigger highlight in a few years' time – precisely because it is “physical” and “hands-on”? Only time will tell.

AR AND VR – WHAT IS WHAT?

AR stands for augmented reality and means that virtual content is superimposed on the real environment – for example as a hologram or with the help of glasses.

VR stands for virtual reality and means that people can completely immerse themselves in a virtual environment with the help of glasses or a specially created room. VR technology is already being used for video games and learning environments.



FRANKONIA ACADEMY

BEHIND THE SCENES: INSIGHTS INTO THE WORLD OF SHOPFITTING WITH CLAUDIUS METZNER

In the world of retail, visual presentation plays a crucial role. Tailor-made shopfitting is increasingly becoming a key factor in the success of stores. For this MOVE edition, we had the pleasure of interviewing Claudius Metzner, an experienced shopfitting expert. From the conception of innovative retail spaces to the implementation of designs that revolutionize the shopping experience, the company “Schmitt Ladenbau GmbH” offers its customers the full range of this dynamic industry. Dive into the world of shopfitting with us and find out first-hand how the team at Schmitt Ladenbau GmbH is shaping the future of retail with creative concepts and the highest quality craftsmanship.



INTERVIEW

CLAUDIUS METZNER, ASSISTANT TO THE MANAGEMENT SCHMITT LADENBAU GMBH

Hello Mr. Metzner, thank you very much for taking the time to talk to us. Can you briefly introduce yourself and the company Schmitt Ladenbau GmbH to our readers?

Hello, my name is Claudius Metzner. As assistant to the management at Schmitt Ladenbau, my job is to take a comprehensive view of project management, i.e. from acquisition to follow-up support for our customers. I am also responsible for the implementation and definition of corporate goals and strategies.

Having already completed my training as a carpenter at Schmitt Ladenbau, it helps me in my current position to understand the company and respond to all its requirements. Due to my advanced training as a state certified engineer for woodworking technology in Stuttgart and my experience with other companies, I have the economic and commercial background to fulfill my tasks.

At Schmitt Ladenbau GmbH in Würzburg, we specialize in interior fittings and build high-quality, individual store fittings. Our own architects, technicians, and modern production facilities enable us to act as a general contractor at our Würzburg site. Thus, we can offer everything from one source, starting with the initial consultation, to design and conception, technical preparation, production, all the way to further processing, logistics, and assembly.

We have specialized primarily in interior design for textile and shoe stores. However, opticians, pharmacies, and chain stores are customers, too. The fact that we combine all trades in one company means that we are able to react extremely flexibly and have been doing so successfully for 145 years.

What are the main tasks and responsibilities of a shop-fitter?

The most important task of a shopfitter is to present a customer with a customized concept that is tailored to their budget and meets their requirements. We guarantee our customers a flawless project. It is our responsibility to keep to the budget and the opening date, otherwise there is risk of financial loss.

Indeed, an understanding of economics is then essential. What professional skills and qualifications are also necessary to meet the individual requirements and wishes of customers best to be successful in the shopfitting sector?

A completed apprenticeship as a carpenter or metalworker serves best as a qualification. The shopfitter's skills include working with many different products and materials. You should have an affinity for working with different materials. Of course, the main focus is on wood, but metal, fabrics, glass, and stone are also playing an increasingly important role. The use of technology such as displays and lighting as well as the use of decorative elements, e.g. plants, also plays a major role.

How has the shopfitting profession changed over time?

In stores, it is no longer a question of displaying pure quantity and satisfying the "cheap is cool" mentality, but of offering the customer a unique experience and selling emotions. As a result, a design that suits the product must be developed during store fitting. Here, it is extremely important to respond to the needs and wishes of the customer and not



to offer a concept based on a general scheme. Furthermore, we have expanded our services and work not only in classic retail but in hospitality and real estate.

How does your company respond to the individual needs and wishes of customers to offer customized shopfitting solutions?

In the conception phase of a store, a preliminary discussion is held to determine the parameters such as opening date, location, budget, product range, and individual preferences. Subsequently, we visualize a plan with the assistance of our architects, which is discussed and evaluated with the customer. In this meeting, it is important for us to shed light on the origin of the materials and to show the customer the durability and long-term use through flexibility. After a successful evaluation, the final workshop plans are presented to the customer for approval and the project manager explains the specific details. The project manager is also on-site during installation and responds to the client's wishes.

Do you remember a particularly challenging or interesting shopfitting project from the recent past?

A special project that we were able to carry out last year as general contractor for interior accessories was the Frankonia flagship store in the Würzburg area. On over 1.000 m², shopping becomes the appearance of a walk in the woods. The artificial trees, which appear three times in the salesroom, are striking. One of the trees has a diameter of 15 meters. In addition, a rock face has been integrated, which also serves as an inside storage room. The concept of real

bark and moss walls in combination with stone replicas and many plants gives the room a special natural flair. Special highlights include an entire tree trunk that serves as a bench and the premium area as a room-in-room concept.

Let's take a look ahead: How do you envision the future of shopfitting in the years to come?

Due to the increasing digitalization, the integration of online and offline sales channels will become an important topic in the coming years. The store interior will be technically upgraded and become more interactive. The aspect of sustainable design will also experience enormous growth. For shopfitters, this means being able to offer a flexible and modular system that is produced sustainably and for which the supply chains are known. Thanks to a modular design, it will always be possible to offer customers a new shopping experience without much effort.

We would like to thank you for the interesting interview and wish you continued success with your current and future projects.



Schmitt®
Ladenbau ■■■

responsible for the implementation as the primary contractor

FRANKONIA // WÜRZBURG, GERMANY

In September 2023, the FRANKONIA flagship store was opened in the Würzburg metropolitan area as the company's largest store in Germany. It offers an experience for all outdoor enthusiasts and nature lovers on two floors. The design concept was perfectly implemented by Schmitt Ladenbau GmbH. The artificial plants by EUROPALMS featured on this page were among those utilized.



EUROPALMS Boston Fern, artificial plant
Decorative fern for individual design options



EUROPALMS Holland ivy bush tendril premium, artificial, 50 cm

Holland ivy tendril made of high quality PEVA



EUROPALMS Ornamental grass, artificial, 65 cm

Ornamental grass tuft



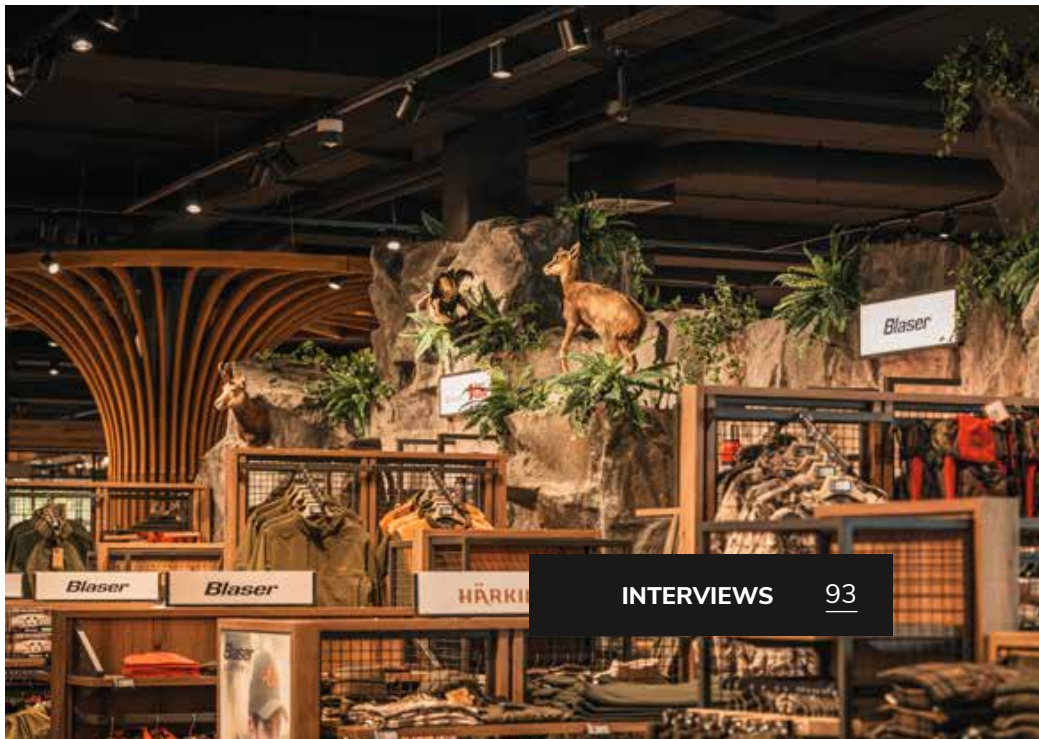
EUROPALMS Grass bush, artificial, 150 cm

Autumnal accents for your home



EUROPALMS River grass September, artificial, 175 cm

Versatilely usable reed imitation for individual decorations



Futurelight®



IP PLH-420



IP PLB-420



LEAVE 'EM IN THE RAIN

These two new moving-heads by FUTURELIGHT can be left standing in the rain: Both carry the IP 65 protection class, so they are even protected against water jets. Both are equipped with very bright 420 W discharge lamps that provide the necessary brightness even for large open-air productions. The difference between the two versions: The PLB-420 is a spotlight specialized in beams, while the PLH-420 is a hybrid spotlight that combines spot, beam and wash.

www.futurelight.de



QUIZ: THIS LOOKS LIKE...

Oops, eight devices from the event technology sector have “disguised” themselves with the help of AI. Who recognizes all the products?



SOLUTION TO THE QUIZ

Granted, this was difficult!

The following devices were hidden in everyday pictures in our quiz with the help of AI:



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KLS NEXT

A new generation of compact light sets is on the market: the representatives of the "KLS Next" generation are equipped with TV spigots for stand mounting and quick-mounting clamps for suspended mounting. As they do not have a fan, they operate silently. The power connections are realized via P-Con inputs and outputs. In addition, the systems each have two IEC outputs to supply power to attachable effects.

They can be controlled via wireless DMX and/or remote control. Numerous DMX modes and stand-alone programs ensure flexibility. The latter were designed by a German lighting designer and can be called up in color sorting via the display. In addition, the color for each spot can be set individually without an external controller. The KLS NEXT models are supplied in a sturdy transport bag.

EUROLITE LED KLS-3002 Next

Bar with 4 powerful RGBAW/UV spots, QuickDMX support, IR remote control and carrying bag



EUROLITE LED KLS Scan Next FX

Compact bar with derby, spots, scanners, UV effect, QuickDMX port and bag



EUROLITE LED KLS Scan Pro Next FX

Compact bar with derby, spots, scanners, UV effect, QuickDMX port and bag



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