

MOVE

The magazine for show technology **02|2026**

Fully Equipped in a Compact Design:

TMH-S200 CMY by
EUROLITE

NEW

**PRODUCT
NEWS**

Fall 2026

No More Squeaky Sounds:
Tips for Avoiding Feedback

On Tour with Thomas Anders:
An Interview with Lighting
Designer Kristof Schlösser

Chills on Movie Sets:
Behind the Scenes of the
Spooky Tour Through
Bavaria Filmstadt

 **STEINIGKE**
SHOWTECHNIC



Dear Readers,

A long, sun-soaked summer now lies behind us. We sweated our way through festivals and open-air stages, danced (or worked!) at summer weddings, sought shade and relief from the heat in basement bars and rehearsal rooms with thick walls. However, fall is now just around the corner, bringing cooler temperatures and shorter days, but no shortage of dates for the event industry.

The season of events gets underway in early October with leat con in Hamburg, Germany. In just a few years, the trade show has developed into a key meeting point for the German-speaking event technology industry and now also attracts visitors from abroad. ISE in Barcelona, Spain, has established itself as an international trade show highlight. In February, the industry will gather there to shine just as brightly as the first rays of spring sunshine.

In between lie five months packed with events. We introduce some of them in this issue. On selected dates around Halloween, Bavaria

Filmstadt will once again host its "Spooky Tour," where brave visitors can test their courage in eerily transformed movie sets. What has to happen quite literally "behind the scenes" to make it all possible is covered in our interview on page 90. Of course, this issue also features new products from the fields of lighting, audio, hardware and decoration, offering plenty of inspiration for your next project. We also invite you to browse through our reports and interviews. From tips on avoiding feedback on stage and background information on event logistics to an interview with lighting designer Kristof Schlösser, we have done our best to make the long nights of fall and winter a little more enjoyable.

We wish you a wonderful, successful and entertaining winter season and hope you enjoy reading this issue!

The MOVE Editorial Team



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Mirror, Mirror on the Wall



Background modified by AI

The mirror ball is a timeless classic in event lighting. Simple yet highly effective, it has been bringing movement and energy to venues for decades. The **EUROLITE MDM-50 Moving Double Mirror** reimagines this iconic effect in a modern moving head design, featuring a **rotating half mirror dome**, a **flat mirror** and a **colorful LED ring**.



To the product

EUROLITE MDM-50 MOVING DOUBLE MIRROR

Moving head with rotating half mirror dome, flat mirror and color LED ring.



One side of the moving head features a rotating half mirror dome with continuous rotation. Both rotation speed and direction can be adjusted freely, allowing the MDM-50 to perform like a compact, movable mirror ball that can be positioned dynamically throughout the venue. Combined with pinspots or beam moving heads, it

The opposite side is equipped with a flat mirror that can be used to direct light precisely where it is needed. Especially when combined with haze, it makes defined light beams visible and allows them to be guided through the space. Thanks to the moving head design, the effect remains dynamic rather than static, becoming an active part of the lighting show. The head itself **can also rotate continuously**, creating a constant transition between the half mirror dome and the flat mirror. This continuously changing effect adds movement to lighting designs that would be difficult to achieve with traditional mirror balls or fixed mirrors.

Additional visual impact comes from the LED ring surrounding the flat mirror. **It features 50 SMD 5050 LEDs with 3in1 RGB color mixing.** The smooth color blending and 25 individually controllable segments allow not only static color accents but also running light effects and animated patterns that enhance the mirror effects visually. With a **120 degree beam angle**, the **LED ring delivers broad, colorful lighting accents.** A full color LCD display simplifies fixture operation. The device includes omega brackets for flexible mounting and can be used either on the floor or suspended from a truss. Two sturdy carrying handles and four rubber feet make transportation and setup quick and convenient.

The **EUROLITE MDM-50 Moving Double Mirror** is neither a conventional moving head nor a traditional mirror ball. Instead, it is a creative effects fixture that brings a classic lighting effect into a modern, fully controllable format. Used alongside pinspots, beam moving heads or haze effects, it opens up entirely new creative possibilities for dynamic lighting designs.



DESIGNED WITH PURPOSE

EUROLITE LED TMH-S200 CMY: Versatile Hybrid Moving Head with Extended Zoom Range and CMY Color Mixing



Background modified by AI

With the LED TMH-S200 CMY, EUROLITE introduces a thoroughly modernized version of the proven TMH-S200 moving head. While its predecessor delivered reliable performance, its zoom range no longer met the demands of today's lighting applications. The new model addresses this limitation with a significantly expanded zoom range and goes a step further by adding CMY color mixing, greatly increasing its creative flexibility and overall range of applications.

GREATER ZOOM RANGE

The **TMH-S200 CMY** features a motorized **zoom ranging from 4° to 32°**, offering a much wider range of applications than its predecessor. From narrow beams and sharply focused spot projections to broad washes, the fixture adapts easily to different lighting requirements. Combined with its motorized focus and frost filter, it also performs traditional wash lighting tasks, positioning the fixture as a true beam, spot and wash hybrid.

CMY COLOR MIXING

A key development goal was the integration of **continuous CMY color mixing** in this performance class, and the TMH-S200 CMY delivers exactly that. A **continuously variable CTO correction filter** allows the color temperature to be adjusted smoothly from cold white to warm white. In addition, a color wheel with an extensive selection of colors

expands the creative possibilities, offering solid colors, split colors and a rainbow effect.

MORE EFFICIENT LED

The fixture continues to use a **200 W cold white COB LED** as its light source. However, the new LED is significantly more efficient than that of the previous model, providing higher light output. At the same time, the fixture's internal design has been completely updated and the overall build quality further improved. The connection panel has also been modernized and now includes both **3-pin and 5-pin XLR connectors**.

EXTENSIVE EFFECTS

The TMH-S200 CMY is equipped with a comprehensive effects package. It features **two gobo wheels**, one with static gobos and one with rotating gobos. Both support gobo



To the product

EUROLITE LED TMH-S200 CMY **Moving-Head Beam/Spot/Wash**

Hybrid LED moving head with 200 W COB LED, CMY & CTO color mixing, wide zoom range and extensive features

shake effects, while the rotating gobos are also indexable and can be replaced quickly using a slot-in system. An 8-facet rotating prism further expands the fixture's creative capabilities, particularly in beam and spot applications.

IMPROVED HANDLING

Despite its significantly expanded feature set, the TMH-S200 CMY is approximately 1 kg lighter than its predecessor, making it easier to transport, rig and handle. Two sturdy carrying handles, Omega brackets for mounting and the option of floor standing or suspended installation make the fixture especially well suited for touring productions and rental companies.

A WELL ROUNDED SOLUTION

With its wide zoom range, continuous CMY and CTO color mixing, comprehensive effects package and modern engineering, the EUROLITE LED TMH-S200 CMY offers an exceptionally balanced combination of performance and versatility. It is an ideal choice for users looking for a professional hybrid moving head that delivers outstanding flexibility while maintaining an excellent price to performance ratio.



Specifications

Power consumption:	270 W
LED configuration:	1 × 200 W cold white (CW) COB LED
Maximum TILT:	220° with 16-bit resolution for precise positioning Automatic position correction (feedback)
Maximum PAN:	540° with 16-bit resolution for precise positioning Automatic position correction (feedback)
Features::	Color wheel, static gobo wheel, rotating gobo wheel, 8-facet rotating prism, frost filter, motorized zoom, motorized focus
DMX channels:	22
Control modes:	Standalone, sound active via built-in microphone, DMX, master/slave, CRMX by LumenRadio via USB (optional), QuickDMX via USB (optional), W-DMX by Wireless Solution via USB (optional)
Cooling:	Temperature controlled fan
Silent Mode:	Available at reduced brightness
Zoom range:	4° - 32°
Dimensions (W × D × H):	32.4 cm x 25.5 cm x 57.0 cm
Weight:	15.05 kg



To the product

EUROLITE LED TMH-H60 Hybrid Moving-Head Spot/Flower

Compact moving head spot with
color wheel, static gobo wheel,
flower effect and hypno ring

COMPACT SIZE, ENDLESS POSSIBILITIES!

At first glance, the EUROLITE LED TMH-H60 looks like a compact wash fixture. In use, however, it quickly becomes clear that it offers far more than its modest appearance suggests. Combining several lighting effects in a single unit, it is designed for mobile DJs, smaller stages, clubs and a wide range of event applications.



At the heart of the **TMH-H60** is a **60 W cold white COB LED** that serves as a full featured spot. The central optical system includes **a color wheel with seven dichroic colors plus open**, while split colors provide additional creative possibilities. A **static gobo wheel with seven gobos**, including a heart gobo ideal for weddings and other special occasions, further expands the fixture's versatility. An **integrated gobo shake effect** adds extra movement and visual interest.

Surrounding the central spot are **six additional lenses**, one of the TMH-H60's defining features. Behind each lens is a **10 W RGBW LED**. Mounted together on a motorized circular assembly, these lenses rotate to create dynamic flower effects, projecting constantly changing beams of light throughout the venue. The effect is especially impressive when combined with haze or fog, adding depth and movement to the atmosphere.

Another creative highlight is the **LED ring surrounding the rotating lens** assembly. Independently controllable, the ring can produce vibrant color effects that complement or operate separately from the spot and flower effects. This allows multiple layers of lighting effects to be combined, creating dynamic and visually engaging looks.

With its combination of spot, flower effect and LED ring, the EUROLITE LED TMH-H60 delivers an exceptionally wide range of effects in a compact fixture. It is an excellent choice for users who want to create versatile lighting designs with a single unit while benefiting from a space saving design and maximum creative flexibility.

Specifications

Power consumption:	145 W
Power connection:	Power input via P-Con (blue) panel connector Power supply cord with safety plug included
LED configuration:	1 × 60 W cold white (CW) COB LED 6 × 10 W RGBW 4-in-1 SMD 5050 LEDs 24 × 0.2 W RGB 3-in-1 SMD 5050 LEDs for homogeneous color mixing
Maximum TILT:	180° with 16-bit resolution for precise positioning
Maximum PAN:	540° with 16-bit resolution for precise positioning
Features:	Motorized lens rotation
DMX channels:	16; 26
Control modes:	Stand-alone; sound to light via microphone; DMX; QuickDMX via USB (optional); W-DMX by wireless solution via USB (optional); CRMX by LumenRadio via USB (optional); master/slave function
Beam Angle:	14°
Dimensions (W × D × H):	23 cm x 17,5 cm x 31 cm
Weight:	4,15 kg





To the product

Bag for TMH Bars

Available as an accessory

EUROLITE LED TMH Bar B240 and H240

TWO SETS OF FOUR HEADS ON ONE BAR – TWO DIFFERENT EFFECTS

Following the success of the **TMH Bar S120**, EUROLITE is expanding its proven **compact moving head bar** concept with two new versions. The basic idea remains unchanged: Four small but fully featured moving heads are permanently mounted on a bar, creating a flexible lighting system for mobile use as well as for stages, clubs and events. With the **TMH Bar B240** and the **TMH Bar H240**, this concept now delivers significantly more power and greater color versatility.

While the **TMH Bar S120** used white LEDs combined with **color wheels**, the new models feature a **powerful 60 W RGBW LED** in each head. This provides direct access to both colored and white light without mechanical color

selection. Both bars feature **four individually controllable moving heads** that can be positioned precisely with **16-bit resolution** and produce an extremely narrow **beam angle of 2 degrees**.

The **EUROLITE LED TMH Bar B240** is designed specifically for **beam effects**. Each of its four heads produces an extremely narrow, powerful beam. What may initially appear simple creates a strong visual presence through the combination of four beams moving either in sync or independently. Color changes, movement macros and precise positioning make it possible to create clearly defined graphic looks as well as dynamic chase effects.





Mounting Options

The bars can be placed upright on the floor and used as uplights, mounted on a standard 35-millimeter stand or flown from trusses using the included omega brackets.



The **EUROLITE LED TMH Bar H240** expands this concept with an additional effects component. It also features **four RGBW moving heads with a narrow beam angle**, but each head is equipped with a **motorized rotating front lens**. As the lens rotates, each beam is split into numerous rays of light that move through the room like a **flower effect**. This creates significantly more complex and dynamic effects that make a strong impression both with and without fog. Special attention was given to the control options of both bars. A total of **eight different DMX modes** are available. The more extensive modes allow all four heads to be controlled individually, while the reduced DMX modes are designed specifically for use with basic controllers. This makes it possible to control the four heads very effectively with only four or five DMX channels and create everything from static lighting looks to dynamic effects and complete shows. Both models also offer numerous built-in show programs for stand-alone operation, as well as sound-controlled operation via an integrated microphone.

The **TMH Bars** also offer versatile mounting options. They can be placed upright on the floor and used as uplights, mounted on a **standard 35-millimeter stand**, or **flown from trusses** using the included omega brackets. **Four rubber feet** ensure a stable base, while power inputs and outputs make it easy to link up to eight units.

With the **TMH Bar B240** and the **TMH Bar H240**, **EUROLITE** expands its successful bar concept with two powerful models, each designed for a distinct type of effect. The **B240** delivers uncompromising **beam effects**, while the **H240** adds greater movement and complexity to the lighting design through its **rotating lenses and flower effect**. Both systems offer high-impact effects, flexible control and a compact format for a wide range of applications.



EUROLITE LED BREAKDANCE:

MOTION, COLOR AND SPEED

To the product

EUROLITE LED BREAKDANCE Beam Effect

Spectacular RGBW lighting effect with three rotating arms, atmospheric effect and unlimited PAN

Background modified by AI



Specifications

Power consumption:	150 W
LED-configuration:	12 x 10 W SMD 5050 4in1 RGBW, 117 x 0,2 W SMD 5050 3in1 RGB (homogeneous color mixing)
Maximum PAN movement:	with precise positioning (16-bit resolution), plus continuous rotation
Strobe rate:	2 - 25 Hz
Projection:	Flicker-free
PWM-frequency:	3,000 Hz
Beam angle:	1° Beam
Beam angle (50% peak intensity):	1° (single color)
Beam angle (10% peak intensity):	2°
Dimensions:	49.67 x 49.67 x 25.4 cm (W x D x H)
Weight:	9.3 kg

With the **EUROLITE LED BREAKDANCE**, the name says it all. **Three dynamically rotating arms**, powerful **RGBW beams** and integrated **RGB ambient lighting** combine to create spectacular lighting effects that bring motion and energy to clubs, dance studios, bars, hotels and permanent installations.

The base and each individual arm feature continuous PAN rotation, creating smooth circular lighting patterns that sweep across the room. **Twelve 10 W RGBW LEDs** with an **ultra narrow 1° beam angle** produce the beam effects, while **117 RGB LEDs** generate colorful ambient lighting. The beam LEDs can be controlled individually, allowing for dynamic chases and more complex lighting designs.

Rotation direction, rotation speed, background colors, color macros and electronic dimming can all be adjusted individually. The fixture supports DMX, standalone, sound control and master/slave operation. **Via its USB port**, it can also be upgraded for **wireless DMX using QuickDMX, W-DMX by Wireless Solution or CRMX by LumenRadio**.

Equipped with an omega bracket and **power input and output for linking up to eight fixtures**, the **EUROLITE LED BREAKDANCE** is well prepared for professional applications. Cooling is provided by a fan integrated into the base. It is the ideal choice wherever lighting is meant to do more than just illuminate. It is designed to dance.

MOTION MEETS BEAM POWER

EUROLITE LED BAR-8 ABL

SWING QCL BAR



The **EUROLITE LED BAR-8 ABL SWING QCL** brings movement to any lighting show. This tilting LED effect bar combines **eight narrow beam outputs** with **vibrant ambient light strips**, making it ideal for dynamic effects on stages, in clubs, bars, dance studios, home party venues and mobile DJ setups.

The beam effects are generated by **eight high output 8 W RGBW LEDs**. With an ultra **narrow 1 degree beam angle**, they produce crisp, precisely defined beams that cut through the air. Each LED can be controlled individually, allowing for

eye catching beam chases, running light effects and symmetrical lighting patterns. Complementing the beams are **144 RGB LEDs** in the **ambient light strips**, divided into **four individually controllable segments**. These provide colorful washes, strobe effects and atmospheric accents. This also distinguishes the fixture from the original BAR-8, which features white strobe LEDs positioned between the beam LEDs. Both versions remain available in the EUROLITE product range.

One of the fixture's most exciting features is its **motorized tilt function**. With a tilt range of **up to 180 degrees**, the bar adds a level of movement and visual impact that a conventional fixed LED bar cannot achieve. Whether positioned on its four rubber feet or suspended using the included omega brackets, the **BAR-8 ABL SWING QCL** adapts easily to a wide variety of setups.

The **EUROLITE LED BAR-8 ABL SWING QCL** is a versatile effect fixture for anyone looking to combine razor sharp beams, colorful ambient lighting and dynamic movement in one compact unit.

EUROLITE LED BAR-8 ABL SWING QCL Bar

Tilting LED effect bar with eight beam outputs and ambient light strips

[To the product](#)



WEATHERPROOF ALL ROUND PERFORMER

EUROLITE MULTIFLOOD IP

24X40W RGBL SWING FROST



Background modified by AI

With the Multiflood IP 24x40W RGBL SWING FROST, EUROLITE introduces a fixture that combines multiple lighting categories in a single system. Beam, wash, uplighting and effect lighting blend seamlessly into one versatile solution. This is made possible by a powerful RGBL color mixing system, an electronically variable frost filter and a motorized tilt movement.



To the product

EUROLITE Multiflood IP 24x40W RGBL SWING FROST

Motorized IP65 outdoor fixture with continuously variable electronic frost for beam, wash and pixel effects

RGBL Color Mixing and Pixel Control

At the heart of the fixture are **24 high output 40 W RGBL LEDs**. The combination of **red, green, blue and lime** delivers smooth color mixing while producing both rich saturated colors and high quality white light with freely **adjustable color temperature**. Each LED can be controlled individually, making it possible to create pixel mapping and matrix effects. Combined with the built in effect macros, the fixture produces dynamic beam and movement effects that are especially impressive in haze.

From a Narrow Beam to Wide Area Coverage

Despite its name, the Multiflood starts with an exceptionally **narrow 2 degree beam angle**, making it an excellent choice for precise beam effects. Its defining feature is the electronically variable **frost filter**. Instead of simply switching between frosted and clear, **the frost can be adjusted continuously**. This allows the beam angle to be smoothly transformed via DMX from a tight beam into a wide wash during a show. The transitions are fluid and precisely controlled, giving the fixture outstanding versatility.

Motorized Tilt for Greater Creative Freedom

The name Swing refers to the integrated motorized tilt movement. With a **tilt range of up to 210 degrees**, the fixture can direct light exactly where it is needed, create dynamic movement or sweep across the stage and audience. Combined with the variable beam characteristics and RGBL color mixing, it offers a wide range of creative lighting possibilities.

Quiet, Weatherproof and Ready for Any Venue

Despite its powerful output, the fixture is also suitable for noise sensitive environments. A **dedicated silent mode** reduces operating noise, making it an excellent choice for theaters, live productions and gala events. The **IP65 rating** ensures reliable outdoor performance in all weather conditions. The fixture can be used on the ground or suspended from truss systems and comes supplied with omega brackets for **flexible mounting**. Rugged carrying handles and rubber feet make transportation, setup and positioning quick and convenient.

CONCLUSION: ONE FIXTURE THAT DOES IT ALL

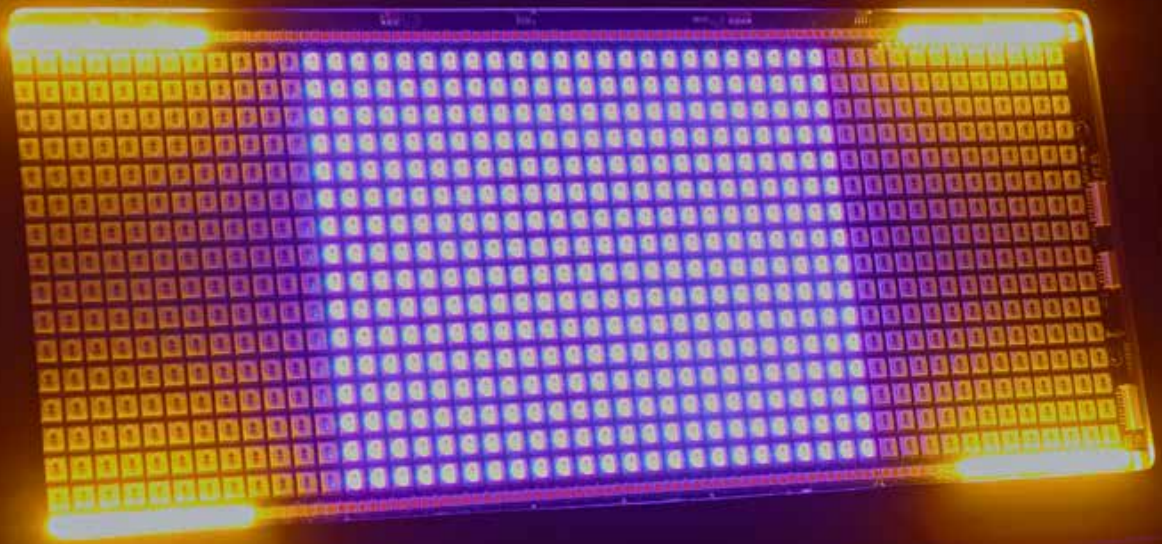
The **Multiflood IP 24x40W RGBL Swing** is designed for an exceptionally wide range of applications. On stage, it can serve as front lighting, a beam fixture or an effect light that delivers striking aerial effects in haze. At fashion shows, it can illuminate models along the runway and then instantly tilt toward the room or audience to create dynamic visual effects. It is equally at home in clubs, permanent installations and theater productions, where its versatility allows a single fixture to perform multiple lighting tasks.



EVEN BRIGHTER, EVEN MORE VERSATILE

EUROLITE MULTIFLOOD PRO IP

SMD RGBW STROBE/WASH MK2



The original **EUROLITE Multiflood Pro IP SMD** already impressed users with its high light output and exceptional versatility as a strobe, blinder or wide-area wash fixture. The new **MK2 version** builds on these strengths with even greater brightness while expanding both its creative potential and technical capabilities. At the same time, it retains the proven weatherproof housing.



Even though the new version uses fewer LEDs, it delivers even greater light output. This is made possible by **768 high-performance RGBW LEDs** that produce rich, vibrant colors. The central light source is now divided into eight individually controllable segments, making it possible to create not only uniform wash effects but also dynamic color chases, flowing gradients and structured lighting effects.

Above and below the main light source are additional warm **white LED strips featuring a total of 216 LEDs**. These are divided into 24 individually controllable segments, expanding the fixture's capabilities with striking strobe, blinder and textured effects. They can also be used to create subtle ambient lighting. With a **wide 120-degree beam angle**, the Multiflood easily illuminates large areas.

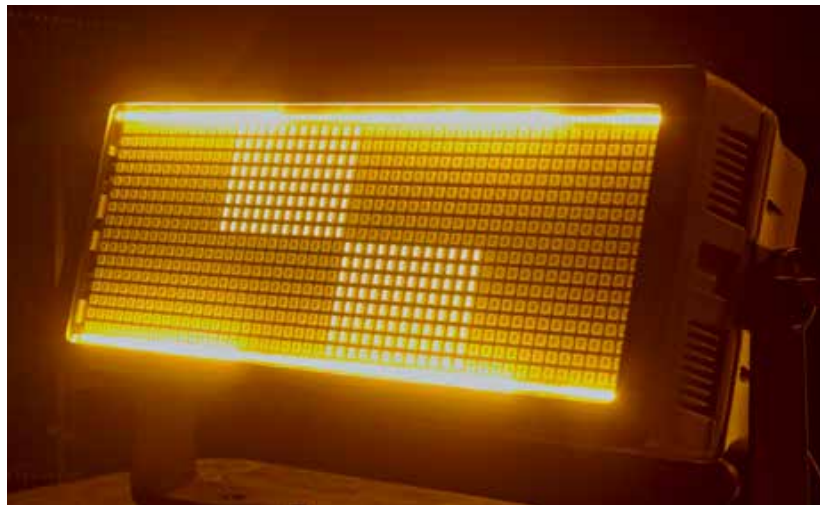
For fast setup, the fixture **includes 32 built-in show programs**. Users can adjust color changes, color mixing, dimmer curves and dimming response speed, allowing the fixture to be optimized for everything from sharp, high-impact effects to smooth, seamless fades.

Control is available either in stand-alone mode or via DMX for professional lighting applications. Depending on the required level of control, operating modes with 7, 11, 12, 20, 25, 56 or 66 DMX channels are available. **RDM support** enables bidirectional communication over the DMX line, allowing fixture settings and status information to be configured and monitored remotely. An integrated OLED display provides clear and intuitive on-device operation.

The Multiflood Pro IP SMD RGBW Strobe/Wash MK2 is also well suited for noise-sensitive environments. Cooling is provided by **temperature-controlled fans** and a low-noise operating mode is available to further reduce fan noise when required.

For film and video production, the **PWM frequency** can be adjusted to match different camera systems and recording conditions, ensuring flicker-free performance even in demanding production environments.

Connectivity has also been enhanced. A power output allows **power to be conveniently daisy-chained** to additional fixtures. Weatherproof **SEETRONIC** connectors, an **IP65** rating and a pressure compensation membrane ensure reliable operation in outdoor applications.



To the product

EUROLITE Multiflood Pro IP SMD RGBW Strobe/Wash MK2

Weatherproof (IP65) high-output floodlight/strobe with RGBW color mixing and warm white LED strips





ICE ARENA // AMBERG, GERMANY

At the Amberg Ice Arena in Germany, SLR Roadservice completed a comprehensive lighting upgrade under challenging conditions. After spending two days locating the cables from the previous installation, the team replaced the entire wiring system. More than 200 meters of XLR cable, 200 meters of CAT7 cable and 150 meters of power cable were installed as the venue transitioned from halogen fixtures to modern LED floodlights and moving heads. Today, twelve EUROLITE TMH-S400 moving heads and twelve EUROLITE Multiflood SMD Pro IP fixtures are among the systems providing a contemporary lighting solution for ice hockey, figure skating and the arena's regular inclusive sports events.



EUROLITE LED TMH-S400 CMY
Moving Head Beam/Spot/Wash

LED moving head hybrid with 400 W COB LED, color wheel, CMY color mixing



EUROLITE Multiflood Pro IP
SMD RGBW Strobe/Wash

Weather-proof (IP65) 3in1 LED effect light with RGBW color mixing

[To the product](#)

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SMALL HYBRID, BIG PARTY



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EUROLITE LED Mini D-20 Hybrid Effect MK2

Compact high output LED
derby and strobe hybrid fixture



With the **EUROLITE LED Mini D-20 Hybrid Effect MK2**, EUROLITE introduces a compact lighting fixture that combines derby and strobe effects in one portable unit. This makes it an excellent choice for mobile DJs, solo entertainers, home party venues, clubs, dance studios as well as smaller bars, restaurants and hotels.

The derby effect is generated by four high output **3 W LEDs in red, green, blue and warm white**, each individually controllable for dynamic lighting effects. Complementing them are **sixteen RGB LEDs** that function as

both a strobe and running light effect. Divided into two independently controllable segments, the RGB LEDs add even more movement and visual variety.

Despite its compact size, the Mini D-20 Hybrid MK2 offers a wide range of creative possibilities. It features **six built in show programs, twenty pre-set colors, an electronic dimmer and adjustable rotation speed** to tailor the effects to any venue or event.

The fixture can be operated in **stand alone mode, sound controlled with adjustable microphone sensitivity**

via rotary dial on the housing rear, in master/slave mode, with the included IR remote or through DMX control. A four digit seven segment LED display provides convenient on fixture operation. Power input and output connectors allow **up to eight fixtures to be linked together quickly and easily.**

Equipped with a mounting bracket, the LED Mini D-20 Hybrid MK2 can be suspended from a truss or mounted on a lighting stand, making it a flexible solution for a wide range of mobile and fixed installations.

VINTAGE WARMTH AS A SPOT AND BAR

EUROLITE LED Retro 6 Spot ABL and LED Retro 6 Bar ABL

With the **Retro 6 Series**, **EUROLITE** addresses users who specifically want exceptionally warm lighting. The series currently includes two models: A compact spot fixture with a **diameter of approximately 35 cm and a 100 cm bar**. Both combine classic blinder style lighting in an ultra warm white with colorful accents, blending a retro look with modern lighting effects.

At the heart of each fixture are six large LED strips that produce an intense **1800 K retro warm white**. The color temperature leans strongly toward amber, recreating the look of traditional blinder fixtures. On the EUROLITE LED Retro 6 ABL, the LED strips are arranged radially, extending outward like spokes from the center. On the EUROLITE LED Retro Spot 6 Bar ABL, the strips are mounted lengthwise across the bar. In both fixtures, the **six warm white sections** can be controlled individually, making it possible to create dynamic chases and impressive blinder effects.

The spaces between the warm white LED strips are fitted with reflectors that can also be illuminated in color. The **spot features 108 RGB LEDs**, while the **bar is equipped with 120 RGB LEDs**. Both fixtures offer segmented

control, with twelve individually controllable segments on the spot and ten segments on the bar. In addition to the warm white base light, this allows for colorful accents, static color washes and dynamic ambient effects.

Both models feature a **wide 120 degree beam angle**, making them particularly well suited for blinder applications, area lighting and atmospheric background illumination. In addition to classic blinder effects, the bar also offers a **strobe effect**. Integrated show programs allow standalone operation without an external controller, while DMX, standalone and sound activated modes are also available. Both fixtures **can be upgraded for wireless DMX via their USB port using QuickDMX or CRMX**.

The bar features a multifunction mounting bracket that supports both floor standing and suspended installation. The spot is primarily designed for flown applications or mounting on a stand and can also be used as a floor fixture with an optional floor stand. Both models feature P-CON power input and output connectors as well as **3-pin and 5-pin DMX connections**.

EUROLITE LED RETRO 6 Spot ABL

Warm white blinder with integrated RGB LEDs for ambient lighting

[To the product](#)

EUROLITE LED RETRO 6 Bar ABL

Warm white blinder with integrated RGB LEDs for ambient lighting

[To the product](#)

EUROLITE IP FL-18 SMD BAR

SLEEK LINES FOR ARCHITECTURAL AND ACCENT LIGHTING

With the IP FL-18 SMD Bars, EUROLITE offers compact LED bars for architectural lighting accents, decorative applications and object illumination. Measuring 50 centimeters in length, the bars feature a slim aluminum profile housing and are suitable for indoor and outdoor use.



Background modified by AI



The series includes versions in **warm white, cold white, red, green, blue, violet, turquoise, orange and ultraviolet**. This makes it possible to create both subtle white light solutions and colorful accents. Each bar features **18 SMD 2835 LEDs** that produce directional light with a **beam angle of 15 degrees**. This allows edges, facade elements, entrance areas and decorative surfaces to be highlighted with precision.

One of the key advantages of the series is its **ease of use**. The IP FL-18 SMD Bars offer **plug and play** operation and require no complex control system. **Passive convection cooling ensures silent operation**.

The rugged housing is made entirely of metal for professional use and blends discreetly into architectural environments, thanks to its slim design. The mounting bracket allows the bars to be positioned flexibly and installed securely. The warm white and cold white versions also offer a good color rendering index.

The **EUROLITE IP FL-18 SMD Bars** are a practical solution for anyone looking for rugged LED bars that are easy to install **for architectural lighting, decorative applications or accent lighting**.

EUROLITE IP FL-18 SMD Bar

Bars available in multiple colors

warm white



cold white



red



green



blue



violet



turquoise



orange



ultraviolet



OUTDOOR LOGO PROJECTION

The EUROLITE LED IP LP-120 Logo Projector effectively projects logos, seasonal motifs and graphic elements onto facades, walls and other surfaces. Thanks to its IP65 rating, the projector is suitable for outdoor use, making it ideal for temporary installations, entrance areas, event spaces, hospitality venues, Christmas markets and eye-catching outdoor advertising projections.



Background modified by AI



POWERFUL & CLEAR

A cold white COB LED with an output of 120 W delivers a bright, clearly defined projection. The gobo wheel features **four rotating gobos**. Three colored glass gobos featuring **fireworks, snowflakes and Halloween** motifs are installed at the factory. For the fourth slot, you can choose from **three included glass gobos in black and white** featuring Merry Christmas, stars and a smiley face.

FOUR SLOTS, MANY POSSIBILITIES

The convenient slot-in gobo system makes changing gobos easy. The gobos are interchangeable, indexable and rotatable. This allows projections to remain static, be precisely aligned or move dynamically. Custom gobos can also be used, turning the projector into a flexible tool for customized brand presentations, seasonal decorations and recurring event concepts.

INTELLIGENT & RELIABLE

An intelligent internal control system allows users to select gobos and adjust their rotation and brightness. The weekly timer makes it possible to schedule projections without manually switching the projector on and off each day. This is especially beneficial for outdoor installations such as storefront displays, advertising projections on facades and seasonal lighting displays.



EUROLITE LED IP LP-120 Logo Projector

Outdoor logo projector with four rotating, interchangeable gobos and a weekly timer.



Background modified by AI



EUROLITE IP PRO Slim 12x15W RGBL QDMX SLIM OUTDOOR FIXTURE WITH WIRELESS DMX

With the **IP PRO Slim 12x15W RGBL QDMX**, EUROLITE introduces a weatherproof outdoor fixture that combines high light output, versatile color mixing and wireless DMX technology in a slim housing. The fixture is equipped with **twelve 15 W RGBL LEDs**. Its **red, green, blue and lime** color mixing delivers both rich saturated colors and finely tuned white tones. The variable color temperature ranges from an **ultra warm 1,300 K to a cool 20,000 K**.

The **6° beam angle** produces a narrow, precise beam. For wider, softer and more uniform illumination, an **optional frost filter** can be used. This makes the fixture equally suitable for focused lighting accents and broader wash applications on stages, at live events, in clubs, retail environments, exhibition

booths and hospitality venues.

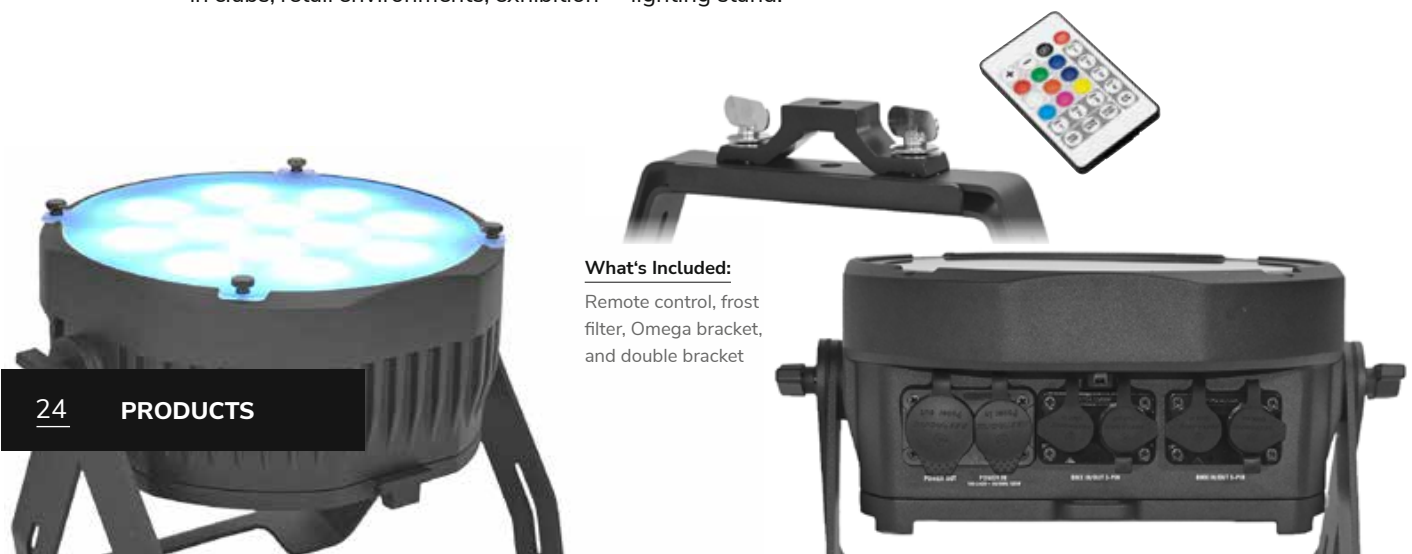
A standout feature is the **integrated wireless DMX transceiver**. The fixture can operate as either a transmitter or a receiver, supports **QuickDMX** and is compatible with **CRMX by LumenRadio**.

In addition, the fixture can be controlled via standalone mode, DMX, RDM, master/slave, wireless master/slave or the **included IR remote control**. Three buttons on the remote can be assigned to custom settings, allowing frequently used scenes to be recalled instantly.

Designed for outdoor use, the fixture features an **IP65** rating for reliable protection against dust and water. It can be installed standing on the floor, suspended from truss or mounted on a lighting stand.

What's Included:

Remote control, frost filter, Omega bracket, and double bracket



To the product

EUROLITE AKKU DMX
Operator 30 QuickDMX

POCKET SIZED LIGHTING CONTROL

With the EUROLITE AKKU DMX Operator 30 QuickDMX, lighting control becomes truly portable. This battery powered DMX controller features an integrated QuickDMX module, making it ideal for applications where maximum flexibility is required and fixed cabling is either impractical or simply not desired.

QuickDMX   UP TO 9H

One of the controller's biggest advantages is its compact size. Measuring just **13 × 15 × 4 cm**, it fits easily into compact setups, on crowded DJ booths or in a road case for mobile productions. Despite its small footprint, it offers a well designed feature set for smaller lighting systems, ambient lighting, mobile events and temporary installations.

Control is provided via **DMX**, with output available either through a traditional wired connection or wirelessly via **QuickDMX**. This reduces setup time, minimizes cable runs and provides greater flexibility when positioning both the controller and lighting fixtures.

For programming, the controller offers **eight scenes or chases**, each with **up to 15 cues**. This makes it easy to create and store simple lighting sequences for instant recall whenever needed. A monochrome OLED display ensures intuitive operation and clear menu navigation.

The **integrated rechargeable battery** makes the controller even more versatile. **With up to nine hours** of runtime, the EUROLITE AKKU DMX Operator 30 QuickDMX is well suited for a wide range of applications. Automatic charging, a charging status indicator and a battery level display help users keep track of the remaining power at all times. Passive convection cooling ensures completely silent operation.

Housed in a desktop console, the controller remains stable, easy to operate and ready for immediate use. The EUROLITE AKKU DMX Operator 30 QuickDMX is a practical solution for anyone looking for compact, wireless and flexible DMX control for smaller lighting applications.



PACKAGE CONTENTS

The EUROLITE AKKU DMX Operator 30 QuickDMX comes in a durable carrying case and includes a power supply and USB cable.



CONNECTIONS

The DMX output, USB port and charging connector are conveniently located on the rear panel, providing easy access during setup and operation.



ON TOUR WITH THOMAS ANDERS

INTERVIEW WITH
KRISTOF SCHLÖSSER

Kristof Schlößer works as a lighting designer for artists spanning a wide range of musical genres. In *MOVE* Issue 01/24, we featured his lighting design for the tour of Storm Seeker, the pirate folk metal band. The most recent tour he designed, however, could hardly have been more different musically. Visually, it became a journey back in time.

Hello Kristof, thank you for providing us with another look behind the scenes of your work! Which tour are we seeing in the photos you brought for us?

At the beginning of 2026, I was on the road as the lighting designer for the „Thomas Anders Sings Modern Talking – The Best Is Yet To Come“ tour. We performed a total of seven shows, six in Germany and one in Vienna, Austria. The tour included venues such as the Uber Eats Music Hall in Berlin, the Jahrhunderthalle in Frankfurt and the Quarterback Immobilien Arena in Leipzig.

The technical production was handled by Blue Sound GmbH from Bielefeld, Germany, which was responsible for the complete technical realization of the tour. Alex Papatheodorou served as the Front of House (FOH) audio engineer, while I was responsible for the lighting design.

How did you become the lighting designer for Thomas Anders, and what was the concept behind your design?

At the end of 2025, Markus Danne, owner of Blue Sound, asked if I would be interested in joining the tour and creating the lighting design. That marked the beginning of the creative process. The biggest challenge was to develop a design that captured an authentic 1980s look and feel while avoiding the use of halogen fixtures altogether. I deliberately chose not to use them because they simply require too much maintenance for touring productions.

The overhead rig consisted of 16 Martin MAC Viper XIP fixtures and 16 Martin MAC Viper PXL fixtures mounted in HOF MLT trusses. To add eye candy and strobe effects, we also used 16 EUROLITE IP PIX Strobe MK2 fixtures and twelve Chauvet Strike Array 2 FC units as blinders. It was about as generic a fixture package as you could imagine,



but that also gave me tremendous creative flexibility.

For the front lighting, we used six JB-Lighting P12 HC fixtures for key lighting on the performers, six Martin MAC Aura PXL fixtures to provide an even stage wash and six Chauvet Strike Array 2 FC units as blinders. Traditional four-lite blinders were simply too large for the venues on this tour.

Designing the floor package proved to be considerably more complex than the overhead rig and went through several revisions, from different riser layouts to various fixture combinations. In the end, we settled on the following setup.

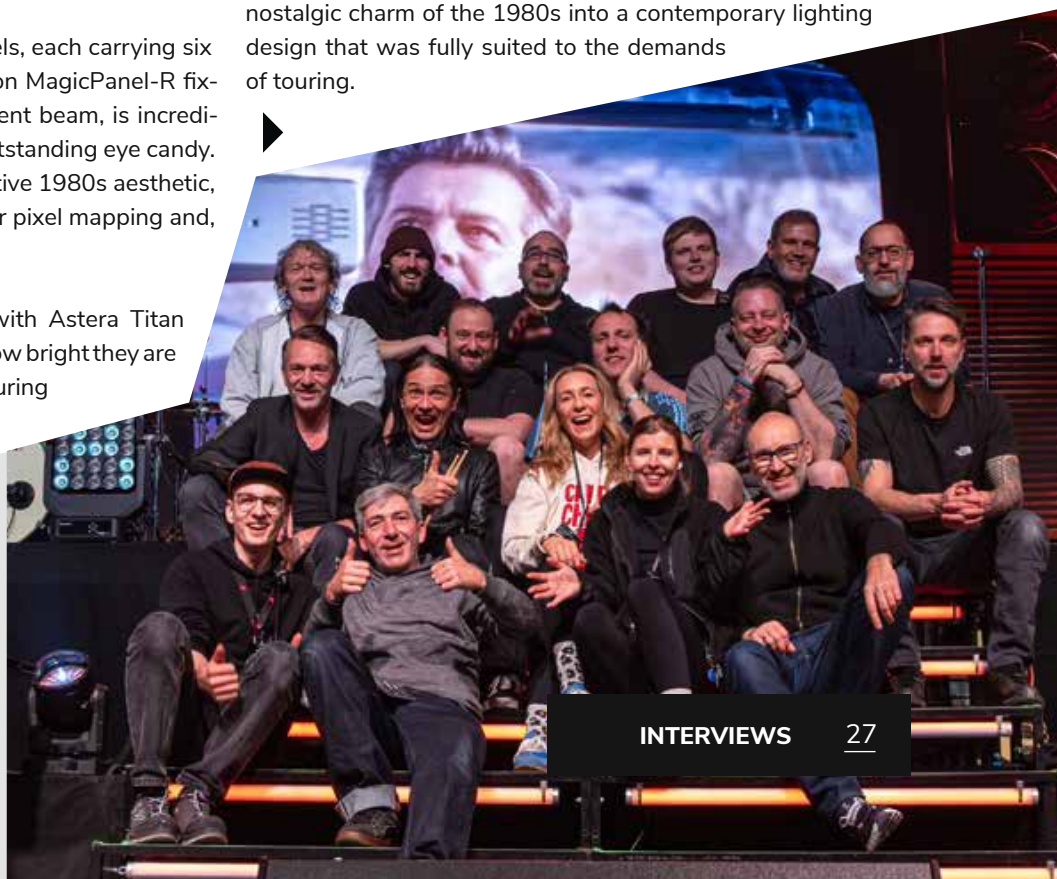
The risers were equipped with two levels, each carrying six Martin MAC One fixtures and six Ayrton MagicPanel-R fixtures. The MAC One delivers an excellent beam, is incredibly fast, and its Aura effect provides outstanding eye candy. The Ayrton MagicPanel-R has a distinctive 1980s aesthetic, and throughout the show we used it for pixel mapping and, in several scenes, to display letters.

The show staircase was illuminated with Astera Titan Tubes. I was particularly impressed by how bright they are and by how easy they were to handle during the daily load-in and load-out.

To visually widen the stage, we also positioned two vertical truss towers on HOF dollies. Each tower was fitted with two JB-Lighting P7 fixtures and one Chauvet Strike Array 2 FC. This allowed us to expand the beam looks while also providing backlight fixtures for gobo projections. In addition, I placed two P7 fixtures on each side of the front of the stage. These side lights were essential. Although Thomas Anders was followed by a followspot throughout the performance, the side lighting added significantly more depth and dimensionality to his face.

This combination of state-of-the-art LED technology and classic lighting techniques allowed me to translate the nostalgic charm of the 1980s into a contemporary lighting design that was fully suited to the demands of touring.

**THE 2025 TEAM –
TOGETHER ON TOUR**
The team behind a
great show



INTERVIEWS

27



**EUROLITE LED IP PIX Strobe RGB
CW+WW MK2**

Outdoor fixture (IP65) for strobe, ambient and animation effects

[To the product](#)

What aspects of the lighting design were particularly important for this tour?

Modern Talking's music is driven by accents and precisely timed hits. Having a blinder in the overhead rig that not only delivers the classic warm white look but is also capable of full color output and can double as a powerful strobe is incredibly valuable for the way I work. The EUROLITE IP PIX Strobe MK2 fixtures also performed exceptionally well in a live environment. They were more than bright enough for the venues we played and programming dynamic effects across the fixtures worked beautifully. Even the relatively coarse pixel resolution in the highest pixel mode was perfectly adequate for achieving the visual effects I was after.

Choosing to work without halogen fixtures was never a limitation. Quite the opposite. Using only modern LED fixtures that are capable of both extremely slow and lightning-fast dimming curves is a tremendous advantage in my opinion.

Were there any challenges during the tour that you could not have anticipated in advance?

The tour was originally designed as a fully busked show. However, it quickly became clear that this approach only made sense to a limited extent. On the third day of pre-production, I decided to switch the entire show over to

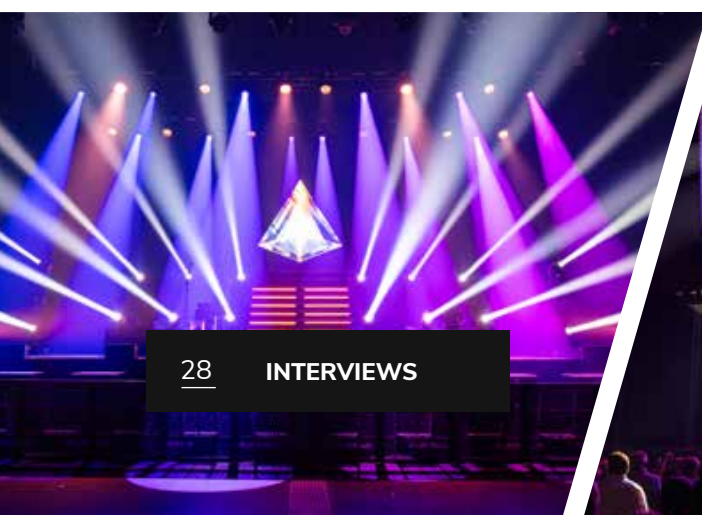
timecode. Looking back, it was absolutely the right decision, even though it resulted in two very long programming days during rehearsals.

The workflow in grandMA3 has improved so much that working on the lighting console now feels very much like working in a digital audio workstation (DAW). This is especially true when you do not spend hours preparing songs with cue points or similar markers beforehand but instead record the timecode live.

One feature, in particular, has been a complete game changer for me. I can generate the timecode directly inside the console while simultaneously playing back an audio track in perfect sync from the desk itself. No audio interface, no reaper, no laptop. Just a USB-C-to-headphone adapter and I can start programming immediately.

All of these decisions ultimately contributed to a fantastic tour with many memorable visual moments. We hope to continue in the same style when the tour returns in 2027.

Kristof, thank you for sharing these insights into your work on this year's Thomas Anders tour. We wish you continued success and hope to feature your work again in one of our future issues. All the best!





Backgrounds modified by AI

EUROLITE LED SLS-30 COB RGBAL FLOOR

With the **LED SLS-30 COB RGBAL Floor**, EUROLITE demonstrates that advanced color mixing with **lime** and **amber** is no longer reserved exclusively for high-priced lighting fixtures.

At the heart of the fixture is a **30 W COB light emitting diode with five-in-one color mixing in red, green, blue, amber and lime**. This combination produces uniform colors and significantly expands the available color spectrum compared with conventional red, green and blue systems. Warm colors and white light benefit in particular from the additional lime and amber components.

With a **beam angle of 25 degrees**, the LED SLS-30 can be

used for both broad illumination and focused accent lighting. Despite its compact design, it provides sufficient light output for clubs, parties, small concerts and smaller theater stages. Especially in the entry-level price range, the fixture offers capabilities that are often found only in considerably more expensive models.

Cooling is provided by an **integrated low-noise fan**. For wireless applications, the fixture features a **USB port** that supports optional **QuickDMX or CRMX** wireless modules. This allows it to be easily integrated into **wired or wireless DMX setups**. The double bracket allows the fixture to be positioned on the floor or mounted overhead.

To the product

EUROLITE LED SLS-30 COB RGBAL Floor

LED floor spotlight with 5in1 RGBAL color mixing, including IR remote control.





EUROLITE LED KLS MOVE FX COMPACT LIGHT SET AIR

Versatile light show in a compact system

What does it take to create successful party lighting? Colored spotlights are just as essential as moving beams, distinctive lighting effects or a laser for additional accents. Moving heads also significantly expand the creative possibilities. The **EUROLITE LED KLS Move FX Compact Light Set AIR** combines all of these components in a mobile system that fits into a single bag. Its compact design offers several advantages: Transportation and setup are quick and easy, while the programs and effects are already carefully coordinated.

The lighting setup is based on **two spotlights with red, green, blue and white color mixing**. These can produce a wide range of colors for the base illumination. The fixture is complemented by **two derby effects** that create moving beams throughout the room. They also use **red, green, blue and white light**, but rather than mixing the colors, they generate individual beams in different colors at the same time. The **derby effects are also equipped with twinkle light emitting diodes**. These are light strips positioned above and below the lenses that create colored accents, chase effects and other dynamic elements.

A **red and green star laser** provides additional impressions. This is a **Class 2M laser** that may be operated within the European Union without a laser safety certificate. The set is completed by **two spot moving heads**. They use a white light emitting diode and feature both a **gobo wheel and a color wheel**. **Seven gobos** are available, including a heart design for romantic occasions. Seven colors are also provided to add color to the projections.

The LED KLS Move FX is part of the **EUROLITE AIR series** and features an **integrated wireless module**. A **wireless remote control is included** and is compatible with all devices in the AIR series. It is particularly suitable for straightforward party and event applications.

The wireless module can also be used to **link several systems in master/slave mode**. Alternatively, the light set can be controlled via a wired DMX connection. The system also features a **USB port for wireless DMX operation**.

The bar can be **mounted on a stand** or attached to a **truss**. This makes the compact light set suitable for mobile DJs as well as for smaller events, parties and temporary installations.

Includes a convenient carrying bag.

To the product



EUROLITE LED KLS MOVE FX Compact Light Set AIR

Compact bar with spotlights, derby effects, a laser, Twinkle light emitting diodes, two moving heads and an Air wireless unit operating at 2.4 GHz

EYE CATCHING GLOW

The EUROLITE LED AC-300 Air Effect DMX RGBW transforms light, shape and movement into a striking visual feature for events, retail spaces and decorative installations. The illuminated sculpture combines a fan driven base with a cone attachment and 18 high output RGBW LEDs to create a dynamic air effect that not only lights a space but also becomes part of the visual experience.

Its **continuously variable RGBW color mixing** produces vivid colors as well as bright white light. An **electronic dimmer** allows the output to be adjusted to suit different environments and occasions. For quick setup, the fixture includes **three built in show programs** and **eight preset colors**. It can be operated in **stand alone mode**, via **sound control using the integrated microphone**, in **master/slave mode**, with the included **IR remote** or **through DMX control**.

The LED AC-300 is suitable for a wide variety of applications. It creates decorative lighting accents in clubs, dance studios, restaurants, bars and hotels. At weddings, gala events and special occasions, it becomes an eye catching centerpiece. It is equally effective in trade show booths, retail environments and window displays, especially when customized with adhesive graphics to create illuminated promotional announcements.

A cone attachment made from **B1 rated flame retardant material** provides an additional advantage for professional applications. The EUROLITE LED AC-300 Air Effect DMX RGBW is a versatile solution for anyone looking to combine decorative lighting, movement and promotional impact in a single fixture.

EUROLITE LED AC-300 Air-Effekt DMX RGBW

Illuminated sculpture with fan driven base, cone attachment and DMX controllable RGBW LEDs



Background modified by AI



AIR
SERIES

EUROLITE AKKU IP UP-1 EVENT SPOT-AIR SET WIRELESS UPLIGHTS FOR DECORATIVE INDOOR AND OUTDOOR LIGHTING



With the **EUROLITE AKKU IP UP-1 Event Spot AIR Set**, EUROLITE offers a compact, complete solution for decorative lighting at events, architectural lighting applications and rental use. The set includes **four battery powered uplights, a carrying bag, a wireless remote control and an additional Fresnel lens for each fixture to adjust the beam angle.**

The fixtures are rated **IP54**, providing protection against harmful amounts of dust and splashing water from all directions. This makes them suitable for a wide range of outdoor applications as well as indoor use.

Each spot is equipped with a **10 W RGBW LED** and provides continuous color mixing. In addition to static colors, users can select color changes, color fades, color macros and integrated show programs. A total of 20 preset colors can be accessed directly. **RGBW color mixing allows for both vibrant color accents** and a variety of white tones for decorative lighting designs.

In standard operation, the fixtures have a **55° beam angle**, making them ideal for illuminating walls, columns or decorative elements. For applications requiring a more focused beam, the set includes additional **Fresnel lenses**.

These reduce the beam angle to **15°**, allowing individual objects to be illuminated more precisely. The fixtures are primarily designed for floor standing use as uplights, but the integrated **M10 thread** also allows them to be mounted on stands.

As part of the **AIR series**, the fixtures feature an integrated wireless module. The **included wireless remote control** can be used with all compatible fixtures in this product family and provides a **range of up to 30 meters** with a clear line of sight. Three freely assignable memory buttons provide quick access to individual settings.

Power is supplied by integrated rechargeable batteries. After a charging time of approximately 6.5 hours, the fixtures provide up to **twelve hours of operation**, depending on the program used. **Passive convection cooling** ensures silent operation, making the fixtures suitable for noise sensitive environments as well.

With its weather protected design, battery operation and integrated wireless control, the **EUROLITE AKKU IP UP-1 Event Spot AIR Set** is designed for users who want to create decorative lighting without extensive cabling. Whether used for weddings, gala events or mobile productions, the set combines easy operation with a high degree of flexibility in a transport friendly package.

EUROLITE LED BP-9

COMPACT YET POWERFUL

COMPACT BEAM PANEL WITH HIGH-IMPACT EFFECTS



With the **LED BP-9**, EUROLITE introduces a compact, attractively priced fixture that still delivers impressive effects. At its core are **nine 12 W LEDs with RGBW color mixing**. Each LED produces an extremely narrow beam with a **beam angle of just 2 degrees**. All nine beams can be controlled individually, making impressive beam shows possible with just a single fixture. This creates dynamic movements and colorful accents that produce a powerful sense of depth, especially when combined with fog.

For users working with smaller lighting consoles, the **LED BP-9 also features built-in show macros**. Their speed, foreground color and background color can be adjusted, allowing coordinated color sequences and structured effects to be created using only a small number of DMX channels.

The nine beam LEDs are complemented by **four LED strips featuring a total of 72 cold white LEDs**. These strips produce broad, intense light that creates a striking contrast with the narrow beams. The strips can also be controlled in segments and incorporated into effects and chases.

Power is supplied via P-Con, with an **additional power output for easily linking multiple fixtures**. Three-pin connectors are provided for DMX. A **USB port** is available for **wireless DMX operation**, allowing the panel to be quickly upgraded for use with **QuickDMX or CRMX**.

With its combination of nine individually controllable RGBW beams and four powerful strobe strips, the EUROLITE LED BP-9 offers a wide range of effects in a compact format. The panel is a versatile solution for applications that require impressive lighting effects in limited spaces and with a manageable setup.

EUROLITE LED BP-9 Panel RGBW+CW

LED fixture with nine individually controllable beams and four additional strobe strips

[To the product](#)



Backgrounds modified by AI



EUROLITE LED PLL-384 WW Warm White Wash Light for Stage, Video and Installations



With the **LED PLL-384 WW Panel**, **EUROLITE** expands its popular PLL series with a warm white panel light for applications that require uniform, pleasant and color-accurate illumination. The panel is ideal wherever people, products or objects need to be illuminated clearly and naturally.

Inside, **384 warm white SMD LEDs**, each rated at **0.5 W**, provide uniform light output and a pleasantly warm white light. The exceptionally **high color rendering index** makes the panel particularly suitable for applications where colors need to appear natural and accurate, such as fashion shows, theater productions and product presentations at trade shows. Its flicker-free operation also makes the unit suitable for **photography, video and streaming applications**.

Lighting design options include an **electronic dimmer**, an **included frost filter** and **strobe effects**. Brightness can be adjusted directly on the unit. The panel can also be controlled via **DMX**, master/slave operation

or stand-alone operation as well as **optionally via QuickDMX, W-DMX by Wireless Solution or CRMX by LumenRadio**. This allows the **LED PLL-384 WW** to integrate easily into both simple setups and professional lighting control systems.

The **quiet fan cooling system** also makes the panel suitable for **noise-sensitive applications**. Silent mode enables noiseless operation at approximately 50 percent brightness. A **mounting bracket** allows for secure installation, while four rubber feet make it easy to use the panel as a freestanding unit. **The power input and output allow up to eight units** to be conveniently linked together. The **SEETRONIC connectors** ensure reliable connections. The **EUROLITE LED PLL-384 WW Panel** is therefore a versatile addition to the PLL series. It provides warm white light, a high color rendering index, flexible control options and professional-grade performance for applications that require uniform illumination and reliable technology.

Frost filter
included



EUROLITE LED KKL-40 Floodlight

Flexible Lighting for Trade Show Booths, Control Desks and Workstations

To the product

EUROLITE LED KKL-40 3CT Floodlight

LED floodlight with three color temperatures, adjustable arm and clamp mount. Available in black or white.



The **EUROLITE LED KKL-40 3CT Floodlight** is a practical lighting solution for applications that require **flexible, wide angle illumination** exactly where it is needed. The compact LED floodlight is mounted on an adjustable extension arm and can be easily attached to **tabletops, control desks, trade show walls and similar surfaces** using its integrated screw clamp. The clamp accommodates **surfaces up to 40 mm thick**.

One of its most practical features is the ability to select the **color temperature directly on the fixture**. **Three preset white light settings are available**, allowing the light output to be matched to different environments and applications. This makes the floodlight suitable for both functional task lighting and warmer, more inviting illumination in presentation areas. The manually adjustable tilt of the LED head



allows the light to be aimed precisely where it is needed. With a **120° beam angle and an integrated frost filter**, the LED KKL-40 delivers broad, soft illumination. Equipped with **162 cold white and 162 warm white SMD LEDs**, it provides smooth and even light distribution. **Passive convection cooling** ensures completely silent operation, making the fixture ideal for noise sensitive environments such as trade show booths, reception areas and control rooms.

For convenient multi-fixture installations, the floodlight features **power input and power output, allowing up to eight fixtures to be linked together**. The **EUROLITE LED KKL-40 3CT Floodlight is available in black and white**, making it easy to integrate visually into a wide range of environments.

LITTLE HELPERS, BIG IMPACT

In event production, large lighting fixtures, powerful speakers, mixing consoles and controllers often take center stage. Yet in day-to-day work, it is often the less noticeable accessories that determine whether a setup comes together quickly, safely and neatly. These four examples show just how much of a difference small solutions can make.

01

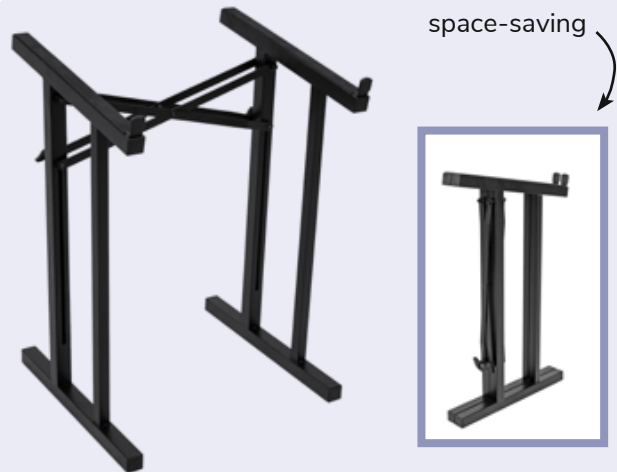
MORE SPACE, LESS IMPROVISATION

OMNITRONIC MI-1 MIXER STAND

The **OMNITRONIC MI-1 mixer stand** is one such example. At first glance, it may seem like a simple setup accessory. In practice, however, it creates order exactly where it is needed: At the workstation of DJs, technicians or operators. The lightweight steel frame is stable and practical, while the scissor mechanism allows for flexible handling. The **clamping fixture makes the stand versatile**, while the **foam padding** protects the equipment placed on it. Especially in mobile setups, on smaller stages or at temporary workstations, a well-designed stand can make the difference between an improvised setup and a professional workspace.

Support surface:
53,5 x 48 cm

Foldable &
space-saving



02

QUICK TO INSTALL, SECURELY FASTENED

EUROLITE KH-2 SWIVEL COUPLER

To the product

The **EUROLITE KH-2 Swivel Coupler** is another component that rarely takes center stage but performs important tasks in installations, trade show construction, retail design and stage applications. The black Swivel Coupler comes preassembled and features an **M10 thread**, making it suitable for applications that require a practical mounting solution. Its main advantage is that it is ready for use right away. There is no need to search for individual components or spend unnecessary time on assembly. Especially when setups need to be completed quickly and neatly, every detail counts.



03

FLEXIBLE, NO DRILLING REQUIRED

EUROLITE MC-1 MOUNTING CLIPS

To the product

The **EUROLITE MC-1 magnetic mounting clips** offer even greater flexibility. They were developed for installing **EUROLITE LED Party Tubes** without tools and attach to magnetic metal surfaces. This makes them **particularly suitable for temporary installations** where LED tubes need to be positioned, adjusted or removed quickly. The **fully rubber-coated magnets provide a secure hold** while protecting delicate surfaces. This makes it easy to implement creative lighting ideas without drilling, using screws or installing permanent mounting hardware.



04

MORE COLOR IN THE RACK

EUROLITE RL-30 LED MULTICOLOR RACK LIGHT

With the **EUROLITE RL-30 LED Multicolor Rack Light**, EUROLITE brings illumination and improved visibility to 19-inch racks. The compact lighting unit **features 30 multicolor LEDs**, ensuring that equipment, connections and controls remain clearly visible even in dark environments.

A practical feature for everyday use is the choice of ten colors, which can be selected easily at the touch of a button. The **brightness can also be adjusted directly on the unit across nine levels** or switched off completely. This makes the RL-30 suitable for both subtle orientation lighting and brighter illumination when working at the rack.

With a beam angle of **60 degrees**, the light is distributed evenly across a wide area. Its **good color rendering index and flicker-free operation** make it a reliable solution for touring, permanent installations, studios and front-of-house workstations.



Up to ten
selectable
colors



RUGGED WIRELESS DMX SYSTEM FOR OUTDOOR USE



FUTURELIGHT WDS-CRMX TX IP Wireless DMX Transceiver Outdoor MK2

Weatherproof, wireless DMX Transceiver, IP65

The **FUTURELIGHT WDS-CRMX TX IP Wireless DMX Transceiver Outdoor MK2** makes it easy to implement professional and flexible wireless DMX systems in outdoor environments. Rated **IP65**, this weatherproof unit is designed for open air stages, festivals, temporary outdoor installations and architectural lighting applications.

The transceiver can operate as either a **transmitter or a receiver**. A single transmitter can send a DMX signal to any number of receivers within the same DMX universe.

When multiple transmitters and receivers are used simultaneously, the system **automatically coordinates frequency** usage to prevent overlap, allowing multiple DMX universes to operate at the same time. Receivers respond only to their assigned transmitter without introducing latency. **Adaptive Frequency Hopping*** also minimizes interference from other wireless systems operating in the area. This gives the

WDS outstanding flexibility when setting up wireless DMX systems. Signal transmission operates in the **2.4 GHz** band. The unit is controlled via DMX, while wireless transmission is handled using **CRMX by LumenRadio** or **W-DMX by Wireless Solution**.

The **WDS-CRMX TX IP MK2** is built to withstand demanding outdoor conditions. Its **locking IP T-CON power connector** ensures a secure power connection, while **SEETRONIC** connectors support reliable weatherproof installations. An **integrated pressure compensation membrane** balances pressure differences inside the enclosure, helping to extend the service life of the unit.

The **FUTURELIGHT WDS-CRMX TX IP Wireless DMX Transceiver Outdoor MK2** is a professional solution for anyone who needs reliable wireless DMX transmission, even in demanding outdoor environments.



The included omega bracket allows for quick and secure integration into existing rigging setups.



*Adaptive Frequency Hopping is a technology that helps wireless devices avoid radio interference as efficiently as possible. Instead of transmitting continuously on a single frequency, the radio signal rapidly switches between different channels. This process is known as frequency hopping.

The term adaptive means that the system does not simply follow a fixed hopping pattern. Instead, it continuously monitors which frequencies are occupied or affected by interference, for example from Wi-Fi networks, Bluetooth devices or other wireless systems. Frequencies experiencing interference are automatically avoided, while clear and reliable channels are selected whenever possible.

Künstler-Magazin

Fachmagazin für die Show- und Eventbranche



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BEYOND FOG

STAGE EFFECTS THAT BRING SHOWS TO LIFE

Fog and haze are among the true classics of the live event industry. And for good reason. They make light beams visible, add depth to a space and instantly create atmosphere, even in the simplest lighting setups. But anyone who thinks stage effects begin and end with fog is missing an entire world of creative possibilities. Sometimes a scene needs more than haze. It needs a playful touch, a sudden flash of light, a hint of winter magic, or simply a gust of wind.

Stage effects can intensify the mood, define transitions, highlight key moments or draw the audience directly into the action. The key is choosing the right effect for the right moment. Not every show needs a confetti blast. But when it fits the moment, it creates a lasting impression.

- 
- SOAP BUBBLES
 - WIND
 - CONFETTI
 - FLAME LIGHTS
 - SNOW & FOAM
 - UV-LIGHTING
 - STROBES
 - CO2 JETS

STAGE EFFECTS →

SOAP BUBBLES

SMALL BUBBLES, BIG IMPACT

Soap bubbles are perhaps the most charming stage effect of all. They create a lighthearted, playful and welcoming atmosphere. Whether at family events, weddings, community festivals or summer outdoor events, they never fail to bring smiles to people's faces. On stage, they can enhance romantic scenes, delight children or add a dreamy touch to dance performances and theatrical productions.

Soap bubbles become even more captivating when combined with lighting. Backlighting gives them an almost magical shimmer, while special bubble fluids

can create additional color effects under UV lighting. Fog filled bubbles are another unique visual highlight. Filled with fog, they release a small cloud as they burst, creating an effect that is both playful and surprisingly impressive.

One practical consideration should not be overlooked. Bubble fluid can make floors slippery. Walkways, dance floors and stairways should therefore always be taken into account when planning the use of bubble effects.

The EUROLITE AKKU BW-300 Bubble Machine makes creating bubble effects easier than ever. Powered by a **rechargeable battery**, it can be used wherever a special visual effect is needed. Whether at parties, weddings, small stages, children's events or as an eye catching feature in entrance areas, this portable bubble machine quickly fills the space with floating bubbles and lively movement.

For a high bubble output, the AKKU BW-300 is **equipped with two bubble wheels**. An integrated fan distributes the bubbles over a wide area, ensuring the effect is clearly visible throughout the venue. Operation is simple and straightforward. **Just fill the tank with bubble fluid, switch the unit on, and it is ready to go.** The integrated rechargeable battery provides up to five hours of

runtime, making the AKKU BW-300 especially practical for mobile applications. A sturdy carrying handle and durable plastic housing make the machine easy to transport and well suited for the demands of live event use.

The machine also offers a wide range of control options. It can operate in **stand-alone mode**, be **integrated into a DMX system**, **run via timer functions** or be **conveniently controlled using the included wireless remote control**.

The EUROLITE AKKU BW-300 is the ideal solution for anyone looking to create bubble effects without extensive setup or access to a permanent power source. Simply switch it on, let it run and enjoy the effect.

To the product

EUROLITE AKKU BW-300 Bubble Machine

Mobile bubble machine with battery operation, DMX and wireless remote control



WIND

FEEL THE MOTION

Wind machines may seem rather unremarkable at first glance, but they can dramatically transform a stage performance. Hair, fabrics, flags, curtains and even fog come to life with movement, instantly making a scene feel more dynamic. At concerts, a carefully placed breeze can give a performer greater stage presence. This effect was especially popular in the 1980s and is still closely associated with the iconic look of glam rock bands today. Wind also plays an important role in many other productions. At fashion shows, it brings garments to life, while in theater and musical productions it can visually convey weather, movement or emotional tension.

Wind becomes even more effective when combined with lighting. Haze and fog move differently through the air, and fog elements come alive in beams of light and lightweight decorative pieces begin to move naturally. A fan or wind machine is therefore much more than a technical device. It is a creative tool that adds depth and atmosphere to a production.

As with any stage effect, moderation is key. A gentle breeze can create an elegant and convincing illusion, while too much airflow can quickly become distracting or unintentionally humorous. Excessive wind may also interfere with microphones, props and costumes, making careful adjustment essential.



EUROLITE AF-9 Universal Power Fan

Floor fan with adjustable speed and air flow direction

[To the product](#)

[To the product](#)

EUROLITE AF-180 Stage Fan DMX

High-performance DMX wind machine with adjustable air discharge angle



To the product



EUROLITE Confetti Shot DMX

Electric firing unit with DMX control for confetti and streamers

CONFETTI

THE ULTIMATE GRAND FINALE

When a winner is crowned or the final chorus of a concert begins, few effects can match the impact of confetti. A well timed confetti moment can transform an entire venue in seconds. It is visually striking, emotionally engaging and creates memorable images that stand out in photos.

Confetti systems are especially popular for stages, clubs, gala events, product launches and grand finales. Confetti released from above creates a festive atmosphere and fills

the entire space, while confetti shooters and cannons deliver a fast, high impact burst at exactly the right moment. The overall effect depends on the amount of confetti, its color, the release height and above all, precise timing.

Careful planning is essential. Organizers should decide early which type of confetti will be used, how cleanup will be handled and whether the venue has specific requirements or restrictions. For outdoor events in particular, wind conditions, the surrounding environment and proper disposal all play an important role in ensuring a successful effect.

To the product

EUROLITE Confetti Double Shot DMX

Electric firing unit with 2two-channels and DMX control for confetti and streamers



To the product

EUROLITE LED FL-1300 Flamelight with DMX

DMX-controllable flame effect with RGB LEDs,
flame height 150 cm

FLAME LIGHTS

FLAME EFFECTS WITHOUT AN OPEN FLAME

Fire naturally draws attention. At the same time, real pyrotechnics are not always practical, permitted or desirable. This is where flame lights come in. They create the illusion of flickering flames without producing an actual open flame. Depending on the model, the effect is generated through a combination of light, moving fabric and airflow or advanced LED technology.

Flame lights are ideal for themed parties, medieval festivals, Halloween events, stage productions, restaurants, theater sets and decorative entrance areas. They instantly create atmosphere, whether warm

and inviting, dramatic, mysterious or cozy, depending on the setting. Unlike real flames, they can be integrated into a wide variety of productions with far fewer restrictions.

Even so, the effect should always suit the environment. At an elegant gala, a subtle flickering glow in the background can add just the right touch of atmosphere. In a dark Halloween setting, a more dramatic effect may be the better choice. The key is to use flame lights as a deliberate part of the stage or venue design rather than letting them appear as random decorative elements.

SNOW AND FOAM

WEATHER ON DEMAND

Snow machines bring a winter atmosphere at the touch of a button. They are ideal for Christmas markets, holiday shows, corporate events, themed parties or emotional closing scenes. Artificial snow is especially effective when it falls gently from above and is combined with subtle lighting, creating an almost magical winter scene.

Foam machines, although based on a similar operating principle, deliver a completely different experience. They are loud, energetic and anything but subtle. That is exactly why they are so popular at beach parties, club nights,

summer festivals and youth events. Foam transforms an ordinary event space into an interactive playground, creating an experience that audiences not only see but also physically feel.

As with any special effect, careful preparation is essential. Foam and snow fluids can affect flooring, pose a risk to technical equipment and require additional cleanup. The effect area should be clearly defined, sensitive equipment should be properly protected and the audience should know what to expect before the effect begins.

To the product



EUROLITE Snow 3001 Snow Machine

Powerful mini snow machine

To the product



EUROLITE Foam 1500 MK2 Foam Machine

Foam machine with 5-liter tank and remote control

UV LIGHTING

WHEN COLORS COME TO LIFE

UV lighting is a more subtle effect than CO₂ jets, confetti or strobes, yet it creates a unique kind of magic. Under ultraviolet light, certain materials, colors, fabrics, decorative elements and special fluids begin to glow. Objects that seemed completely ordinary just moments before suddenly become eye catching highlights.

UV lighting is especially well suited for neon parties, club nights, blacklight theater, themed environments, creative stage designs and interactive event concepts. UV reactive clothing, makeup, gaffer tape, artificial plants, soap bubbles and confetti can all

become part of a unified visual concept. The result is more than a single lighting effect. It creates an immersive environment that draws the audience into an entirely different world.

To achieve the best results, UV lighting should be planned carefully. It is most effective in darker environments and when combined with materials designed to react under ultraviolet light. Simply switching on a UV fixture will not create a neon party. However, when the venue, décor, costumes and lighting are designed to work together, UV lighting can produce a striking visual impact with relatively simple means.



To the product



EUROLITE LED IP PAR 9 UV Spot

Weatherproof (IP65) PRO UV spotlight with nine UV LEDs (365nm), incl. IR remote control



To the product

EUROLITE Black Floodlight 400W

Black light housing with wide beam for E40 /400 W UV lamp

To the product

EUROLITE LED IP PIX Strobe RGB CW+WW

Outdoor spotlight (IP65) for stroboscope, ambient and animation effects

Background modified by AI

STROBE LIGHTS

THE HEARTBEAT OF THE SHOW

Strobes are among the lighting effects that require almost no explanation. As soon as the light begins flashing in rapid, intense bursts, the perception of movement changes instantly. Dancers appear to move in frozen frames, drops hit with greater impact and fast paced music feels even more energetic.

Strobe effects are especially effective in clubs, electronic music events, rock shows and other high impact show moments. They are ideal for emphasizing key highlights such as a break, a drop, a finale or a dramatic scene change.

Modern LED bars and hybrid fixtures often combine strobe functions with beam, wash and pixel effects, making today's strobe effects far more versatile than the classic flash effect of the past.

Like any powerful lighting tool, strobes should be used with care. They are most effective when applied selectively rather than continuously. Professional lighting design also includes appropriate warnings for photosensitive individuals and responsible programming to ensure a safe and enjoyable experience for the audience.

To the product

EUROLITE LED IP PIX Strobe RGB CW+WW

Outdoor spotlight (IP65) with ambient, strobe and wash effect.

CO₂ JETS

INSTANT ADRENALINE

CO₂ jets are the go to effect for fast paced, high energy show moments. They produce a short burst of dense white fog that immediately grabs the audience's attention. Whether used in clubs, EDM shows, festival stages, DJ sets or product launches, CO₂ jets are perfect for emphasizing drops, transitions and dramatic highlights.

The effect is brief, immediate and highly immersive. It is not only seen, but also felt by the audience. That is why careful planning is essential.

Placement, discharge direction, audience distance and integration into the show control system all play a critical role. CO₂ effects should always be handled by trained professionals and planned to match the venue, stage layout and overall safety concept.

When used correctly, CO₂ jets deliver an impressive burst of energy. When overused or poorly timed, however, they can quickly lose their impact or become distracting. As with many show effects, they are most effective when used sparingly and triggered at precisely the right moment.



TCM FX Turbo Jet

Produces up to 20 m long fog bursts, adjustable shooting angle

To the product

CONCLUSION

THE BEST EFFECT IS THE RIGHT EFFECT

Stage effects are never an end in themselves. They are most effective when they support the creative vision of a show. Soap bubbles convey lightness, wind creates movement and falling snow sets the atmosphere. Foam turns a party into an experience, strobes drive the energy higher and UV lighting transforms entire spaces. Flame lights create the look of fire without an open flame, confetti marks the big moment and CO₂ jets deliver a burst of energy exactly when it counts.

Fog and haze remain essential tools, especially for lighting productions. But they are only one part of the creative toolbox. With thoughtful planning, stage effects can tell entire stories. Sometimes a gentle snowfall is all it takes. Sometimes it is a shower of confetti. And sometimes, the greatest magic comes from a single soap bubble illuminated by the perfect light.

Last year, Galin Aleksiev and his company IMPE-RIA AV, based in Varna, Bulgaria, completed a wide range of high-quality installations. These included projects at the Reformer fitness studio, the Double 44 bar, the Django bar and Club Martini, which is known far beyond the city limits of Varna. The equipment used included amplification solutions and speaker systems by PSSO and OMNITRONIC, as well as moving heads by FUTURELIGHT.

„MARTINI“ BAR// VARNA, BULGARIA



To the product
To the product

EQUIPMENT

Speakers

4 x Void Acoustics Arc M12
2 x Void Acoustics Stasys 218
4 x Void Acoustics Venu 10 V2

Amplifiers

6 x OMNITRONIC XDA-1002
2 x PSSO QDA-4400

Controller

1 x OMNITRONIC DXO-48E

Lighting

4 x FUTURELIGHT DMH-80 LED-Spot





„DOUBLE 44“ BAR / VARNA, BULGARIA

EQUIPMENT

Speakers

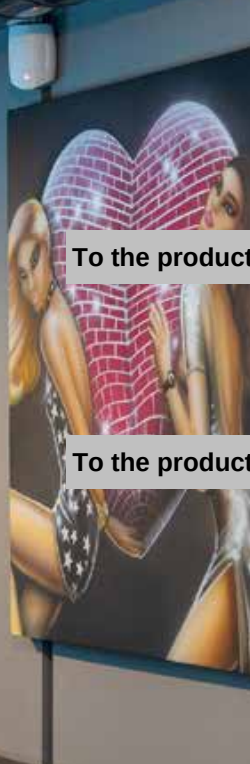
To the product
To the product

6 x OMNITRONIC Molly 6
2 x OMNITRONIC Bob 10A





“DJANGO” BAR// VARNA, BULGARIA



To the product

To the product

EQUIPMENT

Speakers

12x OMNITRONIC ODP-208

Subwoofer:

4x OMNITRONIC PAS-151 MK3

Amplifiers:

2x OMNITRONIC XDA-2402

Controller

OMNITRONIC DXO-26E



“REFORMA” FITNESS// VARNA, BULGARIA

REFORMA



EQUIPMENT

Speakers

7x OMNITRONIC ODP-208

Amplifiers

1x OMNITRONIC XDA-2402

To the product

To the product

OMNITRONIC

DJP-900P MK3

To the product

CLASS-D AMPLIFIER

COMPACT POWER. THIRD-GENERATION PERFORMANCE.

The **OMNITRONIC DJP-900P MK3** marks the third generation of this compact stereo mixing amplifier. Building on its proven concept, it combines a power amplifier, audio player and Bluetooth receiver in a single unit. Delivering **2 x 450 W RMS at 4 ohms**, it provides ample power for a wide range of sound reinforcement applications. Thanks to its efficient **Class-D amplifier** design, integrated switching power supply and compact form factor, the amplifier remains

lightweight and easy to handle.

One of its most practical features is the integrated audio player. Music can be streamed wirelessly via **Bluetooth** from smartphones, tablets and other compatible devices. A **USB 2.0 port** and **SD card slot** are also included, making it easy to play music without the need for additional playback equipment. This makes the amplifier an ideal solution wherever quick and straightforward audio playback is required.

For maximum flexibility, the **DJP-900P MK3** supports two operating modes. It can be used in **stereo mode** or in **bridged/100 V mode**, making it suitable for both conventional sound reinforcement and installed audio systems. Dedicated controls for **volume, bass and treble** allow the sound to be adjusted directly on the unit, while a **built-in speaker turn-on delay** helps protect connected loudspeakers from power-on transients.



A **microphone input** is conveniently located on the front panel and features dedicated controls for volume, bass and treble. **Switchable phantom power** and a **priority function** are also included, making the amplifier well suited for announcements, presentations and smaller speech reinforcement applications where the microphone should automatically take precedence over the music.

An **audio source selector** allows users

to switch quickly between available input sources. A selectable **high-pass filter** makes it easy to tailor the sound to personal preferences and the connected loudspeaker system. Comprehensive **protection circuitry** ensures reliable and safe operation under a wide range of conditions.

Built with a rugged steel chassis and an aluminum front panel, the amplifier is designed to withstand everyday professional use.

An efficient front-to-back airflow system provides quiet and effective cooling. The DJP-900P MK3 is ready to use right out of the box as a desktop unit, while also offering flexible installation options. The **included mounting brackets** allow it to be installed on a wall or in a standard equipment rack. It can be mounted individually or securely combined with a second unit using the supplied joining plate.



EVEN MORE VERSATILE: THE OMNITRONIC DRS-95 SERIES



Background modified by AI

With the **DRS-95** series, **OMNITRONIC** offers compact audio solutions for users seeking flexible playback options in permanent installations, restaurants, fitness centers, hotels, dance studios and event venues. The lineup includes the **DRS-95 Internet radio with DAB+ and Bluetooth**, the **DRS-95CD with an integrated CD player and USB port** and now the new **DRS-95A, featuring a built-in Class-D amplifier**.

The **DRS-95** combines Internet radio, **DAB+**, **FM radio**, **Bluetooth** and **network streaming** in a rugged enclosure. Connected via **Wi-Fi** or **Ethernet**, it provides access to thousands of radio stations and podcasts from around the world. Stations can be searched by genre, name or location, making it easy to navigate even an extensive selection. In addition to Internet radio, the unit also receives **traditional FM broadcasts and crystal-clear DAB+ digital radio**. **UPnP** and **DLNA support** allow seamless streaming of audio files shared across a local network. Designed with everyday convenience in mind, the **DRS-95**

features a full-color TFT display, intuitive jog dial control, **multiple EQ presets**, automatic daylight saving time adjustment and both sleep timer and alarm functions. **Digital and**

*This makes the compact **DRS-95CD** an ideal solution for applications that require not only radio, streaming and Bluetooth, but also playback from CDs and USB storage devices. Especially in venues where space is limited, this versatility is invaluable, allowing different audio sources to be available instantly whenever they are needed.*

analog outputs make it easy to connect external amplifiers or powered loudspeakers. Its rugged steel chassis with an aluminum front panel reflects its professional design, while the included mounting brackets support single- and dual-unit 19-inch rack installation as well as wall mounting.

The **DRS-95CD** expands on this concept by **adding an integrated CD player and a USB port**. It is an excellent choice

To the product



DRS-95 INTERNET RADIO WITH **DAB+** AND **BLUETOOTH**

To the product



DRS-95CD INTERNET RADIO WITH **DAB+**, **BLUETOOTH** AND **CD PLAYER**



DRS-95A INTERNET RADIO WITH INTEGRATED **CLASS-D AMPLIFIER**, **DAB+** AND **BLUETOOTH**

for installations that require not only radio, streaming and **Bluetooth**, but also playback from CDs and USB storage devices. This versatility is particularly valuable in restaurants, bars, hotels, dance studios and fitness centers where different music sources need to be available at a moment's notice. Like the DRS-95, it offers Wi-Fi connectivity, Bluetooth, UPnP/DLNA support, DAB+, FM radio and both digital and analog audio outputs.

The newest addition to the series is the **DRS-95A**. This model **integrates a Class-D amplifier delivering 2 x 150 W RMS at 4 ohms**, making it ideal for applications that require both a playback source and a compact amplification solution in a single unit. It also features Bluetooth with a wireless range of up to 20 meters.

Together, the DRS-95 series offers the right solution for a wide variety of installation requirements. The DRS-95 provides a versatile platform for Internet radio, DAB+, FM, Bluetooth and network streaming. The DRS-95CD adds CD and USB playback, while the new DRS-95A expands the range with an integrated Class-D amplifier. The result is a flexible family of professional audio solutions for background music, radio playback and media distribution across a wide range of installed sound environments.



Included Accessories

Mounting brackets for single- and dual-unit 19-inch rack installation, as well as wall mounting and a remote control are included.



THE WRONG KIND OF FEEDBACK

OR: WHEN IT STARTS TO **SQUEAL**, THE
EQUIPMENT IS RARELY THE ONLY PROBLEM

Feedback is one of those sounds nobody asks for, yet almost everyone has experienced. The soundcheck is underway. The vocalist starts to sing, the presenter raises the microphone, someone quickly turns up a stage monitor and suddenly a piercing squeal cuts through the room. Everyone looks up in surprise. The audience covers their ears. At the mixing console, a hand instinctively reaches for the fader. Welcome to the world of audio feedback. As unpleasant as feedback may be, it is not some mysterious behavior of the PA system. It is a physical loop that has spiraled out of control. And that is precisely why it can often be prevented.

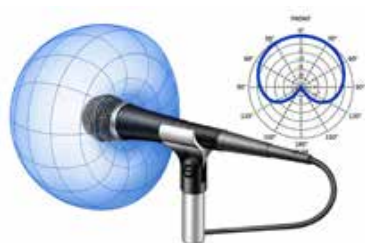
WHAT IS FEEDBACK?

Feedback occurs when a microphone picks up a sound that is being played through a loudspeaker and that same sound is then captured by the microphone again. The signal completes a continuous loop: Microphone, mixing console, amplifier, loudspeaker, the room and back to the microphone. If the signal becomes stronger with each pass, certain frequencies begin to build up. What starts as a harmless sound quickly turns

into the familiar squeal, screech or low-frequency rumble. Feedback does not always appear as a high-pitched whistle. It can also produce a deep, booming sound, especially on stages with significant low-frequency energy or when microphones are positioned or adjusted unfavorably. The key factor is that a specific frequency is repeatedly amplified until it becomes clearly audible.

WHERE CAN FEEDBACK OCCUR?

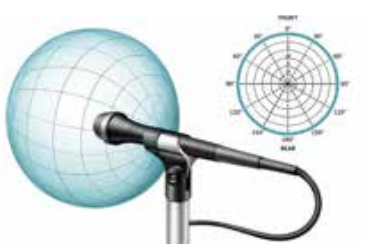
The most common setting is, of course, the stage: A vocal microphone at the front, stage monitors on the floor, the PA system covering the audience and a loud band performing behind it. Especially on smaller stages, there is often not enough space to maintain ideal distances. Microphones, loudspeakers and performers are positioned close together, increasing the likelihood that sound from the monitors or the PA system will find its way back into the microphone. Feedback is also a frequent challenge in rehearsal spaces. Musicians typically play at high volume, while the room acoustics are often more accidental than carefully designed. Hard walls, low ceilings and numerous reflective surfaces



CARDIOID POLAR PATTERN



SUPERCARDIOID POLAR PATTERN



OMNIDIRECTIONAL POLAR PATTERN

Of the common microphone polar patterns, omnidirectional microphones are generally the least suitable choice for live stage applications because they pick up sound equally from all directions. With cardioid and supercardioid microphones, the placement and positioning of stage monitors play a crucial role in preventing feedback. Properly aligning the monitors with the microphone's areas of lowest sensitivity can significantly increase gain before feedback occurs.

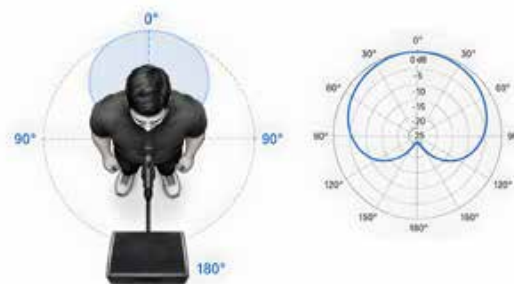
make it easy for sound to bounce around the room and re-enter the microphones.

Other common environments include conferences, panel discussions, churches, schools, sports halls and mobile DJ setups using announcement microphones. Wherever microphones and loudspeakers operate in the same space, feedback can occur. Even video conferences have a related version of the problem. When the sound from the speakers is picked up by the microphone, the result is usually an echo rather than classic stage feedback, but the underlying principle is very similar.

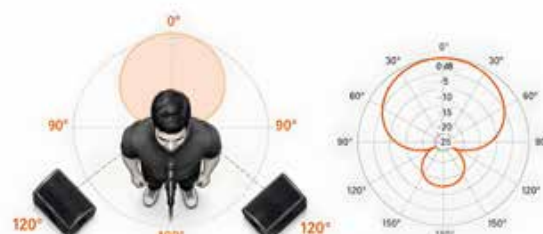
WHAT CAUSES FEEDBACK?

The primary cause of feedback is excessive gain within the acoustic signal loop. The louder a microphone signal is played back through loudspeakers or stage monitors, the more likely it is that feedback will occur. The risk increases significantly when the microphone is pointed directly or indirectly toward a loudspeaker. Microphone selection also plays an important role. Directional microphones are designed to pick up sound more

CARDIOID POLAR PATTERN



SUPERCARDIOID POLAR PATTERN



Ideally, stage monitors should be positioned so that their sound is directed away from the microphone's pickup pattern, preventing the microphone from capturing the monitor signal.

effectively from certain directions while rejecting it from others. This characteristic is a major advantage on stage, but only if the microphone and loudspeakers are positioned correctly. Pointing the microphone's least sensitive area toward the stage monitor provides valuable gain before feedback. Aiming the monitor toward the microphone's most sensitive pickup area, on the other hand, is almost an invitation for feedback.

Microphone technique is another critical factor. If a hand-held microphone is held too far from the speaker's or singer's mouth, the input gain at the mixing console has to be increased. This amplifies not only the voice, but everything else the microphone captures, including monitor sound, room reflections, instruments and audience noise. One particularly common mistake is cupping the microphone grille with the hand. Doing so can significantly alter the microphone's polar pattern, turning a well-controlled stage microphone into one that picks up sound from nearly every direction and becomes far more prone to feedback.

Gain structure at the mixing console also has a significant impact. In practice, it is usually better to avoid excessive preamp gain and instead work with a clean input signal and properly balanced channel levels. Setting the preamp too high makes the entire system more sensitive by amplifying not only the desired source, but also ambient noise, stage sound and monitor spill. Finally, stage volume plays a major role. Loud guitar amplifiers, a powerful drum kit and monitor mixes pushed to high levels often force engineers to keep raising the vocal level. At some point, the issue is no longer that the vocalist is too quiet. The stage itself has simply become too loud.

HOW TO PREVENT FEEDBACK



The room itself also plays an important role. Reverberant spaces with many hard, reflective surfaces bounce sound back into the room, allowing more acoustic energy to reach the microphones. This is why venues such as churches, gymnasiums and sparsely furnished multipurpose halls can be particularly challenging when it comes to controlling feedback.

THE MOST IMPORTANT STEP in preventing feedback begins before the first sound is ever heard: Loudspeakers and microphones must be positioned correctly. The main PA system should be aimed at the audience, not back toward the stage. Stage monitors should be placed so they project sound into the microphone's least sensitive area. For many vocal microphones, this is directly behind the microphone. With others, it may be at an angle behind it. That is why understanding the microphone's polar pattern is so important.

SECOND, get as close as possible to the intended sound source. When a singer or presenter speaks close to the microphone, the direct signal is much stronger. As a result, less gain is required at the mixing console, making the entire system more stable. The same principle applies to instruments. Close miking captures more of the desired sound and less of the room and surrounding stage noise.

THIRD, keep stage volume under control. This does not mean sacrificing impact. It simply means that every sound should be loud where it needs to be, rather than everywhere. Monitor

mixes should be tailored to each performer. Not everyone on stage needs every instrument at full volume. In many cases, less level with greater clarity works far better. Anything that helps reduce overall stage volume also improves feedback stability, including acoustic shields around the drum kit, in-ear monitoring systems and modeling amplifiers for guitarists and bass players.

FOURTH, carry out a thorough soundcheck. Its purpose is not only to confirm that everything is working, but also to identify microphones that are particularly susceptible to feedback, reveal problematic frequencies and detect poorly positioned monitors or loudspeakers. In professional audio, engineers often deliberately "ring out" the system by gradually increasing the level of a microphone until the first signs of feedback appear. This makes it possible to identify the critical frequencies and reduce them before the performance begins. The process should be done carefully. The goal is not to strip the sound of its character, but to tame only the frequencies that are causing problems.

FIFTH, filters and equalization can provide additional control. A high-pass filter is often beneficial for speech and vocal microphones because very low frequencies usually contribute little to the desired signal while adding unnecessary energy to the system. If a particular frequency repeatedly causes feedback, it can be attenuated with a parametric equalizer. This requires a careful touch. Removing frequencies indiscriminately may reduce feedback, but it also compromises the overall sound quality.



Acoustic absorbers and isolation shields around drum kits and amplifiers, in-ear monitoring systems and modeling amplifiers for guitarists and bass players all help reduce unwanted stage sound being picked up by stage microphones.



Images generated by AI

SIXTH, good channel discipline is essential. Every open microphone increases the system's overall susceptibility to feedback. Many digital mixing consoles include gate processing. A gate opens a channel only when the input signal exceeds a defined threshold, meaning someone is actually speaking or singing. During pauses, the microphone remains muted, reducing the number of open channels at any given time. This can be especially beneficial for conferences, panel discussions, choirs or productions using multiple presentation microphones. Proper adjustment is important, however, to ensure that the beginnings of words are not clipped and the signal remains natural.

SEVENTH, take a few minutes to brief inexperienced users before the event. Singers, presenters and speakers are often unaware of how much their microphone technique affects the risk of feedback. A short introduction can prevent many problems: Keep the microphone close to your mouth, never point it toward a loudspeaker, avoid cupping the grille, do not walk in front of the PA while holding the microphone and during pauses avoid letting the microphone point toward a stage monitor. These may sound like simple guidelines, but in practice they make a significant difference.

WHAT SHOULD YOU DO WHEN FEEDBACK OCCURS?

Once feedback starts, quick action is essential. The first priority is to reduce the level. This may mean lowering the affected microphone channel, the monitor send or, if necessary, the main output. The goal is to break the feedback loop immediately.

Next, identify the cause. Which microphone is open? Is it pointing toward a loudspeaker? Has someone moved it in front of a stage monitor? Was a monitor level just increased? Is the presenter holding the microphone too low while speaking or turning toward the PA while walking?

Practical immediate solutions include moving the microphone closer to the speaker's mouth instead of increasing channel gain, reducing the monitor level, repositioning either the microphone or the monitor, muting microphones that are not in use, carefully attenuating the problem frequency with an equalizer and enabling a high-pass filter where appropriate.

When multiple microphones are in use, channel discipline becomes even more important. Every open microphone increases the likelihood of feedback. If a microphone is not needed, it should be muted. It may sound obvious, but this simple habit has saved countless events from unnecessary problems.

THE BEST FEEDBACK IS THE FEEDBACK THAT NEVER HAPPENS

Preventing feedback is not about pressing a single button on the mixing console. It is the result of careful system setup, proper microphone technique, controlled stage volume, thoughtful room acoustics and attentive operation. The earlier these factors are considered, the fewer problems will need to be solved later.

Or, put another way: Great sound reinforcement begins with asking where the loudspeakers are aimed, how the microphone is being used and whether the stage really needs to be that loud. When these fundamentals are in place, the audience can enjoy clear, natural sound without the distraction of piercing feedback.



RELACART UR-260D 2-Channel UHF System, 522–554 MHz

Diversity wireless receiver with DSP microphone modeling and PC software

To the product

FEEDBACK-KILLER

Microphone systems such as the RELACART UR-260D feature a built-in feedback suppressor that continuously monitors the audio signal. When feedback begins to develop, the system automatically detects the offending frequency and applies a narrow filter to suppress it before the feedback becomes audible.

PSSO

PXS
TRUE DIVERSITY RECEIVER



**NOW
AVAILABLE**

To the product

PSSO PXS TWO 2-Channel True Diversity Receiver
470-510 MHz or 640-690 MHz

Background modified by AI

REDEFINING WIRELESS FREEDOM

Whether for live performances, conferences or presentations, the new PSSO PXS wireless series delivers professional performance, reliable signal transmission and exceptional flexibility. Featuring high-quality true diversity receivers, powerful microphones and ultra-compact bodypack transmitters, the series provides everything professionals need for dependable, interference-free operation.

AVAILABLE IN ONE- AND TWO-CHANNEL VERSIONS

The **PXS ONE** receivers are available as **single-channel true diversity models in the 470–490 MHz, 490–510 MHz, 640–665 MHz and 665–690 MHz frequency ranges**. They utilize the latest UHF wireless transmission technology to deliver not only clear, high-quality audio but also an impressive operating **range of up to 200 meters**.

For applications requiring **two simultaneous wireless channels**, the **PXS TWO** receivers are the ideal choice. They support dual-channel operation while offering all the features of the PXS ONE series, including true diversity technology for a reliable and stable wireless connection.

AUTOMATIC FREQUENCY SETUP AND SPECTRUM ANALYSIS

Automatic frequency setup makes finding available frequencies fast and effortless, while the **built-in spectrum analyzer** identifies occupied channels and potential sources of interference within the selected frequency range. An **integrated infrared interface** allows transmitters and receivers to be **synchronized quickly**, reliably and without errors.

ADDITIONAL CONVENIENCE FEATURES

A high-resolution TFT color display ensures intuitive navigation and excellent readability on both models, even under challenging lighting conditions. Rugged metal housings provide outstanding durability for both the receivers and transmitters. Thanks to their compact design, the receivers can be mounted in a standard 19-inch rack using just one rack unit.

Another practical feature of the PXS receivers is the **integrated 3-band EQ**. It allows users to reduce problematic frequency ranges directly at the receiver or add the final tonal adjustments to the sound. This can be particularly valuable in simpler setups without a full-featured mixing console, helping to achieve optimized audio quality.



To the product

PSSO PXS Mini-Body Pack, Headset or Lavalier Microphone

470-510 MHz or 640-690 MHz



To the product

PSSO PXS Dynamic Wireless Microphone

470-510 MHz or 640-690 MHz

HANDHELD MICROPHONES AND BODYPACK TRANSMITTERS

The PXS handheld microphones and bodypack transmitters deliver the freedom of wireless operation. Featuring a **cardioid polar pattern**, the handheld microphones provide clear, natural voice reproduction and are suitable for a wide range of applications. The compact bodypack transmitters can be **paired with optional headset or lavalier microphones** and are so lightweight that users quickly forget they are even wearing them. Both the handheld microphones and the bodypack transmitters offer **up to ten hours of operating time** using the included **rechargeable lithium batteries**. They can also be **powered by standard AA batteries** when needed. An especially convenient feature is the **ability to charge the transmitters directly via the receiver**. The integrated display keeps users informed of the current battery status at all times.

Up to 54 transmitters can be operated simultaneously without interference, making the PXS series an ideal solution for demanding wireless applications.



PSSO PXS ONE 1-Channel True Diversity Receiver

470-490 MHz 490-510 MHz, 640-665 MHz or 665-690 MHz



4 CHANNELS

FOR CREATIVE DJ SETS

OMNITRONIC PM-404F

To the product

With the **PM-404F**, **OMNITRONIC** expands its PM series with a **4-channel DJ mixer** that combines classic connectivity with **modern Bluetooth** functionality. Designed as a compact tabletop unit, it is ideal for beginners and budget-conscious DJs looking for a flexible mixer with an intuitive control layout.

One of its standout features is the ability to **assign the Bluetooth input freely to any of the four channels**. Music from a smartphone, tablet or laptop can be streamed wirelessly into the setup and mixed just like any other audio source. Bluetooth offers a wireless **range of up to 20 meters**, making the mixer equally suitable for permanent DJ installations and mobile applications. Creative sound shaping is provided by a **3-band EQ and a dedicated filter on every channel**. The **bipolar LPF/HPF filter** offers both **low-pass** and **high-pass** operation, making it ideal for smooth transitions, building tension

or selectively removing frequency ranges. This gives DJs greater creative control without the need for additional effects processors.

The PM-404F also offers a versatile selection of connections. It features **six line inputs** and **two phono inputs via RCA connectors**, along with dedicated **record, master and booth outputs**. The **master output includes separate volume and balance controls**, while the **booth output can be adjusted independently**.

For announcements and live vocals, the mixer includes a dedicated DJ microphone channel with its own volume control, gain, **2-band EQ, on/off switch and talkover function**. This makes the PM-404F well suited not only for club and party performances, but also for mobile DJs, presenters and smaller live events.

All input channels and the master output can be monitored through the adjustable **stereo headphone output**, which provides both **1/4-inch (6.3 mm) and 1/8-inch (3.5 mm) headphone jacks**. The crossfader features an **adjustable fade curve and a reverse switch**, allowing DJs to tailor its response to their preferred mixing style.

With its rugged black metal housing, a width of just 24 cm and a weight of only 2.85 kg, the PM-404F is compact enough for mobile use while still providing ample workspace for four channels. It expands the PM series with a versatile 4-channel mixer offering flexible signal routing and convenient wireless audio integration.



Microphone Input

Reverse Switch

Adjustable Headphone Output



Freely Assignable Bluetooth Input for Channels 1-4



PRODUCTS

63

DJ SMITH UNPACKS

DJ Smith discovered his passion for music at the age of 16, when he realized how much he enjoyed playing the right track at exactly the right moment. What started with parties for friends and family quickly grew into a true passion.

Since 2016, he has been performing at a wide variety of events throughout the Würzburg area and is also a resident DJ at Boot, one of the city's most popular clubs. Whether it is a wedding, corporate event or birthday celebration, Smith knows exactly what it takes to create the right atmosphere, performing at more than 30 private events each year.

For him, the size of the event does not matter. From intimate gatherings of 40 guests to large venues with hundreds of partygoers, DJ Smith brings 100% passion to every performance.



Today, DJ Smith opens up his
DJ bags and shows us the
essential gear he never heads
to a party without!



Laptop Stand with Integrated USB Hub

My laptop manages my entire digital music library, so it is important that my laptop stand provides a secure and stable platform. When the bride's uncle bumps into the DJ booth after a few drinks at a wedding, I want to know my laptop is not going anywhere.

A particularly useful feature is the integrated USB hub. It gives me plenty of ports for external drives, USB flash drives and all those last minute song requests from wedding guests.



“Whether it’s my headphones, cables, USB drives or laptop, everything has its designated place. In the dark and often chaotic environment of a DJ booth, a well organized bag lets me find exactly what I need without even having to look.”



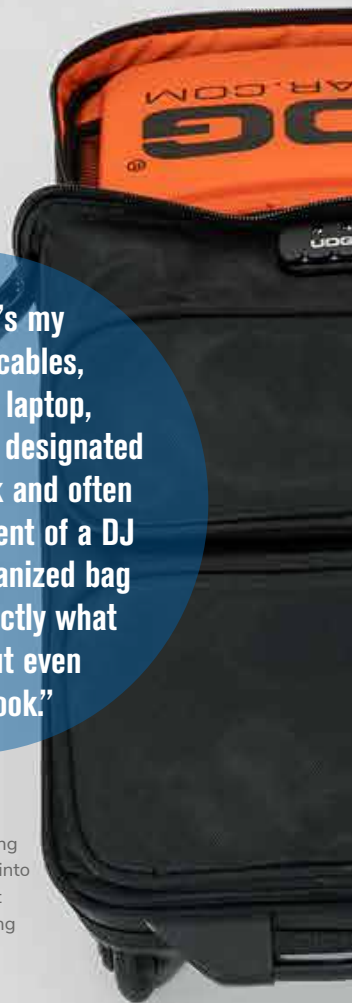
Laptop with Keyboard Cover

My laptop is the heart of my DJ setup. It gives me quick and easy access to my music library while keeping everything that is happening in my set clearly organized and within reach.

The keyboard cover has saved the night more than once. Guests have accidentally spilled drinks on my laptop on several occasions, but thanks to the cover, the keyboard stayed dry and the party kept right on going.

Rolling Equipment Case

Thanks to its wheels and telescoping handle, I can easily roll my DJ gear into the venue. Unfortunately, it will not carry my speakers, stands or lighting fixtures too! ;-)



Midi-Controller

This controller is an essential part of my DJ setup. It lets me instantly trigger cue points, create loops and activate effects, giving me the flexibility to perform and react on the fly.





Interface

I always bring my audio interface as a backup solution. If a venue's DJ mixer is older, incompatible or simply not up to date, I can quickly adapt and be ready to perform without missing a beat.

I use my Serato timecode CDs together with CD players and my interface to control my DJ software.



Headphones

My headphones let me preview and fine tune transitions before the audience hears them. Even with the waveform display in my DJ software, they are still an essential part of my workflow.



Microphone

Even though I rarely use a microphone during my sets and prefer to let the music speak for itself, it is still an essential piece of gear in every DJ case.

Whether it is announcing the opening of the buffet, making an announcement at a birthday party or handing over for speeches at a wedding, a microphone is indispensable.



RCA Cables

Whether it is CD players, a mixer or an audio interface, you can never have too many RCA cables in your bag. One piece of advice: Never lend them out. ;-)

“As a DJ performing at weddings, birthday parties, corporate events and clubs, I need to be musically versatile and know how to read a crowd.”



Cologne

DJs should not just sound good, they should smell good too.:-)



Gaffer Tape

Gaffer tape is the Swiss Army knife of the live event industry. Whether it is hanging a banner, securing cables to the floor or, in an emergency, patching your pants, gaffer tape does it all. It does not just hold cables together. If necessary, it holds the entire event together!



Deodorant

When you are heating up the dance floor, you are bound to break a sweat behind the decks. After a few hours, deodorant becomes the unsung VIP in my DJ bag.





Fan

When the party heats up, my fan keeps things cool at the DJ booth.



Smartphone with Charging Cable

My hands belong on the mixer, not on my phone. But for capturing a quick video, taking party photos as well as selfies or simply noting a song request, my smartphone is an indispensable part of my setup. And of course, the charging cable is always along for the ride.



Chewing Gum

When the client hands you your payment or a guest explains for the tenth time why you absolutely have to play that one song, every inch of personal space counts. Do everyone on the dance floor a favor: Drop the bass, not a breath bomb.



USB Cables

These connect all the gear that needs to interface with my DJ laptop. And here is another tip from me: It is always better to pack a few extra cables than one too few.



Contact Lens Case

To keep my vision clear, even when the dance floor fills with haze, I always bring my contact lens case. Being able to see clearly is essential for reading the crowd and knowing exactly how the party is unfolding.



Business Cards

When the crowd had a great time, the end of one gig often leads to the next booking. To make it easy for potential clients to get in touch, business cards are still a great networking tool. I always keep a stack of them in my backpack.



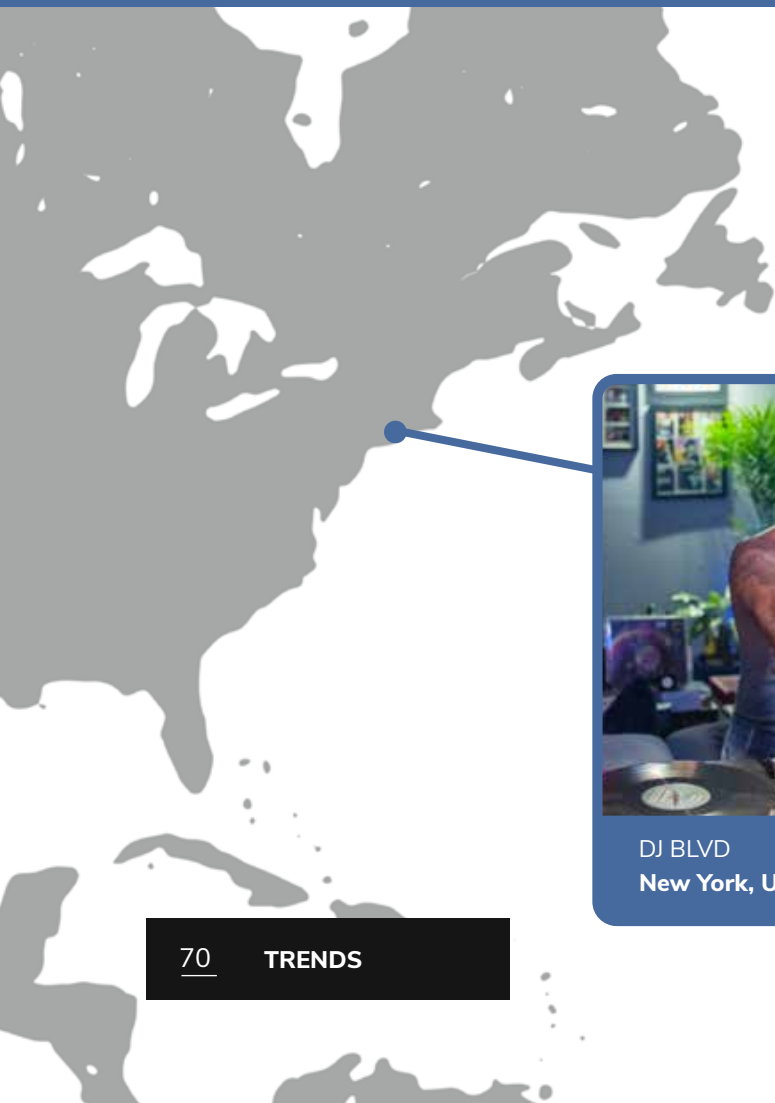
TRM AROUND THE WORLD PART 2



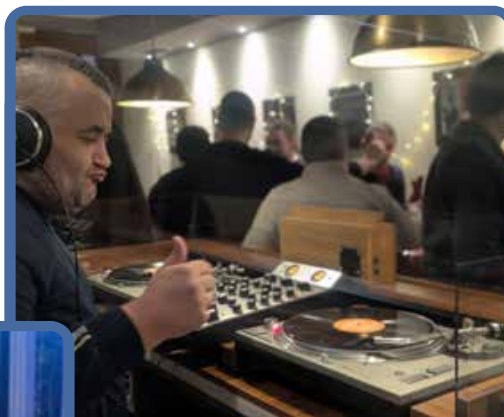
From a home studio in New Zealand to a radio station in Beirut and a coffee shop in Tokyo, DJs using a rotary mixer from the OMNITRONIC TRM series form a global community united by a shared passion: A love of pure analog sound and a slower, more deliberate approach to mixing.

Although these DJs come from completely different cultures and work across genres such as deep house, disco, techno and rare grooves, they all share the same fascination: The tactile experience of mixing with rotary controls.

We would like to extend our sincere thanks to all the DJs who have sent the editorial team a photo of themselves with their TRM rotary mixer to represent this worldwide community!



DJ BLVD
New York, USA



Sísif Hifi Bar Restaurant
Castellón de la Plana, Spain



Miotek
Bristol, UK



Tom Ayres
London, UK



Peripheral
Utrecht, Netherlands

To the product



OMNITRONIC TRM-202MK3
2-Channel Rotary Mixer

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

To the product



OMNITRONIC TRM-222 2-Channel Rotary Mixer

Rotary mixer with 3-band frequency isolator, VCF
filter and FX loop



Vaio
Hobrechtbrücke, Berlin-Kreuzberg,
Germany



baideejay.music
Solchi Bar
Mailand, Italy

To the product



OMNITRONIC TRM-202MK3
2-Channel Rotary Mixer

2-channel rotary mixer with
3-band frequency isolator

To the product



OMNITRONIC TRM-422 4-Channel Rotary Mixer

4-channel rotary mixer with 3-band frequency
isolator and filter section



DJ Haytham
Beirut Community Radio,
Beirut, Lebanon



DJ Shock
Dubai,
United Arab Emirates

To the product



OMNITRONIC TRM-202MK3
2-Channel Rotary Mixer

2-channel rotary mixer with 3-band frequency isolator



Ririco
Hacienda - Coffee Shop
Tokyo, Japan



Figs Fx
Bexley, Australia



Clint of Housemusic.remixed
Puahue Studios, New Zealand



To the product

OMNITRONIC TRM-222 2-Channel Rotary Mixer
Rotary mixer with 3-band frequency isolator, VCF filter and FX loop

INHERITING CULTURE IN THE DIGITAL AGE

A RADIO STATION IN THE MIDDLE OF A SUBWAY STATION, A BICYCLE MADE FROM RECYCLED MATERIALS AND EQUIPPED WITH AUDIO AND VIDEO TECHNOLOGY AND A COLLECTIVE THAT NOT ONLY DOCUMENTS LOCAL CULTURE BUT BRINGS IT TO LIFE TOGETHER WITH THE COMMUNITY: “LOS HEREDEROS” FROM QUEENS, NEW YORK, SHOWS JUST HOW CLOSELY EVENT TECHNOLOGY, MEDIA WORK AND CULTURAL PARTICIPATION CAN BE CONNECTED.



With LH Radio, the organization operates a non-commercial community internet radio station broadcasting from an art space in the 74th Street–Roosevelt Avenue–Jackson Heights subway station. It produces multilingual programs, DJ sets, conversations, performances and archival formats that make the diversity of the neighborhood audible. The project is complemented, among other initiatives, by the Sonicycle: A mobile, audiovisually equipped bicycle that rolls through the streets as a sound system, documentation tool and platform for encounters.

In this interview, Naomi from Los Herederos talks about why music is so central to their work, how analog and digital technologies come together in their projects and why local stories can gain global significance precisely when they are told by the community itself.



Hi Naomi, thank you so much for taking the time to speak with us today. To begin with, could you please introduce yourself and the organization “Los Herederos” to our readers?

Yes, of course. My name is Naomi Sturm-Wijesinghe and I am the founding Executive Director of Los Herederos. Los Herederos is a grassroots, media-folk arts organization dedicated

to inheriting culture in the digital age. We engage in research-based documentation for public consumption to produce projects, programs and services that address the realities of local culture, evolving communities and an increasingly complex and multilayered immigrant experience. We believe in the power of transmedia storytelling to educate and encourage a more culturally aware, equitable and sustainable society. Central to our creative strategy is our interdisciplinary approach to ethnography, which is both observant of our surroundings and reflective of our own experiences as NYC natives and immigrant artists.

**INTERVIEW WITH NAOMI STURM-WIJESINGHE
(LOS HEREDEROS), NYC**

Founded in 2015 by a cohort of Queens-based documentarians, media artists and folklorists, Los Herederos' platform provides a unique link between artist, citizen, public, education and history. Our projects and archives reflect the transformative nature of community and tradition.

"Los Herederos" translates as "the heirs." Why did you choose this name for your organization, and what does it mean to you personally?

This is a very interesting question! We chose the name "Los Herederos" because we felt that it poetically speaks to all that we do. We are a documentary storytelling organization that is always thinking about how new technology and media can be used in the inheritance of culture. As our mission states, we are dedicated to the process of inheriting culture in the digital age and think of ourselves as inheritors of the culture of our city, New York City, that we help to create. It's interesting that



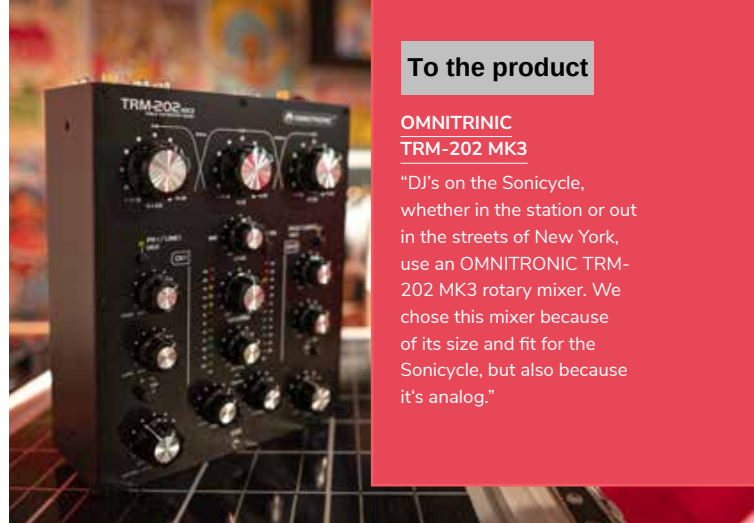
The Sonicycle

The flagship invention, the Sonicycle, an audio-visual outfitted green energy bicycle, artist-made from recycled materials.

you noted the translation as the "heirs." Although that is a literal translation, the real meaning is closer to the English word inheritors. "Heirs" brings another connotation of inheritance of monetary wealth or property which is really not consistent with our mission and work.

Oh no, my bad! It was a mistranslation on my side then.

No, you're fine! This all brings me to the conversation of how hard it can be to accurately translate from one language and culture to another. We left the name in Spanish, not because we only serve Spanish speaking communities (which of course we do as a New York City, Queens based organization), but because it sounds better in Spanish. Beyond that we wanted to say something about New York City being a bilingual or multi-lingual city and make a political statement that just because you speak a language other than English doesn't mean you don't work cross-cultural or serve diverse communities.



To the product

OMNITRONIC TRM-202 MK3

"DJ's on the Sonicycle, whether in the station or out in the streets of New York, use an OMNITRONIC TRM-202 MK3 rotary mixer. We chose this mixer because of its size and fit for the Sonicycle, but also because it's analog."

What are the main goals of your organization, and how do you work toward achieving them?

Los Herederos works at the intersection of socially engaged public art, folklife, cultural sustainability and community-based media. Our goal is to provide free access to educational media and digital collections around neighborhood culture and folk arts, while creating platforms that lift up local creatives and empower communities through collaborative documentation, storytelling, archives and mutual aid projects.

Founded in 2015 by Queens-based documentarians, media artists and folklorists, Los Herederos brings together backgrounds in ethnomusicology, folklore, education, media and nonprofit cultural work. As longtime Queens residents, we create programming that is by and for the community, rooted in deep listening and long-term partnerships with artists, residents and grassroots organizations.

Our work begins with the lived experiences, traditions and struggles of local people. Through ethnographic research, community organizing and everyday local engagement, we develop collaborative projects that respond to community concerns. We believe that vernacular traditions, local knowledge and cultural heritage help sustain communities and can shift power back to everyday people.

Recently, we rehabilitated a 600-square-foot art space in the 74th Street–Roosevelt Avenue–Jackson Heights subway station. This MTA-gifted space now serves as a community gallery, performance venue and radio station. Located in one of Queens' major transportation hubs, it allows us to reach local residents, commuters and newcomer immigrant and refugee communities through exhibitions, performances, community theater, live music, storytelling and radio programming.

LH Radio currently features more than 40 original programs produced by Los Herederos and local residents. More than a platform for information and entertainment, it is an ethnographic project that enables communities to document themselves from the inside out. Today, LH Radio reaches more than 15,000 multilingual listeners with talk, news, music and performing arts programming.

Music plays an important role in your daily work. How does music help you communicate your message and support your mission?

For us, music is one of life's greatest communicators. The organization has completed a number of projects featuring our flagship invention, the Sonicycle, an audio-visual outfitted green energy bicycle, artist-made from recycled materials. The interactive and mobile audio-visual control center and vinyl turntables, can be pedaled from venue-to-venue. The Sonicycle takes inspiration from Latin American street art traditions and is a truly unique example of folklife-derived public art. Like so many picos or sonideros, it is an important messaging platform with mobile capabilities for procession and protest. Its capacity for audiovisual documentation however, is what makes it an investigatory cultural mapping tool used to explore how people relate to sound, place and each other. Often referred to as a DJ platform, community activation and documentary tool, rolled into one, the Sonicycle is a key device used in our cultural mapping projects, community documentation workshops and ongoing radio programs such as the Sonicycle Record Spin, which explores latinidad via DJ culture.

As we are a magazine for event technology, we would also like to talk about the technology you use. I noticed that the DJs in your subway radio station were working with vinyl records and an analog mixer. Was this a deliberate choice? If so, what made you decide to work with analog technology?

Yes, this was absolutely a deliberate choice. We use the Sonicycle to spark conversation around individual's vinyl archives and life stories through music. DJ's on the Sonicycle, whether in the station or out in the streets of New York, use an OMNITRONIC TRM-202 MK3 rotary mixer. We chose this mixer because of its size and fit for the Sonicycle, but also because it's analog. The Sonicycle is very analog in and of itself. We wanted to prioritize the records and the music as archival activations and not so much flashy DJ tech and mixes. An analog mixer asks the DJ to have certain skill in handling vinyl and also to put more thought into the set.

Is there a message you would like to share with our readers?

We invite you all to check out our work online at www.losherederos.org and tune into LHRadio.org!

Naomi, thank you again for taking the time to answer our questions. We wish you and "Los Herederos" all the very best for the future!

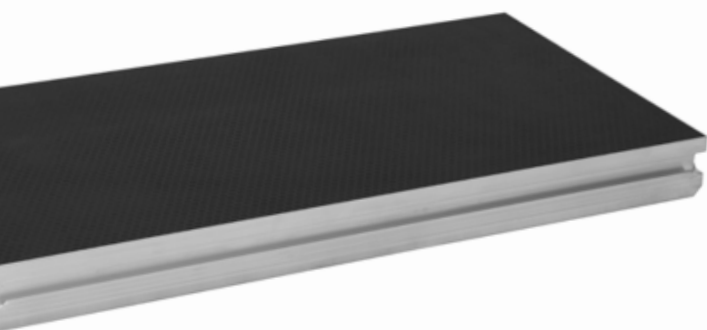
LIGHTWEIGHT STAGE FOR FLEXIBLE SETUPS

With the BE-1L Series, ALUTRUSS introduces a new range of stage platforms designed for professional indoor and outdoor use. Combining exceptionally low weight with high load capacity, these platforms are ideal for applications where stage configurations need to be flexible, quick to assemble and dependable in daily operation.



ALUTRUSS BE-1L 500 kg/m² Stage Platform

Outdoor stage platform



The series includes four different platform sizes, each featuring a sturdy aluminum frame and a 12 mm birch plywood deck. A honeycomb textured anti-slip surface provides secure footing, even during demanding live productions. The platforms are also suitable for outdoor use and are TÜV NORD certified, ensuring reliable performance in professional environments.

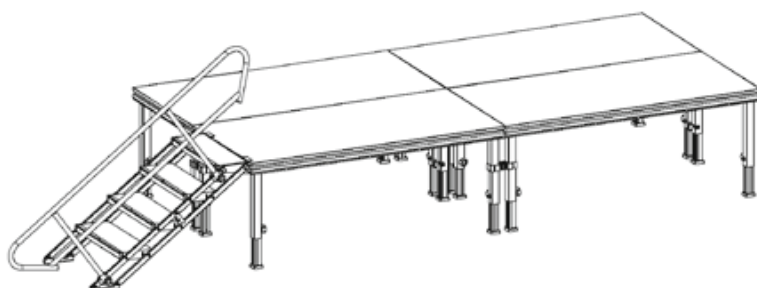
One of the key advantages of the BE-1L Series is its outstanding balance of low weight and high load capacity. With a uniformly distributed load rating of up to 500 kg/m², the platforms provide a solid foundation for stages, presentation areas, catwalks and temporary structures used at events, trade shows and live productions.

Thanks to their low weight, 29 kg for the 2 x 1 m platform, the elements are easy to transport, position and dismantle. This is a significant advantage for mobile applications where setup and teardown schedules are tight and equipment is moved frequently.

To support a wide range of stage configurations, **matching aluminum plug in legs, connectors and diagonal braces** are available separately. This allows the BE-1L platforms to be configured into anything from a compact riser to a large modular stage. The new series is designed for professionals who need stage platforms that are lightweight, durable and versatile enough for demanding production environments.

To the product
To the product
To the product
To the product

Stage element BE-1L 2x1m	500kg/m ²
Stage element BE-1L 2x0.5m	500kg/m ²
Stage element BE-1L 1x1m	500kg/m ²
Stage element BE-1L 1x0.5m	500kg/m ²





© WIRKUNG



© Patrick Reymann - Momentesammler

Ben Panther
Managing Director of
WIRKUNG.live GmbH

BETWEEN TIME SLOTS AND TRANSPORTATION PLANNING: EVENT LOGISTICS IN PRACTICE

WHY PLANNING, TIMING AND COORDINATION DETERMINE PROJECT
SUCCESS IN EVENT LOGISTIC

Whether it is a business event, festival or roadshow, every event relies on a complex logistics system. Tight time frames, multiple production disciplines working in parallel and growing technical demands significantly increase the planning effort involved. In this interview, Ben Panther, Managing Director of WIRKUNG.live GmbH, explains the role logistics plays in the overall process, where typical challenges arise and how structured planning and digital support can help manage workflows efficiently.

Thank you for taking the time to speak with us. Could you briefly introduce yourself and your company to our readers?

I am Managing Director of WIRKUNG.live GmbH. We develop and deliver comprehensive technical concepts for events of all sizes. Our work ranges from business events and corporate event formats to complex productions involving multiple technical disciplines and demanding logistical requirements. Event logistics is one area that plays a particularly important role for us.

We have ten semitrailers, six tractor units, eight Sprinter vans and twenty passenger cars of our own and our fleet covers more than 750,000 kilometers each year. This is more than just a number. It reflects our philosophy of maintaining maximum control over quality, timing and flexibility. For us, logistics is not an outsourced service, but an integral part of our value creation. In our industry in particular, logistics often determines whether an event gets off to a smooth and professional start or whether things become hectic before the first guest has even arrived.

What role does event logistics play in the overall process of an event, and where do you think its impact is often underestimated?

Event logistics is the invisible backbone of an event. It ensures that technical equipment, staging, furniture, catering equipment and personnel are in the right place at the right time and in the right order. The complexity behind these



© WIRKUNG

processes is often underestimated.

In practice, this can mean restricted loading zones in city centers, time slots of sometimes only 30 minutes, several production disciplines needing access to the same area at the same time or productions that have to be set up overnight because regular operations continue during the day. When a vehicle arrives late or has been loaded incorrectly, it does not just delay a single task. It disrupts the entire load-in sequence. Event logistics combines timing, communication and risk management. Its impact often becomes visible only when it fails. Our goal is for it to go completely unnoticed.

At what stage should logistics partners ideally be involved in event planning, and why?

Ideally, they should be involved from the initial concept development phase. We often find that logistics is not addressed in detail until the technical concept has already been finalized. At that point, it may suddenly become clear that access routes are restricted, certain loads cannot be accommodated or turnaround times have not been calculated realistically. When we are involved early in the planning process, we can contribute our expertise from the outset. How many trailers are actually needed? Can materials be consolidated? What sequence makes the most sense during load-in? Are there any restrictions relating to local residents, environmental regulations or city center zones? Especially for larger productions or roadshows, logistics must not simply carry out a plan. It needs to play a strategic role in developing that plan. Early involvement almost always means lower costs, less stress and greater planning certainty.

What do you consider the most common logistical challenges at events, and how do you address them?

The greatest challenge is time pressure. Events have fixed deadlines. In addition, multiple production disciplines are working in parallel, venues change, weather conditions can be unpredictable and plans sometimes need to be adjusted at very short notice. Another factor is the increasing complexity of productions. Technical requirements are growing, setups are becoming more customized and the volume of equipment is increasing. At the same time, load-in times often remain unchanged or are even reduced.

We address these challenges with clearly structured loading plans, defined load-in sequences and a high level of internal coordination. Our drivers are part of the project team. They know what they are transporting, the order in which it needs to be unloaded and which production discipline takes priority. This speeds up the process and minimizes friction and inefficiencies.

How do you deal with last-minute changes or unforeseen events, such as sudden changes in weather, traffic problems or supply shortages?

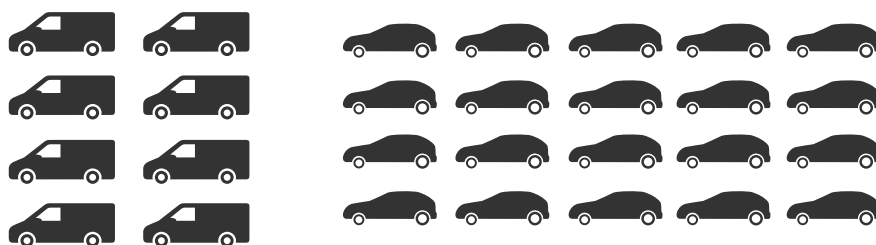
Flexibility is not optional in our industry. It is essential. As a general rule, we always plan with buffers, both in terms of time and staffing. For larger productions, we think in scenarios: What happens if a vehicle breaks down? What if the weather changes? What if an access road is blocked? Especially for open-air events or at festivals, we have learned that conditions can change within a matter of hours.

FLEET

» Ten company-owned trailers, six tractor units, eight vans and twenty passenger cars. With its fleet, WIRKUNG.live covers more than 750,000 kilometers each year.



750.000 KM/YEAR



Experience is what helps us most in these situations. After many years in the event industry, you develop a feel for critical issues. We actively monitor traffic and weather conditions, work with alternative routes and keep decision-making processes short within the team. In moments like these, hierarchy matters less than clarity.

What role do digital tools and software solutions play in your daily work, and what specific benefits does the use of AI provide?

Digital tools have become a natural part of our daily work. We use project management software, digital tour schedules, cost center analyses and real-time communication tools. With a fleet of our size, transparency is essential, both financially and operationally.

AI primarily helps us with analysis and optimization. For example, we use it to assess time calculations more realistically, estimate loading volumes more accurately and quickly simulate different planning scenarios. Its use in scenario planning is particularly valuable: Within a short time, we can model how changes affect staffing, vehicles or costs.

AI does not replace experience for us. It complements it. It provides the data and we make the decisions.

How important are topics such as CO₂ reduction, regional sourcing or reusable solutions in your logistics strategy?

With more than 750,000 kilometers traveled each year, we have a responsibility. For us, sustainability is an operational task. We optimize routes, consolidate shipments and consistently avoid empty runs. We also regularly review which materials can be reused and where working with regional partners makes sense.

There is significant potential to reduce emissions in the event industry. However, this can only be achieved through intelligent planning. Anyone who schedules at short notice or loads inefficiently automatically generates more CO₂. Sustainability starts with organization.

What qualifications and skills are particularly important in event logistics today?

In addition to professional qualifications, soft skills are especially important. Our employees need to be resilient, solution-oriented and strong communicators. Event logistics is teamwork under time pressure.

Digital skills are also becoming increasingly important. Many processes are now digital, including route planning, documentation and coordination. Anyone who is open to these tools and thinks proactively brings real added value.



How is the shortage of skilled workers affecting your work? What solutions do you see?

The shortage of skilled workers is clearly noticeable, particularly when it comes to qualified drivers and experienced project managers. That is why we place a strong focus on training, internal development and long-term employee retention.

At the same time, we as an industry need to become more attractive. Event logistics is demanding, varied and comes with a high level of responsibility. This is often not communicated clearly enough to the outside world. Anyone who works with us is part of productions that inspire people.

What technological or structural developments will have the greatest impact on event logistics in the coming years?

I see the continued digitalization of the supply chain, AI-supported optimization and increasing sustainability requirements as the main factors shaping the industry. At the same time, the complexity of events will continue to increase. Structurally, flexible warehousing and centralized technical hub concepts will become more important in order to respond more quickly. The companies that successfully combine processes, data and operational experience will come out ahead.

What was the most complex event you were involved in, and what did you learn from it?

Well, in the end, all events are complex. But the Greater Festival in Cologne is certainly one of the more challenging ones. Tight schedules for setup and teardown, multiple stages, exhibition construction and exhibitors all operating more or less in parallel and all of this on an urban site that can only be partially closed off. Situations like this once again show just how important good planning is.

Which upcoming events are you particularly looking forward to this year?

I am particularly looking forward to the corporate events this fall. We will have the opportunity to provide the stages for several exciting conferences and summits, while also delivering a number of arena shows and tours. When technology, dramaturgy and logistics are considered together from the very beginning, events are created that do more than simply work. They leave a lasting impression. That is exactly what we aim for at WIRKUNG.live: Not just to deliver, but to create impact.

SAFELY THROUGH THE NIGHT

A Self-Defense Workshop for Women at Quincy Schultz

”

Especially because many people currently no longer feel truly safe, including around the central train station near us, we wanted to take action and create something that could genuinely help.”

Quincy Schultz



Since 2016, the Quincy Schultz club near Aschaffenburg Central Station has been a fixture of the city's nightlife scene.

After noticing that many women no longer felt truly comfortable or safe while going out in the area, the Quincy Schultz team launched a **Women's Self-Defense Seminar**.

The workshop was held at the club for the first time on May 30, 2026, led by experienced instructors Margit Gruber and Wolfgang Müller, who have been working in the fields of self-defense and prevention for many years.

The participants, ranging in age from 18 to 35, received training in situational awareness, prevention, body language and self-defense technique.

The goal was to help the women recognize potential dangers more effectively, both in everyday life and during a night out. Developing a confident presence and clearly setting personal boundaries were also important aspects of the workshop. Through practical exercises, the participants learned effective self-defense techniques that they can use in potentially dangerous situations.

We met with Rebecca Beck Sanchez to learn more about the project. Together with Stephan Ebert, she is part of the management team at Quincy Schultz and answered our questions.

What motivated you as club operators to launch this project? Was there a particular moment that prompted the idea?

Safety has been an important issue for us for quite some time. In recent years, developments around the train station and the fact that many people no longer feel as safe there have repeatedly come up in conversations with guests and staff members, as well as in various discussions with city representatives and other stakeholders.

There has been a great deal of discussion about the issue, but from the perspective of many of those affected, tangible improvements have often been lacking. At some point, we therefore began asking ourselves what we could do ourselves instead of simply waiting for solutions from others. As club operators and part of Aschaffenburg's nightlife scene, we experience these issues firsthand. We wanted to make a concrete contribution by not only raising awareness, but also giving people practical tools they can use. That idea ultimately led to the self-defense workshop.

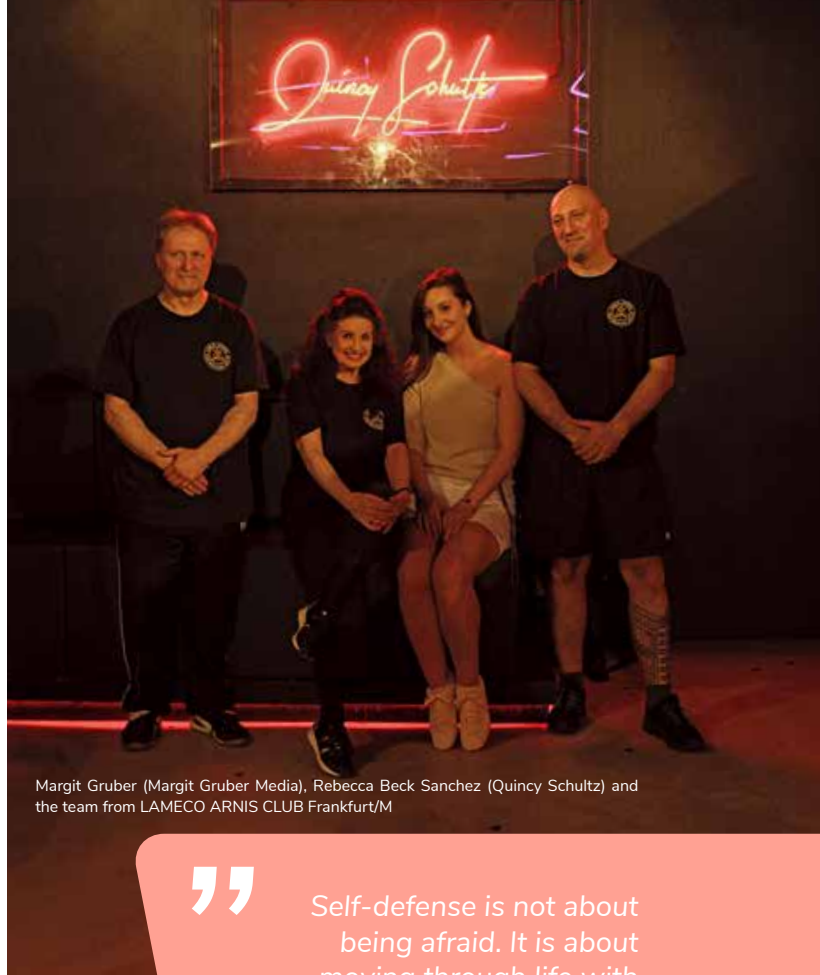
You emphasize that the workshop is not just about specific techniques, but primarily about confidence and body language. Why does effective self-defense begin long before the first physical contact?

Because most conflicts are decided before any physical contact takes place. A confident presence, clear body language and the ability to recognize potentially dangerous situations early can often prevent a situation from escalating in the first place. That is why it was important to us that the workshop not only teaches specific techniques, but also helps women to better understand how they come across to others, set clear boundaries and move through everyday life with greater confidence and awareness.

How did you get in touch with the workshop instructors? Why did you choose Margit Gruber and Wolfgang Müller?

It was important to us to work with people who not only have the necessary expertise, but also bring the right mindset to the workshop. Margit Gruber and Wolfgang Müller have many years of experience and teach self-defense in a practical, easy-to-understand and empathetic way.

From our very first conversations, it became clear that we shared the same approach: The goal is not to create fear, but to empower people and give them a greater sense of safety and self-confidence.



Margit Gruber (Margit Gruber Media), Rebecca Beck Sanchez (Quincy Schultz) and the team from LAMECO ARNIS CLUB Frankfurt/M

Photo: Jung und Kelm

“

Self-defense is not about being afraid. It is about moving through life with greater confidence and a stronger sense of safety.”

What kind of feedback did you receive after the first workshop? Are you planning to offer it again in the future?

The feedback was positive across the board. Many participants told us that they had not only learned practical techniques, but more importantly, left the workshop feeling safer and more confident. That was exactly what we wanted to achieve.

Given the positive response, we can definitely see ourselves offering similar workshops again in the future.

Do you have any final words for our readers and for the event and hospitality industries?

Safety and mutual respect should matter to all of us. As hosts, we believe our responsibility goes beyond simply giving people an enjoyable evening. It also means taking responsibility for the environment we create. We would like to see even more businesses, event organizers and institutions support projects like this. Sometimes even small initiatives can make a big difference.

And to all our female readers, we would like to say: Self-defense is not about being afraid. It is about moving through life with greater confidence and a stronger sense of safety.

WHY WE LOVE TO BE SCARED

Between Primal Instinct, Imagination and the Art of Perfect Staging

An old attic. The wind whistles outside and somewhere, wood creaks. There is just enough light to make out the next step. Nothing has actually happened. And yet that familiar feeling begins to creep in, one that so many people know all too well: The thrill of fear.

Whether at the movies, in theme parks or at Halloween attractions, people have deliberately sought out this mix of suspense, uncertainty and curiosity for generations. Interestingly, fear is rarely driven by the actual scare itself. More often, it is the anticipation that something could happen at any moment. It is precisely this combination that makes the experience so compelling.



Image generated by AI.

Why Our Brains Dislike the Unknown

Our brains are constantly evaluating the world around us. The moment something does not fit the expected pattern, our attention is immediately drawn to it. This instinct helped our ancestors detect potential dangers before they became real threats. An unfamiliar sound in the woods or a fleeting movement in the corner of the eye could mean the difference between life and death.

Even today, the brain is especially sensitive to situations it cannot immediately explain. When information is missing, it automatically begins to fill in the gaps. That is where our imagination comes into play. More often than not, it is not what is actually there that makes us uneasy, but what we believe might be there.

**FEAR DOES NOT BEGIN WITH A
MONSTER OR A SUDDEN LOUD NOISE.
IT BEGINS IN OUR IMAGINATION.**



The brain processes auditory stimuli remarkably fast. The faintest creak or a distant whisper is often enough to put us instantly on alert. Even before we identify the source, the brain has already begun searching for possible explanations.

Why Some Things Feel Especially Unsettling

Not everyone is frightened by the same things. Even so, certain themes and images tend to trigger similar reactions in many people.

When Sounds Offer No Explanation

A faint scratching sound behind a door, slow footsteps echoing down a hallway or sudden silence can feel deeply unsettling because the brain cannot immediately find a clear explanation. As long as that uncertainty remains, the feeling of tension lingers.

Spiders

Spiders are among the most common triggers of unease around the world. Researchers believe that their quick, unpredictable movements and unusual appearance play an important role. Personal experiences and cultural influences further shape how people respond to them.

Clowns

Even more fascinating is the phenomenon of clowns. They are traditionally associated with fun and entertainment, yet many people find them deeply unsettling. One possible explanation is the so-called uncanny valley, the feeling of something being almost human, but not quite. Heavy makeup masks natural facial features and obscures genuine expressions. The brain recognizes a human face, but struggles to interpret the emotions behind it.

Darkness

Darkness is rarely frightening because of what is actually there. Instead, it is the absence of information that creates the unease. The brain instinctively fills in the missing details with its own interpretations. A jacket draped over a chair suddenly becomes a shadowy figure, and a tree branch transforms into an outstretched arm.

**IT IS NOT WHAT WE SEE THAT
FRIGHTENS US. IT IS WHAT MIGHT
STILL BE HIDING IN THE SHADOWS.**

Why Horror Movies Often Reveal So Little

The film industry has relied on this principle for decades. The most memorable scenes are often the ones in which seemingly nothing happens. A door left slightly ajar. An empty hallway. A camera slowly gliding through a dark room. The audience instinctively begins searching for potential danger. The real fear unfolds in the viewer's mind.

Music and sound design are just as essential in creating suspense. Deep, rumbling frequencies, unfamiliar sounds or sudden silence all shape the way we perceive a scene. Rather than creating fear directly, they build anticipation. The audience senses that something is about to happen, without knowing when or where.



Image generated by AI



THE STRONGEST CHILLS ARE RARELY CAUSED BY THE SCARE ITSELF, BUT BY THE ANTICIPATION THAT SOMETHING COULD HAPPEN AT ANY MOMENT.

When Psychology Meets Event Technology

The event industry relies on these very same principles. Whether it is a Halloween attraction, an escape room or a theme park, the goal is rarely to frighten visitors every few minutes. Far more effective is an atmosphere in which a sense of uncertainty gradually begins to build.

Lighting directs the audience's attention while concealing other areas in shadow. Fog changes the perception of space, making distances difficult to judge. Sound effects provide a sense of orientation or deliberately create confusion. Scenic sets, props, animated figures and live performers complete the experience, transforming individual effects into a cohesive whole. Fear is not created by a single effect, but by the precise combination of countless subtle details. Only when lighting, sound, scenic design and timing work in harmony does that unique atmosphere emerge, drawing visitors deeply into the story.

The **SPOOKY TOUR** at Bavaria Filmstadt, featured in this issue of MOVE Magazine, demonstrates just how powerful this combination can be. Here, lighting, fog, sound effects, scenic sets and live performances come together to create an immersive world where suspense is built not through constant jump scares, but through a carefully crafted atmosphere.

Why We Keep Coming Back for More

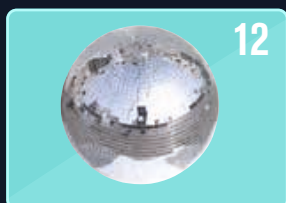
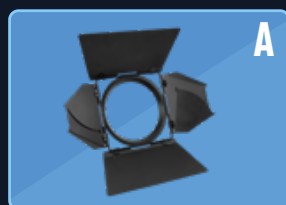
At first glance, our fascination with fear seems contradictory. No one wants to feel afraid in everyday life. Yet horror movies, haunted attractions and Halloween events have captivated audiences for decades.

The key difference is control. Our brains know that the danger is not real. That is exactly why uncertainty can become suspense, and tension can turn into an exciting and memorable experience.

Fear exists somewhere between imagination and reality. It thrives on suggestion, mystery and the willingness to embrace the unknown, if only for a moment.

CHAOS IN THE WAREHOUSE!

The warehouse is a mess again, with everything mixed up. However, which two pieces always belong together? Each item on the left has one clearly matching partner on the right.



WHEN MOVIE SETS COME TO LIFE AT DUSK

SPOOKY TOUR

AT BAVARIA FILMSTADT

STARTING
OCTOBER 16,
2026

ONLY FOR THE BRAVE
AGES 16 AND UP!



A PLACE WHERE ILLUSIONS BECOME REALITY

There are places that look impressive by day and, at night ... well, considerably more alive! Bavaria Filmstadt is undoubtedly one of them. In the place where great movie classics were made, shadows move through the scenery in the fall and familiar sets become a playground for all things spooky.

Halloween enthusiasts have certainly seen their share, from lovingly decorated haunted houses visited by "little ghosts and goblins" in search of candy to elaborate horror events staged for adults. Yet the Filmstadt Spooky Tour accomplishes something rare: It combines genuine film history with subtle, atmospheric scares that rely not on cheap shock effects but on suspense, storytelling and the power of your own imagination.

OUR TIP:

Book your tickets early, as demand grows every year and spots are highly sought after!

www.spookytour.de

www.filmstadt.de/halloween



WHAT CAN VISITORS EXPECT ON THE FILMSTADT SPOOKY TOUR?

The popular Filmstadt Spooky Tour will return in 2026. And for good reason. The event has long since secured a regular spot on the Halloween community's calendar. Visitors can expect a guided tour through selected movie sets that are specially staged for the Halloween season. Along the way, the boundaries between reality and fiction are skillfully blurred:

- Dimly lit corridors
- Unexpected encounters with "residents" of the night
- Staged sets that suddenly come to life
- Stories that form a common thread throughout the tour



What makes it special:

The focus is not simply on decoration, but on storytelling!

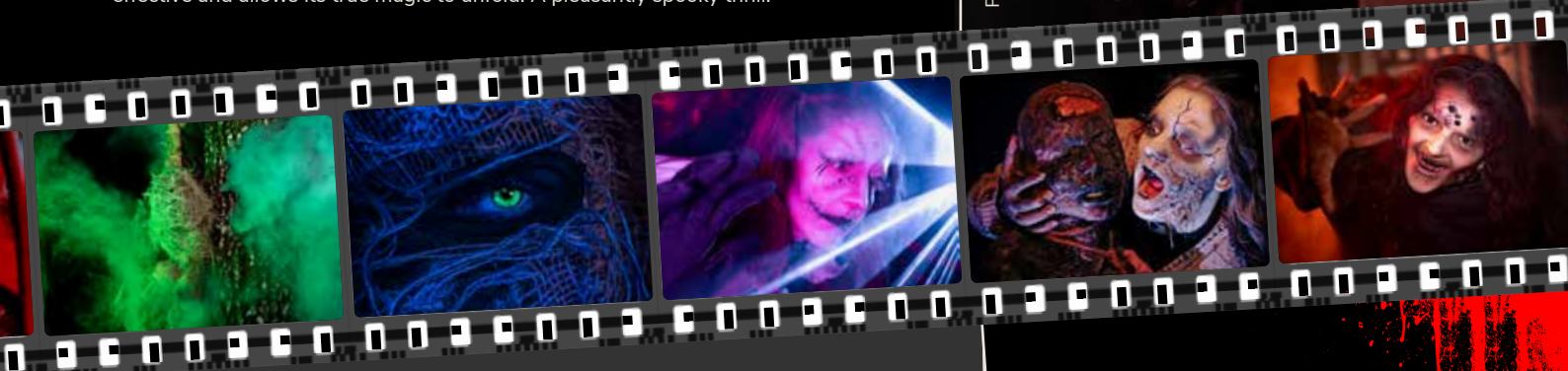
Every stop has its own little story, and THAT is exactly what makes the tour so immersive.

BETWEEN FILM HISTORY AND CHILLING MOMENTS

The sets at Bavaria Filmstadt are more than just backdrops. They are part of German film history. And it is precisely this setting that adds another layer to the Filmstadt Spooky Tour. Suddenly, everything feels different: The familiar becomes strange. What once felt safe becomes unsettling. That contrast is what makes the tour so effective and allows its true magic to unfold: A pleasantly spooky thrill.



Photos: Robin Stumpf / Bavaria Filmstadt



WHO IS THIS EVENT FOR?

Over the past few years, Bavaria Filmstadt has clearly demonstrated just how many different sides Halloween can have. And that is exactly where its strength lies! It offers subtle scares as well as more intense experiences for anyone in search of a thrill.



FAMILIES & LITTLE GHOSTS

For families, Bavaria Filmstadt will once again transform into a magical Halloween paradise on October 24, 2026. Instead of intense scares, the focus is on atmosphere and spooky but charming moments that invite families to explore together during the day.



HORROR FANS & BRAVE SOULS (AGES 16 AND UP)

For those seeking a genuine thrill, however, the experience is very different. Starting October 16, 2026, the Filmstadt Spooky Tour will take brave visitors on a journey through dark movie sets. The event features several attractions with scare ratings ranging from 1 to 5, offering experiences for a broad audience. The Spooky Tour scores a solid 3 on the scare scale, while additional attractions such as Obscurum and Mørkheim are definitely not for the faint of heart.

THE EDITOR'S VERDICT:

A MUST FOR TRUE HALLOWEEN FANS

The Spooky Tour at Bavaria Filmstadt is not a typical horror event. It is an experience. A walk through stories, sets and emotions.

Anyone who wants not only to celebrate Halloween but to feel it will be right at home here. And as you wander through the movie sets, one quiet question lingers: Was it really all staged ... or was something left behind somewhere in the shadows after all?



BEHIND THE SCENES OF THE BAVARIA FILMSTADT SPOOKY TOUR

Normally, many areas of the Filmstadt SPOOKY TOUR remain hidden from visitors. Together with project manager Alexander Jäger, MOVE was given exclusive behind-the-scenes access and spoke with the creative mind behind the successful format about technology, acting, special effects and the long journey from the initial idea to the perfect spine-chilling moment.

Photo: Robin Stumpf / Bavaria Filmstadt



ALEXANDER JÄGER (34) lives in Munich, Germany, and works as an educator, event manager and managing director of a kindergarten. For the past eight years, he has been the project manager responsible for the "Filmstadt Spooky Tour" at Bavaria Filmstadt. His explanation for pursuing several professions at the same time is simple: His work has long since become a passion.

Today, the Filmstadt Spooky Tour has become a fall tradition for many Halloween fans. However, it all started with an idea that became reality in a surprisingly short amount of time.

How did the idea come about to show the darker side of Bavaria Filmstadt?

After my time with the "Horror Nights" at Europa-Park, I applied to Bavaria Film in 2018. I recognized the potential for a Halloween event and presented a concept to Stefan Bryxi, the operational manager of Filmstadt. Despite having only 30 days to prepare, the first Spooky Tour was a complete success and Halloween found a home in Munich.

THE FAMILIAR MOVIE SETS WERE DELIBERATELY NOT TURNED INTO A TRADITIONAL HORROR MAZE. INSTEAD, THE TEAM DEVELOPED A UNIQUE EXPERIENCE WITH A CONTINUOUS STORYLINE.

What sets this spooky experience apart from a traditional tour of Bavaria Filmstadt?

The difference is clear: While we use the existing sets from the Filmstadt tour, we give them a completely new life. For

example, with less light, a few projections, spiders and fog, the familiar cave from the movie "Manitou's Canoe" is transformed into a horror setting.

For the Filmstadt Spooky Tour, we tell our own story, completely independent of the existing sets. That does not always make it easy for us to implement new ideas, but it is exactly what makes the Filmstadt Spooky Tour so different from other horror events.

During the day, the regular tours run through the sets until 5 p.m. Then, within just a few minutes of transformation, our zombies and creatures move in and bring the scenes to life. We also use doors and exits that remain off-limits to visitors during the day. What is hidden behind them? Backstage, pure horror awaits in some places!

THE COMBINATION OF MODERATE SCARES AND MORE INTENSE ADDITIONAL EXPERIENCES ENSURES THAT DIFFERENT GROUPS OF VISITORS CAN FIND EXACTLY THE RIGHT EXPERIENCE FOR THEM.

A YEAR OF PREPARATION FOR JUST A FEW WEEKS OF EXTRAORDINARY EVENTS

ANYONE EXPERIENCING THE TOUR WOULD HARDLY GUESS HOW MUCH PREPARATION GOES INTO EACH SCENE. IN FACT, PLANNING FOR THE NEXT SEASON BEGINS WHILE THE CURRENT ONE IS STILL UNDERWAY.

How long does it take to plan and implement a tour like this, from the initial idea to opening night?

Planning now takes almost an entire year. Even while the current season is still running, we are already well into preparations for the following year. Initial ideas are discussed and effects are planned, always with the goal of further developing and improving the experience for our guests. In spring, we take stock of what we have and begin the



first repairs, as well as preparing new effects and costumes. This is also when we shoot the video material for our advertising campaigns.

In summer, the major performer casting takes place and by then we are already busy building, crafting and preparing. From September until the tour begins, everything is set up and prepared behind the scenes so that it can be installed in the sets as quickly as possible.

All of this happens alongside normal daytime operations, so our regular visitors do not notice any of it.

THERE IS HARDLY ANY DOWNTIME. EACH SEASON IS DESIGNED TO SURPRISE RETURNING VISITORS WHILE STILL BEING EASY FOR NEW GUESTS TO FOLLOW. DESPITE THE CONTINUOUS DEVELOPMENT, ONE BASIC PRINCIPLE REMAINS UNCHANGED.

How do you strike the right balance between scares and entertainment so that it never becomes too much?

The Filmstadt Spooky Tour is very careful to offer a moderate level of scares. Even so, there have already been some visitors who had to leave the tour early. It is important to us to provide our guests with a high-quality event. Visitors should be entertained, have fun and enjoy being pleasantly scared.

That is why the tour alternates between show scenes and scare walkthroughs, allowing visitors to immerse themselves step by step in their own horror movie. This combination of storytelling and frightening moments creates a well-balanced experience.

WHEN TECHNOLOGY PERFECTS THE ILLUSION

LIGHTING, SOUND AND SPECIAL EFFECTS USUALLY REMAIN IN THE BACKGROUND FOR VISITORS. THAT IS PRECISELY WHERE THEIR TRUE STRENGTH LIES.



In addition to securing emergency exits and complying with fire safety regulations, one special rule applies: Visitors are not allowed to wear masks or costumes. This ensures that guests and performers can always be clearly distinguished from one another.

What role does modern event technology play?

We cannot do without modern event technology in any of our sets. High-quality equipment has become essential because not all sound is the same, and there are also significant differences in the quality of fog effects. The Filmstadt Spooky Tour is planned down to the minute from beginning to end. Each show scene has a fixed duration with perfectly coordinated lighting and sound creations as well as additional special prompts. It is crucial that we can rely on the technology because our performers in each set depend on the various effects. If the soundtrack includes a thunderstorm but the matching lightning fails to appear, the illusion is immediately broken. We place the highest priority on creating an immersive experience.



HOWEVER, USING ALL OF THIS TECHNOLOGY WITHIN ACTUAL MOVIE SETS PRESENTS SOME UNIQUE CHALLENGES.

What challenges does this create?

The main challenge is that the sets are used during the day for the regular Filmstadt tour. This requires a considerable amount of daily conversion work. However, lighting, sound and visual effects allow us to switch quickly from daytime operation to nighttime mode for the Spooky experience. The sets also do not always provide ideal conditions for jump scares or for staging our scenes. That means we often have to improvise a little in order to create the best possible experience for our visitors.

Which trades and departments are involved?

As mentioned earlier, we need an extensive lighting and sound setup, as well as a dedicated costume crew and a team responsible for all decorations and props. For the acting, a detailed script is prepared for all performers. Rehearsals then take place directly in the respective sets in October. Since I usually write the script myself with support from the creative team, I also direct the individual scenes with the performers on site. As a rule, we rehearse only two or three times and after that the five-to-seven-minute scene already has to run perfectly.

How important are music and sound design for creating an emotional impact?

Sound design and music are essential elements of the Filmstadt Spooky Tour. Horror often works through the contrast between absolute silence and a perfectly coordinated soundtrack. At the same time, the sound design serves as an important reference point for our performers, helping them maintain precise timing. Subtle cues are built into the audio tracks to provide the performers with timing guidance, an element that visitors do not notice.

BEHIND THE SCENES

IT IS NOT JUST THE SETS AND TECHNOLOGY THAT SHAPE THE EXPERIENCE. ABOVE ALL, THE PERFORMERS ARE WHAT TURN A SCENE INTO LIVE ENTERTAINMENT.

How are the performers prepared for their roles?

Preparation begins with detailed role descriptions that help all performers immerse themselves in their characters. Performers with speaking roles receive their scripts and the timing for their scenes three to four weeks before opening, followed by the first rehearsals. For the other performers, there is a "Scare School" where they learn movements, facial expressions, gestures and characteristic sounds. The final training takes place during the dress rehearsal with a test audience. Although the Filmstadt Spooky Tour follows a clear storyline based on the script, it thrives on interaction with the guests and requires a great deal of improvisation. This is something that can only be practiced effectively with a real audience. During the event days, I give the performers direct feedback after their scenes so they can continuously improve their performance.

By the time the first visitors arrive, you have already had a long workday. What does a typical day look like for you and the team?

My day starts around noon with a briefing on performer absences, effects that need repairs and coordination with the costume and makeup team. Shortly afterward, preparations begin for more than 150 costumes, props and special makeup looks before the performers' base opens. If roles need to be reassigned, the affected performers are prepared for their new positions. Flexibility and improvisational skills are essential, as scenes sometimes have to be learned within just a few hours.

Before the "Exciting Opening" meeting at 5:00 p.m., the performers use the time to talk, play games or review their lines. At 4:30 p.m., an essential vocal coaching session takes place. Since it was introduced three years ago, cases of voice loss have decreased significantly. Daily catering



THE FILMSTADT SPOOKY TOUR IN NUMBERS

Up to **70** performers per evening

150 costumes and props

53 speakers

15 fog machines

400 liters of fog fluid

More than **90** audio tracks and sounds

50 kilograms of makeup, fake blood and prosthetics

1.000 throat lozenges

350 liters of tea and coffee

90 percent returning visitors

with hot meals, beverages and throat lozenges also helps support the performers through the physically demanding shows.

At 5:00 p.m., the high-energy “Exciting Opening” begins, accompanied by the Pointer Sisters song “I’m So Excited.” During this briefing, important information for the evening is shared, including VIP tours, the schedule and any special instructions. Above all, the meeting is designed to motivate all performers and team members, with chants and music helping everyone get into the right mood.

From 5:30 p.m., the performers take their positions in the sets so that the first guests can begin their tour on time at 6:00 p.m. The performers in the entrance area have the longest contact time with the audience.

Once the first tour begins, the first show of the evening starts for everyone involved in the tour, with up to 25 shows performed per night. Some individual scenes are therefore performed as many as 25 times in a single evening.

During the show, I either take on an operational monitoring role, checking the quality of the scenes and stepping in during emergencies, or I support the team as a performer myself. All scenes are connected via our radio communication system, allowing us to respond quickly when problems arise, whether it is a power outage, an injury or a malfunctioning effect. Any issue has to be resolved immediately to maintain complete immersion for our visitors.

When so many people work together, stories inevitably emerge that stay with you for a long time. Which anecdotes or unexpected events from past tours have been particularly memorable?

We have experienced quite a lot, from spontaneous marriage proposals in the Zombie Escape to visitors who completely lost their composure from fright. On one occasion, a sudden power outage left performers and guests standing in total darkness, but within 30 seconds we had the situation under control with flashlights and improvised the rest of the scene. There have even been performers who were convinced that their scene was actually haunted.

WHEN SCARES BRING PEOPLE TOGETHER

TECHNOLOGY, SETS AND ACTING ULTIMATELY SHARE ONE COMMON GOAL: TO ALLOW GUESTS TO FULLY IMMERSE THEMSELVES IN ANOTHER WORLD FOR A WHILE.

Often, it is the small moments that make the biggest impression. Which visitor reactions are especially memorable?

The laughter that follows a good scare is the best proof that our guests are having a great time. It is especially rewarding when visitors return year after year and the event has become a tradition for them. I particularly enjoy it when I am performing myself and returning guests recognize me and come up to talk to me. Those encounters almost feel like meeting old “friends” again.

THE JOURNEY CONTINUES

STANDING STILL IS NOT AN OPTION FOR THE FILMSTADT SPOOKY TOUR. BEHIND THE SCENES, WORK IS ALREADY UNDERWAY ON THE NEXT IDEAS.

While the last visitors are leaving Filmstadt, work behind the scenes is already beginning on the next chapter. New ideas often emerge while the current season is still underway. Year after year, the Filmstadt Spooky Tour shows how creativity, acting and precisely deployed event technology can come together to create a unique immersive world.

Thank you very much for these exclusive behind-the-scenes insights.



Flame retardant artificial plants

Plants give interior spaces character. They create a welcoming atmosphere, add natural accents and enhance the ambiance of hotels, restaurants and wellness facilities. In environments where aesthetics must be combined with strict safety requirements, flame retardant artificial plants offer a solution that is both stylish and practical.

The selected examples on this page demonstrate how easily flame retardant artificial plants can be integrated into sophisticated interior concepts, from prestigious hotel lobbies and restaurants to lounges, spas and wellness areas. Whether featuring an impressive areca palm, an elegant monstera, an exotic heliconia or decorative arrangements of ferns and ivy, each plant adds its own distinctive design element while creating a lasting natural appearance.

In addition to their realistic look, flame retardant artificial plants stand out for their durability and minimal maintenance requirements. At the same time, they meet fire safety requirements for sensitive environments, combining design, functionality and safety in a single solution.

With its collection of premium flame retardant artificial plants, FIRESILX offers solutions for a wide range of interior design concepts. All models are certified according to DIN 4102-1, Building Material Class B1, combining lifelike design with the requirements of modern commercial interior landscaping.



Background modified by AI

“Natural beauty and safety do not have to be mutually exclusive.”



Ivy Hedge, Boston Fern, Woodland Fern, Artificial Plants



Monstera Deliciosa, Artificial Plant, 140cm



To the product

Heliconie, Artificial Plant, 190cm



To the product

Artificial Zebra Grass, 120cm



To the product

Artificial Rhaps Palm, 140cm



To the product

Cherry Spray XXL, artificial 100cm

Benefits that make the difference

- Realistic appearance
- Built to last, easy to maintain
- Ideal for commercial environments
DIN 4102-1, Building Material class
- B1 Certified



Backgrounds modified by AI



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eurolite® TAKEN TO THE NEXT LEVEL

EUROLITE LED TMH-S200 CMY: Versatile Hybrid Moving Head with Extended Zoom Range and CMY Color Mixing

With the LED TMH-S200 CMY, EUROLITE introduces a thoroughly modernized version of the proven TMH-S200 moving head. While its predecessor delivered reliable performance, its zoom range no longer met the demands of today's lighting applications. The new model addresses this limitation with a significantly expanded zoom range and goes a step further by adding CMY color mixing, greatly increasing its creative flexibility and overall range of applications.

Find out more in the magazine



To the product

EUROLITE LED TMH-S200 CMY

LED moving head hybrid with 200 W COB LED,
CMY&CTO color mixing, large zoom range and
extensive features